

Office for  
Contemporary  
Art Norway

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## Expanding opportunities internationally

OCA – Office for Contemporary Art Norway is a foundation promoting contemporary art from Norway internationally. OCA expands international opportunities and contributes to global exchanges through various activities, including grants and residencies, research visits and network development, public programmes, and publishing. OCA is funded by the Ministry of Culture and Equality and the Ministry of Foreign Affairs and is the commissioner for Norway's contribution to the visual arts section of La Biennale di Venezia.

OCA is part of the Norwegian Arts Abroad network, a collaborative initiative aimed at strengthening Norwegian arts both at home and internationally. Norwegian Arts Abroad consists of seven arts organisations with an international mandate appointed by the Norwegian Foreign Ministry: OCA, Office for Contemporary Art Norway; Norwegian Crafts, NORLA, Norwegian Literature Abroad; DOGA, The Norwegian Centre for Design and Architecture; PAHN, Performing Arts Hub Norway; Music Norway and NFI, Norwegian Film Institute. The network is a collaborative initiative to empower Norwegian arts at home and abroad through cooperation between participating organisations, by collectively addressing common issues, achieving common goals and creating meaningful synergies.

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*Photo: Dev Dhunsi*

# Director's Foreword



## **OCA - Expanding opportunities internationally**

The future is not a singular path—it is a shifting terrain of possibilities, contradictions, and unexpected convergences. As we continue OCA's journey, we embrace this multiplicity, welcoming the complexities and paradoxes while keeping our focus on how we can strengthen art's position in society and expand opportunities internationally.

At the heart of our strategy lies an insistence on artistic freedom—not just as an abstract ideal but as a lived embodied condition. The ability to express, challenge, and imagine beyond the present is vital for artists and society. In this moment of planetary transition, we recognise artists as integral in shaping the future, not as solitary visionaries but as interconnected agents within a larger ecosystem of thought, emotion, and action.

In a world where wars, conflicts, and nationalistic tendencies can lead to closed borders, shrink the possibility of movement, and reduce global contact, it is crucial to protect and strengthen the conditions for global activity and artistic freedom. Art is needed now more than ever—it can contribute to a more complex and deeper understanding of the world we live in, expanding the possibility of how we engage with it.

Collaboration through generosity and solidarity is central to this endeavor. Art fosters deeper understandings of the world we co-create and expands the space of possibility. In our work, we often encounter moments where global perspectives meet situated and hyperlocal practices, where contradictions do not demand single-minded resolution but rather offer new ways of seeing and being. We champion a both/and approach, acknowledging that embracing complexity does not mean forfeiting clarity—it means expanding our capacity to think, feel, and act in multidirectional ways.

### **Grants & Residencies**

Trust through accountability remains a fundamental principle in our work. We strive to ensure transparency and responsibility in all our actions, build trust with artists while supporting artistic risk-taking, protecting artistic freedom, and opening opportunities for career development and visibility.

OCA's grant schemes and residencies have been instrumental in strengthening the conditions for artistic risk-taking and ambitious international projects. With a record number of applications received, the demand for funding underscores the growing visibility and impact of contemporary visual art from Norway worldwide.

In 2024, OCA received 301 international support applications totaling NOK 24,526,122. This marks the highest number of applications since the scheme's inception. From 2023 to 2024, we observed a 22.36% increase in applicants and a 49.96% increase in the total requested funding. These figures highlight the ever-growing demand and necessity for robust international funding structures that enable artists to participate and connect globally.

### **Programme & Publications**

Our public programmes and publications have served as vital platforms for discourse, connecting the art scenes in Norway with art fields and art professionals throughout the world. Our approach is guided by quality through integrity, ensuring that every initiative is built on professional rigor and respect for artistic expression.

In 2024, we realised ambitious international gatherings, including collaborations in Mexico and Zambia that engaged with artistic and political practices of sovereignty, resistance, and cultural exchange. We also launched *The Office for...* — a discursive event series that seeks to spark planetary interest and curiosity through open-ended, speculative, and multidirectional programmes—continuously exploring new models of thought and action.

### **Visitors & Networks**

OCA's International Visitor and Network Programme has continued cultivating opportunities for Norwegian artists and curators, welcoming key figures such as Sheikha Hoor Al Qasimi and Thiago Paula de Souza. These visits have resulted in invitations for artists and curators to participate in significant biennials and exhibitions and connect with the artists and art fields throughout Norway.



OCA is purposeful in growing and activating its networks to generate opportunities for artists, curators, and art professionals — seeking to develop meaningful connections and create a foundation for stronger global collaboration and reciprocity.

In 2024, we strengthened partnerships and collaborations with local and international institutions, working closely with Oslo Open, Coast Contemporary, and the Verdensrommet network, among others. Our efforts have facilitated international participation, built new alliances, and laid the groundwork for artistic exchanges.

Through this strategy, we commit to reinforcing the role of art in society and creating structures and conditions that allow art to flourish in all its weird and untamed directions. We will continue supporting artists and curators in defying boundaries and revealing the world anew—through their works and their voices.

We extend our gratitude to the artists, curators, institutions, and partners who have contributed to this extraordinary year. Your commitment and vision are crucial and inspire us to push forward, creating new pathways for artistic exchange and international engagement. OCA will spark planetary interest, expand global opportunities, and strengthen international activities.

What is needed and what should be brought into the world are often the things that you currently do not see as clearly.

The future!

**Ruben Steinum**

Director, Office for Contemporary Art Norway (OCA)



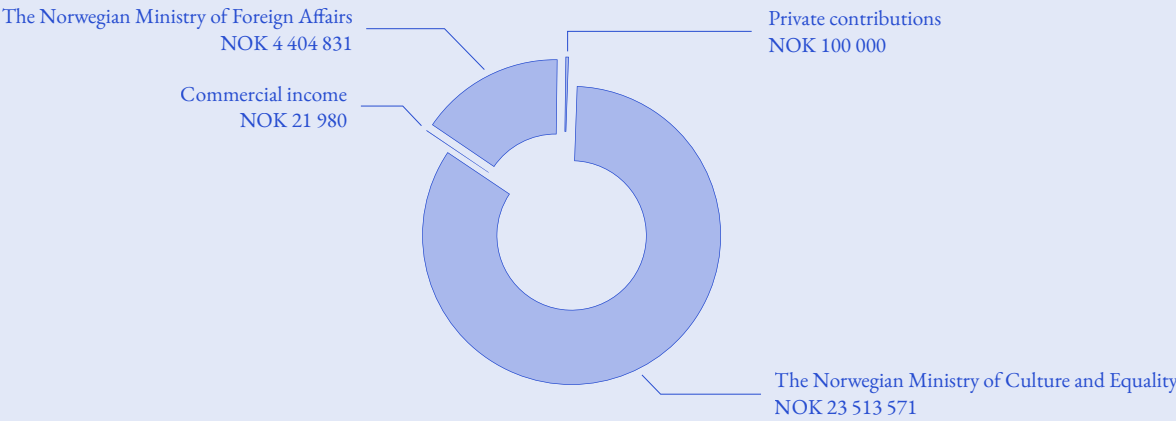


# Annual Accounts

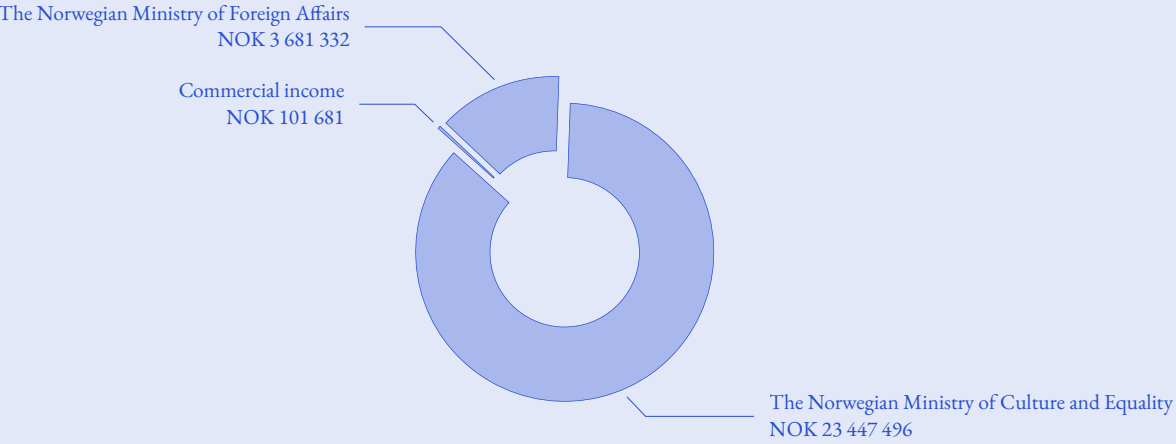
# Income and costs

Sum income 2024: NOK 28 040 382

▲ 2.97% increase from 2023



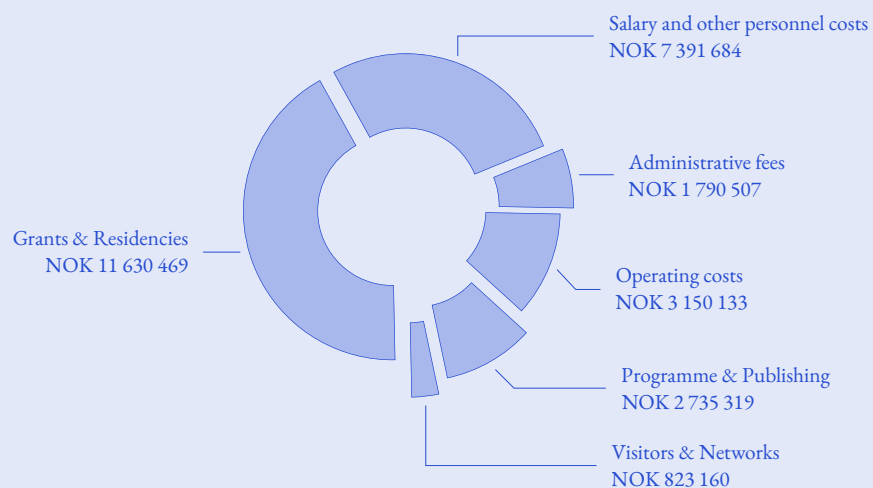
Sum income 2023: NOK 27 230 509



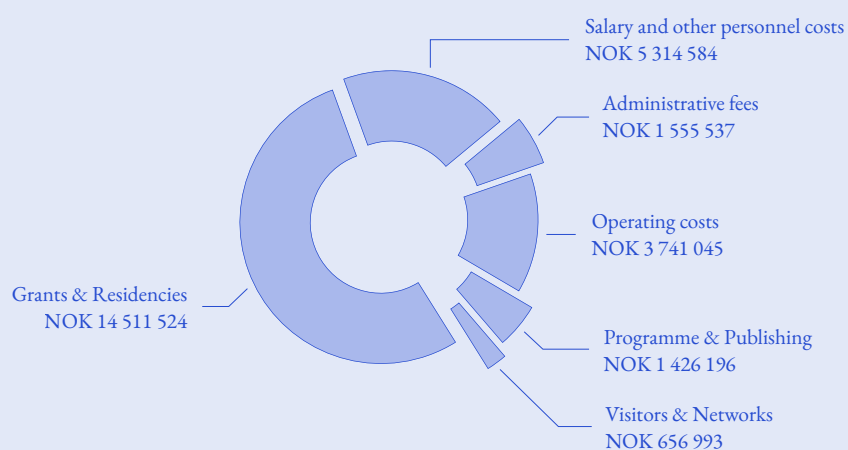


Sum costs 2024: NOK 27 521 272

▲ 1.16% increase from 2023



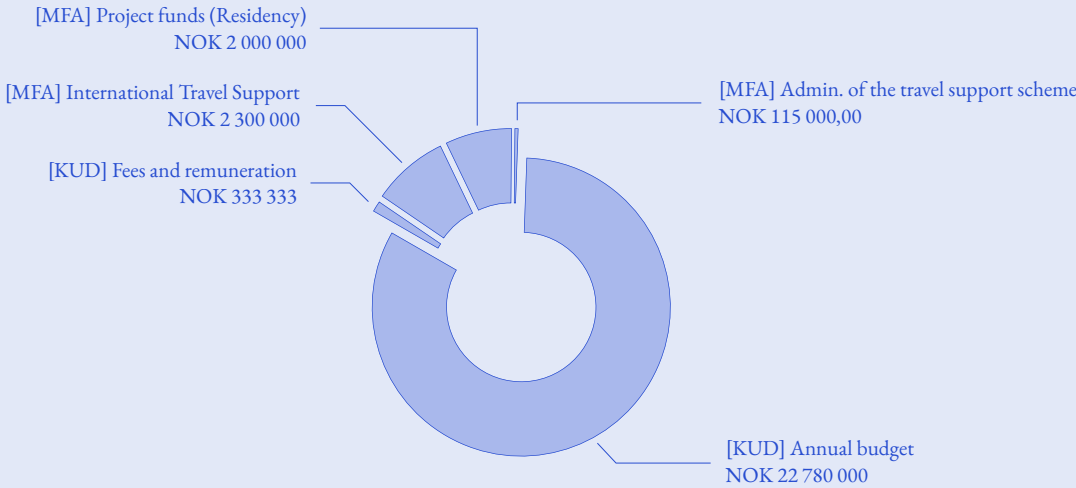
Sum costs 2023: NOK 27 205 879



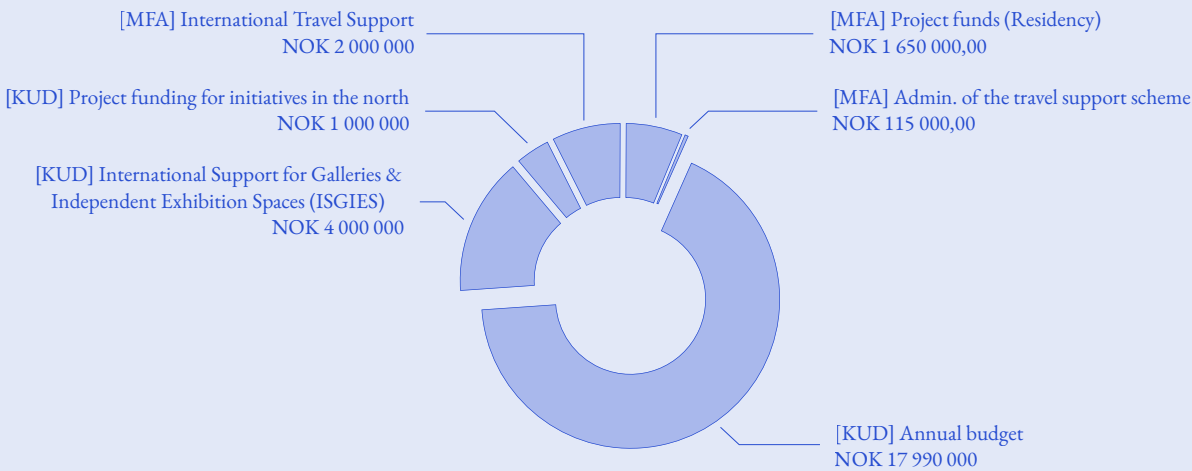
# Government funding

**Total government funding in 2024: NOK 27 528 333**

▲ 2.89% increase from 2023



**Total government funding in 2023: NOK 26 755 000**



[MFA] = The Norwegian Ministry of Foreign Affairs

[KUD] = The Norwegian Ministry of Culture and Equality



<b>The distribution of use of funding from The Ministry of Foreign Affairs:</b>	<b>2024</b>	<b>2023</b>
International Visitor Programme	-	-
Admin of the application based grant scheme	115 000	115 000
International Travel Support	2 300 000	1 916 332
International Residencies	2 000 000	1 650 000
Publications	-	-
Venice Biennale, representation, paid in 2021	-	-
Unused International Support	(10 169)	83 668
<b>Sum</b>	<b>4 404 831</b>	<b>3 765 000</b>

