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**Office for  
Contemporary Art  
Norway**

# Director's Foreword



Installation views of 'Unwoven World: Beyond the Pliable Plane'. Photo: OCA/ Vegard Kleven



Concert of Kim Myhr in trio with Morten Olsen and Valerio Tricoli on 7 May 2014

History tells us that Norway has been a source of provocation to humanity's imagination since ancient times. As a land once thought to be at the edge of the world, it is a place that has prompted questions about the boundaries and definition of the globe.

Norway is indeed a land from which the very frontiers of thought can be re-imagined, and artists can play a vital role in this process, reconsidering the world and its urgent aesthetic, political, social and environmental dilemmas.

Such was the case for a generation of artists active in Norway during the 1970s and 1980s, many of whom were women, whose work is only belatedly receiving the critical attention it deserves. In 2014 *Unwoven World: Beyond the Pliable Plane* – curated by OCA's Antonio Cataldo – honoured the practice of Norwegian artists Brit Fugleavaag, Elisabeth Haarr and Sidsel Paaske, who in the 1970s explored the domestic sphere and the everyday consumer object. These artists engaged in an intensive quest for a return to traditional crafts, challenged the means deemed appropriate to the creation of a work of art, as well as questioning the values that place that art in the public realm. Presenting key works, some of which had never been seen publicly before, 'Unwoven World: Beyond the Pliable Plane' functioned as an index of a historic genealogy, reactivated through the performativity of words, texts and concerts (in collaboration with Ultima). On the occasion of this exhibition OCA also presented the first English translation of Paaske's poem *Indigo*, originally published in 1979.

'Unwoven World: Beyond the Pliable Plane' marked the completion of the programme 'Fashion: the Fall of an Industry', a series of lectures held at OCA in the autumn of 2013. The lectures analysed the decline of the textile industry during the 1970s in Norway as well as artistic reaction to and reflection upon the unforeseen aspects of industrialisation, the need to care for environmental and working conditions, and the social impact experienced through the outsourcing of production.

The exhibition was accompanied by a selection from Alexander Kluge's eclectic collection of 'Raw Materials', a series of television programmes assembling photographs, drawings, diagrams and diverse foot-

age conceived to ‘strengthen the muscles of [our] power of imagination’. Kluge, a central figure of the German cultural landscape – as a filmmaker, writer and television producer – has for the past fifty years been tackling the capacity of fantasy to reveal individual experience otherwise concealed by structures of consciousness and the screens that perpetually grab our attention.

In the autumn of 2014 I had the pleasure to announce, after a profound analysis of the rich possibilities within the contemporary field in Norway, that Camille Norment had been chosen to represent Norway in the Nordic Pavilion during the Venice Biennale 2015 (in a project realised exclusively by a Norwegian artist for the first time since the pavilion was constructed). If Paaske, Haar and Fluglevaag had, as observed earlier, helped to re-imagine the possibilities of art back in the 1970s, Norment had to my mind contributed immensely to providing a new breath of life to this impulse today.

Okwui Enwezor, curator of the Venice Biennial, had recently announced his exhibition concept for a project titled ‘All the World’s Futures’, a proposal that begun with a quote from the German philosopher Walter Benjamin (*Theses on the Philosophy of History*, 1940):

A Klee painting named *Angelus Novus* shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.

You cannot help but hear the noisy discordance of this moment through Benjamin’s evocative words. Sound is embedded in a text whose pertinence today is undeniable, just as it is entangled in any consideration of histories, past, present and future. It was not surprising, then, that Enwezor should position sound (through performers, composers, musicians, and artists who work with it) at the very heart of the Venice Biennale, in order to explore historical and counter-historical projects.

I was delighted therefore to announce during a press conference at OCA that we would be working with Norment, whose work has been strongly associated with sound. Yet one of the most remarkable qualities of her practice is how purposefully it resists a precise definition. Her complex work journeys across disciplines and reverberates eloquently with contemporary thinking on a global scale.

Including sound, installation, light sculptures, drawing, performance and video, her practice is largely concerned with creating an experience through the relationship between the object/space and the body of the viewer, and with the way in which the body is inscribed with meaning through its negotiation with its surroundings. While also highly concerned with aesthetic experience, the work simultaneously spans the thresholds of the social and the political, raising questions around race and gender, and often excavating aspects of our history that have either been forgotten or repressed, but also looking towards new forms of suppression that may be germinating in the future.

I believed that *Rapture*, Norment’s project in Venice, would have the potential to reveal the common ground uniting various creative and scientific disciplines, in order to unveil new considerations regarding the way in which we experience the life around us. As the artist pointed out to me at the time, ‘history is very relevant to my work as a pointer to decoding the present’, and I would add, to prepare us for the new histories to come. Our Annual Report for 2015 will recount just how internationally successful Norment’s endeavour turned out to be.



Opening lecture performance by Lara Khaldi and Yazan Khalili for ‘Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings.’, 11 November 2014. Photo: OCA / Magne Risnes

Thinking about history as a continuum of events that can redefine its apprehension in the midst of its development was at the heart of a year-long project, *Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings* that was inaugurated in the autumn of 2014. Consisting of discrete, yet interconnected, presentations developed over twelve months by artists Lara Khaldi/Yazan Khalili in Staging One; Ayreen Anastas/Rene Gabri with Ben Morea in Staging Two; Basel Abbas/Ruanne Abou-Rahme in Staging Three, the project reflected the ongoing sense of fracture and instability in our times. Bringing together artists with guest philosophers, historians and anthropologists, the project invited us to imagine alternatives that might counter the sense of frozen inaction and despondency that these vertiginous forces provoke in our society. It also inspired speculation on the potential transformation of an open-ended state of worldly affairs into a moment of intellectual and social strength, through experimental, flux-based and uncompleted artistic projects that explored the intimacy of love, the fiction of history and the illusion of modernity, amongst other ideas, as empowering tools for contemporary reflection.



Press Conference announcing the official contribution of Norway to the 56th International Art Exhibition, La Biennale di Venezia, held at OCA on 30 October 2014



*Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings* also explored the parameters of duration within the exhibition format and the force of incompleteness within the constitution of the artwork. Audiences were invited to return for three stagings during the space of a year, and engage with a variety of elements including a lecture performance whose individual components had an afterlife once the performance was over, talks that interlinked the stagings, a film produced live in situ and then spatially deconstructed, as well as various unfinished moments within the artwork and the use of the fragment – sonic and visual – as a way in which to question production.

Historically, as elements of the public sphere, sites for aesthetic experimentation, the dissemination of materials and confrontation with new technologies, exhibitions are often described as a spatial form. Yet they can also be understood as time-based phenomena with a particular aptitude for weaving together different registers of temporality. This confronts the spectator with the technological and economic contradictions governing display cultures. Weaving into the vocabulary of exhibitions an interdisciplinary language – such as *mise en scene*, scenario, choreography and dramaturgy – I hoped to emphasise the subjective building frame of exhibitions. The importance of time, instability, inconclusiveness and transformation to the way in which artists, curators and writers work, allows the activation of this time, or times, into an exhibition.

During the months of November and December 2014 artists Lara Khaldi and Yazan Khalili presented *Staging One. Love Letter to Mars*, a project whose starting point was an unfinished lecture performance that unfolded formally into various exhibition fragments including works by fellow artists Dirar Kalash, Maha Maamoun, Gerard Ortin and Young-Hae Chang Heavy Industries. The performance was based on an exchange of letters between two earthly lovers and a fictional character named Waad, who left for Mars in the year 2024 and planned to reside there for the rest of her life, where the discourse of love took on political potency.



Elena Isayev lecturing on 'Pirates, exiles, runaway youths, merchants and other migrants in ancient Italy and Plautus: the comedy and reality of a borderless world', 10 December 2014. Photo: OCA / Magne Risne

During the staging, German philosopher Sami Khatib gave a lecture titled 'Divine Violence and the Ban of the Law' to address the inherently instrumental role of violence in the formation of ethics and aesthetics in the modern concept of the nation state. Following this, artists Rene Gabri and Ayreen Anastas, and anthropologists Caterina Pasqualino (researcher at the CNRS, Paris, France) and Arnd Schneider (Professor of Anthropology at Oslo University) engaged in the conversation 'Ethnography of the Self: The Status of Everyday Life' to analyse radical anthropological approaches and modes of observation that have built scenarios of spontaneity, scripting and speculation. With a lecture titled 'Pirates, exiles, runaway youths, merchants and other migrants in ancient Italy and Plautus: the comedy and reality of a borderless world', historian Elena Isayev (Senior Lecturer of Ancient History at the University of Exeter, UK) concluded the 2014 discursive elements of the exhibition by commenting on an ancient world and a society with no national borders, nor citizenship as defined by territory.



OCA's Katya García-Antón introducing OCA Pop-Up Trondheim at the Trondheim Kunstmuseum, 22 May 2014

Looking back over the first year at OCA, I can see with clarity just how crucial the many journeys and meetings with the arts community throughout Norway turned out to be. My first official engagement within the initial weeks of my arrival in Norway was to inaugurate an exhibition of Olav Christopher Jenssen at the Museum of Northern Norway, Tromsø, upon the kind invitation of its Director Knut Ljøjødt. How significant that first journey to the North was to be I am sure will become clear in the Annual Reports of 2015–17. I felt upon that first trip, as I do now, that the North of Norway's powerful artistic history and present (especially the work of the artist Sami community, but also that of institutions and curators working with notions of geopolitics and the environment) should be the source of a particular focus for OCA's work in forging vibrant research platforms, artistic and curatorial links between Norway and the international community.

That first trip to the North was followed in 2014 by visits to Trondheim, again to Tromsø, two to Kirkenes, and one to Bergen. These trips were the conduits of a new tool I devised for our organisation, called the OCA Pop Ups, which are now being developed regularly each year, together with Anne Charlotte Hauen, Grant Officer at OCA. These were conceived as open and collaborative events (always generously hosted by a local institution such as Kunstmuseum and Kunsthall Trondheim, Pikene pa

Broen, Museum of Northern Norway and Kunsthall Bergen) to stimulate closer contact and information exchange with the public and art communities around the country. The Pop Ups have enabled us to keep abreast of the changing artistic landscape in Norway, to better connect it internationally as much as to keep OCA's stakeholders informed about our tools and projects. They have helped us grow and fine-tune our endeavours, thanks to the generosity and openness of the very many art protagonists we have met.

This spirit of collaboration and open communication should be a permanent aspect of OCA's blueprint, and it is with this attitude that I have enjoyed reaching out to a wide range of artists, critics, curators and institutions within and beyond Oslo. It is my belief that it is only through sharing knowledge, resources and our respective passions for the arts that Norway can cement the growing curiosity and respect that its arts community has been eliciting internationally in the last decades and to which OCA has been contributing powerfully since its inception in 2004.

The continued demand for, and acclaim of, Norway's artists internationally is a driving force for the organisation. As such, our international support grants and our six international residencies (Beijing, Berlin, Brussels, New York, Los Angeles, Venice) are of tremendous importance to these artists and their impact internationally. We hope to continue to have the means to take these resources from strength to strength, and especially in the case of the residencies, to be able to extend their reach to parts of the world of increasing importance such as the global south.

Bringing into Norway inspiring professionals from around the globe to research and connect with our arts scene is also a significant aspect of our institutional activity. Amongst OCA's most powerful tools in this respect are the visitor programmes and the residency in Oslo. Writer and poet Quinn Latimer (now head of publications of Documenta 14) came as a guest within OCA's International Studio Programme and stayed at Ekely house in November. She also took part in a public discussion with John Giorno at the Museum for Contemporary Art, and lectured at the Bergen Kusthall during her

# Statement of the Board

stay. Similarly, the director of IKON, Birmingham, Jonathan Watkins, and the Director of Vancouver Art Gallery, Nigel Prince, conducted research visits in Oslo, Tromsø, Bodø and Lofoten. Daria Pyrkina visited from The National Centre for Contemporary Arts, Moscow, in March/April; Claire Mander from The Royal British Society of Sculptors, London, in May; Ekaterina Inozemtseva from the Multimedia Art Museum, Moscow, in May/June; Rasa Antanaviciute from the Nida Art Colony in June; Carolyn Christov-Bakargiev for the 14th Istanbul Biennial in June; Yury Kopytov from the Moscow Museum of Modern Art in August; Olga Shishko from MediaArtLab, Moscow, Anne Dressen from the Musée d'Art Moderne de la Ville de Paris and Jean-Max Colard from the University of Lille 3, Villeneuve- d'Ascq in September; Aimee Lin did research for ArtReview Asia, and José Fernández Portal for 12th Havana Biennial during August/September. Artistic Director of the Samdani Art Foundation, the world's largest South Asia focused art festival, and the Chief Curator of the Dhaka Art Summit, Diana Campbell Betancourt came to Oslo in October within OCA's International Visitor Programme. Her intense research programme in Oslo opened many doors for a variety of artists in Norway, and it was during her stay that we agreed on a major collaboration to be developed in 2016, to empower critical writing across geographies and histories, the Critical Writing Ensembles, about which I will comment in greater detail in the next Annual Report.

Norway is changing, and how it does so impacts the world in more ways than we can currently imagine. As temperatures rise, and the melting of glaciers and ice caps increases, the very geography of the world changes, shifting and redefining polarities of north and south. Connecting artistic communities to the global south is as much a political task as a geographical one. We look for answers, trajectories and new ways of moving forward.

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

In 2014 the OCA Board met seven times. At the beginning of the year, it warmly welcomed the newly appointed Director Katya García-Antón, who took office on 17 February 2014. Toril Fjelde Høye had served as the interim head of the institution for the previous period.

The financial results for 2014 show a surplus of NOK 1,183,461 and total equity of NOK 2,369,161 as per 31 December 2014, whereof the basic capital is NOK 50,000. This annual report contains detailed financial statements.

By the end of 2014 the foundation had five permanent full-time staff members and one temporary position, of which five were female and one male. In 2013 there were four permanent staff members, of whom three were female and one male. The foundation works to ensure that there is no discrimination based on gender, religion or ethnic background in matters such as recruitment, salary or promotion.

The foundation administers an application-based travel scheme and has established eight residencies abroad on behalf of the Ministry of Foreign Affairs. An international jury evaluates all applications for grants and residencies. The following members took part in the jury meetings in 2014: Roger Martin Buerger, Katya García-Antón, Eva Gonzalez-Sancho, Livia Páldi, Sissel Lillebostad, Caroline S. Ugelstad and Philippe Pirotte. The jury assessed 283 applications for a total of NOK 11,170,063 in financial support within 02 countries. They provided support to 160 projects with a total of NOK 2.1 million. Similarly, for travel support within 03 countries the jury assessed 46 applications totalling NOK 2,176,827 and gave support to 17 projects for a total of NOK 255,000.

Among the international projects involving Norwegian artists held abroad during the year 2014, it is worth mentioning Ståle Stenslie, who participated in Ichihara Art×Mix in Japan; Bodil Furu, Siri Hermansen, Tori Wrånes, Ann Lislegaard, Victoria Phil Lind, Ane Hjort Guttu, Ignas Krunglevicius, Synnøve G. Wetten, Anette Stav Johansson, who were part of the 19th Sydney Biennale; Anne Katrine Senstad at Prospect Biennial, New Orleans; Annette Stav Johanssen, Carl Fredrik Berg, Tommi Damstuen at the 6th Bucharest International Biennial for Contemporary Art; Andreas Angelidakis, who inaugurated the very first project of the 8th Berlin Biennale; Geir Tore Holm, Søsja Jørgensen at the 15th Rauma Biennale Balticum; Emilija Skarnulyte, Matti Aikio, Marsil Andelov Al Mahamid, Henrik Sørliid, who travelled to the 31st São Paulo Biennial; Bjørn Erik Haugen at the 2nd Bristol Biennial; Sille Storihle, Liv Bugge, Marie Nerland, Per-Oskar Leu, Hanna Horsberg Hansen, who were part of a closing event within MANIFESTA 10, and Sissel Tolaas at the 3rd Kochi-Muziris Biennale.

The OCA jury selected nine artists, two curators and one critic for residencies in 2014. Artists Mariken Kramer and Joar Nango were selected for the Platform China Residency in Beijing; artists Hans Kristian Borchgrevink Hansen and Bodil Furu participated in the International Studio Programme of the Künstlerhaus Bethanien in Berlin; artists Saman Kamyab, Kristin Tårnesvik, curator Ellef Prestsæter and critic Line Ulekleiv were selected for the residency Berlin Mitte; artists Thora Dolven Balke and Tori Wrånes, and curator Randi Grov Berger were part of the International Studio and Curatorial Program (ISCP) in New York City; Toril Johannessen participated in the International Artist in Residence Programme at WIELS Contemporary Art Centre in Brussels; and Sille Storihle took part in the International Artists in Residency programme at 18th Street Art Center in Los Angeles. The newly initiated collaboration with Fondazione Bevilacqua La Masa (BLM), Venice, which was arranged in 2013, hosted its first resident from Norway in 2014. Artist Bjarne Bare was the selected artist.

OCA continued working, in collaboration with Norwegian Embassies and consulates, to bring curators and directors from central art institutions from around the world to Norway to meet Norwegian artists and curators. In 2014, OCA hosted 14 visiting curators (Daria Pyrkina, The National Centre for Contemporary Arts, Moscow; Claire Mander, The Royal British Society of Sculptors, London; Ekaterina Inozemtseva, Multimedia Art Museum, Moscow; Carolyn Christov-Bakargiev, 14th Istanbul Biennial; Rasa Rasa Antanaviciute; Nida Art Colony; Yury Kopytov, the Moscow Museum of Modern Art; José Fernández Portal, 12th Havana Biennial; Aimee Lin, ArtReview Asia; Olga Shishko, MediaArtLab, Moscow; Anne Dressen, Musée d'Art Moderne de la Ville de Paris; Jean-Max Colard, University of Lille 3, Villeneuve-d'Ascq; Diana Campbell Betancourt, Dhaka Art Summit; Jonathan Watkins, Ikon Gallery, Birmingham; Nigel Prince, Contemporary Art Gallery, Vancouver, who overall had 143 meetings with Norwegian artists.

OCA is responsible for the official Norwegian representation at the Venice Biennale, and in 2014 Camille Norment was selected to represent Norway in the Nordic Pavilion for the 2015 edition. The artist started working on the project in 2014.

The foundation has its base with offices, studios and a project space in Nedre Gate 7, in the centre of Oslo. OCA's public space hosts lectures, film screenings, workshops and exhibitions. During the period 9 April–22 June 2014, OCA presented the exhibition *Unwoven World: Beyond the Pliable Plane*. As part of the spring programme, philosopher Rainer Stollman and critic and curator Carolyn Christov-Bakargiev gave public lectures, and two concerts were held in collaboration with Ultima Oslo Contemporary Music Festival in response to *Unwoven World*: a solo concert by Kim Myhr, and a multispeaker performance by Kim Myhr with percussionist Morten Olsen and Valerio Tricoli on analogue tape.

In the period 12 November–21 December 2014, OCA presented the first part of the project *Of Love, Departures and Countering Defeat in Choleric Times*. As part of the autumn programme, philosopher Sami Khatib, anthropologists Arnd Schneider and Caterina Pasqualino, artists Rene Gabri and Ayreen Anastas and historian Elena Isayev held presentations on specific subjects pertaining to the programme. To celebrate the end of the year, OCA warmly welcomed the local arts communities to an evening event organised in collaboration with the Norwegian artist Fadlabi.

The overall visitor numbers to all events in Nedre Gate 7 was 2,227.

During the year OCA also produced two publications, *Indigo* and *Forms of Modern Life*.

As a newly initiated programme, the foundation also launched the OCA Pop-Ups, information meetings whose focus is to reach out to art communities in cities outside the capital. In 2014 such meetings took place in Trondheim, Kirkenes, Tromsø and Bergen.

I want to thank the staff and management of OCA for their hard work in 2014, as well as all the people affiliated with the institution, including the Board members, for their continued commitment to the institution and for their support during the past year.

— Marit Reutz  
Chair of OCA's Board

# International Support

## 02–FUNDING

The Office for Contemporary Art Norway provides financial support to applicants on four designated deadlines throughout the year toward international projects that include Norwegian artists and cultural producers. Support is extended to non-profit entities, and priority is given to exhibitions taking place in premiere international art institutions and project spaces. Support is also extended to solo exhibitions and group exhibitions initiated by international curators as well as to Norwegian art professionals organising exhibitions and projects abroad. Norwegian artists or curators and international artists or curators residing in Norway on a permanent basis are eligible to apply. The objective of OCA's International Support is designed to foster artistic production and international interchange and dialogue and to professionalise the exhibition of Norwegian artists working abroad. OCA's funding for International Support is provided by the Norwegian Ministry of Foreign Affairs and the allocation is decided upon by an independent jury of Norwegian and international art professionals designated by OCA.

In 2014, OCA received 283 applications requesting support from OCA's International Support in the area of 02–funding. As a consequence of four juried meetings, the year's annual support in relation to 02–funding amounted to 2.100.000 NOK, which constitutes the earmarked support provided to OCA from the Norwegian Ministry of Foreign Affairs for that allocation. A total of 163 applications (57.6 %) were supported. It should be noted that the overall request for funding from the applicants amounted to 11.170.063 NOK.



Recipients during 2014  
1<sup>st</sup> Quarter

Grants allocated for  
International Biennials  
and Institutional Grants  
for Solo Exhibitions

G: Simona Barbera  
b.1971 in Genoa, Italy, lives and works in Oslo, Norway  
PS: Support was provided to artist Simona Barbera for a solo exhibition of her research project 'Daphne Cneorum, Something There Needs To Thrive' at the CHAN Contemporary Art Association in Genoa, Italy. According to the artist, 'the central point of the research is the idea of subverting the relation body-territory as a nostalgic, integral and closed system: national borders, security, self-defence, established order, power over life and dwelling – in short, the sovereign power'.  
Curator: CHAN Contemporary Art Association, Genoa, Italy  
12 March–6 May 2014  
**NOK 10 000**

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G: Maarten Sleeuwits  
b.1978 in Enschede, the Netherlands, lives and works in Oslo, Norway  
PS: Support was provided to the artist Maarten Sleeuwits for the solo exhibition 'Maarten Sleeuwits – Objects and Recordings' at the Kunstmuseen der Stadt Erfurt/ Kunsthalle Erfurt, Erfurt, Germany. The exhibition consisted of an overview on the artist's production from the past five years, accompanied by four new works, and followed by a bilingual exhibition catalogue published by Hatje Cantz.  
Curator: Silke Opitz, Curator, Kunsthalle Erfurt, Erfurt, Germany  
9 May–29 June 2014  
**NOK 11 854**

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G: Contemporary Art Centre (CAC)  
PS: Support was provided to the Contemporary Art Centre (CAC) in Vilnius, Lithuania, for Steinar Haga Kristensen's (b.1980 in Oslo, Norway, lives and works in Oslo) solo exhibition 'Ballast'. According to the organiser, the exhibition consisted of a large body of new works on paper and canvas. These artworks feature a wide range of printing techniques, including copperplate engravings and photo-etchings, and make use of modern digital laser technology in order to produce large scale printing plates based on earlier photo documentation of recently installed work.  
Curator: Valentinas Klimasauskas, Curator, Contemporary Art Centre (CAC), Vilnius, Lithuania  
20 June–17 August 2014  
**NOK 40 000**

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G: Bjørn Erik Haugen  
b.1978 in Tønsberg, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Bjørn Erik Haugen for his participation within The Bristol Biennial 2014, Bristol, UK, titled 'Crossing the Line'. The artist contributed with the video work *Forest of Fallen Trees*, which is a 'continuous search of finding representations of faces of deceased in white noise on a TV screen through the exhibition period'. The piece is a video-sculpture consisting of two identical TV sets, an antenna and a small computer with a camera attached to it.  
Curator: Hannah Clark, Artistic Director, The Bristol Biennial 2014, Bristol, UK  
12–21 September 2014  
**NOK 9 400**

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G: Jan Christensen  
b.1977, Copenhagen, Denmark, lives and works in Oslo, Norway  
PS: Support was provided to artist Jan Christensen for a solo exhibition at Viborg Kunsthall, Viborg, Denmark. According to the Kunsthall, the artist conceived an experimental body of painting, which reflects his earlier approaches to the medium within the gallery space. The exhibition also included sculptural elements and constructions 'that underline and enable the social and participatory aspect of his artistic practice, as settings for interaction with the artwork and among the audience themselves'.  
Curator: Helene Nyborg Bay, Director and Head of Exhibitions, Viborg Kunsthall, Viborg, Denmark  
31 October 2014–25 January 2015  
**NOK 15 000**

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G: Tensta Konsthall  
PS: Support was provided to Tensta Konsthall in Tensta, Stockholm, Sweden for Ane Hjort Guttu's (b.1971 in Oslo, Norway, lives and works in Oslo, Norway) solo exhibition 'Ane Hjort Guttu – Dette er alle steder' [This Place is Every Place]. According to the curator, Guttu's new film *Dette er alle steder* [This Place is Every Place] 'stands in dialogue with a global form of socio-political upheaval and awakening. In linking it to Tensta, the film exposes underlining processes operating 'subcutaneously' in a community'. The exhibition was organised in connection with 'The New Model', an ongoing research project since 2011 at

Tensta Konsthall, based on Palle Nielsen's famous work model for a qualitative society from 1968. Tensta Konsthall conducted an artist presentation of Ane Hjort Guttu's extended practice, as well as an artist led workshop with students from Konstfack, as part of the exhibition's public programme.  
Curator: Maria Lind, Director, Tensta Konsthall, Tensta, Stockholm, Sweden  
15 October–11 January 2014  
**NOK 20 000**

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Recipients during 2014  
1<sup>st</sup> Quarter

Grants allocated for  
International Support

G: Västerås Konstmuseum  
PS: Support was provided to Västerås Konstmuseum in Västerås, Sweden, for the participation of the artists Vibeke Tandberg (b.1967 in Oslo, Norway, lives and works in Oslo), Mari Slaattelid (b.1960 in Notodden, Norway, lives and works in Oslo), Jannicke Låker (b.1968 in Drammen, Norway, lives and works in Berlin, Germany), Eivind Reierstad (b.1972 in Oslo, lives and works in Kløfta, Norway), Annette Stav Johannssen (b.1979 in Kristiansand, Norway, lives and works in Oslo) and Synnöve G Wetten (b.1978 in Akershus, Norway, lives and works in Oslo) within the exhibition 'The Beginning is Always Today – konst och feminism i Skandinavien' [Art and Feminism in Scandinavia], a collaboration project with Sørlandet Kunstmuseum (SKMU), Kristiansand, Norway. Other participating artists included Lotta Antonsson, Elisabet Apelmo, Catti Brandelius, Peter Brandt, Nanna Debois Buhl, Kajsa Dahlberg, Ewa Einhorn, Åsa Elzén, Roxy Farhat and Yes Association / Föreningen JA!  
Curators: Eva Borgegård, Curator, Västerås Konstmuseum, Västerås, Sweden, SKMU's Karin Hindsbo and Else-Brit Kroneberg, Curators, for Västerås Konstmuseum, Västerås, Sweden  
22 February–4 May 2014  
**NOK 20 000**

G: Else Leirvik  
b.1980 in Stavanger, Norway, lives and works in Stavanger  
PS: Support was provided to artist Else Leirvik for her participation within the exhibition and

research project 'Matter', the first part of the project 'To continue. Notes towards a Sculpture Cycle', which is a long-term investigation of the sculpture as a medium at the Nomas Foundation, Rome, Italy. The programme states that 'through lectures and itineraries around the city, artists, scholars and curators offer different interpretations of the medium, of its history and its representation'. Other participating artists included Giorgio Andreotta Calò, Rossella Biscotti, Bettina Buck, Chiara Camoni, William Cobbing, Michael Dean, Oliver Laric, Nicola Pecoraro, Diego Perrone, Timur Si-Qin and Jesse Wine.

Curators: Cecilia Canziani and Ilaria Gianni, Head of Programming, the Nomas Foundation, Rome, Italy  
26 February–5 April 2014  
**NOK 10 000**

G: Agatha Wara  
b.1980 in La Paz, Peru, lives and works in Oslo, Norway  
PS: Support was provided to curator Agatha Wara for the exhibition 'DISown – Not For Everyone' at Red Bull Studios, New York, NY, USA, as she was invited by DIS, a New York-based artist collective, to co-curate the exhibition, and to guest edit a special issue of DISmagazine, which contains essay contributions and conversations that reflect on the project. A panel discussion accompanied the exhibition. According to Wara, the project 'looks critically at the links between contemporary art and capitalism, through the language of commerce. We

have commissioned around 30 artists/artist groups to create artworks that function as consumer products that appeal to a consumer audience'. Participating artists included Bjarne Melgaard, Geir Haraldseth, Amalia Ulman, Carissa Rodriguez, Frank Benson, Nicolas Fernandez and Simon Fujiwara.

Curator: Agatha Wara, Co-Curator for DIS, New York, NY, USA  
6 March–6 April 2014  
**NOK 8 300**

G: Munan Øvrelid  
b.1978 in Oslo, Norway, lives and works in Oslo

PS: Support was provided to artist Munan Øvrelid for his participation within the exhibition 'Distant Observations. Fukushima in Berlin' at Kunstraum Kreuzberg/Bethanien, Berlin, Germany. The artist displayed the 2-channel audio composition *Balbakken, October – April 2012 – 2013*, which was made in collaboration with Brazilian artist Marcellvs L. The sound piece consists of seven parts, all composed of bird sounds, structured using mathematical data based on bird life in a tree in Norway throughout one winter. Other participating artists included Taro Chiezo, Nina Fischer & Maroan el Sani, Megumi Fukuda, Yishay Garbasz, Alireza Ghandchi, Florian Goldmann, Linda Havenstein, Idetsuki Hideaki and Leiko Ikemura.

Curators: Stéphane Bauer, Director, Kunstraum Kreuzberg/Bethanien, Berlin, Germany, Mamoru Tsukada, Independent Artist and Curator

8 March–27 April 2014  
**NOK 7 000**

G: Agnes Nedregård (b. 1975 in Lillehammer, Norway, lives and works in Bergen, Norway) & Moray Hillary (b.1962 in Carlisle, UK, lives and works in Bergen, Norway)

PS: Support was provided to artists Agnes Nedregård and Moray Hillary for their participation in a residency at PointB Worklodge, New York, NY, USA, administered by USF, Bergen and supported by the Bergen City Council. The artists contributed to the performance project 'LIMBONAUT', which according to the artists, 'centres around the notions of travel, inspired in part by some of literature's key tales of real and imaginary journeys – like *The Odyssey*, *Don Quixote* and *Gulliver's travels*, to name but a few. We ask: does travel foster an erosion of national identity, and what is the impact of nomadism on an artist's subjectivity and work – beginning with the universal idea and then looking for individual variables'.

Curator: Line Nord, Artist in Residency, USF, Bergen, Norway  
01 May–30 June 2014  
**NOK 14 000**

G: Inger Wold Lund  
b.1983 in Bergen, Norway, lives and works in Oslo, Norway

PS: Support was provided to artist Inger Wold Lund for her participation within the project 'Three Sisters. You Make Me Feel Better When You Say my Life is Great' at Vrångsholmen, Tanum, Sweden. The line 'You Make Me Feel Better When

You Say my Life is Great' was added by Chekhov to his play *Three Sisters*, and the curators describe the project as 'a site-specific project on Chekhov's play, with visual artists and performing artists in collaboration'.

Curators: Anders Nilsson and Filippa Pettersson, Curators, 'Three Sisters', Vrångsholmen, Tanum, Sweden

September 2014  
**NOK 4 000**

G: Ståle Stenslie  
b.1965 in Elverum, Norway, lives and works in Oslo, Norway

PS: Support was granted to Ståle Stenslie for his participation within the Naka-Boso International Art Festival Ichihara Art-Mix, Chiba, Japan. Stenslie's specially commissioned artwork *The Ichihara Touch Tales* is an interactive sound installation whose activation releases voices of 'spirits', myths and stories from the region. *The Ichihara Touch Tales* was installed at the Ichihara Lakeside Museum, the main venue of the festival. Ichihara Art-Mix is, according to the organisers, an event 'where leading artists of the next generation from all over the world and from the country work together with the local residents aiming at building a foundation for continuous community revitalisation by communicating and sharing through the arts'. Stenslie was one of 60 artists from 13 countries who presented his work in Ichihara City. Other participating artists included Alfredo & Isabel Aquilizan and Tianmiao Lin.  
Curator: Fram Kitagawa, Artistic

Director, Naka-Boso International Art Festival Ichihara Art-Mix, Chiba, Japan  
21 March–11 May 2014  
**NOK 15 000**

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G: CENTROCENTRO  
PS: Support was provided to CENTROCENTRO, Cibeles de Cultura y de Ciudadanía, Madrid, Spain, for the 8th Audiópolis, a sound art and experimental music project, exhibiting the works of the two artists Jana Winderen (b.1965 in Bodø, Norway, lives and works in Oslo, Norway) and Elin Øyen Vister (b.1976 in Indre Arna, Norway, lives and works in Indre Arna). According to the curator, 'each of them participated in the project of Audiópolis with an individual concert in CENTROCENTRO's auditorium and with a sound installation that was mounted and exhibited within the exhibition space of the institution premises'.

Curator: Francisco López,  
Curator, 8th Audiópolis,  
CENTROCENTRO, Cibeles de Cultura y de Ciudadanía, Madrid, Spain  
4 April-4 May 2014  
**NOK 11 769**

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G: Kiyoshi Yamamoto Farias  
b.1982 in Rio de Janeiro, Brazil, lives and works in Bergen, Norway  
PS: Support was provided to artist Kiyoshi Yamamoto Farias for his participation within the '2014 Spring Exhibition' at the Kunsthall Charlottenborg in Copenhagen, Denmark. The artist contributed with the piece *A Flag for the blind* (2013). According to the artist, 'a flag

is a piece of cloth or similar material, typically a long or square, attachable to a pole. In this work I wanted to produce a cloth that questions a simple material, which attached to a pole becomes a political action'. Other participating artists included Mads Aarøe, Edith Abel-Dakovic, Jesse Ahlers, Kenneth Michael Bergfeld, Ene Bissenbakker, Noam Dover & Michal Cederbaum and Karin Karlsson.

Organiser: Kunsthall Charlottenborg, Copenhagen, Denmark  
10 April–18 May 2014  
**NOK 5 910**

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G: Janne Kruse  
b.1979 in Århus, Denmark, lives and works in Oslo, Norway  
PS: Support was provided to artist Janne Kruse for her participation within the '2014 Spring Exhibition' at the Kunsthall Charlottenborg in Copenhagen, Denmark. The artist exhibited the work *Autograph* from 2013. *Autograph* includes three framed variations of warm-forced rebars, consisting of round rebar steel bolts that had been hammered flat until only the contours of the rebars were left. The surfaces were burned during the process, and mill scale has left traces on the steel. According to the artist, *Autograph* 'refers to self-writing and intends to investigate a character of shape through both internal and external resistance'. Other participating artists included Mads Aarøe, Edith Abel-Dakovic, Jesse Ahlers, Kenneth Michael Bergfeld, Ene Bissenbakker, Noam Dover & Michal Cederbaum and Karin Karlsson.

Organiser: Kunsthall Charlottenborg, Copenhagen, Denmark  
10 April–18 May 2014  
**NOK 6 000**

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G: Janine Magelssen  
b.1964 in Oslo, Norway, lives and works in Bærum, Norway  
PS: Support was provided to artist Janine Magelssen for her participation in the '2014 Spring Exhibition' at the Kunsthall Charlottenborg in Copenhagen, Denmark. Magelssen exhibited a series of drawings named *Paper on Paper#1 (VII)* (2013–2014). According to the artist, 'slightly three-dimensional lines and volumes made of paper create subtle dialogues; a sense of touch, displacements and space are made visible through the artworks'. Other participating artists included Mads Aarøe, Edith Abel-Dakovic, Jesse Ahlers, Kenneth Michael Bergfeld, Ene Bissenbakker, Noam Dover & Michal Cederbaum and Karin Karlsson.

Organiser: Kunsthall Charlottenborg, Copenhagen, Denmark  
10 April–18 May 2014  
**NOK 6 000**

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G: André Tehrani  
b.1980 in Tønsberg, Norway, lives and works in Stockholm, Sweden  
PS: Support was provided to André Tehrani for his group exhibition 'Soft Measures' at the Project Room, WIELS Contemporary Art Centre, Brussels, Belgium. The project was a conclusion of Tehrani's OCA residency at WIELS. According to Tehrani, 'Soft Measures' explores the possibility of curating

as inhabiting and working through a sensual logic, rather than corralling works into a discursive structure'. Participating artists included Jan Freuchen, Linn Pedersen, Ryan Brewer, Marco Bruzzone, Magnhild Øen Nordahl and Phillip Raiford Johnson.

Curators: André Tehrani, Artist, and Anthea Buys, Curator, for WIELS Contemporary Art Centre, Brussels, Belgium  
17 April–11 May 2014  
**NOK 20 000**

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G: Andrea Scholze  
b.1988 in Oslo, Norway, lives and works in Lørenskog, Norway  
PS: Support was provided to artist Andrea Scholze for her participation in the Grosses Treffen, The Nordic Embassies in Berlin, Germany. According to the organisers, the Grosses Treffen is a one day network event that offers the opportunity for Finnish, Swedish, Icelandic, Norwegian, Greenlandic, Faroese and Danish visual artists (also performers, sound artists, artists who create public artworks and interventions as well as designers and architects working within the visual arts field) to do portfolio presentations and get acquainted with key agents of Berlin's art scene according to their specific interests. Participating reviewers included, among others, Oliver Baurhenn, Katja Blomberg, Ellen Blumenstein, Carson Chan and Rhea Garboe Dahl.  
Curator: Solvej Helweg Ovesen, Artistic Director, Grosses Treffen, The Nordic Embassies, Berlin, Germany

27 April 2014  
**NOK 3 500**

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G: Karl Ingar Røys  
b.1967 in Volda, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Karl Ingar Røys for his participation in the Grosses Treffen, The Nordic Embassies in Berlin, Germany. The Grosses Treffen is a one day network event that offers the opportunity for Finnish, Swedish, Icelandic, Norwegian, Greenlandic, Faroese and Danish visual artists (also performers, sound artists, artists who create public artworks and interventions as well as designers and architects working within the visual arts field) to do portfolio presentations and get acquainted with key agents of Berlin's art scene according to their specific interests. Participating reviewers included, among others, Oliver Baurhenn, Katja Blomberg, Ellen Blumenstein, Carson Chan and Rhea Garboe Dahl.

Curator: Solvej Helweg Ovesen, Artistic Director, Grosses Treffen, The Nordic Embassies, Berlin, Germany  
27 April 2014  
**NOK 3 500**

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G: Munan Øvrelid 2  
b.1978 in Oslo, Norway, lives and works in Oslo  
PS: Support was provided to artist Munan Øvrelid for his participation in the Grosses Treffen, The Nordic Embassies in Berlin, Germany. The Grosses Treffen is a one day network event that offers the opportunity for Finnish, Swedish, Icelandic, Norwegian,

Greenlandic, Faroese and Danish visual artists to do portfolio presentations and get acquainted with key agents of Berlin's art scene according to their specific interests. Participating curators that the artists met included, among others, Katja Blomberg, Ellen Blumenstein, Carson Chan, Rhea Garboe Dahl, Matthias Einhoff and Anselm Franke.

Curator: Solvej Helweg Ovesen, Artistic Director, Grosses Treffen, The Nordic Embassies, Berlin, Germany  
27 April 2014  
**NOK 3 500**

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G: Kaia Hugin  
b.1975 in Oslo, Norway, lives and works in Kolbotn, Norway  
PS: Support was provided to artist Kaia Hugin for her participation within the group exhibition 'Der Tod ist Dein Körper' [Death is Your Body] at the Frankfurter Kunstverein, Frankfurt am Main, Germany. The artist contributed two video-pieces: the *Motholic Mobble part 3* (2009) and *Motholic Mobble part 7 (Shadows, Twists and Endings)* (2013), which, according to the artist, 'relate to basic elements in nature and in the human experience, such as gravity, the power of dreams, a search for equilibrium and fear of psychological and bodily transformation'. The video-installations were placed in an exhibition hall, which encapsulated sculptures made by Berinde de Bruyckere. Other participating artists included Jana Müller, Tudi Deligne, Alexandra Meyer, Omer Fast, Wangechi Mutu and Aujik (Stefan Larsson).



Curator: Lilian Engelmann, Curator, Frankfurter Kunstverein, Frankfurt am Main, Germany  
30 April–6 July 2014  
**NOK 9 400**

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G: SAVVY Contemporary

PS: Support was provided to SAVVY Contemporary, Berlin, Germany, for the participation of artist Kurt Johannessen (b.1960 in Bergen, Norway, lives and works in Bergen) for *Colab Editions – The Publication*, following the 2-year performance art project 'Colab Editions' produced by the SAVVY Contemporary. The curator said that 'the publication is to promote an innovative investigation in the field of performance art and to foster new dialogues based on collaborative practices. The publication compiled documentation from ten editions, with 24 artists, from fourteen different countries and three different continents, including the Norwegian artist, performer and organiser Kurt Johannessen'. The publication was launched in Berlin at Savvy Contemporary Art Laboratory space, together with a retrospective exhibition of 'Colab Editions' programme. Other artists in the publication included Nezaket Ekici, Jelili Atiku, Lan Hung, Fokoua Serge Olivier, Ruth Fokoua, Marc Patrick Tchambo and Alastair MacLennan.

Curator: Márcio Carvalho, Curator for 'Colab Editions', Berlin, Germany  
3 May 2014  
**NOK 10 500**

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G: Serina Erfjord

b.1982 in Erfjord, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Serina Erfjord for her participation in the group exhibition 'OPEN WIRE – Digital Sculptures and Experiences', taking place at a harbour at Netfilmmakers, a gallery for netart and netvideo in Copenhagen, Denmark. Erfjord showed the pieces *Cold Stain* (2008), consisting of a peltier element and a metal plate that collects humidity from its surroundings by freezing it to a spot on a wall, and *Sparkle* (2008), a piece in the shape of an electrical cord hanging from the ceiling, which sometimes emits sparks. Other participating artists included Roman Signer, Tumi Magnusson, Mogens Jacobsen, Linda Hilfling and Kim Grønberg.

Curator: Annette Finnsdottir, Curator for Netfilmmakers, Copenhagen, Denmark  
3 May–14 September 2014  
**NOK 5 000**

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GR: Museum of Contemporary Art Roskilde

PS: Support was provided to the Museum of Contemporary Art Roskilde, Roskilde, Denmark, for the participation of Rachel Dagnall (b.1972 in Liverpool, UK, lives and works in Oslo, Norway) within the artist group Henry VIII's Wives' contribution to the exhibition 'Before Normal: Concept After Concept' at the Museum of Contemporary Art Roskilde. According to the organiser, 'for the context of Roskilde, which is an ancient city dating from the Viking Age, Henry

VIII's Wives built a wooden boat inspired by the Viking ships of the historical harbour'. Other participating artists included Art and Language, John Baldessari, Björnligan, Andrea Büttner, Anna Bella Geiger, General Idea, Henriette Heise and Inspection Medical Hermeneutics.

Curator: Lars Bang Larsen, Curator for the Museum of Contemporary Art Roskilde, Denmark  
9 May–28 September 2014  
**NOK 23 540**

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G: Karina Nøkleby Presttun

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

PS: Support was provided to artist Karina Nøkleby Presttun for her participation within the exhibition 'Play & Decay' at Uzupio Meno Inkubatorius, Vilnius, Lithuania, with the artists Hilde K. Frantzen (b.1982 in Larvik, Norway, lives and works in Oslo, Norway), Kristina Daukintyte Aas (b.1978 in Klaipeda, Lithuania, lives and works in Innvik, Norway) and Gry Gjengedal Navelsaker (b.1981 in Nordfjordeid, Norway, lives and works in Bergen). According to the artists, they are all 'working with issues relating to the body'. 'In the postmodern world, death and decay is denied and is no longer recognised as a natural state of being. In modern society vanity and youth are strong currencies. Aging is seen as a sign of weakness and we're using all measures to preserve ourselves and stay young. We want to look at this through the act of play by focusing on the body that changes as time passes by, and relate to aspects

of life, materiality, and decay'. In addition they were invited by Laura Pavilyonyte, the Head of the Textile Department at the Vilnius Academy of Arts, to give a presentation on Norwegian textile art.

Curator: Solveiga Gutaute, Project Manager, Uzupio Meno Inkubatorius, Vilnius, Lithuania  
22 May–19 June 2014  
**NOK 8 800**

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GR: Kjell Bjørgeengen

b.1951 in Sandvika, Norway, lives and works in Stabekk, Norway

PS: Support was provided to artist Kjell Bjørgeengen for his participation within the exhibition 'ImageLightSoundSpace' at the MMIII, Kunstverein Mönchengladbach e. V., Mönchengladbach, Germany. According to the curator, 'the installations will respond to the space itself. [...] The exhibition can be understood as a deliberation on how material, form, light, intellect and intuition conspire, whilst effectively incorporating audience participation through insisting of total awareness of space and light'. The artist participated with one large-scale projection and three LCD panels.

Curator: Tilman Hoepfl, Curator for Kunstverein Mönchengladbach e. V., Mönchengladbach, Germany  
24 May–22 June 2014  
**NOK 14 188**

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GR: Kadist Art Foundation

PS: Support was provided to Kadist Art Foundation, Paris, France, for the participation of artists Geir Tore Holm (b.1966 in Tromsø, Norway, lives and

works in Skiptvet, Norway) and Søsja Jørgensen (b.1968 in Oslo, Norway, lives and works in Skiptvet) for their participation within the group exhibition 'Beyond the End'. According to the curator, 'the exhibition introduced crucial issues unearthed in Tierra del Fuego: the native/non-native dichotomy; the inevitable interdependence of humans, non-humans and matter; and the urgency of maturing aesthetic sensibility in the face of scientific discoveries'. Participating artists included Christy Gast, Fabienne Lasserre, nadaproductions, Carolina Saquel and Myriam Lefkowitz.

Curator: Camila Marambio, Curator for Kadist Art Foundation, Paris, France  
30 May–27 July 2014  
**NOK 24 397**

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GR: Dillan Marsh

b.1980 in York, UK, lives and works in Bergen, Norway

PS: Support was provided to artist Dillan Marsh to produce an exhibition ('undercurrents. Dillan Marsh and Karin Kurzmeyer') and a publication in collaboration with Deuxpiece in Basel, Switzerland. The aim of Deuxpiece was to create exchange and networks for young artists by getting together international and Swiss-based artists. Curator Stefanie Bringezu was interested in Marsh's 'marking of the connections between folk traditions such as carnival and contemporary cultural phenomena'. Further to the artist's book, Dillan Marsh developed a site-specific installation. Both works were

presented in an exhibition held in Flatterschafft's exhibition space in Basel. The artist collaborated with Bergen-based artist and writer Eleanor Clare who produced texts for the publication, which were launched on the occasion of the exhibition opening.

Curator: Stefanie Bringezu, Co-Curator, Deuxpiece Collaboration, Basel, Switzerland  
8-31 May 2014  
**NOK 8 000**

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GR: Rolf Gerstlauer (b.1964, Chur, Switzerland, lives and works in Oslo, Norway) & Julie Dind

PS: Support was provided to the artist group Rolf Gerstlauer & Julie Dind for their participation within the programme of the Central Academy of Fine Arts (CAFA), Beijing, People's Republic of China. They initiated a summer workshop, during which 'Dind produced textiles (weaving and shibori work) and interpreted the scores in Butoh dance while Gerstlauer worked on plastics and installations that perceive and capture her dance through video and photography'. The results and the material produced in that workshop were exhibited at CAFA, Beijing, at the end of the workshop term.

