

O

C

Office for
Contemporary
Art Norway

A

p.1 **Statement of
the Board**

p.5 **Annual Accounts
2022**

p.19 **Grants**

p.43 **International
Visitor Programme**

p.47 **Programme
Activities**

p.67 **OCA in the Press**

p.93 **Organisation
and the Board**

Statement of the Board

1. The Nature of the Business

The Foundation, Office for Contemporary Art Norway (OCA), organization number 984 259 344, was established on 1st January 2002 by the Ministry of Foreign Affairs and the Ministry of Culture to increase and professionalise Norwegian participation in international collaboration in the field of visual arts.

2. Support schemes, artist residencies and visitor programme

OCA administers, on behalf of the Ministry of Foreign Affairs, an application-based travel support scheme and five artist residency programmes abroad for Norwegian and Norway based artists.

An international jury assesses and makes a final decision on applications for travel support and residencies. In 2022, the jury consisted of Geir Haraldseth, Hicham Khalidi, Geir Tore Holm, Katya García-Antón and Ruben Steinum.

In 2022, the jury assessed 181 applications totalling NOK 11 961 840 for travel support and provided support to 61 projects totalling NOK 2 000 000. A third of the applicants were granted support, with funding from the 2022 budget supporting 17% of the total amount applied for.

The jury chose four artists and one curator for residency programmes. OCA has agreements with institutions and organisations offering residency stays in the United States, Germany, Belgium and Japan. For the five residencies offered by OCA in 2022, a total of 101 applications were received.

OCA administers two application-based support schemes financed of the Ministry of Culture and Equality.

The jury awarded support totalling NOK 1 000 000 to 25 new art productions being shown for the first time abroad. Of this amount, NOK 700 541 was used for material costs and NOK 299 459 used for external services.

In 2022, the administration of OCA allocated NOK 6 275 579 to 48 art fair participations abroad by Norwegian galleries. Of this amount, the funding was allocated as:

- NOK 3 972 519 to art fair fees
- NOK 1 242 983 to transportation of artworks
- NOK 566 189 to information material related to art fair participation
- NOK 243 995 to external assistance promoting art fair participation
- NOK 243 995 to external assistance promoting art fair participation
- NOK 103 292 allocated to accommodation for the gallery staff at art fairs
- NOK 102 927 allocated to travel for the gallery staff
- NOK 43,674 for insurance of art works

A total of 208 Norwegian artists were promoted through supported art fair participation.

In 2022, OCA, together with the six other participants in the Norwegian Arts Abroad network, carried out a skills programme for internationalisation funded by the Ministry of Foreign Affairs. The last gathering of the programme was held in New York in June. From the field of contemporary art, gallery Femtensesse by Jenny Kinge participated together with artist Jennie Hagevik Bringaker.

OCA nominated the artists Ingrid Wildi Merino, Augustin Maurs and Susan Schuppli for the Artica Svalbard Residency in 2022.

3. Programme Activities

Programme activities, International Visitor Programme (IVP) and other activities are described in more detail in OCA's annual report.

OCA's focus in 2022 was participation of, and responsibility for, the Pavilion of the Nordic Countries at the 59th International Art Exhibition – La Biennale di Venezia.

The Nordic Pavilion was transformed into 'The Sámi Pavilion' with Sámi artists Pauliina Feodoroff, Anders Sunna and Máret Anne Sara participating in the exhibition. 'The Sámi Pavilion' was officially opened on 21st of April by Her Majesty Queen Sonja of Norway. The Presidents of the three Sámi Parliaments in Sápmi participated, with Silje Karine Muotka from the Norwegian side holding a welcome speech on behalf of her colleagues.

'The Sámi Pavilion' was open to the public until 27th of November and saw 414 018 visitors during that period. In addition to the exhibition, 'The Sámi Pavilion' held a parallel programme in Venice with, among others, Aabaakwad 2022, ÀRRAN 360°, TBA21-Ocean Fellowship 2022 and Poet in Residence Timimie Gassko Mäarak.

OCA, in cooperation with Valiz (Amsterdam), published the book *Čatnosat. The Sámi Pavilion, Indigenous Art, Knowledge and Sovereignty*.

4. Management and the board

Six board meetings were held in 2022. Ruben Steinum was appointed as the new director from the 1st of August 2022.

5. Economy

The result for 2022 shows a deficit of NOK 350 301 and total equity (as of 31st December 2021) of NOK 8 854 601, of which share capital is NOK 50 000. Continued operation is assumed when the accounts are drawn up, and it is confirmed as the basis for continued operation is present.

6. Staff and working environment

At the beginning of 2022, OCA had six permanent employees in full-time positions.

OCA strives to ensure that there is no discrimination due to gender, religion or ethnic background in relation to recruitment, salary or promotion.

There have been no serious occupational accidents or other accidents during the year.

7. Other matters

OCA is not involved in activities that pollute the environment. OCA separates its waste.

OCA has received a grant from Nordic Cultural Point under the Nordic Council of Ministers of EUR 100 000 for 'The Sámi Pavilion' project, and from the Sámi Parliament in Norway of NOK 100 000 for dissemination of the exhibition part 'The Sámi Pavilion' project.

Annual Accounts 2022

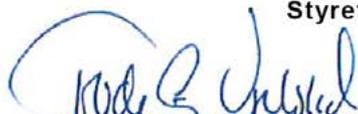
Profit and Loss Account	Note	2022	2021
The Norwegian Ministry of Culture & Equality	2	23 524 198	20 393 661
The Norwegian Ministry of Foreign Affairs	2	4 115 000	3 296 821
Other public funding	2	381 000	32 000
Private contributions	2	3 023 535	200 000
Own income	2	223 990	214 990
Sum income		31 267 723	24 137 472
Project/exhibition/artist support		20 576 952	13 999 384
Salary and other personnel costs	3	7 084 982	5 917 372
Administrative fees	4	1 139 778	1 871 550
House rent	5	1 450 860	1 369 476
Building operating costs		153 905	86 060
Announcing		51 877	119 929
Other operating costs		1 074 839	528 238
Depreciation	6	91 138	91 448
Sum costs		31 624 331	23 983 457
Operating result		(356 608)	154 015
Other financial income		6 392	659
Other financial cost		85	84
Sum financial items		6 307	575
Annual result		(350 301)	154 590
Allocation of the annual result	7	(3 475 301)	154 590
Transferred to self imposed restrictions	7	3 125 000	
Sum allocation of annual result		(350 301)	154 590

Balance sheet	Note	31.12.22	31.12.21
Assets			
Fixed assets			
Fixed Assets			
Furnishing of new space in 2018	6	87 020	269 606
Sum tangible operating assets		87 020	269 606
Sum fixed assets		87 020	269 606
Current assets			
Receivables			
Accounts receivable	8	5 397	12 150
Prepaid costs	9	780 709	461 293
Sum receivables		786 106	473 443
Bank deposit and cash	10	12 830 381	17 321 679
Sum current assets		13 616 487	17 795 122
Sum assets		13 703 507	18 064 728

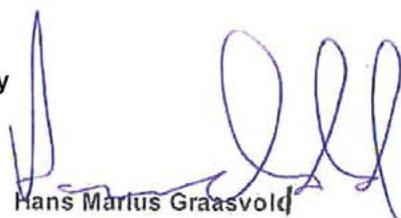
Balance sheet	Note	31.12.22	31.12.21
Equity and liabilities			
Equity			
Basic capital	7	50 000	50 000
Equity with self-imposed restrictions	7	5 125 000	2 000 000
Other equity	7	3 679 601	7 154 902
Sum equity		8 854 601	9 204 902
Liabilities			
Current liabilities			
Accounts payable		391 418	708 823
Current tax payable		500 592	430 514
Grant liabilities	11	3 124 870	6 957 326
Other current liabilities	12	832 026	719 886
Sum current liabilities		4 848 906	8 816 549
Sum liabilities		4 848 906	8 816 549
Sum equity and liabilities		13 703 507	18 021 451

Oslo, 17. februar 2023

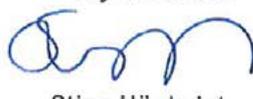
Styret for Office for Contemporary Art Norway


Trude Gornæs Ugelstad
Styreleder


Kristoffer Dolmen
Styremedlem


Hans Marius Graasvold
Styremedlem


Sille Størrime
Styremedlem


Stina Högkvist
Styremedlem


Ruben Steinum
Direktør

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 periodic to the year the activity leading to the costs are performed.

Current assets / current liabilities

Current assets/short-term liabilities consider normally account items due for payment within one year after balance registration. Current assets are judged according to the lowest value of acquisition cost and estimated actual value.

Fixed assets / long-term liabilities

Fixed assets are assets destined for continued use. Fixed assets are valued at acquisition cost. Durable fixtures and fittings are capitalized and depreciated over economical lifetime. Durable fixtures and fittings are written down to regained value when fall of value that is not expected to be temporary. Regainable amount is the highest of net sales value and value in use. Value in use is present value of future cash flows related to the asset. The down writing is reversed when the basis for it is no longer present.

Receivables

Accounts receivable 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 2022 there has not been 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 any changes used in accounting principles in 2022.