<b>The distribution of use of funding from The Ministry of Culture and Equality:</b>	<b>2024</b>	<b>2023</b>
International Gallery Support (ISGIES)	4 000 000	7 427 017
Salary and other personnel costs	7 391 684	5 314 584
House rent	1 840 700	1 715 786
Administrative fees	1 790 507	1 453 856
Building operating costs	105 970	152 961
Projects and exhibitions	2 181 740	558 710
International Studio Programme	-	-
Depreciation	16 705	60 112
The board of Directors	218 936	300 984
Jury	28 135	7 221
Travel and representation – International profiling	305 207	264 366
Telephone and IT	417 015	64 148
Advertising	81 717	301 845
Venice Biennale	500 000	500 000
Other operating costs	267 452	280 213
International Production Support	3 000 000	3 000 000
International Residencies	330 469	518 175
International Visitor Programme	517 953	392 627
Northern initiatives	53 579	367 486
Net financial items	(10 488)	(4 355)
Cancelled provision for production support transferred to appropriation	39 421	80 000
To equity	529 598	28 985
<b>Sum</b>	<b>23 606 300</b>	<b>22 784 721</b>



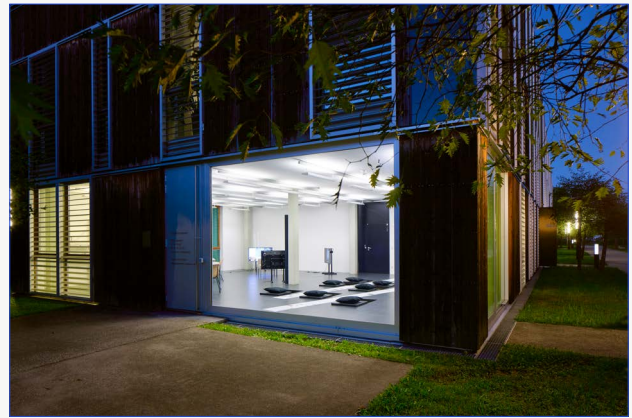
# Grants & Residencies

OCA supports and funds international activities for artists, curators, and art professionals from Norway. Through the support scheme International Support, we provide travel and production grants for artists and curators, and through ISGIES, OCA supports the presentation of contemporary art from Norway by galleries, independent spaces, and art book publishers at international art fairs. In addition to the support schemes, OCA collaborates with and offers artist residencies worldwide. In allocating these resources, OCA endeavors to build trust with artists while supporting artistic risk-taking, protecting artistic freedom, and opening opportunities for career development and visibility.

*Elmgreen & Dragset, L'Addition,  
Musée d'Orsay 2024  
(15.10.24-02.02.25)  
Photo Andrea Rossetti © Adagp, Paris, 2024*

# International Support

OCA's International Support scheme supports international activity and participation in projects and exhibitions abroad for artists and art professionals from Norway. International Support has funding allocated to two main types of activity: **International Travel Support**, funded by the Ministry of Foreign Affairs, and **International Production Support**, funded by the Ministry of Culture and Equality, introduced in 2020.



*Dušan Barok / On behalf of Monoscope, at Kunstraum Lakeside, Klagenfurt in Austria  
(25.09.24 – 15.11.24) Photo: Johannes Puch*

In 2024, our International Support scheme brought the highest number of applications (301), an increase of 22% from 2023. The total amounts applied for increased from NOK 16,383,959 in 2023 to NOK 24,256,122 in 2024, an increase of 48%. We believe that this is primarily a result of the high level of artists and art professionals from Norway, in combination with increased funding for the grant scheme and a substantial strengthening and promotion of the production support, which has made both international institutions and artists from Norway aware of the opportunity to get support from OCA for commissioning and realising ambitious new productions.

The percentage of successful applications for the International Support scheme is relatively high at 42,52%. Still, there's a distinctly lower success rate for the International Travel Support



(29,12%) compared to the International Production Support (51,76%). While many applications are supported, the amounts requested reveal a more significant gap between the planned financial requirements and the funds available in the grant scheme. OCA strives to be able to significantly contribute to exhibitions and projects so that artists can fulfil their ambitious projects and visions.



*Amalie Vestergaard Olsen, Haystack Handshake, 2024. From exhibition Gulborisont (mens jeg droemte, voksede græsset mellem mine tæer og sandet løb ud af mine haender) at Heerz Tooya in Veliko Turnovo, Bulgaria (28.09.24–20.10.24)  
Images: Heerz Tooya*

The guidelines for International Support were revised in 2024 to provide clearer definitions of the jury's assessment criteria and the objectives of the grant scheme. Additionally, the language has been improved for better readability, and the requirements for grants and reports are now outlined more clearly.





*Helle Siljebohm, The Mountain Body, Searching for the oracle  
– an expedition 2024 © Maria Toultsa and PCAI*





Fadlali, 'Dissecting Love', (2024). Acrylic on canvas & Fadlali, '10 Dead Sudanese Men', (2024). Mixed media. Installation view Galleri Syster, Luleå. Luleåbiennalen 2024. Photo: LKP.

<b>Total amount applied for (NOK)</b>	<b>24 526 122</b>
Number of applications	301
Number of grants awarded	128
Percentage of successful applications	42,52%
Granted amount in total (NOK)	5 329 252
Granted amount in % of applied for	21,73%

#### **Hereby for International Travel Support**

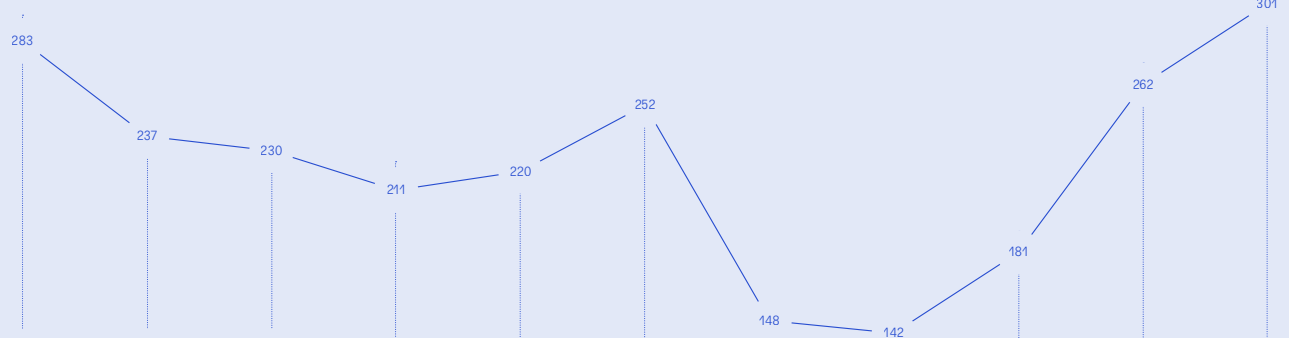
Total amount applied for (NOK)	15 534 362
Number of applications	285
Number of grants awarded	83
Percentage of successful applications	29,12%
Granted amount in total (NOK)	2 289 831
Granted amount in % of applied for	14,74%

#### **Hereby for International Production Support**

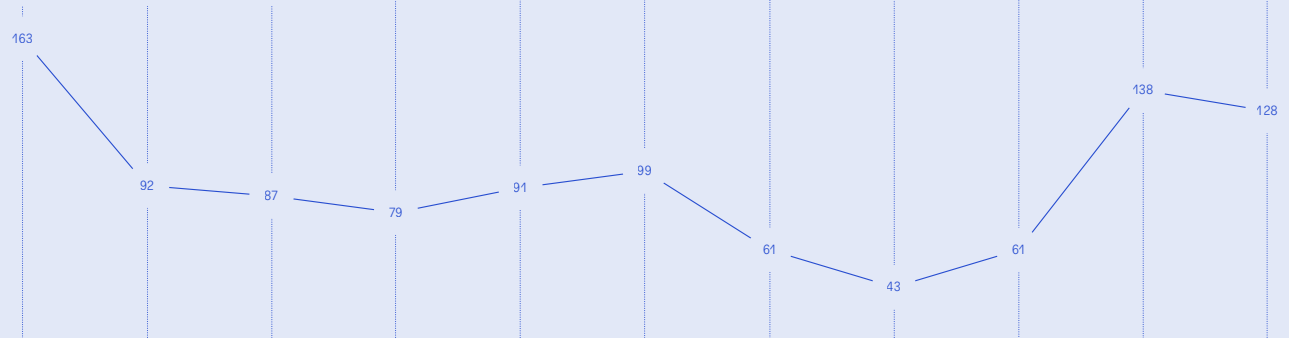
Total amount applied for (NOK)	8 991 760
Number of applications	170
Number of grants awarded	88
Percentage of successful applications	51,76%
Granted amount in total (NOK)	3 039 421
Granted amount in % of applied for	33,80%



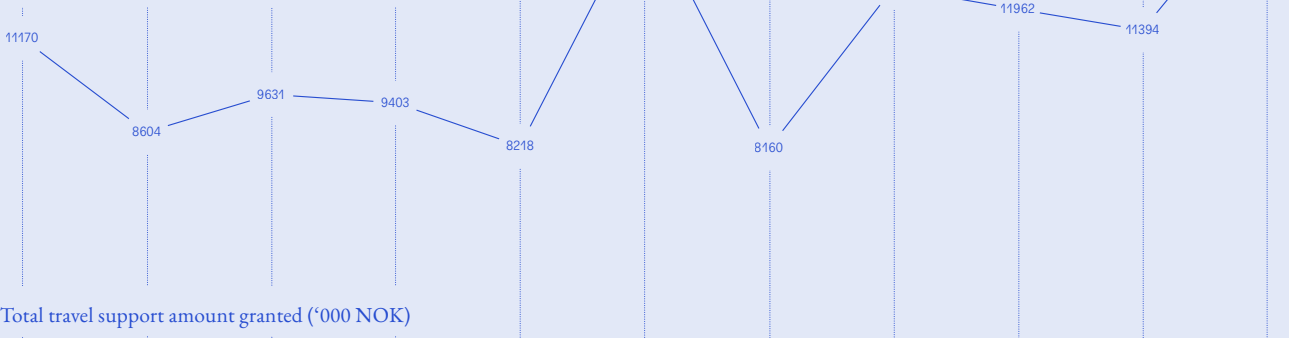
Total applications for International Support



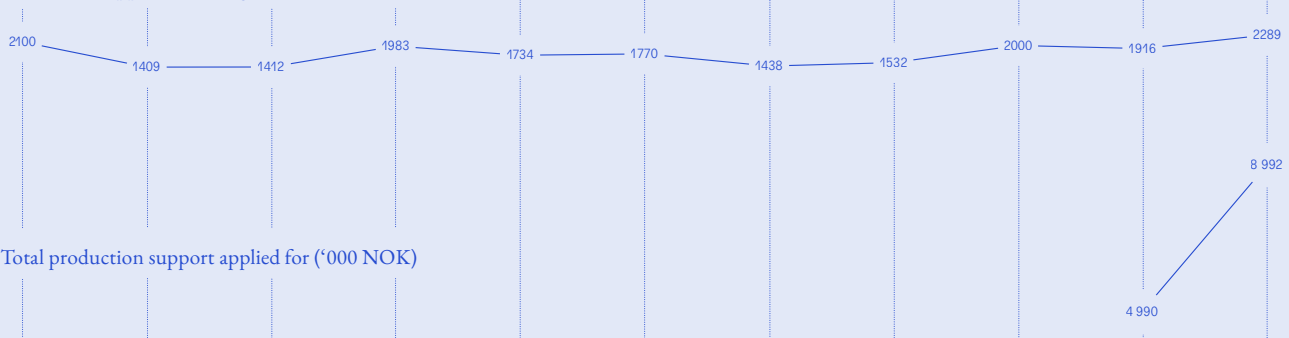
Total International Support grants awarded



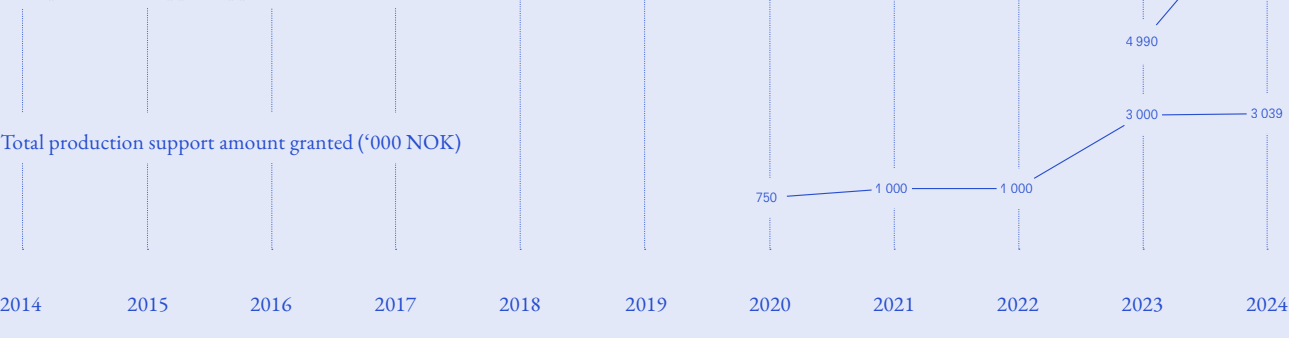
Total travel support amount applied for ('000 NOK)



Total travel support amount granted ('000 NOK)



Total production support applied for ('000 NOK)



Total production support amount granted ('000 NOK)



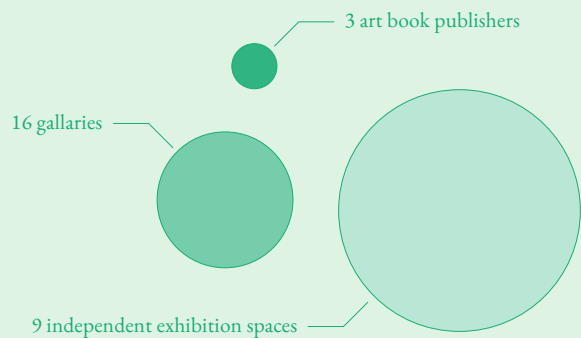
# International Support for Galleries & Independent Exhibition Spaces (ISGIES)

ISGIES aims to enhance the participation of Norway-based galleries, independent exhibition spaces, and art book publishers at international art fairs. It focuses on significant events and the increasing demand for contemporary visual art from Norway. Funded by the Norwegian Ministry of Culture and Equality, ISGIES is administered by the Office for Contemporary Art Norway (OCA) on behalf of OCA and Norwegian Crafts (NC).