Curator: CAFA, Beijing, People's Republic of China  
10 June–31 July 2014  
**NOK 12 000**

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GR: Sara Eliassen

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

PS: Support was provided to artist Sara Eliassen for her participation in the 2014 residency at the OMI International Art Centre in



Ghent, NY, USA. Residency curator Claudia Cannizzaro explained that 'Moukhtar Kocache was the Critic-in-Residence for tutoring and discussing during the entire period, and Lilly Wei was the Critic Emerita'. Other participating artists included Bashar Alhroub, Lara Baladi, Jesus Benavente, Marcus Castro, Serge Clottey, Gopal Dagnogo and Ira Eduardovna. Curator: Claudia Cannizzaro, Director, Art Omi International Artists Residency, Ghent, NY, USA 19 June–15 July 2014 **NOK 7 000**

GR: Linn Cecilie Ulvin  
b.1969 in Drammen, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Linn Cecilie Ulvin for her participation within the group exhibition 'The Book Lovers – The Novel as an Artform' at Cricoteka - Centre for the Documentation of the Art of Tadeusz Kantor in Krakow, Poland. The artist exhibited the two novels *The Skies Behind Are Exhaustingly Blue* (2001), and *Closer To Love* (2005). According to the applicant, the projects were part of 'a collection of artist novels with a parallel online database, which was complemented with a series of exhibitions and public programmes, a pop-up bookstore and a publication'. The collection, a total of 315 titles, has been acquired by M HKA, Museum of Contemporary Art Antwerpen in Belgium. The set includes, among others, novels written by Carl Andre, AA Bronson, Jake Chapman, Keren Cytter, Salvador Dalí, Tim

Etchells, Matias Faldbakken, Liam Gillick, Goldin+Senneby, Rodney Graham, Renée Green, Theresa Hak Kyung Cha, Pablo Helguera, Stewart Home, Isidore Isou, Pierre Klossowski, Joseph Kosuth and Yayoi Kusama.  
Curators: David Maroto and Joanna Zielinska, Curators, 'The Book Lovers - The Novel as an Artform', Cricoteka – Centre for the Documentation of the Art of Tadeusz Kantor, Krakow, Poland 1–30 October 2014 **NOK 12 000**

DORTE JELSTRUP, MARI SLAATELID, BOB SMITH & LOTTA ANTONSSON (from left to right)  
Installation view of 'The Beginning is Always Today - konst och feminism i Skandinavia', Västerås Konstmuseum, Västerås, Sweden. Photo: Västerås Art Museum. Courtesy of Västerås Konstmuseum



EIVIND REIERSTAD  
Installation view of 'The  
Beginning is Always Today  
- konst och feminism i  
Skandinavia' at Västerås  
Konstmuseum, Västerås,  
Sweden. Photo: Västerås  
Art Museum. Courtesy of  
Västerås Konstmuseum



(bottom, right page)  
KURT JOHANNESSEN  
*Colab 6*. 16 December  
2011. Performance for  
'Colab Editions' at SAVVY  
Contemporary, Berlin,  
Germany, in collaboration  
with Nezaket Ekici  
(Turkey). Published in  
*Colab Editions - The  
Publication* (2014). Photo:  
Joana Voa. Courtesy of  
SAVVY Contemporary





JAN CHRISTENSEN  
Installation views of *Time as Matter* (2014) at Viborg Kunsthall, in collaboration with Marius Dahl.  
Oriented strand boards, plywood and pillows. 436 x 754 x 461 cm. Courtesy of the artists and Viborg Kunsthall





AGATHA WARA  
Installation views  
of 'DISown - Not For  
Everyone' at Red Bull  
Studios, New York, NY,  
USA, as curated by Agatha  
Wara





JOGGING  
Installation view of 'DISown - Not For Everyone'  
at Red Bull Studios, New York, NY, USA, as curated  
by Agatha Wara



KARINA NØKLEBY PRESTTUN,  
KRISTINA DAUKINTYTE AAS  
Installation view of 'Play  
& Decay' at Uzupio Meno  
Inkubatorius, Vilnius,  
Lithuania. Karina Nøkleby  
Presttun, *Jørund* (2010).  
Textile-collage. 250 x 166  
cm. Kristina Daukintyte  
Aas, *To See I & II*,  
Jacquard woven wool. 2 x  
150 x 133 cm. Courtesy  
of the artists



INGER WOLD LUND  
Audioguide for project  
'Three Sisters. You Make  
Me Feel Better When You  
Say my Life is Great'  
at Vrångsholmen, Tanum,  
Sweden. Translated and  
read by Jana Fröberg. 25  
min. Photo: Inger Wold  
Lund. Courtesy of the  
artist



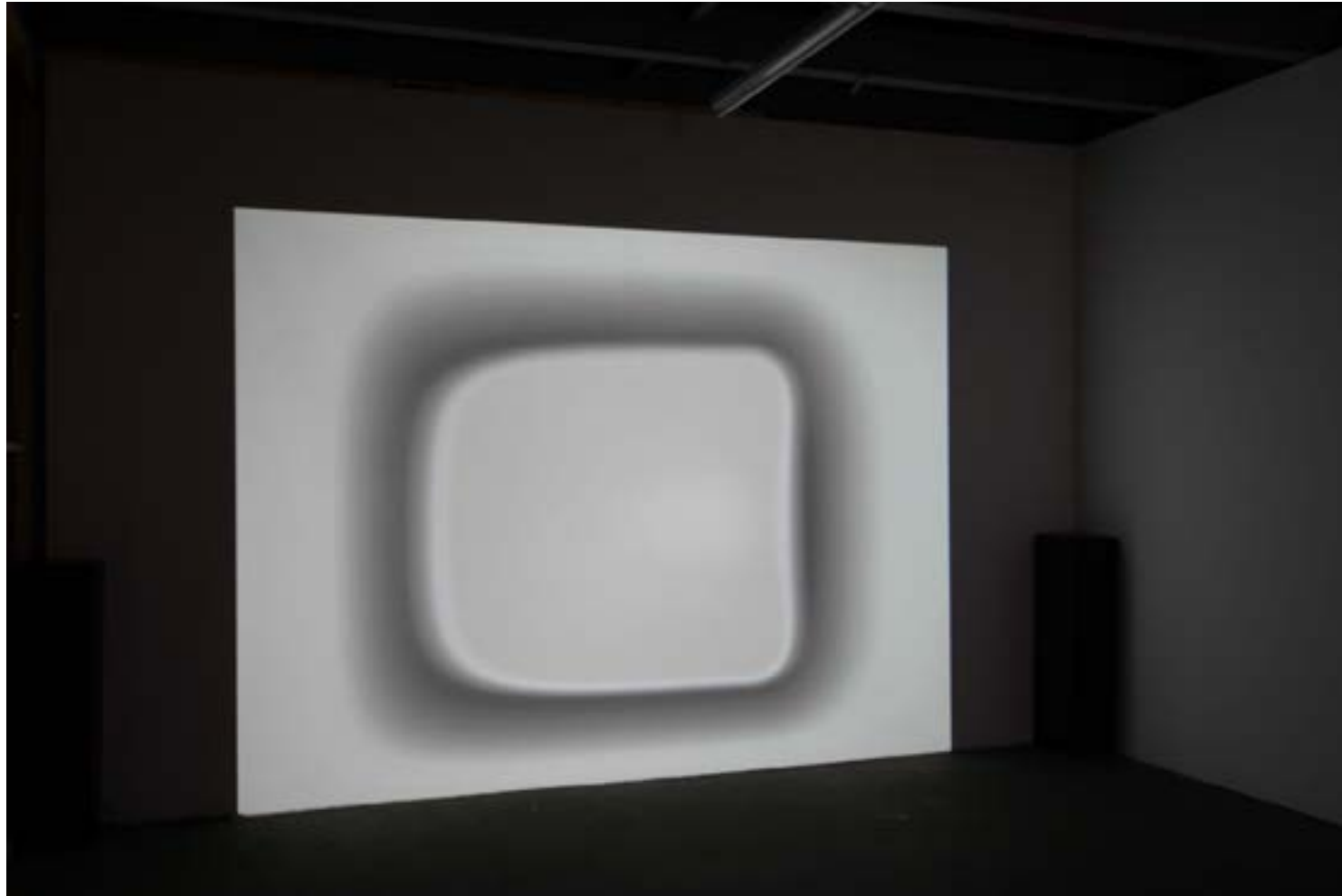
JANINE MAGELSSSEN  
*Paper on paper* (partial  
view) (2013). 7 drawings.  
39 x 29 x 2 cm. Courtesy  
of the artist



AGNES NEDREGÅRD & MORAY  
HILLARY  
Installation views at  
PointB Worklodge, New  
York, NY, USA. Courtesy of  
the artists



KJELL BJØRGEENGEN  
*Audio generated video*  
(2014). Video and sound  
projection. 4 x 3 m.  
Courtesy of the artist



SIMONA BARBERA  
Sound installation,  
series of photographs at  
CHAN Contemporary Art  
Association in Genoa,  
Italy. Courtesy of the  
artist





SIMONA BARBERA  
Analog photograph printed  
on rag paper, mounted on  
aluminium. 30x30cm. Photo:  
Simona Barbera. Courtesy  
of the artist



SIMONA BARBERA  
Textile work, hand-dye  
paint on cotton made  
from the extraction  
of the pigment of  
different berries and  
medicinal plants, variable  
dimentions, mounted on  
wooden base. Courtesy of  
the artist



MUNAN ØVRELID  
Installation view of  
'Distant Observations.  
Fukushima in Berlin' at  
Kunstraum Kreuzberg/  
Bethanien, Berlin, Germany  
*Balbakken, October - April  
2012 - 2013*



2-channel audio composi-  
tion, in collaboration  
with Brazilian artist Mar-  
cellvs L., seven parts  
composed of bird sounds).  
Photo: Barbara Mürdter.  
Courtesy of the artist



ANDRÉ TEHRANI  
Installation views of  
'Soft Measures' at WIELS  
Contemporary Art Centre,  
Brussels, Belgium, as  
curated by André Tehrani  
and Anthea Buys. Courtesy  
of WIELS Contemporary Art  
Centre and the curators



DILLAN MARSH  
 Installation view of  
*Untitled component*  
 (2014), as part of the  
 exhibition 'undercurrents.  
 Dillan Marsh and  
 Karin Kurzmeyer' at  
 Flatterschaft, Basel,  
 Switzerland. Two monitors  
 and DVD players with  
 two video loops: sun on  
 the Rhine and sunrise  
 at Teknival, long flight  
 case, modified motorcycle  
 helmet, hub cap, ratchet  
 strap, cable reel, wooden  
 pallet. 120 x 80 x 120 cm.  
 Courtesy of the artist



DILLAN MARSH  
*Untitled component* (2014).  
 one monitor and DVD  
 player with the video  
 loop: E6 Nordbytunnelen,  
 large flight case (box  
 section with a collapsed  
 model of a geodesic dome  
 structure), small flight  
 case (lid section with a  
 flyer, a framed collage  
 and a digital machine  
 timer), hexagonal flight  
 case (with postcard and  
 large trophy), cable reel,  
 ratchet strap, wooden  
 pallet. 120 x 80 x 120 cm.  
 Courtesy of the artist



DILLAN MARSH  
*Untitled component* (2014).  
 three monitors and DVD  
 players with three video  
 loops: Russ celebration in  
 Norway, fair ride and car  
 cruise in the UK, square  
 fight case (lid section  
 with five dice), small  
 flight case (box section  
 with framed mono-print  
 on paper and a small  
 trophy), wooden pallet.  
 120 x 80 x 120 cm. Courtesy  
 of the artist



DILLAN MARSH  
*Untitled component* (2014).  
 one monitor and DVD  
 player with the video  
 loop: E6 Nordbytunnelen,  
 large flight case (box  
 section with a collapsed  
 model of a geodesic dome  
 structure), small flight  
 case (lid section with a  
 flyer, a framed collage  
 and a digital machine  
 timer), hexagonal flight  
 case (with postcard and  
 large trophy), cable reel,  
 ratchet strap, wooden  
 pallet. 120 x 80 x 120 cm.  
 Courtesy of the artist



DILLAN MARSH & ELEANOR  
 CLARE  
 Page sample from  
*Neveroddoeven* (2014).  
 Published by Deuxpiece  
 and Büro für Problem.  
 Mandelbrot Set fractal  
 image, from Tarantulas  
 Works, Postcard of  
 Arosa 1800m, Innerarosa,  
 Alpentobel, Erxhorn,  
 Postcard printed by  
 Vontobel Druck, Zürich.  
 Courtesy of the artists



ANE HJORT GUTTU  
Stills from *Dette er alle steder* (This Place is Every Place) (2014). HD Video, 17 min. Courtesy of the artist



Artist talk on the occasion of the opening of 'Ane Hjort Guttu - Dette er alle steder' (This Place is Every Place) at Tensta Konsthall, Stockholm, Sweden. Courtesy of Tensta Konsthall



Opening of 'Ane Hjort Guttu - Dette er alle steder' (This Place is Every Place) at Tensta Konsthall, Stockholm, Sweden. Courtesy of Tensta Konsthall





STEINAR HAGA KRISTENSEN  
Installation view  
of 'Ballast' at the  
Contemporary Art  
Centre (CAC) in Vilnius,  
Lithuania. Courtesy of  
the artist.







BJØRN ERIK HAUGEN  
Installation view of  
*Forest of Fallen Trees*  
at the Bristol Biennial  
2014. Two identical TV  
sets, an antenna and a  
small computer with a  
camera attached to it.  
Photo: Bjørn Erik Haugen.  
Courtesy of the artist  
and Bristol Biennial



GEIR TORE HOLM & SØSSA  
JØRGENSEN  
*Why Freeze When Temperature  
is Rising?*, Performance.  
5 June 2014 at  
Kadist Art Foundation,  
Paris, France. Courtesy of  
Kadist Art Foundation



KIYOSHI YAMAMOTO FARIAS  
Installation views of *A  
Flag for the blind* (2013)  
at Kunsthal Charlotten-  
borg, Copenhagen, Den-  
mark. Photo: Mark Furi.  
Courtesy of the artist





(images left)  
Installation views of 'Der  
Tod ist Dein Körper' at  
Frankfurter Kunstverein.  
Photo: Norbert Miguletz.  
© Frankfurter Kunstverein.  
Courtesy the artist



(images right)  
Stills from the film  
*Motholic Mobble part 3*  
(2009). Video. 6:38 min.  
Cinematography by Tor  
Willy Ingebrigtsen. Photo:  
Norbert Miguletz. ©  
Frankfurter Kunstverein.  
Courtesy the artist





**Recipients during 2014  
2<sup>nd</sup> Quarter**

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

G: Per Inge Bjørlo  
b.1952 in Ålesund, Norway,  
lives and works in Hønefoss,  
Norway  
PS: Support was provided to  
artist Per Inge Bjørlo for  
the presentation of the solo  
exhibition 'Per Inge Bjørlo' at  
Vandalorum Centre for Art and  
Design in Värnamo, Sweden.  
The exhibition emerged from  
the retrospectives held at Henie  
Onstad Art Center (2012),  
Bergen Art Museum (2012) and  
Tønder Art Museum, Denmark  
(2013). According to the artist,  
'elaborating on the experience  
from these exhibitions has given  
way to a new body of work  
with the collective title *The  
Weight of the Lung and Crow  
Sound*. It consists of both two  
and three-dimensional works:  
drawings, paintings, objects  
and sculptures'. The exhibition  
consisted of works from the  
retrospective in combination  
with new works.

Curator: Elna Svenle, Director,  
Vandalorum Centre for Art and  
Design, Värnamo, Sweden  
24 January–6 April 2015  
**NOK 20 000**

G: Bjørn Erik Haugen  
b.1978 in Tønsberg, Norway,  
lives and works in Oslo, Norway  
PS: Support was provided to  
artist Bjørn Erik Haugen for  
the participation in Bucharest  
International Biennial for  
Contemporary Art 2014 in  
Bucharest, Romania. Haugen  
presented his work *Utopian  
Standard*, a black banner with  
the white text 'We Could and  
We Might'. According to the  
artist, 'the work reflects on how  
modern societies internalise  
potential fear'. By using the

font Utopia Standard, the artist  
intended to show 'how fear and  
violence have been used as  
tools for creating and realising  
a utopian society'. The title  
is drawn from the book *The  
Best of all Possible Worlds* by  
Voltaire. Other participating  
artists included Carlos Aires,  
Matei Arnăutu, Jan Kaila, Raqs  
Media Collective, Marilena  
Preda-Sânc and Zoltán Béla.  
Curator: Gergo Horvath, Curator,  
Bucharest International Biennial  
for Contemporary Art 2014,  
Bucharest, Romania  
23 May–24 July 2014  
**NOK 6 200**

G: Annette Stav Johanssen  
b. 1979 in Kristiansand, Norway,  
lives and works in Oslo, Norway  
PS: Support was provided to  
Annette Stav Johanssen on  
behalf of the artist group  
Dromedar (consisting of  
Annette Stav Johanssen,  
Carl Fredrik Berg (b. 1978  
in Tromsø, Norway, lives and  
works in Oslo) and Tommi  
Damstuen (b.1988 in Oslo, lives  
and works in Oslo)) for their  
performance at the opening of  
Bucharest International Biennial  
for Contemporary Art 2014  
in Bucharest, Romania. The  
artists describe Dromedar as 'a  
"performance-band" recognised  
for their audiovisual presence,  
providing renewal to the  
musical term "artcore"'. Other  
participating artists included  
Carlos Aires, Matei Arnăutu, Jan  
Kaila, Raqs Media Collective,  
Marilena Preda-Sânc and Zoltán  
Béla.  
Curator: Gergo Horvath, Curator,  
Bucharest International Biennial  
for Contemporary Art 2014,  
Bucharest, Romania

20–25 May 2014  
**NOK 10 000**  
G: Göteborgs konstmuseum  
PS: Support was provided to  
Göteborgs konstmuseum in  
Gothenburg, Sweden, for  
Vanessa Baird's (b.1963 in  
Oslo, Norway, lives and works  
in Oslo) solo exhibition 'I know  
a garden in a street, Which  
no one ever knew; I know a  
rose beyond the fence, Where  
flowers are pale and few'. The  
exhibition included a selection  
of large-scale watercolours  
and pastels produced from  
2009 to the exhibition period,  
including a recent suite with  
small watercolours as well as  
four additional watercolours  
produced exclusively for the  
exhibition. The intention was to  
provide an opportunity for the  
Swedish audience to encounter  
a highly topic artistry with  
expressed feminist approach  
and critical statements, which at  
the same time retain an element  
of humour.  
Curator: Anna Hyltze, Curator,  
Göteborgs konstmuseum,  
Gothenburg, Sweden  
28 May–31 August 2014  
**NOK 10 000**

G: Rauma Art Museum  
PS: Support was provided to  
Rauma Art Museum for the  
participation of Geir Tore Holm  
(b.1966 in Tromsø, Norway, lives  
and works in Skiptvet, Norway)  
and Søsja Jørgensen (b.1968  
in Oslo, Norway, lives and  
works in Skiptvet) in the Rauma  
Biennale Balticum 2014 in  
Rauma, Finland. For this year's  
Biennale the artists were invited  
to respond to the theme 'Crime  
Scene'. Holm and Jørgensen

built a wooden exhibition  
structure, in which they showed  
their four videos *Kiirunavaara  
Luossavaara – Bengt Jernelöf's  
life* (2012), *Johnny* (2001),  
*Demolition of the Barn*,  
*Ringstad Farm* (2014) and  
*Western Way* (1999). Other  
participating artists included  
Aram Bartholl, Liisi Eelma &  
Minna Hint, Inga Erdmane,  
Evgenia Golant, Stine Marie  
Jacobsen and Telekommunisten  
(Dmytri Kleiner and Baruch  
Gottlieb).  
Curators: Laura Kokkonen, Janne  
Koski and Henna Paunu, Curators,  
Rauma Biennale Balticum 2014,  
Rauma, Finland  
14 June–14 September 2014  
**NOK 6 000**

G: Anders Holen  
b.1986 in Skien, Norway, lives  
and works in Oslo, Norway  
PS: Support was provided to  
artist Anders Holen for his solo  
exhibition at Helper Projects  
in Brooklyn, New York, NY,  
USA. Holen was approached  
by curator Nathan Gwynne to  
produce an exhibition based  
on a large sculptural work  
from 2013 titled *Statue of  
Regression*. According to the  
artist, the work consists of  
a plaster cast of a hole in a  
large heap of clay. 'The hole  
measures the size of a human  
being and was dug by use of  
the body. The work holds an  
abstract expression, which,  
by closer inspection, reveals  
a sculptural manifestation  
of physical movement and  
process'. For the exhibition at  
Helper, Holen produced new  
sculptures on site using the  
same method.  
Curator: Nathan Gwynne, Curator,

Helper Projects, Brooklyn, New  
York, NY, USA  
27 September–26 October 2014  
**NOK 17 940**

G: Anne-Lise Stenseth  
b.1959 in Florø, Norway, lives  
and works in Oslo, Norway, and  
Dale, Norway  
PS: Support was provided to  
artist Anne-Lise Stenseth for a  
residency and a workshop at  
the Center of Contemporary  
Art (CCA) in Tbilisi, Georgia,  
as well as for a solo exhibition  
at The Writers House of  
Georgia in Tbilisi. In a project  
titled 'Qvela peri – Ara peri'  
(QP-AP), Stenseth looked at  
circumstances and incidents  
connected to the relationship  
between Georgia and Russia,  
their troubled past and present,  
and the myth that has evolved  
around the Norwegian writer,  
musician and cultural agent  
Dagny Juel, who was shot in a  
hotel room in the former Grand  
Hotel of Tbilisi, Georgia in 1901.  
Stenseth worked with Georgian  
participants to emphasise and  
strengthen the content of the  
project, which took a filmic form.  
Curator: Wato Tsereteli, Founding  
Director, CCA, Tbilisi, Georgia  
1 November–14 December 2014  
**NOK 17 800**

G: Passerelle Centre d'art  
contemporain  
PS: Support was provided  
to Passerelle Centre d'art  
contemporain in Brest, France,  
for a solo exhibition of artist  
Fredrik Værsløv (b.1979 in  
Moss, Norway, lives and works  
in Drammen, Norway). Being  
the first solo exhibition of the  
Norwegian artist in a French  
institution, it presented three

new series of paintings and sculptures specifically made for the exhibition. According to the curator, 'the main goal was to offer the French public a significant and ambitious dive into the work of this now iconic artist, who belongs to the newest generation of Norwegian painters'. The exhibition project was accompanied by a monographic catalogue, co-produced by Passerelle Centre d'art contemporain and Museo Marino Marini, Florence, Italy.

Curator: Etienne Bernard, Art Director, Passerelle Centre d'art contemporain, Brest, France  
7 February–2 May 2015

**NOK 10 000**

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## Recipients during 2014 2<sup>nd</sup> Quarter

### Grants allocated for International Support

G: castillo/corrales

PS: Support was provided for the participation of artist Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) in 'J'ai Froid' at the art space castillo/corrales in Paris, France. According to the curator, 'J'ai Froid' investigated subversive strategies in Scandinavian culture, and uncovered new connections between contemporary art and movements such as black metal and expressionism. Faldbakken presented new sculptural works, which among others included *Towards The Light*, a copy of Edvard Munch's sculpture *Menneskeberget* (1926). Other participating artists were Sidsel Meineche Hansen, Theodor Kittelsen and Asger Jorn.

Curator: Joachim Hamou, Curator, 'J'ai Froid', castillo/corrales, Paris, France

16 May–26 July 2014

**NOK 25 000**

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G: Knut Åsdam

b.1968 in Trondheim, Norway, lives and works in Oslo, Norway

PS: Support was provided to artist Knut Åsdam for his participation in 'Common Spaces' at The Kitchen, New York, NY, USA. Åsdam presented *Untitled: Archive (migration)* (2010), which, according to the artist, 'consists of more than 2,500 images taken from an organic, growing archive collected from books, the Internet and other publicly accessible sources, and *Tripoli* (2010), a film that 'emphasises on the one hand architectural traces through the preserved relics of our recent past, and on the other hand the psychological and

traumatic dimension of a place reflecting political history'. Other participating artists included Bani Abidi, Ayreen Anastas & Rene Gabri, Natalie Bookchin, Klara Lidén and Huang Ngo & Hong-An Truong.

Curators: Maria Teresa Annarumma, Molly Everett, Joo Yun Lee, and Kristine Jærn Pilgaard, Helena Rubinstein, Curatorial Fellows of the Whitney Museum of American Art Independent Study Program, New York, NY, USA  
23 May–14 June 2014

**NOK 4 000**

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G: Åsa Sonjasdotter

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

PS: Support was provided to artist Åsa Sonjasdotter for her participation in 'Vivre', taking place in several venues in Chamarande, France. In her project 'Revendication et Partage' ('To Claim and to Share'), Sonjasdotter cultivated potatoes in five locations around Paris, thus investigating the potato history in France, from when the potato was first introduced in the wake of the French Revolution, to the rules and regulations connected to potato cultivation today. Other participating artists included Maria Thereza Alves, Paul Ardenne, Minerva Cuevas, FutureFarmers and Fernando García-Dory.

Curator: Lauranne Germond, Curator, Domaine de Chamarande, France

24 May–26 October 2014

**NOK 15 200**

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G: TOK Creative Association of Curators

PS: Support is provided to TOK Creative Association of Curators for a research trip to St Petersburg by artists Toril Goksøyr (b.1970, Ålesund, Norway, lives and works in Oslo, Norway) and Camilla Martens (b.1969, Oslo, lives and works in Oslo) in order to prepare their participation in 'Critical Mass 2015', which will take place in Datcha Gromova in St. Petersburg, Russia. During the trip the artists will conduct in-depth research on the project location and on the history of the wooden building from the 19th century, Datcha Gromova. Goksøyr and Martens also plan to give an artist talk to present previous works and their methodology to the St. Petersburg audience and local art scene. Other participating artists include: Stefan Kaegi, Jurij Ellick and Yulia Labutina.

Curator: Anna Bitkina, Founding Director, TOK Creative Association of Curators, St. Petersburg, Russia Scheduled for autumn 2014.

Postponed to 2015

**NOK 5 740**

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G: Hanan Benammar  
b.1989 in Paris, France, lives and works in Oslo, Norway

PS: Support was provided to artist Hanan Benammar for the participation of the project *A Place I Have Never Been* within the exhibition 'Travelling Communiqué' at the Museum of Yugoslav History in Belgrade, Serbia. The exhibition, which was carried out following the digitisation of 135,000 photographs from the photographic archive of

the Cabinet of the President of the Socialist Federal Republic of Yugoslavia, Josip Broz Tito, focused on the First Conference of the Non-Aligned Movement held in Belgrade in September 1961. Benammar put an emphasis on the Afar Triangle in the North-East of Ethiopia, a place inhabited by the nomadic Afar people who live under tough conditions in the large Danakil desert. The Afars remain the 'desert warriors' of East-Africa, and constantly have to challenge borders to access their land. During her trip to Addis Ababa and from the Internet, Benammar collected a large amount of documentation about this place, without ever going there. For the exhibition in Belgrade, she presented a large number of maps, texts and pictures related to the Afar Triangle. Other participating artists included Armin Linke, Doreen Mende, Milica Tomić, Yero Adugna Eticha and Kader Attia.

Curators: Armin Linke, Doreen Mende and Milica Tomic, Curators for 'Travelling Communiqué', Museum of Yugoslav History, Belgrade, Serbia  
10 June–15 August 2014

**NOK 7 500**

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G: WIELS Contemporary Art Centre

PS: Support was provided to WIELS Contemporary Art Centre for the participation of Lina Viste Grønli (b.1976 in Bergen, Norway, lives and works in Oslo, Norway) in 'During the Exhibition, the Studio Will Be Close' at WIELS Contemporary Art Centre, in Brussels, Belgium.

For the exhibition Viste Grønli produced new sculptural works. Other participating artists included Melissa Gordon, Rob Johannesma, Aukje Koks, Emmanuelle Quertain and Grace Schwindt.

Curator: Lorenzo Benedetti, Curator, 'During the Exhibition, the Studio Will Be Close', WIELS Contemporary Art Centre, Brussels, Belgium

14 June 2014–17 August 2010

**NOK 18 000**

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G: Jumana Manna and Sille Storihle

Manna, b.1987 in Princeton, NJ, USA, lives and works in Oslo, Norway; Storihle, b.1985 in Tromsø, Norway, lives and works in Oslo

PS: Support was provided to artists Jumana Manna and Sille Storihle for the presentation of their film *The Goodness Regime* at Beirut, a non-profit art initiative and exhibition space in Cairo, Egypt. With the help of a cast of children, the film, according to the artists, 'investigates the foundations of the ideology and self-image of modern Norway – from the Crusades, via the adventures of Fridtjof Nansen and the trauma of wartime occupation, to the diplomatic theatre of the Oslo Peace Accords'. *The Goodness Regime* was shot in Norway and Palestine, and combines the children's performances with archive sound recordings (including former USA President Bill Clinton speaking at the signing of the Oslo Accords, and Prime Minister Kjell Magne Bondevik's New Year address to the Norwegian people in 2000) and new documentary

footage filmed on location.

Curator: Antonia Alampi, Curator, Beirut, Cairo, Egypt

25 May 2014

**NOK 11 500**

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G: Ellef Prestsæter  
b.1982 in Lillehammer, Norway, lives and works in Oslo, Norway

PS: Support was provided to artist Ellef Prestsæter for the creation of the experimental exhibition 'Dr. Jorn's Institute for Aesthetic Irritations' at Museum Jorn in Silkeborg, Denmark. The project is inspired by Asger Jorn's Scandinavian Institute of Comparative Vandalism, an ambitious and never completed art/research project, which aimed at telling the history of 10,000 years of Nordic folk art through a series of books, which was now revived as a contemporary art project. Together with artists Michael Murtaugh and Nicolas Malevé, Prestsæter staged a contemporary SISV (Scandinavian Institute of Contemporary Comparative Vandalism), exploring how new (digital) images can be generated from the photo archive, making the museum's hidden treasures – such as Jorn's art collection, his private library, the archive of his letters and manuscripts as well as his artist's books – available to the public.

Curator: Lucas Haberkorn, Curator, 'Dr. Jorn's Institute for Aesthetic Irritations', Museum Jorn, Silkeborg, Denmark

26 June–2 November 2014

**NOK 15 000**

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G: Ytter and KNIPSU

PS: Support was provided to artist groups Ytter (consisting of Julie Lillelien Porter (b.1975 in Plymouth, UK, lives and works in Bergen, Norway), Anne Marthe Dyvi (b.1979 in Bærum, Norway, lives and works in Bergen) and Anngjerd Rustand (b.1982 in Arendal, Norway, lives and works in Bergen)) and KNIPSU (consisting of Hilde Jørgensen (b.1973 in Løkta, Norway, lives and works in Bergen) and Maya Økland (b.1980 in Bergen, lives and works in Bergen)) for the participation in the exhibition 'Die Schwelle' at Galerie Toolbox in Berlin, Germany. For the exhibition all the five artists took the role as artist curator, fully participating in the collaborative process and stages. This method had previously been used by the two artist groups on exhibitions in Stockholm, Bergen and Oslo. According to the curator, 'Die Schwelle' is the German word for threshold. 'The threshold is a loaded place, the marking of a crossing, a place of change and transition. In many cultures, superstition is linked to the physical threshold of a door opening: it is not an indifferent matter which foot treads first. The threshold functions as a cursor in time and space, a border/division between the past and the future and identifies an adjustment of condition, consciousness and insight'.

Curator: Mika Karhu, President, Artist Cooperate Toolbox, Berlin, Germany

28–29 June 2014

**NOK 10 000**

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G: Cooper Gallery

PS: Support was provided to Cooper Gallery, Duncan of Jordanstone College of Art & Design, University of Dundee, Dundee, Scotland, for the participation of artist Rachel Dagnall (b.1972 in Liverpool, UK, lives and works in Nesoddtangen, Norway) with the artist group Henry VIII's Wives in the exhibition 'Studio Jamming: Artists' Collaborations in Scotland'. Dagnall produced new work for the exhibition in the form of a performative reflection and recontextualisation of the group's archive consisting of film, installations, photographic series, sculptural works, drawings, posters and exhibition documentation from 1997 to 2014. Other participating artists included Graham Eatough & Graham Fagen, Full Eye, GANGHUT and Maria Fusco.

Curator: Sophia Hao, Curator, Exhibitions & Visual Research Centre, Duncan of Jordanstone College of Art & Design, University of Dundee, Dundee, Scotland  
28 June–2 August 2014

**NOK 11 000**

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G: Lewis & Taggart

PS: Support was provided to artist group Lewis & Taggart (consisting of Chloe Lewis (b.1979 in Silver Springs, USA, lives and works in Bergen, Norway) and Andrew Taggart (b.1976 in Vancouver, Canada, lives and works in Bergen)) for the participation in The Banff Centre Summer Thematic Residency Program at The Banff Centre in Banff, Canada. The Thematic Residency offers a programme where

artists, curators, and other art professionals are brought together to research a specific theme. Through peer interaction, discussion groups, studio work, lectures and studio visits from high profiled visiting artists and curators, participants, according to the organisers, 'gain new ideas and insights that can be applied to creative exploration and the development of their work'. During the residency Lewis & Taggart used the facilities' resources to develop a range of new works for their upcoming solo exhibitions at Entrée in Bergen and at Tegnerforbundet in Oslo (both in 2015) as well as for their ongoing project 'The Museum of Longing Failure' (MOLAF).

Curator: Shary Boyle, Programme Leader, The Banff Centre Summer Thematic Residency Program, Banff, Canada  
7 July–16 August 2014  
**NOK 12 000**

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G: Pac – Padiglione d'Arte Contemporanea

PS: Support was provided to Pac – Padiglione d'Arte Contemporanea for the participation of artists Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) and Gardar Eide Einarsson (b.1976 in Oslo, lives and works in New York, NY, USA) in 'The Crime Was Almost Perfect' at Pac – Padiglione d'Arte Contemporanea in Milan, Italy. The exhibition was presented at Witte de With in Rotterdam before travelling to Milan. According to the curator, 'the exhibition brought together over forty artists who crossed bridges, linking art

and the aesthetics of crime', and further 'examined the relationship between ethics and aesthetics. Questioning the role of authorship, authenticity, trickery and fraud, the exhibition blurred the dichotomy between "good" and "bad" taste, while also highlighting the double bind of "crime as art" and "art as crime"'. Other participating artists included Saâdane Afif, Kader Attia, Dan Attoe, Monica Bonvicini, Jason Dodge, Dora García, Pierre Huyghe and Teresa Margolles.

Curator: Cristina Ricupero, Curator, 'The Crime Was Almost Perfect', Pac – Padiglione d'Arte Contemporanea, Milan, Italy  
10 July–7 September 2014  
**NOK 10 000**

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G: Åsa Sonjasdotter  
b.1966 in Helsingborg, Sweden, lives and works in Tromsø, Norway

PS: Support was provided to artist Åsa Sonjasdotter for the presentation of 'Learning from a Potato Perspective: Food and Invasion' at Sapporo International Art Festival in Sapporo, Japan. For the Sapporo International Art Festival 2014, Sonjasdotter, together with artist Toshiaki Tomita, investigated Hokkaido's indigenous and colonial history from the perspective of potatoes. The artists cultivated Hokkaido's different potato varieties in three different sites, as to highlight not only the past, but also possible future farming systems in Hokkaido. Other participating artists included Sidi Larbi Cherkaoui, Shiro Takatani, Fuyuki Yamakawa and Fujiko Nakaya.

Curator: Ryuichi Sakamoto, Curator, Sapporo International Art Festival 2014, Sapporo, Japan  
19 July–28 September 2014  
**NOK 8 000**

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G: Rita Marhaug

b.1965 in Bergen, Norway, lives and works in Bergen

PS: Support was provided to artist Rita Marhaug, together with Robert Alda (b.1959 in Warsaw, Poland, lives and works in Bergen) and Therese Longva (b.1976 in Ålesund, Norway, lives and works in Bergen) for their participation in the Contexts Festival of Ephemeral Art in Sokolovsko, Poland. The event was a result of a collaboration that started in 2012 with the organisers of In Situ Modern Art Foundation and Performance Art Bergen. The festival presented performances, film-screenings, lectures, concerts, exhibitions, workshops, as well as artistic activities involving the local community and local public spaces. Other participating artists included Akademia Ruchu, Wojciech B kowski, Adina Bar-On, Stuart Brisley and Jürgen Fritz.

Curator: Malgorzata Sady, Festival Curator, Contexts Festival of Ephemeral Art, Sokolovsko, Poland  
23–30 July 2014  
**NOK 6 000**

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G: The Moving Museum

PS: Support was provided to The Moving Museum in Istanbul, Turkey, for the participation of artist Jumana Manna (b.1987 in Princeton, NJ, USA, lives and works in Oslo, Norway) in the museum's large scale international project

consisting of an international residency programme and an exhibition featuring projects commissioned and conceived during the residencies. The Moving Museum hosted 40 international artists alongside 15 Turkish artists, and the residency period activated a programme of events, talks, salons, workshops, film screenings and performances that took place throughout the city over three months. A comprehensive publication was produced alongside the residency and was launched with the exhibition. Other participating artists included Anne De Vries, Ben Schumacher, Harm van den Dorpel, Ha Za Vu Zu, Helga Wretman, Hito Steyerl, Oliver Osborne, Özlem Altın, Peles Empire and Phillip Zach.

Curator: Aya Mousawi, Co-Founder, The Moving Museum, Istanbul, Turkey  
1 August–31 October 2014  
**NOK 20 000**

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G: Jana Winderen

b.1965 in Bodø, Norway, lives and works in Oslo, Norway

PS: Support was provided to artist Jana Winderen for her participation in Summer Streets, an outdoor street festival in New York, NY, USA. Winderen presented her work *dive*, a sound installation specially created for the 425 meter long Park Avenue Tunnel in Manhattan, New York, by commission from the New York City Department of Transportation. The installation consisted of 75 speakers installed in ambisonic setups through the tunnel, where the

audience could listen to sounds made by crustaceans, fish and mammals, which had been recorded in the oceans with very sensitive hydrophones. By giving the audience the possibility to understand the ocean by listening to it, the artist hopes 'to bring attention, curiosity and creative interest and care to the largest habitat on our planet'. Other participating artists included Risa Puno, Craig Shephard and Nick Tobier.

Curator: Emily Colasacco, Director for DOT Art and Street Summer programmes, New York, NY, USA  
2–16 August 2014  
**NOK 20 000**

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G: Beate Petersen and Dimitri Lurie

Petersen, b.1962 in Oslo, Norway, lives and works in Oslo; Lurie, b.1970 in Leningrad, Russia, lives and works in Oslo

PS: Support was provided to artists Beate Petersen and Dimitri Lurie for the presentation of their video installation *Conversions* in the exhibition 'Parallel Manifesta' in the Manezh Central Exhibition Hall in St. Petersburg, Russia, as well as in the exhibition 'The Other Capital. Contemporary Art of St Petersburg Today' at the Museum of Moscow, Moscow, Russia. *Conversions* is a four channel video installation for five voices, all of them performed by the Russian church, opera and rock singer Mikhail Seryshev. Other participating artists in the 'Parallel Manifesta' exhibition included Pavel Ivanov, Anastasiya Markelova, Sofia Voronina, Natalia Demyanenko

and Ekaterina Chaban. Curators: Marina Jigarkhanianâ, Curator, 'Parallel Manifesta', St. Petersburg, Russia; Eugenia Kikodze, Olesya Turkina, Curators, 'The Other Capital. Contemporary Art of St Petersburg Today', The Museum of Moscow, Moscow, Russia  
21 August–7 September 2014, 14 October–14 November 2014  
**NOK 20 000**

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G: Tonje Bøe Birkeland  
b.1985 in Bergen, Norway, lives and works in Bergen

PS: Support was provided to artist Tonje Bøe Birkeland for the presentation of *The Characters* within 'Nordic Exchange: Inner & Outer Landscapes' at Fotografisk Center in Copenhagen, Denmark. According to the curator, 'the exhibition featured works by five younger Nordic artists who each offer interpretations of the Nordic landscape with perspectives towards more remote landscapes. In different ways they all worked with inner and outer landscapes, with the relationship between human and nature by showing stories, atmospheres and universes balancing between the romantic, mystic, staged and conceptual'. Other participating artists included Johan Bergström, Anni Leppälä, Ingvar Högni Ragnarsson and Ditte Knus Tønnesen.

Curator: Kirstine Schiess Højmoose, Curator, 'Nordic Exchange: Inner & Outer Landscapes', Fotografisk Center, Copenhagen, Denmark  
16 August–21 September 2014  
**NOK 6 000**



G: Extra City  
PS: Support was provided to Extra City for the participation of Toril Johannessen (b.1978 in Trondheim, Norway, lives and works in Bergen, Norway) in 'Allegory of the Cave Painting' at Extra City in Antwerp, Belgium. Johannessen presented *Irradiance*, a performance revolving around two pieces of 135 mm film collected from the depths of the Arctic Ocean off the coast of Spitzbergen, Norway. Presented as a slide show together with other images and a live voiceover, it tells a story about tulip gardening in the abandoned mining town Pyramiden in Spitzbergen (Svalbard), Norway. Other participating artists included Gustav Metzger, Ciprian Muresan, Rosalind Nashashibi, Fabio Mauri, Geert Goiris, Florian Dombois and Paola Yacoub.

Curator: Mihnea Mircan, Artistic Director, Extra City Kunsthall, Antwerp, Belgium  
20 September–7 December 2014  
**NOK 20 000**

G: Busan Biennale  
PS: Support was provided to the Busan Biennale 2014 for the participation of Trine Lise Nedreaas (b.1972 in Bergen, Norway, lives and works in London, UK) in the Busan Biennale 2014 'Inhabiting the World' in Busan, South Korea. The Busan Biennale 2014 is composed of a main exhibition, two special exhibitions, academic programmes, international exchange events, and participating programmes for visitors. Other participating artist included: Kwon Hayoun,

Yoon young hwa, Han Kyungwoo, Adrien Missika, Adrian Paci, Ange Leccia, Anish Kapoor, Chien Chi Chang, Damien Deroubaix, Farsen-Schöllhammer, Jaume Plensa, Peter Soriano, Recycle Group, Vik Muniz and Joseph Dadoune.  
Curator: Olivier Kaepelin, Curator, Busan Biennale 2014, Busan, South Korea  
20 September–22 November 2014  
**NOK 8 696**

G: Morten Andersen  
b.1965 in Lørenskog, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Morten Andersen for his participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Andersen was invited by Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishing was presented, followed by talks, presentations and artist interventions. Andersen presented a selection of artist books he has published, including *Untitled. Cities* from 2013 and two new publications. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

G: Bjørn Hegardt  
b.1974 in Ørebro, Sweden, lives and works in Oslo, Norway and

Berlin, Germany  
PS: Support was provided to artist Bjørn Hegardt for the presentation of *Fukt*, a magazine for contemporary drawing, within the Norway Focus room at the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Hegardt presented the newest edition of the magazine, *Fukt #13*. Launched by Hegardt in 1999, *Fukt* Magazine is an extensive compilation/platform for contemporary drawing with an international focus. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

G: Eline Mugaas and Elise Storsveen  
Mugaas, b.1969 in Oslo, Norway, lives and works in Oslo; Storsveen, b.1969 in Oslo, lives and works in Oslo

PS: Support was provided to artists Eline Mugaas and Elise Storsveen to publish a book containing the first ten issues of their magazine *ALBUM* as a colour publication through Primary Information, a non-profit publishing organisation based in New York, NY, USA. The publication was released at the New York Art Book Fair where *ALBUM* had been invited by Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishers

was presented, followed by talks, presentations and artist interventions. In addition, Mugaas and Storsveen were invited by curator Tina Kukielski to hold an artist talk at Carnegie Art Museum in Pittsburgh, PA, USA, in May 2014. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 10 000**

G: Sturla Heggdalsvik  
b.1986 in Molde, Norway, lives and works in Bergen, Norway  
PS: Support was provided to artist Sturla Heggdalsvik for the participation of *ROV – An Anthology for Art and Literature* in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Heggdalsvik was invited by the organiser Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishers was presented, followed by talks, presentations and artist interventions. *ROV* is a publication series featuring works, essays and poetry from Norwegian and international visual artists, writers and authors. Curated, produced and published by Heggdalsvik, it has been issued yearly since 2009. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and

Spheres Publication.  
Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

G: FRANK  
PS: Support was provided to artist group FRANK (consisting of Sille Storihle (b.1985 in Tromsø, Norway, lives and works in Oslo) and Liv Bugge (b.1974 in Oslo, Norway, lives and works in Oslo)) and Mathias Danbolt (b.1983 in Bergen, Norway, lives and works in Copenhagen, Denmark) for their participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. As part of this year's 'Norway Focus', FRANK was invited to present the exhibition 'Marie Høeg meets Klara Lidén', and to launch the book *Voluspå*. The two projects were also presented at ONE Gay and Lesbian Archives in Los Angeles in spring 2014. The photos in the exhibition show Høeg together with her partner Bolette Berg challenging normative notions of gender through performative gestures in a series of self-portraits. The photos were presented next to a slow-moving portrait of Swedish artist Klara Lidén, 'adding to the dislocation of the narration of history as linear progression'. *Voluspå* is FRANK's contribution to the 100-year anniversary of the Norwegian suffrage movement and included works from the exhibition. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst,

White Columns and Spheres Publication.  
Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 10 000**

G: Apis Press  
PS: Support was provided to artist group Apis Press (consisting of Mathijs van Geest (b.1985 in Leiden, the Netherlands, lives and works in Bergen, Norway) and Bjørn Mortensen (b.1977 in Bergen, lives and works in Bergen)) for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Apis Press was invited by the organiser Printed Matter to be part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishers was presented, followed by talks, presentations and artist interventions. The members describe Apis Press as 'a platform to produce publications and editions in close collaboration with a growing number of artists'. At the New York Art Book Fair they presented former publications as well as new booklets, which were specifically released for the event. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 10 000**

G: Kuk & Parfyme and Trollkrem  
PS: Support was provided to the artist groups Kuk & Parfyme (consisting of Ingrid Forland (b.1985 in Stord, Norway, lives and works in Copenhagen, Denmark) and Vebjørn Guttormsgaard Møllberg (b.1984 in Notodden, Norway, lives and works in Copenhagen)) and Trollkrem (consisting of Tor Erik Bøe (b.1986 in Stavanger, Norway, lives and works in Oslo, Norway) and Jennie Hagevik Bringaker (b.1978 in Oslo, lives and works in Copenhagen)) for their participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Invited by the organiser Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishers was presented, followed by talks, presentations and artist interventions, they presented the first edition of their collaborative publication series *Exercise in Voyeurism Vol. 1: Actually Huizenga*. The first issue revolves around director, performance artist and musician Actually Huizenga and her new video *Viking Angel*, with texts by Ryan Linkof, Madeleine Bernstorff and Geir Haraldseth. Other participating publishers included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.  
Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 10 000**

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G: Kunsthall Oslo  
PS: Support was provided to Kunsthall Oslo for the non-profit organisation Fellesverkstedet's participation in the New York Art Book Fair 2014, organised by the non-profit institution Printed Matter, in the PS1/MoMA space, New York, NY, USA. Kunsthall Oslo and Fellesverkstedet presented the project 'The Positive Void', in which twelve leading Norwegian artists were summoned to produce silkscreen prints. Other participating publishers included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.  
Curators: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA, and Elisabeth Byre, Curator, Kunsthall Oslo  
26–28 September 2014  
**NOK 6 000**

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G: Feil Forlag  
PS: Support was provided to the publisher Feil Forlag (consisting of Kjersti Solbakken (b.1984 in Bodø, Norway, lives and works in Oslo, Norway) and Andreas J. Delsett (b.1984 in Bodø, lives and works in Oslo)) in collaboration with the Norwegian Video Art Archive for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Feil Forlag and the Norwegian Video Art Archive were invited by the organiser Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishers was presented, followed by talks, presentations and artist interventions. The

Video Art Archive started as an ambitious project to preserve and render accessible a part of Norwegian art history threatened with oblivion. Feil Forlag conducted interviews with a series of Norwegian video artists. Responding to a wide international interest, they were published in English together with a presentation of the project, making an important part of Norwegian art history accessible to both Norwegian and international curators and researchers. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.  
Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 10 000**

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G: Anne Szefer Karlsen  
b.1976 in Halden, Norway, lives and works in Bergen, Norway  
PS: Support was provided to curator and writer Anne Szefer Karlsen for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Karlsen was invited by the organiser Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishers was presented, followed by talks, presentations and artist interventions. Karlsen presented a four-part programme consisting of a presentation of art books published by the Hordaland Art Centre; a launch of the third book in the *Dublett* series; a

lecture by Cecilie A. Størkson on artist's books in Norway; and a lecture by Karlsen with a comparative reading of the book *Localised* published in 2009 by Ctrl+Z Publishing. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.  
Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 10 000**

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G: Cornerkiosk press  
PS: Support was provided to the publisher Cornerkiosk press (consisting of Bjarne Bare (b.1985 in Poznan, Poland, lives and works in Oslo, Norway), Ola Rindal (b.1971 in Fåvang, Norway, lives and works in Paris, France) and Marthe Elise Stramnu (b.1984 in Kristiansand, Norway, lives and works in Bergen, Norway)) for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Cornerkiosk press was invited by the organiser Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishers was presented, followed by talks, presentations and artist interventions. Cornerkiosk press focuses on low cost, limited-edition printed matter by emerging artists for worldwide distribution. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books /

onestar press, Texte zur Kunst, White Columns and Spheres Publication.  
Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 10 000**

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G: Torpedo Press  
PS: Support was provided to the publisher Torpedo Press (consisting of Elin Maria Olaussen (b.1975 in Oslo, Norway, lives and works in Oslo) and Karen Tandberg (b.1976 in Oslo, lives and works in Oslo)) for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Torpedo Press was invited by the organiser Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishing was presented, followed by talks, presentations and artist interventions. For Torpedo Press, the New York Art Book Fair was an opportunity to showcase Torpedo's activities not only as a publisher but also as a bookshop and producer of discursive programmes'. Other participating publishers included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication  
Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 10 000**

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G: Art Norac  
b.1971, Oslo, Norway, lives and works in Oslo  
PS: Support was provided to the association Art Norac for the participation of Ane Hjort Guttu in the contemporary art biennial 'PLAY TIME' in Rennes, France. For 'PLAY TIME', curator Zoé Gray invited Ane Hjort Guttu to show her two videos *How to Become a Non-Artist* (2007) and *Freedom Requires Free People* (2011). In addition, Guttu presented an exhibition titled 'Unitary Urbanism' at Le Quartier, a partner venue of the biennial in Quimper, France, that consisted of new and old works loosely inspired by the Situationist movement, including *Untitled (The City at Night)* (2013) and *Four Studies of Oslo and New York* (2013). Other participating artists included Oscar Murillo, Gareth Moore, Fucking Good Art, Priscila Fernandes and Koki Tanaka.  
Curator: Zoé Gray, Artistic Director, Les Ateliers de Rennes 2014, Rennes, France  
27 September–30 November 2014  
**NOK 10 000**

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G: SculptureCenter  
PS: Support was provided to the SculptureCenter, New York, NY, USA, for the participation of artist Lina Viste Grønli (b.1976 in Bergen, Norway, lives and works in Oslo, Norway) in 'Puddle, pothole, portal'. For the exhibition, Grønli presented both new and existing work, which, according to the curator, 'incorporates a sense of wonder and humour to examine the changeable notion of real and illusory space – physical, virtual,



internal, and external - and its impact on art production today'. 'Puddle, pothole, portal' inaugurated the reopening of SculptureCenter's renovated building and new lobby construction. A catalogue with essays by Camille Henrot, Spyros Papapetros and curator Ruba Katrib accompanied the exhibition. Other participating artists included: Olga Balema, Joachim Bandau, Camille Blatrix, Judith Hopf, Jamian Juliano-Villani and Lucie Stahl.

Curator: Ruba Katrib, Curator, SculptureCenter, New York, NY, USA  
2 October 2014–5 January 2015  
**NOK 7 000**

G: Western Front Society  
PS: Support was provided to Western Front Society for the solo exhibition of artist and architect Joar Nango (b.1976 in Alta, Norway, lives and works in Tromsø, Norway) at Western Front in Vancouver, Canada. According to the curator, 'Nango's work relating to Sami architecture and the role of indigenous knowledge in creating liveable environments resonates loudly in the context of Vancouver'. For his solo exhibition and related public programming at the Western Front, Nango created a new body of sculptural and photographic work that applied his experiences to Vancouver's local context. The exhibition programme included an artist talk, panel discussions and a series of workshops with the Western Front's neighbours, the Native Education Center. A publication accompanied the exhibition.

Curator: Caitlin Jones, Executive Director, Western Front, Vancouver, Canada  
14 November–20 December 2014  
**NOK 17 600**

G: Fotogalleriet  
PS: Support was provided to Fotogalleriet for the presentation of artist Morten Andenæs (b.1979 in Oslo, Norway, lives and works in Oslo) in the art photography fair Paris Photo in Paris, France. The artist-run gallery MELK (represented by founder Bjarne Bare), the bi-annual journal *Objektiv* (represented by founder and editor Nina Strand) and Fotogalleriet (represented by director Stephanie von Spreter) collaborated for a joint presentation of their organisations during the fair. The collaboration consisted of three parts, which are connected through its content: an exhibition presenting Morten Andenæs; a seminar and a panel discussion investigating the need for a context around photography and its relationship to the visual art scene; and the launch of the first international issue of the magazine *Objektiv*. Other participating galleries and publishers included: Afa, Artef, Athr, Beyond, Document Art, Jackson, Kicken, Little Big Man, Three Shadows +3 and Yossi Milo.

Curators: Bjarne Bare (Co-Founder, MELK), Nina Strand (Founder and Editor, *Objektiv*) and Stephanie von Spreter (Director, Fotogalleriet), within Paris Photo, Paris, France  
13–16 November 2014  
**NOK 25 000**

G: Apichaya Wanthiang

b.1987 in Bangkok, Thailand, lives and works in Bergen, Norway  
PS: Support was provided to artist Apichaya Wanthiang for the participation in a residency at the Sober & Lonely Institute for Contemporary Art in Johannesburg, South Africa. During her residency Wanthiang collaborated with local artists Robyn Nesbitt and Nina Barnett on the project 'A Conversation, The Pilot Edition', which concluded in four lecture and discussion panels held in Atlantic House, Cape Town, and at the exhibition space run by the Institute. The three artists first met in Bergen during Nesbitt and Barnett's Air Residency in 2013. According to Wanthiang, the collaboration project aimed to bring 'A Conversation' into a public arena. Since the first encounter, the three artists had been in continuous dialogue sharing fragments of text, images and voice messages via Bergen, Chicago and Johannesburg.

Curators: Lauren Von Gogh and Robyn Cook, Directors, Sober & Lonely Institute for Contemporary Art, Johannesburg, South Africa.  
17 November–11 December 2014  
**NOK 12 000**

G: InEpic  
PS: Support was provided to artist group InEpic (consisting of Nina Grieg (b.1972 in Bergen, Norway, lives and works in Bergen), Gitte Sætre (b.1975 in Bergen, lives and works in Bergen) and Bo Magnus (b.1959 in Bergen, lives and works in Bergen)) for the participation within

the exhibition 'In Which the Smallest Gesture Becomes Epic' at Galeria XX1 in Warsaw, Poland. According to the artists, they have an 'underlying focus on women's choice, conscience and freedom as both political and personal experience, leading to an investigative link between feminism and democratic mindset'. For the exhibition the participants, which also included Polish artist Anna Nawrot, were asked to examine the questions 'Can ideas be dangerous?' and 'Can statements in art be risky?'.  
Curator: Eulalia Domanowska, Curator, 'In Which the Smallest Gesture Becomes Epic', Galeria XX1, Warsaw, Poland  
11 December 2014–17 January 2015  
**NOK 9 000**

G: Martin Sæther  
b.1986 in Oslo, Norway, lives and works in Oslo  
PS: Support was provided to Martin Sæther and Knut Ivar Aaser (b.1986 in Oslo, lives and works in Oslo) for the duo exhibition 'Blickkontakt' [Eye Contact] in the artist-run space Spreez in Munich, Germany. The artists prepared a large-scale installation consisting of several sculptures and reliefs. According to the artists, the reliefs were 'a concise collaboration, where original pen drawings were modified and made into physical puzzle-collages in cardboard – made with a laser-cutter'. A catalogue, in which research, sketches and ideas are collected and organised, was also published.  
Curator: Simon Lässig, Curator, Spreez, Munich, Germany

7 February–8 March 2015  
**NOK 5 000**

G: Andreas Siqueland  
b.1973 in Oslo, Norway, lives and works in Oslo  
PS: Support is provided to artist Andreas Siqueland for the project 'Painting across the Atlantic'. The artist accompanied by captain, sailor and explorer Hans Martin Halvorsen, plans to set sail from Oslo heading for the Explorers Club in New York, NY, USA, on board the 36 foot sailboat 'RXII'. Throughout the journey the artist will create a number of paintings relating to and reflecting on the landscape he is travelling through. The artist is also invited to the Atheneum in Providence, RI, USA, and to the Nordic House on the Faroe Islands, where he plans to present his work. In addition, he plans to hold an event at the artist run space Rex Regina in Brooklyn, NY, USA, and initiate collaborations with institutions in Iceland, Newfoundland and Nova Scotia.