Notes: Additional Information

Government funding in 2022 Contributors:	2022 Granted	2022 Paid	2021 Granted	2021 Paid
Ministry of Culture & Equality (KUD), annual budget	16 505 000	16 505 000	16 505 000	16 505 000
Ministry of Culture & Equality (KUD), International Support for Galleries & Independent Exhibition Spaces (ISGIES)	4 000 000	4 000 000	4 000 000	4 000 000
Ministry of Culture & Equality (KUD), project funding for initiatives in the north	1 300 000	1 300 000	-	-
Ministry of Foreign Affairs (MFA), International travel support	2 000 000	2 000 000	1 485 000	1 485 000
Ministry of Foreign Affairs (MFA), project support	2 000 000	2 000 000	1 650 000	1 650 000
Ministry of Foreign Affairs (MFA), remuneration for administration of the travel support scheme	115 000	115 000	115 000	115 000
SUM	26 330 000	26 330 000	23 755 000	23 755 000

Note 2: Income

	2022	2022	2021	2021
The distribution of use of funding from Ministry of Foreign Affairs:				
International Visitor Program	165 704	3,8 %	28 674	0,9 %
Admin of the application based grant scheme	115 000	2,7 %	115 000	3,5 %
International travel support	2 000 000	46,4 %	1 485 000	45,7 %
International residencies	1 551 517	36,0 %	1 461 675	45,0 %
Publication	282 779	6,6 %	159 651	4,9 %
Venice Biennale, representation, paid in 2021	200 000	4,6 %	-	-
SUM	4 315 000	100,0 %	3 250 000	100,0 %

The distribution of use of funding from Ministry of Culture & Equality:

International gallery support (ISGIES) scheme	4 000 000	17,0 %	4 000 000	19,5 %
Salary and other personnel costs	6 256 632	26,6 %	5 653 890	27,6 %
House rent	1 450 000	6,2 %	1 369 476	6,7 %
Administrative fees	915 788	3,9 %	1 253 300	6,1 %
Building operating costs	146 706	0,6 %	86 060	0,4 %
Projects and exhibitions	902 395	3,8 %	1 712 149	8,3 %
International Studio Programme	38 000	0,2 %	-	-
Depreciation	91 138	0,4 %	91 448	0,4 %
The board of directors	475 310	2,0 %	184 145	0,9 %
Travel and representation	89 434	0,4 %	61 982	0,3 %
Telephone and IT	22 759	0,1 %	75 173	0,4 %
Announcing	51 878	0,2 %	119 929	0,6 %
Venice Biennial	5 240 697	22,3 %	3 604 470	17,6 %
Other operating costs	240 570	1,0 %	959 934	4,7 %
International production support scheme	1 000 000	4,3 %	1 000 000	4,9 %
Net financial items	(6 307)	0,0 %	(575)	0,0 %
Accrued for use for the Venice project in 2022	333 619	1,4 %	333 619	1,6 %
Accrued funds for ISGIES	2 275 579	9,7 %	-	0,0 %
SUM	23 524 198	100,0 %	20 505 000	100,0 %

Note 2

	2022	2021
Use of private contributions:		
Venice Biennale project	3 023 535	-
Art & Solidarity Reader	-	100 000
Workshop for book development	-	100 000
SUM	3 023 535	200 000
Use of own income:		
Administrative fees	223 990	-
Production of 'Art & Solidarity' exhibition	-	60 400
To equity	-	154 590
SUM	223 990	214 990
Use of other public funding:		
Venice Biennale project	181 000	-
SUM	181 000	-

Note 3: Salary and other personnel costs

	2022	2021
Salary cost	5 369 914	4 732 939
State pension fee (Folketrygdavgift)	864 982	727 630
Pension costs	272 455	217 908
Other personnel costs	577 631	238 895
SUM	7 084 982	5 917 372
No of permanent and temporary labour years at the end of the year	6	7
Remunerations		
The Board of Directors	235 106	120 000
Director		
Salary	983 784	1 052 722
Contributions to pension liability	59 027	42 109
Other payments	12 123	12 673
SUM	1 054 934	1 107 504

Note 4: Specification of auditor fee

	2022	2021
Statutory audit	67 272	59 375
SUM	67 272	59 375

Note 5: Specification of house rent

	2022	2021
Nedre gate 7	1 450 860	1 369 476
SUM	1 450 860	1 369 476

Note 6: Capitalized investments

	Furniture, fixtures and fittings 31.12.22
Original cost (per 01.01.2022)	178 158
Supply of new purchases	-
Wastage of furniture, fixtures and fittings	-
Accumulated depreciation	91 138
Capitalized value per 31.12.22	87 020
Depreciation in 2021	91 138
Depreciation rate	10 - 33 %
Depreciation plan	Linear

Note 7: Equity

	Basic capital	Other equity	Self-imposed restrictions	SUM equity
Equity per 31.12.2022	50 000	7 154 902	2 000 000	9 204 902
Allocation of the result in 2022		(3 475 301)	3 125 000	(350 301)
Equity per 31.12.2022	50 000	3 679 601	5 125 000	8 854 601

Note 8: Accounts receivable

	31.12.22	31.12.21
Accounts receivable	5 397	2 920
SUM	5 397	2 920

Note 9: Prepaid costs

	31.12.22	31.12.21
Prepaid rental international residencies	383 089	485 014
Other prepaid costs	397 620	127 872
SUM	780 709	612 886

Note 10: Bank deposit, cash

	31.12.22	31.12.21
Bank deposit, cash	11 970 881	16 363 756
Deposit for house rental	599 548	632 776
Tax withholding	259 952	230 955
SUM	12 830 381	17 227 487
Available	11 970 881	16 363 756

Note 11: Status per 31.12 for received funding

	31.12.22	31.12.21
From Ministry of Foreign Affairs		
Reserved for payment of Int. Travel support from 2020	25 000	281 892
Reserved for payment of Int. Travel support from 2021	48 000	707 691
Reserved for payment of Int. Travel support from 2022	414 211	-
Reserved for use for the Venice project in 2022	-	200 000
From Ministry of Culture & Equality		
Reserved for use for the Venice project in 2022	-	333 619
Reserved for use for northern region initiative	1 300 000	-
Reserved for payment of Production support from 2021	80 000	285 000
Reserved for payment of Production support from 2022	247 649	-
Unused ISGIES budget	1 010 010	3 285 589
SUM	3 124 870	5 093 791
From others for the Venice Biennale exhibition in 2022		
Modern Art Museum in Stockholm	-	500 000
Museum of Contemporary Art Kiasma	-	500 000
Nordic Culture Point	-	863 535
SUM	-	1 863 535
Sum unpaid and unused project funding	3 124 870	6 957 326

Note 12: Other current liabilities

	31.12.22	31.12.21
Prepayments from customers	-	-
Unpaid holiday money	572 576	513 386
Unpaid costs	259 450	206 500
SUM	832 026	719 886

Uavhengig revisors beretning

Til styret i Stiftelsen OCA Norway Office For Contemporary Art Norway

Uttalelse om årsregnskapet

Konklusjon

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

<p>Årsregnskapet består av:</p> <ul style="list-style-type: none">• Balanse per 31. desember 2021• Resultatregnskap for 2021• Noter til årsregnskapet, herunder et sammendrag av viktige regnskapsprinsipper.	<p>Etter vår mening:</p> <ul style="list-style-type: none">• Oppfyller årsregnskapet gjeldende lovkrav, og• Gir årsregnskapet et rettviseende bilde av stiftelsens finansielle stilling per 31. desember 2021, og av dens resultater for regnskapsåret avsluttet per denne datoen i samsvar med regnskapslovens regler og god regnskapsskikk i Norge.
---	--

Grunnlag for konklusjonen

Vi har gjennomført revisjonen i samsvar med lov, forskrift og god revisjonsskikk i Norge, herunder de internasjonale revisjonsstandardene International Standards on Auditing (ISA-ene). Våre oppgaver og plikter i henhold til disse standardene er beskrevet i Revisors oppgaver og plikter ved revisjon av årsregnskapet. Vi er uavhengige av stiftelsen slik det kreves i lov, forskrift og International Code of Ethics for Professional Accountants (inkludert internasjonale uavhengighetsstandarder) utstedt av the International Ethics Standards Board for Accountants (IESBA-reglene), og vi har overholdt våre øvrige etiske forpliktelser i samsvar med disse kravene. Innhentet revisjonsbevis er etter vår vurdering tilstrekkelig og hensiktsmessig som grunnlag for vår konklusjon.

Annen informasjon

Styret og daglig leder (ledelsen) er ansvarlig for annen informasjon. Annen informasjon består av Styrets årsmelding. Vår konklusjon om årsregnskapet ovenfor dekker ikke annen informasjon.

I forbindelse med revisjonen av årsregnskapet er det vår oppgave å lese annen informasjon. Formålet er å vurdere hvorvidt det foreligger vesentlig inkonsistens mellom annen informasjon og årsregnskapet og den kunnskap vi har opparbeidet oss under revisjonen av årsregnskapet, eller hvorvidt informasjon i annen informasjon ellers fremstår som vesentlig feil. Vi har plikt til å rapportere dersom annen informasjon fremstår som vesentlig feil. Vi har ingenting å rapportere i så henseende.

Styret og daglig leders ansvar for årsregnskapet

Styret og daglig leder (ledelsen) er ansvarlig for å utarbeide årsregnskapet og for at det gir et rettviseende bilde i samsvar med regnskapslovens regler og god regnskapsskikk i Norge. Ledelsen er også ansvarlig for slik intern kontroll som den finner nødvendig for å kunne utarbeide et årsregnskap som ikke inneholder vesentlig feilinformasjon, verken som følge av misligheter eller utilsiktede feil.



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

Revisors oppgaver og plikter ved revisjonen av årsregnskapet

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

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

Uttalelse om andre lovmessige krav

Konklusjon om utdeling og forvaltning

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

BDO AS

Steinar Andersen
statsautorisert revisor
(elektronisk signert)

PENNEO

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

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

Steinar Harry Andersen

Partner

På vegne av: BDO AS

Serienummer: 9578-5999-4-1359329

IP: 188.95.xxx.xxx

2022-02-24 21:54:16 UTC



Penneo Dokumentnøkkel: CYBED-MKEH1-Q1HYN-0PA3E-Z7VQ-J0YSU

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

Hvordan bekrefter at dette dokumentet er originalen?

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

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

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

Grants

International Support for Galleries & Independent Exhibition Spaces (ISGIES)

Granted amount in total (NOK)	6 275 579
<i>Art fair fees</i>	3 972 519
<i>Promotion of art fair participation</i>	243 995
<i>Art transport</i>	1 242 983
<i>Information material</i>	566 189
<i>Art insurance</i>	43 674
<i>Travel</i>	102 927
<i>Accommodation</i>	103 292
Number of grantees	48
<i>Visual art galleries</i>	29
<i>Arts and crafts galleries</i>	4
<i>Art book publishing houses</i>	15
Number of Norway based artists promoted	208
<i>Visual artists</i>	83
<i>Arts & craft artists</i>	26
<i>Artists presented in art books</i>	99
Art fair participation abroad	48
<i>Denmark</i>	16
<i>United States of America</i>	6
<i>France</i>	5
<i>Switzerland</i>	4
<i>Sweden</i>	4
<i>Germany</i>	3
<i>The United Kingdom</i>	3
<i>Digital</i>	3
<i>The Netherlands</i>	2
<i>Japan</i>	1
<i>United Arab Emirates</i>	1

The ISGIES – art gallery participation support scheme was established in 2015 for Office for Contemporary Art Norway (OCA) and Norwegian Crafts. The scheme has become a predictable support stream for galleries to invest and plan their international participation on a long-term basis.