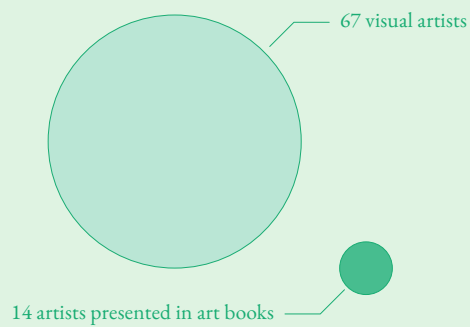


*Installation view, Clémence de La Tour du Pin and Kaare Ruud at Liste Art Fair Basel 2024.  
Images courtesy of the artist and Femtensesse, Oslo. Photo: Moritz Schermbach*

**Number of grantees: 28**  
**Total granted amount: NOK 4 000 000**



**Number of Norwegian and Norway-based artists presented: 81**

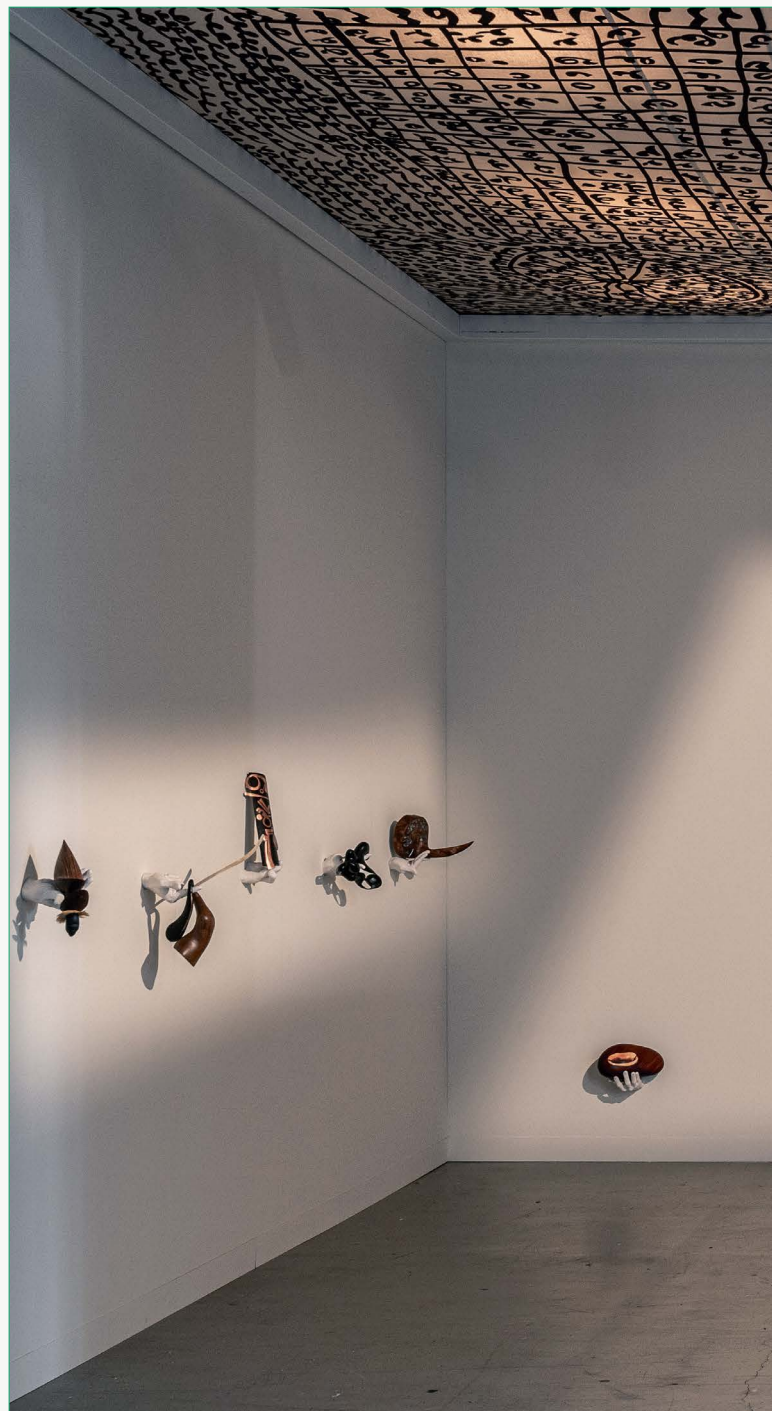


**Art fair participation abroad: 28**

Sweden	8
Switzerland	5
United States of America	5
Denmark	3
England	2
France	1
Mexico	1
The Netherlands	1
Italy	1
Brazil	1

In 2024, the ISGIES scheme supported 16 galleries, 9 independent exhibition spaces and 3 art book publishers with a total budget of NOK 4,000,000. With a focus on stimulating participation in major international art fairs, the scheme not only elevates Norway-based galleries, independent spaces, and publishers but can also enhance the demand for contemporary art from Norway internationally – in total, 81 Norwegian and Norway-based artists were presented at international fairs. Twenty-one of the twenty-eight supported fairs took place in Europe, signalling the most relevant markets and arenas for the Norwegian field.

The allocated budget for 2024 was fully granted in April. The situation led to revising the guidelines and structure of the ISGIES scheme to better align the scheme and the allocated budget with the art field's activities. The revision process officially began with an input meeting hosted by OCA and Norwegian Crafts on 22 August. To ensure transparency in the scheme's development and management, the meeting facilitated an open dialogue with stakeholders, gathering valuable feedback from the field and providing insights that have been instrumental in reshaping the scheme.







*Ahmed Umar, 'Forbidden Prayers', Statements sector, ArtBasel. Photo courtesy of OSL contemporary*

# International Residencies

In 2024, OCA offered six international residencies—five for artists and one for a curator. The residencies are located on four continents and range from two to twelve months. Together, they offer different qualities and opportunities for artists and curators who want to develop themselves, establish new contacts, exchange with international art scenes, or work focused on their projects in a specific context. Applications for OCA's residencies are accepted from Norway-based artists and curators as well as international artists and curators residing in Norway.



*Image from Open School during Ina Hagen's Residency at WIELS*



In 2024, the artist residencies at Kyoto Art Center and International Studio & Curatorial Program (ISCP) in New York were the most applied for. As the residencies at WIELS Contemporary Art Centre in Brussels and Künstlerhaus Bethanien in Berlin were the most popular in 2023, the statistics signal that artists might not be applying for the same residency twice in a row. Across all six residencies, there is a clear overrepresentation of applicants in the age group 30-39 (106 out of 197), indicating interest from artists and curators in using the residency to develop their artistic practice. In addition, the residencies are more accessible to people in this age group.

*Installation view of Incense for the Mesosphere at Kyoto Art Center. For her solo exhibition at Kyoto Art Center, Jessica created Incense for the Mesosphere, an immersive scent installation using senkō made from the leftover bōnoki wood.*



*A visit to the workshop of craftsman Hiroaki Usui in Shiga, where the wooden housing of LignoSat was made using traditional joinery techniques. Jessica was gifted a piece of leftover wood from the satellite's construction, which became part of her project Incense for the Mesosphere.*



	Duration (months)	Number of applicants	Number of grantees
<i>artist residency</i>			
<b>Künstlerhaus Bethanien</b>	11,5	37	1
Berlin, Germany			
<i>artist residency</i>			
<b>International Studio &amp; Curatorial Program</b>	12	50	1
New York, United States of America			
<i>curator residency</i>			
<b>International Studio &amp; Curatorial Program</b>	3	7	1
New York, United States of America			
<i>artist residency</i>			
<b>WIELS Contemporary Art Center</b>	6	34	1
Brussels, Belgium			
<i>artist residency</i>			
<b>Kyoto Art Center</b>	2	54	1
Kyoto, Japan			
<i>artist residency</i>			
<b>Lusaka Contemporary Art Centre</b>	2	15	2
Lusaka, Zambia			

*artist residency*

**Kyoto Art Center**

Kyoto, Japan

**Jessica MacMillan**

*1 Oct 2024 – 30 Nov 2024*

Jessica MacMillan is an artist and amateur astronomer based in Oslo, Norway. Through kinetic sculpture, light, installation, and 3D animation, MacMillan's work investigates concepts in astronomy and planetary science and the relationship between our everyday lived experience and the astronomical timescales and structures of the cosmos. MacMillan holds an MFA in fine arts from the Academy of Fine Art in Oslo and a BFA in sculpture and art history from the Massachusetts College of Art and Design in Boston and has studied astronomy at Arizona State University.



*artist residency*

**Lusaka Contemporary Art Centre**

Lusaka, Zambia

**Hanan Benammar**

*1 May 2024 – 31 May 2024*

Hanan Benammar is a French-Algerian artist currently living and working in Oslo. She pursued her education in France at Rueil-Malmaison School of Fine Arts (BFA), Oslo National Academy of the Arts (MFA), the Dutch Art Institute (MFA), and the Royal Institute of Art in Stockholm (post-master). A conceptual exploration of geopolitical, societal, and environmental issues characterises Benammar's practice. She employs a variety of mediums, including sound, music, and video, as well as recording and archiving strategies. The artist's works embrace sculpture, installation, performance, and ephemeral situations in public space.





*artist residency*

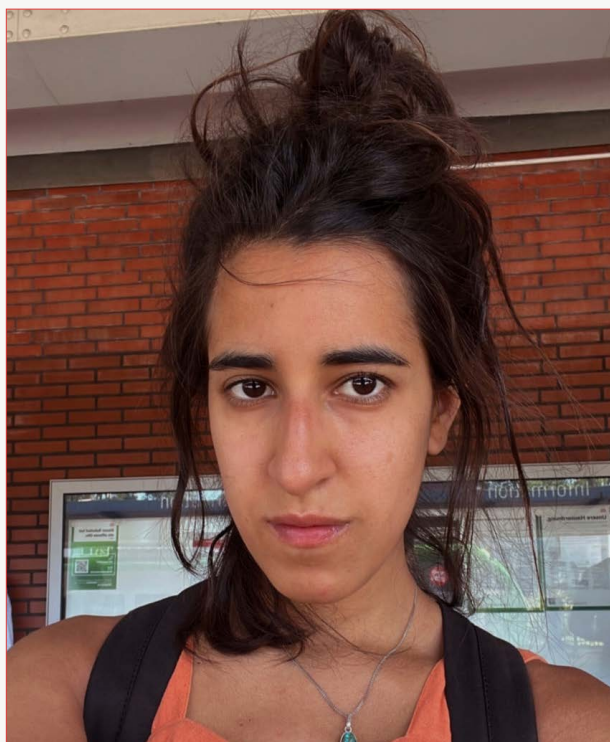
**Lusaka Contemporary Art Centre**

Lusaka, Zambia

**Bianca Hisse**

*1 May 2024 – 31 May 2024*

Bianca Hisse is a Brazilian artist living in Norway. Her practice traverses choreography, sculpture, and installation, often addressing how societies are choreographed through borders and demarcations. She graduated from the Art Academy in Tromsø in 2019. In 2024, her work is exhibited at Nordnorsk kunstnersenter, Barents Spektakel and Festspillene i Nord-Norge. Her projects have been previously shown at Kunstnernes Hus, Tromsø Kunsforening, Kiasma (Finland), MAR Museo - Bienal Sur (Argentina), and Mediterranea Biennale 19 (San Marino).



*artist residency*

**Lusaka Contemporary Art Centre**

Lusaka, Zambia

**Jessica Elisabeth Lauren Taylor**

*17 Jun 2024 – 30 Jul 2024*

Jessica Lauren Elizabeth Taylor is a video artist, writer and researcher. Her roots are in the Southern United States, born in Mississippi and bred in Florida on former Timucan land. Taylor's practice manifests through text, dialogue and video, what she terms "memory work." Her work centers on themes of ritual, social politics and identity mythology of Black and Indigenous folks. Taylor hosted and moderated the salon series, Black in Berlin until 2017. Her film, Muttererde (2017), a series that calls for femme forms of ancestral history, has been screened in over ten countries.



artist residency

Kyoto Art Center

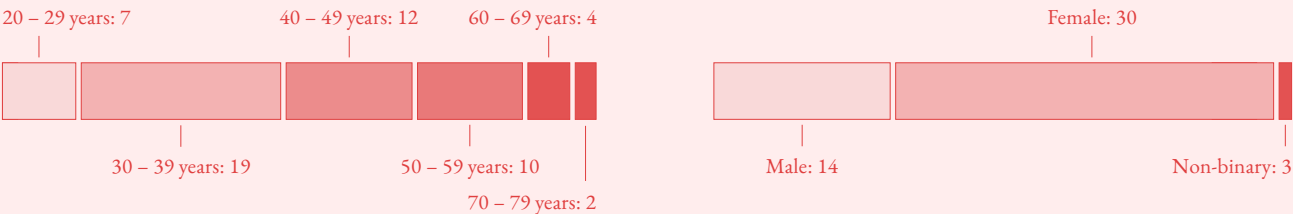
Kyoto, Japan

Total application trend, 2014 – 2024

residency launched in 2022



Applicant demographics, 2024



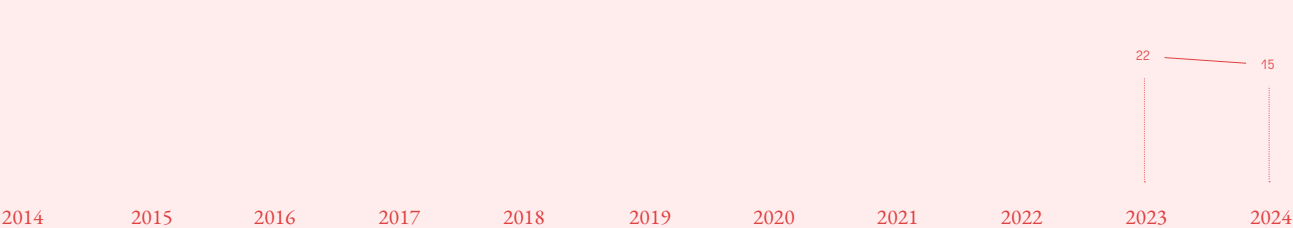
artist residency

Lusaka Contemporary Art Centre

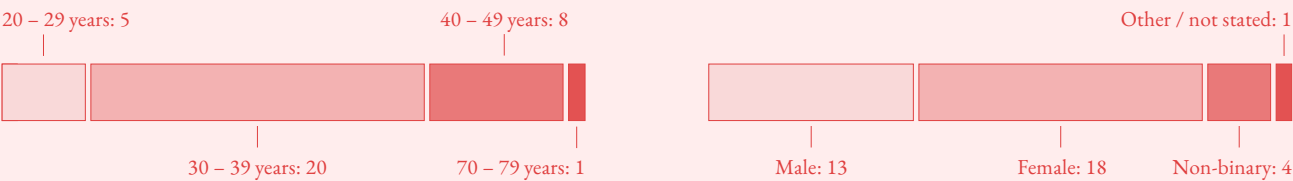
Lusaka, Zambia

Total application trend, 2014 – 2024

residency launched in 2023



Applicant demographics, 2024



*artist residency*

**Künstlerhaus Bethanien**

Berlin, Germany

**Duy Nguyen**

*1 Dec 2023 – 15 Nov 2024*

Duy Nguyen is a Vietnamese Norwegian artist. He explores diasporic memories and how they affect personal and collective experiences, often with an inward gaze and a poetic voice. His practice touches upon issues of cultural identity and mental health. Duy looks at his process as a reflection of his internal mind rather than the documentation of the outside world. Through his work, he aims to rewrite and archive immigrant stories while raising awareness of mental health issues faced by the Asian diaspora.



*artist residency*

**WIELS Contemporary Art Center**

Brussels, Belgium

**Ina Hagen**

*2 Jan 2024 – 30 Jun 2024*

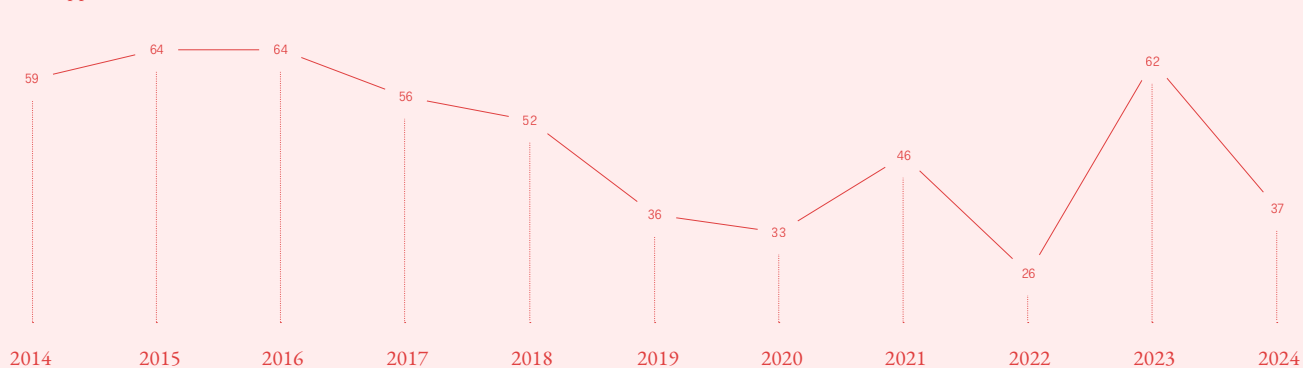
Ina Hagen is an artist and writer living and working in Oslo. Hagen constructs platforms and performative situations of collective, critical reflection in her artistic practice, which spans text and printed matter, digital media, collective work, communal making practices, and pedagogical forms. In recent projects, she has been focusing on the normalisation of Norwegian energy colonialism through industry self-presentation.