Curator: Sarah Ganz Blythe, Curator, Explorers Club, New York, NY, USA  
Scheduled for summer 2014.  
Postponed to autumn 2015  
**NOK 55 000**

GEIR TORE HOLM & SØSSA JØRGENSEN  
 Installation view at Rauma Biennale Balticum 2014 in Rauma, Finland. (*Western Way* (1999). Video. 5:05 min.) *Johnny* (2001). Video. 13:50 min. Courtesy of the artists and Rauma Art Museum



HANAN BENAMMAR  
 Installation views of *A Place I Have Never Been* (2014) within the exhibition 'Travelling Communiqué', Museum of Yugoslav History, Belgrade, Serbia. Courtesy of the artist



RITA MARHAUG  
*Second Skin for Sokolovsko*. Performance, 30 min, at the Contexts Festival of Ephemeral Art, Skokolovsko, Poland. Courtesy of the artist

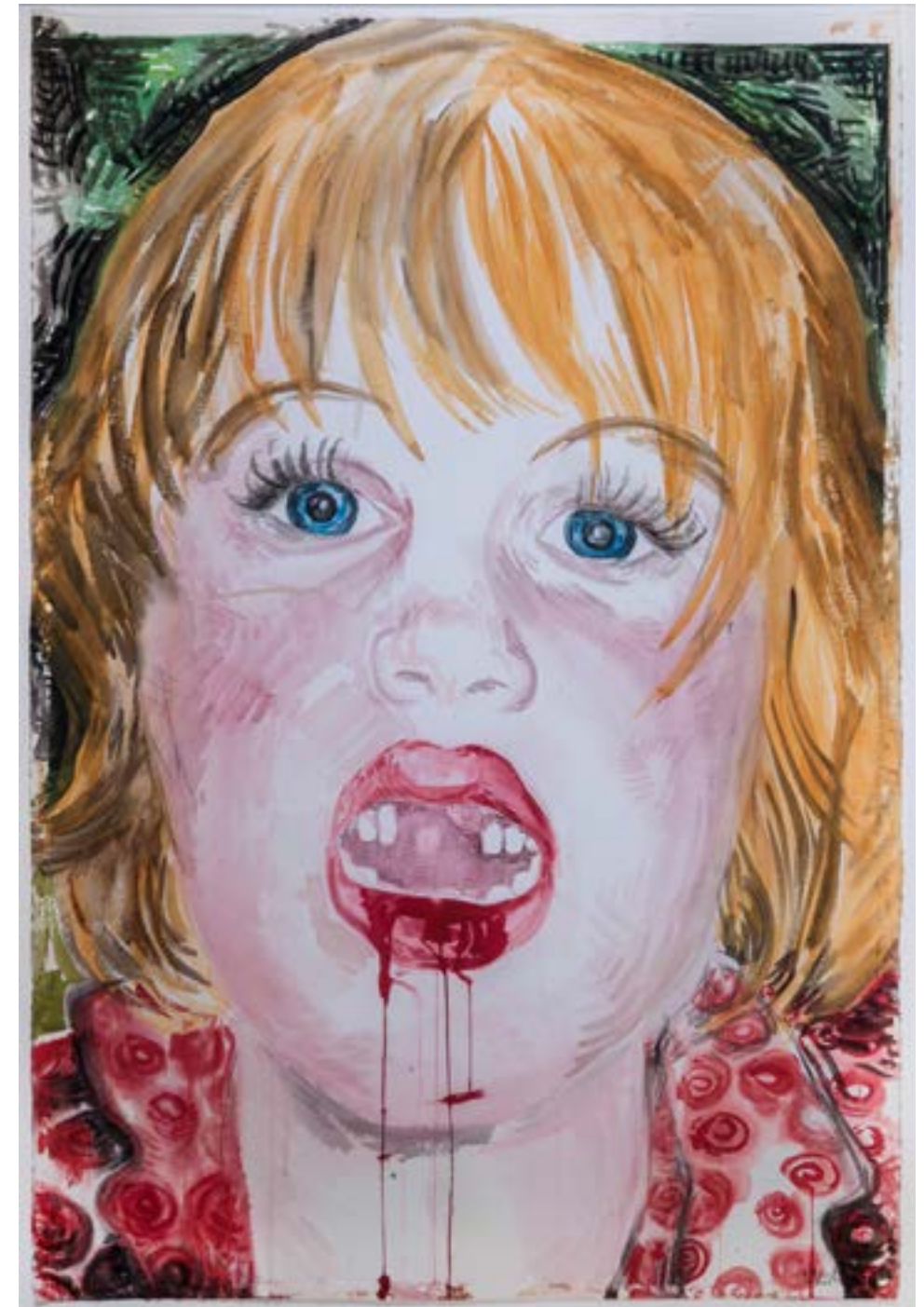




VANESSA BAIRD  
*Sometimes the Sky's too bright,  
Or has too many clouds or birds* (2014).  
Watercolour, pencil and charcoal on paper. 152 x 102 cm. Photo: Hossein Sehatlou. Courtesy of the artist and Göteborgs konstmuseum

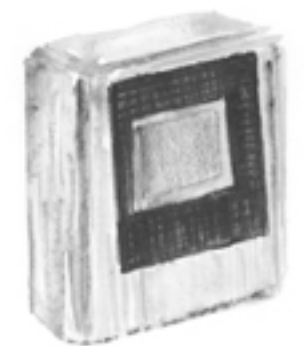


VANESSA BAIRD  
*Your Blood in Mine* (2010).  
Watercolour, pencil and charcoal on paper. 152,5 x 101 cm. Photo: Hossein Sehatlou. Courtesy of the artist and Göteborgs konstmuseum





LEWIS & TAGGART  
2014 Summer Thematic  
Residency of artist group  
Lewis & Taggart at The  
Banff Centre, Banff,  
Canada. Courtesy of the  
artists





TONJE BØE BIRKELAND  
 Installation view of  
 'Nordic Exchange: Inner  
 & Outer Landscapes'  
 at Fotografisk Center,  
 Copenhagen, Denmark.  
 Photo: Ditte Knus  
 Tønnesen. Courtesy of the  
 artist



TONJE BØE BIRKELAND  
 Character # III Luelle  
 Magdalon Lumière, Plate  
 # 4 Papa Westray (2014).  
 Digital C-print, oak  
 frame. 135 x 166 cm.  
 Courtesy of the artist



TONJE BØE BIRKELAND  
 Character # III Luelle  
 Magdalon Lumière, Plate  
 # 8 Hausdalshorgi (2014).  
 Digital C-print, oak  
 frame, 135 cm x 200 cm.  
 Courtesy of the artist



BJØRN HEGARDT  
 Fukt Magazine at the New  
 York Art Book Fair 2014  
 at PS1/MoMA, New York,  
 NY, USA. Represented by  
 artist Bjørn Hegardt



HENRY VIII'S WIVES  
 Installation view  
 of 'Studio Jamming:  
 Artists' Collaborations  
 in Scotland' at Cooper  
 Gallery, Dundee, Scotland  
 (*The Lowest Note of an  
 Organ* (2009). Sculpture.  
 My Hysteria (2005).  
 3-channel video). Photo:  
 Alan Hillyer. Courtesy of  
 Cooper Gallery, DJCAD



LINA VISTE GRØNLI  
 Installation view of  
 'During the Exhibition,  
 the Studio Will Be Close'  
 at WIELS Contemporary Art  
 Centre, Brussels, Belgium  
 (*Watermelon on Thinking  
 Clearly* (2014), *Bric-à-brac  
 (WIELS) I* (2014), *H as  
 in How Dare You Concern  
 Yourself with Art When  
 There's Obviously a Million  
 Better More Important  
 Things to Do* (2008), *E  
 for Effrontery* (2009-14),  
*Fig on Roles and Values*  
 (2011-14)). Photo: Kristien  
 Daem. Courtesy of the  
 artist and Gaudel de  
 Stampa



LINA VISTE GRØNLI  
 Installation view of  
 'During the Exhibition,  
 the Studio Will Be Close'  
 at WIELS Contemporary  
 Art Centre, Brussels,  
 Belgium (*Robert Smithson  
 (Flintstones Font)* (2008).  
 Framed inkjet print. 66  
 x 47 cm). Photo: Kristien  
 Daem. Courtesy of the  
 artist and Gaudel de  
 Stampa



LINA VISTE GRØNLI  
 Installation view of  
 'During the Exhibition,  
 the Studio Will Be Close'  
 at WIELS Contemporary Art  
 Centre, Brussels, Belgium  
 (*Doodles Across Time*  
 (2014). Ceramic marker on  
 porcelain plate). Photo:  
 Kristien Daem. Courtesy  
 of the artist and  
 Christian Andersen





ÅSA SONJASDOTTER  
Installation views of  
'Revendication et Partage'  
(*'To Claim and to Share'*),  
Chamarande, France (2014).  
Courtesy of the artist



MATIAS FALDBAKKEN  
Installation view of  
'J'ai Froid' at castillo/  
corrales, Paris, France  
(Towards the Light Poured  
(2013). Various Materials.  
117 x 89 x 147 cm).  
Courtesy of the artist



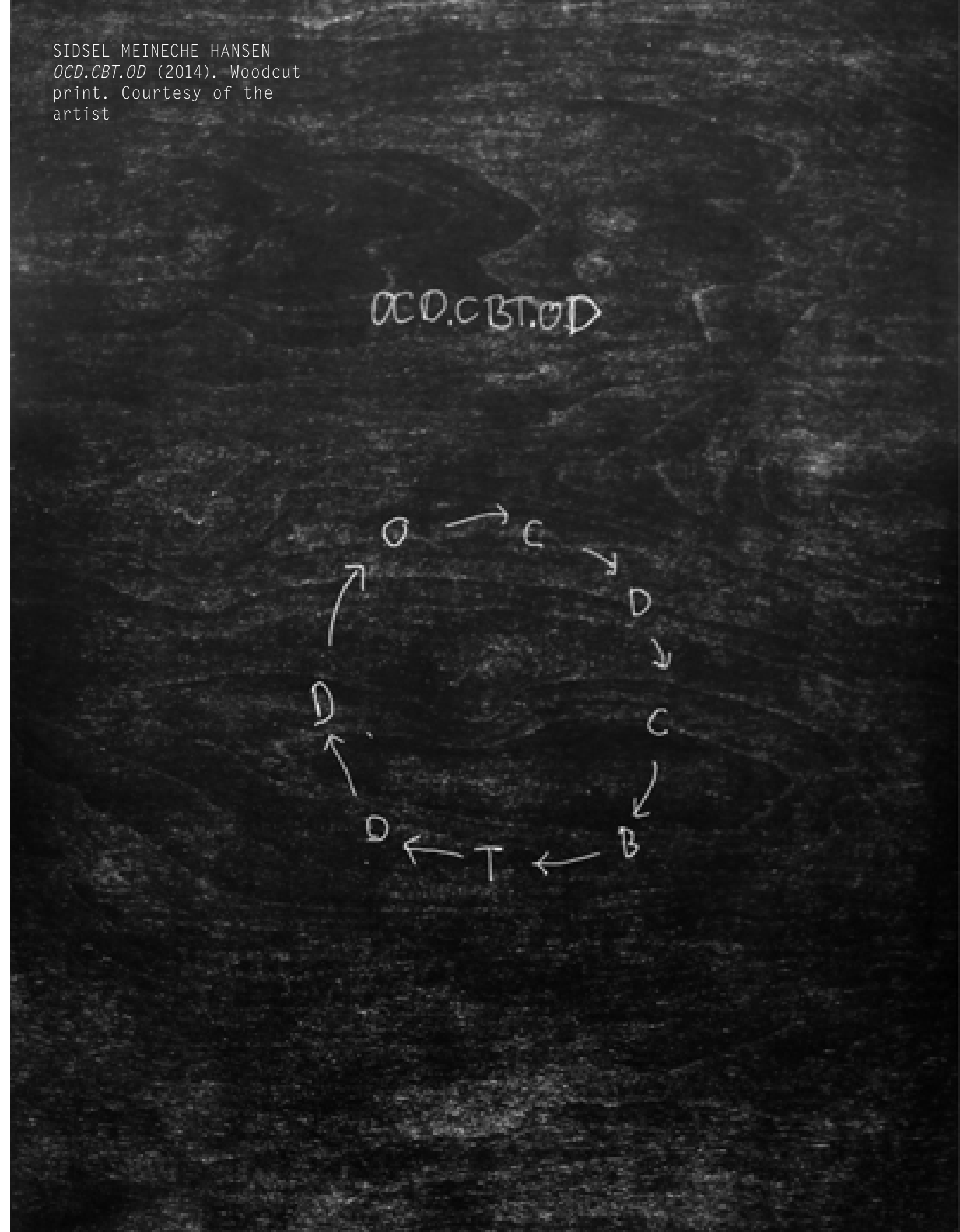
SIDSEL MEINECHE HANSEN  
Installation view of  
'J'ai Froid' at castillo/  
corrales, Paris, France  
(HIS HEAD (2013). Clay).  
Courtesy of the artist



SIDSEL MEINECHE HANSEN  
Installation view of  
'J'ai Froid' at castillo/  
corrales, Paris, France.  
Courtesy of the artists

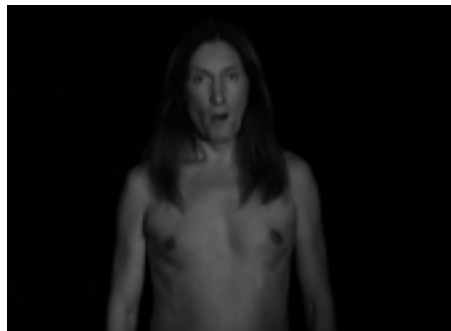


SIDSEL MEINECHE HANSEN  
*OCD.CBT.OD* (2014). Woodcut  
print. Courtesy of the  
artist





BEATE PETERSEN &  
DIMITRI LURIE  
Stills from *Conversions*  
(2001). Video installation  
with four projected  
screens. Courtesy of the  
artists



JANA WINDEREN  
Installation views of *Dive*  
(2014) at Summer Streets,  
New York, NY, USA. Park  
Avenue Tunnel Surround  
Sound Installation.  
Courtesy of the artist



TRINE LISE NEDREAAS  
Installation view at Busan  
Biennale 2014, Busan,  
South Korea (*Forget  
Me Not 3* (2004). Video  
installation, 1 min, 28  
sec). Courtesy of Busan  
Biennale and the artist



VANESSA BAIRD  
Installation view of  
'I know a garden in a  
street, Which no one  
ever knew; I know a  
rose beyond the fence,  
Where flowers are pale  
and few.' at Göteborgs  
konstmuseum, Gotheburg,  
Sweden. Photo: Hossein  
Sehatlou. Courtesy of  
the artist and Göteborgs  
konstmuseum



ANNE-LISE STENSETH  
Studio of the artist at  
the residency of the  
Center of Contemporary  
Art (CCA) in Tbilisi,  
Georgia. Courtesy of the  
artist



ANNE-LISE STENSETH  
Still from the film  
*Svevestøv*. Courtesy of  
the artist



ANNE-LISE STENSETH  
Installation view at  
The Writers House of  
Georgia, Tbilisi, Georgia.  
Courtesy of the artist





ANNE-LISE STENSETH  
Installation view at  
The Writers House of  
Georgia (*Svevestov*. Film).  
Courtesy of the artist



ANNE-LISE STENSETH  
Installation view at The  
Writers House of Georgia,  
Tbilisi, Georgia (*Notes On  
Political Economy*. Film).  
Courtesy of the artist



DROMEDAR  
Performance at the  
opening of Bucharest  
International Biennial for  
Contemporary Art 2014,  
Control Club, Bucharest,  
Romania. 22 May 2014.  
Courtesy of the artists



PER INGE BJØRLO  
 Installation view of  
*Ringspelet* (2010) within  
 'Per Inge Bjørlo' at  
 Vandalorum Centre for  
 Art and Design. Wood,  
 stainless steel, mirrors,  
 textile. Ca. 3 x 5 x 4 m.  
 Courtesy of the artist



PER INGE BJØRLO  
 Installation view of  
*Klokke Luft* (2009) within  
 'Per Inge Bjørlo' at  
 Vandalorum Centre for  
 Art and Design. Stainless  
 steel, 100 x 55 x 70 cm.  
 Courtesy of the artist



ANDERS HOLEN  
 Installation view of 'Aid  
 for Impending Quagmire'  
 at Helper Projects, New  
 York, NY, USA. Courtesy of  
 the artist



ANDERS HOLEN  
*Aid for Impending Quagmire*  
 #1 (detail view) (2014).  
 Vacuum shaped plastic,  
 pulverised textile, glue,  
 cast aluminium, rubber  
 paint, oak. 70 x 50 cm.  
 Courtesy of the artist



ANDERS HOLEN  
*Aid for Impending Quagmire*  
 #1 (detail view) (2014).  
 Cast aluminium, glass. 70  
 x 35 x 25 cm. Courtesy of  
 the artist



ANDERS HOLEN  
*Aid for Impending Quagmire*  
 #4 (detail view) (2014).  
 Vacuum shaped plastic,  
 pulverised textile, glue,  
 oak. 65 x 45 cm. Courtesy  
 of the artist





ANDERS HOLEN  
*Aid for Impending Quagmire*  
#4 (detail view) (2014).  
Cast aluminium, rubber  
paint, oak. 45 x 35 x  
35 cm. Courtesy of the  
artist



ANDERS HOLEN  
*Aid for Impending Quagmire*  
#2 (detail view) (2014).  
Cast aluminium, glass,  
plaster sculpture, veneer,  
clay. 140 x 40 x 35 cm.  
Courtesy of the artist



ANDERS HOLEN  
*Aid for Impending Quagmire*  
#5 (detail view) (2014).  
Cast aluminium, rubber  
paint, glass. 71 x 25 x  
25 cm. Courtesy of the  
artist



ANDERS HOLEN  
*Aid for Impending Quagmire*  
#5 (detail view) (2014).  
Vacuum shaped plastic,  
pulverised textile, oak.  
70 x 45 cm. Courtesy of  
the artist



ANDERS HOLEN  
*Aid for Impending Quagmire*  
#4 (detail view) (2014).  
Vacuum shaped plastic,  
pulverised textile, glue,  
oak. 65 x 30 cm. Courtesy  
of the artist



ANDERS HOLEN  
*Aid for Impending Quagmire*  
#3 (detail view) (2014).  
Vacuum shaped plastic,  
pulverised textile, glue,  
oak. 65 x 45 cm. Courtesy  
of the artist



ANDERS HOLEN  
Installation view of 'Aid  
for Impending Quagmire'  
at Helper Projects, New  
York, NY, USA. Courtesy of  
the artist



BJØRN ERIK HAUGEN  
Installation view of  
Bucharest International  
Biennial for Contemporary  
Art 2014 (*Utopian Standard*  
(2012). Black banner with  
white text. 500 x 160  
cm). Courtesy of the  
artist and Bucharest  
Biennale





Recipients during 2014  
3<sup>rd</sup> Quarter

Grants allocated for  
International Biennials  
and Institutional Grants  
for Solo Exhibitions

G: InEpic  
PS: Support was provided to InEpic, (consisting of the artists Gitte Sætre (b.1975, Bergen, Norway, lives and works in Bergen), Nina Grieg (b.1972, Bergen, lives and works in Bergen) and Bo Magnus (b.1959, Bergen, lives and works in Bergen). The artist group was invited to participate in the Kochi-Muziris Biennale 2014, 'Whorled Explorations' in Kochi, India, with the project 'In which the smallest gesture becomes epic'. The group exhibited at The Backyard Civilization Gallery, an artist run, non-commercial gallery in Kochi, and was linked to the Biennale's collateral programme, 'Collaterals', which included the group in workshops and discussions. Other participating artists included Adrian Paci, Katie Paterson, Madhusudhanan, Manish Nai, Martin Creed, Xu Bing and Yoko Ono.

Curator: Malin Barth, Curator, 'In which the smallest gesture becomes epic', Kochi-Muziris Biennale 2014, 'Whorled Explorations', Kochi, India 24 January–1 March 2015  
**NOK 30 000**

G: Anne Senstad  
b.1967 in Oslo, Norway, lives and works in New York, NY, USA

PS: Support was provided to artist Anne Senstad for the participation in the P.3+ satellite programme as a part of the Prospect.3 Biennial in New Orleans, LA, USA. Senstad was part of the exhibition 'The Nature of Now', where she presented an agricultural-

architectural installation consisting of sugarcane plants and a video projection documenting the making of the *The Sugarcane Labyrinth*, a 1,4 acre time-site and process-specific agricultural land practice piece created in 2009 in Theriot, Louisiana, in collaboration with sugarcane farmer Ronnie Waguespack, Triple K & M Farms in Thibodaux and agricultural economist Alexandre Vialou.

Curator: Pamala Bishop, Curator, 'The Nature of Now', Prospect.3 Biennial, New Orleans, LA, USA 25 October 2014–25 January 2015  
**NOK 14 400**

G: Emilija Skarnulyte  
b.1987 in Vilnius, Lithuania, lives and works in Tromsø, Norway

PS: Support was provided to artists Emilija Skarnulyte, Matti Aikio (b.1980 in Vuotso, Finland, lives and works in Tromsø) and Henrik Sørliid (b.1989 in Tromsø, lives and works in Tromsø) for the participation in the symposium 'Trans-(Religion/Gender)' as part of the programme of the São Paulo Biennial in São Paulo, Brazil. Following an artist residency at the art space Como Clube in São Paulo in March 2014, the artists were invited to present the video *Latent River* in collaboration with Como Clube at the Biennial. Produced during the residency in São Paulo, the artists describe *Latent River* as 'an experimental and improvised audio-visual meditation and examination of contemporary issues around the complexities of post-colonial realities, which are very present

in Brazil but also echo with the tensions one can find in the north, especially in the semi-nomadic life conditions of the Sami population in relation to the nation state'.

Curators: Thelma Bonavita, Artistic Director, Como Clube, and Benjamin Seroussi, Associate Curator, São Paulo Biennial, São Paulo, Brazil 2 November–15 November 2014  
**NOK 10 000**

G: Aleksander Johan Andreassen  
b.1982 in Bodø, Norway, lives and works in Enskede, Sweden

PS: Support was provided to artist Aleksander Johan Andreassen for the solo presentation of his video work *Stille dag (Silent day)* at the non-profit gallery AC Institute in New York, NY, USA. The video follows the artist's mother for 24 hours from a fixed position in her home using time lapse photography. The audio consists of two edited conversations between the artist and the main character about her passive lifestyle and the effect it has on their mother-son relationship.

Curator: Holly Crawford, Director, AC Institute, New York, NY, USA 11 December 2014–17 January 2015  
**NOK 11 084**

G: Ikon Gallery

PS: Support was provided to Ikon Gallery, Birmingham, UK for the solo exhibition of artist Anne Katrine Dolven (b.1953 in Oslo, Norway, lives and works in London, UK) titled 'please return'. According to the applicant, the exhibition featured 'comprising new pieces, including spoken word

recordings (*JA as long as I can* (2012)), film and video installations (*vertical on my own* (2011), *and when I discovered the end I wanted to live really long* (2013)). In addition, 'it included paintings by 19th century Norwegian artist Peder Balke shown alongside Dolven's, conveying a shared vision. There was an associated publication, published in collaboration with Art Books, London. Ikon programmed a number of events including an artist talk and performance of *JA As Long As I Can*, in collaboration with The Barber Institute of Fine Arts, and a Peder Balke illustrated talk presented by Knut Ljøgd, Director of Nord Norsk Art Museum.' The curator says that 'Whilst sharing Balke's world view, Dolven puts the human condition into the foreground of her work, dealing explicitly with the nature of perception and the subconscious functioning of memory and emotions. It is significant that she focuses on densely multisensory situations, in which her main subject is at once very present and resonant with "lost time". (...) she took paintings by Balke to engage him in a kind of artistic conversation, to take place between here and now and there and then.'

Curator: Jonathan Watkins, Director, Ikon, Birmingham, UK 4 February–19 April 2015  
**NOK 62 000**

G: Karen Schønemann  
b.1983 in Copenhagen, Denmark, lives and works in Oslo, Norway  
PS: Support was provided to

curator Karen Schønemann for the Prague Quadrennial 2015, 'SharedSpace', for which she curated the Norwegian contribution, with Norwegian artist Signe Becker (b.1981 in Trondheim, Norway, lives and works in Oslo) presenting her work *Please please me!*. According to the applicant, Becker's work is a 'socially commentary piece, consisting of 25 skeleton like bodies, floating down a stairway on a gigantic Norwegian flag. The flag is too big to ever be completely unfolded and its original purpose is no longer valid, its function in flux. The skeletons are inspired by the Norse myth of Asgardsreia, telling the story about a hoard of deceased beings riding through the night, stealing from the living'. Other participating curators included Nelly Barseghyan, Michael-Scott Mitchel, Christian Halkin, Patrick Du Wors and Liu Xinglin.

Curator: Sodja Zupanc Lotker, Artistic Director, Prague Quadrennial 2015, Prague, Czech Republic 18-28 June 2015  
**NOK 9 000**

**Recipients during 2014  
3<sup>rd</sup> Quarter**

**Grants allocated for  
International Support**

G: Unni Gjertsen  
b.1966 in Sjøvegan, Norway, lives and works in Oslo, Norway  
PS: Support was provided to the artist Unni Gjertsen for her participation in the exhibition 'Women Forward' at the Museum Of Contemporary Art, Roskilde, Denmark. She exhibited *The Mai Zetterling-Project*, which according to the artist 'consists of 5 video-projections and 6 large text prints. The work is homage to the Swedish film director May Zetterling (1925–1994) and (...) was originally made for a solo exhibition at Konsthall C in Stockholm in 2005.' Gjertsen made a new version of the piece including three of the original five film projections as well as new posters. The exhibition took place on occasion of the 100 years anniversary of women's voting right in Denmark. Other participating artists included Sine Bang Nielsen, Sarah Browne, Birgitte Kristensen, Claudia Rheinhardt, Pia Rönicke and Bettina Camilla Vestergaard.  
Curators: Ulla Angkjær Jørgensen and Birgitte Ejdrup Kristensen, Curators, 'Women Forward', Museum Of Contemporary Art, Roskilde, Denmark  
14 May–6 September 2014  
**NOK 10 000**

G: Tel Aviv Museum of Art  
PS: Support was provided to the artist Ann Lislegaard (b.1962 in Norway, lives and works in Denmark) for participating in the solo exhibition 'Ann Lislegaard: Paraspace' at Tel Aviv Museum of Art, Tel Aviv, Israel. According to the curator, 'Ann Lislegaard's layered work is a reading of

technological existence in a world that blurs the distinction between living creatures and machines. Lislegaard uses science fiction as raw material for constructing spaces, which confront concrete architectural spaces and fictitious ones, examining the dialectics between interior and exterior in changing environments. In her work *Crystal World* (after J.G. Ballard) (2006) she juxtaposes architect Lina Bo Bardi's *Glass House* (1951) on the outskirts of São Paulo with the crystal jungle in J.G. Ballard's 1966 novel *Crystal World*.

Curator: Meira Yagid-Haimovici, Senior Curator of Design and Architecture, Tel Aviv Museum of Art, Tel Aviv, Israel  
10 June–16 September 2015  
**NOK 25 000**

G: Creative Association of Curators TOK  
PS: Support was provided to the Creative Association of Curators TOK, St Petersburg, Russia, for the participation of artist-duo Goksøyr (Toril Goksøyr, b.1970 in Ålesund, Norway, lives and works in Oslo, Norway) & Martens (Camilla Martens, b.1969 in Oslo, lives and works in Oslo) for their participation in the exhibition 'Critical Mass' exhibited at the Gromov's Datcha, a unique wooden building of the 19th century in St.Petersburg. According to the applicant the 'Critical Mass concept is based on the urgent necessity of finding ways to stimulate the attention of urban dwellers on issues related to the life of the city. It would appear that the number

of topics around the future of the cities have now reached a critical mass (hence the title of the project) as well as the need to discuss them on the city level.' Other participating artists included Stefan Kaegi, Yulia Labutina and Jurij Ellick.  
Curator: Anna Bitkina, Founder, Creative Association of Curators TOK, St.Petersburg, Russia  
21–26 July, 2014  
**NOK 9 020**

G: Karl Ingar Røys  
b.1967 in Volda, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Karl Ingar Røys for the presentation of the solo exhibition 'Burmese Days' at the John Jones Project Space in London, UK. According to the curator, the exhibition 'created a platform for discussing the possibilities of art and culture as agents of change in Burmese civil society'. At the end of the exhibition period a panel debate with contributions from Burmese and English cultural activists took place, including the organisation Article 19, which works with art and freedom of speech.

Curator: Cassandra Needham, Programme Curator, John Jones Project Space, London, UK  
15 August–27 September 2014  
**NOK 3 500**

G: Katja Høst  
b.1972 in Oslo, Norway, lives and works in Oslo  
PS: Support was provided to artist Katja Høst for her participation in the project 'Inventing Everyday Life' at the curatorial space Local Library Window, a parallel programme

of the Manifesta 10, European Biennial of Contemporary Art, St. Petersburg, Russia. According to the curator Høst 'took part in the third collective show entitled 'Street' with the video installation *The Lonely Crowd*, which engages with patterns of human behavior in a regular public space.' Other participating artists included Masha Baturina, Johanna Domke, Ulf Lundin, Paulien Oltheten, Alexandra Pirogova, Katya Reischer, Pasha Rotz, Maria Sakirko, Igor Samolet, Ksenia Telepova and Bernhard Timmermann.  
Curator: Andrey Shabanov, Curator, 'Inventing Everyday Life', Local Library Window, St. Petersburg, Russia  
4–25 September 2014  
**NOK 6 020**

G: Tori Wrånes  
b.1978 in Kristiansand, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Tori Wrånes for the participation in 'Psychomagic: Dead Matter' at 55 Sydenham in Sydney, Australia. The title refers to the book *Psychomagic* by Alejandro Jodorowsky. According to the curator, 'the aim of the project was to provide a fertile ground for acts to materialise with a focus on process and collaboration. The phrase 'Dead Matters' refers partly to the abilities of the chosen artists to highlight the vitality of all matter through engagement with and transformation of non-living materials such as data, inanimate objects and metals into resonant energy'. The project started as an experimental laboratory

and culminated in a series of performances. Wrånes presented two videos and created a costume that was used by one of the other performers. Other participating artists included Carla Dal Forno, Astrid Lorange, Tarquin Manek, Clare Milledge and Sam Wickham.  
Curator: Clare Milledge, Curator, 'Psychomagic: Dead Matter', 55 Sydenham, Sydney, Australia  
19 September–5 October 2014  
**NOK 6 353**

G: Inger Wold Lund  
b.1983 in Bergen, Norway, lives and works in Berlin, Germany  
PS: Support was provided to artist Inger Wold Lund for the participation in the group exhibition 'Poltroneria' at Museo Apparente in Napoli, Italy. Wold Lund showed 12 short scripts, or self-biographical stories, which circle around situations associated with love and laziness. The stories were printed in a small book and exhibited at Museo Apparente. Other participating artists included Marco Balesteros, Leda Bourgogne, Clare Butcher, Agatha Gothe-Snape, Martin Kohout, Aki Nagasaka, Ambra Pittoni, Andre Sousa, Andre Tavares and Pedro Bandeira.

Curator: Bianca Baldi, Curator, 'Poltroneria', Museo Apparente, Napoli, Italy  
12 September–11 November 2014  
**NOK 8 000**

G: Vigdis Haugtrø  
b.1974 in Levanger, Norway, lives and works in Trondheim, Norway  
PS: Support was provided



to Vigdis Haugtrø for her participation in the Make Lewes Festival of Making, Architecture and Sustainable Design in Sussex, UK. Haugtrø was invited to give a presentation on her project 'Husly', which she developed together with her partner Jan de Gier in Trondheim, Norway. By collecting leftover materials such as pallets and scrap wood, they constructed a house functioning as an international artist residency. 'Husly' creates an awareness of water and energy consumption, further questioning how it is to live in a centralised and commercialised world with little money at hand. Other participants included Maria Lisogorskaya, Jonathan Minchin, Duncan Baker-Brown, Lisa Baraitser and Trygve Ohren.

Curator: Oliver Lowenstein, Lead Coordinator, Make Lewes Festival, Sussex, UK  
13–21 September 2014  
**NOK 2 740**

G: Jet Pascua  
b.1969 in Manila, Philippines, lives and works in Tromsø, Norway  
PS: Support was provided to artist Jet Pascua for his participation in the project 'Mobile Institute: A Portable Laboratory for Knowledge Sharing' initiated by the group Raketa, which is part of the Parallel Program for the Manifesta 10, taking place in Arkhangelsk and St. Petersburg, Russia. According to the applicant his contribution was 'multifaceted' as he shared 'knowledge as an art researcher, as founder and co-director of the non-profit art

space Small Projects in Tromsø, and as a visual artist whose works focus on remembering and forgetting'. Pascua gave a presentation and contributed to the exhibition part of the project. Other participating artists included Cecilia Enberg, Ekaterina Sharova, Anastasia Ryabova, Elena Minina and Viktor Fedoseev.

Curator: Åse Lipika Falck, Co-Founder and Curator, Raketa, Mobile Institute, Stockholm, Sweden  
20 September – 18 October 2014  
**NOK 20 000**

G: Swiss Institute  
PS: Support was provided to the Swiss Institute, New York, NY, USA, and the curator Andreas Angelidakis (b.1968 in Athens, Greece, lives and works in Oslo, Norway) for the inaugural edition of the Institute's Annual Design Series, an exhibition titled 'Fin de Siècle'. The exhibition is a homage to Eugene Ionesco's 1952 play *The Chairs*. As explained by the curator, 'in Eugene Ionesco's 1952 play *The Chairs*, a group of chairs sit on stage while an elderly couple recounts how the world ended. The chairs are assigned the role of everyone who is left in the world, they are invisible actors performed by the chairs they would have sat in.'

Curator: Andreas Angelidakis, Independent Curator, 'Fin de Siècle', Swiss Institute, New York, NY, USA  
17 September–23 November 2014  
**NOK 5 500**

G: Line Bøhmer Løkken / Multipress  
b.1970 in Vågå, Norway, lives

and works in Oslo, Norway  
PS: Support was provided to artist Line Bøhmer Løkken / Multipress for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Multipress was invited by Printed Matter to be part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishing was presented, followed by talks, presentations and artist interventions. Multipress is a non-profit publishing company specialising in artist books with an emphasis on photography, founded in 2000. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

G: Kurt Johannessen  
b.1960 in Bergen, Norway, lives and works in Bergen  
PS: Support was provided to artist Kurt Johannessen for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Johannessen was invited by Printed Matter to be part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishing was presented, followed by talks, presentations and artist interventions. The artist presented the performance lecture *About Thoughts* and two of his publication projects. Other

participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

G: Yngvild K. Rolland  
b.1977 in Moss, Norway, lives and works in Oslo, Norway and New York, NY, USA

PS: Support was provided to artist Yngvild K. Rolland for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY, USA. Rolland was invited by Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishing was presented, followed by talks, presentations and artist interventions. Rolland is presented her publication *weekendWEEKENDWeek-End*, a project which, according to the artist, 'explores various media, languages and their connections'. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

G: Kjell Bjørgeengen  
b.1951 in Sandvika, Norway, lives and works in Stabekk, Norway

PS: Support was provided to the artist Kjell Bjørgeengen for his participation in the improvising group MURAL's (consisting of Jim Denley, Kim Myhr and Ingar Zach) live video European tour and their performance at the festival CRAK, taking place at the Association cave12, Geneva, Switzerland, and Paris, France. According to the curator 'CRAK is a festival that brings together music "between the cracks", that is to say, the unclassifiable music under the current partitioning of musical genres'. Other participating artists included Streifenjunktio (Eivind Lønning, Espen Reinertsen) and Onceim (Stephen O'Malley).

Curator: Fernando Sixto, Curator, CRAK 2014, Paris, France and Association cave12, Geneva, Switzerland.  
25-27 September 2014  
**NOK 5 400**

G: Marit Roland  
b. 1981 in Kristiansand, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Marit Roland for her piece *Paper Drawings* as part of the participation of *Fukt Magazine* and the launch of #13 at the 'Norway Focus' room at the New York Art Book Fair, at PS1/MoMA, New York, NY, USA. According to its editor Bjørn Hegardt, '*Fukt Magazine* is a yearly, international publication dedicated to contemporary drawing. For the 13th issue we have invited 25 artistic positions from 18 countries to

publish works in the magazine. We invited Marit Roland to show one of her works in original'. The 'Norway Focus' room represented a selection of Norwegian contemporary art book publishers, followed by talks, presentations and artist interventions. Other participating publishers in the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA.  
26–28 September 2014  
**NOK 5 000**

G: Henrik Svanevik  
b.1981 in Bergen, Norway, lives and works in Bergen  
PS: Support was provided to curator Henrik Svanevik to participate with RoboPrint at this year's edition of New York Art Book Fair at PS1/MoMA, New York, NY, USA. They were invited by Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishing was presented, followed by talks, presentations and artist interventions. Roboprint is a new art print series curated by the shop Robot in Bergen, represented by Henrik Svanevik. According to curator Svanevik they 'presented new works by some of their favorite designers and illustrators from both Norway and abroad. The artists were given complete carte blanche except for the choice of either 40x50 cm or 50x70 cm.' Other participating publishers

visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

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G: Bergen Kunsthall

PS: Support was provided to Bergen Kunsthall, represented by Helene Lazaridis and Espen Skotheim, for the participation in the New York Art Book Fair 2014, organised by Printed Matter at PS1/MoMA, New York, NY, USA. For the 'Norwegian focus' room they contributed two programme series: *THE FOCUS TABLE* and *THE CLASSROOM SESSIONS*. *THE FOCUS TABLE*, planned together with the Bergen and Berlin based designer Blank Blank, presents 'recent publications and projects, including limited editions, prints and process related visual material.' For *THE CLASSROOM SESSIONS* they planned a US book launch of their recent publication: *Robert Overby: Works 1969–1987*. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

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G: Johanne Nordby Wernø  
b.1980 in Oslo, Norway, lives and works in Oslo

PS: Support was provided to director Johanne Nordby Wernø and Unge Kunstneres Samfunn/ Young Artist's Society (UKS) for the participation of artist Marthe Ramm Fortun (b.1978 in Oslo, lives and works in Oslo) at the New York Art Book Fair (NYABF). They were invited by Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishing was presented, followed by talks, presentations and artist interventions. UKS launched the book *Inverted Sky. Letters to Jackie* by Marthe Ramm Fortun, who also presented a performance during the fair. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

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G: HEAVY Books

PS: Support was provided to the artist run publishing project and exhibition platform, HEAVY Books (consisting of Christian Tunge (b. 1989 in Stavanger, Norway, lives and works in Gothenburg, Sweden and Oslo, Norway)), for the participation in the New York Art Book Fair, New York, NY, USA. HEAVY Books were invited by Printed Matter to be a part of the 'Norway Focus' room where

a selection of Norwegian contemporary art publishers was presented, followed by talks, presentations and artist interventions. According to the applicant the participation consisted of original art works and publications by Norwegian artists Magne Strand Lyngvær, Andrea Johns Grundt and Christian Tunge. They also presented publications made in collaboration with Swedish artists Petter Berg, Christopher Landin and Erik Viklund, the Danish Markus von Platen and the Americans Hannah Whitaker and Bea Fremderman. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

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G: Vector #4 Oslo edition

PS: Support was provided to Vector #4 Oslo edition, VECTOR Productions Inc. (consisting of Javier Barrios (b.1979 in San Luis Potosi, Mexico, lives and works in Oslo, Norway and New York, NY, USA) and Peter Gregorio for the participation in the New York Art Book Fair at PS1/MoMA in New York, NY. According to the applicant, VECTOR Productions is 'a New York City based art production company that is devoted to spreading the ideas and works of visual artists from around the world. The entire company is to be defined, in

itself as an art-project'. They were invited by Printed Matter to be a part of the 'Norway Focus' room where a selection of Norwegian contemporary art publishers was presented, followed by talks, presentations and artist interventions. Other participating publishers visiting the fair included Knowledge Editions, Kaput Livros, Paper Pusher, Three Star Books / onestar press, Texte zur Kunst, White Columns and Spheres Publication.

Curator: Shannon Cane, Fairs and Editions Curator, Printed Matter, New York, NY, USA  
26–28 September 2014  
**NOK 5 000**

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G: Hanne Lippard

b.1984 in Milton Keynes, UK, lives and works in Berlin, Germany

PS: Support was provided to Hanne Lippard for the participation within the performance series 'Performative Minute' at Kunstwerke Institute for Contemporary Art in Berlin, Germany. Lippard did a reading developed in collaboration with Kunstwerke. According to the artist, 'the reading used voice techniques, varied office-equipment such as fans, printers and other recorded technical/ digital sounds recognisable from the mundanity of a dry office environment, until a variety of cycles, both man-made, natural and digital create a layered symphony in itself. The performance was dominated by the live-act of a reading accompanied by pre-recorded and on-site sounds'.

Curator: Ellen Blumenstein,

Chief Curator, KW Institute for Contemporary Art, Berlin, Germany  
2 October 2014  
**NOK 9 500**

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G: Sofie Knudsen Jansson  
b.1987 in Copenhagen, Denmark, lives and works in Bergen, Norway

PS: Support was provided to artist Sofie Knudsen Jansson for the presentation of 'The Meal' at the land art festival Rokko Meets Art 2014 in the Rokko Mountains outside Kobe, Japan. Together with Bergen-based artist Asa Shimada, Jansson was invited by artist Hidemi Nishida to participate in his project at the festival. According to the artist, the starting point of the project was an installation by Nishida that was set up in the middle of a pond, depicting a dining situation. Jansson and Shimada then developed a performative piece that took place on and around the installation. Other participating artists included Yusuke Asai, Izumi Kato, Shohei Kamada, Yoshihiko Shikada and Yoshiaki Kaihatsu.

Curator: Hideaki Noda, Research Associate, Joshibi University of Art and Design  
28 October–9 November 2014  
**NOK 9 000**

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G: Marit Følstad

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

PS: Support was provided to artist Marit Følstad, within the Entrée New York Satellite Programme 2014, at ISCP, New York, NY, USA. The exhibition was a continuation of the solo exhibition 'Sense of Doubt', on display in October 2014 at

Entrée in Bergen. Curator Randi Grov Berger was in the OCA curator residency programme at ISCP.

Curator: Randi Grov Berger, Founder and Curator, Entrée, Bergen, Norway, and the Satellite Entrée, New York, NY, USA.  
12–23 October 2014  
**NOK 10 000**

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G: Elin Øyen Vister

b.1976 in Oslo, Norway, lives and works in Røst, Norway

PS: Support was provided to Elin Øyen Vister for 'The Puffin - a performance journey' and a talk at the Sound::Gender::Feminism::Activism conference in London, UK, organised by CRiSAP, Creative Research into Sound Arts Practice at the University of the Arts London, London College of Communication, UK. Øyen Vister travelled by train from Oslo to London dressed as a puffin and gave a performance talk at the SGFA conference. Other participating presenters included Alison Ballance, Christopher DeLaurenti, Claudia Wegener, FYTA & Sofia Apostolidou, Freya Johnson Ross, Lucia Farinati & Claudia Firth and Mindy Abovitz.

Curator: Lisa Hall, Research Centre Administrator, Creative Research into Sound Arts Practice (CRiSAP), London, UK  
16–17 October 2014  
**NOK 8 200**

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G: Akademie der Künste der Welt/ Köln gGmbH

PS: Support was provided to the Akademie der Künste der Welt/Köln gGmbH, Cologne, Germany, for the participation of artists Mohamed Ali Fadlali



(b.1975 in Omdurman, Sudan, lives and works in Oslo, Norway) and Lars Cuzner (b.1974 in Södertälje, Sweden, lives and works in Oslo) in the symposium 'Reports to an Academy' at the Kölnischer Kunstverein. Fadlabi and Cuzner presented the performance *Step high, stoop low, and leave your dignity outside*. The event was, according to the applicant, 'a non-academic and emphatically theatrical three-day symposium of performative talks, visionary presentations, stand-up dialogues, musical pieces and special „conference choreographies”'. Other participating artists included Haig Aivazian, Christian von Borries, Ketj Chukhrov, Gabriel Dharmoo, Hu Fang, Renzo Martens, Our Literal Speed, Uriel Orlow, Alexandra Pirici and Jalal Toufic.

Curators: Ekaterina Degot & David Riff, Curators, A Report for an Academy, Kölnischer Kunstverein, Cologne, Germany. 17–19 October 2014  
**NOK 13 277**

G: Dima Hourani  
b.1985 in Amman, Palestine, lives and works in Oslo, Norway  
PS: Support was provided to artist Dima Hourani for the presentation of her intervention artwork *Past Tense Continuous* at the Braunschweig University of Art (HBK) in Braunschweig, Germany. *Past Tense Continuous* follows three Palestinian refugee families of different ages, regions, and fears, carrying their basic and personal belongings along with them in an old truck through a continuous journey that started

66 years ago.  
Curator: Anne Prenzler, Exhibition Manager, Braunschweig University of Art (HBK)  
21 October–3 November 2014  
**NOK 9 766**

G: Hanne Grieg Hermansen and Øystein Wyller Odden  
Hermansen, b.1984 in Oslo, Norway, lives and works in Oslo; Odden, b.1983 in Notodden, Norway, lives and works in Oslo  
PS: Support was provided to Hanne Grieg Hermansen and Øystein Wyller Odden for the participation in the artist residency at Trenza Negra, San Cristobal de Las Casas, Chiapas, Mexico. The artists worked at Taller Leñateros, a publishing collective operated by contemporary Mayan artists in Chiapas, offering courses in different printing techniques such as woodcut, xylography and silkscreen, as well as paper making and bookbinding. As part of the Trenza Negra residency the artists were invited to present an exhibition of works in progress in the project room of the gallery La Galería.

Curators: Maritea Dæhlin and Andrea Betancourt, Curators, Trenza Negra, San Cristobal de Las Casas, Chiapas, Mexico  
19 January–09 February 2015  
**NOK 19 000**

G: Vilde von Krogh  
b.1965 in Lørenskog, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Vilde von Krogh for Brucstock, an experimental art and music festival taking place in the international art centre Can Serrat in El Bruc, Barcelona, Spain. Curated

by Von Krogh, Annette Stav Johanssen and Cristobal Adam (VE-ES), Brucstock is a meeting point between Nordic, Spanish and international artists. According to the curators, the aim was to invite artists who bring interesting aspects to the live format, and to reflect upon actions outside a commercial practice. The festival was organised by interacting with the outside surroundings, making organic compositions in the landscape between experimental concerts, performances, films and workshops. A live garden created fluid dialogues between the artists and the visitors. Participating artists and artist groups included Bernard Briis, Petter Pogo, Terje Nicholaysen, Dromedar, Owen Killfeather, Street Fajita and Bernard Briis.

Curators: Vilde von Krogh, Annette Stav Johanssen and Cristobal Adam, Curators, Brucstock, El Bruc, Barcelona, Spain.  
31 October–2 November 2014  
**NOK 15 000**

G: Cato Løland  
b.1982 in Stord, Norway, lives and works in Bergen, Norway  
PS: Support was provided to artist Cato Løland for an exhibition during the Open Studios at ISCP New York, NY, USA. Løland was invited by ISCP Curator Resident and Director at gallery Entrée in Bergen, Norway, Randi Grov Berger to present a new textile work that is part of a series of exhibitions, produced during her ISCP residency.

Curator: Randi Grov Berger, ISCP Curator Resident, Director, Entrée, Bergen, Norway

7–23 November 2014  
**NOK 10 000**

G: Art in Progress  
PS: Support was provided to Art in Progress, Patras, Greece, for the participation of artists Eva Bakkeslett (b.1966 in Ramsund, Norway, lives and works in Surrey, UK), Jorund Aase Falkenberg (b.1978 in Stavanger, Norway, lives and works in Oslo, Norway), Kristin Holand (b.1983 in Steigen, Norway, lives and works in Oslo), Marianne Darlèn Solhaugstrand (b.1975 in Tromsø, Norway, lives and works in Oslo), Don Lawrence (b.1973 in the USA, lives and works in Oslo), Tanja Thorjussen (b.1970 in Oslo, lives and works in Oslo), Thale Fastvold (b.1978 in Oslo, lives and works in Oslo), Sara Christophersen (b.1981 in Oslo, lives and works in Oslo), Ingri Fiksdal (b.1982 in Oslo, lives and works in Oslo), Helle Siljeholm (b.1981 in Oslo, lives and works in Oslo) and Marianne Skjeldal (b.1979 in Oslo, lives and works in Oslo) in the RE-culture III, 3rd International Visual Arts Festival, Patras, Greece. The Norwegian participation consisted of two projects: 'GREEN – A new human being', a curatorial project by Thale Fastvold, and 'Moving Society', a workshop created as a joint project between Christophersen, Fiksdal, Siljeholm and Skjeldal. Other participating artists included Adam Forrester, Antonio Torres and Michael Loverich, Mark Nieuwenhuis, Hantziandreou Maria and Tsotra Yota.

Curators: Curatorial Team, Art in

Progress, Patras, Greece  
8 November–28 December 2014  
**NOK 20 000**

G: Marthe Ramm Fortun  
b.1978 in Oslo, Norway, lives and works in Oslo  
PS: Support was provided to Marthe Ramm Fortun for her performance series *Riots I have Known and Loved* at Playground, Museum Leuven, Leuven, Belgium. According to the applicant, '*Riots I have Known and Loved* is a series of four performances through the city of Leuven, commissioned by Eva Wittcox, senior curator at Museum Leuven for Playground, the annual performance art festival at Museum Leuven'. Other participating artists included Alexandra Pirici & Manuel Pelmus, Béatrice Balcou, Paul Hendrikse, Ellie Ga and Markus Schinwald.

Curator: Eva Wittcox, Curator, Playground 2014, Museum Leuven, Leuven, Belgium  
13-16 November 2014  
**NOK 10 000**

G: Cell Project Space  
PS: Support was provided to the Cell Project Space, London, UK for the participation of artist Marte Eknæs (b.1978 in Elverum, Norway, lives and works in Berlin, Germany) in the exhibition 'Reboot Horizon', with the Argentinian artist Santiago Taccetti. Eknæs presented the series *Architecture/ Duplitecture*, which examines the counterpart of this Chinese phenomenon in which historical and contemporary architecture is copied in real scale. In conjunction with Eknæs' new publication *Overlay*, the

exhibition was accompanied by a discussion hosted by writer and artist Nils Norman and a film screening of *Brace Brace*, an advertising campaign of a luxury emergency equipment brand, by artists Annika Kuhlmann and Christopher Kulendran Thomas.

Curator: Milika Muritu, Director, Cell Project Space, London, UK  
13 November 2014–11 January 2015  
**NOK 6 000**

G: Cubitt  
PS: Support was provided to the non-profit organisation Cubitt in London, UK, for the participation of Mattias Danbolt (b.1983 in Bergen, Norway, lives and works in Copenhagen, Denmark) in the symposium 'Why Does Fred Sandback's Work Make Me Cry?'. According to the curator, the symposium gathered a group of speakers 'focusing on the legacy of institutional critique and that which happens when the body is factored into this exploration'. Mattias Danbolt was invited because of his activities as a writer and curator and his ability to 'move across both very accessible and mass-media based forums to working with institutions such as Kunstneres Hus, Oslo, Norway; the University of Oslo; and the New Museum in New York, NY, USA, to mention a few'. Other participating speakers included Andrea Fraser, Sidsel Meineche Hansen, Sven Lütticken and Vivian Ziherl.

Curator: Fatima Hellberg, Curator, Cubitt, London, UK  
15 November 2014

**NOK 5 000**

G: Ulf A. S. Holbrook  
b.1978 in Kristiansand, Norway, lives and works in Oslo, Norway

PS: Support was provided to artist Ulf A. S. Holbrook for his participation in the Sonic Mmabolela residency in Limpopo, South Africa. According to the applicant, the 'Sonic Mmabolela is a two-week residency in the Mmabolela reserve in the Limpopo province in South Africa, close to the border to Botswana. The residency involves field work, studio work and theoretical/critical discussions/presentations. The frame of the residency and the engagement with an "unknown" sonic and visual landscape challenges and expands the notions and understanding of listening, recognition and presence.'

Curator: Francisco López, Director, Workshop/Residency Sonic Mmabolela, Limpopo, South Africa  
15 November–1 December 2014  
**NOK 10 000**

G: ICCo – Instituto de Cultura Contemporânea

PS: Support was provided to ICCo – Instituto de Cultura Contemporânea, São Paulo, Brazil, for the participation of Anne Szefer Karlsen (b.1976 in Bergen, Norway, lives and works in Bergen) as a panelist in the World Biennial Forum. This platform is a gathering of biennial practitioners and appreciators to examine and discuss the foremost topics and concerns within international biennial making and contemporary arts, organised by ICCo – Instituto

de Cultura Contemporânea in partnership with Biennial Foundation and Fundação Bienal São Paulo.

Curators: Charles Esche, Galit Eilat, Nuria Enguita Mayo, Pablo Lafuente, Luiza Proença, Oren Sagiv and Benjamin Seroussi, Curatorial Team, World Biennial Forum No 2: How to make Biennials in Contemporary Times, São Paulo, Brazil.

26–30 November, 2014

**NOK 7 943**

G: Littoral Arts Trust/Merz Barn project

PS: Support was provided to Littoral Arts Trust/Merz Barn project, Ambleside, UK, for the participation of Dr. Karin Hellandsjø (b.1944 in Oslo, Norway, lives and works in Oslo) in a conference titled 'HOUSING MERZ in the 21st Century – The artistic legacy of the Merz Barn and Kurt Schwitters in Britain'. Other speakers in the conference included Dr. Isabel Schulz, Dr. Adrian Notz, Alice Workman, Susan Sutton, Debrorah Ely, Antony Penrose, Aira Gad and Stephanie Sherman.

Curator: Dr. Caroline Collier, Director, Partnerships and Programmes, TATE, London, UK  
27 November 2014

**NOK 1 700**

G: Morten Andersen

b.1965 in Akershus, Norway, lives and works in Oslo, Norway

PS: Support was provided to artist Morten Andersen to do a workshop and a lecture at the Centro Fotografico Manuel Alvarez Bravo, Oaxaca, Mexico. 'During a one week workshop' the artist worked 'close with

about 15 local photography students.' He taught about photography, artists books and selfpublishing and at the same time pushed his students to develop their own work and projects on a personal and critical level. Moreover, Andersen gave a talk on his work, which was open to the public.

Curator: Daniel Brena, Director, Centro Fotografico Manuel Alvarez Bravo, Oaxaca, Mexico  
23–31 March 2015

**NOK 15 000**

G: Galerie im Taxispalais – Galerie des Landes Tirol

PS: Support was provided to the Galerie im Taxispalais – Galerie des Landes Tirol, Innsbruck, Austria, for the participation of artist Ane Mette Hol (b.1979 in Bodø, Norway, lives and works in Oslo, Norway), in the group exhibition titled 'Living in the Material World – Materiality in Contemporary Art'. According to the curator the project investigated the role of material in contemporary art. The intention was to fathom the way the twelve invited artists handle their chosen materials and to draw conclusions about the value and importance of materiality today. Other participating artists included Lara Almarcegui, Michael Beutler, Karla Black, Berta Fischer, Theaster Gates, Jessica Jackson Hutchins, David Jablonowski, Markus Karstieß, Alicja Kwade, Marie Lund and Oscar Tuazon.

Curator: Dr. Beate Ermacora, Director, Galerie im Taxispalais, Innsbruck, Austria  
6 December 2014–15 February

2015

**NOK 21 616**

G: Sandra Mujinga

b.1989 in Goma, Democratic Republic of Kongo, lives and works in Malmö, Sweden

PS: Support was provided to artist Sandra Mujinga for a trip to Lagos, Nigeria, to embark on an exchange between the Nordic countries and West Africa on performance. The project was presented at the Center for Contemporary Art (CCA) in Lagos and at the Lilith Performance Studio in Malmö, Sweden. Other participating artists included Bernard Akoi-Jackson, Christian Etongo, Henna-Riikka Halonen, Adeola Olagunju, Odun Orimilade and Tori Wrånes.