If a gallery is invited to participate in one of the listed pre-approved art fairs, they have a right to receive support within the set criteria for the scheme within the annual budget OCA has available. Applications can be sent to OCA in the year the art fair participation takes place.

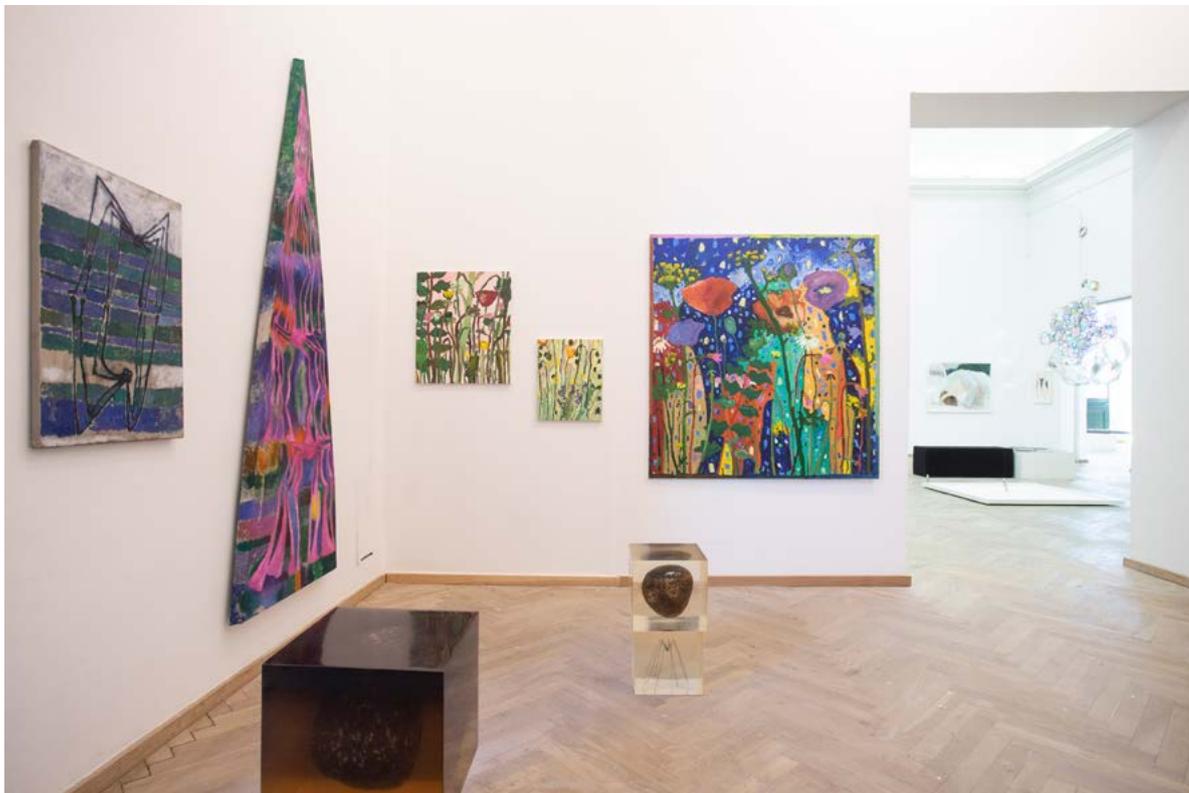
In 2022, OCA along with the six other participants in the Norwegian Arts Abroad network, carried out a competence program for internationalisation funded by the Ministry of Foreign Affairs. The last gathering was held in New York in June. From the field of contemporary art, the gallery Femtensesse by Jenny Kinge participated by presenting artist Jennie Hagevik Bringaker.



Installation view, Jennie Hagevik Bringaker, Liste Art Fair Basel, part of the NAA competence programme. Bringaker was presented by Femtensesse (Oslo).
Photo: Gina Folly



Installation view, Cato Løland, Paris Internationale, presented by Entrée (Bergen).
Photo: Bent Rene Synnevaag



Installation view, Liv Ertzeid and Tron Meyer, CHART Art Fair, presented by ISCA gallery (Oslo).
Photo: Maj Bartved

International Residencies

Residency	Duration (months)	Number of applicants	Number of grantees
Künstlerhaus Bethanien (artist) Berlin, Germany	11½	26	1
ISCP (artist) New York, USA	12	25	1
ISCP (curator) New York, USA	3	2	1
WIELS Contemporary (artist) Brussels, Belgium	9	24	1
Kyoto Art Center (artist) Kyoto, Japan	2	24	1
Total		101	5



Künstlerhaus Bethanien.
Berlin, Germany.
Photo: Künstlerhaus Bethanien.



ISCP.
New York, United States.
Photo: ISCP.



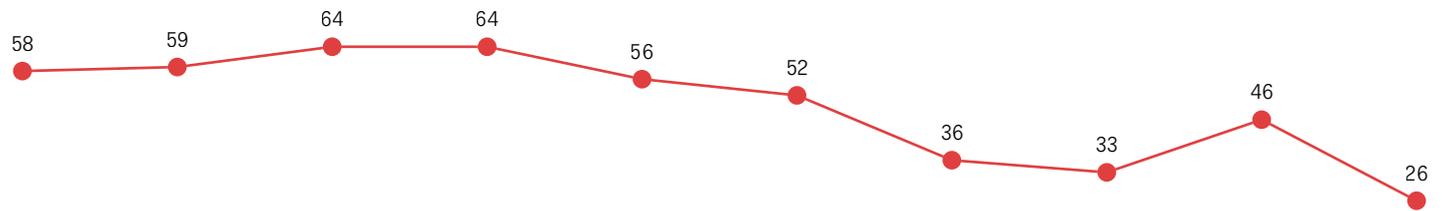
WIELS Contemporary.
Brussels, Belgium.
Photo: WIELS Contemporary.



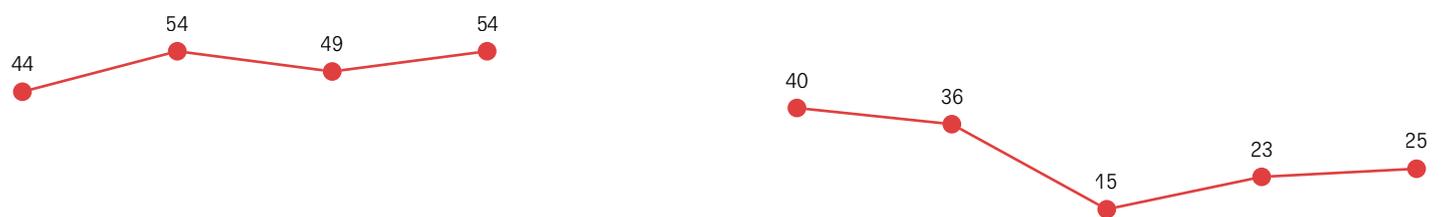
Kyoto Art Center.
Kyoto, Japan.
Photo: Kyoto Art Center.

Total applications (2013 — 2022)

Künstlerhaus Bethanien (artist)
Berlin, Germany



ISCP (artist)
New York, United States of America



ISCP (curator)
New York, United States of America



WIELS Contemporary (artist)
Brussels, Belgium



Kyoto Art Center (artist)
Kyoto, Japan

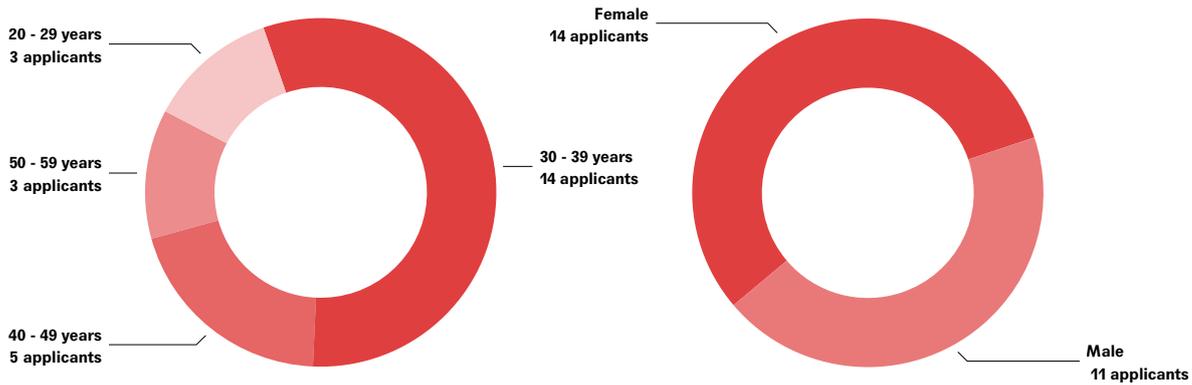


2013 2014 2015 2016 2017 2018 2019 2020 2021 2022

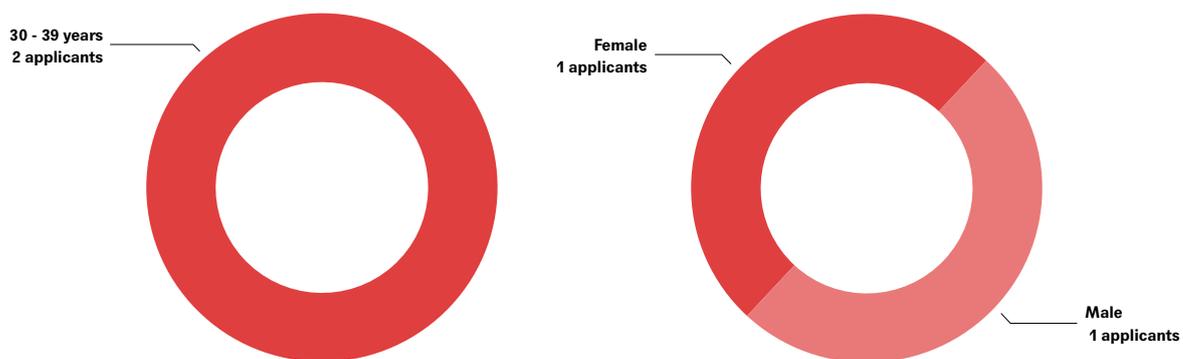
Applicant demographics in 2022

The number of applicants in each age bracket and gender for OCA's five supported residencies.