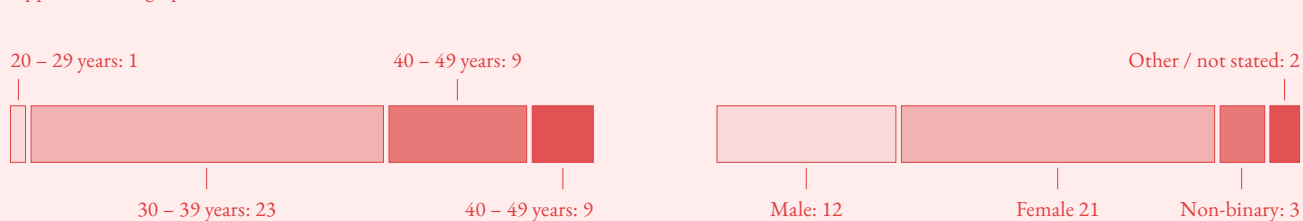
## Künstlerhaus Bethanien

Berlin, Germany

Total application trend, 2014 – 2024



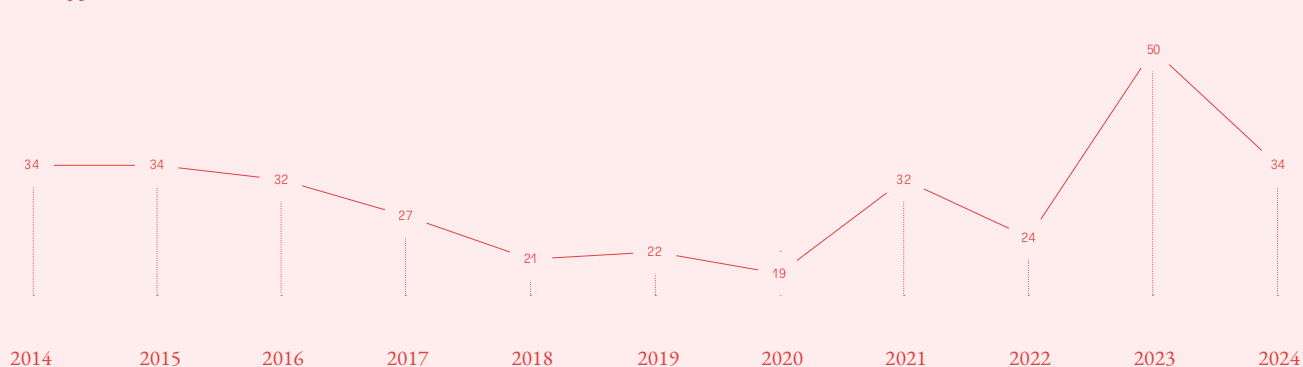
Applicant demographics, 2024



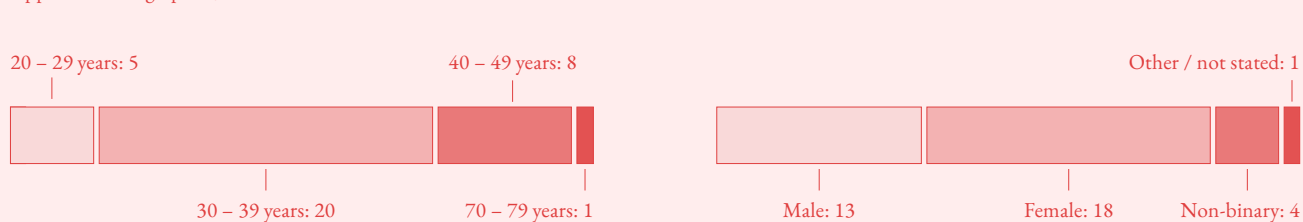
## WIELS Contemporary Art Center

Brussels, Belgium

Total application trend, 2014 – 2024



Applicant demographics, 2024



*curator residency*

**International Studio & Curatorial Program**

New York, United States of America

**Katrine Elise Agpalza Pedersen**

*1 Sep 2024 – 30 Nov 2024*

Katrine Elise Agpalza Pedersen is an art historian and curator based in Trondheim, Norway. She earned her MA in Art History at the University of Oslo. Pedersen functioned as Interim Director of Kunsthall Trondheim from May to December 2023, whereas she held the position of Curator. Pedersen's curatorial practice focuses on perspectives combining alternative realities, spiritualities, knowledge systems, and technology. Recently, she has explored themes of diasporic ancestry, neuroplasticity, and memory – an inquiry motivated by her own experiences as a second-generation Filipinx immigrant.



*artist residency*

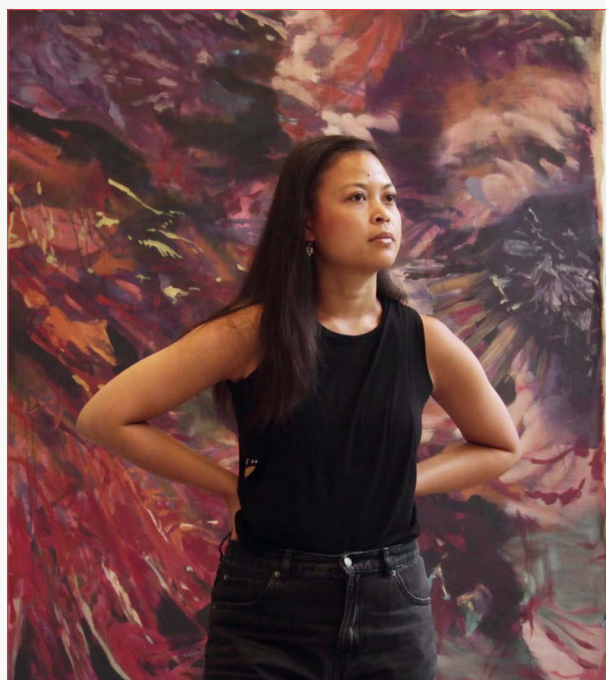
**International Studio & Curatorial Program**

New York, United States of America

**Apichaya Wanthiang**

*1 Sep 2024 – 31 Aug 2025*

Apichaya (Piya) Wanthiang holds a BA from Sint-Lukas, Brussels, and an MA in Fine Arts from Bergen Academy of Art and Design (KHiB). Wanthiang constructs environments to study how they influence our perceptions, behaviors, and interactions. She works mainly with painting and installations comprising light, sound, and text. Piya has exhibited widely in Norway; she has had solo exhibitions at the Munch Museum, Kristiansand Kunsthall, and UKS (The Young Artists' Society).

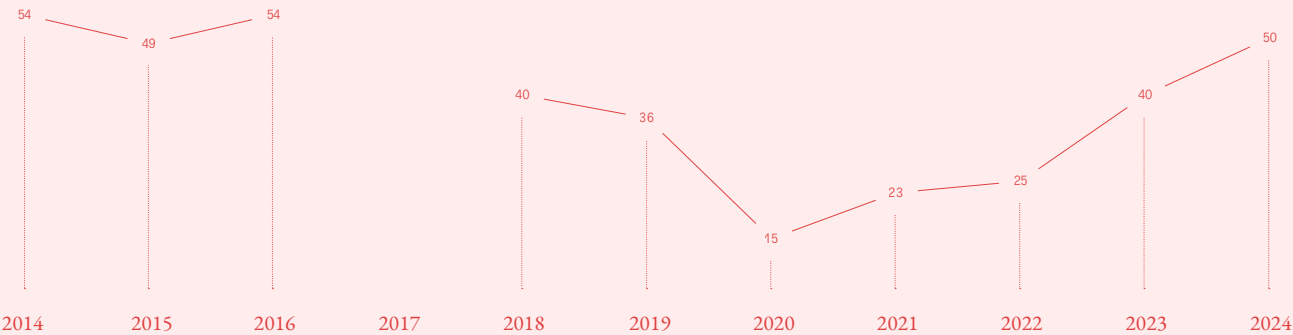




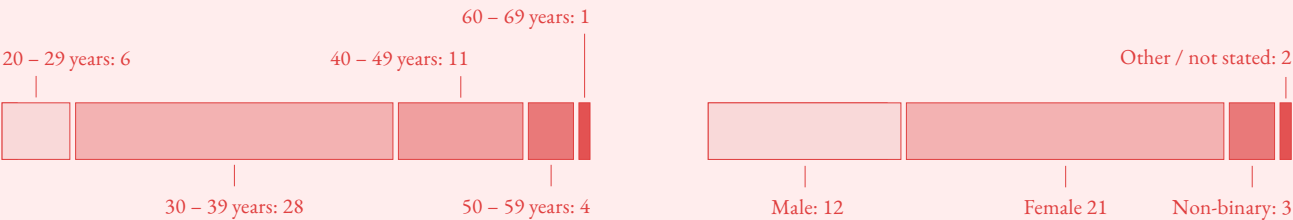
International Studio & Curatorial Program

New York, United States of America

Total application trend, 2014 – 2024



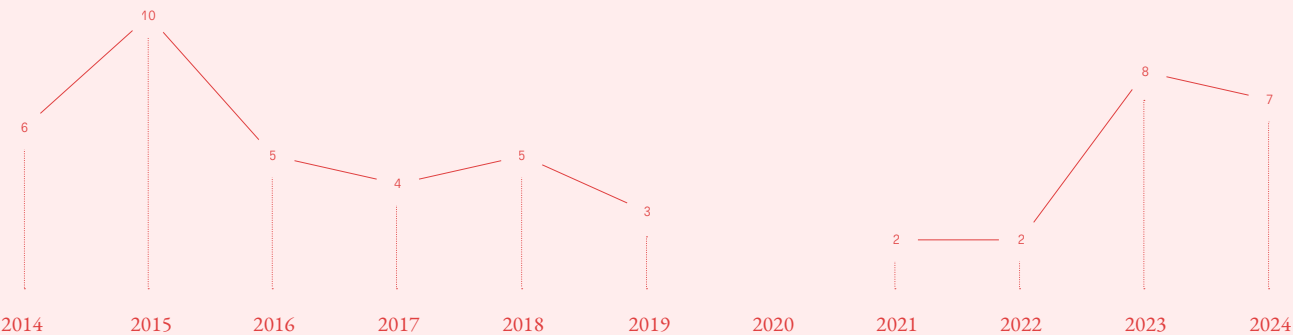
Applicant demographics, 2024



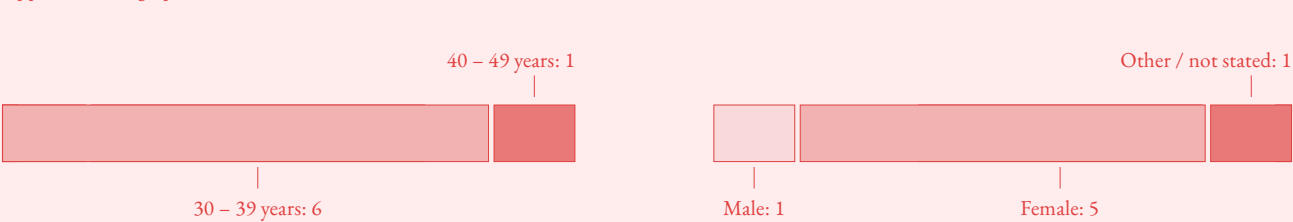
International Studio & Curatorial Program

New York, United States of America

Total application trend, 2014 – 2024



Applicant demographics, 2024



The **OCA jury** is selected based on an open nomination process. The jury evaluates applications for the grant schemes for International Support and International Residencies. The jury meets three times per year to assess applications in relation to the grant scheme deadlines

3 February, 3 May and 3 October.

	2024	2023	2022	2021	2020	2019	2018	2017	2016	2015	2014
Vibeke Slyngstad	■	■									
Knut Henrik Henriksen		■									
Giovanna Esposito Yussif	■	■									
Kjersti Solbakken	■	■									
Ruben Steinum	■	■	■								
Geir Tore Holm			■	■							
Sandra Marja West					■						
Geir Haraldseth			■	■	■	■					
Hicham Khalidi			■	■	■	■					
Ellen Berit Dalbakk						■					
Silja Somby							■				
Hanne Beate Ueland							■	■			
Liubov Kuzovnikova							■	■			
Stefan Kalmar							■	■			
Katarina Pierre							■	■			
Nadia Schneider Willen									■		
Heike Munder									■		
Eva Gonzalez-Sancho									■	■	
Phillippe Pirotte										■	■
Sissel Lillebostad									■	■	■
Caroline S. Ugelstad									■	■	■
Katya Garcia-Antón			■	■	■	■	■	■	■	■	■
Livia Páldi											■
Roger M. Buergerl											■

	2013	2012	2011	2010	2009	2008	2007	2006	2005	2004	2003	2002
Grant Watson	■											
Livia Paldi	■											
Mark Sladen	■											
Giovanni Carmine	■											
Annie Ratti		■		■								
Angela Vettese		■	■									
Roger M. Buerger		■	■									
Hege E. Nyborg	■	■	■	■	■							
Dirk Snauwaert	■	■	■	■	■	■						
Solveig Øvstebø							■	■				
Elise Storsveen						■	■	■				
Tiril Schrøder					■	■	■	■				
Frank Falck	■	■	■	■	■	■	■	■	■			
Ann Demeester	■		■	■	■	■	■					
Christiane Erharter									■			
Marta Kuzma		■	■	■	■	■	■	■	■			
Sune Nordgren									■	■		
Sarat Maharaj									■	■		
Susanne Ghez									■	■		
Per Gunnar Tverbakk						■	■	■	■	■	■	
Harald Solberg										■	■	
Bente Stokke										■	■	
Solveig Øvstebø												■
Ellen Sæthre												■
Hans Hamid Rasmussen												■
Ute Meta Bauer									■	■	■	■

# Artica Svalbard

OCA is also a key partner of Artica Svalbard, one of Norway's leading not-for-profit residency foundations, based in Longyearbyen. In 2024, we received 289 applications for this residency.







### **Nastassja Simensky**

*1 Aug 2024 – 1 Oct 2024*

Nastassja Simensky uses fieldwork to explore and understand how complex issues around history and heritage, power and governance, ecology, and the geopolitics of extraction are crystallised in specific geographies. Nastassja often works collaboratively with artists and non-artists, including archaeologists, powerplant workers, musicians, and ham radio enthusiasts, to make authored and co-authored artworks. Previously, these included place-specific performances on boats, in quarries, and inside a 7th century chapel; amateur radio broadcasts to transmit and publish text and image; sound work for radio and installation; films; and poetic texts.



### **Kamil Kak**

*1 May 2024 – 30 Jun 2024*

Kamil Kak (b. 1994) is an artist based in Oslo and Berlin, navigating the intersections of queer liberation, immigrants' experiences, and the fragility of recent historical narratives. The multidimensional approach in their process captures diverse statements and preserves untold stories. Their work urges audiences and participants to engage with and reflect on pressing social issues. Kak's artistic practice intersects with activism, uses exaggeration and bittersweet humor as a strategy for social transformation, and probes utopian visions of the world.



### **Mhairi Killin**

*1 Oct 2024 – 30 Nov 2024*

Mhairi Killin is a visual artist who lives on the Isle of Iona in the Inner Hebrides of Scotland. She works with the precious relationships between land, sea, humans, and other living beings. A Royal Scottish Academician, she seeks to counter the notion of islands as peripheral, romantic, and marginal. Instead, her practice strives to reveal islands as progressive centres from which we can experience a unique yet relevant perspective on the forces shaping our futures.