Initiators: Elin Lundgren and Petter Pettersson, Curators, Lilith Performance Studio, Malmö, Sweden, and Marianne Hultman, Artistic Director, Oslo Kunstforening, Oslo, Norway.  
19–24 January 2015

**NOK 15 000**

G: Tori Wrånes

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

PS: Support was provided to artist Tori Wrånes for a trip to Lagos, Nigeria, to embark on an exchange between the Nordic countries and West Africa on performance. The project was presented at the Center for Contemporary Art (CCA) in Lagos and at the Lilith Performance Studio in Malmö, Sweden. Other participating artists included Bernard Akoi-Jackson, Christian Etongo, Henna-Riikka Halonen, Adeola Olagunju, Odun Orimilade and Sandra Mujinga.

Initiators: Elin Lundgren and

Petter Pettersson, Curators, Lilith Performance Studio, Malmö, Sweden, and Marianne Hultman, Artistic Director, Oslo Kunstforening, Oslo, Norway.  
19–24 January 2015

**NOK 15 000**

G: Marianne Hultman

b.1970 in Eriksfält, Sweden, lives and works in Oslo, Norway

PS: Support was provided to Marianne Hultman, curator at the Oslo Kunstforening, for the participation in the joint project 'An Exchange between the Nordic Countries and West Africa. Performance as a tool for freedom of expression'. The project was initiated by the Lilith Performance Studio in Malmö, Sweden, and the Center for Contemporary Art, Lagos, Nigeria. According to the curator 'the project aims to, amongst other things, offer the Lagos art scene an insight into the Nordic performance scene, through public presentations and a workshop based performance festival at CCA, Lagos and to offer Malmö a glimpse of the West African performance art scene, through four large-scale performance art productions at Lilith Performance Studio'.

Curators: Marianne Hultman, Artistic Director, Oslo Kunstforening, Bisi Silva, Founder and Artistic Director, Centre for Contemporary Art, Lagos, Nigeria (CCA), Petter Pettersson and Elin Lundgren, both Artistic Directors at Lilith Performance Studio, Malmö, Sweden.  
19–24 January 2015

**NOK 9 000**

G: Kristina Daukintyte Aas

b.1978 in Klaipeda, Lithuania, lives and works in Utvik, Norway

PS: Support was provided to artist Kristina D. Aas for the exhibition '10 × 10 = 100% JACQUARD' at Galeri Titanikas, Vilnius Academy of Fine Arts, Vilnius, Lithuania, where the works of 10 contemporary artists from Norway and 10 from Lithuania were presented. The focus of the exhibition was digital Jacquard weaving (the Jacquard loom was invented by Joseph Marie Jacquard in France in 1801). According to the curators 'the main idea of the exhibition was to show how jacquard weave has developed and to present artists that use technology in diverse ways – from plain weave to textile sculptures, using sensors or light projections, a sound that interacts with textiles, a movement'. Other participating artists included Aiste Voveryte, Daiva Zubriene, Egle Ganda Bogdaniene and Vilija Povilaityte.

Curators: Monika Zaltauskaite-Grasiene, Solveiga Gutaute, Kristina D. Aas, Curatorial Team, '10x10=100% JACQUARD', Galeri Titanikas, Vilnius Academy of Fine Arts, Vilnius, Lithuania  
23 January–21 February 2015  
**NOK 25 000**

G: The American-Scandinavian Foundation

PS: Support was provided to The American-Scandinavian Foundation, New York, NY, USA, for the participation of artists Anne Katrine Dolven (b.1953 in Oslo, Norway, lives and works in Leknes, Norway and London, UK) and Ann Lislegaard (b.1962 in Tønsberg, Norway, lives and works in Copenhagen, Denmark and New York, NY, USA) in the exhibition 'Voyage to the Virtual:



Nordic Digital Art'. As explained by the curator, 'Featuring moving image artworks by Nordic artists working with video, interactive, and virtual performance, 'Voyage to the Virtual' explored new Nordic interpretations of visual space – the cinematic, architectural, and conceptual, inviting visitors on a perceptual voyage into the realm of the virtual. A number of exhibition-related programmes took place, including workshops and artist talks, an audio visual performance, and children's programmes'. Other participating artists included Katja Aglert, Elina Brotherus, Olafur Eliasson, Jette Gejl Kristensen & Peter Møller-Nielsen, Petra Lindholm, Per Platou, Jacob Tækker and Anders Weberg.

Curator: Tanya Toft, Independent Curator, 'Voyage to the Virtual: Nordic Digital Art', The American-Scandinavian Foundation, New York, NY, USA.

24 January–4 April 2015

**NOK 12 376**

G: Nora Adwan

b.1983 in London, UK, lives and works in Bergen, Norway

PS: Support was provided to the artist Nora Adwan for her work in the project 'Forming the Formless' at The Townhouse Gallery in Cairo, Egypt. The artist was 'working at a studio attached to the gallery for 10 weeks producing a work for exhibition.' During that time she gave 'a public lecture and participated in an open studio.' Adwan states that she 'used both film and digital media within her works as they refer to different ways of seeing

and understanding the world through image making and viewing'. She used material gathered in Cairo and worked with slide film, digital media and small sculptures.

Curator: Dina Kafafi, Residency Program Manager, The Townhouse Gallery, Cairo, Egypt

25 January–6 April 2015

**NOK 14 600**

G: Selene Wendt

b.1966 in Geneva, Switzerland, lives and works in Oslo, Norway

PS: Support is provided to curator Selene Wendt who has been invited by the Museu de Arte Contemporanea, Niterói, Brazil, to curate the exhibition 'The Art of Storytelling'. According to the curator, "The Art of Storytelling" is a large-scale exhibition featuring work by visual artists whose work is directly inspired by literature and storytelling. The exhibition is a continuation of the story that was first told in 'The Storytellers: Narratives in International Contemporary Art', seen at The Stenersen Museum in 2012'. Participating artists include Gilvan Barreto, William Kentridge, Lobato & Guimaraes, Ulf Nilsen, Valeska Soares and Nina Yuen.

Curator: Selene Wendt, Curator, 'The Art of Storytelling', Museu de Arte Contemporanea, Niterói, Brazil

Scheduled for spring 2015.

Postponed to December 2015

**NOK 10 000**

ANNE KATRINE DOLVEN  
Installation view of  
'please return' at Ikon  
Gallery, Birmingham, UK.  
Photo: Stuart Whipps.  
Courtesy of the artist



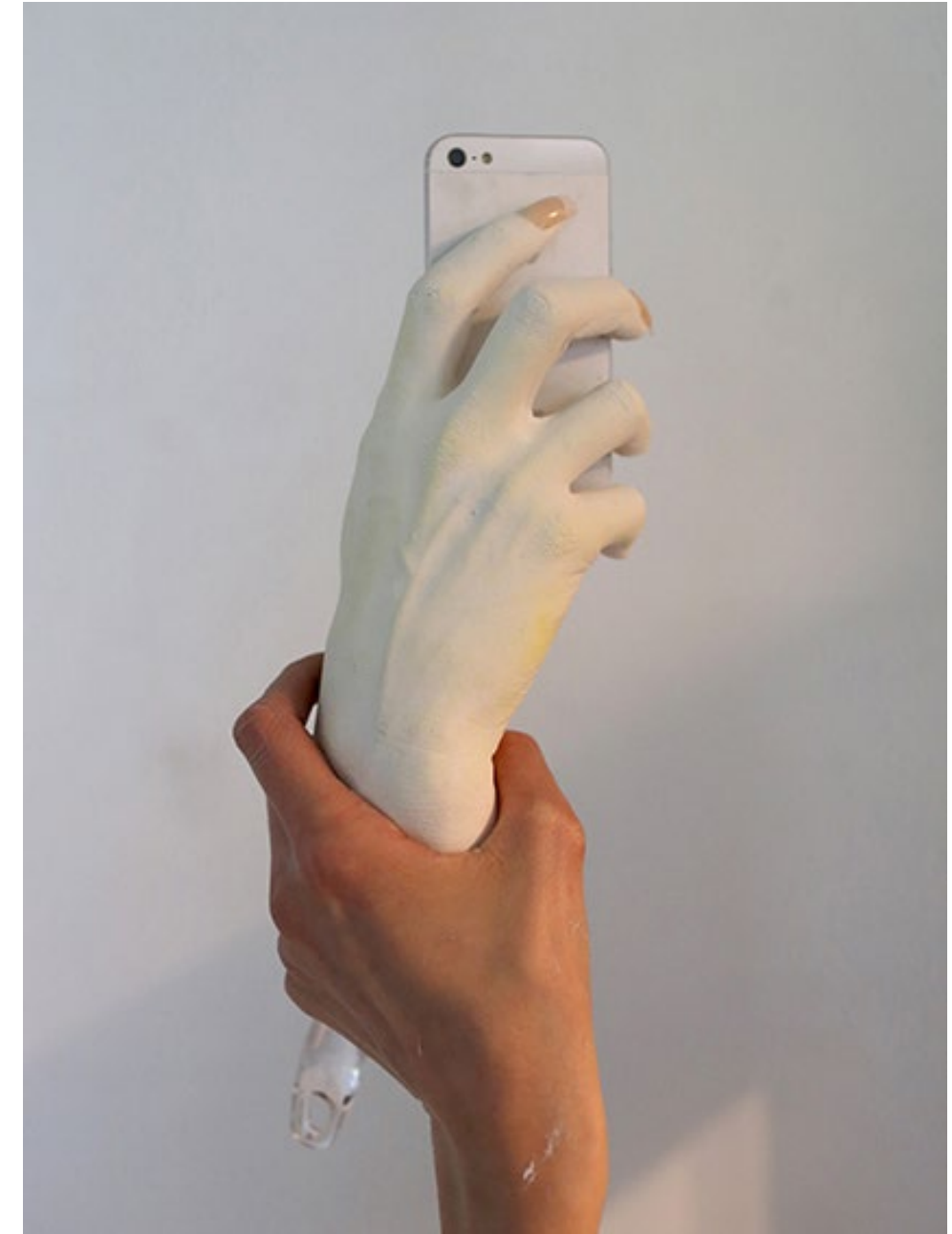
TORI WRÅNES  
Still from *Research Joshua Tree*. Video. Exhibited at 'Psychomagic: Dead Matter' at 55 Sydenham in Sydney, Australia. Courtesy of the artist



TORI WRÅNES (& OTHER ARTISTS)  
Installation view of 'Psychomagic: Dead Matter' at 55 Sydenham in Sydney, Australia. Photo: Jamie North. Courtesy of the artists



SIGNE BECKER  
Installation view within Prague Quadrennial 2015, as curated by Karen Schönemann (*Please please me!* (2015)). Courtesy of the artist





SIGNE BECKER  
Installation view within  
Prague Quadrennial 2015,  
as curated by Karen  
Schönemann (*Please please  
me!* (2015)). Courtesy of  
the artist



SOFIE KNUDSEN JANSSON,  
HIDEMI NISHIDA & ASA  
SHIMADA  
*THE MEAL* (2014).  
Performance at land art  
festival Rokko Meets  
Art 2014 in the Rokko  
Mountains outside Kobe,  
Japan. Photo: Noboru  
Toyoshima. Courtesy of  
the artists





Recipients during 2014  
4<sup>th</sup> Quarter

Grants allocated for  
International Biennials  
and Institutional Grants  
for Solo Exhibitions

G: Emilija Skarnulyte  
b.1987 in Vilnius, Lithuania, lives  
and works in Tromsø, Norway  
PS: Support was provided to  
Tromsø based artists Emilija  
Skarnulyte, Matti Aikio (b.1980  
in Vuotso, Finland, lives and  
works in Tromsø), Marsil  
Andelov Al Mahamid (b.1983 in  
Kikinda, Serbia, lives and works  
in Tromsø) and Henrik Sørliid  
(b.1989 in Oslo, Norway, lives  
and works in Tromsø) for their  
participation in the symposium  
'Trans-(Religion/Gender)' as  
part of the programme of the  
31st Biennale of São Paulo,  
Brazil. According to COMO  
Clube they 'designed and  
constructed a site-specific  
installation to house the film  
*Latent River* and organised  
and participated in a series of  
events and sound performances  
in collaboration with COMO  
Clube artists'. As stated by  
the curator, '*Latent River* is an  
experimental and improvised  
audio-visual meditation and  
examination of contemporary  
issues around the complexities  
of post-colonial realities. The film  
was shot at Casa do Povo, São  
Paulo in February 2014.' Other  
participating artists included  
Agnieszka Piksa, Ana Lira,  
Arthur Scovino, Basel Abbas  
and Ruanne Abou-Rahme, Bik  
Van der Pol, Chto Delat, Clara  
Ianni and Débora Maria da Silva,  
Sheela Gowda and Teresa  
Lanceta.  
Curators: Charles Esche, Galit  
Eilat, Nuria Enguita Mayo, Pablo  
Lafuente, Oren Sagiv, Curator  
Team, 31<sup>st</sup> Biennale of São Paulo,  
São Paulo, Brazil  
6 September–7 December 2014  
**NOK 18 000**

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G: Ayman Alazraq  
b.1979 in Jerusalem, Israel, lives  
and works in Oslo, Norway  
PS: Support was provided to  
Ayman Alazraq for the solo  
exhibition 'Back to Memories' at  
Dar al-Kalima University College  
in Bethlehem, Palestine. The  
exhibition presented the film *The  
Passport*; the website project  
*Gaza Airport; You, from now on,  
are not yourself*, dealing with  
the posters of so-called martyrs  
that have passed away on the  
Israeli-Palestinian conflict; and  
*Oslo Syndrome*, taking the  
Oslo Agreement as point of  
departure.  
Curator: Faten Nastas Mitwasi,  
Chair of the Visual Arts  
Department, Dar al-Kalima  
University College, Bethlehem,  
Palestine  
21 November–20 December 2014  
**NOK 11 634**

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G: Hans Christian Gilje  
b.1969 in Kongsberg, Norway, lives  
and works in Oslo, Norway  
PS: Support was provided to  
artist HC Gilje for his solo  
exhibition 'The World Evolves  
Around You' at Woodstreet  
Galleries in Pittsburgh, PA,  
USA. For his second solo show  
at Woodstreet Galleries Gilje  
presented 'a mix of old and  
new works, including the light  
installations *Revolver* (2013),  
*Spin* (2009) and a new video  
installation in the *Orbital* series'.  
Curator: Murray Horne, Curator,  
The Pittsburgh Cultural Trust  
24 April–21 June 2015  
**NOK 19 912**

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G: MAK – Austrian Museum of  
Applied Arts  
PS: Support was provided to MAK  
– Austrian Museum of Applied

Arts, Vienna, Austria, for the  
participation of artist Ane Hjort  
Guttu (b.1971 in Oslo, Norway,  
lives and works in Oslo) for  
her participation in the Vienna  
Biennale 2015 titled 'Future  
Light'. According to curator  
Maria Lind, 'the work *Four  
Studies of Oslo and New York*  
by the Norwegian artist Ane  
Hjort Guttu is a highly relevant  
contribution to the curatorial  
concept based on the topics of  
light or a 'new enlightenment'  
in the discourse about the  
public sphere, 'the commons'  
and 'commoning', property  
and ownership as the very  
foundation of capitalism.' Other  
participating artists included  
Pablo Accinelli, Doug Ashford,  
Claire Barclay, Rana Begum,  
Elena Damiani, Shezad Dawood  
and Annika Eriksson.  
Curator: Maria Lind, Director,  
Tensta Konsthall, Stockholm,  
Sweden  
11 June–04 October 2015  
**NOK 12 990**

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G: Chisenhale Gallery  
PS: Support was provided to  
Chisenhale Gallery, London,  
UK, for a solo exhibition of  
the artist Jumana Manna  
(b.1987 in Princeton, NJ,  
USA, lives and works in Oslo,  
Norway and Berlin, Germany).  
According to the institution, the  
exhibition comprised a newly  
commissioned feature-length  
film, *A magical substance flows  
into me* (2015), presented  
alongside an installation of  
sculptures. These hollow plaster  
forms resemble discarded,  
vessel-like artifacts, which carry  
an anthropomorphic charge.  
Presented in combination with  
plastic chairs and waste bins

– the vernacular detritus of  
daily life – Manna's sculptures  
articulate a set of contradictions  
that are also evidenced in  
the film, where impasse is  
contrasted with vitality and  
desire. Positioned amongst the  
bodies of the seated audience  
members, the sculptures extend  
the exploration of these ideas  
into a corporeal sphere.  
Curator: Polly Staple, Director,  
Chisenhale Gallery, London, UK  
18 September–13 December 2015  
**NOK 40 000**

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**Recipients during 2014  
4<sup>th</sup> Quarter**

**Grants allocated for  
International Support**

G: Aurora Passero  
b.1984 in Oslo, Norway, lives  
and work in Oslo  
PS: Support was provided to  
artist Aurora Passero for the  
participation in the exhibition  
'Objects In A Room' at  
Kunstraum Kreuzberg/Bethanien  
in Berlin, Germany. Passero  
presented four artworks, which  
were installed in close dialogue  
with the architecture. Consisting  
of nylon that is weaved, braided  
and later hand dyed, the artist  
sees the synthetic material  
in opposition to classical  
handwork and painting, a notion  
she wants to contribute to the  
contemporary discourse. Other  
participating artists included  
Daniela Baldelli, Andreas Blank,  
Jessica Jackson Hutchins,  
Rachel De Joode, Antoanetta  
Marinov and Zoë Claire Miller.  
Curators: Eli Skatvedt and Zoe  
Claire Miller, Curators, 'Objects In  
A Room', Kunstraum Kreuzberg/  
Bethanien, Berlin, Germany  
7 November 2014–11 January 2015  
**NOK 4 900**

G: Bjørn Hegardt  
b.1974 in Ørebro, Sweden, lives  
and works in Berlin, Germany  
PS: Support was provided to  
artist Bjørn Hegardt for the  
participation of *Fukt* Magazine  
in the art publishing fair Offprint  
Paris at the École Nationale  
Supérieure des Beaux-Arts  
de Paris in Paris, France.  
According to the artist, '*Fukt*  
Magazine is an extensive  
compilation/platform for  
contemporary drawing with  
international focus - a gallery in  
the format of a magazine'.  
Curators: Yannick Bouillis, Founder  
and Director, and Charlotte  
Cheetham, publisher's selection,

Offprint Paris at the École  
Nationale Supérieure des Beaux-  
Arts de Paris, Paris, France  
14–16 November 2014  
**NOK 6 500**

G: Agnes Nedregård  
b.1975 in Lillehammer, Norway,  
lives and works in Bergen,  
Norway  
PS: Support was provided  
to artist Agnes Nedregård  
for the participation in the  
seminar and workshop 'Les  
mondes possibles de la scène  
contemporaine' at Université  
Paris-Diderot in Paris, France.  
Nedregård talked about  
performance art and the post-  
dramatique in connection  
with her own and Norwegian  
practices at the conference 'Les  
mondes possibles de la scène  
contemporaine, Le Théâtre post-  
dramatique et la question du  
posthumain' (Possible worlds  
of the contemporary scene,  
post-dramatic theatre and the  
question of the post human)  
and attended a workshop  
and a seminar organised by  
Sorbonne's research institute  
Le Laboratoire du Geste,  
which 'focused on the intricate  
connection between visual  
arts, performance art and  
philosophy', central themes to  
Nedregård's artistic research.

Curator: Isabelle Barberis,  
Professor, Paris-Diderot University,  
Paris, France  
20 November–3 December 2014  
**NOK 11 500**

G: Hospitalfield Arts  
PS: Support was provided to  
Hospitalfield Arts, Angus,  
Scotland, for the participation  
of artist Rachel Dagnall (b.1972  
in Liverpool, UK, lives and

works in Oslo, Norway) within  
the artist group Henry VIII's  
Wives in the Open Weekend at  
Hospitalfield's Winter Season  
2014 event. The weekend  
included talks, performances,  
events, tours and a café. Henry  
VIII's Wives presented a new  
performance to be the final  
act for the group. According  
to the institution, 'the work  
was presented in the evening  
of the second day, 29/11/14.  
This 'reactivation/sculptural  
resolution' ritual burning of  
the organ pipe sculpture took  
place within a paddock on the  
Hospitalfield estate, overlooking  
the North Sea. Henry VIII's  
Wives worked on manoeuvring  
the 9m long organ pipe by  
hand during the day and fed  
the fire with logs collected  
from the surroundings'. Other  
participating artists included  
The Arbroath Template, Lydia  
Brownlee and Ortonandon.

Curators: Lucy Byatt, Director,  
and Laura Simpson, Programme  
Manager, Hospitalfield Arts, Angus,  
Scotland  
29–30 November 2014  
**NOK 4 730**

G: Camilla Steinum  
b.1986 in Oslo, Norway, lives  
and works in Oslo  
PS: Support was provided to  
artist Camilla Steinum for her  
residency at the Mountain  
School of Arts, Los Angeles,  
USA. Founded in 2005, The  
Mountain School of Arts is  
described by the curator as 'the  
oldest, continuous artist-run  
school in California. Since our  
inception we have been offering  
an independent programme with  
a serious and obligated faculty'.

Curator: Lawrence Cohen, Director  
of Admissions at MSA, Los  
Angeles, USA  
9–19 January 2015  
**NOK 10 000**

G: Trollkrem  
PS: Support was provided to artist  
group Trollkrem (consisting  
of Jennie Hagevik Bringaker  
(b.1978 in Oslo, Norway, lives  
and works in Copenhagen,  
Denmark) and Tor Erik Bøe  
(b.1986 in Stavanger, Norway,  
lives and works in Oslo)) for their  
participation in the LA Art Book  
Fair 2015 in Los Angeles, CA,  
USA. Trollkrem presented their  
Fan poster series and a modified  
version of their performance  
programme. According to  
the artists, 'the posters are  
made in collaboration with  
the photographers Morten  
Andersen, Fin Serck-Hanssen,  
Tove Sivertsen, Ingrid Pop, Kim  
Jacobsen To, Ingrid Eggen &  
Kristine Jakobsen, portraying  
the Norwegian artists Marianne  
Heier, Nils Bech, Marthe Ramm  
Fortun, Geir Tore Holm, Lisa  
Lie, Tori Wrånes, Synnøve G.  
Wetten as well as Trollkrem  
and its artistic directors.  
Trollkrem's Fan poster series  
wants to elevate the image of  
the performance artist, creating  
visually striking posters that  
idolise the artists portrayed as  
if they were pop stars'.

Curator: Shannon Cane, Fairs and  
Editions Curator, Printed Matter,  
New York, NY, USA  
29 January–1 February 2015  
**NOK 20 000**

G: Morten Norbye Halvorsen  
b.1980 in Stavanger, Norway,  
lives and works in Hundvåg,  
Norway

PS: Support was provided to  
artist Morten Norbye Halvorsen  
for 'Hammer Projects: Maria  
Hassabi' at the Hammer  
Museum, Los Angeles, CA,  
USA. Halvorsen created  
a 'multi-channel sound  
installation that served both  
as an independent work  
and simultaneously as the  
soundtrack for Maria Hassabi's  
exhibition at the Hammer  
Museum'. Halvorsen and  
Hassabi's collaboration started  
at the 2013 Venice Biennale,  
where he composed a four  
channel sound installation  
titled *Dance Derivé Mouth*  
accompanying a performance  
by Hassabi in the Lithuanian/  
Cyprus pavilion.

Curator: Aram Moshayedi, Curator,  
Hammer Museum, Los Angeles,  
CAL, USA  
31 January–1 March 2015  
**NOK 24 158**

G: Mahlet Ogbe Habte  
b.1972 in Asmara, Eritrea, lives  
and Works in Bergen, Norway  
PS: Support was provided to  
artist Mahlet Ogbe Habte for a  
research trip to Addis Ababa,  
Ethiopia. By invitation from  
the Director of Ale School of  
Fine Arts and Design, Berhanu  
Ashiagrie, the artist arranged  
a new workshop for students  
and artists in collaboration  
with the Ale School during  
the trip to Addis Ababa. In the  
long run Habte is working on  
an exchange and interaction  
between artists in Norway and  
Ethiopia with the aim to create  
exhibitions in Addis and Bergen  
with artists from both cities.  
Curator: Makeda Bizuneh, Artist.  
5–22 February 2015  
**NOK 20 000**



G: Institut d'Art Contemporain  
Villeurbanne

PS: Support was provided to Institut d'Art Contemporain, Villeurbanne, France, for the participation of Morten Norbye Halvorsen (b.1980 in Stavanger, Norway, lives and works in Hundvåg, Norway) in the group exhibition 'RIDEAUX/blinds'. Halvorsen presented a sound piece. According to the institution, "RIDEAUX/blinds' questions the legacy of modernism, of abstraction and of the monochrome, ownership of what remains, the film of images in an awareness of the means of mechanical reproduction; painting with photography, film and screens. The idea is to experience what we are going through, that which grips us, the commodities of our conversations, the sensitive surfaces and false holes, the reciprocity of light'. Other participating artists included Ron Amstutz, Pierre-Olivier Arnaud, Julie Béna, Simon Bergala, Julien Bismuth, Jennifer Bolande, Sophie Bonnet-Pourpet and Marie José Burki.

Curator: Marie de Brugerolle,  
Curator, 'RIDEAUX/blinds', Institut  
d'Art Contemporain, Villeurbanne,  
France  
6 February–3 May 2015  
**NOK 18 300**

G: Runa Carlsen  
b.1964 in Oslo, Norway, lives  
and works in Oslo

PS: Support was provided to  
artist Runa Carlsen for her  
participation in a workshop with  
filmmakers and artists Joana  
Hadjithomas & Khalil Joreige,  
titled 'Inquiries on a Common

World' at The Lebanese  
Association for Plastic Arts,  
Askhal Alwan, in Beirut,  
Lebanon.

Curator: Amal Issa, Director,  
The Lebanese Association for  
Plastic Arts, Askhal Alwan, Beirut,  
Lebanon  
Scheduled for spring 2015.  
Postponed  
**NOK 12 000**

G: New Museum

PS: Support was provided to  
the New Museum, New York,  
NY, USA, for the participation  
of artist Ane Graff (b.1974 in  
Bodø, Norway, lives and works  
in Oslo, Norway) in the 2015  
Triennial: 'Surround Audience'.  
According to the institution,  
it is a signature initiative and  
the only recurring international  
exhibition in New York City  
devoted to early career artists  
from around the world. For the  
2015 Triennial, Graff exhibited  
*The Blow* (2013), a series  
of sculptural works featuring  
images of bruises, which  
have been painted on marble  
slabs. Other participating  
artists included Nadim Abbas,  
Lawrence Abu Hamdan, niv  
Acosta, Njideka Akunyili Crosby,  
Sophia Al-Maria, Ketuta Alexi-  
Meskhishvili and Ed Atkins.

Curators: Lauren Cornell, Curator,  
New Museum, and artist Ryan  
Trecartin  
25 February–24 May 2015  
**NOK 50 998**

G: Aslaug Juliussen  
b.1953, Lødingen, Norway, lives  
and works in Tromsø, Norway  
PS: Support was provided to  
artist Aslaug Juliussen who has  
been invited to participate in  
the symposium 'Circumpolar

Expressions and Identities: A  
Symposium' including an artist  
talk and a guided tour in the  
context of the exhibition 'Sámi  
Stories: Art and Identity of an  
Arctic People' at the Anchorage  
Museum at Rasmuson Center,  
Anchorage, USA. Other  
participating artists included  
Britta Marakatt-Labba, Ron  
Senungetuk, Alvin Amason,  
Sonya Kelliher-Combs and  
Susie Bevins-Ericsen

27 February–10 May 2015  
**NOK 20 000**

G: Samdani Art Foundation

PS: Support was provided to  
the Samdani Art Foundation,  
Dhaka, Bangladesh, for the  
participation of artist Tori  
Wrånes (b.1978 in Kristiansand,  
Norway, lives and works in Oslo,  
Norway) with her performance  
*YES NIX* (2013), originally  
commissioned for Performa  
13, during the Samdani Art  
Foundation 2015 Performance  
Program and Workshops.  
According to the curator  
'Wrånes' recent work, *YES NIX*  
looks at the choice we have  
in deciding life and death, a  
choice that is relevant in Dhaka  
as protests are occurring over  
the scheduled hangings of War  
Criminals'.

Curator: Diana Campbell  
Betancourt, Artistic Director,  
Samdani Art Foundation, Dhaka,  
Bangladesh  
20 March–08 April 2015  
**NOK 21 600**

G: Marte Eknæs  
b.1978 in Elverum, Norway, lives  
and works in London, UK  
PS: Support was provided to  
artist Marte Eknæs for her  
participation in 'Rise Projects

# 2' at Lansdowne Rise in  
London, UK. Organised by  
The Silvie Fleming Collection,  
'Rise Projects' invited artists  
'to create works that document  
their reaction to the derelict  
house at Lansdowne Rise.  
Inspiration was taken from any  
aspect of the property from  
its architecture to its history.  
The project sought to engage  
international artists, especially  
those who regularly engage  
with urban environments  
through an exploration of  
space'. Together with fellow  
artist Nicolau Vergueiro,  
Eknæs took the ideas of site  
specificity and collaboration  
further, imagining the house  
itself as a 'third collaborator' in  
a work covering the facade of  
the house. Other participating  
artists in the project so far have  
included Jennifer Bornstein,  
Karl Holmquist & Ei Arakawa  
and The Nang Group (Merlin  
Carpenter, Alistair MacKinven,  
Ben Wallers).

Curator: Silka Rittson-Thomas,  
Curator, 'Rise Projects',  
Lansdowne Rise, London, UK.  
11 March–22 May 2015  
**NOK 19 700**

G: Marthe Ramm Fortun  
b.1978 in Oslo, Norway, lives  
and works in Oslo

PS: Support was provided to  
artist Marthe Ramm Fortun for  
the participation in 'Yesterday  
was different' at Komplot in  
Brussels, Belgium. Together  
with fellow artist Kasper  
Bosmans, Fortun showed,  
according to Komplot, 'a  
collection of historical objects  
and newly produced pieces,  
all dealing with power and  
spirituality through everyday

rituals'.  
Curator: Stefaan Willems, Curator,  
Komplot  
7 March–18 April 2015  
**NOK 15 000**

G: Stine Janvin Motland  
b.1985 in Stavanger, Norway,  
lives and works in Stavanger  
PS: Support was provided to  
artist Stine Janvin Motland for  
her participation at the evening  
of thematic performances  
over language as part of the  
Visual Arts Program for the  
4<sup>th</sup> Downtown Contemporary  
Arts Festival (D-CAF) in Cairo,  
Egypt. Motland performed a  
musical duet with US artist  
C. Spencer Yeh, dealing  
with improvisation, instant  
composition, but also with  
concrete music. Other  
participating artists included  
Benjamin Seror, Basel Abbas &  
Ruanne Abou Rahme, Jochen  
Dehn, Benjamin Seror and  
Bedwyr Williams.

Curator: Mai Abu ElDahab, Visual  
Arts Curator, 4<sup>th</sup> Downtown  
Contemporary Arts Festival  
(D-CAF), Cairo, Egypt  
21 March 2015  
**NOK 6 426**

G: Ebba Moi  
b.1971 in Ørebro, Sweden, lives  
and works in Berlin, Germany,  
and Oslo, Norway

PS: Support is provided to artist  
Ebba Moi for the project 'Young  
Pirates Radio League', a four-  
month participatory radio  
project by artist Ebba Moi in  
collaboration with Berlin based  
artists Anna Bromley, Marina  
Naprushkina and Udo Noll. The  
project is curated and produced  
by District Berlin in close  
collaboration with the German-

Scandinavian School, the  
initiative Neue Nachbarschaft  
(New Neighborhood) in Berlin  
Moabit and the radio station  
reboot.fm, broadcasted from  
Haus Kulturen der Welt in  
Berlin. According to the artist,  
'the project brings together  
two groups of children with  
migration and transition  
experience and different living  
environments. One consists  
of children from a bilingual  
German-Scandinavian school  
in Berlin Mariendorf and the  
other of an initiative for asylum  
seekers in Berlin Moabit. The  
aim is to bring the two groups  
together, to explore and rupture  
into public space, to tell their  
stories and raise their voice for  
their issues at stake'.

Curator: Susanne Husse, Artistic  
Director, District Berlin, Berlin,  
Germany  
Scheduled for spring/summer  
2015.  
Postponed  
**NOK 25 000**

G: Dr Alexandra (Ali) MacGilp

PS: Support was provided to  
curator Dr Alexandra (Ali)  
MacGilp for the artist Karl  
Ingar Røys (b.1967 in Volda,  
Norway, lives and works  
in Oslo, Norway) for his  
participation in the exhibition  
'Cannibal Manifesto: Mimesis  
as Resistance', KARST,  
Plymouth, UK, and to give  
an artist talk. Røys exhibited  
his work *Caminata Nocturna*  
(2013), a two channel video  
installation with photographs.  
According to the curator, 'the  
Australian lyre bird is the only  
animal which incorporates  
the sound of its environment's  
gradual extinction into its mating

song. The exhibition arose from Kader Attia's video *Mimesis as Resistance* (2013), in which he documents the lyre bird, who has evolved the ability to mimic different sounds. With the encroachment of humans into its habitat (including car alarms and chainsaws) (...), the artists explore mimesis as a form of resistance, copying or reenacting as a protest. They are interested in the reoccupying of space that has been taken.' Other participating artists included Kader Attia, Mohamed Bourouissa, Tellervo Kalleinen & Oliver Kochta-Kalleinen, Bitá Razavi, Moussa Sarr and Pilvi Takala.

Curator: Dr Alexandra (Ali) MacGilp, 'Cannibal Manifesto: Mimesis as Resistance', KARST, Plymouth, UK  
3 April–3 May 2015  
**NOK 9 823**

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G: Arild Tveito  
b.1976 in Oslo, Norway, lives and works in Oslo  
PS: Support was provided to artist Arild Tveito for participation in the exhibition 'Real Life' at Skafffell Center for Visual Art in Seydisfjordur, Iceland. According to the curator, 'the exhibition is about the lives of real people, albeit people that are somewhat extraordinary: an Icelandic artist, a Swiss ski jumper, a Swedish polar explorer and a Norwegian philosopher. The work that the artists and filmmakers have made about these individuals may be biographical, but they are not conventional biographies. They tell the stories of these people from particular, and sometimes

peculiar perspectives'. Other participating artists included Cecilia Nygren, Lucia Simek and Hreinn Frifinnsson.  
Curator: Gavin Morrison, Curator, 'Real Life', Skafffell Center for Visual Art, Seydisfjordur, Iceland  
11 April–21 June 2015  
**NOK 14 000**

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G: Stein Rønning  
b.1953 in Askim, Norway, lives and works in Oslo, Norway  
PS: Support was provided to artist Stein Rønning for the participation in 'Lit from the Top: Sculpture Through Photography' at the Centre for Contemporary Photography (CCP) in Melbourne, Australia. According to the organisers, 'Lit from the Top: Sculpture Through Photography' investigated the ways in which sculpture and photography intersect in contemporary art practice. With a particular emphasis on material, form, surface, space and creative process, the exhibition broached notions of photographic image-making, appropriation, the relationship between object and image, and the movement between two- and three-dimensional space'. Other participating artists included Paul Adair, Fleur Van Dodewaard, Andrew Hazewinkel, Stéphanie Lagarde, Arini Byng and Georgia Hutchison.

Curators: Laura Lantieri and Sarah Wall, Exhibition Curators, CCP, Melbourne, Australia  
24 April–28 June 2015  
**NOK 16 600**

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G: antipodes café  
PS: Support was provided to the artist run centre antipodes café

(directed by Tuva Langfeldt (b.1985 in Oslo, Norway, lives and works in Oslo) and Felipe Ridaó (b.1978 in Uruguay, lives and works in Olso)) for the project 'GARIBAI', which is a non profitable cultural project involving activities related to the trash in the river Urumea in San Sebastian, Spain.

Besides a collective cleaning of the river, which rediscovered objects of trash as objects of treasure, the project, according to the organisers, included 'art workshops for both kids and adults, as well as an art exhibition with results from workshops, both in art spaces and public spaces'.

Curators: Tuva Langfeldt and Felipe Ridaó, 'GARIBAI', San Sebastian, Spain  
8–21 May 2015  
**NOK 24 500**

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G: Rita Marhaug  
b.1965 in Bergen, Norway, lives and works in Bergen  
PS: Support was provided to an artist group consisting of Rita Marhaug, Robert Alda (b.1959 in Warsaw, Poland, lives and works in Bergen), Gillian Carson (b.1961 in Edinburgh, UK, lives and works in Bergen) and Karen Kipphoff (b.1958 in Hamburg, Germany, lives and works in Bergen) for the exhibition of their project 'THE (UN)FAMILIAR' at the Mikalojus Konstantinas Ciurlionis National Museum of Art, Kaunas, Lithuania. The exhibition took place in the M. Zilinskas Art Gallery, the branch museum for international art collections. According to the artist group they 'exhibited two and three-dimensional results of

renegotiating the familiar from the artists' perspective'.  
Curator: Egle Komkaite-Baltusnikiene, Deputy Director, Mikalojus Konstantinas Ciurlionis National Museum of Art, Kaunas, Lithuania  
6 August–6 September 2015  
**NOK 34 000**

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G: Ivan Galuzin  
b.1979 in Murmansk, Russia, lives and works in Oslo, Norway  
PS: Support is provided to curator Ivan Galuzin for his project titled 'The Withdrawal of the Red Army' to be exhibited at the Arkhangelsk Artists Union, Arkhangelsk, Russia. Other locations for exhibition are Northern Norway Art Museum, Tromsø, Norway; Barents Spektakel, Kirkenes, Norway; and Blaker Old Dairy, Oslo, Norway. A publication covering all the parts of the project is planned as well. According to Galuzin, 'the exhibition is focused around a collection of drawings made on the Kola Peninsula—part of the Northern front—by Russian soldiers during WWII. Artworks by both established and emerging artists will also be presented in consort with historical artefacts and objects.' Participating artists include Amilcar Packer, Morten Andenæs, Jos de Gruyter & Harald Thys, Ivan Bezin, Evgenij Vedemikov, Anatolij Jar-Kravchenko and Asta Gröting.

Curator: Ivan Galuzin, Curator, 'The Withdrawal of the Red Army', Arkhangelsk, Russia  
22 April–19 May 2016  
**NOK 30 000**

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KARL INGAR RØYS  
Installation view of  
*Caminata Nocturna*  
(2013) within 'Cannibal  
Manifesto: Mimesis as  
Resistance', KARST,  
Plymouth, UK, as curated  
by Alexandra (Ali)  
MacGilp. Two channel  
video installation with  
photographs. Courtesy of  
the artist



KARL INGAR RØYS  
Still from *Caminata Nocturna*  
(2013). Two  
channel video installation  
with photographs.  
Exhibited in 'Cannibal  
Manifesto: Mimesis as  
Resistance', KARST,  
Plymouth, UK. Curated by  
Alexandra (Ali) MacGilp.  
Courtesy of the artist



HENRY VIII'S WIVES  
Performance at the Open  
Weekend of Hospitalfield  
Arts, Angus, Scotland.  
Courtesy of the artists



ANE GRAFF  
Installation view of  
'Surround Audience' at  
New Museum, New York,  
NY, USA. Works (left to  
right): *The Blow (Joined  
by Tendons)* (2013). Oil  
on marble with pedestal.  
100.5 x 165 x 27 cm. *The  
Blow (Tract)* (2013).

Marble with pedestal. 123  
x 98 x 42 cm. *The Blow  
(Yielding)* (2013). Oil  
on marble with pedestal.  
87 x 100 x 40 cm. Courtesy of  
the artist





TORI WRÅNES  
Performance Workshop at  
Samdani Art Foundation,  
Dhaka, Bangladesh, 7 April  
2014. Courtesy of the  
artist



JUMANA MANNA  
Installation view of  
'Jumana Manna', Chisenhale  
Gallery, London, UK  
(2015). Photo: Andy Keate.  
Courtesy of the artist  
and CRG Gallery



RITA MARHAUG  
Installation view of  
*Second Skin for M K  
Ciurlionis National Art  
Museum*, 'THE (UN)FAMILIAR'  
at Mikalojus Konstantinas  
Ciurlionis National Museum  
of Art, Kaunas, Lithuania.  
Courtesy of the artist



RITA MARHAUG  
Installation view of  
*Weekly report* within  
'THE (UN)FAMILIAR' at  
Mikalojus Konstantinas  
Ciurlionis National  
Museum of Art, Kaunas,  
Lithuania. Seven framed  
drawings, flowers.  
Courtesy of the artist



JUMANA MANNA  
Installation views of  
'Jumana Manna', Chisenhale  
Gallery, London, UK  
(2015). Photo: Andy Keate.  
Courtesy of the artist  
and CRG Gallery



JUMANA MANNA  
Stills from *A magical  
substance flows into me*  
(2015). Video. Premiered  
at Chisenhale Gallery,  
London, UK. Courtesy of  
the artist and CRG Gallery





HANS CHRISTIAN GILJE  
Installation view of  
*Revolver* (2013) within  
'The World Evolves Around  
You' at Woodstreet  
Galleries, Pittsburgh, PA,  
USA. Light installation.  
Animated coloured  
LEDs, moving in circles  
at different speeds.  
Courtesy of the artist



HANS CHRISTIAN GILJE  
Installation view of 'The  
World Evolves Around You'  
at Woodstreet Galleries,  
Pittsburgh, PA, USA.  
Courtesy of the artist



HANS CHRISTIAN GILJE  
Installation view of  
*Flimmer* (2015) within 'The  
World Evolves Around You'  
at Woodstreet Galleries,  
Pittsburgh, PA, USA.  
Installation. 6 segments  
of custom LED-strips  
controlled from 2 teensy  
3.0 microcontrollers, 3  
oscillating fans. 4 x 10  
x 3 m. Courtesy of the  
artist



HANS CHRISTIAN GILJE  
Installation view of *Spin*  
(2009) within 'The World  
Evolves Around You' at  
Woodstreet Galleries,  
Pittsburgh, PA, USA. Light  
installation. Courtesy of  
the artist



MARTHE RAMM FORTUN &  
KASPER BOSMANS  
Installation views of  
'Yesterday was different'  
at Komplot, Brussels,  
Belgium. Photo: Marge  
Monko. Courtesy of the  
artists and Komplot





MARTHE RAMM FORTUN &  
KASPER BOSMANS  
Installation view of  
'Yesterday was different'  
at Komplot, Brussels,  
Belgium. Photo: Marge  
Monko. Courtesy of the  
artists and Komplot



### 03-FUNDING

OCA was allocated 03-funds to frame a programme of support underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professionals in countries designated by the MFA. The purpose of the 03-funds, as allocated to OCA, is to further develop cooperation and professional networking between OCA and the constituency of artists, independent cultural producers, and organisations located in designated countries or associated with these countries. This includes, but is not limited to, 'professional research visits by cultural producers, artists, and curators', 'short-term residencies for cultural producers and artists', 'the development of seminars, conferences, art projects, workshops, etc. that focus on the further development of professional exchange and networking between and among countries', and 'project development (and pilot projects) on an international scale'.

In 2014, the amount of 255.000 NOK was allocated toward 17 projects, residencies, and exchanges associated with countries designated by the MFA as 03 from a total amount of 46 applications received by OCA. Following four juried meetings the overall request for funding from the applicants amounted to 2.176.827 NOK.

Recipients during 2014  
1<sup>st</sup> Quarter

Grants allocated for  
International Support  
with 03-funding

G: Anawana Haloba  
b.1978 in Zambia, lives and works in Oslo, Norway  
PS: Support was provided to Anawana Haloba for the preparation of the inaugurating exhibition of the Livingstone Office of Contemporary Art (LoCA), held in Livingstone, Zambia, in October 2014. Haloba travelled to Livingstone for research and a seminar, in which she presented the exhibition concept on behalf of LoCA to the collaborating institutions. The opening coincided with Zambia's 50th anniversary of independence.  
Organiser: Kenneth Zenzele Chulu, National Vice Chairman, Zambia National Visual Arts c/o Livingstone Museum  
5–19 February 2014  
**NOK 27 968**

G: Magnus Bjerck  
b.1980 in Sarpsborg, Norway, lives and works in Sarpsborg, Berlin, Germany and Oslo, Norway  
PS: Support was provided to artist Magnus Bjerck for his participation in Sarajevo International Art Festival, in Sarajevo, Bosnia. Bjerck presented an interactive installation titled *Walk: Encounter*, consisting of LED lights and touch sensors at the Sarajevo City Library. The building had been undergoing restoration since it was bombed and burned down during the war in 1992, and Bjerck installed another project as a continuation of *Walk: Encounter* when it opened to the public in June 2014.

Curators: Asja Mandic and Ibrahim Spahic, Sarajevo International Art

Festival, Sarajevo, Bosnia  
13–21 March 2014  
**NOK 10 000**

G: Runa Carlsen  
b.1974 in Oslo, Norway, lives and works in Oslo  
PS: Support is provided to artist Runa Carlsen for her participation in the Home Workspace Program at Ashkal Alwan art space in Beirut, titled 'Creating and Dispersing Universes that Work Without Working'. Other participating artists include Anton Vidokle, Jalal Toufic, Hito Steyerl and Brian Kuan Wood who are participating with reading groups and workshops together with the art-space 98weeks.

Curators: Jalal Toufic & Anton Vidokle, Curators, 'Creating and Dispersing Universes that Work Without Working', Home Workspace Program' (HWP) 2013–14, Ashkal Alwan art space, Beirut, Lebanon.  
Scheduled for spring 2014.  
Postponed  
**NOK 11 000**

MAGNUS BJERCK &  
NAMIA LEIGH  
Installation view of  
*Walk: Encounter* at  
Sarajevo International  
Contemporary Art Festival  
'Sarajevo Winter', Bosnia  
and Herzegovina. Installed  
at National & University  
Library, Sarajevo.  
Courtesy of the artists





**Recipients during 2014  
2<sup>nd</sup> Quarter**

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

G: Sissel Tolaas  
b.1961 in Stavanger, Norway,  
lives and works in Berlin,  
Germany  
PS: Support was provided to  
artist Sissel Tolaas for the  
participation in the Kochi-  
Muziris Biennale 2014 in Kochi,  
India. Tolaas presented *Fear*  
(2014), where body sweat from  
anxious men is replicated.  
Curator: Jittish Kallat, Curator,  
Kochi-Muziris Biennale 2014,  
Kochi, India  
12 December 2014–29 March  
2015  
**NOK 25 000**

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**Recipients during 2014  
2<sup>nd</sup> Quarter**

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

G: Hanan Benammar  
b.1989 in Paris, France, lives  
and works in Oslo, Norway  
PS: Support was provided to artist  
Hanan Benammar to participate  
in the Home Workspace  
Program at Ashkal Alwan in  
Beirut, Lebanon. The HWP is  
an annual interdisciplinary arts  
programme gathering young  
artists from all over the world.  
For her residency, Benammar  
'pursued her artistic research in  
a new geopolitical and historical  
non-European context'.  
Curator: Amal Issa, Director, Home  
Workshop Program, Ashkal Alwan,  
Beirut, Lebanon  
6 October 2014–3 July 2015  
**NOK 19 000**

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G: KNIPSU  
PS: Support was provided to artist  
group KNIPSU (consisting of  
Hilde Jørgensen (b.1973 in  
Løkta, Norway, lives and works  
in Bergen, Norway) and Maya  
Økland (b.1980 in Bergen, lives  
in Bergen)) for a research trip to  
Turkey and Lebanon organised  
by The Lebanese Association  
for Plastic Arts, Ashkal Awan in  
Beirut, Lebanon. According to  
the artists, 'the purpose of the  
trip was to initiate contact with  
Syrian artists living in exile and  
to establish artistic exchange  
and networking opportunities  
with the aim to create an  
exhibition with Syrian and  
international artists that is to be  
presented at KNIPSU in 2015'.  
Curators: Maya Økland, Wiam  
Alaridi and Hilde Jørgensen,  
Curators, 'Slot in Memory', Ashkal  
Awan, Beirut, Lebanon  
6–20 October 2014  
**NOK 15 000**

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G: Samuel Olou  
b.1970 in Kelakpe, Togo, lives  
and works in Oslo, Norway  
PS: Support is provided to artist  
Samuel Olou for creating an  
international artistic platform  
in the former radio tower in  
Kamina, Atakpame, Togo. The  
project is created to mark  
the 100-year anniversary of  
the destruction of the tower  
that was used by the German  
colonisers. The intention of  
the project is to reintroduce  
and research the meaning  
between Germany and its  
colonial past. A residency with  
artists from Africa, Asia and  
Europe, initiating a process that  
intends to rebuild the tower and  
change its historical function  
and contemporary meaning, is  
planned. The result is exhibited  
in the Goethe Institut in Lomé,  
Togo. Participating artists  
include: Soke Edor, Fadlabi, Ky  
Siriky, Shwan Quaradaki, Lars  
Sandnes, Lars Cuzner, Alex  
Trimino and Victor Mutelekesha.  
Curator: Kossi Assou, Curator,  
Founder and Artistic Director,  
Ewolé, Lomé, Togo  
Scheduled for autumn 2014.  
Postponed to autumn 2016  
**NOK 24 000**

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G: Bodil Furu  
b.1976 in Askim, Norway, lives  
and works in Oslo, Norway  
PS: Support was provided to  
artist Bodil Furu to prepare a  
documentary film workshop  
scheduled for October 2015  
in Lubumbashi, Democratic  
Republic of Congo. Responding  
to a need for a platform where  
artists and professionals could  
meet and discuss different  
documentary film practises  
in Lubumbashi, Furu wished

'to focus on the conditions of freedom of expression in Congo and the practical aspects of documentary film production, to develop a reflected visual language in a contemporary media world'. The workshop was the first in a series of practical and theoretical workshops over a period of three years.

Host: Patrick Mudekereza, Rencontres Picha, Lubumbashi, Democratic Republic of Congo  
1–30 November 2014

**NOK 19 000**

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### Recipients during 2014 3<sup>rd</sup> Quarter

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

G: Lars Cuzner  
b.1974 in Södertälje, Sweden,  
lives and works in Oslo, Norway  
PS: Support is provided to artist  
Lars Cuzner for the participation  
in the Radio Kamina residency  
organised by Samuel Olou  
in collaboration with Ewole –  
Association for Arts, Culture  
and Development in Lomé,  
Togo. The project is created to  
mark the 100-year anniversary  
of the destruction of the tower  
that was used by the German  
colonisers. During his residency,  
Cuzner will aim to commence  
a process rebuilding the 120  
meter radio tower, do some  
broadcasts and destroy it  
shortly after. According to the  
artist, 'the idea of dismantling  
a temporary public art piece is  
in most cases unproblematic,  
but in this case the destruction  
has a purpose that I believe  
would create a situation  
where it will not seen merely  
as a dismantling of a public  
artwork, but rather as wasted  
construction, wasted funds  
and wasted investments'. Other  
participating artists include  
Soke Edor, Nicandro Merxelino,  
Fadlabi, Ky Siriky, Shwan  
Qaradaki, Lars Sandnes, Alex  
Trimino and Victor Muteleksha.

Curator: Kossi Assou, Curator,  
Founder and Artistic Director,  
Ewole – Association for Arts,  
Culture and Development, Lomé,  
Togo  
Scheduled for autumn 2014.  
Postponed to autumn 2016  
**NOK 10 000**

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G: Shwan Dler Qaradaki  
b.1977 in Suleimanieh, Iraq,  
lives and works in Oslo, Norway  
PS: Support is provided to artist  
Shwan Dler Qaradaki for the

participation in the Radio  
Kamina residency organised by  
Samuel Olou in collaboration  
with Ewole – Association for  
Arts, Culture and Development  
in Lomé, Togo. The project is  
created to mark the 100-year  
anniversary of the destruction  
of the tower that was used by  
the German colonisers. The  
intention of the project is to  
reintroduce and research the  
meaning between Germany and  
its colonial past. The residency  
includes artists from Africa, Asia  
and Europe, initiating a process  
to rebuild the tower and change  
its historical function and  
contemporary meaning. Other  
participating artists include:  
Soke Edor, Nicandro Merxelino,  
Fadlabi, Ky Siriky, Lars  
Sandnes, Lars Cuzner, Alex  
Trimino and Victor Muteleksha.

Curator: Kossi Assou, Curator,  
Founder and Artistic Director,  
Ewole – Association for Arts,  
Culture and Development, Lomé,  
Togo  
Scheduled for autumn 2014.  
Postponed to autumn 2016  
**NOK 10 000**

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G: Mohamed Ali Fadlabi  
b.1975 in Omdurman, Sudan,  
lives and works in Oslo, Norway  
PS: Support is provided to artist  
Mohamed Ali Fadlabi for the  
participation in the Radio  
Kamina residency organised by  
Samuel Olou in collaboration  
with Ewole – Association for  
Arts, Culture and Development  
in Lomé, Togo. The project is  
created to mark the 100-year  
anniversary of the destruction  
of the tower that was used by  
the German colonisers. The  
intention of the project is to  
reintroduce and research the



meaning between Germany and its colonial past. The residency includes artists from Africa, Asia and Europe, initiating a process to rebuild the tower and change its historical function and contemporary meaning. Other participating artists include: Soke Etor, Nicandro Merxelino, Ky Siriky, Shwan Qaradaki, Lars Sandnes, Lars Cuzner, Alex Trimino and Victor Mutelekesha.

Curator: Kossi Assou, Curator, Founder and Artistic Director, Ewole – Association for Arts, Culture and Development, Lomé, Togo

Scheduled for autumn 2014.  
Postponed to autumn 2016  
**NOK 10 000**

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G: Juan Andres Milanes Benito  
b.1978 in Isla de la Juventud, Cuba, lives and works in Oslo, Norway

PS: Support is provided to artist Juan Andres Milanes Benito for the participation in the Radio Kamina residency organised by Samuel Olou in collaboration with Ewole – Association for Arts, Culture and Development in Lomé, Togo. The project is created to mark the 100-year anniversary of the destruction of the tower that was used by the German colonisers. The intention of the project is to reintroduce and research the meaning between Germany and its colonial past. The residency includes artists from Africa, Asia and Europe, initiating a process to rebuild the tower and change its historical function and contemporary meaning. Other participating artists include: Soke Etor, Nicandro Merxelino, Fadlabi, Ky Siriky, Shwan Qaradaki, Lars Sandnes, Lars

Cuzner, Alex Trimino and Victor Mutelekesha.