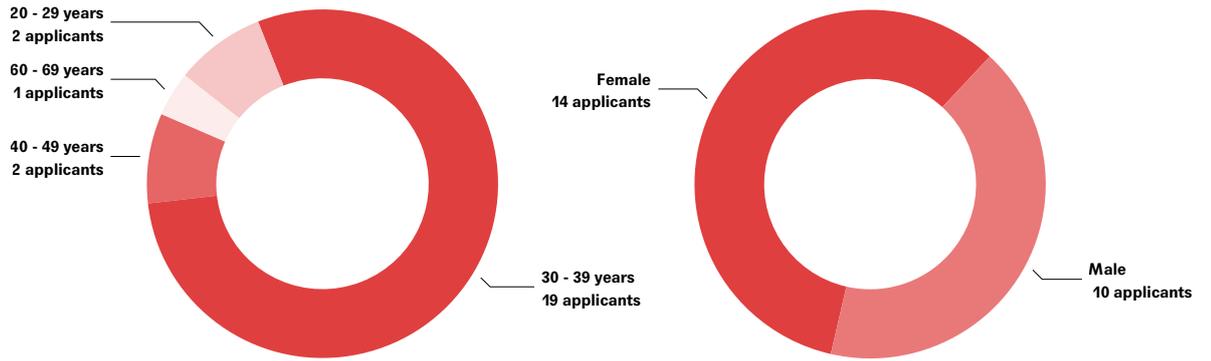
ISCP (artist) New York, United States of America



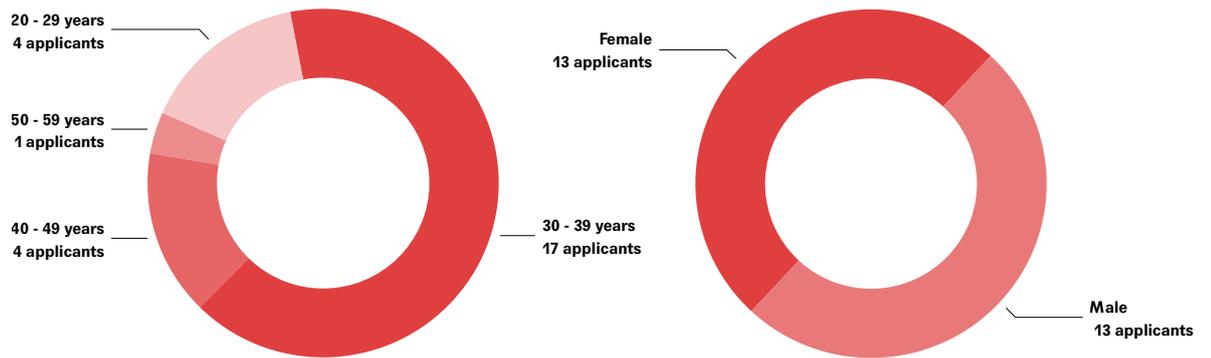
ISCP (curator) New York, United States of America



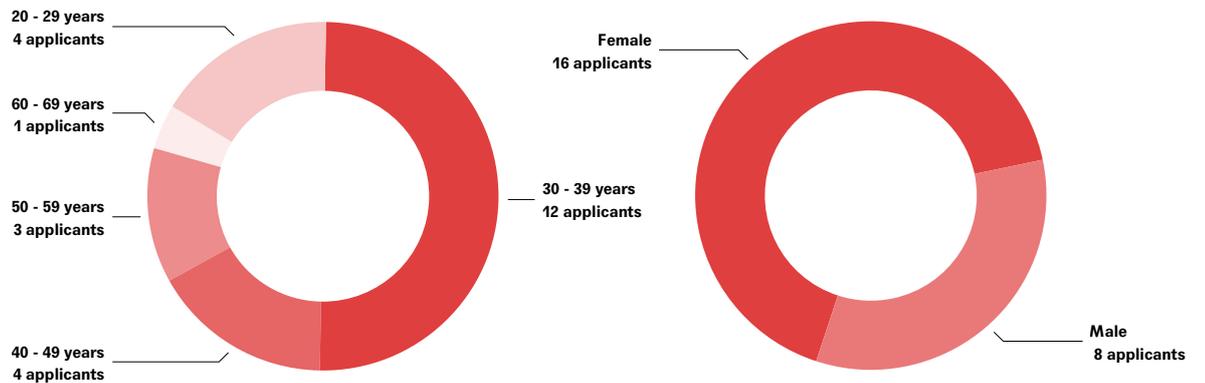
WIELS Contemporary (artist)
Brussels, Belgium



Künstlerhaus Bethanien (artist)
Berlin, Germany



Kyoto Art Center (artist)
Kyoto, Japan





Nicole Rafiki

Support granted in 2021 for residency

01.12.21 — 15.11.22

Künstlerhaus Bethanien

Berlin, Germany

Nicole Rafiki is a transdisciplinary, research-based artist. Her work revolves around the construction and deconstruction of stereotypical depiction of spaces, contexts, identities, and the people who are affected by Global Migration.

During the residency stay at Bethanien, Rafiki exhibited 'When All Else Fails, Try Love' (30.09.22 — 23.10.22). The exhibition was a result of her residency stay in Berlin and a reflection on Germany's colonial history and its aftermath. Working with the notion of looted history, Rafiki turned to the problem of stolen cultural elements and the colonial entanglements of art history.



Knut Ivar Aaser

Support granted in 2022 for residency

01.12.22 — 15.11.23

Künstlerhaus Bethanien

Berlin, Germany

Knut Ivar Aaser received his education from National Academy of Fine Art in Oslo, Kungliga Konsthögskolan Stockholm, and Akademie der Bildenden Künste München.

'My practice circulates around a set of ideas, which are materialized through techniques such as drawing, jacquard knitting, printmaking and sculpture. I pay attention to topics that explores the distinction between decor and decay, the sociological notion of *taste* and observations of mundane life — often inspired by early 1900's art and literature. These observations are involved in my artistic practice in which I explore how sensible qualities of different materials are conveyed, while applying small gestures and symbols to propose a shift within aesthetic hierarchies.'



Exhibition view, Nicole Rafiki 'When All Else Fails, Try Love'.
Künstlerhaus Bethanien, Berlin, 30.09.22 — 23.10.22
Photo: David Brandt



Exhibition view, Nicole Rafiki 'When All Else Fails, Try Love'.
Künstlerhaus Bethanien, Berlin, 30.09.22 — 23.10.22
Photo: David Brandt

Kjersti Solbakken



Support granted in 2021 for residency

01.09.22 — 30.11.22

**International Studio and Curatorial Programme
New York, United States**

Kjersti Solbakken (b. 1984, Valnesfjord) is a freelance curator, writer and an institutional leader based in Oslo, Norway. Solbakken has recently been assigned as the curator of Lofoten International Art Festival (LIAF) 2024. LIAF acknowledges the complexity of place and seeks to be an open, experimental and including meeting place for artists, audience and locals.

Between 2017 and 2022 she was appointed director of Kunstnerforbundet, one of Scandinavia's oldest artist-run exhibition spaces.

Håkon Lillegraven



Support granted in 2022 for residency

01.09.23 — 30.10.22

**International Studio and Curatorial Programme
New York, United States**

Håkon Lillegraven is a curator, art writer, and art mediator based in Oslo, Norway. His curatorial interests are in the intersections of queer, temporal, performance-based, and moving image-based work, collaboration, community-building, and the curatorial strategies and ethics surrounding these. He works with this as an independent curator, writer, and founding member of two nomadic curatorial initiatives focused on queer, feminist and domestic practices, Ergi and Geiten. His education includes foundation courses in film and theatre production and a degree in Culture, Criticism and Curation from Central Saint Martins, University of the Arts London.

In 2022, Lillegraven curated the exhibition and performance programme PARADE together with curator Bjørn Hatterud for the Vigeland Museum in Oslo.



Anawana Haloba

Support granted in 2021 for residency

01.09.22 — 31.08.23

**International Studio and Curatorial Programme
New York, United States**

Anawana Haloba's artistic practice is an ongoing investigation of societies' positions within various political, social, economic, ideological, cultural, and post-independence frameworks. Haloba drafts poetry in the form of sketches for her work, from which she abstracts to performative-based artworks in moving image, installation, and sound. She constructs scenarios in which the material culture of any given location can be probed and reconsidered within the context of rapidly shifting contemporary subjectivities.



Sandra Mujinga

Support granted in 2022 for residency

01.09.23 — 31.08.24

**International Studio and Curatorial Programme
New York, United States**

Sandra Mujinga was included in the 59th International Art Exhibition of La Biennale di Venezia, 'The Milk of Dreams' curated by Cecilia Alemani, and her solo exhibition 'IBMSWR' is on view at Hamburger Bahnhof, Berlin (09.12.2022 — 01.05.2023).

Sandra Mujinga plays with economies of visibility and opacity, negotiating questions of identity, self-representation and surveillance, working across text, sculpture, performance, and dance as well as the internet and the digital image. Her practice has been described as questioning 'what it means to exist in the dark', highlighting the conflicting nature of visibility, which, whilst serving as an ever-expansive platform for promoting diversity and difference, simultaneously increases unwanted surveillance and data collection. Mujinga is deeply inspired by science-fiction, Afrofuturism and the idea of the 'post-human' as a speculative and political gaze envisioning alternative worlds at the intersection of technology, the human and the animal.



Agata Sulikowska

Support granted in 2022 for residency

01.12.22 — 31.01.23

Kyoto Art Center

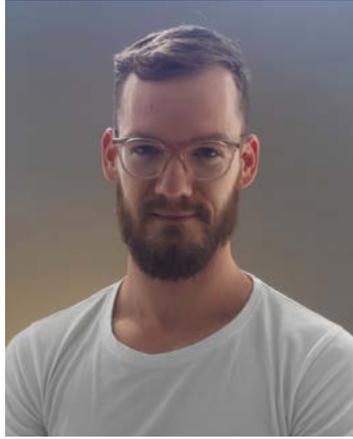
Kyoto, Japan

Agata Magdalena Sulikowska is a visual artist and a graduate of the Wladyslaw Strzeminski Academy of Fine Arts and Design in Lodz, Poland. Her practice in figurative paintings shows people in their often confusing states of life and emotion; with joy and sorrow, pride, fear, disappointment and hope.

In autumn 2022, OCA introduced a pilot artist residency in cooperation with Kyoto Art Center and ANEWAL Gallery in Japan. This was the first time OCA offered a residency programme in Japan.



Photo: Agata Sulikowska



Damir Avdagic

Support granted in 2021 for residency

03.01.22 — 30.06.22

**WIELS Contemporary Art Center
Brussels, Belgium**

Damir Avdagic's practice deals with issues of historical memory and identity through text, performance and video. The historical background for his work is the conflict in Ex-Yugoslavia, which makes up a central part of his family history and which he uses as an entry point to address themes such as immigration, shifting political systems and generational relationships.