A photograph of three people standing on a balcony, looking out at a sunset. On the left, a woman with long blonde hair wears a red dress and brown boots. In the center, a person wears a red hooded costume with a white sash. On the right, a man with a beard wears a black cap and a black shirt with palm tree patterns. The balcony has a dark wooden railing. The background features a large evergreen tree and a sunset sky with clouds. The text 'Programme & Publications' is overlaid in white at the bottom.

# Programme & Publications

OCA's artistic and discursive public programmes connect the art scenes in Norway with art fields and art professionals throughout the world. Our activities and publishing in and beyond Norway aim to spark planetary interest and curiosity through open-ended and multidirectional programmes — continuously exploring new models of thought and action.

The Nordic Countries Pavilion at La Biennale di Venezia is co-commissioned by OCA, along with Moderna Museet in Sweden and Museum of Contemporary Art Kiasma in Finland. For each edition of La Biennale di Venezia, one of the Nordic commissioners takes the lead role for the exhibition.

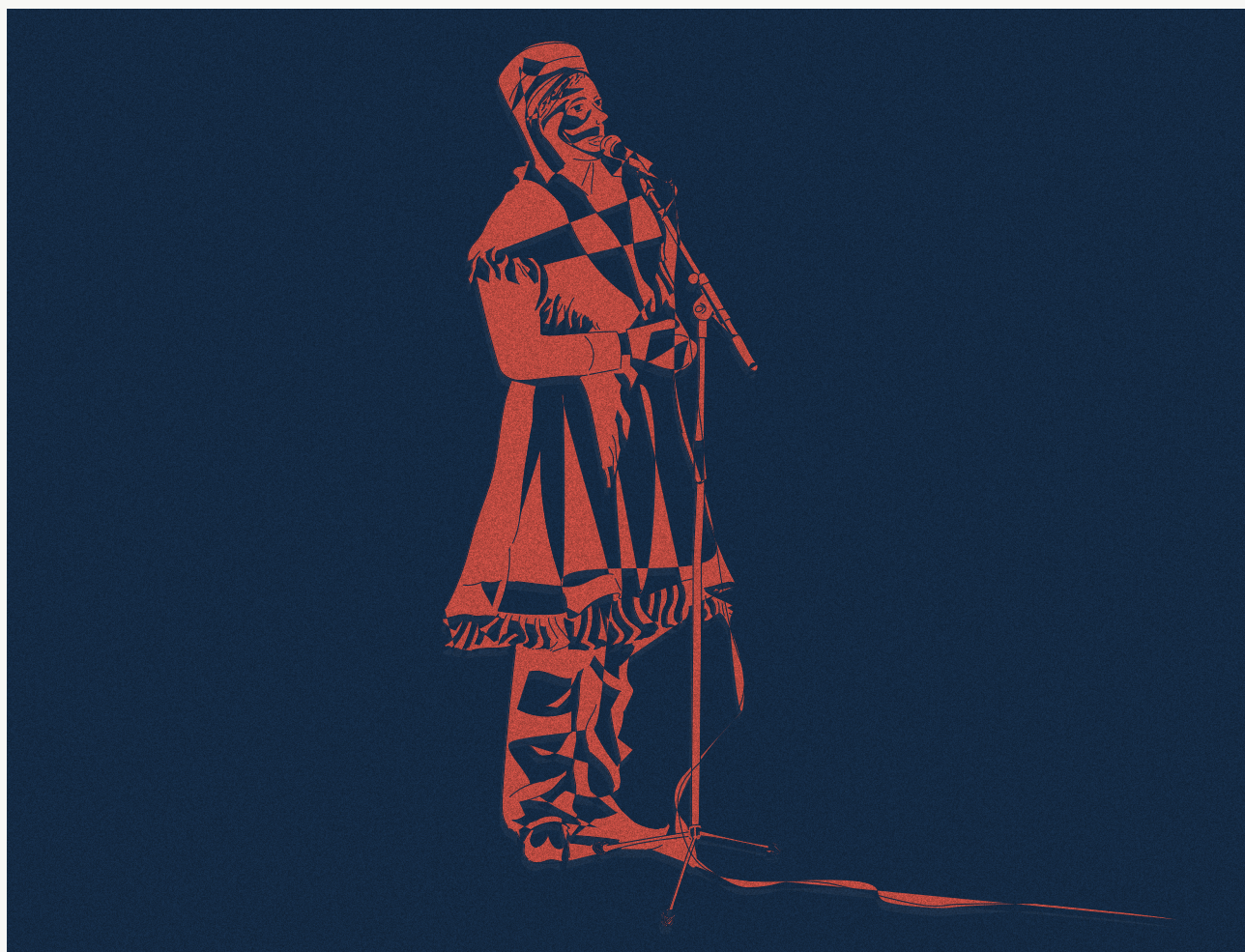
*Mábcabeapmi (Responses) #1: 'Practices of Sovereignty. Art and Resistance in the Sámi and P'urebpecha Nations'*  
Photo: Mike Sperlinger



# Máhcaheapmi (Responses)

*Máhcaheapmi (Responses)* is a new, two-year public programme by Office for Contemporary Art Norway (OCA) in partnership with Sámiráđđi / The Saami Council, reflecting on the role of art and culture in processes of truth and reconciliation for indigenous communities. It takes the form of four indigenous-led gatherings with participants from Sápmi and other geographies worldwide to be unfolded 2024–25, followed by a symposium and publication in spring 2026.

*Máhcaheapmi (Responses)* is part of a larger collaboration, *Art, Colonialism, Indigeneity: A Time for Truth and Reconciliation?*, developed and organised by the Office for Contemporary Art Norway (OCA), Sámiráđđi / Saami Council and KORO – Public Art Norway. It runs parallel to KORO's initiative *Proposals* which will develop new propositions for art projects in public space by five Sámi artists or artist groups.





# *Máhcaheapmi (Responses) #1: 'Practices of Sovereignty. Art and Resistance in the Sámi and P'urehpecha Nations'*

April – May 2024

Mexico

The first iteration of *Máhcaheapmi (Responses)* took place in April – May 2024 in Mexico, on the lands of the P'urehpecha nation. *Practices of Sovereignty. Art and Resistance in the Sámi and P'urehpecha Nations* was a collaboration between Museo Universitario Arte Contemporáneo (MUAC) and the Office for Contemporary Art Norway (OCA), bringing together discussions and artistic practices from the Sámi and P'urehpecha nations.

*Practices of Sovereignty. Art and Resistance in the Sámi and P'urehpecha Nations* was a two-part project – consisting of a residency in P'urehpecha territories and a conference in Mexico City – bringing together discussions and artistic practices from the Sámi and P'urehpecha nations. The project is a collaboration between Museo Universitario Arte Contemporáneo (MUAC) and the Office for Contemporary Art Norway (OCA). The residency staged a series of exchanges between the Sámi and P'urehpecha communities, focused around Cherán in the state of Michoacán.

The residency took place on P'urhepecha land, what is known as Cherán K'eri in the State of Michoacán, Mexico, hosted by the artist group Colectivo Cherani,

a local group of P'urhepecha artists.

Participants from the Sámi nation include: Tomas Colbengtson, Eva Maria Fjellheim, Geir Tore Holm, Elina Waage Mikalsen and Máret Anne Sara.



*Alain Silva Guardián in conversation with Eva Maria Fjellheim and Geir Tore Holm*

Representatives from Sámi-led art institutions:

Petra Laiti/Sámi Council, Sajje Solbakk/Riddu Riddu Festival, Anne May Olli/RiddoDuottarMusea and Dine Arnannguaq Fenger Lynge/Dáiddadallu (Sámi Artist Network).

Participants from the P'urehpecha nation include: Colectivo Cherani (Bethel Cucué, Giovanni Fabián, Francisco Huaroco, Ariel Pañeda Macías, Alain Silva Guardián).





*Bethel Cucué explaining one of her works.*



*The delegation had the opportunity to visit the Museo del Bosque (Forest Museum), located in the forest of Cherán, a series of outdoor sculptures by Colectivo Cherani where the collective memory of the uprising is preserved.*



*Bethel Cucué in front of her intervention*













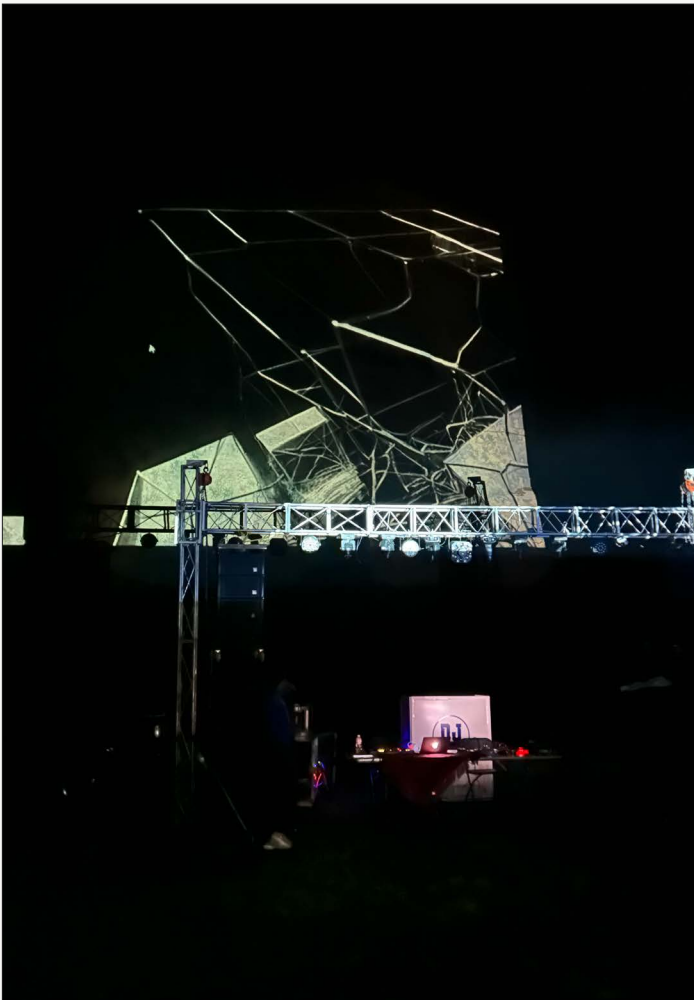
*Other artworks and interventions from the Colectivo Cberani throughout the town of Cberán, such as in the church and culture house*







*One highlight was Elina Waage Waage Mikalsen's impromptu workshop on weaving a Sámi belt*



*The exchange of experiences between the Sámi and P'urehpecha participants was an ongoing process, which extended beyond the organised programme of the residency into the time spent together at meals and other moments of spontaneous exchange. The days in Cberán culminated with a screening and performance in an old quarry outside the town, with video works from artists from the P'urehpecha nation as well as a DJ set by delegation member Petra Laiti.*



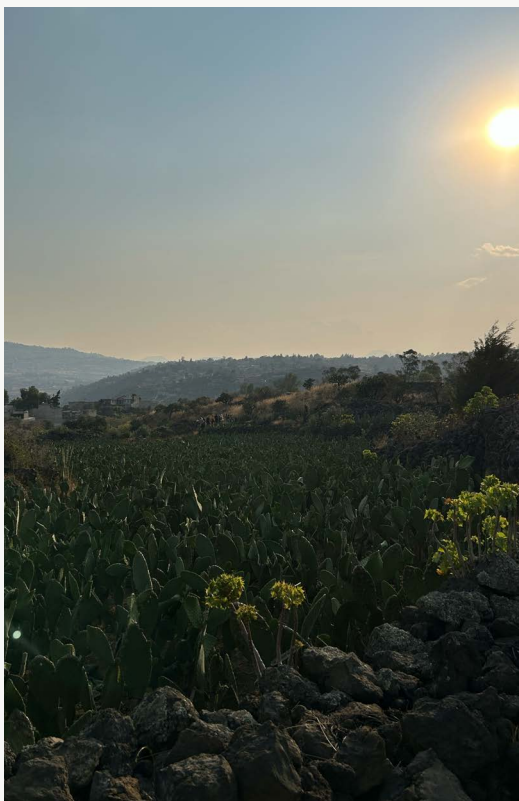






*Before leaving Cherán, we made a short stop to visit Colectivo Cherani's member Francisco Huaroco's house and studio, where the two nations made an exchange of flags.*





*Back in Mexico City, linguist and activist Yásnaya Elena Aguilar Gil, as well as anthropologist and activist Tajéew Díaz Robles joined the group and talked, together with all the participants, about food resistance, land, and food sovereignty, focused on the case of the milpa [cornfield] located in the south-west periphery of the city, where the group had a shared meal hosted by the pedagogical project Calpulli Tecalco and Colectivo Amasijo.*





## Conference: *Stories of the Blue Night*

(MUAC, 30 April 2024)

On April 30th the Museo Universitario Arte Contemporáneo (MUAC) hosted the public conference *Stories of the Blue Night. Sámi, P'urhepecha and Ayuujk Art and Culture Forum*, dedicated to the thought, activism and artistic production of the Sámi people.

The conference was introduced and welcomed by MUAC's director Amanda de la Garza, OCA's director Ruben Steinum, Norwegian Ambassador in Mexico Ragnhild Imerslund, and Saami Council's representative Petra Laiti.

Eva Maria Fjellheim opened the conference with the keynote lecture *Sámi art and resistance: continuity and (re) creations under a context of green colonialism*. After the lecture, Fjellheim and linguist and activist Yásnaya Elena Aguilar Gil engaged in a conversation about similarities and differences between resistance in their respective communities, as well as for the importance of the strengthening of pan-indigenous communities.

Anne May Olli (RiddoDuottarMusea) gave a lecture about *The Process towards a Sámi art museum*, with questions from Amanda de la Garza (MUAC Director) afterwards.

For the panel discussion *Pan-Indigenous Perspectives: Sámi & P'urehepecha Dialogues*, the film *Tejido en el Tiempo* by Colectivo Cherani was screened, followed

by a discussion with Colectivo Cherani members and lawyers Orlando Aragón and Érika Bárcenas on the P'urhepecha context and emerging dialogues with Sápmi. Petra Laiti and Dine Arnannguaq contributed Sámi perspectives.

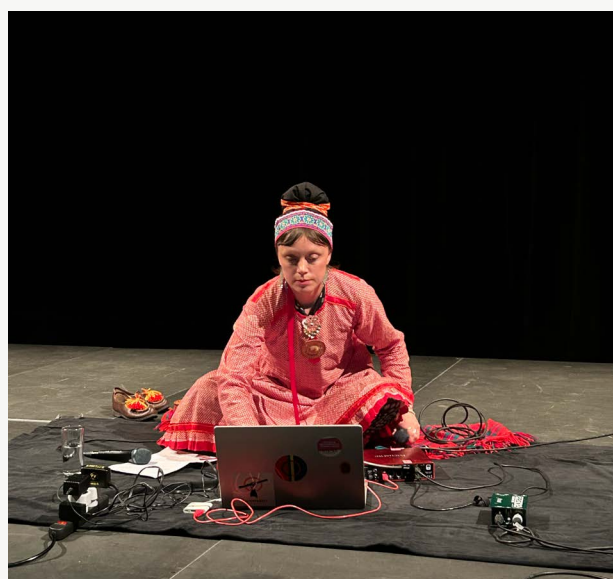
MUAC's Chief Curator and former IVP, Cuauhtémoc Medina, moderated a discussion on 'Sámi & Indigenous Art in a Global Art World' with Máret Anne Sara, Geir Tore Holm, Tomas Colbengtson, and Sajje Solbakk.





The conference concluded with a performance by Elina Waage Mikalsen, and a gift from the Sámi delegation in the form of a Sámi flag to the museum, together with the wish that they the institution take lessons from these processes into their future activities.