Curator: Kossi Assou, Curator, Founder and Artistic Director, Ewole – Association for Arts, Culture and Development, Lomé, Togo

Scheduled for autumn 2014.  
Postponed to autumn 2016  
**NOK 10 000**

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G: Samuel Olou  
b.1970 in Kelakpe, Togo, lives and works in Oslo, Norway

PS: Support is provided to artist Samuel Olou for setting up an international artistic platform in the former radio tower in Kamina, Atakpame, Togo in collaboration with Ewole – Association for Arts, Culture and Development. The project is created to mark the 100-year anniversary of the destruction of the tower that was used by the German colonisers. The project includes a three-week residency including artists from Africa, Asia and Europe; a round table discussion and a research platform. The result will be exhibited in the Goethe Institut in Lomé, Togo. Participating artists include: Soke Etor, Nicandro Merxelino, Fadlabi, Ky Siriky, Shwan Qaradaki, Lars Sandnes, Lars Cuzner, Alex Trimino and Victor Mutelekesha.

Curator: Kossi Assou, Curator, Founder and Artistic Director, Ewole – Association for Arts, Culture and Development, Lomé, Togo

Scheduled for autumn 2014.  
Postponed to autumn 2016  
**NOK 10 000**

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G: Nicandro Merxelino  
b.1969 in Curaçao, the Netherlands, lives and works in Oslo, Norway

PS: Support is provided to artist Nicandro Merxelino for the participation in the Radio Kamina residency organised by Samuel Olou in collaboration with Ewole – Association for Arts, Culture and Development in Lomé, Togo. The project is created to mark the 100-year anniversary of the destruction of the tower that was used by the German colonisers. The intention of the project is to reintroduce and research the meaning between Germany and its colonial past. The residency includes artists from Africa, Asia and Europe, initiating a process to rebuild the tower and change its historical function and contemporary meaning. Other participating artists include: Soke Etor, Fadlabi, Ky Siriky, Shwan Qaradaki, Lars Sandnes, Lars Cuzner, Alex Trimino and Victor Mutelekesha.

Curator: Kossi Assou, Curator, Founder and Artistic Director, Ewole – Association for Arts, Culture and Development Lomé, Togo

Scheduled for autumn 2014.  
Postponed to autumn 2016  
**NOK 10 000**

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G: Victor Mutelekesha  
b.1976 in Chililabombwe, Zambia, lives and works in Oslo, Norway

PS: Support is provided to artist Victor Mutelekesha for the participation in the Radio Kamina residency organised by Samuel Olou in collaboration with Ewole – Association for Arts, Culture and Development

in Lomé, Togo. The project is created to mark the 100-year anniversary of the destruction of the tower that was used by the German colonisers. The intention of the project is to reintroduce and research the meaning between Germany and its colonial past. The residency includes artists from Africa, Asia and Europe, initiating a process to rebuild the tower and change its historical function and contemporary meaning. Other participating artists include Soke Etor, Nicandro Merxelino, Fadlabi, Ky Siriky, Shwan Qaradaki, Lars Sandnes, Lars Cuzner and Alex Trimino.

Curator: Kossi Assou, Curator, Founder and Artistic Director, Ewole – Association for Arts, Culture and Development, Lomé, Togo

Scheduled for autumn 2014.  
Postponed to autumn 2016  
**NOK 10 000**

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G: Píksel Produksjoner

PS: Support was provided to Píksel, an annual media art festival in Bergen, Norway, for inviting the Indonesian artist group XXLAB (consisting of Asa Rahmana, Fahla Fadillah Lotan, Irene Agrivina and Rennie Emonk). According to the organisers, 'Píksel is a festival for artists and developers working with free and open source software, hardware and art. It involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of free and open source software'. Other participating artists

included Kasia Jusska, Davide Bevilacqua & Alberto Boem, Malte Steiner & Wolfgang Spahn, Louise Harris and Erin Sexton.

Curator: Gisle Frøysland, Artistic Director, Píksel Produksjoner, Bergen, Norway

13–16 November 2014  
**NOK 20 000**

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XXLAB  
Installation view of  
*WATI: The Domestic  
Hacking Project* at Píkse1  
14, Bergen, Norway,  
as curated by Gisle  
Frøysland, Artistic  
Director of Píkse1  
Produksjoner. Courtesy of  
the artists



Recipients during 2014  
4<sup>th</sup> Quarter

Grants allocated for  
International Support  
with 03-funding

G: Hordaland kunstsenter  
PS: Support was provided to  
Hordaland kunstsenter in  
Bergen, Norway, for the solo  
presentation 'Inside Mourning  
in the Presence of the Corpse'  
of artist Walid Sadek (b.1966  
in Beirut, Lebanon, lives and  
works in Beirut). According to  
the curator, 'Sadek developed a  
new gallery-specific installation,  
which is part of the artist's  
ongoing investigation of a  
poetics for a social experience  
governed by the conditions of  
protracted civil-war, building  
on a meditation that began in  
2007 on a social system in  
strife unwilling to agree on the  
meaning of death'.

Curator: Bassam el Baroni,  
Independent Curator, Alexandria,  
Egypt  
14 November–21 December 2014  
**NOK 20 032**

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# OCA Pop-Up

During the year 2014 OCA launched a series of meetings to reach out to art communities in cities outside the capital, such as Trondheim, Tromsø, Kirkenes, Bergen and Stavanger, in collaboration with local art institutions and different guest artists. The OCA Pop-Ups have been designed in order to better connect with local art communities throughout the country, in collaboration with local host institutions, in order to present OCA's various support programmes, facilitate the use of OCA as a tool for art professionals in their internationalisation process, as well as further the transmission of information on the systems of the international art world. The aim of OCA Pop-Up is to strengthen the position of OCA as a discussion partner with art communities nationwide.

### Trondheim OCA Pop-Up

Friday, 22 May 2014

Speaker: Anne-Karin Furunes  
Trondheim Kunstmuseum,  
Trondheim

### Kirkenes OCA Pop-Up

Thursday, 2 October 2014

Speakers: Andreas Hoffman  
and Inger Blix Kvammen  
Kirkenes

### Tromsø OCA Pop-Up

Friday, 3 October 2014

Speakers: Bodil Furu  
Northern Norway Art Museum,  
Tromsø

### Bergen OCA Pop-Up

Thursday, 20 November 2014

Speaker: Ignas Krunglevicius  
Bergen Kunsthall, Landmark

The meeting was opened with a presentation of OCA's various support programmes, followed by a talk by Trondheim-based artist Anne-Karin Furunes, after which there was a Q&A session with the public regarding OCA's tools and activities.

#### About Anne-Karin Furunes

Anne-Karin Furunes (b.1961 in Ørland, Norway, lives and works in Trondheim) is an artist and a professor in visual art. She studied art at the academies in Oslo and Trondheim, and architecture at the Norwegian University of Science and Technology (NTNU) in Trondheim and at The Architectural Association in London, UK. Furunes presented solo exhibitions at Palazzo Fortuny, Venice, Italy; Galleri K, Oslo; Västerås Konstmuseum, Västerås, Sweden; and Barry Friedman, New York, NY, USA. She also participated in the Beijing Biennial in 2005. In June 2014 she opened a solo exhibition at Millesgården Museum in Stockholm, Sweden. Furunes currently holds a position as Professor at Trondheim Academy of Fine Art.

OCA Pop-Up Kirkenes was organised in collaboration with Pikene på Broen, a collective of curators and producers based in Kirkenes in northeast Norway, close to the borders of Russia and Finland. For the first part of the meeting, OCA gave a presentation of its tools and activities. Part two consisted of a talk by Artistic Director Andreas Hoffman and General Manager Inger Blix Kvammen from Barents Spektakel. They spoke about the curatorial concept for the next Barents Spektakel 2015 and presented one of Pikene på Broen's Russian cooperation partners, the Arkhangelsk International Culture Center, represented by Cornelius Stiefenhofer. Further, one of Pikene på Broen's curators in residence, Beate Rathmayr from Linz, Austria, spoke about her experiences related to her stay in Northern Norway.

#### About Andreas Hoffman

Andreas Hoffman holds the position of Artistic Director. Härjedalens Kulturcentrum in Northern Sweden, where he has worked since 2012. Hoffmann is extensively experienced within arts and cultural production and has curated and produced music and opera festivals in Germany, the Czech Republic, Switzerland and Sweden since the 1980's. Hoffman also possesses an academic career and has had guest lectures and teaching positions throughout the Nordic countries, Europe and the US. In 2003 he gained the title, Doctor of Arts, after finishing his doctoral studies at the University in Brno, Czech Republic.

#### About Beate Rathmayr

Beate Rathmayr is from Linz, Austria. She studied at Hogeschool Rotterdam, The Netherlands, and at University of Linz. Her interests lie in the image of the individual and in the idea of community. Beate Rathmayr has been carrying out for years her work as photographic inventory of unknown people on the street. Some of her projects were selected for important exhibitions such as 'Rioste, Linz\_Liverpool', Bluecoat Gallery, Liverpool, UK (2010) and 'Myth of Odessa', MAERZ, Linz, Austria (2008).

OCA Pop-Up Tromsø was organised in collaboration with Northern Norway Art Museum. After the initial presentation of OCA's various support programmes, artist Bodil Furu shared some of her experiences from the international art arena. The event coincided with Kulturnatta Tromsø (Culture Night Tromsø), bringing together more than 30 contributors from the city's cultural field.

#### About Bodil Furu

Bodil Furu (b.1976 in Askim, Norway, lives and works in Oslo, Norway) graduated from the Oslo National Academy of the Arts in 2002. Her films have been shown at MoMA, New York, NY, USA; the International Istanbul Biennial, Istanbul, Turkey; the 4th Ars Baltica Triennial of Photographic Art (Germany, Luxembourg, Lithuania, Estonia and Finland); the Busan Biennale 2007, Busan, South Korea; Johannesburg Art Gallery, South Africa; Oberhausen Short Film Festival, Germany; the Lubumbashi Biennale 2013, Lubumbashi, Democratic Republic of Congo; Moscow Documentary Film Festival, Russia; Montreal Short Film Festival, Canada; Tromsø International Film Festival, Norway; and at the Biennale of Sydney 2014, Australia. From December 2014 Furu will be the resident artist at Künstlerhaus Bethanien in Berlin as part of OCA's International Residencies Programme. She worked as an Associate Professor at the Oslo National Academy of the Arts from 2006 to 2008, and at the Tromsø Academy of Contemporary Art from 2008 to 2011.

OCA Pop-Up Bergen was organised in collaboration with Bergen Kunsthall. Invited as guest-speaker was artist Ignas Krunglevicius, who shared his experiences and activities in the international art arena.

#### About Ignas Krunglevicius

Ignas Krunglevicius (b.1979 in Kaunas, Lithuania, lives and works in Oslo, Norway) holds an MA from the Norwegian Music Academy in Oslo. His work has been presented within the Høstutstillingen 2013, Kunstnernes Hus, Oslo; Norwegian Sculpture Biennale 2013, Vigelandsmuseet, Oslo; Ultima Contemporary Music Festival, Oslo; The Turku Biennale, Turku, Finland; Platform Stockholm, Sweden; Borealis Contemporary Music Festival, Bergen, Norway; Berghain, Berlin, Germany, and Oslo Kunstforening, Oslo.



Trondheim OCA Pop-up.  
22 May 2014.

OCA's Katya García-Antón  
introducing OCA Pop-  
Up Trondheim at the  
Trondheim Kunstmuseum



OCA's Katya García-Antón  
and Tara Ishizuka Hassel  
at the Nordenfjeldska  
Kunstindustrimuseum,  
Trondheim, with its  
Director Åshild Adsen



Artist Charlotte Rostad  
at the RAKE visningsrom,  
Trondheim (run by  
Charlotte Rostad and  
architect Trygve Ohren).  
OCA's Katya García-Antón,  
Tara Ishizuka Hassel and  
Anne Charlotte Hauen  
visited RAKE on the  
occasion of Trondheim OCA  
Pop-Up



Bergen OCA Pop-up.  
20 November 2014.

Artist Ignas Krunglevicius  
sharing his experiences  
and activities in the  
international art scene  
at Bergen Kunsthall



Tromsø OCA Pop-Up.  
3 October 2014.

Artist Bodil Furu  
in conversation with  
Northern Norway Art  
Museum's Director Knut  
Ljøgdø at Northern  
Norway Art Museum, Tromsø



# Biennials and Major Solo Exhibitions

## Ståle Stenslie

Naka-Boso International Art Festival Ichihara Art×Mix

Artistic Director: Fram Kitagawa

21 March–11 May 2014

Naka-Boso International Art Festival Ichihara Art×Mix, Ichihara, Japan

Fram Kitagawa, Artistic Director of Naka-Boso International Art Festival Ichihara Art×Mix invited Ståle Stenslie to participate within the exhibition, which took place in Ichihara, Japan, from 21 March to 1 May 2014. Stenslie is one of the fifty-nine artists from thirteen countries who presented his work in Ichihara City, located in the Chiba Prefecture, outside the main centre of Tokyo.

Featuring a specially commissioned artwork, Stenslie's *The Ichihara Touch Tales* is an interactive sound installation whose activation releases voices of 'spirits', myths and stories from the region. *The Ichihara Touch Tales* was installed at the Ichihara Lakeside Museum, the main venue of the festival. ICHIHARA ART×MIX is – according to the organisers – an event 'where leading artists of the next generation from all over the world and from the country work together with the local residents aiming at building a foundation for continuous community revitalisation by communicating and sharing through the arts'. Fram Kitagawa participated in OCA's International Visitor Programme in September 2013.

## About the Artist

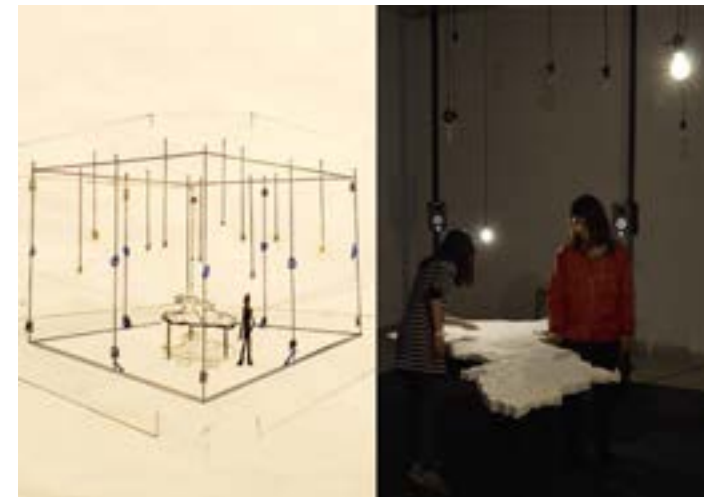
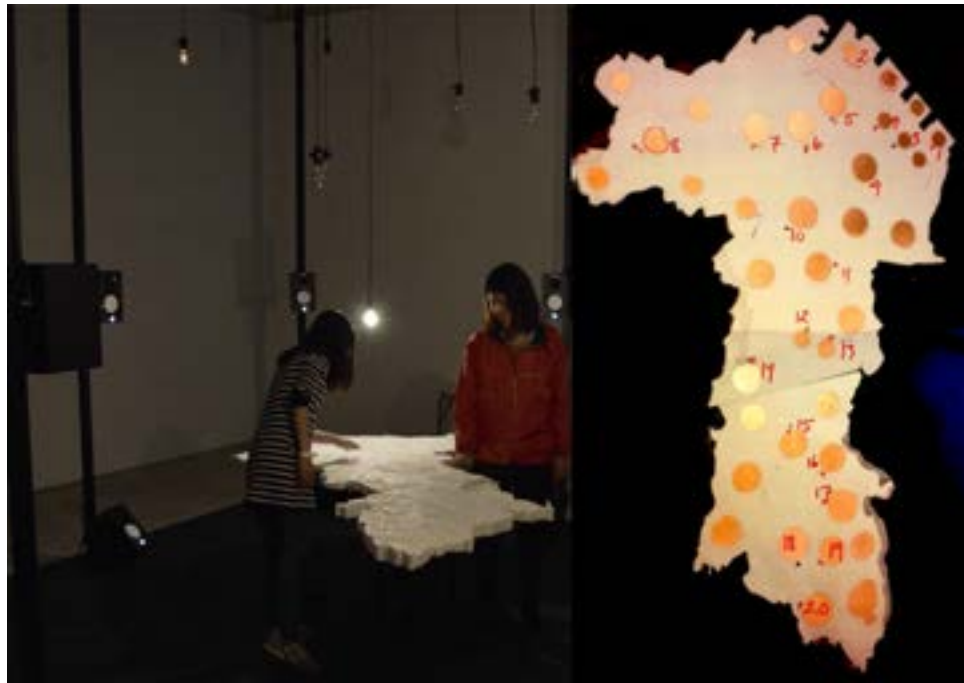
Ståle Stenslie (b.1965 in Elverum, Norway, lives and works in Oslo, Norway) was educated at the Düsseldorf Kunstakademie and at the Academy of Media Arts, Cologne, Germany, and has a PhD on Touch and Technologies from The School of Architecture and Design, Oslo, Norway. Currently he is teaching and researching as a Professor in Art and Technology at Aalborg University, Denmark, and works experimentally with technology and novel ways to experience art. His aesthetic focus is on artistic expressions that challenge ordinary ways of perceiving the world. Through his practices he asks the questions we tend to avoid – or where the answers lie in the shadows of existence. Keywords to his practices, to name a few, are aesthetics, unstable media, transgression and numerosness. The technological focus in his works is on the art of the recently possible - such as i) panhaptic communication on smartphones, ii) somatic and immersive sound spaces, and iii) discursive design of functional and lethal art weapons, 3D printed in low-cost plastic material.

## About Naka-Boso International Art Festival Ichihara Art×Mix

Ichihara International Art Festival is a completely new art festival based on the following four aspects: utilisation of abolished elementary schools; effective use of transportation including the Kominato railway and bus routes; rediscovery of local resources such as food and the natural environment; and participation of a great variety of people in the event. Ichihara City, located in the central part of the Boso Peninsula, is home to 280,000 people. The old farm and fishing villages were turned into industrial areas as companies started advancing into the coastal areas in 1957. The north part of the city saw a rapid increase of the population as it had become a commuter town for those working in central Tokyo. However, in the southern part, where rich green and mountainous environment is preserved, the population is declining and greying rapidly. The city's development provides an epitome of Japan, and there have been many problems that can be seen in many cities in and around Tokyo. Naka-Boso International Art Festival Ichihara Art×Mix aims at solving problems of these areas one by one through the power of art, which can help to rediscover the resources of local areas, and through the collaboration with people from many walks of life, mainly in and around highland communities in the southern part of the city.



STÅLE STENSLIE  
Installation views of  
*The Ichihara Touch Tales*  
(2014). Interactive  
touchmap, holophonic  
sound system, interactive  
lights. 120 x 280 cm  
(table size). Photo: Ståle  
Stenslie. Courtesy of the  
artist



**Bodil Furu, Siri Hermansen, Tori Wrånes, Ann Lislegaard, Victoria Phil Lind, Ane Hjort Guttu, Ignas Krunglevicius, Synnøve G. Wetten and Anette Stav Johansson**

'You Imagine What You Desire', 19th Sydney Biennale

Artistic Director: Juliana Engberg

21 March–9 June 2014

19th Sydney Biennale, Sydney, Australia

More than ninety artists from thirty-one countries were invited to participate within the exhibition to 'celebrate the power of artistic imagination'. Titling the nineteenth edition of the Biennale 'You Imagine What You Desire', Artistic Director Juliana Engberg stated that it was 'an exploration of the world and contemporary aesthetic experience through the inventions and desires of well-known artists, as well as many exhibiting in Sydney for the first time'. In addition to the Art Gallery of New South Wales, Artspace and the Museum of Contemporary Art Australia, venues for the 19<sup>th</sup> Biennale included two heritage-listed non-museum locations: Carriageworks, a former rail yard, and Cockatoo Island, a former prison and shipyard in Sydney Harbour.

Artworks by Bodil Furu, Tori Wrånes, Siri Hermansen, Ann Lislegaard, Victoria Phil Lind, Ane Hjort Guttu, Ignas Krunglevicius and Fine Art Union (Synnøve G. Wetten and Anette Stav Johansson) were presented within the exhibition. Other exhibited artists were Pipilotti Rist, Douglas Gordon, Mircea Cantor, Eva Koch, Yael Bartana and Tacita Dean. Juliana Engberg participated within OCA's International Visitor Programme in January 2013.

#### About the Artists

Ann Lislegaard (b.1962 in Tønsberg, Norway, lives and works in Copenhagen, Denmark and New York, NY, USA) holds a MFA from the Royal Danish Academy of Fine Arts in Copenhagen, Denmark, where she also served as a professor from 2004 to 2013. Her recent solo exhibitions were 'Tapping of the Fox Sisters', Marabouparken Contemporary Art Centre, Sundbyberg, Sweden (2010), and 'What if, MOCAD', Museum of Contemporary Art Detroit, Detroit, MI, USA (2009). Her work has also been presented in the group exhibitions 'Meanwhile... Suddenly, and Then', 12th Biennale de Lyon, France; 'The Smithsonian Effect', Utah Museum of Fine Arts, University of Utah, UT, USA (2011) and at the Busan Biennale 2010, Busan Museum of Art, South Korea (2010).

Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Oslo) graduated from the Oslo National Academy of the Arts in 2009. The artist, primarily working within performative art, has exhibited in venues such as Human Resources and The Night Gallery, Los Angeles, CA, USA; Künstlerhaus Bethanien, Berlin, Germany; Bergen Kunsthall, Bergen, Norway and Palais de la Découverte, Paris, France, among others.

Bodil Furu (b.1976 in Askim, Norway, lives and works in Oslo) has studied at the Oslo National Academy of the Arts. She has presented her work at the Lubumbashi Biennale 2013, Lubumbashi, the Democratic Republic of Congo; Beaconsfield Contemporary Art, London, UK; Kunsthall Oslo; Tromsø Kunstforening, Tromsø, Norway; Galerie im Körnerpark, Berlin, Germany and Kunstnerforbundet, Oslo.

Victoria Phil Lind (b.1981 in Oslo, Norway, lives and works in Oslo) graduated with a MA degree from the Oslo National Academy of the Arts in 2008, and a BA from Chelsea College of Art in London. Lind works with a variety of media such as video, text, photography and performance. Recent group exhibitions include 'HOLOGHOST, Performance in Rødom city', National Center for Sculpture, Oronsko, Poland and 'Endring og stillstand – Hagen som materiale og motiv i kunsten' at Galleri F15, Moss, Norway.

Ane Hjort Guttu (b.1971 in Oslo, Norway, lives and works in Oslo) studied at the Trondheim Academy of Fine Art and the Oslo National Academy of the Arts. Her work has been presented in the exhibitions 'The New Model', Tensta Konsthall, Stockholm, Sweden (2013); 'Cultural Freedom in Europe', Sint-Lukas Art Foundation, Brussels, Belgium (2013); 'Learning for Life', Henie Onstad Art Centre, Oslo (2012) and 'Making is Thinking', Witte de With, Rotterdam, The Netherlands (2011), among others.

Fine Art Union is an interdisciplinary artist group, consisting of Synnøve G. Wetten (b.1978 in Akershus, Norway, lives and works in Oslo, Norway) and Anette Stav Johansson (b.1979 in Kristiansand, Norway, lives and works in Oslo), which operates both within and outside conventional exhibition spaces. Their work has been presented at Sørlandets Kunstmuseum, Kristiansand; Black Box Theater, Oslo; Skånes Kunstforening, Skåne, Sweden and Galleri 21, Malmö, Sweden.

Siri Hermansen (b.1969 in Geneva, Switzerland, lives and works in Oslo, Norway) studied at Parsons School of Design, New York, NY, USA and at École nationale supérieure de beaux-arts, Paris, France, and was a Research Fellow at the National Academy of the Arts in Oslo from 2009 until 2013. She has had solo exhibitions at the Intercultural Museum, Oslo; Stenersen Art Museum, Oslo; Central House of Artists, Moscow, Russia; Fondazione Pastificio Cerere, Rome, Italy and Sørlandets Kunstmuseum, Kristiansand, Norway.

Ignas Krunglevicius (b.1979 in Kaunas, Lithuania, lives and works in Oslo, Norway) holds an MA from the Norwegian Music Academy in Oslo. His work has been presented within the Høstutstillingen 2013, Kunsternes Hus, Oslo; Norwegian Sculpture Biennale 2013, Vigelandsmuseet, Oslo; Ultima Contemporary Music Festival, Oslo; The Turku Biennale, Turku, Finland; Platform Stockholm, Sweden; Borealis Contemporary Music Festival, Bergen, Norway; Berghain, Berlin, Germany and Oslo Kunstforening, Oslo.



**About the 19<sup>th</sup> Sydney Biennale**

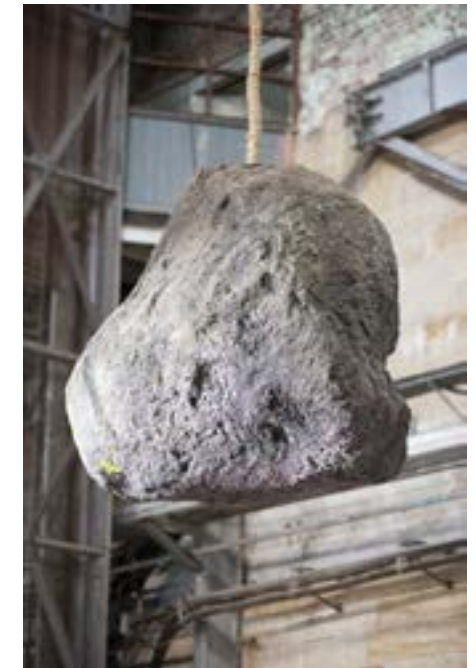
Since its inception in 1973, the Sydney Biennale aims to provide a platform for individual artists, their creativity and ideas and has provided an international platform for innovative and challenging contemporary art. The 19<sup>th</sup> Biennale consisted of various components featuring its primary exhibitions of visual art, site-specific installations, videos and performances. The artistic director invited artists and audience alike to activate their own desires. 'You Imagine What You Desire' is not a theme but an evocation. It celebrates the artistic imagination as a spirited describing and exploration of the world through metaphor and poesis. It makes enquiries into contemporary aesthetic experience and relates this to historical precedents and future opportunities to imagine possible worlds. It seeks to understand the need artists have today to create immersive and expanded environments, and locates this activity as part of an art historical trajectory, and as a pursuit into the issues of human consciousness, and their psychological, cognitive and corporeal imperatives.

'You Imagine What You Desire' seeks splendour and rapture in works that remain true to a greater, even sublime visuality. Today these things co-exist and overlap, the tactics of theatricality cannot be separated from social-situationist inspired works, just as they are central to works engaging with humanity at a grand scale.

TORI WRÅNES  
*Stone and Singer* (2014).  
Performance, voice and sculpture at the 19th Biennale of Sydney.  
Photo: Sebastian Kriete.  
Courtesy of the artist



TORI WRÅNES  
Installation views of *The Rock* (2014). Sculptural Installation at the 19th Biennale of Sydney.  
Photo: Sebastian Kriete.  
Courtesy of the artist



ANE HJORT GUTTU  
Still from *Four Studies  
of Oslo and New York*  
(2012). HD Video, 15 min.  
Courtesy of the artist



FINE ART UNION: ANNETTE  
STAV JOHANSEN AND  
SYNNØVE G. WETTEN  
Stills from *Future  
Primitive: Desert Script*  
(2013). HD Video, colour,  
sound. Courtesy of the  
artists



SIRI HERMANSEN  
Still from *Chernobyl  
Mon Amour* (2012). Video,  
19 min. Courtesy of the  
artist





**Anne Katrine Senstad**

Prospect Biennial New Orleans: 'Prospect.3: Notes for Now'

Artistic Director: Franklin Sirmans

25 October 2014-25 January 2015

Prospect.3 Biennial, New Orleans, LA, USA

Anne Katrine Senstad was invited by the Artistic Director of the Prospect.3 Biennial, New Orleans, LA, USA, to present an agricultural-architectural installation consisting of sugarcane plants and a video projection documenting the making of the *The Sugarcane Labyrinth*, a 1,4 acre time-site and process-specific agricultural land practice piece created in 2009 in Theriot, Louisiana. The environment was a narrative of shifting associations, purporting a sensual, psychological and visual experience. Suspended between dissonant views of naturalism, philosophy and mythology, the installation is a journey focused on the impasse of nature and man. Senstad consistently threads her work with a continuation of materials, shadowing historical, cultural and mythological references with the narrative voice of the artist's hand. *The Sugarcane Labyrinth* is a conversation with the environment, a dialogue that purposefully seeks to disorient the viewer and confront the authority of human thought. The piece uses land and organic material as partial medium, positing a non-anthropomorphic viewpoint for self-inquiry and to prompt reevaluation of our ecological stewardship within the natural environment. The installation seeks to unhinge the rationality of the anthropologist and assimilate into such thought the wild chaos inherent to nature. The work probes at-risk culture

and ecology, specifically that of Louisiana in connection to its own nativity, touching thematically on concepts such as eucatastrophe and *deus ex machina*. By examining the systemic order of nature and interpreting the ecological implications of human modification, the work becomes a platform for discussion and bringing awareness to contemporaneous issues surrounding ecological sustainability and the threat it poses to a disappearing land.

**About the artist**

Anne Katrine Senstad (b.1967 in Oslo, Norway, lives and works in New York, NY, USA) was educated at Parsons School of Design and The New School for Social Research in New York. She is a multidisciplinary Norwegian artist; she works within the intersection of installation art, photography, video, site and time-specific work and land art, bordering the definition of architecture, sculpture and spatial relations. Since 1996 Senstad has received grants from Norwegian Photography Foundation (FFF), The Norwegian Council for Cultural Affairs, Norwegian Photographic Society, Royal Norwegian Consulate General, Embajada de Noruega Argentina and Office for Contemporary Art Norway. She was recently awarded a public commission by Ohio State Art Council and collaborated with the internationally renowned architectural firm Snøhetta, which is commissioned with the Ground Zero Memorial Center, New York, NY, USA.

**About the Prospect.3 Biennial New Orleans**

The Prospect Biennial New Orleans was conceived in the tradition of great international exhibitions, such as the Venice Biennale and the Bienal de São Paulo, in order to showcase new artistic practices from around the world in settings that are both historic and culturally exceptional, and to contribute to the cultural economy of New Orleans and the Louisiana Gulf region. Franklin Sirmans has been selected to curate Prospect.3; he explored a philosophical inquiry on humanity, an effort to interrogate human feelings and human relationships. Recognising the position of P.3 as a biennial-type exhibition for the United States—passionately committed to being international in scope and weary of geographic location as something that is increasingly interchangeable in today's world of contemporary art—Prospect.3 is, in the mode of past Prospect projects, vitally committed to the city of New Orleans. Placed at the foot of the Mississippi River on the Gulf of Mexico, New Orleans' influx of people has been remarkable in its diversity, and unlike any other American city. As a node for thinking through global issues, New Orleans offers an example that is revelatory, generative and frictional.

ANNE KATRINE SENSTAD  
Still from *The Sugarcane Labyrinth* (2010). Video, 11:22 min. Courtesy of the artist



**Annette Stav Johanssen, Carl Fredrik Berg, Tommi Damstuen**

Curator: Gergo Horvath

'Apprehension. Understanding through Fear of Understanding'

23 May–24 July 2014

6th Bucharest Biennale, Bucharest, Romania

The artist group Dromedar performed a visual concert at the Bucharest Biennale 6, considering the context of the event, which was 'Apprehension. Understanding through Fear of Understanding'. The exhibition explored the double meaning of the word apprehension, firstly, the fear or anxiety that something bad might happen and, secondly, in the sense of comprehension. The relation between the two needs a closer look. It needs asking how fear is developed and maintained throughout our lives and how it can become a tool for learning and understanding. How it is administered and maintained socially, politically, how it affects the development of our ideology, and how we can learn from it. The time is now to reassess and to raise some questions about certain aspects of everyday life that might have gone unnoticed.

#### **About the artists**

The artist group Dromedar, consisting of Annette Stav Johanssen (b.1979 in Kristiansand, Norway, lives and works in Oslo, Norway), Carl Fredrik Berg (b.1978 in Tromsø, Norway, lives and works in Oslo) and Tommi Damstuen (b.1988 in Oslo, lives and works in Oslo), performed at the opening of Bucharest International Biennial for Contemporary Art 2014 in Bucharest, Romania. The artists describe Dromedar as 'a "performance-band" recognised for their audiovisual presence, providing renewal to the musical term "artcore"'. They develop visual stages by creating their own costumes and sculptures.

#### **About the 6<sup>th</sup> Bucharest Biennale**

The Bucharest Biennale continues to build a strong partnership between Bucharest – a geocultural space where the political is reflected in all aspects of life – and the rest of the world. In transcending specific geographical, historical, or political frameworks, it connects to a broader complexity, namely the one of 'resistance' within the quotidian realm. The Biennale offers a platform to analyse, and potentially redirect, current social, political and economic imaginaries. It intends to make visible the power structures supporting such spheres of control, addressing the ways in which they are organised and coordinated, as well as implemented across broad segments of society. The Biennale is an attempt to turn these scripted 'experiences' upside down, to re-think and re-imagine processes of domination, while positioning the city of Bucharest as a field of cultural action and exchange. With its innovative model refined throughout the previous six editions, the Bucharest Biennale is now regarded as one of the most vital biennials in Europe, holding a widely respected position within the international art scene.

DROMEDAR

Performance at the opening of Bucharest International Biennial of Contemporary Art 2014, Control Club, Bucharest, Romania (22 May 2014).  
Courtesy of the artists





## Andreas Angelidakis

8th Berlin Biennale for Contemporary Art

Curator: Juan A. Gaitán

8th Berlin Biennale, Berlin, Germany

29 May–3 August 2014

*Crash Pad* by Norwegian-Greek artist and architect Andreas Angelidakis was the first official announced project of the 8<sup>th</sup> Berlin Biennale with its opening four months prior to the exhibition dates (on January 25, 2014). *Crash Pad* was created as a space for contemplation and exchange, constructed and designed by Angelidakis and located at KW Institute for Contemporary Art, exhibition venue of every Berlin Biennale. This project introduced, with this very first artist presentation, an important field of interest of the 8<sup>th</sup> Berlin Biennale: the exploration of Berlin and Germany's place in the global cultural and mercantile frameworks of the late 19<sup>th</sup> till early 20<sup>th</sup> centuries. In this context, cultural objects and their exchange play an important role, and Angelidakis' project refers to the imagination of German intellectuals and scholars, who invented the idea of Ancient Greece at that time and sent out their explorers to bring back engravings of those ideal ruins.

*Crash Pad* is a room with a library that hosted a series of events, also picking up the idea of the intellectual '19th century salon' and reflecting the idealisation of Ancient Greece done by e.g. circles like the George-Kreis. At that time Greece still belonged to the Ottoman Empire, and the confrontation with ancient ideals was brought to Greece by 'Western' travellers. In some aspects the European idea of an ancient glory was a projection that originated the imaginary of Greece as the heart of Europe and occidental culture until today.

There is also a historical coincidence that *Crash Pad* refers to: the liberation of the nation and the introduction of the concept of a modern Greece after the Greek War of Independence was accompanied by differences and struggles between Britain and Turkey and soon led to the first bankruptcy of modern Greece in 1895. The original version of the IMF was put in place by France, England and Germany, in order to supervise the debt of Greece. Today we find Greece and Germany in an awkward financial exchange, and history repeats itself. Angelidakis collected folkloric rugs at flea markets all over Greece, all handmade in the Greek countryside (an Ottoman tradition). *Crash Pad* is a space of rest for the visiting travelling artists arriving at KW as well as a place for events, discussion and exchange – a domesticated ruin as a thank-you note from a Norwegian-Greek architect to the German idea of antiquity.

### About the Artist

Andreas Angelidakis (b.1968 in Athens, Greece, lives and works in Oslo, Norway and Athens) is an artist and architect. His work includes exhibitions such as 'Group Mountain', The Breeder, Athens (2013), 'PAOLA', The Breeder, Athens (2013), 'MADEINATHENS', 13th International Architecture Exhibition of la Biennale di Venezia, Greek Pavilion, Venice, Italy (2012), 'Domesticated Mountain', Gloria Maria Gallery, Milan, Italy (2012), 'Somewhere Else', Espace Louis Vuitton, Paris, France (2011), 'Politics of Art', National Museum of Contemporary Art, Athens (2010), 'The Angelo Foundation Headquarters' (in collaboration with artist Angelo Plessas), Jeu de Paume, museum espace virtuelle (2009) and 'Blue Wave', MU Foundation, Eindhoven, The Netherlands (2005). Angelidakis created exhibition architectures for 'System of Objects' (which he also curated), DESTE Foundation, Athens (2013), 'Frieze Projects', London, UK (2013), 3rd Thessaloniki Biennial, Thessaloniki, Greece (2012), 'Modelos para Armar', MUSAC, León, Spain (2011) and the 2nd Athens Biennial, Athens (2009).

### About the 8<sup>th</sup> Berlin Biennale for Contemporary Art

According to its curator, Juan A. Gaitán, 'the 8<sup>th</sup> Berlin Biennale for Contemporary Art brought together a range of local and international artistic positions that explored the intersection between larger historical narratives and individuals' lives. Thus, the 8<sup>th</sup> Berlin Biennale aimed to counterpoise the empirical and the authoritative approaches to history and historical becoming. The research for the 8<sup>th</sup> Berlin Biennale was structured along three speculative approaches toward the city of Berlin: in its relationship to the built environment, in its relationship to citizenship, and in its relationship to labour. Another focus lay on ways in which the 18<sup>th</sup> and 19<sup>th</sup> century Berlin is contemplated within our current cultural landscape'.



ANDREAS ANGELIDAKIS  
Installation view of *Crash Pad*  
at the 8th Berlin Biennale for Contemporary Art, Berlin, Germany.  
Photo: Uwe Walter.  
Courtesy of the artist



ANDREAS ANGELIDAKIS  
Study for *Crash Pad*  
(2013). Courtesy of the  
artist





**Geir Tore Holm, Søsja Jørgensen**

'Crime Scene', 15th Rauma Biennale Balticum  
Curators: Laura Kokkonen, Janne Koski, Henna Paunu  
14 June–14 September 2014  
15th Rauma Biennale Balticum, Rauma, Finland

Geir Tore Holm (b.1966 in Tromsø, Norway, lives and works in Skiptvet, Norway) and Søsja Jørgensen (b.1968 in Oslo, Norway, lives and works in Skiptvet) were invited to respond to the theme 'Crime Scene' in the Rauma Biennale Balticum 2014, Finland. For the Biennale Holm and Jørgensen built a wooden exhibition structure, in which they showed their four videos *Kiirunavaara Luossavaara – Bengt Jernelöf's life* (2012), *Johnny* (2001), *Demolition of the Barn, Ringstad Farm* (2014) and *Western Way* (1999).

**About the Artists**

Geir Tore Holm received training at the art academies of Oslo, Norway and Den Haag, The Netherlands. Among his solo exhibitions to be named are 'Inside Through Chocolate', *By the Way*, Bergen (2000); 'Kosto! Häänd! Revenge!' (with Søsja Jørgensen), *Push Firma Beige*, Helsinki, Finland (2001); 'Same, same but different', *Norden i fokus*, Stockholm, Sweden (2005); 'Triste Arctique', *Apollonia*, Strasbourg, France (2007) and 'The Right To The Land And The Water', *SDG-Sami Center for Contemporary Art, Kárášjohka* (2013). In addition, he participated in group exhibitions at (et al.) *Centre for Freudian Analysis & Research*, London, UK (1999); *Innocence & Mystery*, Berlin, Germany (2003); *National Gallery of Canada*, Ottawa, Canada (2013) and *Kadist Art Foundation*, Paris, France (2014). Søsja Jørgensen was educated at the art academies of Bergen, Oslo and Den Haag and received a master degree in Landscape Architecture at the Norwegian University of Life Sciences, Ås, Norway. Her solo exhibitions include 'Base Camp' (with Geir Tore Holm), *Sound of Mu*, Oslo (2009); 'Felix' (with Geir Tore Holm), *Kunsternes Hus*, Oslo (2002) as well as an exhibition at *Galleri 54*, Goteborg, Sweden (2000). Moreover, she had videoscreenings at locations such as *Stockholm Art Fair*; *Femina filmfestival*, Verdalen and *Muu*

*Media Festival MMF'98*, Helsinki, Finland. Her performances could be experienced at (among others) *Monitor Festival*, Goteborg, Sweden; *Kunsternes Hus*, Oslo and *Vilnius Contemporary Art Centre*, Lithuania.

**About the 15<sup>th</sup> Rauma Biennale Balticum**

The 15<sup>th</sup> Biennale Balticum exhibition at the Rauma Art Museum in Finland presented contemporary art from Nordic countries and countries around the Baltic Sea. This time the Biennale's theme was 'Crime Scene', and the exhibition displayed artworks connected to various phenomena of activism, civil participation, environmental crimes and issues, anarchism, social agency in contemporary art practices. Moreover the exhibition showed more traditional ways to contribute on questions of moral, law, crime and punishment as part of art and human behaviour. Within the programme of the Biennale, Rauma Art Museum realised a series of interdisciplinary events and laboratory workshops researching the topic of 'Crime Scene' in relation to activism and civil participation in contemporary art practice.

GEIR TORE HOLM &  
SØSSA JØRGENSEN  
Installation view of  
'Crime Scene', 15th Rauma  
Biennale Balticum in  
Rauma, Finland (*Demolition  
of the Barn, Ringstad Farm*  
(2014). Video, 4:37 min.  
*Sunrise Ringstad Farm,  
May 1st* (2011). Sound  
installation). Photo:  
Titus Verhe. Courtesy of  
the artists



GEIR TORE HOLM &  
SØSSA JØRGENSEN  
Installation view of  
'Crime Scene', 15th Rauma  
Biennale Balticum in  
Rauma, Finland (*Demolition  
of the Barn, Ringstad Farm*  
(2014). Video, 4:37 min.  
Luossavaara-Kiirunavaara  
- *Bengt Jernelöf's Life*  
(2012). *Sunrise Ringstad  
Farm, May 1st* (2011).  
Sound installation. Video,  
23:30 min). Photo: Titus  
Verhe. Courtesy of the  
artists



GEIR TORE HOLM &  
SØSSA JØRGENSEN  
Installation view of  
'Crime Scene', 15th Rauma  
Biennale Balticum in  
Rauma, Finland (*Western  
Way* (1999). Video, 5:05  
min. *Johnny* (2001). Video,  
13:50 min). Photo: Titus  
Verhe. Courtesy of the  
artists





**Emilija Skarnulyte, Matti Aikio, Marsil Anđelov Al Mahamid and Henrik Sørliđ**

'Trans-(Religion/Gender)', Symposium at the 31st São Paulo Biennial

Curator: Thelma Bonavita

6 September–7 December 2014

31st São Paulo Biennial, São Paulo, Brazil

The Tromsø based artists Emilija Skarnulyte, Matti Aikio, Marsil Anđelov Al Mahamid and Henrik Sørliđ were invited to participate in the symposium 'Trans-(Religion/Gender)' as part of the programme of the 31st São Paulo Biennial in São Paulo, Brazil. They attended an artist in residency programme in São Paulo in February/March 2014. During their stay they produced a film in collaboration with COMO Clube, *Latent River*. The work is an experimental and improvised audiovisual meditation and examination of contemporary issues around the complexities of post-colonial realities, which are very present in Brazil but also echo with the tensions one can find in the north, especially in the semi-nomadic life conditions of the Sami population in relation to the nation state. The film project is not based on narration and language but articulates the content through affects, sound, performance, movements and body politics. The film and photo series were shot in the destroyed theatre of the historical cultural venue Casa do Povo, originally a center of the Jewish radical left in São Paulo, now a hub of autonomous, self-organised cultural activity. The project was continued last autumn with a collaborative workshop and performance at Insomnia Music and Art Festival in Tromsø, in collaboration with Small Projects Gallery. Essentially, this project seeks to establish a lasting link between the narrative reality of the dream and the political reality of the body.

**About the Artists**

Emilija Skarnulyte (b.1987 in Vilnius, Lithuania, lives and works in Tromsø, Norway) is an emerging artist working in the field of film, video, photography, installations and performance. Her work consists of series of poetically active visions, in which she investigates reality with a political and poetic approach. Through her self-organised research, her BA studies at the Brera Academy of Fine Arts in Milan and her MA studies in Tromsø Academy of Contemporary Art, she got absorbed in specific themes that affect contemporary art and cinema. She has been questioning social, political and anthropological themes very actively in her last works. These themes relate to her previous productions and activities in the international and local contemporary art scene. She has been one of the few artists within the residency art programmes of Incheon and Gunsan, South Korea.

Matti Aikio (b.1980 in Vuotso, Finland, lives and works in Tromsø) received training at the Tromsø Academy of Contemporary Art and Creative Writing. His single exhibitions include 'Building Nomad Refugee Camp', Sámi Center for Contemporary Art, Karasjok (2012) and 'Crime Scene', Kampnagel, Nordwind Festival, Hamburg, Germany (2011). In addition, he participated in several group exhibitions including 'Sámi Contemporary', Korundi, Rovaniemi, Finland (2014); 'Melancholly Lover of a Vanished Space', Silverlens Gallery, Singapore (2013); 'Sale Video Screening', The Guildhall, Cambridge, UK (2013) and 'Northern Messages From the Seas', Copenhagen, Denmark (2004).

Marsil Anđelov Al Mahamid is currently a student at the Tromsø Academy of Contemporary Art and Creative Writing.

Henrik Sørliđ (b.1989, lives and works in Tromsø) received a bachelor degree in contemporary art at the Tromsø Academy of Contemporary Art and Creative Writing in 2014. Apart from several published book projects such as *The Sun only Shines to Consume Itself* (2014), *Dreams and Memories* (2013) and *Psychedelic Jihad* (2012), he participated in a number of group exhibitions: 'Everybodyknowseverybodyknows everythingknowsnothin', Art Academy Tromsø (2013); 'Question the Dawn', The Pride Suit, Newcastle-Upon-Tyne, UK (2012); 'Transformation', Kurant, Tromsø (2012); 'Landskap', Kurant, Tromsø (2011).

**About the 31st São Paulo Biennial**

The focus of the 31st Biennial with the theme 'How to (...) things that don't exist' was on contemporary conditions and how art projects can activate and engage with histories, individuals and communities today. Included were around 250 artworks. Each project was an independent contribution, though it might consist of many artworks by individual or collective authorship. More than half of the projects were made specifically for this Biennial, many by international artists who produced work in response to a residency in the city and the opportunity to travel further in Brazil. The Biennial was shaped by a series of talks in different open meetings organised by the curatorial team across Brazil and other cities in Latin America and the world.

EMILIJA SKARNULYTE,  
MATTI AIKIO, MARSIL  
ANĐELOV AL MAHAMID &  
HENRIK SØRLID  
Stills from *Latent River*  
(2014). Video. Courtesy  
of the artists



### **Bjørn Erik Haugen**

'Crossing the Line', 2nd Bristol Biennial

Curator: Hannah Clark

12–21 September 2014

2nd Bristol Biennial, Bristol, United Kingdom

Bjørn Erik Haugen contributed to The Bristol Biennial 2014 titled 'Crossing the Line'. The artist performed with the video work *Forest of Fallen Trees*. The artwork is a continuous search for finding representations of faces of deceased in white noise on a TV-screen. The work is a video-sculpture that consists of two identical TV-sets, an antenna and a small computer with a camera attached. According to the artist, 'video, like photography, has a history and connotation linked to death since the image is a storage and a representation that can outlive a person. In old times, when photos were expensive and you had to get a photographer to take it, you often took a photo of you, your family and your dearest belongings to stage a representation that would outlive you, by which it also often did. Video offers a link to the other side and continues a link from the mirror to be a portal to the other side, that can be seen in the famous movie *Poltergeist*'.

### **About the Artist**

Bjørn Erik Haugen (b.1978 in Tønsberg, Norway, lives and works in Oslo, Norway) received a MA-degree from the National Academy in Oslo (2007). The artist works mainly with sound, sculpture and video installation. He departs from a conceptual platform where the idea for the work takes shape before the material, media or way of expression. In his work he is concerned about how TV and other screen-based media make an impact on our lives. The influence this has on our perception of reality is something he thinks of being problematic and fascinating at the same time. His works reflect and discuss the speculative and spectacular aspects of what we see on the screens that surround us in our daily life, ranging from internet and computer games to TV, films, commercials, banners and video.

### **About the 2<sup>nd</sup> Bristol Biennial**

Bristol's first Biennial took place in 2012. It is an international artist-led festival for visual art and celebrates arts in multiple languages. The Biennial seeks to support the needs of early-career artists by providing opportunities for the production, development and presentation of artwork in Bristol. Every two years, the Bristol Biennial showcases exceptional emerging artists and projects that encourage public interaction. The festival also forges international partnerships and exchanges, providing local artists with new opportunities and networks. In 2014, Bristol Biennial took 'Crossing the Line' as its theme, exploring notions of engagement and collaboration.

### **BJØRN ERIK HAUGEN**

Installation view of

*Forest of Fallen Trees*

(2014) at the 2nd Bristol

Biennial, Bristol, UK.

Video installation.

Photo: Bjørn Erik Haugen.

Courtesy of the artist

and The Bristol Biennial





**FRANK (Sille Storihle and Liv Bugge), Volt (Marie Nerland), Per-Oskar Leu and Hanna Horsberg Hansen**  
'MANIFESTA 10 On Board'  
7–11 October 2014  
St. Petersburg MANIFESTA 10, St. Petersburg, Russia

'MANIFESTA 10 On Board' was a collaborative project that took the overnight ferry route across the Baltic Sea from Helsinki, Finland towards MANIFESTA 10 in St Petersburg, Russia, as the starting point to generate a dialogue between the Nordic and Baltic regions and Russia. Norwegian artists and intellectuals took part in the programme, including Sille Storihle and Liv Bugge (founders of the Oslo-based platform FRANK), curator Marie Nerland (Volt, Bergen), artist Per-Oskar Leu and Associate Professor Hanna Horsberg Hansen (UiT, The Arctic University of Norway).

Reaching beyond the borders of St. Petersburg, 'MANIFESTA 10 On Board' was designed by MANIFESTA 10 in collaboration with Frame Visual Art Finland, Center for Contemporary Arts Estonia and the Office for Contemporary Art Norway. This 'floating seminar' points literally to the fluidity of borderlines and provides a concentrated space for dialogue and exchange between art professionals and art students. Leading artists, curators, and writers from Russia and Europe presented their work and launched provocative discussions related to censorship/self-censorship, facilitating a dialogue about shared and divergent challenges as well as their effect on cross-cultural exchange and collaboration. Among the issues to be discussed were: what does self-censorship mean for artistic freedom, what does it mean to conduct international projects today, and what should they aim to achieve, what creative tactics are artists using today to combat limitations of self-expression and censorship, and how can institutions become centres for rethinking and redistributing knowledge about a locality?

The 'MANIFESTA 10 On Board' programme offered visitors an insider's look into the Biennial programme and included presentations and informal discussions with both Biennial curators and artists. MANIFESTA 10 curator Kasper König and MANIFESTA founding director Hedwig Fijen discussed the Biennial's creation (taking place twenty years ago) in response to the changing European constellation, which enabled increased artistic exchange in the region, as well as the goals and challenges of conducting a Biennial in St. Petersburg today.

In the panel discussion entitled 'Censorship from a Global Context' MANIFESTA 10 artists and curators shared their experience of creating work for the Biennial in St. Petersburg, focusing on questions of censorship and self-censorship and the choice to engage in a politically challenging situation. Among the other planned events of 'On Board' were panel discussions with international artists and curators, examining the 'Artist as Activist' and 'Censorship from a Global Perspective', as well as newly commissioned video programmes, performances and interactive works. The 'On Board' project was curated by Susan Katz.

#### **About the Norwegian Participants**

FRANK is an Oslo based platform run by the Norwegian artists Liv Bugge (b.1974 in Oslo, Norway, lives and works in Oslo) and Sille Storihle (b.1985 in Tromsø, Norway, lives and works in Oslo and Berlin, Germany), established to nurture art and critical discourse revolving around gender issues, desire, and sexuality. Since April 2012, FRANK has developed a practice with Bugge and Storihle functioning as hosts, curators, and editors. The platform started as a salon and now operates in different locations and with various co-curators. Their work with FRANK is intertwined with their individual artistic practices and aims at building community while creating discussions that address hegemonic structures in society. FRANK has realised projects in conjunction with institutions in Oslo such as Kunstneres Hus (2012); UKS (2013) and Kunsthall Oslo (2014) as well as in international locations like ONE Archives (2014) in Los Angeles, CA, USA. The platform has worked with artists, writers and critics such as Katarina Bonnevier, Gerd Brantenberg, Mathias Danbolt, Marie Høeg, Klara Lidén, Roe Rosen and Wu Tsang.

Marie Nerland (b.1972 in Molde, lives and works in Bergen, Norway) is an artist and curator based in Bergen. She holds a master in theatre studies from the University of Bergen and in creative curatorial practice from the Bergen Academy of Art and Design. As an artist she has made several performance projects in collaboration with different artists. She was co-editor of *3t*, a Norwegian journal of contemporary theatre and performance (1997–2007), and co-editor of the *Norwegian Art Yearbook* (2009–2013). In 2008 she founded Volt, a long-term curatorial project. Volt commissions and presents new projects by Norwegian and international contemporary artists, working across several media and modes of expression. Past projects have taken the form of exhibitions, time-based media, performances, discursive projects and sound art.