Avdagic's working material is words: spoken narratives that are collected by speaking to members of the Ex-Yugoslav diaspora and that relate to experiences surrounding WW2, the fall of socialism and the eruption of the conflict in the 90s. This material is activated through strategies of performance, such as re-readings, translations, re-enactments etc. and subsequently filmed and developed into moving image installations.



Thomas Bremerstent

Support granted in 2022 for residency

02.02.23 — 30.06.23

**WIELS Contemporary Art Center
Brussels, Belgium**

Thomas Bremerstent lives and works in Oslo, where he also studied at the Oslo National Academy of the Arts. He works with sculptures in a variety of media, exploring questions of form and material as well as social and political issues. Thomas also runs the two initiatives Løvens Hule and Celin. Recent presentations of his work include PLUM TRIM (Nesodden, Norway), Salgshallen (Oslo, Norway), Studio 17 (Stavanger, Norway) and Galleri Memphis (Oslo, Norway).

Artica Svalbard is an independent foundation facilitating an artist residency programme and public programme on Svalbard, supporting the development of Norwegian and international art and culture by enabling artists in all genres to create and present their art in Longyearbyen and around the Svalbard Archipelago.

Artica Svalbard was founded in 2016 by the Norwegian Ministry of Culture, Fritt Ord (the Freedom of Expression Foundation) and the Cultural Business Development Foundation of the bank SpareBank1 Nord-Norge. Artica’s Key Partners are Norwegian PEN, Office for Contemporary Art Norway (OCA), the Queen Sonja Print Award (QSPA), and the Nord Norsk Kunst Museum.

As key partner, OCA is responsible for nominating artists for their residency programme and supporting them curatorially, as well as playing an active role in other projects as part of Artica Svalbard’s vision.

In 2022 OCA nominated three artists to Artica Svalbard.



Susan Schuppli

22.03.22 — 10.06.22

Susan Schuppli is an artist-researcher based in the UK whose work examines material evidence from war and conflict to environmental disasters and climate change. Current work is focused on the politics of cold and is organised by the provocation of “Learning from Ice”. Creative projects have been exhibited throughout Europe, Asia, Canada, and the US.

She is a recipient of a COP26 Creative Commission “Listening to Ice” along with Mohd. Farooq Azam & Faiza Ahmad Khan sponsored by the British Council, which involves scientific and community-based work at Drang Drung Glacier in Ladakh. Schuppli has published widely within the context of media and politics and is author of the new book, *Material Witness: Media, Forensics, Evidence* published by MIT Press in 2020. She is Director of the Centre for Research Architecture, Goldsmiths University of London and is an affiliate artist-researcher and Board Chair of Forensic Architecture.



Ingrid Wildi Merino

22.03.22 — 10.06.22

Ingrid Wildi Merino's work researches and explores the problems linked to migrations, memory, identity, dislocation, social and cultural movement. Since 1992 Ingrid Wildi Merino has been invited to exhibit her work internationally. In 2005 she was invited to represent Switzerland at the Swiss pavilion at the 51st Venice Biennale, 2006 Telefonica Buenos Aires, 2007 L'oeil-écran ou la nouvelle image, Casino Luxembourg – Forum d'art contemporain, Luxembourg 2009 7th Biennial Mercosul – Invited by Chile, Rio Grande do Sul, Brazil, 2010 Museo de la Solidaridad Salvador Allende. 2011 Aargauer Kunsthau, Aarau, Aargau, Switzerland, 2013 Centro Wilfredo Lam, La Havana, Cuba.



Augustin Maurs

08.03.22 — 21.04.22

Augustin Maurs is a French musician and composer based in Berlin. He studied in Paris and at the Hanns Eisler Academy of Music in Berlin. He was a fellow of the Darmstadt International Institute of Music (IMD) and a guest of Ensemble Modern Akademie in Frankfurt. His work combines conceptual, performative and collaborative practices, often bringing the musical experience outside the musical field.

During his residency at Artica Svalbard Augustin researched for a new commission by the Bergen Assembly 2022. The piece is a part of The Coalmansection of Bergen Assembly and is based on the histories of coal and mining. The composition was created in collaboration with Norwegian choirs, electronic artists and musicians, with input and material from his stay on Svalbard. The project included a concert performance in the Bergen Cathedral and an audio-visual installation in Gyldenpris kunsthall in Bergen from September 8th to November 6th 2022.

International Support

Number of applications for international travel support	181
Total applied for (NOK)	11 961 840
Number of grants awarded	61
Percentage of successful applications	34%
Granted amount in total (NOK)	2 000 000
<i>Travel</i>	631 358
<i>Accommodation</i>	546 226
<i>Art transport</i>	485 516
<i>Art insurance</i>	17 800
<i>Digital promotion</i>	-
<i>Catalogue production</i>	295 100
<i>Production</i>	24 000

Granted amount in % of applied for	17%
Number of persons behind grants given	92
<i>Women</i>	47
<i>Men</i>	45

<i>National institutions involved in grants</i>	2
<i>International institutions involved in grants</i>	64
<i>Norway based female artists involved in grants</i>	46
<i>Norway based male artists involved in grants</i>	41
<i>Norway based female curators involved in grants</i>	2
<i>Norway based male curators involved in grants</i>	6

Production Support

Number of grants awarded	25
Granted amount in total (NOK)	1 000 000
<i>Material</i>	700 541
<i>Consultancy</i>	299 459

Birthplace of grantees:

Norway	45	International	47
Oslo	21	Germany	3
Trondheim	5	Spain	3
Hamar	3	Argentina	2
Stavanger	3	Canada	2
Alta	1	Colombia	2
Dale	1	America	2
Bergen	1	Estonia	2
Bodø	1	France	2
Børselv	1	Czech Republic	2
Vestre-Gausdal	1	Italy	2
Brønnøysund	1	Australia	1
Kristiansand	1	Austria	1
Levanger	1	Belgium	1
Manndalen	1	Botswana	1
Porsgrunn	1	Brazil	1
Sandefjord	1	Denmark	1
Tana	1	England	1
		India	1
		Ethiopia	1
		Iceland	1
		Lebanon	1
		Pakistan	1
		Peru	1
		Slovakia	1
		Slovenia	1
		Togo	1
		India	1
		Mexico	1
		Iran	1
		Sudan	1
		Taiwan	1
		Sweden	1
		United Kingdom	1
		Zambia	1
		Zimbabwe	1

**Country where granted projects took place:
(international travel support)**

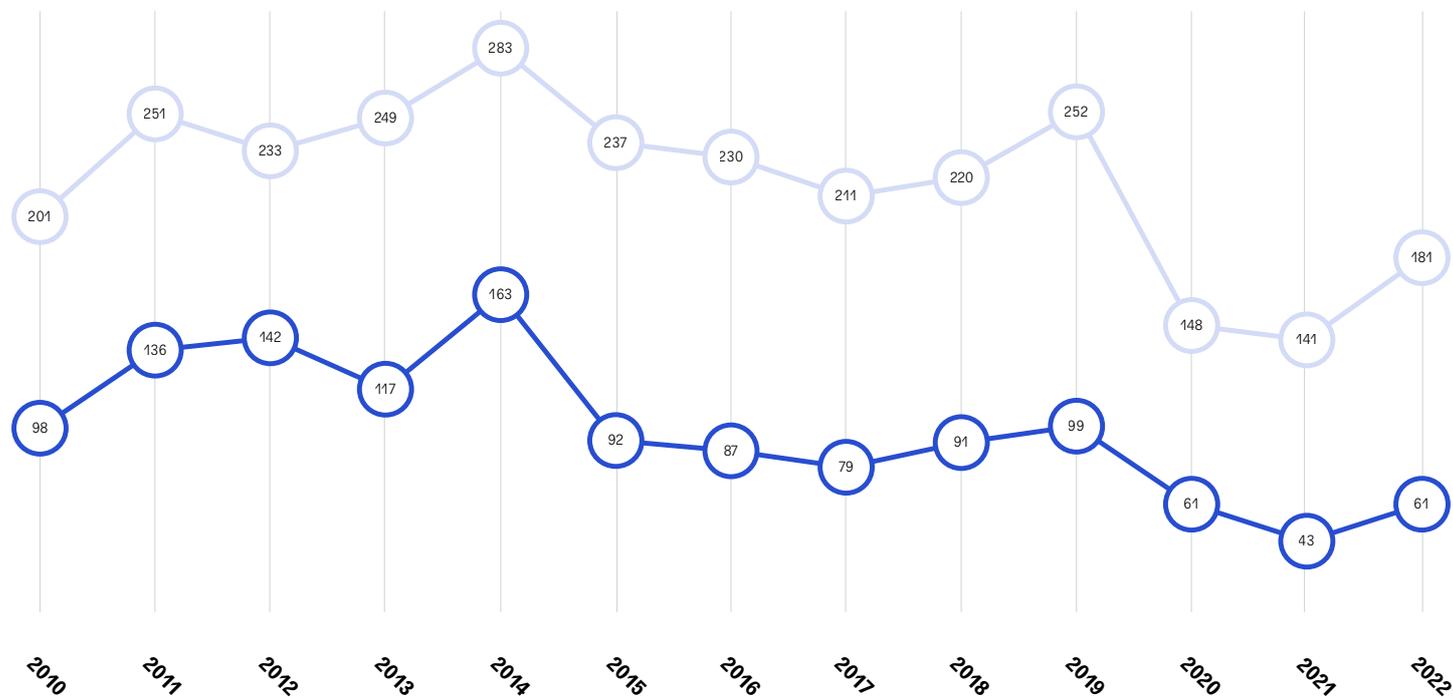
Nordic	10	The Americas	11
Denmark	5	United States	4
Sweden	3	Canada	4
Finland	1	Argentina	1
Iceland	1	Mexico	1
Europe	33	Colombia	1
Germany	7	Africa	3
Italy	5	Togo	1
France	4	Zambia	1
United Kingdom	4	Nigeria	1
Bulgaria	3	Asia	3
Czech Republic	3	Pakistan	1
Spain	2	South Korea	1
Austria	1	India	1
Belgium	1	Oceania	1
Serbia	1	Australia	1
Hungary	1		
Slovenia	1		