All photos by Mike Sperlinger and Itzel Esquivel



## *Máhcaheapmi (Responses) #2: 'Duodji Dialogues*

6-7 September 2024

Bådåddjo (Bodø, Norway)



The second iteration of *Máhcaheapmi (Responses)* took place in September 6-7, 2024 in Bådåddjo (Bodø, Norway), on the lands of the Sámi nation.

*Duodji Dialogue* was a two-day gathering and think tank discussing duodji, crafts and indigenous art from the north, where Sámi curators and producers Alice Marie Jektevik and Petra Laiti invited duojárát and artists from Sápmi and Kalaallit Nunaat to Bådåddjo/Buvda Musea in Bodø. Together they formed a two-day

think tank where they discussed the present and future of duodji, indigenous art and handcraft in light of truth and reconciliation processes in colonising states.

*Duodji Dialogue* was a collaboration between OCA, Bådåddjo/Buvda Musea and Bodø Biennale.

Participants at *Duodji Dialogue*:

Márjá Karlsen, Sofie Amondsen, Johanna Naita, Nils-Johan Labba, Tilde Risten Kuoljok,



Dine Arnannguaq Fenger Lynge, Louise Fontain, Ove Stødle, Lisbeth Karline Poulsen, Petra Laiti and Alice Márjá Jektevik.

The first day consisted on a programme only for the participants with the aim of engaging in deeper and honest conversations on the needs that duodji and other forms of indigenous art and crafts requires.

Public conversations were hosted by Bådåddjo/Buvvda Musea and Joar Nango's Girjegumpi under the framework of Bodø Biennale:

### *Inuit perspectives*

Moderated by Dine Arnannguaq Fenger Lynge, CEO Dáiddadállu Sámi Artist Network

With artists Louise Fontain and Sofie Amondson.

The public was welcomed to an open presentation where guests from Kalaallit Nunaat introduce themselves and their artistic practice.

### *Duodji Dialogue: Responses from the forge*

Moderated by Petra Laiti

Live podcast conversation with some of the duojárat/artists, who shared their perspectives and thoughts from the discussions in the forge

<https://oca.no/programme/duodji-dialogue>

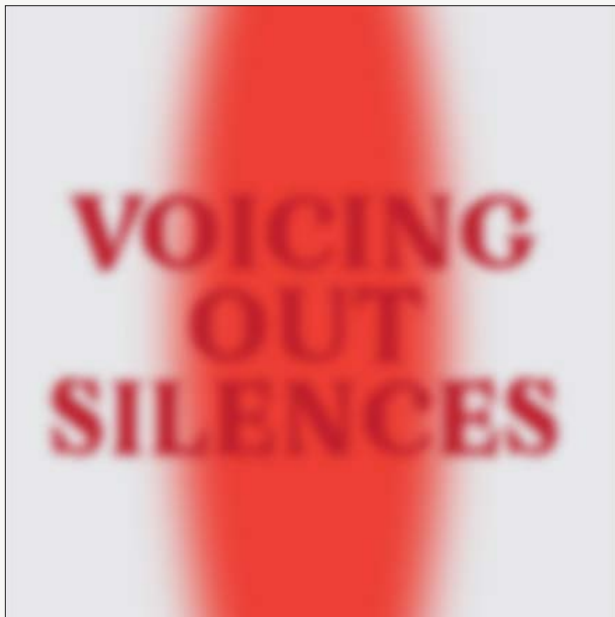


# Voicing Out Silences

May 2024

Livingstone Office of Contemporary Art (LoCA),

The National Gallery of Zambia & National Museum of Zambia, Livingstone



*Voicing Out Silences* consisted of an exhibition at The National Gallery of Zambia and the National Museum of Zambia, on display from 15. May – 4. August 2024, with an intensive discursive programme during the opening period in May.

This programme included performative lectures, artist talks, conversations, panel discussions, the launch of a publication, and gatherings around food and music at the venues above, as well as at the Livingstone Office of Contemporary Art (LoCA) in Livingstone, Zambia.

*Voicing Out Silences* brought together artworks by Bwanga 'Benny Blow' Kapumpa, Gladys Kalichini, Grace Tabea Tenga, Julianny Ariza Vólquez, Maritea Dæhlin and Marton Robinson. This project stemmed from the conversations, research and reflections that were generated during the home-based residency conceptualised between Office for Contemporary Art Norway (OCA), Livingstone Office of Contemporary Art (LoCA), and the Costa Rican artists community Casa Ma from 2021 onwards.

The six residents form a constellation of 3 exchanges.

- Grace Tabea Tenga (nominated by OCA)  
& Gladys Kalichini (nominated by LoCA)
- Maritea Dæhlin (nominated by OCA)  
& Marton Robinson (nominated by Casa Ma)
- Julianny Ariza (nominated by Casa Ma)  
& Benny Blow (nominated by LoCA)

At the core of the project was the strengthening of networks amongst the art community in Africa, Norway and the Caribbean – working together towards pluri-



Bwanga 'Benny Blow' Kapumpa  
*The Others*, 2024  
 Wooden stools, baskets, 2 ceramic statuettes,  
 300 A5 booklets, 23 framed pages  
 (27cmx33cm)

cultural futures through discourse and collaborative perspectives.

In addition to the exhibitions and programme, the publication *Voicing Out Silences*, published in cooperation with ASSATA, encompasses contributions from Anawana Haloba, Gala Berger, Golden Mirrors Arts Norway, Grace Tabea Tenga, Itzel Esquivel, Kabila Kyo-wa Stéphane Emery, Rafiki, Ruth Simbao, Yuderlys Espinosa Miñoso, Yuniris Ramírez Familia.



Julianny Ariza Vélquez  
*Aquellas tres mareas [Those three tides]*, 2024  
 HD video: 24 min 51 sec, reused wooden masks, broken porcelain vases, dresses made of fabric, thread and embroidery  
 Variable dimensions





*Maritea Dablin*  
*Represent, 2022 Video, 14 min. 31sec.*



*Grace Tabea Tenga*  
*Workshop on art writing and criticism*





*Gladys Kalichini  
this memory will not fade (2023 - 2024)  
White fabrics, basins, water  
Variable dimensions*



*Welcome and introduction of the program  
by Director of the Livingstone National  
Museum, Victoria Phiri*



*Gladys Kalichini in Conversation with curator  
Fadzai Muchemwa, in Kalichini's exhibition at  
The National Gallery of Zambia*





*Livingstone National Museum: Julianny Ariza and Bwanga 'Benny Blow' Kapumpa in conversation with Baba Patbisa Nyatbi, moderated by Dr Andrew Mulenga*



*Livingstone National Museum: Maritea Dehlin in Conversation with Rafiki*



*Panel at National Gallery: 'Formal Arts Education within the local context and external references. What is missing?' with Mike Sperlinger, William Miko, and Andrew Mulenga moderated by Lineo Segoete (Another Roadmap School Africa Cluster (ARAC))*

In addition to the exhibitions and programme, the publication *Voicing Out Silences*, published in cooperation with ASSATA, encompasses contributions from Anawana Haloba, Gala Berger, Golden Mirrors Arts Norway, Grace Tabea Tenga, Itzel Esquivel, Kabila Kyo-wa Stéphane Emery, Rafiki, Ruth Simbao, Yuderkys Espinosa Miñoso, Yuniris Ramírez Familia.

The publication *Voicing Out Silences* is available for order through OCA's website without cost.

English

2024

124 pages

14.7cm x 21cm

Published by ASSATA / OCA

ISBN: 978-8-26936-480-4

<https://oca.no/publications>





# The Office for...

## *The Office for...* strand

*The Office for...* is a new series of OCA events exploring what might be possible if the criteria of ‘contemporary art’ are displaced, temporarily, by alternative frameworks. Borrowing concepts from other fields ranging from anthropology to videogames, *The Office for...* invites thinkers and practitioners to speculate about art from radically different perspectives.

The idea with *The Office for...* is to allow for regular, scaleable, responsive public programming, which can be developed in parallel to larger and more long-form projects without overstressing OCA’s programme resources. The strand lends itself to a variety of formats, from one-off talks and events to online content for OCA’s website. Physical events will take place primarily within Norway, with an emphasis on bringing in international voices and topics which are currently not well represented in the Norwegian contemporary art world.

## *The Office for... Yearning (with Jemma Desai)*

10 October 2024

Melahuset & Vega Scene, Oslo



*Photo: Anna Penkova*

The first edition of *The Office for...* was a two-part event, based around a visit from the British artist and cultural worker Jemma Desai, including both an invite-only workshop for professionals and a public presentation as part of the Mirage film festival.

Desai has been active internationally in thinking about questions of inclusion and structural change within the arts, and particularly within film festival culture. Her recent work has focussed on the idea of ‘yearning’ as a form of personal and political practice. We wanted to introduce her both to a Norwegian public, but also to cultural workers in Oslo interested in similar questions.

### **Workshop (Melahuset)**

The half-day workshop was hosted by Melahuset. Twelve Oslo cultural workers were invited, from a wide range of organisations, all but one of whom was able to attend: Thomas Abercromby (artist/organiser), Noor Banghu (independent curator), Bassel Hatoum (Masa-hat festival), Silja Espelin Johnson (Kunstneres Hus), Haakon Lillegraven (National Museum), Abirami Logendran (Kunstneres Hus & Artists Yearbook editor), Martina Petrelli (Atelier Kunstnerforbundet), Neslihan Ramzi (Kunsthall Oslo), Belen Santillan (Tenthaus), Camilla van Køppen (Nitja) and Nikhil Vettukattil (artist).

The workshop was focussed on the idea of letter-writing. Desai wrote to participants beforehand:

*Thinking with yearning (desire, eagerness for something) is messy and unruly. As cultural workers our political desires are often put at odds with the managerial moderation required to protect systems and organisations... In this workshop we will spend time together reading and writing and discussing the forms which allow us to have the connections we desire from each other. Thinking with the epistolary form we will ask, at a time of myriad attempts to write upwards towards institutional indifference, how might we reclaim the intimacy of the letter by writing from below: to each other, writing to ourselves.*

The workshop included a series of readings and discussions, as well as practical writing exercises. It concluded with a dinner downstairs at the Mela Café. As well as the value of the discussions with Desai, the workshop introduced a number of the participants to each other for the first time.

#### Performance & discussion:

*Yearning as Method: Notes on programming 'Latifah and Himli's Nomadic Uncle'*

(Vega Scene/Mirage Festival)

As part of the Mirage film festival, Desai presented a performative film event, which was followed by a discussion between Desai and Mike Sperlinger (OCA Head of Programme).







All photos: Anna Penkova

Desai's performance used screen-captured footage of her computer desktop to explore film programming as an embodied and subjective practice. In particular it revisited a short film she has programmed many times: Latifah and Himli's *Nomadic Uncle* (1992) by Alnoor Dewshi. In Dewshi's film, two cousins whose distant ancestors were rural nomads circle around London unfixed in specific time or location. Juxtaposing the film with other images and texts, Desai speculated about other ways to think about the role of the programmer/curators – something that was further explored in discussion with Sperlinger. The event concluded with a screening of Dewshi's film in its entirety.



**Jemma Desai** is a cultural worker across film, visual arts and performance and a somatic facilitator working with individuals and groups. Her work attempts a committed engagement with decolonial and abolitionist scholarship and praxis and through this, considers the gap between intention and practice in imagining, making and circulating culture. She has previously worked with the BFI, British Council, LUX and Berwick Film & Media Arts Festival. Current collaborations include United Screens, Blackstar Film Festival in Philadelphia where she is a Programmer and BAM in Brooklyn NY where she is the inaugural Experience Fellow exploring through archival research, somatic facilitation and programming interventions, the possibilities of embodied organisational change. She is currently programmer in residence at The Flaherty Seminar and will be the programmer of the 2026 edition.

*A podcast of the discussion  
is published on OCA's new  
podcast stream*



# *The Office for... Game Engines*

23 November 2024

Cinemateket, Oslo



*Still from Double Poser, 2023*

The second edition of *The Office for...* was focused on how the changing ways in which games are made and played are affecting contemporary art and artists.

It began with presentations and discussion with two international guests: curator Leeji Hong and author Marijam Did. This was followed by a screening of video works in which artists explore the limits of videogame 'engines', whether by subverting corporate/commercial engines (*The Grannies* by Marie Foulston) or by building their own (Heecheon Kim).

Leeji Hong, curator of the groundbreaking recent exhibition Game Society in Seoul, gave a presentation about gaming's intersection with contemporary art and how her exhibition explored new 'adaptive' controller technologies to make gaming more accessible. Marijam Did, author of the new book *Everything to Play For: How Videogames are Changing the World*, spoke about recent political developments around gaming, particularly the evolution of player communities and labour organising in the games industry. Did's book had its Norwegian launch, with a signing after the event.



Photo: Anna Penkova

This event was a collaboration with Cinemateket and part of their Spillefilm stand. Their co-promotion of the event allowed OCA to reach an audience of gamers in Oslo, as well as a more regular contemporary art crowd.

**Marijam Did** is a Lithuanian-Tatar games industry critic dissecting the intersection between videogames and IRL politics. Her work has been published by the Guardian, VICE, GamesIndustry.biz, Rosa Luxemburg Stiftung and others. Marijam was a Lecturer at Royal Holloway, University of London, and is currently a Senior Marketing Executive at a Bafta-winning videogames studio. She is an author of *Everything To Play For:*

*How Videogames Are Changing The World* published by Verso Books in 2024.

**Hong Leeji** is a curator based in Seoul, Korea. She has curated exhibitions including Game Society (MMCA, 2023), Peter Weibel (MMCA, 2022) and Museum of Everyone, MoE(Animal Crossing online game project, 2020). She is currently a curator of the National Museum of Modern and Contemporary Art (MMCA) in Seoul and a curatorial director of the contemporary art research platform meetingroom. She researches cultural conditions that result from digital media and changing creative environments.





## Films screened

### *The Grannies*

Marie Foulston

2021, 21 mins

A short documentary about a group of players venturing beyond the boundaries of the blockbuster videogame Red Dead Online (Rockstar Games, 2018). Glitching their way outside the game's official playspace, they discover the eerie backstage of its Wild West.

*the glitchy event horizon of Rockstar's virtual-western epic*

– The Guardian

### *Double Poser*

Heecheon Kim

2023, 38 mins

For his exhibition at London's Hayward Gallery, Korean artist Heecheon Kim made a video installation built around an auto-playing game, here shown as a single-screen video. *Double Poser* is partly set in a virtual recreation of the Southbank Centre, location of the gallery and a famous skateboarder's paradise, built by Kim with the Unity game engine. The video weaves together Kim's skateboarding avatar, an elliptical spy narrative and diary-like snippets of Kim's offline existence (including his friends teasing him for his lack of real-world skating ability).





# La Biennale di Venezia

The 60th International Art Exhibition of La Biennale di Venezia, *Foreigners Everywhere*, opened on 20 April and lasted until 24 November. Moderna Museet was responsible for the Nordic Countries Pavilion this time, with interaction from the Kiasma Museum of Contemporary Art in Finland and OCA. Moderna Museet's curator Asrin Haidari was appointed by representatives of the three Nordic countries to curate the Pavilion.

This year's Nordic Countries Pavilion featured the artists Lap-See Lam (Sweden), Kholod Hawash (Finland), and the composer Tze Yeung Ho (Norway).

Lap-See Lam was invited to create the idea and framework for this joint audiovisual Gesamtkunstwerk.