Per-Oskar Leu (b.1980 in Oslo, Norway, lives and works in Oslo) graduated from the Städelschule, Frankfurt am Main, Germany, in 2009, and he was a studio fellow of the Whitney Independent Study Program, New York, NY, USA, in 2013. He has presented solo projects at Dortmund Bodega, Oslo; 1/9 Unosunove, Rome, Italy; Vanish, Frankfurt am Main, Germany; and Johan Berggren Gallery, Malmö, Sweden. His work has been included in group exhibition at EVA International Biennial, Limerick, Ireland; Kunstneres Hus, Oslo; Henie Onstad Art Centre, Høvikodden, Norway; the Anthology Film Archives, New York; Malmö Konstmuseum, Malmö; Entree, Bergen, Norway; Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy and SWG3, Glasgow, Scotland. Leu has also contributed to LISTE Performance Project, Basel, Switzerland and Frieze Projects, London, UK.

Hanna Horsberg Hansen (b.1957 in Oslo, Norway, lives and works in Tromsø, Norway) is Associate Professor at the Academy of Contemporary Art of UiT, The Arctic University of Norway, Tromsø, where she teaches art theory and art history. She is also working on developing strategies for the artistic research programme at the Faculty of Fine Arts. She received her PhD in art history at The Arctic University of Norway with the thesis 'Lines of Flight: Understandings of Sami Contemporary Art'. From 2011 until 2013 she held a postdoc position in the Sami Art Research Project at The Arctic University of Norway. Her research field is contemporary Sami Art, with a special focus on the relations and frictions between Sami artistic practices and art historical comprehensions. She has published several articles and essays on her research and participated in establishing Sami Art as a field of research and teaching at The Arctic University of Norway.

#### **About MANIFESTA 10**

MANIFESTA 10 opened to the public on 28 June and was on view until 31 October 2014 in the State Hermitage Museum and public space in St Petersburg, Russia. The MANIFESTA Biennial was inspired by the changing European constellation of 1989-91 and initiated in order to take advantage of and expand upon the increased artistic exchange made possible by these events. MANIFESTA 10 explored gaps and proposed ways to take advantage of varied moments in art history (local and global, recent and archaic), and encouraged personal aesthetic experience among the social buzz of the visitors. The exhibition, curated by Kasper König, was hosted in the newly renovated and restored General Staff Building and in the Winter Palace.



## Sissel Tolaas

'Dead Reckoning: Whorled Explorations', 3rd Kochi-Muziris Biennale

Curator: Jitish Kallat

12 December 2014–29 March 2015

3rd Kochi-Muziris Biennale, Kochi, India

Artist Sissel Tolaas participated in the Kochi-Muziris Biennale 2014, India. Tolaas presented *Fear* (2014), where body sweat from anxious men is replicated. Combining art with chemical research, Tolaas works with smell and its potential to communicate. The smells of *Fear* are transferred onto the reminiscence of maritime history by being 'inscribed' on ballast stones, which came from Holland to balance ships. After reaching the port, they were offloaded and would get replaced by spices. Today these stones can be found in several historical buildings in and around Fort Kochi as carriers of history. The work makes use of 'body sweat' on stones, as a way of evoking a sense of the human body, life and death. By touching the stones the smell is activated and becomes alive again. The work explores how smell can be used to tell a story and invoke memory, how information in these smells can be used, and how abstract smell molecules can be employed to convey specific information about the past.

### About the Artist

Sissel Tolaas (b. 1961 in Norway, lives and works in Berlin, Germany) studied mathematics, linguistics, chemical science, languages and visual art at Oslo, Warsaw, Moscow, St Petersburg and Oxford. Tolaas is working actively on the topic of 'SMELL / SMELL & LANGUAGE – COMMUNICATON' since 1990, within different sciences, fields of art/design and other disciplines. Her research has won recognition through numerous national and international scholarships, honours, and prizes including the 2009 Rouse Foundation Award from Harvard University GSD, the 2010 ArsElectronica Award in Linz, Austria, and the 2010-2011-2012-2013 Synthetic Biology/Synthetic Aesthetics Award from Stanford and Edinburgh Universities. She has worked and is working with numerous companies and institutions and participates actively in international colloquiums, conferences and networking.

### About the 3<sup>rd</sup> Kochi-Muziris Biennale

The Biennale is one of India's preeminent art events and gathers leading established and emerging artists from India and abroad. Going on till March 2015, the exhibition 'Dead Reckoning: Whorled Explorations' was curated by Jitish Kallat and offered visitors a veritable mosaic of expressions and narratives centred on Kochi's cosmopolitan and maritime past. The Kochi-Muziris Biennale seeks to invoke the latent cosmopolitan spirit of the modern metropolis of Kochi and its mythical past and to create a platform that introduces contemporary international visual art theory and practice to India, showcases and debates new Indian and international aesthetics and art experiences and enables a dialogue among artists, curators, and the public. The Kochi-Muziris Biennale seeks to create a new language of cosmopolitanism and modernity that is rooted in the lived and living experience of this old trading port, which, for more than six centuries, has been a crucible of numerous communal identities.

Installation view of *Sweat Fear/Fear Sweat* (2005) at Kochi-Muziris Biennale 3, Kochi, India. Stones and replicated body smell. Courtesy of the artist and Kochi Biennale Foundation



**'Per Inge Bjørlo'**  
**A Solo Exhibition by Per Inge Bjørlo**  
Vandalorum Centre for Art and Design in Värnamo, Sweden  
Curator: Elna Svenle  
24 January–6 April 2014

Per Inge Bjørlo (b.1952 in Ålesund, Norway, lives and works in Hønefoss, Norway) presented his exhibition 'Per Inge Bjørlo' at Vandalorum Centre for Art and Design in Värnamo, Sweden. The exhibition emerged from the retrospectives held at Henie Onstad Art Center, Høvikodden (2012), Bergen Art Museum (2012) and Tønder Art Museum, Denmark (2013). According to the artist, 'elaborating on the experience from these exhibitions has given way to a new body of work with the collective title *The Weight of the Lung and Crow Sound*. It consists of both two and three-dimensional works: drawings, paintings, objects and sculptures'. The exhibition consisted of works from the retrospectives in combination with new works.

#### About the Artist

Per Inge Bjørlo (b.1952 in Ålesund, Norway, lives and works in Hønefoss, Norway) has been a pioneer in the fields of both printmaking and installation art. He has also set his stamp on several important public spaces, including Oslo's Gardermoen Airport. His themes such as suffering, pain and fear manifest in materials of great physical density. Bjørlo challenges himself as an artist to the limits of his endurance. His art has deep personal roots. Two geographical settings have strongly influenced Per Inge Bjørlo's art: Spjelkavik in Sunnmøre, where he grew up as a child, and Hønefoss, where he has lived since the 1980s. At Hønefoss the artist has developed a unique working relationship with industry. His collaboration with Follum Fabrikker, a wood processing enterprise, for instance, has enabled him to complete large-scale and technically challenging projects, which would have been all but impossible without their help. In his large-format works, he emphasises physicality and sensuousness.

PER INGE BJØRLO  
Installation view of  
*Velkommen Heim 2* (2005)  
at Vandalorum Centre for  
Art and Design. Wood,  
stainless steel, laminated  
glass, electric light.  
Ca. 400 x 350 x 1350 cm.  
Courtesy of the artist





## 'Menace of Origins'

A Solo Exhibition by Jumana Manna

SculptureCenter, New York, NY, USA

Curator: Ruba Katrib

2 March–12 May 2014

Jumana Manna was the subject of the solo exhibition 'Menace of Origins' at the SculptureCenter, New York in May 2014. According to the curator, 'Jumana Manna created a group of new sculptures in relation to her video work'.

*Blessed Blessed Oblivion* (2010) is a video work that references Kenneth Anger's *Scorpio Rising* (1963), examining the macho culture in East Jerusalem. The men in her video are portrayed in the social spaces they have carved out for themselves, in auto shops, barbershops and gyms. With this, Manna examines this particular performance of gender and the materials that support it. Objects like tires, watches and dumbbells become props in an assertion of masculinity that borders on camp. The new sculptures Manna produced in relation to the video comprise a re-examination of its subject matter through the notion of relics, while continuing her investment into notions of gender, nationality and culture through material explorations. Using archaeology as a device, Manna explores artefacts and architectural forms from a site in the same area where the protagonist from her film lives in. Creating an unlikely pairing of subject matter, Manna questions the construction of power, culture, and history through material relationships.

### About the Artist

Jumana Manna (b.1987 in Princeton, NJ, USA, lives and works in Berlin, Germany) holds an MA in Aesthetics and Politics from CalArts, Los Angeles, CA, USA, and a BFA from the Oslo National Academy of the Arts, Norway. In 2012 she was awarded the Young Palestinian Artist of the Year Award. Her artistic practice is primarily two fold, video/film and sculpture/installation, exploring the construction of human identity in relation to historical narratives and political or athletic communities. Her videos/short films are attempt at weaving together aesthetic and psychological portraits of morally dubious characters and events, which are related to her biography and/or places she has lived and belonged: Palestine/ Israel, Norway and the USA. These sculptures and installations are loosely conceptual, material investigations that combine found materials, castings, sewn fabrics, and readymades. These forms derive from familiar objects with socio-political potency, which she then performs or takes action upon (bent aluminum flagpoles, group sleeping bags in felt, bodily flags from silicon, replicated airbags). She thinks of these alterations as a de-bunking of the objects from their designated function, re-presented at a state of defeat or degeneration. She is drawn to the notions of abjection, fetishism and the inform.

JUMANA MANNA

Installation view of 'Menace of Origins' at SculptureCenter, New York, Ny, USA (2014). Photo: Jason Mandella. Courtesy of the artist



JUMANA MANNA

Stills from *Blessed Blessed Oblivion* (2010). HD video, 22 min. Courtesy the artist.



**'Outboard Swaddle (Studies from Venice)'**

**A Solo Exhibition by Bjarne Bare**

Palazzetto Tito, Venice, Italy

Curator: Stefano Coletto

9–18 May 2014

As a result of his three-month residency at Fondazione Bevilacqua La Masa, artist Bjarne Bare presented the solo exhibition 'Outboard Swaddle (Studies from Venice)' at Palazzetto Tito. Through the use of large-format photographic series, the exhibition presented 'a somewhat disenchanted vision of Venice, constantly in the balance between nostalgia and modernity'. Bare's analysis features various outboard boat motors, and in particular the commonplace practice in Venice to cover them with protective sheeting. The artist captures their ironic and, at the same time, spectral side, hinting at the attempt to conceal their intrinsic and unequivocally modern mechanical component. The organisers stated that 'like contemporary 'mummies', the engines seem to re-emerge from a timeless, dream-like atmosphere, which envelops the mystery of the lagoon, immersed in the mists and a salty wateriness, as if depicting phantoms caught in a modern vacuum. Thus, by shifting away from the most common photographic imagery of Venice, forever intent on playing up the most magnificent and picturesque aspects, Bare has proposed a study capable of grasping the contradictions brought about by the advent of modernity in the everyday life of the city'. The exhibition was held with the support of the Norwegian Photographic Fund.

**About the Artist**

Bjarne Bare (b.1985 in Poznan, Poland, lives and works in Oslo, Norway) holds a BA from The Oslo National Academy of the Arts. He is one of the co-founders of the artist-run initiative MELK in Oslo, where he has organised and curated more than thirty exhibitions with emerging artists. His works and publications have been presented in venues such as the Henie Onstad Art Centre, Bærum, Norway; the Kunsthalle Wien, Vienna, Austria; the Galerie Dieschönstadt, Halle, Germany; Viktor Wynd Fine Art, London, UK and Kunstneres Hus, Oslo. In 2011 he published his first book, *Hose Variations, Studies from Los Angeles and elsewhere* (Cornerkiosk Press, Oslo), and in 2012 he was a contributor to the publication *Entering a Site of Production – MoDERNISM MACHINE*, accompanying the exhibition project 'MoDERNISM MACHINE' at the Henie Onstad Art Centre.

**About OCA's Artist-in-Residency Programme at Bevilacqua La Masa in Venice**

Bjarne Bare held a fellowship from OCA as part of the Artist-in-Residency Programme at Bevilacqua La Masa in Venice. Fondazione Bevilacqua La Masa is a leading institution for contemporary art in Venice, Italy that supports young emerging artists through grants, exhibitions and residency programmes and organises exhibitions with key international contemporary artists. OCA's Artist-in-Residency Programme is designed for artists who have already elaborated a specific and promising aesthetic language but seek artistic, theoretical and professional support in order to develop their practice. The artist was provided with an independent living space on the top-floor of Palazzo Carminati, with shared kitchen and dining area with other artists in residence.

The artist was also provided with a working studio at the Cloister of SS Cosma e Damiano in Giudecca. Fondazione Bevilacqua La Masa assisted the artist in experiencing the cultural life of Venice. At the end of the residency period the artist was offered a space to exhibit the artworks carried out during the stay in Venice.

BJARNE BARE

*Outboard Swaddle #10*

(2014). 125 x 175 cm.

Presented by Fondazione

Bevilacqua La Masa at

Palazzetto Tito, Venice,

Italy. Courtesy of the

artist





**'I know a garden in a street, Which no one ever knew;  
I know a rose beyond the fence, Where flowers are pale and few'**  
**A Solo Exhibition by Vanessa Baird**

Göteborgs konstmuseum, Gothenburg, Sweden,  
Curator: Anna Hyltze  
28 May–31 August 2014

Vanessa Baird presented her solo exhibition 'I know a garden in a street, Which no one ever knew; I know a rose beyond the fence, Where flowers are pale and few' at Göteborgs konstmuseum, Gothenburg, Sweden. The exhibition featured a selection of large-scale watercolours and pastels produced from 2009 to the present day, including a recent suite with small watercolours as well as four additional watercolours produced exclusively for the exhibition. The intention was to provide an opportunity for the Swedish audience to encounter a highly topic artistry with expressed feminist approach and critical statements, which at the same time retain an element of humour.

**About the Artist**

Vanessa Baird (b.1963 in Oslo, Norway, lives and works in Oslo) garners her inspiration from a rich palette of references. A recurring theme is her breaching of conventional ideas surrounding sexuality and gender. Her point of departure is firmly grounded in her own life, and through the years, she has let us partake in her views on art and the world. Many of her female figures appear to wear the artist's own face. In this way, Baird poses herself in different roles and situations, opening up a private dimension in her work. Baird's work forms of a visual emancipatory project, attacking and tearing away accustomed concepts, myths and stereotypes. Her works can be interpreted as a feminist critique of the male gaze, which for centuries has modelled and shaped 'the female' in art history. Baird's vibrant and surrealistic presentations seem to create an opening for new discussions around the female and the subconscious in relation to constructions and experiences of identity in a political and cultural field. Through subjective storytelling Baird explores and exposes our false ideas about ourselves.

**'Ballast'**

**A Solo Exhibition by Steinar Haga Kristensen**  
Contemporary Art Center (CAC), Vilnius, Lithuania  
Curator: Valentinas Klimasauskas  
20 June–17 August 2014

Artist Steinar Haga Kristensen showed a solo exhibition titled 'Ballast' at the Contemporary Art Centre (CAC) in Vilnius. Curated by Valentinas Klimasauskas, the exhibition presented a selection of works produced in collaboration with Karen Eliot between 2006 and 2014. According to the organiser, the method of their collaboration is characterised by their 'telepathic sensibility – a way of communication, which is possible by their use of telepathy, without apparent physical signals. The exhibition at the CAC consisted of a large body of new works on paper and canvas. These feature a wide range of printing techniques, including copperplate engravings and photo-etchings, and make use of modern digital laser technology in order to produce large scale printing plates based on earlier photo documentation of recently installed work.

**About the Artist**

Steinar Haga Kristensen (b.1980, in Oslo, Norway, lives and works in Brussels, Belgium) studied at the National Academy of Art, Oslo, at the Akademie der Bildenden Künste, Vienna, Austria, and at the Sydney College of Art, Australia. Kristensen's work seeks to unveil the positive lingual potentiality inherent in an exuberant modernity. By perverting contemporary superfluity and redundancy on a poetic and satiric quest to localise today's heroic embodiments, he stages theatricalised spectatorship and manneristic sculptural repetition. He is also one of the founding members of the artist group D.O.R., whose most recent works include the ongoing performance *Gallery D.O.R.* in Brussels, Belgium. Kristensen's practice is the cognising of artwork and the various ways in which the relation between viewer and artwork does not really come about in any direct or temporally synchronised fashion under the current conditions for spectatorship in contemporary art. A recurrent feature in Kristensen's latest exhibitions is the deployment of performance documentations shot in 3D video. This format was first introduced in *Despair in Clay* and, since then, appears to have become the main tool with which Kristensen reflects on the role of the spectator in relation to the contemporary art exhibition. Tentatively, the inclusion of this

histrionic enactment of creation and reception suggest a preclusion of the real audience or spectator by routing their involvement with the objects on display through an opaque and disorienting narrative. This estrangement is furthered by the illusory effects peculiar to the 3D format.

**'Qvela peri–Ara peri' (QP-AP)**

**A Solo Exhibition by Anne-Lise Stenseth**

Center of Contemporary Art in Tbilisi, Georgia

Curator: Wato Tsereteli

1 October–14 December 2014

Center of Contemporary Art in Tbilisi, Georgia presented Anne-Lise Stenseth and her project titled 'Qvela peri–Ara peri' (QP-AP). Stenseth looked at circumstances and incidents connected to the relationship between Georgia and Russia, their troubled past and present, and the myth that has evolved around the Norwegian writer, musician and cultural agent Dagny Juel, who was shot in a hotel room in the former Grand Hotel of Tbilisi, Georgia in 1901. A greater part of the project was executed in Tbilisi, Georgia. It was essential for 'QP-AP' to involve and work with Georgian participants (actors, translators, artists, archives) to emphasise and strengthen the content of the project, which took a filmic form. The first version of the project was exhibited as an extension and result of Stenseth's residency at CCA in autumn 2014.

**About the Artist**

Anne-Lise Stenseth (b.1959 in Florø, Norway, lives and works in Oslo, Norway, and Dale, Norway) studied at Norwegian Network for Technology, Acoustic and Music and graduated at Oslo National Academy of the Arts. The artist makes research based work in connection with the history of the Norwegian writer Dagny Juel and aspects of the relationship between Georgia and Russia in Tbilisi. On the basis of this, an exhibition of her work, a workshop with the students of our independent study programme and a residency stay were significant for artists, community and students. Especially since then, the new premises of our center are literally a hybrid between Exhibition, Education and Residency.

**'Statue of Regression'**

**A Solo Exhibition by Anders Holen**

Helper Projects in Brooklyn, New York, NY, USA

Curator: Nathan Gwynne

27 September–26 October 2014

Anders Holen exhibited 'Statue of Regression' at Helper Projects in Brooklyn, New York, NY, USA. Holen was approached by curator Nathan Gwynne to produce an exhibition based on a large sculptural work from 2013, titled *Statue of Regression*. According to the artist, the work consists of a plaster cast of a hole in a large heap of clay. 'The hole measured the size of a human being, and was dug by use of the body. The work holds an abstract expression, which, by closer inspection, reveals a sculptural manifestation of physical movement and process'. For the exhibition at Helper, Holen produced new sculptures on site using the same method.

**About the Artist**

Anders Holen (b.1986 in Skien, Norway, lives and works in Oslo, Norway) graduated from the Oslo National Academy of Arts in 2010 and works in the fields of sculpture and installation. Holen examines domestic environments and utilises cast sculpture production as a mean to explore the notion of the clone. By cloning the object and implementing layers of abstraction in the process, Holen seeks to interpose the inherent information of the object, deprive it of its heteronymous state and create situations with alternate sculptural and linguistic potential. He is one of the founding members of Tidens Krav, an artist-run gallery in downtown Oslo. Holen's work has been recently shown in exhibitions such as 'Monsalvat' at Bureau Gallery, New York; 'Cant Stop Rock Lobster' at Shoot the Lobster, Martos Gallery, New York; 'Now, Usually I don't do This, but uh...' at Grünerløkka Kunsthall, Oslo; and 'Betweenuscolada' at Rake Visningsrom, Trondheim.



ANDERS HOLEN  
Installation view of 'Aid  
for Impending Quagmire'  
at Helper Projects, New  
York, NY, USA. Courtesy of  
the artist



**'Ane Hjort Guttu – Dette er alle steder'**  
**A Solo Exhibition by Ane Hjort Guttu**  
Tensta Konsthall in Tensta, Stockholm, Sweden  
Curators: Lars Bang Larsen, Maria Lind  
15 October–11 January 2014

Ane Hjort Guttu presented the solo exhibition 'Ane Hjort Guttu – Dette er alle steder' (This Place is Every Place). According to the curator, Guttu's new film 'Dette er alle steder' (This Place is Every Place) 'stands in dialogue with a global form of socio-political upheaval and awakening. In linking it to Tensta, the film exposes underlining processes operating 'subcutaneously' in a community'. The exhibition was organised in connection with 'The New Model', an ongoing research project since 2011 at Tensta Kunsthall, based on Palle Nielsen's famous work model for a qualitative society from 1968. 'Dette er alle steder', commissioned by Tensta konsthall, mainly consists of a dialogue between two women in the suburb Tensta in Stockholm. The Arab Spring acts as a backdrop dialogue, and the film sets up a connection between the global protest movements of the past three years and the social unrest in the Swedish suburbs. 'Dette er alle steder' is at the same time a study of the relationship between political and personal crises, pointing to what the English cultural theorist Mark Fisher calls capitalist realism: after the fall of the Berlin Wall, the West has lost faith in an alternative social organisation, and consequently optimism, which in Fisher's view is reflected in, among other things, widespread depression. Tensta is one of the largest 'betongförort' in

Sweden, with low average income among the population and high unemployment. The film looks at the underlying desperation that exists here, but also at the unique links the area has to other geographical and political realities.

#### **About the Artist**

Ane Hjort Guttu (b.1971 in Oslo, Norway, lives and works in Oslo) received training at the National Academy of Fine Art, Oslo. The artist has been in Tensta many times since 2011, when 'The New Model' began, researching Tensta and the past and present social ideas that have come to shape this suburb. Her new work 'Dette er alle steder' stands in dialogue with a global form of socio-political upheaval/awakening, linking it to Tensta, exposing underlying processes operating 'subcutaneously' in a community. Stockholm recently experienced rioting in its suburbs. This has fuelled the national Swedish debate about immigration, unemployment and social inequality. Society is changing and the numbers speak for themselves, OECD's (Organization for Economic Co-operation and Development) 2013 figures shows how Sweden has seen the biggest increase in inequality of any developed country over the past 25 years.

**'Materialized time'**  
**A Solo Exhibition by Jan Christensen**  
Viborg Kunsthall, Viborg, Denmark  
Curator: Helene Nyborg Bay  
31 October 2014–25 January 2015

For the exhibition at Viborg Kunsthall, Jan Christensen conceived an experimental body of painting, which reflects his earlier approaches to painting within the gallery space. Again, Christensen placed a particular focus on the creative process itself. On the one hand, he responded to preconditions of the gallery architecture; on the other hand, he took a playful approach to his own work. By undertaking a painterly conquest of the gallery space during installation, he produced a unique spatial composition that took the viewer into a shimmering scenario, which partly seemed to move beyond preconceived ideas. The exhibition also included sculptural elements and constructions that underlined and enabled the social and participatory aspect of his artistic practice, creating settings for interaction with the artwork and among the audience.

#### About the Artist

Since the beginning of his career, Jan Christensen (b.1977 in Copenhagen, Denmark lives and works in Berlin, Germany and Oslo, Norway) has taken an experimental approach to artistic practice, with a wide range of references, whether in art, design, architecture, music and society in general. His work ranges from large-scale installations and wall paintings to paintings on canvas, sculpture, sound installations, photography, video and light art. In his artistic practice, Christensen responds not only to discourses in art, but also to the broader field of creative media, aiming to discuss and reveal the different processes involved in the development of his works. The versatility of his practice has also led Christensen to various activities beyond the limited possibilities of gallery spaces and museums. Thus, alongside his extraordinary compositions intended for exhibition, he has also realised a variety of projects in the public sphere. His projects for public space are often characterised by ideas that refer to specific sites, producing authentic works of art, which have contributed to his expanded artistic practice in recent years.

**'Stille dag' (Silent day)**  
**A Solo Exhibition by Aleksander Johan Andreassen**  
AC Institute New York, NY, USA  
Curator: Holly Crawford  
11 December 2014–17 January 2015

The non-profit gallery AC Institute in New York and its Director Holly Crawford invited Aleksander Johan Andreassen, a Norwegian artist working primarily with the moving image. For AC Institute he presented his video work *Stille dag* (Silent day). The video follows the artist's mother for 24 hours from a fixed position in her home using time lapse photography. The audio consists of two edited conversations between the artist and the main character about her passive lifestyle and the effect it has on their mother-son relationship. The artist stayed in New York some days preceding the exhibition opening. The work itself presented a living room view from a fixed position and was screened as a continuous loop without any visible break. One important aspect of the stay was to determine the exact size of the projection, in order to make sure that the colour and the projection loop work as intended and to make required changes within the room.

#### About the Artist

Aleksander Johan Andreassen (b.1982 in Norway, lives and works in Sweden) is a Norwegian artist working primarily with the moving image; he is currently pursuing an MFA at Konstfack University College of Arts, Crafts and Design in Stockholm, Sweden. The artist has also done video designs for theatre plays as well as cinematography for the stop motion film *Orfeus* (2012). Andreassen's work is based in the traditions of experimental and documentary film. During the last couple of years he has focused specifically on the subject of mental health, exploring individual perspectives on normality, spirituality, passivity, and belongingness.

ALEKSANDER JOHAN  
ANDREASSEN  
Installation view of  
'Stille dag' (Silent day)  
at AC Institute, New York,  
NY, USA. Courtesy of the  
artist



ALEKSANDER JOHAN  
ANDREASSEN  
Still from *Stille dag*  
(*Silent day*) (2012). HD  
video, 7 min. 52 sec.  
Courtesy of the artist





## 'Querelle of Brest'

A Solo Exhibition by artist Fredrik Værsløv

Passerelle Centre d'art contemporain in Brest, France

Curator: Etienne Bernard

7 February–2 May 2015

Passerelle Centre d'art contemporain in Brest, France, hosted the solo exhibition of artist Fredrik Værsløv (b.1979 in Moss, Norway, lives and works in Drammen, Norway). Being the first solo exhibition of the Norwegian artist in a French institution, it presented three new series of paintings and sculptures specifically made for the exhibition. According to the curator, 'the main goal was to offer the French public a significant and ambitious dive into the work of this now iconic artist, who belongs to the newest generation of Norwegian painters'. The exhibition project was accompanied by a monographic catalogue, co-produced by Passerelle Centre d'art contemporain and Museo Marino Marini, Florence, Italy.

### About the Artist

Fredrik Værsløv (b.1979 in Moss, Norway, lives and works in Drammen, Norway), graduated from the Art Academy in Malmö, Sweden. He is interested in the relationship between abstraction, representation and decoration defined by the American art critic Clement Greenberg. He uses industrial paint spray, carefully applied solvents and raw linen canvas to recreate the look of used tarpaulins. With a strong but playful empiricism, Værsløv explores the limits of the non-hierarchical information, the monotony of monochrome, the roles of luck, rectification and ornamental game, adding visual interest to what essentially are all-over compositions, or what he regards as 'white noise'.

FREDRIK VÆRSLEV

Installation view of 'Querelle of Brest' at Passerelle Centre d'art contemporain, Brest, France. Photo: Aurélien Mole. Courtesy of the artist.



# Visitors

International residents (artists, curators and critics) are invited to OCA's International Studio Programme (ISP) for a period of up to three months. The length of the stay depends on the respective resident's schedule needs. The resident is provided with a professional studio, an apartment at Ekely for their stay in Oslo, and additional research possibilities during his or her stay.

The residency can be used for independent research, work on a project taking place in Norway, teaching purposes or for other activities in relation to Norwegian contemporary culture. OCA maintains three studios in its location at Nedre gate 7.

In 2014, OCA's International Studio Programme saw the participation of one curator and two poets, who also extended their residency participation into networked activities in the form of public talks, seminars and presentations organised by OCA and/or at the invitation of other institutions throughout Norway.

# International Studio Programme



## April/May

### VIKTOR MISIANO

#### Curator

b.1957 in Moscow, Russia, lives and works in New York, NY, USA

Viktor Misiano is a curator and art critic based in Moscow, Russia and Ceglie Messapica, Italy. From 1980 to 1990 he was a curator of contemporary art at the Pushkin National Museum of Fine Arts, Moscow. From 1992 to 1997 he was the director of the Center for Contemporary Art (CAC), Moscow. He curated the Russian contribution in the Istanbul Biennale, Turkey (1992), the Venice Biennale, Italy (1995, 2003), the São Paulo Biennale, Brazil (2002, 2004), and the Valencia Biennale, Spain (2001). He was on the curatorial team for the Manifesta I in Rotterdam, The Netherlands (1996). In 1993 he founded the *Moscow Art Magazine* and has been its editor-in-chief ever since. In 2003 he was one of the founders of the *Manifesta Journal: Journal of Contemporary Curatorship* and has served as editor there since 2011. In 2005 he curated the first Central Asian Pavilion at the Venice Biennale, Italy. In 2007 he realised the large scale exhibition project 'Progressive Nostalgia: Art from the Former USSR' in the Centro per l'arte contemporanea, Prato, Italy; the Benaki Museum, Athens, Greece; KUMU, Tallinn, Estonia and KIASMA, Helsinki, Finland. His latest exhibition project 'Impossible Community' was presented at the Moscow Museum for Modern Art (2011). Since October 2010 he is Chairman of the International Foundation Manifesta, as well as

Professor at the Nuova Academia Belle Arti (NABA), Milan, Italy. In addition, he was awarded an Honorary Doctorate at the Helsinki University for Art and Design, Finland.

## November

### QUINN LATIMER

#### Poet

b.1957 in Venice, CA, USA, lives and works in Basel, Switzerland

Quinn Latimer is an American poet, critic, and occasional editor and curator, based in Basel, Switzerland. Her work often explores economies of language, class, and gender, charting the movement among literature and film, while tracing the importance of letters to history throughout. She is the author of *Rumored Animals* (2012), which won the American Poetry Journal Book Prize; *Sarah Lucas: Describe This Distance* (2013); and *Film as a Form of Writing: Quinn Latimer Talks to Akram Zaatari* (2014). A regular contributor to *Artforum* and a contributing editor to *Frieze*, her critical and poetic writing also appears in many artist monographs and critical anthologies. Her writing, lecture-performances, and video collaborations have been included in exhibitions such as 'Der Leone Have Sept Cabeças', CRAC Alsace, Altkirch, France; 'Bungalow Germania', German Pavilion, Venice Architecture Biennale, Venice, Italy; 'Pleasure Principles', Fondation d'Enterprise Galeries Lafayette, Paris (all 2014); and 'Gestures in Time', Qalandia International, Ramallah, Palestine and Jerusalem, Israel (2012). Her lectures and readings have also been held widely, including at Chisenhale Gallery, London, UK; Whitechapel Gallery, London; Kunsthalle Zürich, Zurich, Switzerland; the Astrup Fearnley Museum, Oslo, Norway; and dOCUMENTA (13), Kassel,

### JOHN GIORNO

#### Poet

b.1936 in New York, NY, USA, lives and works in New York

Germany. She is the editor of *Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Auder* (2014); *Paul Sietsema: Interviews on Films and Works* (2012); and co-editor of *No Core: Pamela Rosenkranz* (2012) and *Olinka, or Where Movement Is Created* (2013). Recent curatorial projects include 'mood is made / temperature is taken' at Glasgow Sculpture Studios, Glasgow, Scotland (2014), and 'read the room / you've got to' (2014) and 'Emmy Moore's Journal: An Exhibition Based on a Letter in a Short Story by Jane Bowles' (2013), both for The Printed Room at SALTS, Basel, Switzerland. In 2012 she was nominated for a Pushcart Prize and was awarded an Arts Writing Grant from the Creative Capitol/Warhol Foundation. Educated at Sarah Lawrence College and Columbia University in New York, Latimer now teaches at Geneva's Haute école d'art et de design (HEAD).

John Giorno graduated from Columbia University in 1958. Four years later he met Andy Warhol, who became an important influence for Giorno's development within poetry, performance and recording. Giorno was the main character in Warhol's film *Sleep*. He has also collaborated with William Burroughs, John Ashbery, Ted Berrigan, Patti Smith, Laurie Anderson, Philip Glass, Robert Rauschenberg and Robert Mapplethorpe; and in the decade of the 2000's with Rirkirt Tirvanija, Pierre Huyge, Elizabeth Peyton, and Ugo Rondinone. He is the author of ten books, including *You Got to Burn to Shine*, *Cancer in my Left Ball*, *Grasping at Emptiness*, *Suicide Sutra*, and has produced 59 LPs, CDs, cassette tapes, videopaks and DVDs for Giorno Poetry Systems.

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

#### **VIKTOR MISIANO**

During his stay in Oslo the curator took part in 'The First Supper Symposium' at Chateau Neuf in Oslo on the 12th of May. Viktor Misiano collaborated with Pussy Riot, the renowned philosopher and feminist theorist Judith Butler and feminist philosopher Rosi Braidotti. Together they discussed issues concerning feminism in politics, freedom, imprisonment and mediated power. Viktor Misiano held regular meetings and research trips. He visited Kode Bergen Art Museum with curators Eli Okkenhaug and Frode Sandvik, Bergen Kunsthall with the director Martin Clark, Hordaland Art Center with the director Anne Szefer Karlsen, Knipsu and Gallery 3,14. He also met a number of artists such as Eamon O'Keane at Studio C in Bergen and Maia Urstad at Studio USF Verftet in Bergen.

#### **QUINN LATIMER**

During her stay in Norway, Bergen Kunsthall presented a talk by Quinn Latimer in the end of November. The poet did a lecture in connection with Julia Wachtel's show at NO.5 Platform. Quinn Latimer and John Giorno were invited by the Museum of Contemporary Art of Oslo, during the first exhibition of the new series 'Rameau's Nephews', for the conversation 'Life is a killer'.

#### **JOHN GIORNO**

During the first exhibition of the new series 'Rameau's Nephews', the Museum of Contemporary Art of Oslo presented 'Life is a killer', a conversation between John Giorno and Quinn Latimer. On the 19<sup>th</sup> of November the artist was invited for a talk by the Academy of Contemporary Art of Tromsø.





# Visitors

The International Visitor Programme (IVP), as initiated by the Office for Contemporary Art, serves as the primary research mechanism by which international curators are provided the opportunity to become familiar with individual artist production by artists working within Norway and by Norwegian artists working internationally. In 2014, the IVP hosted fourteen curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives.

## International Visitor Programme

## March–April 2014

### DARIA PYRKINA

Daria Pyrkina has been the Curator of Exhibitions and Public Events and Head of New Generation Programme at The National Centre for Contemporary Arts (NCCA), Moscow, Russia, since 2001. In 2013 she became the Deputy Director General for Artistic and Educational Affairs of the NCCA. Prior to this post, Pyrkina was Assisting Professor at the Moscow State Lomonosov University (2009–2013), a Visiting Lecturer at the same University from 2007–2008, as well as a Visiting Lecturer at the Peoples' Friendship University of Russia from 2009–2011. She holds a PhD in Art History and is the author of over seventy publications in Russian, English and Spanish devoted to contemporary art practices in Russia and abroad. In addition, she has been a contributor for *Moscow Art Magazine*, *Iskusstvo*, and *Dialogue of Arts*, and has edited numerous exhibition catalogues.

## May 2014

### CLAIRE MANDER

Claire Mander is the Deputy Director and Curator of The Royal British Society of Sculptors (RBS), an independent artist-led organisation, which is the oldest and largest one dedicated to sculpture in the United Kingdom. She works with emerging and established contemporary artists and sculptors through collaborations and projects both in the public and private spheres. She has extensive experience in working in various museums, auction houses in London and Paris and not-for-profit art organisations. Most recently, she set up a contemporary gallery within an existing modern commercial gallery in London, with the goal to curate exhibitions with contemporary artists working in all media. Mander obtained her MA from the Courtauld Institute of Art, University of London, UK, in 2004.

## May–June 2014

### EKATERINA INOZEMTSEVA

Ekaterina Inozemtseva is the Chief Curator and Deputy Director of Multimedia Art Museum, Moscow, Russia (MAMM), since 2011. Founded in 1996 under the name Moscow House of Photography (MAMM), the museum was the first Russian State institution devoted to the art of photography. It was reorganised in 2001 as the State Cultural Institution Multimedia Complex of Contemporary Art/ Multimedia Art Museum. During her time at MAMM Inozemtseva has realised more than fifty projects around seminal figures such as Wim Wenders, Chris Marker, Veruschka and Charlie Chaplin. Prior to this post she has been affiliated with several art institutions, such as the National Center for Contemporary Arts, Moscow (NCCA), Gary Tatintian Gallery, Moscow, where she worked as Exhibition Coordinator, and Proun gallery, Moscow, where she was Deputy Art Curator. She also co-curated the exhibition 'Italian ZERO and the Avant-garde of the 60s', MAMM, Moscow. Inozemtseva holds a PhD from Moscow State Lomonosov University. She is an active writer, critic and editor; she edited for instance the catalogue of the 4<sup>th</sup> Moscow Biennale of Contemporary Art (2011).

## June 2014

### CAROLYN CHRISTOV-BAKARGIEV

Carolyn Christov-Bakargiev is a writer, art historian and curator based in Rome, Italy, and New York, NY, USA. Christov-Bakargiev was recently appointed Director of the 14th Istanbul Biennial, Istanbul, Turkey (2015). She has been the Artistic Director of dOCUMENTA (13) (2012); Chief Curator at Castello di Rivoli Museo d'Arte Contemporanea (2002–2008), and its Director in 2009; Artistic Director of the 16th Biennale of Sydney (2008) and Senior Curator at P.S.1 Contemporary Art Center, a MoMA affiliate, New York, NY, USA (1999–2001). Her work as an author includes publications such as *Arte Povera* (London: Phaidon Press, 1999). She has written extensively on the work of artists such as William Kentridge, Janet Cardiff, and Pierre Huyghe. She curated numerous exhibitions including, among others, 'On Taking a Normal Situation and Retranslating it into Overlapping and Multiple Readings of Conditions Past and Present', Antwerp, Belgium (1993), 'The Moderns', Rivoli-Turin, Italy (2003), and 'Faces in the Crowd', London, UK, and Turin (2004). In addition, she co-curated the first edition of the Turin Triennial (2005).

### RASA ANTANAVIČIŪTĖ

Rasa Antanavičiūtė is the Executive Director of the Nida Art Colony (NAC), a subdivision of the Vilnius Academy of Arts. Located on the Curonian Spit in the Baltic Sea, five hours away from the Lithuanian capital, NAC was opened in March 2011 with the aim to create favourable conditions for creative contemporary art practices as well as for the implementation of innovations in art education by promoting international cooperation. NAC runs an international artist-in-residence programme, organises and hosts local and international workshops, summer schools, presentations, exhibitions and film screenings. Antanavičiūtė works with art and education project management, the Nida artist-in-residence programme and other issues related to art and education. With a background in art history, her main research interest lies in the history of symbolic public spaces and their function as identity builders, memory constructors and targets of political power.

## August 2014

### YURY KOPYTOV

Yury Kopytov is the Deputy Head of Exhibitions Department and Head of Publications Programmes at the Moscow Museum of Modern Art (MMoMA). Among his latest projects is 'Jan van Toorn. Dialogue with the Public', an exhibition that was part of the Russia-The Netherlands year of cultural exchange in 2013. He was also the editor of the catalogue *P183* accompanying the MMoMA exhibition dedicated to street art artist Pavel Pukhov in 2014. Kopytov holds an MA from the Department of History of Visual and Media Arts at the Russian State University for the Humanities, Moscow. In 2012 he received the Golden Medal from the Russian Academy of Arts for his contributions to the arts and culture.



## August –September 2014

### JOSÉ FERNÁNDEZ PORTAL

José Fernández Portal is member of the curatorial team of the 12th Havana Biennial 'Between the Idea and Experience' in Havana, Cuba. Portal graduated from Moscow State University with an MA in Philosophy in 1982. From 1982 to 1992 he was Professor at the Tecnological University José Antonio Echeverría in Havana, before he became the Director of the Centro de Desarrollo de las Artes Visuales in Havana, where he organised the First and the Second Saloon of Contemporary Cuban Art. As a curator Portal has broad experience in organising exhibitions involving contemporary Cuban artists, both in Cuba and internationally, as well as local exhibitions presenting international artists. Since 1999 he has been working as a curator at the Wifredo Lam Contemporary Art Center in Havana.

### AIMEE LIN

Aimee Lin is the Editorial Director of *ArtReview Asia*. After receiving her MA in Comparative Literature at Fudan University, Lin has maintained a complex professional identity ranging from journalism, editing, writing, criticism and curating to publication management. She is the founding editor of *LEAP*, a bilingual magazine on Chinese contemporary art, which she left in 2012 as the Acting Editorial Director. She has been the Editorial Director for *ArtReview Asia*, a sister edition of the British art magazine *ArtReview*, since its Asia inauguration in 2013. In the same year, she curated Yu Honglei's third solo show 'Everything Is Extremely Important: There Is Nothing That Will Never Come Back Again' at Magician Space in Beijing, China.

## September 2014

### OLGA SHISHKO

Olga Shishko is a curator and researcher of media culture, and since 2006 Director of the Centre of Culture and Art, also called MediaArtLab, which she founded in 2000. MediaArtLab develops research on different aspects of contemporary art involving media technologies, such as online art and cyberculture. She has curated numerous events, festivals and exhibitions including: 'NewMediaLogia' Symposium, Moscow, Russia (1994); 'Pro&Contra' Symposium, Moscow (2000–12); 'MediaForum' Multimedia Art Festival (since 2000) – one of the official programmes of the Moscow International Film Festival (MIFF); the exhibition 'Transitland – Video Art from Central and Eastern Europe for 20 years: From the Fall of the Berlin Wall to 2009', Moscow (2010); 'Viewer. Gary Hill', Moscow (2010); 'Expanded Cinema', Moscow (2011); 'Immersion: Towards the Tactile Cinema', Moscow (2013); 'Mocumentary: Reality is Not Enough', Moscow (2013). Shishko has served in juries of various international exhibitions like 'Art on the Net', Internet Festival, Japan (1998–2000) and 'Art Vifu', England (2000).

### ANNE DRESSEN

Anne Dressen is a curator at ARC, the contemporary art department of the Musée d'Art Moderne de la Ville de Paris, France. Her exhibitions question unofficial or disregarded artistic practices as compared to the traditional fine arts, by focusing on various aspects such as sound, music video, copying and reproduction, the craft or the decorative, in relation to cultural, gender and colonial issues. Her exhibitions include 'Off the Record' (2004); 'Playback' (2007); 'Sturtevant. The Razzle Dazzle of Thinking' (2010); 'Seconde main' (2010); 'La Demeure joyeuse' (2012); and 'Decorum. Carpets and tapestries by artists' (2013), which was also shown at the Power Station of Art in Shanghai, China (2014). In 2015, Dressen will co-curate a retrospective of artist Carol Rama in collaboration with the MACBA in Barcelona, Spain. The exhibition is also scheduled to travel to Helsinki, Finland; Dublin, Ireland; and Turin, Italy, in 2015-16. Her texts have been published in institutional catalogues, artists' publications and in magazines such as *Artforum*, *Frog*, *Petunia*, *Flashart International* and *The Exhibitionist*. In 2014 Dressen was nominated for the Gerrit Lansing Independent Vision Award by Independent Curators International (ICI), under the direction of Guggenheim Deputy Director Nancy Spector.

### JEAN-MAX COLARD

Jean-Max Colard is an art critic, curator and a lecturer at the University of Lille 3, Villeneuve-d'Ascq, France, where he teaches about contemporary literature and its relation to contemporary art. He is a writer for the magazine *Les Inrockuptibles*, where he is responsible for the arts section. Colard has curated exhibitions such as 'Perpetual Battle' at Baibakov Arts Projects in Moscow, Russia (2010); 'Offshore' at the Ricard Foundation in Paris, France (2005); and 'La Nuit des tableaux vivants', created together with Christian Bernard in Toulouse, France (2009), travelling to Paris (2012) and Geneva, Switzerland (2015). His most current exhibition 'Song Duras', is dedicated to the work of Marguerite Duras and was scheduled to open at the Centre Pompidou in October 2014. In 2013 he published *L'exposition de mes rêves* (Mamco).

## October 2014

### DIANA CAMPBELL BETANCOURT

Diana Campbell Betancourt is an American born curator based in Mumbai, India. She is the Artistic Director of the Samdani Art Foundation and the Chief Curator of the Dhaka Art Summit, the world's largest South Asia focused art festival. She has curated significant projects with South Asian artists such as Shilpa Gupta, Shahzia Sikander, Rashid Rana, Naeem Mohaiemen, Raqs Media Collective, and Asim Waqif, among others. In addition to running the Foundation's exhibitions and international exchange programmes, she is building the Samdani Art Foundation's collection ahead of the opening of a permanent space in Sylhet, Bangladesh. Betancourt has also lead the development of the Creative India Foundation, a private foundation supporting Indian sculpture internationally and building India's first international sculpture park. Betancourt co-curated 'Energy Plus', the Mumbai City Pavilion for the 9th Shanghai Biennale in Shanghai, China (2012), and is a curatorial advisor for the upcoming 2015 New Museum Triennial in New York, NY, USA.

**JONATHAN WATKINS**

Jonathan Watkins has been the Director of Ikon Gallery in Birmingham, UK, since 1999. Previously he worked for a number of years in London as Curator of the Serpentine Gallery (1995–1997) and Director of Chisenhale Gallery (1990–1995). Watkins has curated a number of large international exhibitions including the Biennale of Sydney (1998); 'Facts of Life: Contemporary Japanese Art', Hayward Gallery, London (2001); 'Quotidiana', Castello di Rivoli, Turin (1999); Tate Triennial, London (2003); Shanghai Biennale (2006); Sharjah Biennial (2007); 'Negotiations', Today Art Museum, Beijing (2010); and the Guangzhou Triennial (2012). He was part of the curatorial teams for 'Europarte', Venice Biennale (1997); 'Milano Europa 2000', Palazzo di Triennale, Milan (2000); and 'Riwaq', Palestinian Biennial (2007). He also curated the Iraqi Pavilion for the Venice Biennale in 2013. Watkins has written extensively on contemporary art. His recent essays have focused on the works of Giuseppe Penone, Martin Creed, Semyon Faibisovich, Yang Zhenzhong, Noguchi Rika, Caro Niederer, Beat Streuli and Cornelia Parker. He is the author of the Phaidon monograph on Japanese artist On Kawara.

**NIGEL PRINCE**

Nigel Prince is the Executive Director of the Contemporary Art Gallery in Vancouver, Canada. Prior to this, he was Curator at Ikon Gallery in Birmingham, UK, where he was responsible for the international programme as well as for making solo exhibitions and publications with artists including Arturo Herrera, Donald Judd, Olafur Eliasson, Martin Boyce, Shahzia Sikander, Ryan Gander, Victor Man and Susan Philipsz amongst many others. His 2009 exhibition of paintings and drawings by Cuban artist Carmen Herrera was critically heralded as the 'discovery of the decade' by several international newspapers. In his time at Ikon he helped launch many Canadian artists on to an international platform, providing them with their first museum shows, in particular Marcel Dzama, Steven Shearer and Roy Arden. He has worked with a great variety of institutions such as Pinakothek der Moderne, Munich, Germany; The Power Plant, Toronto, Canada; Kunstmuseum Bonn, Germany; Museum of Craft and Folk Art, San Francisco, CA, USA; Museum Boijmans van Beuningen, Rotterdam, the Netherlands; and the Venice Biennale, Italy.

Aimee Lin



Claire Mander



Ekaterina Inozemtseva



Anne Dressen  
Photo: Jeanne Graff



Daria Pyrkina



Jean-Max Colard



Carolyn Christov-Bakargiev



Diana Campbell Betancourt



Jonathan Watkins





José Fernández Portal



Nigel Prince



Olga Shishko



Rasa Antanaviciute



Yury Kopytov



# International Residencies

In 2014, the Office for Contemporary Art Norway continued the expansion of its network of international residencies, which aims to stimulate the global perspectives of Norwegian artists and cultural producers and strengthen collaborations with renowned international institutions and professionals in the field.

Over the past year, OCA was responsible for the continuing Norwegian participation in the Platform China Residency in Beijing, the International Studio Programme at Künstlerhaus Bethanien in Berlin, the residency Berlin Mitte, the International Studio and Curatorial Programme (ISCP) in New York City, the International Artist in Residence Programme at WIELS Contemporary Art Centre in Brussels, and the International Artists in Residency Programme at 18<sup>th</sup> Street Art Center in Los Angeles.

In 2013, OCA also initiated a collaboration with Fondazione Bevilacqua La Masa (BLM), Venice, Italy, in order to offer a three-months studio residency from 15 February to 15 May 2014 at the International Artist-in-Residency Programme at BLM to a Norwegian artist. The artist is to be provided with an independent living space on the top-floor of Palazzo Carminati and with a shared kitchen and dining area with other artists in residence. The artist is also to be provided with a working studio at the Cloister of SS Cosma e Damiano in Giudecca. At the end of the residency period the artist is offered a project room to exhibit the artworks carried out during the stay in Venice in close dialogue with Fondazione Bevilacqua La Masa's staff. This final event takes place in one of the premises of the foundation.



15 February–15 May 2014

**BJARNE BARE**

Artist

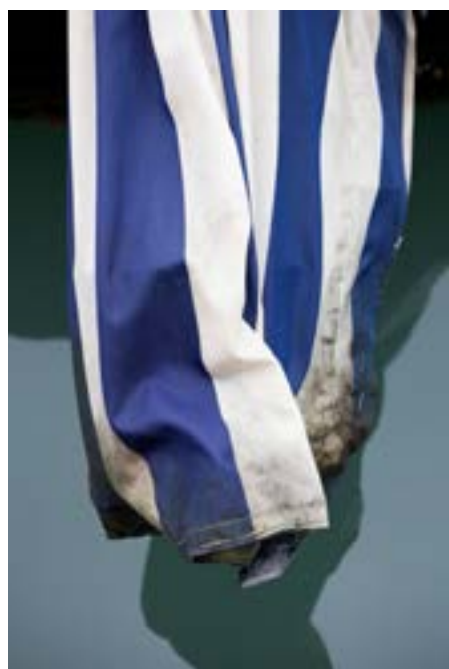
b.1985 in Poznan, Poland, lives and works in Oslo, Norway

Bjarne Bare holds a BA from The Oslo National Academy of the Arts. He is one of the co-founders of the artist-run initiative MELK in Oslo, where he has organised and curated more than thirty exhibitions with emerging artists. His works and publications have been presented in venues such as the Henie Onstad Art Centre, Bærum, Norway; the Kunsthalle Wien, Vienna, Austria; the Galerie Dieschönestadt, Halle, Germany; Viktor Wynd Fine Art, London, UK; and Kunstneres Hus, Oslo. In 2011 he published his first book, *Hose Variations, Studies from Los Angeles and elsewhere* (Cornerkiosk Press, Oslo), and in 2012 he was a contributor to the publication *Entering a Site of Production – MoDERNISM MACHINE*, accompanying the exhibition project 'MoDERNISM MACHINE' at the Henie Onstad Art Centre.



BJARNE BARE  
Installation view of 'Bjarne Bare. Outboard Swaddle (Studies from Venice)' at Fondazione Bevilacqua La Masa, Venice, Italy (2014).  
Courtesy of the artist

BJARNE BARE  
*OUTBOARD SWADDLE #1*  
(2014). C-print. 151,5 x 101 cm. Courtesy of the artist



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

In 2014 OCA offered a studio residency for a Norwegian artist at the International Artists in Residency Programme at 18<sup>th</sup> Street Art Center in the Santa Monica neighbourhood of Los Angeles, CA, USA.

1 October–31 December 2014

**SILLE STORIHLE**

Artist

b.1985 in Tromsø, Norway, lives and works in Oslo, Norway and Berlin, Germany

Sille Storihle holds an MA in Critical Studies from CalArts, Los Angeles, CA, USA, and a BFA from the Trondheim Academy of Fine Art, Norway. Storihle's research-based practice takes primarily form as films. Concerned with history, gender politics and the disputed position of knowledge production within the arts, her investigations seek to complicate seemingly smooth narratives of collectivity in the past and present. With artist Liv Bugge, she runs FRANK, a platform to build community, present contemporary art and generate discussions addressing hegemonic structures in society relating to gender, sexuality and desire.

**JUMANA MANNA & SILLE STORIHLE**

Still from *The Goodness Regime* (2013). Video, 21 min. Courtesy the artists

SILLE STORIHLE  
Stills from *The Stonewall Nation* (2015). A film written and directed by Sille Storihle. Cinematography by Wilson Coates Busfield. 15 min. Courtesy of the artist



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

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

**1 September 2013–  
15 August 2014**

### THORA DOLVEN BALKE

Artist

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

Thora Dolven Balke has exhibited extensively in Norway and internationally in the past years, involving both an exploration of image-making through her own artistic practice, and an involvement in the organisation of artistic and curatorial platforms, which contribute to the development of other artists' work as well as their connection with other cultural forms, such as music and performance.

Her photographs, in the form of polaroids, photographic albums and films, suggest a diaristic, subjective approach to image-making, which refuses to come clear about the level of fiction they contain. In 2008 she was part of 'Lights On – Norwegian Contemporary Art', which took place at the Astrup Fearnley Museum of Modern Art, Oslo. Later her work was also part of 'The Collectors', an exhibition curated by Michael Elmgreen and Ingmar Dragset for the 2009 Venice Biennale.