**Country where granted projects took place:
(production support)**

Nordic	3	The Americas	1
Denmark	3	Colombia	1
Europe	17	Africa	1
Germany	6	Nigeria	1
France	3	Asia	3
Bulgaria	2	Japan	1
Hungary	1	China	1
Poland	1	South Korea	1
Netherlands	2		
Serbia	1		
Spain	1		

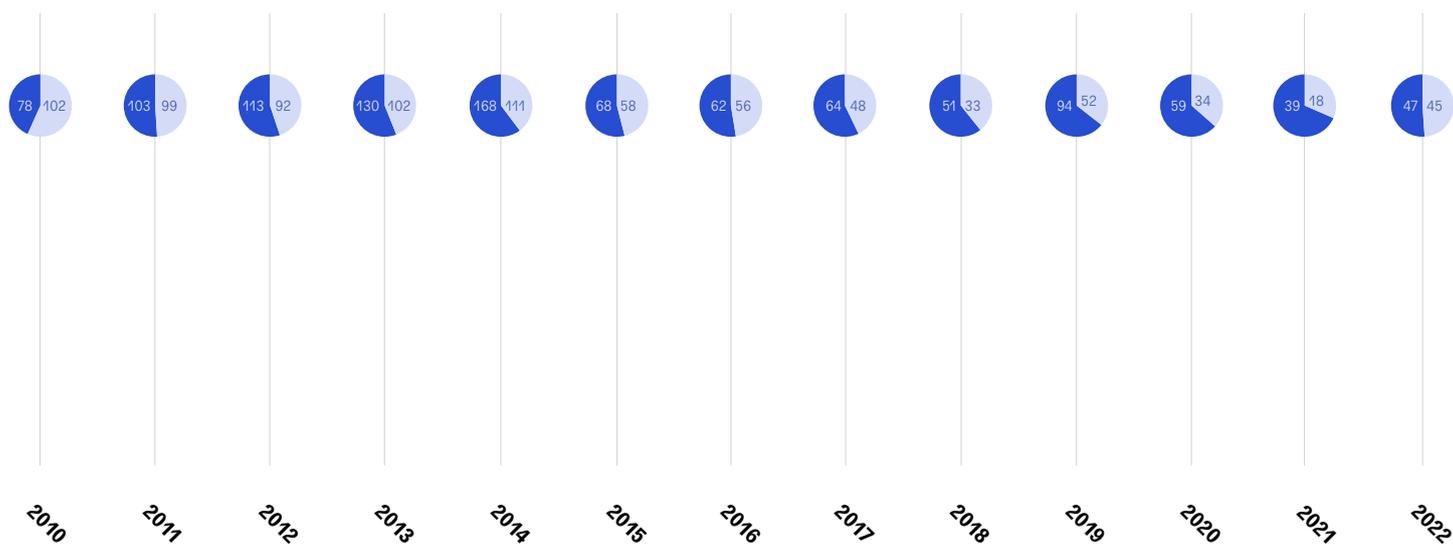
Number of applications and grants (2010 – 2022)

- Total applications
- Granted applications



Proportion of male and female applicants (2010 – 2022)

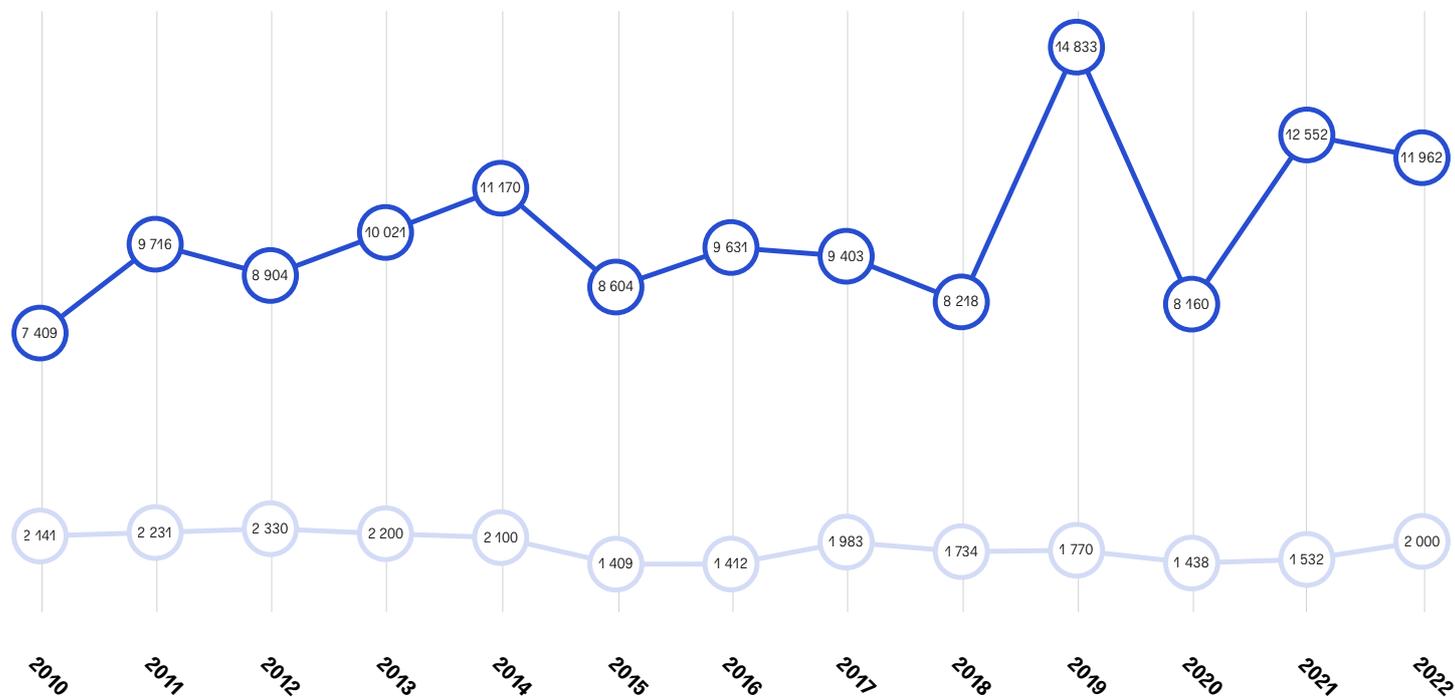
- Male applicants
- Female applicants



Amounts applied for and granted (2010 – 2022)

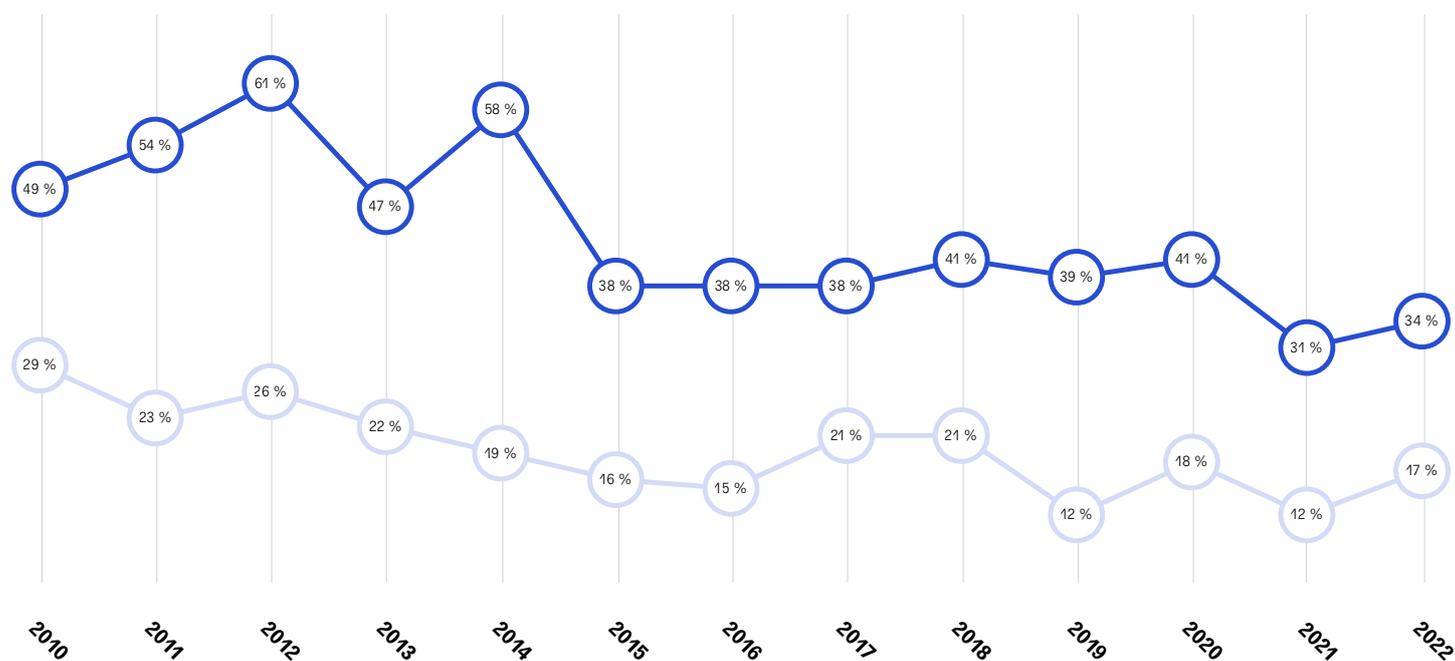
■ Total amount granted ('000 NOK)

■ Total amount applied for ('000 NOK)



■ Percentage of amount applied for

■ Percentage of successful applications



The International Support grant is aimed at supporting the participation of Norwegian artists and artists living and working in Norway, when they are invited to take part in projects abroad. The grant fosters visibility for Norwegian and Sámi visual art abroad, to promote innovative artistic investigations, and to facilitate a creative dialogue and collaboration in the context of contemporary cultural practice.