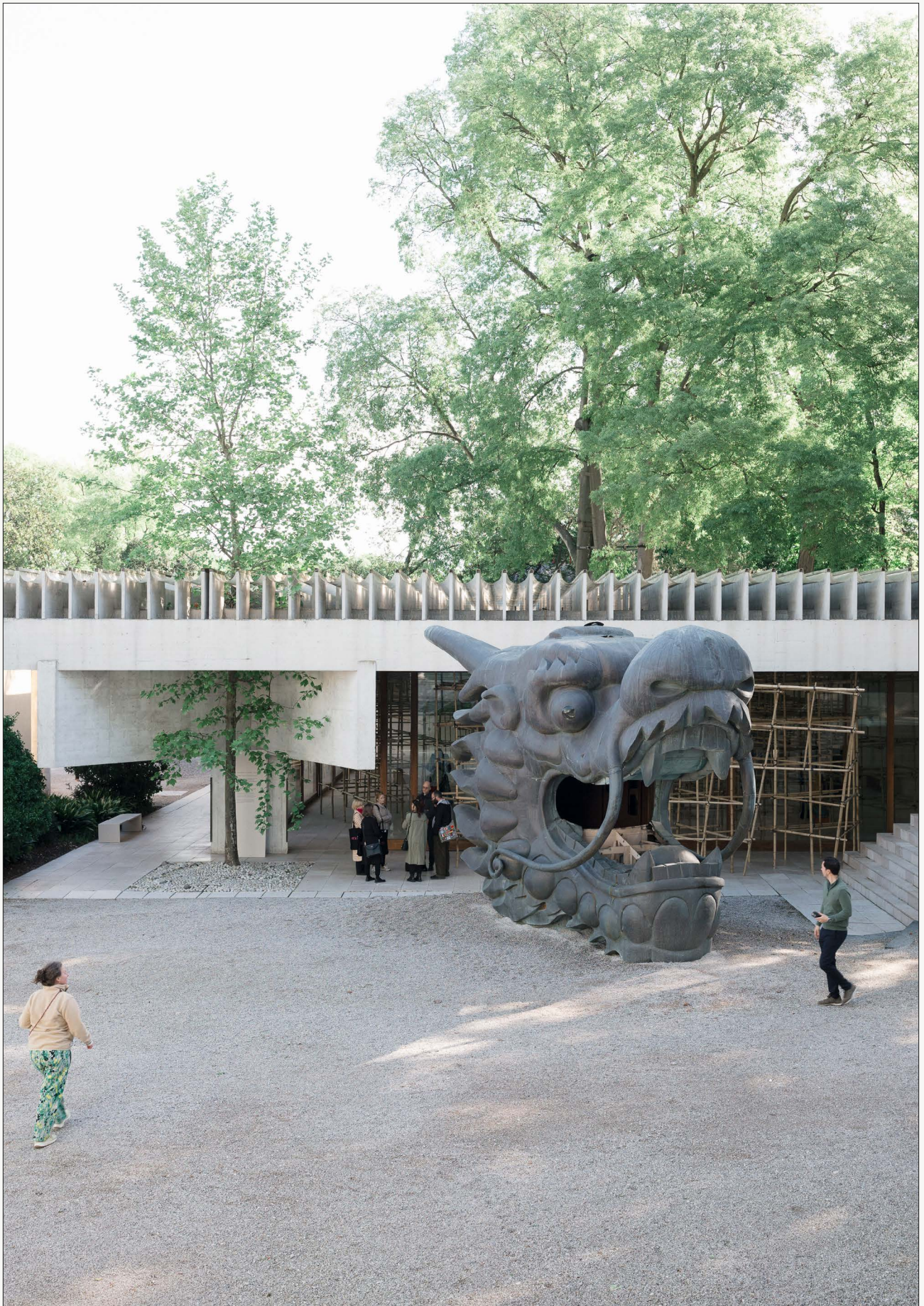
The artist Kholod Hawash and the composer Tze Yeung Ho joined Lam in creating an experimental musical installation and performance inspired by an art form with a two-thousand-year history, Cantonese opera. *The Altersea Opera* was an experimental opera and audio-visual adventure about being in a state of loss and longing, the mutability of myth, and connecting through multilingualism.

The Nordic Countries Pavilion has been a joint project since, when the building, designed by the Norwegian architect Sverre Fehn, was completed in 1962. The countries take turns hosting.



From left: Lap-See Lam (Sweden), curator Asrin Haidari (Sweden), Kholod Hawash (Finland), Tze Yeung Ho (Norway). Photo: Robert Schittko





*"The Altersea Opera", The 60th International Art Exhibition of La Biennale di Venezia, Foreigners Everywhere. Photo: Moderna Museet / Michael Miller*



# Visitors & Networks



OCA aims to expand global opportunities by establishing and developing relations between artists and key art professionals from Norway and colleagues in the international contemporary art field. We facilitate tailored research programmes and collaborate with the art field to strengthen networks and open new possibilities.

OCA is purposeful in growing and activating its networks to generate international opportunities for artists, curators, and art professionals — seeking to develop meaningful connections and create a foundation for stronger global collaboration and reciprocity.



# Key Network Activities & Travel Report

In 2024, OCA engaged in a series of key network activities and international travels, strengthening partnerships, expanding dialogues, and supporting Norwegian artists and institutions on the global stage.

## ► Venice

OCA organised a programme including meetings with key stakeholders and visits to institutions, fostering dialogue for future collaborations, exchanges, and visitor programmes to Norway. OCA also participated in the premiere of Ahmed Umar's performance, supported by OCA, as part of the official Biennale Programme curated by Adriano Pedrosa. Umar's selection for the Biennale followed his participation in OCA's Visitor Programme.

## ► Zurich and Art Basel

During a three-day programme, OCA met with international professionals from the museum and gallery sector, enhancing international awareness of OCA's role within the Norwegian ecosystem. OCA spotlighted Norwegian presence at Basel by supporting galleries such as Standard (Oslo), OSL contemporary, VIVII, and Femtensesse. Additionally, OCA attended the ceremony where Ahmed Umar received the 25th Baloise Art Award.

## ► Seoul / Gwangju

OCA was present at Seoul Art Week and the Gwangju Biennale opening, meeting with institutions such as MMCA, LEEUM, SeMA, and Songeun. OCA also attended the previews of Frieze Seoul Art Fair and the Gwangju Biennale, highlighting support for major museum exhibitions such as Elmgreen and Dragset at AmorePacific and Frida Orupabo's presence at the Biennale. This visit led to an ongoing dialogue with these institutions and the initiation of a collaboration between OCA, IASPIS, and the Swedish Institute to co-host a South Korean museum delegation to Norway and Sweden in spring 2025.

## ► London Frieze

In partnership with the Royal Norwegian Embassy, OCA co-hosted a networking event celebrating Norwegian artists during Frieze Art Week. The event facilitated connections between Norwegian institutions and the British art scene, bringing together key institutions such as TATE, Barbican, ICA, Nottingham Contem-



*Frida Orupabo, Installation view. Pansori: A Soundscape of the 21st Century, 2024, 15th Gwangju Biennale. Photo: Gwangju Biennale Foundation*

porary, Nasjonalmuseet, MUNCH, Henie Onstad, Astrup Fearnley, Kistefos, and KODE. As a result, a series of scheduled visits to Norway through OCA's international visitor programme have been confirmed, along with several potential collaborations between Norwegian and British institutions.

#### ► Basel Paris

OCA represented Norway during the preview and dinner for Elmgreen and Dragset's exhibition at Musée d'Orsay, an exhibition supported by OCA. Collaboration with the Norwegian Embassy in Paris strengthened Norway's representation during the art week. OCA also attended Basel Paris, Paris International, and NADA, and participated in the inauguration of the new MUNCH Award, hosted at the Norwegian ambassador's residence.

#### ► Los Angeles

OCA participated in the CIMAM annual conference, identifying and inviting potential participants for OCA's International Visitor Programme. The visit included meetings with local institutions and a studio visit with Norwegian artist Torbjørn Rødland, based in LA.

#### ► New York

OCA followed up with ISCP resident Piya Wanthiang, held meetings on future collaborations with the Royal Consulate General, and conducted research for an upcoming event in spring 2025.

# Visitor Programme

*April*



**Laura Raichovich**

Writer and Curator

Laura Raicovich is a New York City-based writer and curator.

*June*



**Mia Locks**

Independent Curator and Executive Director of Museums Moving Forward

*collaboration with Astrup Fearnely coinciding with the Cauleen Smith exhibition  
curated by Locks*



**Cliff Lauson**

Director of Exhibitions, Somerset House

Dr Cliff Lauson is currently Director of Exhibitions at Somerset House, London.

*September*



**Dagmara Wyskiel**

Artist and Curator, Artistic Director of

SACO Contemporary Art International Biennial





**Larisa Zmud**

Curator – The Curatorial Program for Research (CPR)

Curator based in Argentina.



**Talia Smith**

Curator – The Curatorial Program for Research (CPR)

Talia Smith (New Zealand / Australia) is an artist and curator from Aotearoa who is now based in Sydney, Australia.



**Samuele Piazza**

Curator – The Curatorial Program for Research (CPR)

Samuele Piazza (Italy) is Chief Curator at OGR Torino.



**Tīna Pētersone**

Curator – The Curatorial Program for Research (CPR)

Tīna Pētersone (Latvia) is an independent curator with an MFA in Curating from Goldsmiths, University of London.



**Azar Mahmoudian**

Curator – The Curatorial Program for Research (CPR)

Azar Mahmoudian (Iran) is an independent curator and educator, living and working in Tehran and partly Berlin.



**Kholisile Dhlwayo**

Curator – The Curatorial Program for Research (CPR)

Kholisile Dhlwayo (Australia / USA) is an African-Australian curator, artist, and architect.



**Rose Bouthillier Curator**

Curator – The Curatorial Program for Research (CPR)

Rose Bouthillier (Canada) is a contemporary art curator and writer based in Newfoundland and Labrador, Canada.



**Isra Al Kassi**

Curator – The Curatorial Program for Research (CPR)

Isra Al Kassi (UK) is a London based curator, writer and co-founder of T A P E collective.

*October*



**Liz Park**

Curator, Carnegie Museum of Art

Liz Park is the Richard Armstrong Curator of Contemporary Art at Carnegie Museum of Art, Pittsburgh, USA.

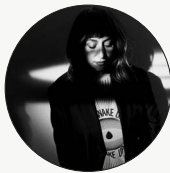


**Daniel Milnes**

Curator

Since 2023, Milnes has been a curator at DAS MINSK Kunsthhaus in Potsdam

*November*



**Hoor Al Qasimi**

Director and Curator

Hoor Al Qasimi is President and Director of Sharjah Art Foundation, the public art institution she established in 2009 as a catalyst and advocate for the arts in Sharjah, UAE, and around the world.





*Green Producers Nordic Sustainability Network. Photo Anna Penkova*

# Key Network Projects Initiated in 2024

## **Nordic Collaborative Network**

OCA initiated a Nordic network with sister agencies IASPIS, Frame, the Danish Arts Council, and the Icelandic Art Center. The first gathering will take place in Oslo in February 2025.

## **European Collaboration Network**

OCA is working towards re-establishing a collaborative network among European sister agencies, with the first meeting set for Vienna in June 2025.

## **South Korean Delegation Trip**

OCA, in collaboration with IASPIS and the Swedish Institute, will co-host a South Korean delegation of museum representatives visiting Stockholm, Oslo, and Bergen in spring 2025.

## **Curator Exchange Programme**

OCA is partnering with Phileas Austrian Office for Contemporary Art on a curator exchange programme. In fall 2025, OCA will host six Austrian curators and later send six Norwegian curators to Austria.

## **Green Producers Nordic Sustainability Network**

OCA remains an active supporter and member of the Green Producers Nordic Sustainability Network, alongside institutions such as Nasjonalmuseet, Henie Onstad, KODE, Kunstneres Hus, Kunsthall Trondheim, Louisiana, Arken, Wanås Konst, and Reykjavik Museum for Contemporary Art.

## **Institution-to-Institution Dialogue**

OCA continues to foster connections between visiting international curators and institutional representatives in Norway, encouraging collaboration and exchange.



# Partnerships & Collaborations





With the aim of strengthening Norwegian visibility abroad and expanding networks, OCA partnered with key actors in the art scene in Norway, supporting Norwegian and Norway-based artists and art critics through the international dissemination of their practices.

In 2024, OCA strengthened collaborations with Norwegian institutions through partnerships. Collaborations included Oslo Open, Coast Contemporary, and the Verdensrommet network. We also organised group visits in collaboration with The Curatorial Program for Research (CPR) and Bergen Assembly. OCA will continue to develop partnerships with local collaborators in Norway for international visits.

Through these initiatives, OCA has contributed to increasing the international visibility of Norwegian contemporary art and laying the foundation for new collaborations and exchange opportunities.

*Open Heart, Open Mouth. Performance by KVAE & BARK at Akershus Festning during Coast Contemporary Edition Eight 2024, Art on Food.  
Photo: Anna Penkova*

### ► CIMAM

CIMAM 56th Annual Conference in Los Angeles, *Sustainable Futures: How? When? For Whom?* was co-hosted by The Museum of Contemporary Art (MOCA), the Hammer Museum at UCLA, and the Los Angeles County Museum of Art (LACMA), and was arranged from Dec. 6-8.

### ► Coast Contemporary 'Art on Food'!

Coast Contemporary is a nomadic platform for discourse that brings together Norwegian and international curators, artists, and cultural workers for a multi-day program of performances, talks, screenings, and studio visits along the coast of Norway. OCA is one of the institutions that support and collaborate with Coast Contemporary.

Coast Contemporary Eight Edition — *Art on Food* took place in Oslo and Bergen from September 16–22, with a connecting train journey. The program explored food in art through themes like activism, sustainability, feminism, heritage, and food politics. It featured a rich mix of text, film, textile, sculpture, painting, performance, meals, talks, walks, and more—bringing together artists, curators, and institutions engaged in the intersection of food, art, and society.

### ► Mondriaan Fond's Orientation Trip

In October, the selected curators, Lara Okafor, Hilde Herming, and Ingrid Haug Erstad, participated in Mondriaan Fund's Orientation Trip to Ghana and Ivory Coast.

The Orientation Trip aims to provide an overview of the contemporary art scene in Ghana and the Ivory Coast, introduce participants to future exchange possibilities, and meet key local figures.

### ► Oslo Open

In collaboration with Oslo Open, OCA arranged a public talk with Victor Mutelekesha, Karen Reini-Svensson and Mwape J. Mumbi on 25 April.

The talk presented bonds between Norway and Zambia, from the establishment of the Kenneth Kaunda Foundation in the 1960's, to more recent projects such as the collaborative 'Art Academy without Walls' created between The Visual Arts Council of Zambia and The National Academy of Fine Art in Oslo in 1996; and in the past years the establishment of institutions such as Livingstone Office for Contemporary Art and Lusaka Contemporary Art Centre (LuCaC), who OCA has recently launched a residency in partnership with.

The discussion delved into diaspora artists keen to invest in and develop artistic practices and spaces across geographies, strengthening their bonds. Victor Mutelekesha also described the creation of Lusaka Contemporary Art Centre, Karen Reini-Svensson spoke about LuCaC's inaugural exhibition 'Prospice, Kwacha!' and Mwape J. Mumbi contextualised the current state of the arts in Zambia while presenting his curatorial approach and practice.



*Coast Contemporary Edition Eight 2024, Art on Food.  
Photos: Anna Penkova*



# OCA in the Press

KUNSTAVISEN

KUNSTAVISEN

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OPEN CALL 'HOME'

Design og gjenstande for The Vessel

The Vessel

KUNST

# Kunstnernes Hus avslutter samarbeid med KHiO til fordel for OCA



Kunstnernes Hus er et kunstnerisk sentrum i Oslo. Bygningen er et viktig møtested for kunstnere og publikum. Den har en rik historie og er nå et av de mest aktive kunstneriske sentrumene i Norge.