**1 September–  
30 November 2014**

### RANDI GROV BERGER

Curator

b.1982 in Stord, Norway, lives and works in Bergen, Norway

Randi Grov Berger has worked as a curator for the platform Entrée, a non-profit exhibition space in Bergen. In this venue she has worked with numerous national and international artists, developing solo and group exhibitions, or presenting projects in the public space in collaborations with other institutions and curators. In the fall of 2013 Grov Berger was involved in Performa 13 in New York, NY, USA, as a coordinator for the Norwegian Pavilion 'Without Walls'. As part of the event she presented 'Flag New York City', a public art project involving sixty international artists who all created flags to be shown on public flagpoles (the project later travelled to Kunsthall Stavanger, Norway). For Performa 13, she also curated 'Object To Be Destroyed', a performance at Abrons Art Center with the Bergen-based artist Pedro Gómez-Egaña, involving New York dancers.

**1 September 2014–  
15 August 2015**

### TORI WRÅNES

Artist

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

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

THORA DOLVEN BALKE

*Aid, blue* (2012). 69 x 62 x 3,5 cm. Courtesy of the artist



TORI WRÅNES

*The Opposite is also True*. Performance at Bergen Kunsthall, Bergen, Norway (2010), as part of the work YES NIX, commissioned by Performa 13. Photo: Mikkel McAlinden. Courtesy of the artist





## KÜNSTLERHAUS BETHANIEN, BERLIN, GERMANY

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

1 December 2013–  
15 November 2014

### HANS KRISTIAN BORCHGREVINK HANSEN

Artist  
b.1985 in Kongsvinger, Norway,  
lives and works in Bergen,  
Norway

Hans Kristian Borchgrevink Hansen is a visual artist, whose concern is to map specific geographical areas by making use of materials and discoveries collected from the street. Debris from the pavement and found objects become an image of the city's visual undercurrents and, with their indeterminate and abstract forms, are reminiscent of diminished modernist sculptures. Borchgrevink Hansen holds an MA from the Bergen National Academy of the Arts (KHiB) and a BA from the Oslo National Academy of the Arts (KHiO).

1 December 2014–  
15 November 2015

### BODIL FURU

Artist  
b.1976 in Askim, Norway, lives  
and works in Oslo, Norway  
Bodil Furu is an artist working with documentary filmmaking at the intersection of abiding humanistic questions, current concerns of globalisation and the mediation of reality. Her film *we meet people who reflect upon their role and significance in the society they are part of – people with a vastness of different stories and cultural backgrounds* is an ongoing study of the ways in which reality is formulated and represented. Furu's work has been presented at the 19th Biennale of Sydney, Sydney, Australia (2014); the Lubumbashi Biennale, Lubumbashi, Democratic Republic of Congo (2013); Beaconsfield Contemporary Art, London, UK (2012); Kunsthall Oslo, Oslo, Norway (2012); Tromsø Kunstforening, Tromsø, Norway (2012); Galerie im Körnerpark, Berlin, Germany (2012); The MIT List Visual Arts Center, Cambridge, MA, USA (2010); the Festival International de Film et Video de Création, Beirut, Lebanon (2008); 'Documentary Fortnight Expanded' at MoMA, New York, NY, USA (2007); The 10th Istanbul Biennale, Istanbul, Turkey (2007) and the Busan Biennale, Busan, South Korea (2006). Furu holds an MA from the Oslo National Academy of the Arts.

HANS KRISTIAN  
BORCHGREVINK HANSEN  
Installation view of 'Life  
in the undergrowth' at  
Künstlerhaus Bethanien,  
Berlin, Germany (*Detritus*.  
Animation, 11 min). Photo:  
Hans Kristian Borchgrevink  
Hansen. Courtesy of the  
artist



HANS KRISTIAN  
BORCHGREVINK HANSEN  
Installation view of 'Life  
in the undergrowth' at  
Künstlerhaus Bethanien,  
Berlin, Germany (Video  
installation, 27 min.).  
Photo: Hans Kristian  
Borchgrevink Hansen.  
Courtesy of the artist



BODIL FURU  
Still from *Where Mountains  
Fall* (2012). HD Video,  
58 min. Courtesy of the  
artist



## BERLIN MITTE, BERLIN, GERMANY

In 2014 OCA offered four residencies for curators, critics and artists in collaboration with the KW Institute for Contemporary Art, Berlin.

### January–February 2014

#### SAMAN KAMYAB

Artist

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

Saman Kamyab holds an MA from the Bergen National Academy of Arts. His work has been presented in various institutions, among others, Exile Gallery, Berlin, Germany (2014); Malmö Konsthall, Malmö, Sweden (2013); The Armory Show, New York, NY, USA (2012); Landings Projects, Vestfossen, Norway (2012) and the 18<sup>th</sup> Street Art Center, Los Angeles, CA, USA (2011).

### March–April 2014

#### KRISTIN TÅRNESVIK

Artist

b.1964 in Tromsø, Norway, lives and works in Bergen, Norway

Kristin Tårnesvik is a graduate of the Bergen National Academy of the Arts (KHiB). Tårnesvik works with different media such as photography, text, installation and performance. She held solo exhibitions at Fotogalleriet, Oslo, Norway; Sami Artcenter, Karasjok, Norway (2010); Galleri Huuto, Helsinki, Finland (2008) and Tromsø Kulturhus, Tromsø, Norway (2007). Her work has been presented in group exhibitions at the Finnish Museum of Photography, Helsinki; Astrup Fearnley Museum, Oslo and Freies Museum, Berlin, Germany.

### September–October 2014

#### ELLEF PRESTSÆTER

Curator

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

Ellef Prestsæter is a researcher and a freelance writer and curator. Prestsæter works at the University of Oslo and is a regular contributor to the Norwegian newspapers and magazines Klassekampen, Vinduet and Kunstkrikk. He is the editor of the publication project 'Rett Kopi' (most recent publications include *The Invention of the Bright Day* by José de Almada Negreiros, translated from Portuguese into Norwegian). Prestsæter is the Director and Curator of the exhibition project 'The Gutenberg Galaxy at Blaker' and co-founder of the 'Scandinavian Institute of Contemporary Comparative Vandalism' (currently on display at the Museum Jorn, Silkeborg, Denmark).



## November–December 2014

### LINE ULEKLEIV

Critic

b.1974 in Trondheim, Norway, lives and works in Oslo, Norway. Line Ulekleiv is a critic, writer and editor, and currently works as an art critic for the Norwegian newspaper Klassekampen. From 2005 to 2011 she reviewed art for the Norwegian newspaper Morgenbladet. She has been editing several publications for KORO (Public Art Norway) and for the National Tourist Routes such as Louise Bourgeois/Peter Zumthor (Vardø, 2011), Mark Dion (Aurlandsfjellet, 2011) and Fischli & Weiss (Valdresfylla/Hyde Park, 2011). Since 2010 Ulekleiv has been teaching at the Oslo National Academy of the Arts. Recently she was awarded a one-year working grant for Norwegian critics. She is a regular contributor to the magazines Kunstkritikk and Billedkunst.

## PLATFORM CHINA, BEIJING, CHINA

In collaboration with the Norwegian Embassy in Beijing, China, OCA offers two studio residencies for artists or curators at Platform China Beijing Residency Programme.

## 1 April– 31 May 2014

### MARIKEN KRAMER

Artist

b.1972 in Johannesburg, South Africa, lives and works in Bærum, Norway

Mariken Kramer was educated at The Trondheim Academy of Fine Art, Trondheim, Norway. She has an interest in 'the underlying mechanisms of interpersonal encounters and relations and the role of the individual in social groups'. Her work has been presented at Galleri BOA, Oslo, Norway; Kunsternes Hus, Oslo; Trøndelag Centre for Contemporary Art, Trondheim, Norway; Cirkulations Centralen, Malmö, Sweden and La Bellevilloise, Paris, France.

## 1 September– 31 October 2014

### JOAR NANGO

Architect

b.1979 in Alta, Norway, lives and works in Tromsø, Norway

Joar Nango is an architect and artist. He received training at the Norwegian University of Science and Technology in Trondheim, Norway, and is currently teaching at the Tromsø Academy of Contemporary Art. Nango's work aims 'to explore the relationship between architecture, design and visual art, relating to questions of indigenous identity'. He has presented solo exhibitions at Gallery SAW, Ottawa, Canada (2013); Norwegian Sculpture Biennial, Oslo, Norway (2013); Knipsu, Bergen, Norway (2012); SDG, Karasjok, Norway (2011) and Junge Kunst Berlin, Germany (2010). His work has also been included in group exhibitions at The National Museum of Art, Architecture and Design, Oslo (2013); Abbaeys aux Dames, Caen, France (2013) and Storefront for Art and Architecture, New York, NY, USA (2012).

MARIKEN KRAMER  
Stills from *Goddess & Concubine* (2014/15).  
Video, HD 1920 x 1080.  
12 min. Photo: Mariken  
Kramer. Courtesy the  
artist



JOAR NANGO  
Installation view of *Sámi shelters* (2009). 5 hand knitted woollen sweaters in ten different shades of colours. Courtesy of the artist



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

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

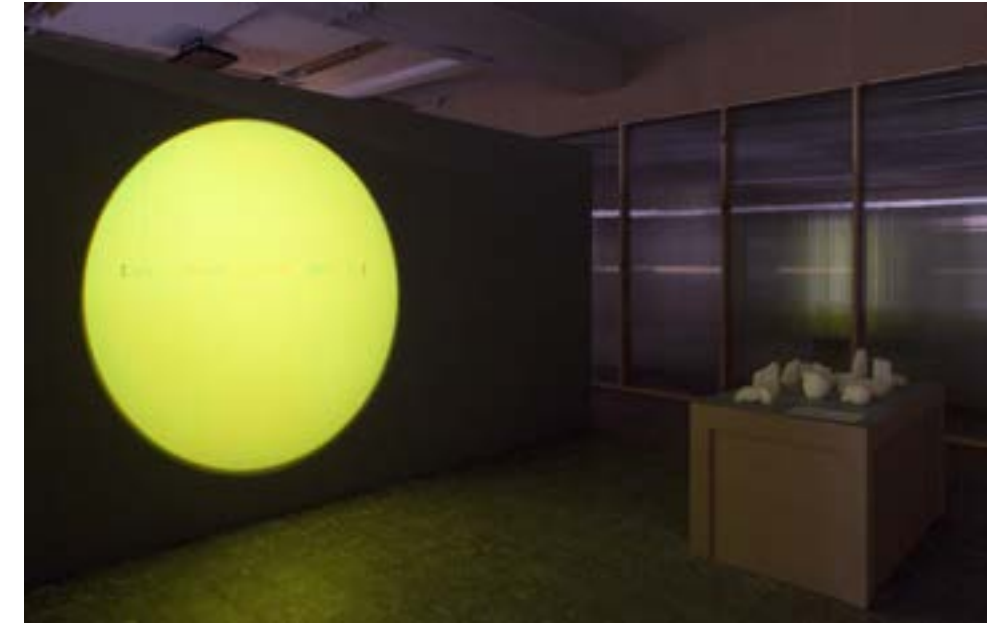
**1 April–31 December 2014**

**TORIL JOHANNESEN**

Artist

b.1978 in Harstad, Norway, lives and works in Bergen, Norway

Toril Johannessen holds an MA from the Bergen National Academy of Arts and was trained by the Mountain School of Arts, Los Angeles, CA, USA. She was one of the participating artists at dOCUMENTA (13), Kassel, Germany (2012). Her work has been presented at Witte de With, Rotterdam, The Netherlands; SMART Project Space, Amsterdam, The Netherlands; Bergen Art Museum, Bergen; CSA Space, Vancouver, Canada and INCA, Detroit, MI, USA, among others.



TORIL JOHANNESEN  
Installation view of *AA-MHUMA-AITI-KITTEKITII* (2014). Text, colored light, wax sculptures. Courtesy of the artist



# Programme

In the beginning of 2014 OCA continued its programmatic activities under the umbrella of the OCA semesterplan, which functioned as OCA's public programme of exhibitions, talks, lectures, seminars, and symposia. The OCA semesterplan also incorporated a public platform related to OCA's wider discursive frame as developed within the context of OCA's public projects and the Verksted publication series and the initiatives presented by participating artists, curators, and critics within OCA's ISP and IVP programmes. The main programmatic framing structures of the 2014 OCA semesterplan were the projects 'Unwoven World: Beyond the Pliable Plane' and 'Alexander Kluge. Raw materials: Present Impressions, Past Wishes, Future Fulfillment'.

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

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

OCA Notations launched with the project 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings'.

**APRIL****Exhibiting**

Wednesday, 9 April  
Opening: 'Unwoven World:  
Beyond the Pliable Plane'

**Exhibiting**

Wednesday, 9 April  
Opening: 'Alexander Kluge. Raw  
materials: Present Impressions,  
Past Wishes, Future Fulfillment'

**Practice**

IVP: Daria Pyrkina

**Practice**

ISP: Viktor Misiano

**MAY****Performing**

Wednesday, 7 May  
Concert: Kim Myhr in trio with  
Morten Olsen and Valerio Tricoli

**Practice**

IVP: Ekaterina Inozemtseva,  
Claire Mander

**JUNE****Exhibiting**

Thursday, 4 June  
Speaker: Rainer Stollman  
Subject: *Phoenix Public Sphere.  
Man is no Private Being*  
Screening: *The Assault of the  
Present Upon the Rest of Time*  
(d. by Alexander Kluge, 1985)

**Theory**

Thursday, 19 June 2014  
Speakers: Carolyn Christov-  
Bakargiev and Rike Frank  
Subject: *String Theory. The  
Aesthetic of Crafts and the  
Crafting of Politics. Some  
commentary on the Work of  
Goshka Macuga, Etel Adnan,  
Alighiero Boetti and Füsün Onur*

**Practice**

IVP: Rasa Antanavičiūtė, Carolyn  
Christov-Bakargiev

**AUGUST****Practice**

IVP: José Fernández Portal, Yury  
Kopytov, Aimee Lin

**SEPTEMBER****Performing**

Wednesday, 17 September  
Concert: The electronic north I

**Performing**

Thursday, 18 September  
Concert: The electronic north II

**Practice**

IVP: Jean-Max Colard, Anne  
Dressen, Olga Shishko

**OCTOBER****Practice**

IVP: Diana Campbell Betancourt

**NOVEMBER****Performing**

Wednesday, 11 November 2014  
Opening: 'Of Love, Departures and  
Countering Defeats in Choleric  
Times. Three Stagings'

**Theory**

Wednesday, 19 November  
Speaker: Sami Kathib  
Subject: *Divine Violence and the  
Ban of the Law*

**Event**

Wednesday, 26 November  
Speakers: Rene Gabri and Ayreen  
Anastas, and anthropologists  
Caterina Pasqualino and Arnd  
Schneider  
Subject: *Ethnography of the Self:  
The Status of Everyday Life*

**Practice**

IVP: Nigel Prince, Jonathan  
Watkins

**Practice**

John Giorno, Quinn Latimer

**DECEMBER****Theory**

Wednesday, 10 December  
Speaker: Elena Isayev  
Subject: *Pirates, exiles, runaway  
youths, merchants and other  
migrants in ancient Italy and  
Plautus: the comedy and reality of  
a borderless world*

**Event**

Tuesday, 16 December  
Subject: End of year party at OCA

Wednesday, 7 May  
Kim Myhr in trio with  
Morten Olsen and Valerio  
Tricoli.  
Photo: OCA



Wednesday, 9 April  
Kim Myhr solo concert  
on the occasion of the  
opening of 'Unwoven  
World: Beyond the Pliable  
Plane'  
Photo: OCA / Espen  
Hagestrand





Thursday, 4 June  
Rainer Stollman on  
'Phoenix Public Sphere'  
at the screening of *The  
Assault of the Present  
Upon the Rest of Time*  
(d. by Alexander  
Kluge, 1985)  
Photo: OCA



Thursday, 19 June  
Carolyn Christov-Bakargiev  
and Rike Frank on 'String  
Theory. The Aesthetic of  
Crafts and the Crafting  
of Politics. Some  
commentary on the Work  
of Goshka Macuga, Etel  
Adnan, Alighiero Boetti  
and Füsün Onur'  
Photo: OCA





Wednesday, 11 November  
Lara Khaldi and Yazan Khalili's lecture  
performance at the  
opening of 'Of Love,  
Departures and Countering  
Defeats in Choleric Times.  
Three Stagings. Stage  
One. "Love Letter to  
Mars"  
Photo: OCA / Magne Risnes





Wednesday, 19 November  
Sami Kathib on 'Divine  
Violence and the Ban of  
the Law'  
Photo: OCA / Magne Risnes



- Overview:
1. What is violence?
  2. Means and Ends
  3. The dialectic of mythic violence
  4. Pure Means
  5. Divine versus mythic
  6. *Entsetzen*: depositing the law
  7. State of Exception
  8. Ban of the Law



Wednesday, 10 December  
Elena Isayev on 'Pirates,  
exiles, runaway youths,  
merchants and other  
migrants in ancient  
Italy and Plautus: the  
comedy and reality of a  
borderless world'  
Photo: OCA / Magne Risne



# Publications

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

## Verksted #17

### Indigo

OCA commissioned the first English translation of *Indigo*, a poem written by artist Sidsel Paaske and published for the first time in 1979. Back then, by using the surface of the canvas as a limited space for expression, Paaske aimed to create another space that could generate phases and repetitions. As the artist states in a note to the poem from the same year, 'by the stamping-technique I achieve a repetition of the same element that points towards infinity (like snow-crystals, leaves, ants, reindeer, stars), and by printing in an increasing number from page to page I include the time aspect in a way that a painted picture would not be able to represent'.

Edited by OCA's Antonio Cataldo, the publication brings together the original manuscript correlated by notes and archival material. The book, as part of OCA's ongoing Verksted series, is published as an extension of the lecture series 'Fashion: the Fall of an Industry', as held at the Office for Contemporary Art Norway from 17 October to 12 December 2013. Sidsel Paaske was one of several artists who were subjects of investigation within the lecture series.





# Project: 'Unwoven World: Beyond the Pliable Plane'

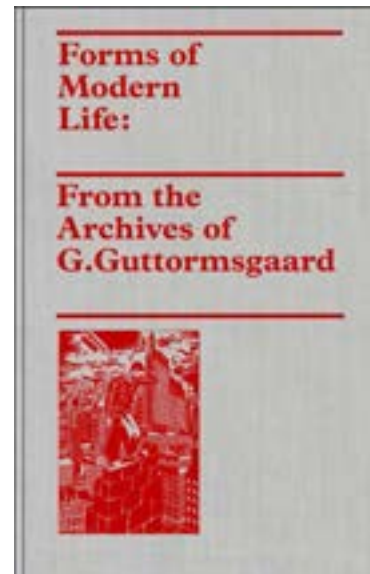
## Verksted # 18

### Forms of Modern Life

*Forms of Modern Life* is a publication that results from the exhibition of the same title, held at the Office for Contemporary Art Norway from 9 March to 25 June 2011, as curated by Marta Kuzma and Pablo Lafuente. *Forms of Modern Life* considers the process by which the graphic form becomes, in the nineteenth and twentieth centuries, a universal, egalitarian form of expression, moved both by a development of formal and technical concerns and by the intention to communicate to wider audiences and heighten art's political efficacy. The project explores how artists such as Thomas Bewick, Frans Masereel and Albert Jærn (in printed form), Hannah Ryggen (through her tapestries) and Peder Balke and Lars Hertervig (in their paintings) employed graphic forms to address the world in which they lived, picturing their environment and the cultural and political changes of their time, trying to intervene in their contexts by combining narration and the vernacular, and embracing the role of the artist as a modern, self-reflective subject.

The book, like the exhibition, draws from and expands upon Guttorm Guttormsgaard's archive, which includes publications and printed matter gathered by the artist from nearly six centuries of history, in an attempt to always select 'the modern'.

Edited by OCA's Antonio Cataldo, the book contains an essay by the exhibition curators and an interview with Guttorm Guttormsgaard by Ellef Prestsæter.



'Unwoven World: Beyond the Pliable Plane' presented the works of Norwegian artists Brit Fuglevaag, Elisabeth Haarr and Sidsel Paaske, who in the 1970s explored the domestic sphere and the everyday consumer object. The artists engaged in an intensive quest for a return to traditional crafts and emphasised the profound need to explore alternative creative modes, systems and media. Using weaving techniques, textiles and seriality, they insisted on the communicative role of the two-dimensional surface as one that moves beyond the mere picture. Paralleling their concerns with those of the 19<sup>th</sup> century Norwegian weavers, they contested the role of media, which augmented a streamlined perception of both the private and the public spheres.

Within the tradition of catalysts of heated debates about the role of artists within society, Fuglevaag, Haarr and Paaske aimed to challenge the means deemed appropriate to the creation of works of art and question the values that place art in the public realm. They presented key works, some of which have never been seen publically before. The exhibition 'Unwoven World: Beyond the Pliable Plane' aimed to function as an index of a historic genealogy, reactivated through the performativity of words, texts and concerts. On the occasion of this exhibition, OCA also presented the first English translation of Paaske's poem *Indigo*, originally published in 1979.

'Unwoven World: Beyond the Pliable Plane' marks the completion of the programme 'Fashion: the Fall of an Industry', a series of lectures held at OCA in autumn 2013. The lectures analysed the decline of the textile industry during the 1970s in Norway as well as artistic reactions to and reflections upon the unforeseen aspects of industrialisation, the need to care for environmental and working conditions, and the social impact experienced through the outsourcing of production. The exhibition was also paralleled by a selection of Alexander Kluge's eclectic collection of 'raw materials', a series of television programmes assembling photographs, drawings, diagrams and diverse footage construed to 'strengthen the muscles of [our] power of imagination'. Alexander Kluge – filmmaker, writer, television producer and a central figure of the German cultural landscape – has for the past fifty years been tackling the capacity of fantasy to organise individual experience otherwise concealed by structures of consciousness and the screens capturing our attention.

'Unwoven World: Beyond the Pliable Plane' was accompanied by an introductory essay by the exhibition curator, OCA's Antonio Cataldo, new commissioned texts by art historians Jorunn Haakestad and Jorunn Veiteberg, and premiering English translations of historical texts by artist Eva Lange and sociologist Aina Helgesen.

(this page and the following pages)

Installation views and detail views of 'Unwoven World: Beyond the Pliable Plane'. 10 April-22 June 2014. Office for Contemporary Art Norway. Photo: OCA / Herman Dreyer









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2014



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Project:  
'Unwoven World







# Project: 'Alexander Kluge. Raw Materials: Present Impressions, Past Wishes and Future Fulfillment'

Alongside the exhibition 'Unwoven World: Beyond the Pliable Plane', with the Norwegian artists Brit Fuglevaag, Elisabeth Haarr and Sidsel Paaske, OCA presented a selection of Alexander Kluge's eclectic collection of 'raw materials', a series of television programmes assembling photographs, drawings, diagrams and diverse footage construed to 'strengthen the muscles of [our] power of imagination'. In *Public Sphere and Experience* (written by Alexander Kluge and Oskar Negt in 1972) the authors draw from Walter Benjamin's criticism of the information-driven content of modern forms of communication. Particularly, they criticise the way in which television programmes communicate with their audience, namely in a decline in both the art of storytelling and the communicability of experience. The attempt, they claimed, should be to replace the 'monologue' format of information programmes with programme formats that can stimulate the participation of the viewer. Since the establishment of his own television company DCTP (Development Company for Television Programmes, [www.dctp.tv](http://www.dctp.tv)) in 1987, Kluge has produced thousands of programmes for German television to engage with the capacity of fantasy to organise individual experience otherwise concealed by structures of consciousness and the screens capturing our attention. 'Alexander Kluge. Raw Materials: Present Impressions, Past Wishes and Future Fulfillment', as presented at OCA, resonates with larger concerns within the Norwegian art milieu of the 1970s regarding what 'art for people' should be. The latter was eloquently exemplified by Elisabeth Haarr's retrospective essay *Fantasy in Service of the People* (2008), reflecting upon militancy and realistic narrative as well as abstraction and non-narration as different forms of approaching the subject.

In June OCA also presented the screening of *Assault of the Present Upon the Rest of Time* (1985), directed by Alexander Kluge.



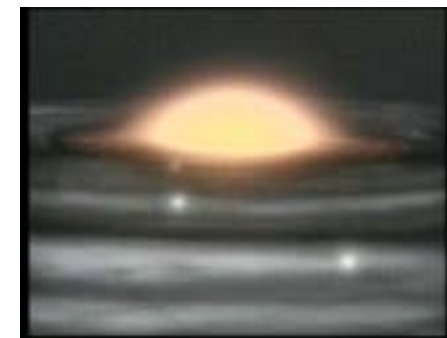
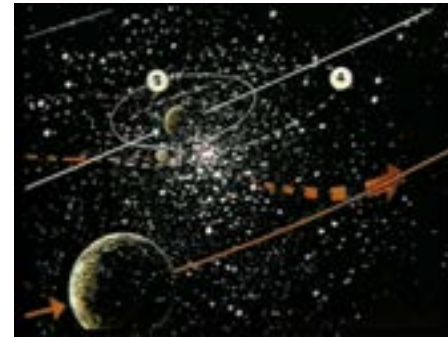
ALEXANDER KLUGE  
Installation view of  
'Alexander Kluge. Raw  
Materials: Present  
Impressions, Past Wishes  
and Future Fulfillment' at  
Office for Contemporary  
Art Norway (2014). Photo:  
OCA / Vegard Kleven.



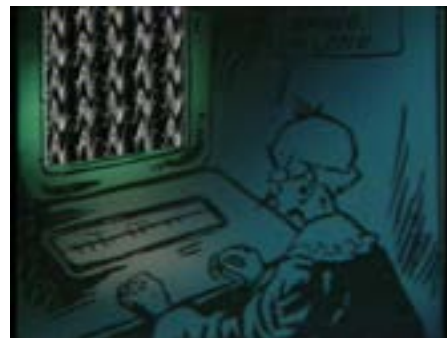
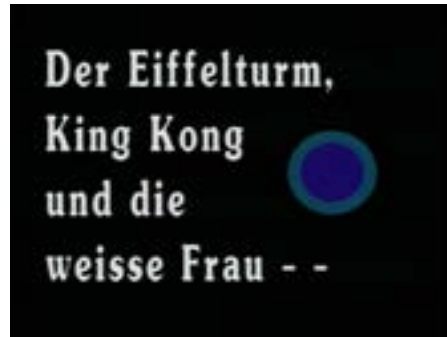
Stills from *August 1914*  
(2000)

Stills from *New York  
Ground Zero* (2002)

Stills from *The Sahara  
Turned into a Swamp*  
(2000)



Stills from *The Eiffel Tower, King Kong and the White Lady* (1988)



Stills from *Wild Night with Moon* (1990)





Still from *Headless Man*  
(2007)



Still from *The Time that Must Pass Before an Audience Takes the Initiative* (2007)



Thursday, 4 June  
Rainer Stollman on  
'Phoenix Public Sphere'  
at the screening of *The Assault of the Present Upon the Rest of Time*  
(d. by Alexander Kluge, 1985)  
Photo: OCA



# Project: 'Love Letter to Mars'

The Office of Contemporary Art Norway presented 'Love Letter to Mars', the first performative moment in the programme 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings', a project that evolved through three individual, yet interconnected stagings involving lecture performances, talks, unfinished moments and exhibition fragments, all of which contributed to speculations around the choleric moment we are experiencing globally.

'Love Letter to Mars' was a project by artists Lara Khaldi and Yazan Khalili. Their starting point was an unfinished lecture performance that unfolds formally into various exhibition fragments. The performance was based on an exchange of letters between two earthly lovers and a fictional character named Waad, who left for Mars in the year 2024 and planned to reside there for the rest of her life. Modern man has plundered Earth at a pace that has outstripped the planet's capacity to support human life. In order to survive, Earth's population begins to move to other planets in the third decade of the century.

'Love Letter to Mars' encompassed text, voice, video, photography and sound to present a constellation of aesthetic fragments from Earth, the desert, the Gulf, Palestine, outer space and the red planet. Khaldi and Khalili worked with fictitious yet plausible documentation of life and its 'urban environment' that might have existed once, or will do in the future, on Mars. The letters give rise to conflicting opinions regarding their friend's decision to leave, which creates an unsurpassable rift: should they stay and be dedicated to the transformation of planet Earth or, in despair, should they look to shape other communities and colonies elsewhere?

With this project the artists continue their research in revitalising the epistolary genre, developed in the last years with 'All the Other Lovers' (2012) and 'Love Letters to a Union' (2013).



## About the Programme

19 November 2014  
DIVINE VIOLENCE AND THE  
BAN OF THE LAW  
A Lecture by Sami Khatib

26 November 2014  
Ethnography of the Self:  
The Status of Everyday Life  
A conversation between Ayreen  
Anastas, Rene Gabri, Caterina  
Pasqualino and Arnd Schneider

10 December 2014  
Pirates, Exiles, Runaway Youths,  
Merchants and Other Migrants  
in Ancient Italy and Plautus:  
The Comedy and Reality of a  
Borderless World  
A Lecture by Elena Isayev

Forthcoming  
April–May 2015  
STAGING THREE. "INCIDENTAL  
INSURGENTS"  
A Project by Ruanne  
Abou-Rahme and Basel  
Abbas

August–September 2015  
STAGING TWO. "THEY WENT  
AWAY TO STAY"  
A Project by Rene Gabri and  
Ayreen Anastas



## About the Artists in Staging One

Lara Khaldi is an independent curator based between Ramallah, Palestine, and Amsterdam, The Netherlands. She recently completed the de Appel curatorial Programme, Amsterdam, and is pursuing her MA degree at the European Graduate School, Saas-Fee, Switzerland. Khaldi was Director of Khalil Sakakini Cultural Centre, Ramallah (2012–13). She has co-curated a number of exhibitions, which include among others 'Father, Can't You See I'm Burning?', de Appel Arts Centre, Amsterdam (2014); 'Gestures in Time', Show 6, Jerusalem, Israel, and the Riwaq Biennial 5, Ramallah (2013); 'Lonely Crowd' within the /si:n/ festival of video art and performance, Ramallah and Brussels, Belgium (2013–14); the 5th Jerusalem Show 'On/Off Language', Al Ma'mal Contemporary Art Foundation (2012); and film and video programmes in 2009 and 2011 as part of the Arab Shorts initiative by Goethe Institute, Cairo, Egypt. Khaldi held the position of Assistant Director for Programmes at the Sharjah Art Foundation, Sharjah, United Arab Emirates (2009–11), and co-edited *Provisions I&II* with *Bidoun Magazine* (Sharjah Biennial 9 Catalogues, 2009).

Yazan Khalili is an artist who lives and works in and out of Palestine. Through photography and written word, he unpacks historically constructed landscapes. Borrowing from cinematic language, images become frames, with the spectator embodying the progression of time and narrative. Khalili has woven together parallel stories over the years, forming both questions and paradoxes concerning scenery and the act of gazing, all of which are refracted through the prism of intimate politics and alienating poetics. Solo exhibitions include, among others, 'Regarding Distance' at E.O.A. Projects, London, UK (2014); 'On Love and other Landscapes' at Imane Fares Gallery, Paris, France (2013); and 'Landscape of Darkness' at Transit Gallery, Mechelen, Belgium (2011). Selected group exhibitions include 'The Future of a Promise', 54th International Art Exhibition, La Biennale di Venezia; Venice, Italy (2011); 'Re-emerge', Sharjah Biennial 11, Sharjah, United Arab Emirates (2013); and 'Deep Into that Darkness Peering', KSCC, Ramallah, Palestine (2013). Khalili's writings and photographs have been featured in several publications.

Lara Khaldi and Yazan Khalili often collaborate on lecture performances such as: 'All the Other Lovers', as art of the NEME symposium 'Through the Roadblocks', Limassol, Cyprus (2012); and 'Love Letters to a Union' at Home Works 6, Beirut, Lebanon (2013).

(this page and the following pages)

Installation views of 'Love Letter to Mars'. at Office for Contemporary Art Norway  
Photo: OCA / Herman Dreyer



















MAHA MAAMOUN  
 Stills from *Dear Animal*  
 (2014). Video. Courtesy of  
 the artist



GERARD ORTIN  
 Stills from *Nueva Sonora*  
 (2014). Video and sound  
 in three parts, 18 min.  
 Courtesy of the artist



YOUNG-HAE CHANG HEAVY  
 INDUSTRIES  
 Stills from *WAAD*. HD  
 QuickTime video. 19 min.  
 Courtesy of the artists

INTO THINKING I'M  
 WRITING TO YOU FROM  
 SOMEPLACE FAR AWAY,  
 هل تعرف كم من السهل ان احدثك بان تفكر انني  
 اكتب لك من مكان بعيد بينما انا بقربك؟

FROM MARS, " I  
 WISH YOU WOULD  
 DOUBT ME. I WISH  
 حسنا، للمرة الاولى اتمنى انه بكتابة "عزيزي بزن،  
 اكتب لك من المريخ" ان تشك بما نقول.

MARS ONE  
 PROJECT  
 ما أريد أن أخبرك به الآن هو أن فشل مشروع  
 المريخ واحد في التقدم يقدم لنا نحن الأربعة مشكلتين.

ABOUT YEAR ONE ON  
 MARS: WE'RE MAKING  
 A DIFFERENT KIND OF  
 HISTORY. IT MIGHT BE  
 ولكنني أدرك شيئا حول السنة الأولى على  
 المريخ: أننا نصنع نوعا مختلفا من التاريخ.

WA'AD  
 وعد

CONSCIOUS  
 انه مثل التنفس. في حال كنت زعميا للتفكير وزفرك دائما. ستفقد عقلك.  
 وبسببها لتفحص مثلها بسبب نفسي فكر بالحكم سوادا حول مثل سينتهي لك.



BASMA ALSHARIF  
Stills from *The Story of Milk and Honey* (2011).  
Video, 9 min. Courtesy of the artist



MONIRA AL QUADIRI  
Stills from *Oh torment (Wa Wailah)* (2008).  
Video, 10 min. Courtesy of the artist



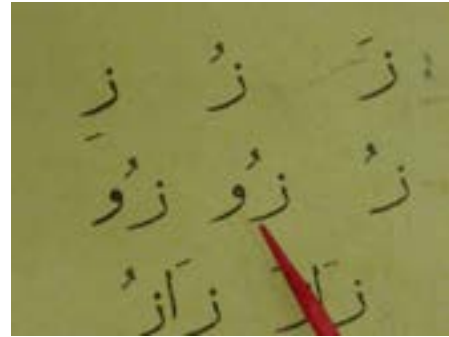


MONIRA AL QUADIRI  
Still from *Oh torment*  
(*Wa Wailah*) (2008).  
Video, 10 min. Courtesy  
of the artist





JUMANA EMIL ABBOUD  
Stills from *The Diver*  
(2004). Video, 4 min.  
Courtesy of the artist



ALAA ABU ASAD  
Stills from *untitled:  
extracts from 'Harem' 1984*  
(2012). Video, 12 min.



# OCA in the Press

In 2014 OCA received notable attention from the national and international press. *Kunstkritikk* published an interview with OCA's Director Katya García-Antón parallel to her taking office as the new head of the organisation in spring 2014. The exhibition 'Unvoven World – Beyond the Pliable Plane' was reviewed in the national papers *Morgenbladet* and *Klassekampen*. In addition *Kunstkritikk* did a review of 'Alexander Kluge: Raw Materials – Present Impressions, Past Wishes and Future Fulfillments'. Local papers covered the OCA Pop-Up series in Trondheim, Tromsø and Kirkenes. Following a press conference held at OCA on 30 October 2014 in which artist Camille Norment was officially appointed to represent Norway within the 56th International Art Exhibition – La Biennale di Venezia, the Norwegian media, both online magazines, daily papers and the Norwegian national broadcasting company NRK released the news. In December *Billedkunst* published a long article featuring Camille Norment and Katya García-Antón, the first in a long series of interviews with the artist and the curator leading up to the opening of La Biennale di Venezia on 6 May 2015.



## Selected International Press 2014

'Katya García-Antón appointed Director of Norway's Office for Contemporary Art', *Artforum*, 18 February 2014

'Wise Buys: 50 Women Artists Worth Watching', *Blouin Artinfo*, 5 September 2014

'Nine Publishers to Visit at the New York Art Book Fair', *New York Times*, 25 September 2014

'Reading Between the Lines, Five things to see at the New York Art Book Fair',

*W Magazine*, 25 September 2014

'Five Under-the-Radar Gems at the New York Art Book Fair', *Vogue*, 26 September 2014

'Oslo Calling', *Der Bund*, 30 September 2014

Announcement on Camille Norment representing Norway in the 56<sup>th</sup> International Art Exhibition, la Biennale di Venezia 2015, *EXIT-Express.com*, 3 November 2014

'Camille Norment to represent Norway at the 2014 Venice Biennale', *Artforum*, 28 November 2014

'Camille Norment to represent Norway at 2015 Venice Biennale', *Artnet*, 29 November 2014

'Art comes to Kochi, again' / about the Kochi-Muzuris Biennial featuring Sissel Tolaas, *Mumbai Mirror*, 30 November 2014

## Selected National Press 2014

'OCA i fasett', *Kunstkritikk*, 14 March 2014

'Tekstilsikkert', *Morgenbladet*, 11 April 2014

'En tidsriktig tekstilbølge', *Klassekampen*, 16 April 2014

'Råvarer uten oppskrift', *Kunstkritikk*, 7 May 2014

'Det finnes alltid flere sider', *Billedkunst*, 13 May 2014

'OCA på veien', *Artscene Trondheim*, 16 May 2014

'Popp-opp-OCA', *Kunstkritikk*, 20 may 2014

'Norsk-Venetianerne', *Dagens Næringsliv D2*, 22 August 2014

'OCA og Ultima i samarbeid', *Ukeavisen Ledelse*, 29 August 2014

'Internasjonalisering i norsk kunstliv', *Dagens Næringsliv*, 30 August 2014

'En strategisk kulturpolitikk', *Dagens Næringsliv*, 30 September 2014

'Presenterer Spektakel', *Sørvaranger Avis*, 30 September 2014

'Den vanskelige kunstpraten', *Klassekampen*, 2 October 2014

'Forstyrrer forventningene', *Klassekampen*, 3 October 2014

'Frihetsmarkering i felles grenseland', *Finnmarken*, 8 October 2014

'Kulturbudsjett med idrettsretorikk', *Kunstkritikk*, 9 September 2014

'Uklar kultursatsning', *Kunstforum*, 9 October 2014

Announcement of Norway in Venice 2015, *NRK.no*, 30 October 2014

Camille Norment is representing Norway in Venice, *NRK P2* radio, 30 October 2014

'Camille Norment to represent Norway in Venice in 2015', *Kunstforum*, 30 October 2014

'Camille Norment til Venezia', *Kunstkritikk*, 31 October 2014

'Lydkunst til Venezia', *Morgenbladet*, 31 October 2014

'Lyden av kunst på Sortland', *Bladet Vesterålen*, 7 November 2014

'Private redder biennalen for norske kunstnere', *Aftenposten*, 21 November 2014

'Spleiselag for biennale', *Klassekampen*, 22 November 2014

'Pengeeliten gir til Venezia', *Kunstkritikk*, 25 November 2014

'Feilslått kunstpolitikk', *Dagens Næringsliv*, 26 November 2014

'Vil ha honorar, ikke snurrige ideer', *Dagsavisen*, 27 November 2014

'Neste år i Venezia', *Billedkunst*, 4 December 2014

'Kultur og næring kan faktisk bli venner', *Morgenbladet*, 12 December 2014

'16. desember – Katya García-Antón', *Kunstkritikk*, 16 december 2014

'Skal dyrke talentene', *Klassekampen*, 24 December 2014

'Kulturelle tilbakeblikk', *Nordlys*, 31 December 2014



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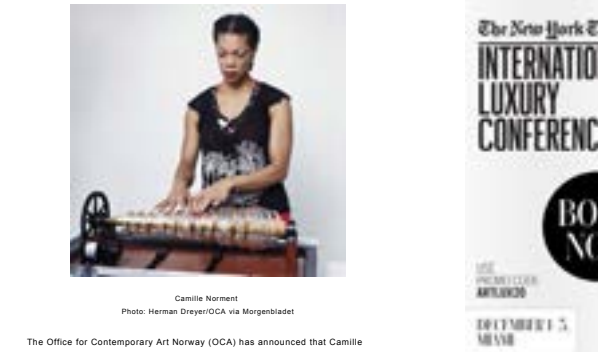
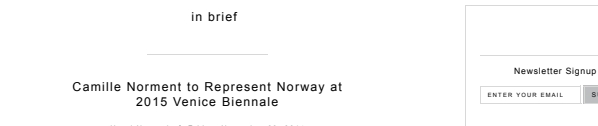
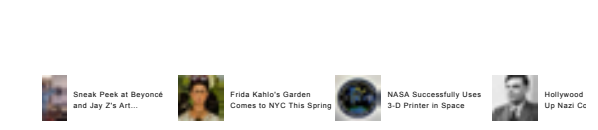
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## Katya García-Antón Appointed Director of Norway's Office for Contemporary Art

02.18.14

Katya García-Antón has been named director of the Office for Contemporary Art in Norway. García-Antón is a curator who has worked with several major institutions including the Centre d'Art Contemporain Genève, the Museo Nacional Centro de Arte Reina Sofía, the Museu d'Arte Moderna de São Paulo, and the Institute of Contemporary Art, London. Said a statement released by the institution: "Katya García-Antón has a keen interest in the diversity of thought and practices that characterizes the art scene across Norway, as well as its place within the globalized world."



Camille Norment  
Photo: Herman Dreyer/OCA via Morgenbladet

The Office for Contemporary Art Norway (OCA) has announced that Camille Norment has been selected to represent the Norway at the 56th Venice Biennale in 2015. [a-flux report](#)

According to the OCA's press release, Norment is developing a project that will explore the theme of dissonance by mixing sound, installation, light sculptures, drawing, performance, and video. The US-born Oslo-based artist will also tackle the socio-political uses of sound.

"Sound, like experience, is fleeting but it leaves traces in the mind and in the body," Norment explained in the press release. "As such it is historic, and a viable tool for anticipating what is to come."

Norment's practice draws significantly on political and social motifs. Her approach to art is rooted in an interdisciplinary aesthetic, heavily influenced by her background in music, dance, and the arts.

Norment's project is curated by OCA director Katya García-Antón, in collaboration with Antonio Cataldo, OCA senior programmer.

The 56th edition of the Venice Biennale marks the first occasion in which Norway will be the sole exhibitor at the Nordic Pavilion, which is currently being rotated among nations from the region (Sweden occupied it in 2011 and Finland in 2013.)

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## Camille Norment to Represent Norway at the 2014 Venice Biennale

NOVEMBER 28, 2014

Camille Norment will represent Norway at the 2014 Venice Biennale. The project will deal with "states of dissonance—sonic, cultural, and individual," exploring the sociopolitical encoding of sound historically and within the greater contemporary landscape, notes the Office for Contemporary Art Norway in a press release. Said Norment: "Sound, like experience, is fleeting but it leaves traces in the mind and in the body. As such it is historic, and a viable tool for anticipating what is to come." The pavilion will be curated by the Office for Contemporary Art director Katya García-Antón, with the collaboration of the office's senior programmer, Antonio Cataldo.



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Recent Entries

11.25.14 Artadia Boston

Awardees for 2014

Announced

11.25.14 St. Louis

Museum Temporarily

Closes After Grand Jury

Decision

11.25.14 Ngela

Murray Crosby Awarded

Smithsonian's 2014

James Dickie Prize

11.25.14 Anri Sala Wins

2014 Vincent Award

11.25.14 Robert

Rauschenberg

Foundation Wins Senior

NOVEMBER 28, 2014

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PERMALINK COMMENTS (0 COMMENTS)





**KULTUR ANMELDELSER****KUNST****Omstridt skulptursalg**

*Planer om å selge en av byens mest markante skulpturer har satt sinn i kok i Staonger.*

**ESPEN HAUGLID**

– Slik vi ser det har vi tre valg: Enten selge bygningen, selge skulpturen, eller legges med hele virksomheten, sier styreleder Erik Moe i Kunsthall Stavanger.

Skulpturen han viser til er Barbara Hepworths *Figur for Landscape*, som har stått utvunnet i Madrevien siden 1968. Etter at forhandlinger med kommunen falt i fisk, vil den levnisk-ubemiddede



**Til salg:** Barbara Hepworths *Figur for Landscape*.

BYGGET HAR VÆRT EGENHET OG akseherende forfall, som vi må gjøre noe med. Via jobb å sørges for aktivitet i huset, og prøve å få det tilbake til verdens gress, sier Moe.

Barbara Hepworth (1903–1975) er en av forrige århundres mest sentrale britiske billedhuggere, og en annen av hennes skulpturer ble solgt av Christie's for 24 millioner kroner i for sommer – langt over prisantydningen. Styrelederen sier de ikke har innhentet noen egne verdiløysninger.

– Uansett hva vi får, skal vi ikke bruke opp pengene på et par utstillinger i år, sier han.

– Hva om noen vil kjøpe skulpturen og la den stå der den står?

– Det ville vært den vakre fortellinga.

haugli@ Morgenbladet.no

# Tekstilsikkert

*Akademisk avklart og overraskende aktuelt når OCA løfter frem tre tekstilkunstnere fra vår nære kulturhistorie.*



**Britt Fuglevaag, Sidsel Paaske og Elisabeth Haarr**  
**UUNWOVEN WORLD**  
OCA Oslo for Contemporary Arts  
Norway, Oslo  
Vises til 22. juni

«Å veve er å leve» var mottoet til en gjeng unge voksne i en Lilje-Lund-skole. Det var ironisk ment, på midten av nititrene fantes det ikke noe dycere enn veving. Og dette sier veldig mye om bakgrunnen for utstillingen *Uunwoven World*, som åpnet på Oca 9. april.

I tretti år var politisk, håndverksorientert tekstilkunst noe aparte og ferdigt. Men nå er interessen på full fart opp igjen, ikke bare hos norske akademistudenter som knapt var født da Bård og Harald tv-debuterte, men i bredere internasjonal bevegelse. En utmerket anledning til å løfte frem Britt Fuglevaag, Sidsel Paaske og Elisabeth Haarr – tre tekstilkunstnere med et kunstnerisk tyngdepunkt i utstyrløse – for å sette denne nyvåkne interessen for mediet i sammenheng.

**Trådene trekkes rett inn i vår tid og veves inn i forståelsen av oss selv her og nå.**

**Lange linjer:** Hvis du synes denne innledningen handler mye om kontekst og mindre om kunstverken, er ikke det tilfeldig. Det store aktivitet med Oca er jo at en utstilling her alltid kommer på bakgrunn av forelesninger, kulturhistorisk arbeid og strengakademisk praksis. Som i tilfellet *Uunwoven World* betyr at tre kunstnere fra samme periode –

**Piltittel:** Elisabeth Haarrs *UUNWOVEN WORLD*, der USA-sjefstolen er synlig gjennom ruten.

**Sjefstolens ruter** som teksturerer seg fysisk gjennom ruten i tekstil.

García-Antón har også på rent faglig nivå interessert seg for forholdet mellom kunst- og makrostruktur. Det har ligget der helt fra hun som ung jobbet som primatolog i jungelen i Brasil, og frem til karateringen av den første palestinske biennalen *Qalandiya International Biennial 2012*. I dette intervjuet forteller hun om hvordan hun ønsker å bygge videre på OCA's faglige suksess, om interessen for en generasjon av eldre norske kunstnere som aldri fikk noen internasjonal eksponering og om planene for å åpne opp OCA.

**Kunstkritikk****OCA i fasett**

Av Gerd Elise Mørland



Fra utstillingen *WORD? WORD? WORD? Issa Samb* og *The Undescribable Form*, den siste under Marta Kuzmas ledelse. Foto: OCA / Vegard Klaven.

**F**ørige uke inntok Katya García-Antón sjefstolen ved Office for Contemporary Art (OCA) etter samarbeid med Marta Kuzmas åtte år ved institusjonen. Kuzmas periode var preget av svært kunstmaglig suksess internasjonalt, men også av kritikk for dårlig økonomistyring og manglet åpenhet rundt organisasjonens virke i Norge.

Om det er det dårlige samarbeidsklimaet mellom den tidligere direktøren og oppdragsvirvene i Utenriks- og Kulturdepartementet som er årsaken til at García-Antón rent personligjettmessig fremstår som Kuzmas rike motsats, er vanskelig å si. Men det er tydelig at styret denne gangen har valgt en siddig person som ønsker å ta seg god tid til å lytte til ulike stemmer før å gjøre sine valg. På tross av gode diplomatiske anlegg, er den nye OCA-sjefen klar på at institusjonen har budsjettmessige og institusjonelle utfordringer. Hun mener allikevel at disse problemene ikke er et sermons fenomen, og at mye kan løses gjennom å skape en mer åpen organisasjon.

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**ANMELDELSER KULTUR**

ve, eller er det vi som er ute av kontakt med en virkelighet vi bare bruker som råmateriale for en autentisitetst-estetisert livsførsel?

**Oca viser igjen at de har den tålmodigheten og kompetansen som skal til.**

Oca besvarer naturligvis ikke slike spørsmål. Men de evner, synes jeg, å hente frem tre kunstnerskap og gi en forklart forståelse av hva de var i samtiden, samtidig som trådene trekkes rett inn i vår tid og veves inn i forståelsen av oss selv her og nå, om dere unnskyllder tekstilmataforene.

Det fortjener Oca og kurator Antonio Cataldo all mulig honor for. Deler av kunsthistorien er som tørrfisk, stivnet og tilsynelatende utgått på dato. Noen gallerier serverer dem som den er, kurios, men ufordoyelig. Andre setter ferskvare i sentrum. Med *Uunwoven World* viser Oca igjen at de har den tålmodigheten og kompetansen som skal til for å vanne ut råvarene og komponere et uventet og fullverdig måltid. Som selvsagt fortsetter at du kommer sulten til galleriet.

**Gaute Brochmann**

**KULTUR&MEDIER****SELVPORTRETTE: Kristoffer Mysjka**

– Hva ser vi på bildet? – Her er et utvalgt bilde fra en utstillingen i Galleri Kunstnerne i Oslo. – Hvorfor lager du kunst? – Jeg har en underliggende nysgjerrighet og ønske om å forstå. Ofte utforsker jeg teknologiske systemer i relasjon til kunst. – Hva er det viktigste som skjer i norsk kunst nå? – Det er et utvalg av kunstnere som utforsker nye materialiteter som ett, langt verk.



**KUNST PÅ MEDIE:** Terje Nicolaisen er en kunstnerpraktiser som er materialisert som ett, langt verk.

**Putrer videre**

**KUNST** med den nye direktøren på OCA, som ønsker velkommen til lyset i hva hun ser i en droge til hans atelier. Pionistgangen er en klam biland det er vanskelig å uttrykke som kunst.

Nicolaisen planterer seg på å utvikle et samarbeid med kunstnere som ønsker å utforske nye materialiteter som ett, langt verk.

**Terje Nicolaisen: «Portrett av kunstneren som bedrift»** er en kunstnerpraktiser som er materialisert som ett, langt verk.

**ANMELDELSE** Det er lett å like Nicolaisens skakke, sentrale kunstnerhumor.

**Hamar har aldri vært fremmed:** Terje Nicolaisen er en kunstnerpraktiser som er materialisert som ett, langt verk.

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**KLASSEKAMPEN**

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## Råvarer uten oppskrift

Av Simen Joachim Helsvig

Alexander Kluge, *New York Ground Zero*, 2002.

Hvis man besøker Office for Contemporary Arts tekstilutstilling *Unwoven world*, kan man i forsøket på å finne Brit Fuglevaags *Rosa Hav* komme til å snuble over en liten installasjon som er plassert innunder den enorme trappekonstruksjonen. Den består av fire tv-skjerm stilt opp foran to sofaer. På hyllene ved siden av Fuglevaags verk på den bakre veggen står en pamflett med tittelen *Alexander Kluge RAW MATERIALS Present Impressions, Past Wishes and Future Fulfillments*, samt noen utvalgte bøker forfattet av Kluge. For øvrig står det også et garderobestativ ved denne veggen, men det har formodentlig ingenting å gjøre med verken Kluge eller Fuglevaag.

Plasseringen av Fuglevaags vev i presentasjonen av Kluge kunne lede en til å tro at dette dreide seg om et slags teoretisk appendiks til *Unwoven world*, eller i det minste at det fantes en tematisk sammenheng. Også i hovedutstillingens katalog er Kluge sitert, men i mangel av en artikulert kobling fremstår det som et noe anstrengt forsøk på å knytte de to avdelingene sammen. I det hele tatt er det temmelig uforståelig hva anledningen eller motivasjonen for å vise Kluges «materiale» egentlig er. Den fjerde juni byr man riktignok en forelesning av Rainer Stollman, en tysk akademiker som har befattet seg med Kluges arbeid, etterfulgt av visningen av Kluges film *The Blind Director* (1985), og dette vil forhåpentlig gi noen svar, men da har man altså hatt nærmere to måneder på å klø seg i hodet i undring.

OCAs katalog kan fortelle at Alexander Kluge er en sentral figur i tysk kulturliv, som i sitt arbeid som filmskaper, forfatter og tv-produsent har undersøkt «the capacity of fantasy to organise individual experience otherwise concealed by structures of consciousness and the screens capturing our attention». Hvilke «bevissthetstrukturer» det dreier seg om forblir uttaltat, som det meste i denne presentasjonen. Og selv om Kluge etter alt å dømme er en velkjent figur i Tyskland, ville litt mer bakgrunnstoff være ønskelig for et ikke-tysk publikum.

Alexander Kluge, *The Sahara Turned into a Swamp*, 2000.

07.05.14

Alexander Kluge: RAW MATERIALS Present Impressions, Past Wishes and Future Fulfillments

Alexander Kluge

OCA - Office for Contemporary Art Norway, Oslo  
10. april - 22. juni 2014

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## KULTUR

KUNST

## Lydkunst til Venezia

Den amerikanskfødte kunstneren Camille Norment blir Norges representant under biennalen i Venezia neste år.