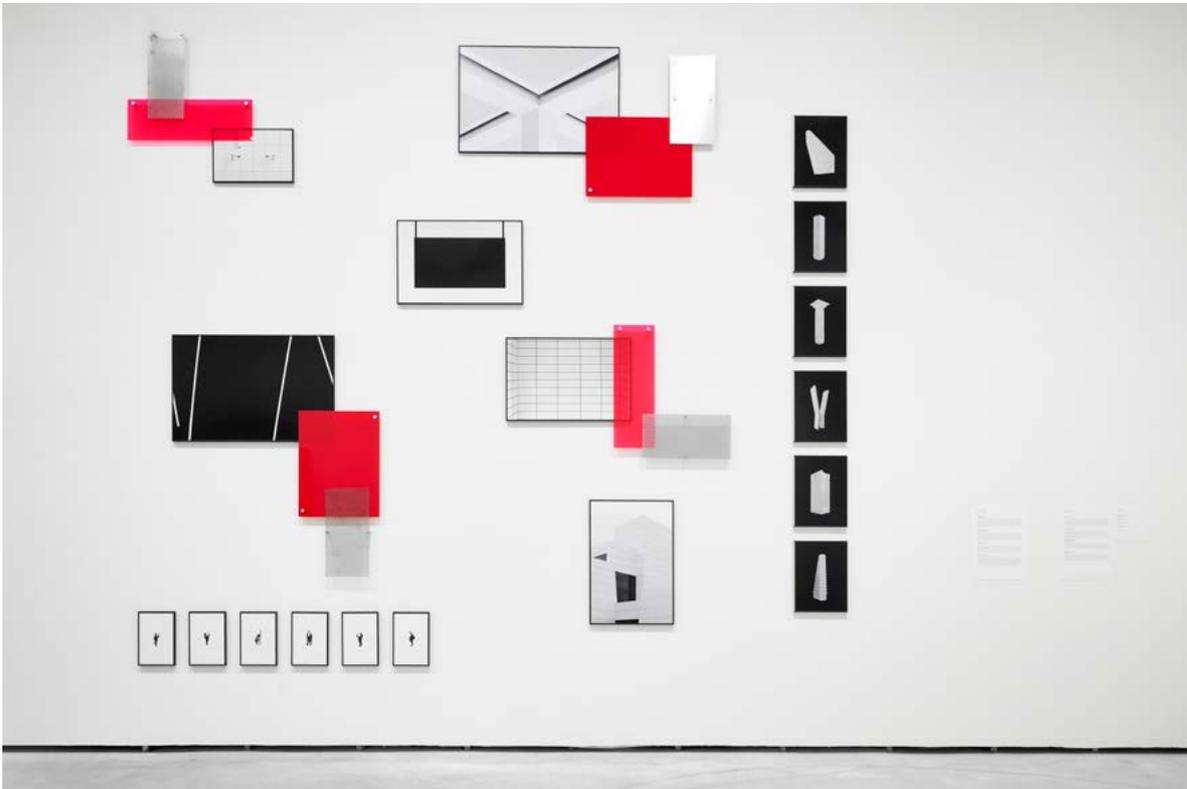
Applications for International Support are assessed three times per year by the OCA jury. International support is one of OCA's tools to promote and professionalize Norwegian participation in international cooperation in the visual art field.



View of the exhibition 'La Renne' by Fredrik Vaerslev,
Frac Bretagne (Rennes, France).
14.10.22 — 15.01.23
Photo: Aurélien Mole.



View of *Reworlding Remains* (2021) by Sandra Mujinga, part of 'The Milk of Dreams' exhibition at the 59th International Art Exhibition of La Biennale di Venezia (Venice, Italy). 23.04.22 — 27.11.22
Photo: Roberto Marossi.



Installationview of the 'Basque Artist Program 2015 — 2019' featuring Jon Gorospe. Museo Guggenheim Bilbao (Bilbao, Spain). 07.08.22 — 09.06.22
Photo: Erika Barahona.



Installation view *Untitled* by Camille Norment,
Dia Chelsea (New York, United States)
03.02.22 — 30.12.22
Photo: Sophie Sahara.



View of the exhibition *'She Has Many Names'* by Dora García,
M HKA, Museum of Contemporary Art Antwerp (Antwerp, Belgium).
10.02.23 — 21.05.23
Photo: Nathan Ishar.

International Jury (2002 – 2022)

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022
Ute Meta Bauer	▪	▪	▪	▪																	
Hans Hamid Rasmussen	▪																				
Ellen Sæthre	▪																				
Solveig Øvstebø	▪																				
Bente Stokke		▪	▪																		
Harald Solberg		▪	▪																		
Per Gunnar Tverbakk		▪	▪	▪	▪	▪	▪														
Susanne Ghez			▪	▪																	
Sarat Maharaj			▪	▪																	
Sune Nordgren			▪	▪																	
Marta Kuzma				▪	▪	▪	▪	▪	▪	▪	▪										
Christiane Erharter				▪																	
Ann Demeester						▪	▪	▪	▪	▪		▪									
Frank Falck				▪	▪	▪	▪	▪	▪	▪	▪	▪									
Tiril Schrøder					▪	▪	▪	▪													
Elise Storsveen					▪	▪	▪														
Solveig Øvstebø					▪	▪															
Dirk Snauwaert							▪	▪	▪	▪	▪	▪									
Hege E. Nyborg								▪	▪	▪	▪	▪									
Roger M. Buergerl										▪	▪		▪								
Angela Vettese										▪	▪										
Annie Ratti									▪		▪										
Giovanni Carmine													▪								
Mark Sladen													▪								
Katya Garcia-Antón													▪	▪	▪	▪	▪	▪	▪	▪	▪
Livia Páldi													▪	▪							
Grant Watson																					▪
Caroline S. Ugelstad													▪	▪	▪						
Sissel Lillebostad													▪	▪	▪						
Phillippe Pirotte													▪	▪							
Eva Gonzalez-Sancho													▪	▪	▪						
Heike Munder															▪						
Nadia Schneider Willen															▪						
Katarina Pierre																▪	▪				
Stefan Kalmar																▪	▪				
Liubov Kuzovnikova																▪	▪				
Hanne Beate Ueland																▪	▪				
Silja Somby																	▪				
Ellen Berit Dalbakk																		▪			
Hicham Khalidi																		▪	▪	▪	▪
Geir Haraldseth																		▪	▪	▪	▪
Sandra Marja West																			▪		
Geir Tore Holm																				▪	▪
Ruben Steinum																					▪

International Visitor Programme

OCA's International Visitor Programme serves as the primary research mechanism for international curators to become more familiar with the art field in Norway, as well as with Norwegian artists working abroad. In 2022, OCA hosted three curators from museums and one researcher.



Photo: courtesy of Cuauhtémoc Medina.

Cuauhtémoc Medina
Curator

18.09.22 — 28.09.22

Cuauhtémoc Medina (Mexico City, 1965) is a critic, curator and art historian. Doctor in History and Theory of Art (PhD) from the University of Essex in Great Britain and Bachelor of History from the Autonomous University of Mexico (UNAM). He has been a researcher at the Institute of Aesthetic Research of the UNAM since 1993. Between 2002 and 2008 he was the first Associate Curator of Latin American Art at the Tate Modern Collections in the UK. In 2012 he directed the ninth edition of Manifesta The European Biennial of Contemporary Art which was presented in Limburg, Belgium. In 2018 he was appointed curator of the twelfth edition of the Shanghai Biennale. Since 2013, he has been the Chief Curator of the Museo Universitario Arte Contemporáneo (MUAC) at UNAM.

→ *See pg. 63 to read about Medina's public talk hosted at OCA*



Photo: courtesy of Julio García Murillo.

Julio García Murillo
Curator

18.09.22 — 28.09.22

Julio García Murillo (Mexico City, 1984) is an Art Historian and Curator based in Mexico City. He holds a BA in Philosophy (ULSA) and a MA in Art History/ Curatorial Studies (UNAM). His work focuses on the displacement between artistic and curatorial research, as well as in critical writing and exhibition projects through the exploration of recent historiography and contemporary practices. He is member of Yacuis. Grupo de Estudios Sub-críticos and Museum of Modern Mars. Currently he is Deputy Director of Public Programs at the Museo Universitario Arte Contemporáneo at UNAM.

→ *See pg. 63 to read about Murillo's public talk hosted at OCA*



Photo: Michael Miller
/ Office for Contemporary Art Norway.

Yásnaya Elena Aguilar Gil

Researcher

16.11.22 — 22.11.22

Yásnaya Elena Aguilar Gil is a Mixe linguist, writer, translator, language rights activist and researcher from Ayutla Mixe, Oaxaca, Mexico. Gil's global influence has been growing since her publication of *Nunca más un México sin Nosotros* (Never Again a Mexico Without Us: Indigenous Nations and Autonomy), an essay in which she argued that 'Mexico is not a single nation but a state in which many nations exist, oppressed'. Gil works as a legal translator and is a regular contributor to both *El País* and monthly magazine *Este País*. She has also worked as a project coordinator for Centro Académico y Cultural San Pablo in Ayutla Mixe, Mexico.

→ *See pg. 64 to read about Gil's participation in the launch event for OCA's publication 'Art and Solidarity Reader — Radical Actions, Politics and Friendships'*



Photo: courtesy of Giovanna Esposito Yussif.