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Kunstavisen

20 November

*Kunstnernes Hus avslutter samarbeid med KHiO til fordel for OCA*

– Tiril Flom



Ane Signe Gutu, styremedlem i FKDS og professor ved Kunstakademiet i Oslo. Foto: Marte Vold

**Vil styrke sitt internasjonale fokus**

Looksflytjaker er samarbeidet med OCA er en mulighet til å styrke Kunstnernes Hus sitt internasjonale engasjement. OCA jobber for å fremme norsk samtidskunst på internasjonale arenaer, blant annet gjennom residency programmer og gjennom annerledes for den norske kunstneren på internasjonale arenaer. Ifølge Looksflytjaker har de et ønske om et komplementært til Kunstnernes Hus.

– Begge institusjonene har et mål om å styrke sitt internasjonale fokus, og vi håper at dette samarbeidet vil bidra til å bygge opp mellom seg kunstnerne for kunstnerne, sier hun.

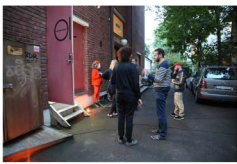
Kunstnernes Hus står på overfor en stor utfordring i form av behov for utvidelse av bygget. Looksflytjaker er et samarbeid som er et viktig stand, og at det ikke er mindre til å gjennomføre nødvendige reparasjoner.

– Det regner inn i løstene, og samarbeidet har begynt å sprenge, sier hun.

Ifølge Looksflytjaker er det ikke mulig å opprettholde samarbeidet for FKDS uten at det går utover Kunstnernes Hus økonomi. Kunstnernes Hus håper på et samarbeid med OCA til styrke institusjonens økonomi og som for nødvendig utvidelse og utvidelse av Kunstnernes Hus kan fortsette å være en vital institusjon.

For FKDS, som er et fond uten operativt kapital, har det vært viktig å ha Kunstnernes Hus som har driftet anlegget. Gutu sier at FKDS vil være på jakt etter nye lokaler for å fortsette sitt arbeid. Hun håper på å finne en ny samarbeidspartner som kan være vert for anstalten.

– Vi er i prosess med å finne nye muligheter, både i sentrum og i utkanten av Oslo, sier Gutu.



Bygningen til Kunstnernes Hus er i sentrum av Oslo. Foto: Marte Vold

**Kunstnerets historie**

En annen utfordring som har vært oppsett, er flyttingen av Kunstnernes Hus utgangspunktet fra sentrum til sentrum i Oslo. Kunstnernes Hus har vært i sentrum av Oslo i mange år, og det er viktig å ha et sentrum i Oslo. Kunstnernes Hus har vært i sentrum av Oslo i mange år, og det er viktig å ha et sentrum i Oslo.

– Å kunne stå på i Oslo er en viktig grunn til at mange velger å stå på i Oslo. Kunstnernes Hus har vært i Oslo i mange år, og det er viktig å ha et sentrum i Oslo.

Looksflytjaker på sin side, ser på flyttingen som det er det kommende program på Kunstnernes Hus som har vært oppsett, er flyttingen av Kunstnernes Hus utgangspunktet fra sentrum til sentrum i Oslo. Kunstnernes Hus har vært i sentrum av Oslo i mange år, og det er viktig å ha et sentrum i Oslo.

– Siden jeg begynte på Kunstnernes Hus, har jeg vært opptatt av å dekke utgangspunktet om at oppsettet er viktigere enn nå, sier hun.

Hun ser på dette som en mulighet til å utfordre etablerte forestillinger om hvilke som er viktig i kunstutstilling.

– Vi ønsker å gi studietene mer fleksibilitet i hvordan de kan bruke rommene og har oppfordret dem til å bruke utgangspunktet og på i daglig med institusjonen, sier hun.

– Jeg synes overflyttingen er en viktig grunn til at mange velger å stå på i Oslo. Kunstnernes Hus har vært i Oslo i mange år, og det er viktig å ha et sentrum i Oslo.

Hun legger til at kunstnernes feler seg forflyttet i disse sakene, men at flere er redde for negative konsekvenser ved å stå fra.

– Noen er redde for å bli brent, og noen står på det som står. Det skal være lov å stå på sin mening. Det er ingen som holder brent eller er på sin egen mening, men folk er skuffet og irritert. Dette er jo Kunstnernes Hus, men vi får ikke den følelsen av samarbeid som det er et samarbeid, sier hun.

Selv om beslutningen har skapt mye blant studenter og kunstnere, understreker Looksflytjaker at Kunstnernes Hus fortsatt ønsker å opprettholde et godt forhold til Kunstakademiet.

– Vi har diskutert fremtidige samarbeidsmuligheter, og vi håper at vi kan finne løsninger som er gode for både studenter og huset, sier hun.

Artikkelen ble oppdatert kl. 14.10 med informasjon om beslutningens utgangspunkt.

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19 kunstnere til Oslo  
Kunsthall Trondheim-kurator  
til New York



Publisert  
05.02.2024

Her skal du finne ut om du er kvalifisert til å søke på stillingen som kurator ved Kunsthall Trondheim. Du kan også finne ut om du er kvalifisert til å søke på stillingen som kurator ved Kunsthall Trondheim.

Office for Contemporary Art Norway (OCA)  
sender Katrine Elise Agalza Pedersen på  
kuratorstidens til New York.



SJANGER

Denne artikkelen handler om kunsten som er en del av vår kultur og hvordan den kan brukes til å utforske og utfordre oss selv.

KARTE

Denne artikkelen handler om hvordan vi kan bruke kart til å utforske og utfordre oss selv.



Office for Contemporary Art Norway (OCA) sender kurator Katrine Elise Agalza Pedersen til New York til høsten.

Der skal hun delta på International Studio and Curatorial Program (ISCP), som for kunstnere deler ut stipend og utvekslingsprogrammer.

Pedersen er kurator ved Kunsthall Trondheim.

Les mer: [Disse artistene vil bli utvalgt til Kunsthall Trondheim](#)



Kunsthall Trondheim har fått en ny gate i Trondheim sentrum. (Foto: OCA Contemporary)

Takknemlig

Agalza Pedersen sier til Subjekt at det for henne det betyr veldig mye å få et slikt opphold.

Kunsthall Trondheim jobber intenst med å gjøre det mulig for Agalza Pedersen å få dette viktigste for jobben hennes som kurator og også for personlig utvikling.

«Å få være der ute, oppleve kunst og kunstnere man har lært å kjenne fra før, det er en viktig del.

Særlig graderingsprogrammet har muligheten til å jobbe med utstillingene med museum, men er det et utstillingsprogram som skal gi så mye til seg.

Agalza Pedersen er også takknemlig for at utstillingene gir henne denne sjansen. Det er ikke noe hun tar som en selvfølge.

«De ser verdien av både kompetansebygging og nettverk. Det blir det å bli trygglese på større kunstscener også.

Les også: [Disse to artistene blir utvalgt til Kunsthall Trondheim](#)



Katrine Elise Agalza Pedersen, Trondheim, sender utstillingen 'Disse to artistene blir utvalgt til Kunsthall Trondheim' (2024) (Foto: OCA)

Subjekt  
15 February  
Kunsthall Trondheim-kurator til New York  
– Torill Frislid Gustafson

Positive sommerfugler

Med andre ord ser kuratoren mye positivt ved det kommende oppholdet i The Big Apple, kunstnernes smeldegel.

Han kjenner også på litt nervøsitet:

«Jeg er veldig glad for at OCA får et slikt selskap som OCA, som har vært en viktig del av min kunstneriske utvikling.

«New York kan hun ikke på en gang og, tidligere direktør ved Kunsthall Trondheim, Steffen Hessel forteller om hvordan det vil være å være i New York i mai 2022, da hun ble direktør for samtidiskunstutstillingen Swiss Institute.

«Det å få bo i en by som er like stor som landet man bor i er veldig, blir spennende.

Han ser også fram til en personlig utvikling.

Prosjektet som har ført henne til New York via OCA, handler blant annet om mangfold og estetiske kunstnere.

«Jeg er veldig glad for at OCA får et slikt selskap som OCA, som har vært en viktig del av min kunstneriske utvikling.

Han er i godt selskap: OCA har tidligere sendt kurator Hilde Mørth (2019), leder for Oslo kunsthøgskole, Elisabeth Byrre (2019), kurator ved Nasjonalmuseet, Geir Høivik (2019) og Standard-galleriet Eivind Furevik (2019) på kunstnere hos ISCP.



Kunsthall Trondheim har fått en ny gate i Trondheim sentrum. (Foto: OCA Contemporary)

Miljøskifte

ISCP skal være New Yorks mest omfattende internasjonale residensprogram for visuell kunst. Der støttes kreativ utvikling og utveksling av kunstnere og kuratorer gjennom residens og offentlige programmer.

Et residensprogram gir kunstnere, kuratorer og mennesker i kunstut arbeid en mulighet til å jobbe og oppholde seg et annet sted enn i sitt hjemlige.

Otto også omsett som et «Artist-in-residence-opphold» er tenkt at det skal gi mulighet for blant annet refleksjon og produksjon.

Les også: [Disse to artistene blir utvalgt til Kunsthall Trondheim](#)

Alternative virkeligheter og teknologi

Agalza Pedersen har en mastergrad i Kunsthistorie fra Universitetet i Oslo (UO).

Han er i daglig kontakt med Kunsthall Trondheim, men har også vært midlertidig direktør ved kunsthallen i perioden fra mai til desember 2023.

I greifskapene fra OCA skrives det:

«Pedersen kunstneriske praksis fokuserer på perspektiver som kombinerer alternative virkeligheter, språk, teknologi, kunstnere og teknologi.

De forteller:

«Hvis du har en utfordring tenner som dialektisk opphav, mangfoldighet og husholdning - motivert av hennes egne erfaringer som ansettelsesansvarlig i tillegg til kunstner.





## Subjekt

AP-løftet som forsvant

### – Uforståelig at Kulturløftet ikke gjennomføres



Planene for Arbeiderpartiets milliardløfte har gått opp i røyk og kulturminister Lubna Jaffery nekter å forklare. Det vekker reaksjoner.



**SJANGER**  
Enkelt og direkte, med en klar og tydelig struktur og en god og tydelig struktur.

**SÅSEN EN**  
Hva er det som har skjedd i Norge?



Arbeiderpartiets største løfte til Kultur Norge er det såkalte Kulturløftet. At 1 prosent av statsbudsjettet skal gå til kultur. Det var det 18 millioner i statsbudsjettet for 2025. Høsten 2021 fortalte den nyvalgte kulturministeren Anette Trettebergstuen (AP) at Stortinget ville gjennomføre Kulturløftet – men at det ville ta litt tid. Trettebergstuen lovet en milliard i 2022. De skulle regne ut hvor mye penger som skulle brukes som del av Kulturløftet og når de skulle nå det.

Men i 2023 ble Trettebergstuen brutt på i og så og hun ble erstattet av partifelle Lubna Jaffery.

Hva skjedd med Arbeiderpartiets milliardløfte under Jaffery?

Les også [Jaffery nekter på Kulturløftet](#)



#### Poker på krig

I juli 2023 ~~ble~~ Jaffery ambassøren for Kulturløftet, og skrev at skrevet kulturbrik. Bergringsministeren sa regjering om det Kulturløftet skulle bli, eller hva planen var. Hvis Jaffery har en konkret plan for Kulturløftet er det tilgjengelig ikke noe hun har ønsket å offentliggjøre, i hvert fall ikke for statsbudsjettet presenteres mandag 7. oktober. Subjekt ble kontaktet for å høre om Jaffery fortsatt står ved Kulturløftet, som hun gjorde i 2023.

Jaffery og Kulturløftet er et svar ikke på når regjeringen vil nå Kulturløftet, eller om de vil nå det før stortingsvalg og eventuelt regjeringsskifte i 2025.

Jaffery sier til et regjeringen har sagt de skal gjennomføre et nytt kulturløfte, som særlig skal handle om å sikre og regjeringen kulturreis til gode, og legger til:

– Og vi er godt i gang med det.

Krig, økonomisk og inflasjon har gjort verden annerledes enn da Hurdalsplattformen ble skrevet. Likevel har regjeringen økt kulturbudsjettet gjennom hele perioden, følge Jaffery.

Hva budsjettet for 2025 vil vise, vil ikke Jaffery gå inn på, men mener at veksten i kulturbudsjettet viser at regjeringen prioriterer kultur i kommende år.

– Jeg jobber kontinuerlig for å styrke kulturen. Hva budsjettet for 2025 vil bringe vil jeg komme tilbake til i oktober.

#### Vil ikke svare

Hvorfor gjennomførte ikke regjeringen løftet om å sette en plan for Kulturløftet i 2023? Det mener ikke Jaffery på.

Når ble løftet droppet? Er det lagt noen nye planer for når Kulturløftet skal gjennomføres? Det svarer Jaffery heller ikke på.

Er det en mangel med kommunikasjon gjorde Kulturløftet det tydelig at de heller ikke kan bli å svare.

– Vi har ikke noe å legge til.

Om kulturministeren vil svare på konkrete spørsmål om Kulturløftet i fremtiden, er usikkert. Det som er sikkert, er at Arbeiderpartiets ordbrøp kulturendring vekker reaksjoner.

Les også [Er norsk kulturløfte et ordbruk?](#)

## Subjekt

4. Oktober

– Uforståelig at Kulturløftet ikke gjennomføres

– Torill Frislid Gustafson / Geir Bergersen Huse



#### Ofte nevnt, ofte glemt

Musiker og jazzteater Bugge Wesseltuft mener det er uforståelig at Kulturløftet fortsatt ikke har blitt gjennomført.

– Det er et mikroskopisk minuttet for en nasjons satning på kultur.

Wesseltuft reagere også på hvordan politikere kan føle på å redusere økonomisk støtte til kulturløftet.

– Enkelte partiers valgfolk om å kutte i kulturstøtten er sjukt, sier han til Subjekt.

Dirigenter hos Office for Contemporary Art Norway (Ocan), Ruben Steinum, sauner at regjeringen i en større grad ser det uforståelige potensiale for norsk kunst med internasjonalt potensial.

– Det er mange sterke kunstnere som utvikles i Norge, men like satning på de kunstnerne som har lyst til å bli internasjonale, sier Steinum.

Kunstnerisk risiko blir det i landet, mener Steinum. Han mener vi må ta vare på dem som vil satte, og det krever med økonomisk støtte.

– Det som skapes her i landet har høy kunstnerisk kvalitet og det er interesse for det internasjonalt. Ofte blir denne kunsten nevnt – men det blir fulgt opp med satning, sier han.

Les også [Prosa heiser](#)

#### Giske, Huitfeldt og Tajaks «baby»

Innføringen av Kulturløftet ble gjort av «den rødgrønne regjeringen» i Norge, fra 2005 til 2013. Regjeringen, leiet som Storbordet II, besto av Arbeiderpartiet, Sosialistisk venstreparti (SV) og Senterpartiet (SP).

Første fase av Kulturløftet ble lansert i 2005 da Soria Moria-plattformen ble vedtatt. Kulturløftet var et av flere store prosjekter der regjeringen satset på å styrke kultursektoren gjennom ulike bevilgninger og nye kulturpolitiske initiativer.

Siden kom Kulturløftet II i 2009 og Kulturløftet III i 2014.

Hovedsakheten bak Kulturløftet var Trond Giske (SP), som satt som minister fra 2005 til 2008. Annet Huitfeldt mente ansvaret for kulturløftet fra 2009 og ble ansvarlig for gjennomføringen av andre del.

Tredje del ble utført av kulturminister Hilde Tajak, som satt som kulturminister fra 2012 til 2015.

Hvis Jaffery vil nå Kulturløftet må det ikke smert. Et knippe av for stortingsvalget legger både Høyre og FrP an til å bli større enn Arbeiderpartiet. De to til partiene legger an til å bli sammen til satte på Stortinget, hva 4. oktober 2023. Det er gode steder for at Jaffery må til at Kulturløftet ble lansert i 2005. De fremmer utgangspunkt Kulturløftet også.









NRK Dagsnytt 18  
*Live television broadcast*  
13 September

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