ESPEN HAUGLID

Camille Norment får eneansvaret for å fylle den nordiske paviljongen under Venezia-biennalen 2015.

Norment ble født i Silver Spring, Maryland i 1970, og bor nå i Oslo. Hun jobber mye med kunst der lyd og arkitektur møtes. Blant annet har hun stilt ut 16 selvspillende oljefat i Samtidsmuseet i Oslo under tittelen *Rhythm Wars – Crazy Army*, og i 2008 beigestret hun anmeldere i New York med *Triplight*, der en lyspære inni en klassisk mikrofon fra 1955 fylte et rom på Museum of Modern Art med lys og skygger. I videoverket *Hush*, laget for Nordnorsk Kunstnersenter i 2012, blander lyden av et fossefall seg med en mengde stemmer som sier nettopp «hush», med hypnotisk og/eller enerverende effekt. Hun har også laget et skimrende lydverk som spilles kontinuerlig på en liten kolle utenfor Henie Onstad Kunstsenter på Høvikodden.

På albumet *Toll* med Camille Norment Trio spiller Norment det sjeldne instrumentet glassharmonika, mens Vegar Vårdal og Håvard Skaset bidrar på henholdsvis hardingfele og elgitar. Trioen skal etter planen også opptre i Venezia.



Klangutforskere: Camille Norment med sin glassharmonika. FOTO: HERMAN DREYER / OCA

Den første Venezia-biennalen ble arrangert i 1895, for å feire sølvbryllupet til Italias kong Umberto og dronning Margherita (som pizzen er oppkalt etter). Den kommende utgaven er den 56. i rekken, med Okwui Enwezor som kurator og tittelen «All the World's Futures». Arrangementet, som varer fra mai til november, skal by på «en revurdering av kunstens og kunstnerens forhold til tingenes tilstand i dag», ifølge Enwezor. I 2013 kom 475 000 gjester for å se verk av droytt 160 kunstnere.

hauglid@morgenbladet.no

## KUNSTforum

Camille Norment to represent Norway in Venice 2015

André Gall - 30.10.2014 - English, Nyheter

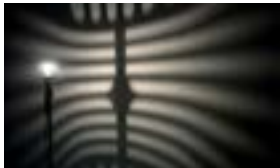
At a press conference today, Office for Contemporary Art Norway (OCA)s director Katya Garcia-Anton announced that Norway's contribution to the 56th International Art Exhibition, La Biennale di Venezia in 2015, will be developed by the artist Camille Norment.



Camille Norment at OCA. Photo: André Gall

individual. The artist will explore the socio-political encoding of sound historically and in the present from a critical perspective as well as reflect upon dissonance as a space for the creation of new and affirmative thinking.

Norment has exhibited and performed extensively in cultural events and institutions, including MoMA (Museum of Modern Art), New York, NY, USA (2013); The Kitchen, New York (2013), Transformer Station (The Cleveland Museum of Art), Cleveland, OH, USA (2013), The Museum of Contemporary Art (The National Museum of Art, Architecture and Design), Oslo (2012), The Thessaloniki Biennale, Thessaloniki, Greece (2007); Kunsthalle Bern, Bern, Switzerland (2009); UKS, Oslo (2004); Bildmuseet, Umeå, Sweden (2004); the Charlottenborg Fonden, Copenhagen, Denmark (2003); Radioartemobile, Venice Biennale, Venice,



Camille Norment: *Triplight*, 2008. Light sculpture. Photo: David Oliveira. Courtesy of the artist

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Fredag 21. november 2014 | **Zitterpuben****KULTUR**  
**KUNST**

Regjeringen spleiser med private investorer for å redde den norske paviljongen under neste års biennale i Venezia. Pris: 2,4 millioner kroner.

## Private redder biennalen for norske kunstnere



**Fakta**  
**Venezia-biennalen**  
» Festival for moderne kunst og arkitektur regnes som en av verdens viktigste utstillinger.  
» Annetnavn er det kunstutstillingen omfatter er det «biennalen».

» Mer et det samme  
» Gjennom et av de 15 som jobber med å sikre at biennalen blir en suksess, har det vært viktig at Norge er representert med et kunstverk som viser et utvalg av norske kunstnere og deres arbeid.

» Følelsen av å være en del av noe større er viktig i seg selv, og det er viktig å vite at man er en del av noe større. Det er viktig å vite at man er en del av noe større. Det er viktig å vite at man er en del av noe større.

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## NESTE ÅR I VENEZIA

Halvor Haugen

Camille Norment skal stå for det norske bidraget til neste års Venezia-biennalen. *Billedkunst* har snakket med Norment og Katya Garcia-Anton, kurator for utstillingen.

**Billedkunst** (BK): Siden dette er den første gangen Office of Contemporary Art (OCA) disponerer den nordiske paviljongen alene, kan vi kanskje begynne med tankene dere har gjort dere om den arkitektoniske rammen rundt utstillingen?

**Katya Garcia-Anton** (KGA): Først og fremst er det viktig å tenke over den symboliske sammenhengene i Giardini, der paviljongen befinner seg. Området avspeiler en geopolitisk orden, med ulike nasjonale paviljonger som er sentrert rundt en euro-amerikansk aksis med østlitterne til resten av verden. Da Sverre Fehn tegnet paviljongen, tok han åpenbart stilling til spørsmålet om hva det nordiske består i. I måten bygningen åpner seg mot landskapet og naturen på, kan man se en vis grad av nasjonal stereotypi. Samtidig opplever jeg også at paviljongen byr på muligheter til å overkride dette utgangspunktet. Når man trer inn i den, blir man møtt av en ganske annen stemning enn i andre paviljonger, noe som særlig skyldes lyset. Fehn beskrev den som «et skyggeøst rom», og det jevne, harmoniske lyset står i sterk kontrast til det harde, skiftende lyset i Venezia. Det bygningen gjør, er å manipulere på et immaterielt nivå. Så samtidig som arkitekturen fremmaner en spesifikk nasjonal kontekst, viser den også muligheten til å endre og forme premissene for hvordan kulturelle identiteter representeres.

**BK:** Hvordan ser paviljongen ut fra ditt ståsted, Camille?

**Camille Norment** (CN): Paviljongen er jo et nasjonalikon, og man kan vel også si at den har blitt fetisjert. Da den finske kunstneren Teriko Haapio dekket til vinduene i fjor, var det flere som klaget. Men for meg er det viktig å ikke behandle paviljongen som et monument man ikke kan røre. Når det er sagt, elsker jeg paviljongen, og jeg har ingen ønsker om å motarbeide den, selv

om lokalet praktisk sett ikke egner seg like godt til alle former for samtidskunst. Men jeg har også en mer personlig assosiasjon til Fehns «skyggeøst lys». Da jeg vokste opp i USA, hørte jeg jazz-musikere som dro til Skandinavia og ble overveldet over den skulpten de ble møtt med. Så jeg vokste opp med et bilde av Skandinavia som noe nær en utopi, et sted fritt for den rasismen og fremmedfiendtligheten som preget USA. Men dette bildet har slått dype sprekker de senere årene på grunn av politiske tendenser og hendelser både i Danmark, Sverige og Norge. I metaforiske termer kan man si at det skyggeøst lyset har forsvunnet og at Norden nå blir truffet av det samme harde lyset som alle andre steder. Nå da nasjonalismen er på fremmarsj i Europa, blir konteksten rundt de nasjonale paviljongene i Venezia viktig. Men det er likevel ikke noe jeg planlegger å tematisere direkte i prosjektet for Venezia. Jeg må forsøke å holde fast ved mine egne mål.

**BK:** Og hva er målene dine?  
**CN:** Jeg visste det spørsmålet måtte komme idet jeg lot ordet «mål» glippe ut av munnen! Generelt er jeg interessert i den livsviktige rollen musikk har hatt gjennom hele historien; en viktig del av dette er det jeg kaller «dissonans», en spenning eller konflikt mellom ulike fortolkninger av lyder og instrumenter. I dag bruker for eksempel stadig flere mennesker lyd til meditasjon, samtidig som lyd har fått en stor utbredelse som torturredskap – i Guantanamo Bay brukte man blant annet en kjent melodi fra et gammelt barneprogram for å tvinge frem informasjon fra fangene. Tenk på hva slags etiske signaler det sender!

I et historisk perspektiv er jeg også opptatt av hvordan mytologiske eller «overtroiske» forestillinger om musikk eksisterer side om side med vitenskapelige perspektiver. Den parallelle eksistensen av slike motsetningsfylte forståelser av lyd går langt tilbake i historien. I arbeidene mine trekker jeg ut detaljer fra ulike historiske kontekster og setter dem i nye sammenhenger. Jeg forsøker å bruke spesifikke historiske og samtidige tilnærminger til musikk som et slags forsterkelses-glass som synliggjør ulike underliggende faktorer.

**BK:** Kan du si noe mer spesifikt om hva vi får se i Venezia neste år?

**CN:** Jeg vil helst at folk skal være minst mulig forutinntatt når de kommer til utstillingen. Men jeg kan si så mye som at bidraget både vil kunne sees og høres – og at det forhåpentligvis vil vekke både følelser og tanker. Slik det ser ut nå, vil prosjektet bestå av tre deler: En utstilling med mine arbeider, en performance-serie og en

publikasjonsdel. Tanken er å kartlegge det samme konseptuelle territoriet gjennom tre ulike, men likevel sammenvevde tilnærminger. Vi håper å kunne ha et program med performanser som leper gjennom biennalens åpningsdelt. Det føles relevant å invitere inn kunstnere og musikere som kan respondere på elementer eller temaer i utstillingen, men som tar materialet i andre retninger. Publikasjonen er også ment å ha tre deler, og den første utgavelsen skal etter planen lanseres på åpningsdelt. Dette vil også være en anledning til å samarbeide med andre institusjoner.

**BK:** Har dere inngått avtaler om samarbeid med noen institusjoner?  
**KGA:** Det var ikke mulig å invitere inn andre institusjoner før vi hadde kunngjort hvem som skal representere Norge, så det er ikke helt avklart ennå. Men institusjonelle samarbeid vil forhåpentligvis være en viktig del av bidraget, og jeg tenker at det vil være veldig positivt å vise de tette båndene mellom musikk- og billedkunsthelt. Det vil innebære å ta Venezia-bidraget bort fra en ren billedkunstpresentasjon og utforske hvordan kulturen egentlig fungerer. Tendensen til å sette ting i bås er sterk, men kunsten oppstår gjennom spenningeffekter og utvekslinger mellom ulike fagfelt og tradisjoner. Bare net på alle vennskapene mellom kunstnere, designere og musikere som utveksler ideer som så kanaliseres ut i ulike kunstneriske uttrykk – og som regel settes tilbake i bås gjennom støtteordninger og utstillingspraksiser.

**HISTORIER**  
**BK:** OCAs siste bidrag til Venezia-biennalen tok utgangspunkt i norske merkevarer, som Nansen-passene i seminarret «The State of Things» i 2011 eller fjorårets presentasjon av Munch. Det ser ut til at dere har en løserne kobling til norske identitetsmarkører?

**KGA:** Jeg forstår de forrige bidragene som forsøk på å leme opp etablerte forestillinger om Norge. Å legge forholdene til rette for en nylesning av Munch var opplagt en god måte å gjøre det på. Men denne gangen følte vi at det var interessant med en mer abstrakt tilnærming for å vekke ting som på en og samme tid kan relateres til Norge og en større historisk sammenheng. Det handler om et vekselspill mellom ulike historier på mikro- og makroplan, og om hvordan situasjonen i Norge har blitt preget av begge disse nivåene – det kan til en viss grad også sies å dreie seg om å utfordre den nasjonale representasjonen i Venezia.

**BK:** Så hva betyr mikro- og makrohistorie i denne sammenhengen?

BILLEDKUNST  
2014 • NR7  
Interju

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2014

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BILLEDKUNST  
2014 • NR7  
Interju

Organisation  
and the Board



**FREDAG**  
21. november  
2014

**2**  
Aftenposten

**NÅ KOMMER JULEMUSIKKEN, FRA SKRUK TIL KORK**  
KULTUR • SIDE 8-9



KULTUR, MENINGER, INNSIKT & OSLOBY



Vil lære av danskene

Raymond Johansen (AP) vil gjøre Oslo til en bedre skoleby. OSLOBY • SIDE 17

Telenors diktatur-eventyr

Alle som kjenner det minste til hvordan forretningslivet i Libanon fungerer, vet at det ikke er mulig å velge så mye som en kopp kaffe i den tidligere sovjetrepublikken på kvilgvis, skriver Erik Holstad. KRØNNIK • SIDE 10-11



Kunstner Camille Norment skal representere Norge under neste års biennale i Venezia, men har manglet finansiering. Bak står kulturminister Thorhild Widvey. FOTO: TOR G. STENBERGEN

Private kunstpenger til Venezia

Spleiser: Kulturminister Thorhild Widvey lager nå et spleiselag som skal finansiere Norges bidrag til Venezia-biennalen i 2015.

SIDE 4-5

Pengeeliten gir til Venezia

Av Ingvild Krogvig



Bilde fra produksjonen av Lene Bergs film 'Ung Løs Gris' som inngikk i Norges bidrag til Venezia-biennalen i 2013. Foto: Lene Berg.

Sist fredag kunngjorde kulturminister Thorhild Widvey at noen av de største aktørene i norsk næringsliv har gått sammen med staten for å sikre det kommende norske biennalebidraget i Venezia med Camille Norment.

Tidligere i høst fikk vi den gode nyheten om at også private aktører ønsker å sikre Norges bidrag til Venezia-biennalen neste år. Reitan, Selvaag og AGB Sundal Collier bidrar sammen med 1,1 million kroner. Staten matcher gaven med 1,3 millioner kroner, uttaler kulturminister Thorhild Widvey i en pressemelding.

Det er første gang staten og private næringslivsaktører samarbeider om finansieringen av en norsk utstilling i den nordiske paviljongen i Venezia. Dynamikken der staten først trår til etter at en privat giver er på plass, minner sterkt om gaveforsterkningsordningen som regjeringen innførte i januar.

I følge Aftenposten (21.11) var det meglere og kunstsamleren Knut Brundtland som gikk i bresjen for den private delen av spleiselaget, ved å ta kontakt med Reitan og Selvaag. Brundtland er administrerende direktør i Sundal Collier, og har tidligere sittet som styreleder i Office for Contemporary Art (OCA).

Jeg ble gjort kjent med at OCA hadde denne utfordringen, at det ikke bare var å be om en ekstrabevilgning fra myndighetene, og at det måtte løses i den konteksten vi ser nå. (...) Både vi, Reitan og Selvaag mener det er svært viktig at Norge er representert med et kvalitetsprosjekt i Venezia, sier Brundtland til Aftenposten.

Aftenposten skriver også at Sundal Collier, Reitan og Selvaag ikke vil kreve at de synliggjøres som sponsorer i utstillingen.

Finansieringen av Norges bidrag til Venezia-biennalen har i flere år vært et problem, og var kilde til flere av konfliktene mellom OCAs tidligere leder Marta Kuzma og Kulturdepartementet. I følge Kuzma var det i hele hennes periode et gap mellom budsjettet og de reelle kostnadene forbundet med å lage utstillinger og andre eventer i en av verdens dyreste og logistisk sett vanskeligste byer å jobbe i.

Denne gangen er totalbudsjettet på rekordhøye fem millioner kroner. I denne potten kommer 2,6 millioner fra OCAs eget budsjett, 1,3 millioner fra Kulturdepartementet og 1,1 million kroner fra de tre næringslivsaktørene.

OCAs direktør, Katya García-Antón, er svært fornøyd med at budsjettet nå er styrket med 2,4 millioner, og sier til Aftenposten (21.11):

Uten disse ekstra bevilgningene ville arbeidet vårt blitt betydelig tyngre. Det er vanskelig å si noe konkret om konsekvensene, men vi ville uansett blitt tvunget til å nedskalere utstillingen.



Marihuana-selskap. Reggaestjernen Bob Marleys familie har fått med seg en gruppe investorer. Nå skal de tjene penger i det voksende cannabismarkedet. Les saken på ap.no/kultur



Kunstneren Camille Norment (t.h.) er glad for kulturminister Thorhild Widveys initiativ. FOTO: TOR G. STENBERGEN

Hun har kunstansvaret

Norsk-amerikanske Camille Norment har fått ansvaret å fylle den nordiske paviljongen under den 56. utgave av La Biennale di Venezia i 2015. Resultatet kan bli en blanding av både glassharmonika, hardingfele og elektrisk gitar.

For meg er dette en mulighet for ikke bare å fokusere på mine egne arbeider, men også se dette i sammenheng med alle de som har vært involvert i mine prosjekter gjennom min karriere i Norge. Det er viktig for meg. Det miljøet jeg har tilhørt har alltid vært opptatt av å samarbeide, og grensene mellom de ulike kunstuttrykkene, enten det er kunst, musikk eller dans, er nesten ikke eksisterende. Dette er derfor en fin mulighet for å formidle hvordan vi jobber i Norge, sier 44-åringen.

Glassharmonika Norment er født i USA, men er i dag bosatt i Oslo. I dag jobber hun både som artist, musiker, komponist og forfatter.

Hun opptrer både som soloartist eller sammen med sitt ensemble, The Camille Norment Trio, bestående av Håvard Skaset på gitar, Vegard Vårdal på hardingfele. Selv spiller hun det sjeldne instrumentet glassharmonika.

Forslag ønsker hun ikke å avsløre altfor mye detaljer om utstillingen neste år, utover at hun vil involvere andre kunstnere som hun har samarbeidet med.

For tidlig å snakke om detaljer - Rammeverket ligger der, men fordi jeg ikke bare skal fokusere på egne arbeider, men vise frem de ulike samarbeidsprosjektene, er det for tidlig å snakke om detaljer, sier hun. Hennes kunstneriske virke spenner over et vidt spekter fra tegninger til interaktive installasjoner til live performance.

Kombinasjonen av formelle og konseptbaserte interesser har brakt arbeidet mitt det som kalles for «soudart» eller lydkunst, sier hun.

Gjør opp status i 2015

Neste høst skal de nordiske aktørene ved kunstbiennalen i Venezia gjøre opp status for årene fremover.

Vi skal sette oss ned for å se på fremtidig samarbeid. Vi har to muligheter. Enten fortsetter vi som i dag, hvor vi deler på å ha ansvaret for den nordiske paviljongen. Det andre alternativet er at vi alle tre samarbeider om utstillingen, sier Katya García-Antón, direktør ved Office for Contemporary Art Norway. Det siste var nemlig modellen tidligere. På grunn av samarbeidsproblemer nasjonene imellom ble dette avviklet.

norske føringer fra deres side. Aktørene vil heller ikke kreve noen synlige sponsorplass i utstillingen.

Det vil ikke igjen for denne satsingen, er at vi som en bedrift med 250 ansatte i Norden føler oss knyttet til samfunnet, viser at vi er interessert i et samarbeid mellom det offentlige og det private, og ser at det mytter å bidra, sier Brundtland.

Hos ledelsen i Office for Contemporary Art Norway (OCA) er nyhetene om 2,4 millioner kroner ekstra særdeles god.

Uten disse ekstra bevilgningene ville arbeidet vårt blitt betydelig tyngre. Det er vanskelig å si noe konkret om konsekvensene, men vi ville uansett blitt tvunget til å nedskalere utstillingen, sier Katya García-Antón, direktør ved OCA.

Fakta

Office for Contemporary Art Norway (OCA)

- » Ble opprettet av Kulturdepartementet og Utenriksdepartementet i 2001.
- » Er et faglig organ som skal fremme norsk kunst i utlandet
- » Skal «øke og profesjonalisere norsk deltagelse i internasjonalt samarbeid på bildekunstområdet», gjennom å hjelpe norske kunstnere å bygge internasjonale nettverk, sørge for norsk deltagelse på viktige biennaler, forberede besøk av kunstoperer fra utlandet, og administrere en reiseat-teordning for kunstnere.

Key Figures 2014



INCOME STATEMENT	Note	2014	2013	2012
The Norwegian Ministry of Culture	2	12.362.000	11.944.000	11.563.000
The Norwegian Ministry of Foreign Affairs	2	5.131.442	6.970.481	5.512.457
Other public funding	2		57.350	57.072
Private contributions	2		300.000	100.000
Own income	2	227.756	207.469	282.620
<b>Sum income</b>		<b>17.721.198</b>	<b>19.479.300</b>	<b>17.515.149</b>
Project/exhibition/artist support		7.036.646	9.019.979	5.686.114
Salary and other personnel costs	3	3.915.744	4.388.893	5.452.421
Administrative fees	4	518.402	575.640	755.931
House rent	5	3.314.015	3.267.375	3.300.867
Building operating costs		300.629	311.286	613.361
Announcing		200.326	222.857	125.242
Other operating costs		1.009.772	823.854	817.301
Depreciation	6	257.220	225.034	217.094
<b>Sum costs</b>		<b>16.552.754</b>	<b>18.834.918</b>	<b>16.968.331</b>
<b>Operating result</b>		<b>1.168.444</b>	<b>644.382</b>	<b>546.818</b>
Other financial income		29.993	40.053	51.648
Other financial cost		14.976	20.428	4.470
<b>Net financial items</b>		<b>15.017</b>	<b>19.625</b>	<b>47.178</b>
<b>Annual result</b>		<b>1.183.461</b>	<b>664.007</b>	<b>593.996</b>
Allocation of profit				
Transferred to other equity	10	400.000	664.007	593.996
Transferred to equity with self-imposed restrictions	10	783.461		
<b>Sum allocation of annual result</b>		<b>1.183.461</b>	<b>664.007</b>	<b>593.996</b>

BALANSE SHEET	Note	31/12/14	31/12/13	31/12/12
<b>Assets</b>				
<b>Fixed assets</b>				
<b>Tangible assets</b>				
Furnishing of new space in 2008	6	832.502	686.251	857.814
Fixtures and fittings	6	22.683	76.154	129.624
<b>Sum tangible operating assets</b>		<b>855.185</b>	<b>762.405</b>	<b>987.438</b>
<b>Sum fixed assets</b>		<b>855.185</b>	<b>762.405</b>	<b>987.438</b>
<b>Current assets</b>				
<b>Receivables</b>				
Accounts receivable	7	45.017	14.961	68.861
Prepaid costs	8	465.785	361.865	299.324
<b>Sum receivables</b>		<b>510.802</b>	<b>376.826</b>	<b>368.185</b>
<b>Bank deposit and cash</b>	9	<b>4.857.088</b>	<b>2.780.310</b>	<b>3.198.286</b>
<b>Sum current assets</b>		<b>5.367.890</b>	<b>3.157.136</b>	<b>3.566.471</b>
<b>Sum assets</b>		<b>6.223.075</b>	<b>3.919.541</b>	<b>4.553.909</b>

BALANCE SHEET	Note	31/12/14	31/12/13	31/12/12
<b>Equity and liabilities</b>				
<b>Equity</b>				
Basic capital	10	50.000	50.000	50.000
Equity with self-imposed restrictions		783.461		
Other equity	10	1.535.700	1.135.700	471.693
<b>Sum equity</b>		<b>2.369.161</b>	<b>1.185.700</b>	<b>521.693</b>
<b>Liabilities</b>				
<b>Current liabilities</b>				
Accounts payable		204.286	435.453	227.219
Current tax payable		298.414	302.381	474.106
Grant liabilities	11	1.480.393	1.048.766	2.514.902
Prepaid funds	11	1.054.500		
Other current liabilities		816.321	947.241	815.989
<b>Sum current liabilities</b>	12	<b>3.853.914</b>	<b>2.733.841</b>	<b>4.032.216</b>
<b>Sum liabilities</b>		<b>3.853.914</b>	<b>2.733.841</b>	<b>4.032.216</b>
<b>Sum equity and liabilities</b>		<b>6.223.075</b>	<b>3.919.541</b>	<b>4.553.909</b>

Office for Contemporary Art Norway  
Annual accounts 2014  
Notes

Note 1 – Accounting principles

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

**Accounting principles for essential accounting items:**

**Income**

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

**Costs**

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

**Current assets/current liabilities**

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

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

**Receivables**

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

**Tax**


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

**Change of accounting principle**

There has not been made any changes in used accounting principles in 2014.

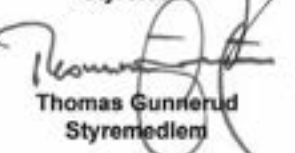
Oslo, 25. februar 2015

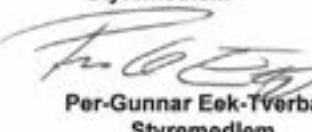
Styret for Office for Contemporary Art Norway

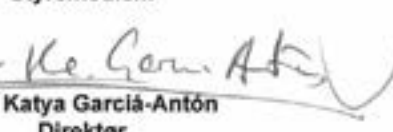
  
Marit Reutz  
Styreleder

  
Marianne Heier  
Styremedlem

  
Mari Lending  
Styremedlem

  
Thomas Gunnerud  
Styremedlem

  
Per-Gunnar Eek-Tverbakk  
Styremedlem

  
Katya Garcia-Antón  
Direktør



**Note 2 – Income**

<b>New government grants in 2014</b>	<b>2014</b>	<b>2014</b>	<b>2013</b>	<b>2013</b>	<b>2012</b>	<b>2012</b>
Contributors	<b>Granted</b>	<b>Paid</b>	<b>Granted</b>	<b>Paid</b>	<b>Granted</b>	<b>Paid</b>
The Norwegian Ministry of Culture	12.362.000	12.362.000	11.944.000	11.944.000	11.563.000	11.563.000
The Norwegian Ministry of Culture, Venice Biennial 2015	500.000	500.000				
The Norwegian Ministry of Foreign Affairs:						
International support 02	2.100.000	2.100.000	2.200.000	2.200.000	2.294.122	2.200.000
Project funding 02	2.720.000	2.720.000	3.200.000	3.200.000	3.105.878	2.919.101
International support 03	255.000	255.000	300.000	300.000	300.000	300.000
African Programme	-00	-00	787.060	787.060	2.000.000	1.000.000
Other grants	-00	-00	57.350	57.350		
Prepaid grants in 2014						
From The Norwegian Ministry of Foreign Affairs for the Venice Biennial 2015	400.000	400.000				
for International support 02 in 2015	654.500	654.500				
<b>SUM</b>	<b>18.991.500</b>	<b>18.991.500</b>	<b>18.488.410</b>	<b>18.488.410</b>	<b>19.263.000</b>	<b>17.982.101</b>
The distribution of use of grants from the Norwegian Ministry of Foreign Affairs in 2014:	<b>2014</b>		<b>2013</b>		<b>2012</b>	
International Travel Support 02	2.100.000	33,9 %	2.200.000	31,6 %	2.242.622	40,7 %
International Residencies	1.591.644	25,7 %	1.238.970	17,8 %	1.368.153	24,8 %
International Project Support	288.101	4,7 %	571.097	8,2 %	485.259	8,8 %
Artist house at Ekely	350.636	5,7 %	348.379	5,0 %	286.350	5,2 %
Lectures and publications	276.434	4,5 %	616.172	8,8 %	232.175	4,2 %
International Profiling	52.341	0,8 %	188.390	2,7 %	92.134	1,7 %
International Visitor Programme	160.844	2,6 %	236.992	3,4 %	91.403	1,7 %
African Programme 03	56.442	0,9 %	1.270.481	18,2 %	435.361	7,9 %
International Travel Support 03	255.000	4,1 %	300.000	4,3 %	279.000	5,1 %
Disposed to Venice Biennial 2015	400.000	6,5 %				
Disposed to International Travel Support 02	654.500	10,6 %				
<b>SUM</b>	<b>6.185.942</b>	<b>100,0 %</b>	<b>6.970.481</b>	<b>100,0 %</b>	<b>5.512.457</b>	<b>100,0 %</b>

**Note 2 – Income**

	2014	2013	2012
The distribution of use of funding from the Norwegian Ministry of Culture in 2014:			
<b>Salary and other personnel costs</b>	<b>3.545.834</b>	<b>4.065.883</b>	<b>5.095.006</b>
House rent	2.992.032	2.929.558	3.030.096
Administrative fees	436.091	573.140	749.661
Building operating costs	281.520	284.656	595.642
Projects and exhibitions	1.899.294	38.158	471.960
Depreciation	257.220	225.034	217.094
International jury	126.531	184.332	171.083
The board of directors	144.051	152.521	165.291
Travel and representation	161.483	77.559	164.742
Telephone and IT	90.676	106.880	140.255
Announcing	183.477	204.699	119.287
Venice Biennial	712.069	2.337.224	98.349
International studio programme		-00	24.082
Other operating costs	591.026	304.667	256.256
Net financial items	(15.017)	(19.625)	(47.180)
Disposed to Venice Biennial 2015	500.000		
To equity	955.713	479.314	311.376
<b>SUM</b>	<b>12.862.000</b>	<b>11.944.000</b>	<b>11.563.000</b>
The distribution of use of other public funding in 2014:			
<b>Reception in Venice</b>	<b>-00</b>	<b>37.750</b>	<b>-00</b>
Reception in Kassel	-00	-00	14.572
Residency in China	-00	19.600	9.213
Brunch at Ekely	-00	-00	27.150
Curator visit	-00	-00	6.137
<b>SUM</b>	<b>-00</b>	<b>57.350</b>	<b>57.072</b>
Use of private contributions in 2014:			
<b>Venice Biennale</b>	<b>-00</b>	<b>300.000</b>	<b>-00</b>
Peter Watkins film project	-00	-00	100.000
<b>SUM</b>	<b>-00</b>	<b>300.000</b>	<b>100.000</b>
Use of own income in 2014:			
<b>Venice Biennale</b>	<b>-00</b>	<b>22.776</b>	<b>-00</b>
Transferred to other equity	227.756	184.693	282.620
<b>SUM</b>	<b>227.756</b>	<b>207.469</b>	<b>282.620</b>

**Note 3 – Salary and other personnel costs**

	2014	2013	2012
<b>Salary</b>	<b>3.132.901</b>	<b>3.163.819</b>	<b>3.847.075</b>
Folketrygd charges	476.909	500.338	578.928
Pension costs	57.264	56.378	67.713
Other personnel costs	248.670	668.358	958.705
<b>Sum salary and other personnel costs</b>	<b>3.915.744</b>	<b>4.388.893</b>	<b>5.452.421</b>
No. of permanent and temporary man-labour years at the end of the year	6	4	7
Remunerations (NOK)			
The board of directors	122.000	120.000	120.000
Director			
Salary	797.830	973.444	734.199
Contributions to pension liability	15.967	19.467	14.682
Other payments	6.961	8.369	6.003
<b>SUM</b>	<b>820.758</b>	<b>1.001.280</b>	<b>754.884</b>

**Note 4 – Specification of auditor fee:**

Statutory audit	56.250	20.000	67.250
Other services apart from audit	46.250	7.500	74.500
<b>SUM</b>	<b>102.500</b>	<b>27.500</b>	<b>141.750</b>

**Note 5 – Specification of house rent**

Nedregate 7	2.992.032	2.929.558	2.889.896
Artist house at Ekely	321.983	332.979	270.771
IVP apartment in Oslo	-00	-00	75.200
Edvard Munch's atelier	-00	-00	65.000
Short term storage space	-00	4.838	
<b>SUM</b>	<b>3.314.015</b>	<b>3.267.375</b>	<b>3.300.867</b>



**Note 6 – Capitalised investments**

	Furniture, fixtures and fittings	2013		
Original cost per 01.01.14	2.008.916	2.008.916		
Supply of new purchases in 2014	350.000	-00		
Wastage of furniture, fixtures and fittings in 2014	-00	-00		
Accumulated depreciation	1.503.731	1.246.511		
<b>Capitalised value per 31.12.14</b>	<b>855.185</b>	<b>762.405</b>		
Depreciation in 2014	257.220	225.034		
Depreciation rate	10 - 33 %	10 - 33 %		
Depreciation schedule	Linear	Linear		
<b>Note 7 – Accounts receivable</b>	<b>31/12/14</b>	<b>31/12/13</b>	<b>31/12/12</b>	
Accounts receivable	45.017	14.961	68.861	
Provision for bad debts	-00	-00	-00	
<b>Total</b>	<b>45.017</b>	<b>14.961</b>	<b>68.861</b>	
<b>Note 8 – Prepaid costs</b>	<b>31/12/14</b>	<b>31/12/13</b>	<b>31/12/12</b>	
Prepaid rent international residencies	446.832	361.865	253.736	
Other prepaid costs	18.953	-00	45.588	
<b>Total</b>	<b>465.785</b>	<b>361.865</b>	<b>45.588</b>	
<b>Note 9 – Bank deposit, cash</b>	<b>31/12/14</b>	<b>31/12/13</b>	<b>31/12/12</b>	
Bank deposit, cash	3.232.032	1.069.077	1.646.917	
Deposit for house rent	1.472.602	1.367.549	1.337.683	
Tax withholding	152.454	343.684	213.686	
<b>Total</b>	<b>4.857.088</b>	<b>2.780.310</b>	<b>3.198.286</b>	
<b>Available</b>	<b>3.232.032</b>	<b>1.069.077</b>	<b>1.646.917</b>	
<b>Note 10 – Equity</b>				
	Basic capital	Other equity	Self-imposed restrictions	Total equity
Equity 31.12.2013	50.000	1.135.700		1.185.700
Allocation of profit in 2014		400.000	783.461	1.183.461
<b>Equity 31.12.2014</b>	<b>50.000</b>	<b>1.535.700</b>	<b>783.461</b>	<b>2.369.161</b>

<b>Note 11 – Status per 31.12 for received grants from</b>	<b>31/12/14</b>	<b>31/12/13</b>	<b>31/12/12</b>
<b>The Norwegian Ministry of Foreign Affairs</b>			
Unused International support 02 from 2011		-00	93.075
Reserved for payment of int. travel supp. 02 from 2013		878.369	-00
Unused project funding 02 from 2010		-00	347.774
Reserved for payment of Int. travel supp. 02 from 2011		17.000	33.928
Reserved for payment of int. travel supp. 03 from 2013		44.679	-00
Unused Int. travel supp. 02 from 2012		-00	51.500
Reserved for payment of int. travel supp. 02 from 2012		27.500	690.290
Unused Int. travel supp. 03 from 2012		-00	21.000
Reserved for payment of int. travel supp. 03 from 2012		-00	29.300
Unused project funding 02 from 2012		-00	550.404
Unused African Programme budget		81.218	564.639
Unused Int. travel supp. 02 from 2009		-00	14.014
Unused Int. travel supp. 02 from 2010		-00	118.978
Reserved for payment of int. travel supp. 02 from 2014	886.361		
Reserved for payment of int. travel supp. 03 from 2014	94.032		
<b>The Norwegian Ministry of Culture</b>	<b>500.000</b>		
<b>SUM</b>	<b>1.480.393</b>	<b>1.048.766</b>	<b>2.514.902</b>
Prepaid grants in 2014:			
Unused funds for Venice Biennial 2015	400.000		
Unused funds for int. travel supp. 02 in 2015	654.500		
<b>SUM</b>	<b>1.054.500</b>		
<b>Total</b>	<b>2.534.893</b>		
<b>Note 12 – Other current liabilities</b>	<b>31/12/14</b>	<b>31/12/13</b>	<b>31/12/12</b>
Accounts payable	204.286	435.453	227.219
Current tax payable	298.414	302.381	474.106
Grant liabilities	2.534.893	1.048.766	2.514.902
Other current liabilities	816.321	947.242	815.989
<b>Total</b>	<b>3.853.914</b>	<b>2.733.842</b>	<b>4.032.216</b>

**INTERNATIONAL SUPPORT 02**  
2005–2014

Year	No. of applicants	Applied for in total NOK	No. of grants	People behind granted projects		Granted amount NOK
				Male	Female	
2005	245		98			1.000.000
2006	284		95			1.300.000
2007	213	6.930.000	77			1.700.000
2008	150	9.090.619	69			2.100.000
2009	184	7.025.372	83			2.259.988
2010	201	7.408.760	98	102	78	2.141.036
2011	251	9.715.863	136	99	103	2.231.253
2012	233	8.903.600	142	92	113	2.330.172
2013	249	10.020.629	117	102	130	2.200.000
2014	283	11.170.063	163	111	168	2.100.000

**INTERNATIONAL SUPPORT 03**  
2007–2014

Year	No. of applicants	Applied for in total NOK	No. of grants	People behind granted projects		Granted amount NOK
				Male	Female	
2007	54	2.500.000	33			1.100.000
2008	75	2.972.927	37			900.000
2009	80	4.653.011	33			800.000
2010	62	2.257.391	21	17	19	388.633
2011	35	1.460.946	21	17	13	330.200
2012	39	2.470.830	14	15	10	300.000
2013	32	1.436.470	14	13	12	300.000
2014	46	2.176.827	17	9	10	255.000



## INTERNATIONAL SUPPORT 02 2014

No. of applications	283
Applied for in total	11.170.063
No. of supported grants	163
No. of grants in % of no of applications	58%
Granted amount in total	2.100.000
thereof to Travel	1.125.723
thereof to Accomodation	448.169
thereof to Art transport	419.907
thereof to Art insurance	30.196
thereof to Catalogue production	76.548
Granted amount in % of applied for	19%
No. of persons behind the grants given;	279
thereof female	168
thereof male	111
No. of national institutions involved in grants given	9
No. of int. institutions involved in grants	160
No. of Norway based female artists involved in grants	168
No. of Norway based male artists involved in grants	123
No. of Norway based female curators involved in grants	17
No. of Norway based male curators involved in grants	5

BIRTHPLACE OF PERSONS  
BEHIND THE GRANTS  
IN 2014

Norway:		Abroad:	
Oslo	89	England	11
Bergen	26	Sweden	8
Tromsø	10	Denmark	7
Trondheim	4	America	6
Kristiansand	10	Russia	4
Stavanger	13	Poland	3
Moss	12	Sudan	3
Bodø	9	Canada	2
Ålesund	7	Netherlands	2
Tønsberg	5	Switzerland	2
Lillehammer	4	Bolivia	1
Drammen	3	Brasil	1
Elverum	3	Columbia	1
Harstad	3	Congo	1
Molde	3	Philippines	1
Notodden	2	Finland	1
Alta	1	France	1
Arendal	1	Greece	1
Brønnøysund	1	Iran	1
Florø	1	Israel	1
Fredrikstad	1	Italy	1
Fåvang	1	Japan	1
Halden	1	Jordan	1
Kirkenes	1	Mexico	1
Kongsberg	1	Thailand	1
Kragerø	1		
Skien	1		
Stord	1		
Vågå	1		
		SUM	279

COUNTRY WHERE GRANTED PROJECTS TOOK PLACE IN 2014	America	41
	Germany	15
	England	15
	France	10
	Denmark	9
	Russia	6
	Sweden	5
	Belgium	5
	Italy	4
	Lithuania	4
	Brasil	4
	Spain	3
	Polen	3
	Japan	3
	Egypt	3
	Nigeria	3
	Switzerland	2
	South-Africa	2
	Mexico	2
	Greece	2
	Romania	2
	Canada	2
	Australia	2
	Austria	2
	Iceland	1
	Serbia	1
	Finland	1
	Chine	1
	Czech Republic	1
	India	1
	Korea	1
	Georgia	1
	Israel	1
Lebanon	1	
Palestine	1	
Ethiopia	1	
Bangladesh	1	
Turkey	1	
<b>SUM</b>	<b>163</b>	

#### International residencies 2014

Name	Period	No. of applications from			No. of grants to		
		artists	curators	critic	artists	curators	critic
Bethanien, Berlin, Germany	11,5 months	59	0	0	1	0	0
Berlin Mitte, Berlin, Germany	2 months x 4	45	6	2	2	1	1
ISCP New York, USA	11,5 months	54	0	0	1	0	0
ISCP New York, USA	3 months	0	6	0	0	1	0
Wiels Contemporary Art center, Brussels, Belgium	9 months	34	0	0	1	0	0
Platform China, Beijing	2 months x 2	13	0	0	2	0	0
Los Angeles	3 months	39	0	0	1	0	0
Fondazione Bevilacqua La Masa, Venice	3 months	26	0	0	1	0	0
<b>TOTAL SUM</b>		<b>270</b>	<b>12</b>	<b>2</b>	<b>9</b>	<b>2</b>	<b>1</b>



Ultima Oslo Contemporary  
Music Festival

**Biennials and Major Solo  
Exhibitions (Selected):**

'You Imagine What You Desire'  
The 19th Biennale of Sydney,  
Sydney, Australia  
more than 623.000 visitors

'How to (...) things that don't exist'  
31st São Paulo Biennial, São  
Paulo, Brazil  
472,000 visitors

8th Berlin Biennale, Berlin,  
Germany  
75,000 visitors

'Crossing the Line'  
2nd Bristol Biennial, Bristol, UK  
6,000 visitors

Manifesta 10, St. Petersburg,  
Russia  
1,510,309 visitors

'Dead Reckoning: Whorled  
Explorations'  
3rd Kochi-Muziris Biennale, Kochi,  
India  
ca. 500.000 visitors

'Menace of Origins'  
A Solo Exhibition by Jumana  
Manna at SculptureCenter, New  
York, NY, USA  
1,300 visitors

'Ballast'  
A Solo Exhibition by Steinar Haga  
Kristensen at Contemporary Art  
Centre (CAC), Vilnius, Lithuania  
4,500 visitors

'Materialized Time'  
A Solo Exhibition by Jan  
Christensen at Viborg Kunsthall,  
Viborg, Denmark  
1,125 visitors

**Project:  
Unwoven World: Beyond the  
Pliable Plane**

Total number of visitors: 1.052  
Number of days with open  
exhibition: 49  
Average number of visitors per day:  
21

**Project:  
Love Letter to Mars**  
Total number of visitors: 257  
Number of days with open  
exhibition: 29  
Average number of visitors per day:  
9

**Other Events**  
Number of other events: 14  
Total number of visitors other  
events: 918

**WEB STATISTICS**

		<b>Pages visited a month</b>	<b>Average number of pages visited per day</b>
2013	January	21.917	731
	February	14.928	498
	March	18.242	608
	April	20.057	669
	May	16.414	547
	June	15.282	509
	July	8.769	292
	August	15.007	500
	September	11.665	389
	October	17.075	569
	November	14.239	475
	December	9.693	323
	<b>Total</b>	<b>183.288</b>	
2014	January	16.238	541
	February	12.957	432
	March	14.080	469
	April	15.242	508
	May	13.036	435
	June	12.581	419
	July	5.657	189
	August	13.884	463
	September	14.258	475
	October	17.999	600
	November	14.189	473
	December	9.330	311
	<b>Total</b>	<b>159.451</b>	



# Organisation and the Board

Year	Chair	Board member	Board member	Board member	Board member
2002	Tom Remlov	Aicha Bouhlou	Per Bjarne Boym	Jeannette Christensen	Ann Ollestad
2003	Tom Remlov	Aicha Bouhlou	Per Bjarne Boym	Jeannette Christensen	Ann Ollestad
2004	Tom Remlov	Aicha Bouhlou	Per Bjarne Boym	Jeannette Christensen	Ann Ollestad
2005	Tom Remlov	Knut Brundtland	Hilde Hauan Johnsen	Vibeke Petersen	Bente Sætrang
2006	Tom Remlov	Knut Brundtland	Hilde Hauan Johnsen	Bente Sætrang	Øystein Ustvedt
2007	Tom Remlov	Knut Brundtland	Hilde Hauan Johnsen	Bente Sætrang	Øystein Ustvedt
2008	Tom Remlov	Knut Brundtland	Hilde Hauan Johnsen	Bente Sætrang	Øystein Ustvedt
2009	Gro Bonesmo	Knut Brundtland	Hilde Hauan Johnsen	Øystein Hauge	Gavin Jantjes
2010	Gro Bonesmo	Knut Brundtland	Hilde Hauan Johnsen	Øystein Hauge	Gavin Jantjes
2011	Gro Bonesmo	Knut Brundtland	Hilde Hauan Johnsen	Gavin Jantjes	Gavin Jantjes
2012	Gro Bonesmo	Hilde Hauan Johnsen	Øystein Hauge	Gavin Jantjes	Siri Meyer
2013	Gro Bonesmo	Hilde Hauan Johnsen	Øystein Hauge	Gavin Jantjes	Siri Meyer
	[until February]	[until February]	[until February]	[until February]	[until February]
	Marit Reutz	Marianne Heier	Thomas Gunnerud	Mari Lending	Per Gunnar
	[from February]	[from February]	[from February]	[from February]	Eeg-Tverbakk
2014	Marit Reutz	Marianne Heier	Thomas Gunnerud	Mari Lending	Per Gunnar Eeg-Tverbakk

## OCA Board

Marit Reutz Chair (Economist, Director of Strategy and HR Development, Telenor)  
Per Gunnar Eeg-Tverbakk (Freelance Curator, Oslo)  
Deputy, Petter Snare (Treasurer, Collector and Food writer, Oslo)  
Thomas Gunnerud (Managing Director of Nationaltheatret, Oslo)  
Deputy, Astrid Aksnessæther (Head of Administration Department, The National Museum of Art, Architecture and Design in Oslo)  
Marianne F.S. Heier (Visual artist)  
Deputy, Lars Finborud (Curator, Henie Onstad Kunstsenter, Høvikodden)  
Mari Lending (Professor at the Oslo School of Architecture and Design and editor-in-chief of the *Nordic Journal of Architecture*)  
Deputy, Aashild Grana (Dean, Bergen Academy of Art and Design)

## OCA Jury

Roger M. Buerger, Director, Johann Jacob Museum, Zurich, Switzerland  
Katya García-Antón, Director, Office for Contemporary Art Norway, Oslo  
Eva González-Sancho, Curator of Oslo Pilot  
Sissel Lillebostad, artist, writer, curator, lives and works in Bergen  
Livia Paldi, Director, BAC (Baltic Art Center), Gotland, Sweden  
Phillippe Pirotte, Dean, Städelschule, Director, Portikus, Frankfurt am Main, Germany  
Caroline S. Ugelstad, PhD Candidate, University of Oslo (UiO), Chief Curator, Henie Onstad Kunstsenter (research leave), Høvikodden

## OCA Staff

Katya García-Antón, Director (Since February 2014)  
Toril Fjelde Høye, Head of Finance and Administration (Acting Director until 16 February 2014)  
Antonio Cataldo, Senior Programme Coordinator  
Tara Ishizuka Hassel, Communication Manager  
Anne Charlotte Hauen, Grant and Administration Officer  
Aurora Aspen, Coordinator (Since November 2014)

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

Mikael Lo Presti  
Sarah Francesca Brænne  
Hilde Katrine Bruvold  
Silje Høgevold  
Hedda Grevle Ottesen  
Calle Segelberg  
Mats Fagerberg  
Liv Karin Ertzeid  
Anne Kristine Togstad  
Ruben Aas  
Anders Fjelde Høye



2002	Director Ute Meta Bauer	Curator Jonas Ekeberg	Curator Christiane Erharter	Coordinator Velaug Bolligmo					
2003	Director Ute Meta Bauer	Curator Jonas Ekeberg	Curator Christiane Erharter	Coordinator Velaug Bolligmo	Project Coordinator Claudia C. Sandor				
2004	Director Ute Meta Bauer	Administrator Eyrun Thune	Curator Jonas Ekeberg [until July]	Curator Christiane Erharter	Head of Communication Ole Slyngstadli [from September]	Coordinator Velaug Bolligmo	Newsletter Editor Claudia C. Sandor	Project Assistant Heidi Nilsen [from September]	
2005	Director Ute Meta Bauer [until October] Marta Kuzma [from September]	Curator Christiane Erharter [P/T]	Head of Communication Ole Slyngstadli	Visitor Programme Birgitte Lie [P/T]	Studio Programme Sten Are Sandbeck [P/T]	Project Manager Velaug Bolligmo [P/T]	Newsletter Editor Claudia C. Sandor [working by hours]	Project Assistant Heidi Nilsen [from September]	
2006	Director Marta Kuzma	Head of Communication Ole Slyngstadli	Head of External Relations Velaug Bolligmo [P/T]	Head of Internal Relations Ida Lykken Ghosh	Informations Officer Siri Koren Furre [from April]	Programme Coordinator for the International Visitor Programme Erikka Fyrand [from August] Birgitte Lie [until March, P/T]	Programme Coordinator for the International Studio Programme Sten Are Sandbeck [P/T]	Newsletter Editor Claudia C. Sandor [until September, working by hours]	Programme Associate Heidi Nilsen Sellevold
2007	Director Marta Kuzma	Associate Director Jørn Mortensen [from September]	Head of External Relations Velaug Bolligmo [P/T]	Head of Internal Relations Ida Lykken Ghosh [until September]	Informations Officer Siri Koren Furre	Programme Coordinator for the International Visitor Programme Erikka Fyrand	Programme Coordinator for the International Studio Programme Sten Are Sandbeck [P/T]	Programme Associate Heidi Nilsen Sellevold	Research Assistants Tonja Boos Elisabeth Weihe [working by hours]
2008	Director Marta Kuzma	Associate Director Jørn Mortensen	Head of External Relations Velaug Bolligmo [P/T]	Informations Officer Siri Koren Furre	Programme Coordinator for the International Visitor Programme Erikka Fyrand	Programme Associate Suzana Martins	Programme Assistant Anne Charlotte Hauen [P/T]	Bookkeeper Patience Darko	Facilities Manager Elisabeth Weihe [P/T]
2009	Director Marta Kuzma	Head of Finances and Administration Anne Gunnæs [since August]	Associate Director Jørn Mortensen [until September]	Associate Curator Pablo Lafuente [P/T]	Senior Programme Coordinator Erikka Fyrand	Coordinator for International Relations Alexandra Cruz	Programme Coordinator Fleur van Muiswinkel [until August]	Programme Associate Marthe Tveitan	Programme Associate Suzana Martins
2010	Director Marta Kuzma	Head of Finances and Administration Anne Gunnæs	Associate Curator Pablo Lafuente [P/T]	Senior Programme Coordinator Marthe Tveitan	Coordinator for International Relations Alexandra Cruz [maternity leave: July 2010–May 2011]	Acting Coordinator for International Relations Paul W. Brewer	Programme Associate Suzana Martins	Facilities Manager Elisabeth Weihe	Administrative Associate Anne Charlotte Hauen
2011	Director Marta Kuzma	Head of Finances and Administration Anne Gunnæs [until June] Toril Fjelde Høye [from December]	Associate Curator Pablo Lafuente [P/T]	Senior Programme Coordinator Marthe Tveitan [until October] Antonio Cataldo [from November]	Publications and Archive Manager Antonio Cataldo [until October]	Coordinator for International Relations Alexandra Cruz [until September, maternity leave: July 2010–May 2011]	Head of International Relations Paul W. Brewer	Information and Web Manager Tara Ishizuka Hassel	Associate Reseacher Tonja Boos [P/T]
2012	Director Marta Kuzma	Head of Finances and Administration Toril Fjelde Høye	Associate Curator Pablo Lafuente [P/T]	Senior Programme Coordinator Antonio Cataldo	Research and Programme Coordinator Tonja Boos [P/T]	Information and Web Manager Tara Ishizuka Hassel	Press Officer Maria Moseng [P/T]	Coordinator for International Relations Paul W. Brewer	Administrative Associate Anne Charlotte Hauen

2002

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2003

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2004

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2005

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2006 Research Assistants  
Tonja Boos  
Elisabeth Weihe  
[working by hours]

Consultants  
Paul W. Brewer  
Peter Osborne  
Lars Bang Larsen

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2007 Consultants  
Paul W. Brewer  
Peter Osborne  
Lars Bang Larsen

Interns  
Suzana Martins  
[working by hours]

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2008 Information Officer  
Elisabeth Ulven  
[working by hours]

Research Assistant  
Tonja Boos  
[working by hours]

Consultants  
Paul W. Brewer

Interns  
Marthe Tveitan  
Tone Evjan

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2009 Facilities Manager  
Elisabeth Weihe

Programme Assistant  
Anne Charlotte Hauen

Project Researcher  
Tonja Boos  
[P/T]

Bookkeeper  
Patience Darko  
[working by hours]

Consultants  
Siri Koren Furre  
Paul W. Brewer  
Erwin de Muer

Interns  
Ingrid Moe  
Iga Perzyna

---

2010 Production Coordinator  
Asle Olsen  
[P/T]

Associate Researcher  
Tonja Boos  
[P/T]

Assistant  
Kristine Dragland  
[September–December,  
P/T]

Consultant  
Antonio Cataldo

Interns  
Iga Maria Perzyna  
Stian Tranung

---

2011 Press Officer  
Maria Moseng  
[P/T]

Administrative Associate  
Anne Charlotte Hauen

Production Coordinator  
Asle Olsen

Assistant  
Kristine Dragland  
[September–December,  
P/T]

Consultants  
Anne Gunnæs  
[July–December]

Interns  
Anna Katharina Haukeland  
Jin Fan

---

2012 Facilities Manager  
Elisabeth Weihe

Production Coordinator  
Asle Olsen

---

2013 Director  
Marta Kuzma  
Until September 2013

Head of Finance and Administration  
Toril Fjelde Høye  
Acting Director from mid-June 2013

Associate Curator (P/T)  
Pablo Lafuente  
(Until July 2013)

Senior Programme Coordinator  
Antonio Cataldo

Information and Web Manager  
Tara Ishizuka Hassel  
Maternity leave from May 2013

Information and Web Manager  
Petter Dotterud  
Anthun  
Maternity Cover from April 2013

Press Officer (P/T)  
Maria Moseng  
Until May 2013)

Grant and Administration Officer  
Anne Charlotte Hauen

Production Coordinator  
Asle Olsen

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**INTERNATIONAL JURY**

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

Office for Contemporary Art Norway  
Annual Report 2014

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**Office for  
Contemporary Art  
Norway**

**2014**