Giovanna Esposito Yussif

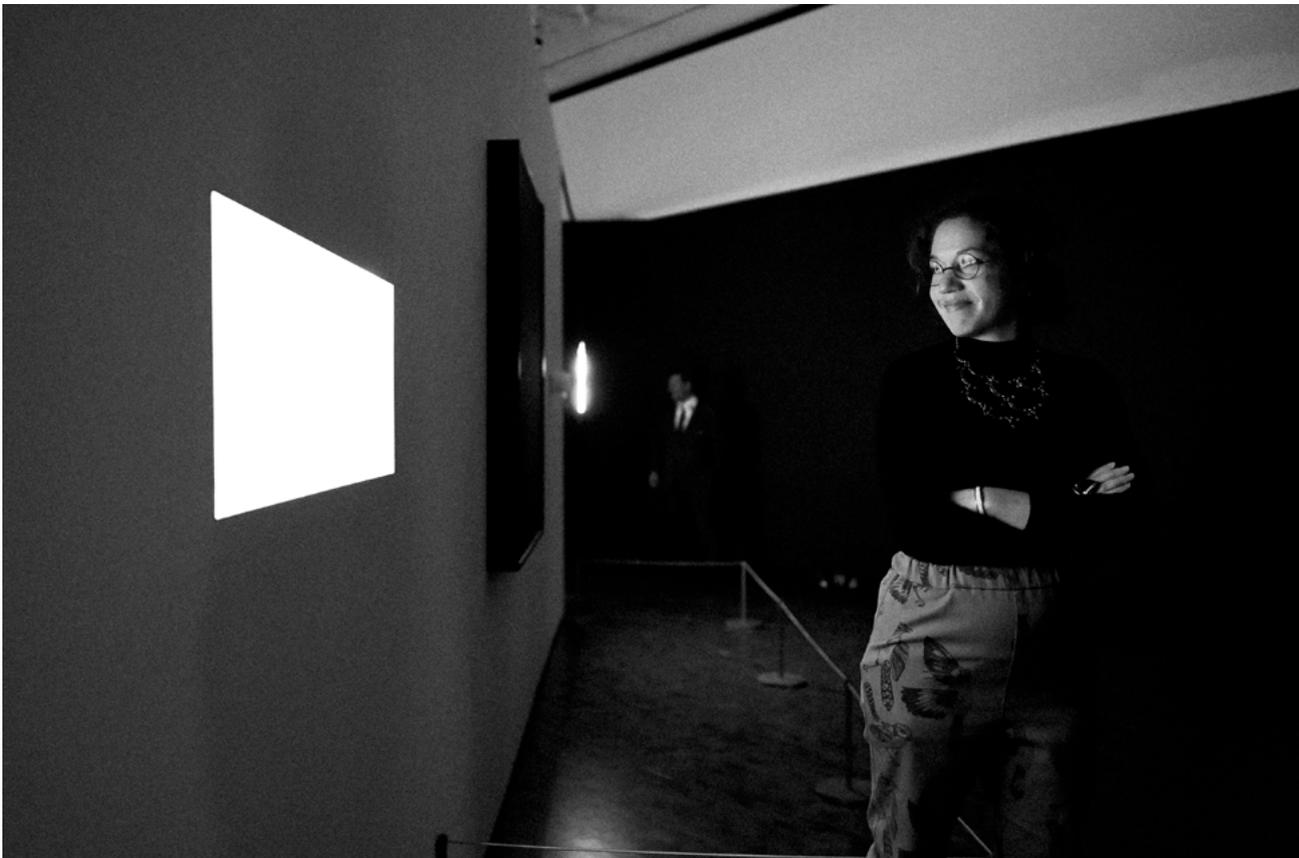
Curator

17.11.22 — 28.11.22

Giovanna Esposito Yussif engages with curatorial praxis and research. Her background is in art history, museology, and critical theory. Giovanna has a long-standing commitment to nondominant praxes, dissentient imaginations, and epistemologies in resistance. In 2019 she curated the Pavilion of Finland at the 58th Venice Biennale with the Miracle Workers Collective. She is currently artistic director of Museum of Impossible Forms –MIF, co-artistic director of Drifts Festival, curator for *M_itä* biennale 2023, and co-curator for Helsinki Biennale 2023 with MIF.



Cuauhtémoc Medina (center) and Julio García Murillo (right) on a guided tour with artist Tomas Colbengtson (left) showing his exhibition 'Remembrance: when shapes and shadows speak' at Sámi Center for Contemporary Art in Kárášjohka, September 2022.
Photo: Michael Miller / Office for Contemporary Art Norway.



Giovanna Esposito Yussif on a guided tour of 'The Munch Triennale: The Machine is Us', November 2022.
Photo: Michael Miller / Office for Contemporary Art Norway.

Programme Activities



‘The Sámi Pavilion’

59th International Art Exhibition of
La Biennale di Venezia in 2022

23. April – 27. September (exhibition)

20. – 22. April (press & professional preview)

What happens to land, happens to us.

You are walking into a historic first. The Nordic Pavilion has been transformed by ‘The Sámi Pavilion’ project, featuring Sámi artists Pauliina Feodoroff, Máret Anne Sara and Anders Sunna. This transformation celebrates the art and sovereignty of the Indigenous Sámi people whose homeland Sápmi, traverses current-day Norway, Sweden, Finland and the Kola Peninsula, Russia.

‘The Sámi Pavilion’ is conceived as a project of relations across generations, holistic Sámi knowledges and Sámi spiritual thinking. As reindeer-herders, forest- and river-defenders, artists Feodoroff, Sara and Sunna uphold Sámi kinship with lands, waters, fauna, flora, spirits and more-than-human entities. Their artworks repair the traumas inflicted by today’s colonialism and assert Sámi knowledges and spiritual values.

Feodoroff’s performances and video installation are generated collectively, to free Sámi bodies and minds from colonially enforced forms of existence and fundraise for the re-wilding of ancestral Sámi forests and rivers endangered by industrial policies.

Sara’s suspended sculptures and olfactory works highlight the centrality of reindeer in Sápmi, not only as material for survival, but as kin in Sámi life, knowledges and spirituality. The works heal and strengthen, bringing hope to the Sámi nation, and urgently calling for the end of state regulations that threaten the reindeers’ lands, the future of reindeer herding and of Sámi people.

Sunna’s hexalogy of paintings and sound bears witness to 50 years of legal struggles to defend his family’s forest reindeer-herding rights, outlawed in their own land by the state. The sixth section of the installation embodies a vision of resilience and empowerment for the decade to come.

At a time in which the Arctic region is experiencing the unprecedented impact of climate change, the advocacy of these artists resists and overcomes the repression of Sámi world-views, which whilst personal, reflects the concerns of Sápmi today.

This text greeted guests to ‘The Sámi Pavilion’ for the duration of the 59th International Art Exhibition of La Biennale di Venezia in 2022



Inauguration of 'The Sámi Pavilion' 21st April, 2022 with Her Majesty Queen Sonya of Norway. Standing from left to right: Beaska Niillas, Liisa-Rávná Finbog, Anders Sunna, Pauliina Feodoroff and Máret Ánne Sara.
Photo: Michael Miller / Office for Contemporary Art Norway



Tour of 'The Sámi Pavilion' 21st April, 2022 with Her Majesty Queen Sonya of Norway. Standing from left to right: Liisa-Rávná Finbog, Katya García-Antón, Máret Ánne Sara, Karen Ellen Marie Siri Utsi, Pauliina Feodoroff, Asta Mitkijá Balto, Her Majesty Queen Sonya of Norway, Ánde Somy, Anders Sunna, Timimie Gasko Mårak and Beaska Niillas.
Photo: Marte Buso / Office for Contemporary Art Norway



Photos: Michael Miller / Office for Contemporary Art Norway

Anders Sunna

Anders Sunna (b. 1985) is a Northern Sámi artist from a reindeer herding family in Kieksiäisvaara, in the Swedish part of Sápmi. Sunna's politically charged artworks narrate the history of the violence and oppression against the Sámi people and very specifically address his family's five-decade long struggle for their right and acknowledgement to be forest reindeer herders. Due to governmental politics, the family lost their reindeer ear marks, a customary practice that designates ownership of reindeer and the right to work as a herder. Sunna calls himself a 'guerrilla reindeer herder', using his artistic practice to empower the Sámi community. With powerful imagery and political satire his paintings, graffiti, sculptures and installations depict how the abuse of authority and power lead to the exploitation of land and natural resources, forced displacement, and racial persecution of the Sámi people.



Máret Ánne Sara

Máret Ánne Sara (b. 1983) is a Northern Sámi artist and author from Guovdageaidnu in the Norwegian part of Sápmi. Sara is a founding member of the Dáiddadállu Artist Collective in Guovdageaidnu and is part of a new generation of Sámi artists who work to maintain and improve the rights of the Sámi communities. She is known for experimenting with varied materials, approaches and collective art actions, and her artistic practice makes visible the political and social issues affecting the Sámi people, especially the reindeer herding communities, with a critical view on ongoing colonialism. Her sculptures and installations are often made from materials deriving from the sustainable practice of her reindeer herding family, treating the bones, hide and intestines of the reindeer in the customary manner and transforming them into contemporary artworks.



Pauliina Feodoroff

Pauliina Feodoroff (b. 1977) is a Skolt Sámi theatre director, artist and land guardian from Keväjäu'rr in the Finnish part of Sápmi and Suõ'nnjel, in the Russian part. She connects various fields of knowledge – Sámi, artistic, scientific – in theatre and film projects and also in political activism and ecological restoration projects. She gained a Masters in theatre direction and dramaturgy from the Helsinki Theatre Academy in 2002 and has worked as the artistic director of Takomo Theatre and the Rospuutto Theatre Group, both in Helsinki, Finland. For the theatre festival Baltic Circle Helsinki in 2017 she curated the artistic and discursive programme 'Vuosttaš álbmogat / First Nations' which concentrated on colonisation in the Nordic countries. Several Sámi artists, including Anders Sunna, participated in the programme.

Anders Sunna
Illegal Spirits of Sápmi (2022)



Anders Sunna, *Illegal Spirits of Sápmi* (2022).
Installation views, 'The Sámi Pavilion',
59th International Art Exhibition – La Biennale di Venezia.
Photo: Michael Miller / Office for Contemporary Art Norway



Anders Sunna

Illegal Spirits of Sápmi (2022)

Mixed media, sound, archive documents

Sámi Elder: Ánde Somby

In collaboration with the Sunna family, Nils-Erik Sunna, Per-Olof Sydfeldt Sunna, Michiel Brouwer. Sonic dioramas – concept: Anders Sunna, Gaby Hartel; dramaturgy, script and audio direction: Gaby Hartel; sound design and composition: zeitblom; voices: Anders Sunna, Bosse Sunna, Britt-Inger Sunna, Lars-Göran Sunna, Elina Israelsson, Gaby Hartel; sound technicians: Fabian Brokof / Popschutz Studio, Tony Österholm / LjudBang; production: Office for Contemporary Art Norway (OCA) in collaboration with Deutschlandfunk, Germany.

Imagine being able to speak all the world's languages without saying a sound. To reach people's hearts first and then their consciousness. The anger you are carrying suddenly finds a way to emerge but in a more creative form, stronger than iron. Art is that.

—Anders Sunna

Illegal Spirits of Sápmi bears witness to this story, each painting addressing consecutive decades. The last, presented as burnt remains after Sunna set fire to it, proposes the sixth decade as an empowered and healed future. The paintings are displayed in free-standing units, hand-built with his brothers, with folders documenting the numerous court cases marking their struggle that can be consulted by the visitors. Six sonic dioramas accessed through QR codes, offer spatial and sensorial depth to the narration through layered excerpts from the family sound archive of courtroom proceedings, field recordings, music environments, dialogues and a performative voice.

The paintings use collage as a structuring device to present the many threads of the Sunna's experience; the juxtaposed images take a literary form as a Sámi counter-narrative of history and of colonial Sweden. They have a documentary impulse, portraying the figures responsible for the conflict and depicting specific instances of it in a pictorial language legible to the Western eye. However, they are also coded with symbols drawn from Sámi spiritual knowledge. For example, in the first painting

Sunna reveals the power asymmetry of the courtroom, bearing witness to 'the persecution that took away our nourishment and culture ... [so that the] Sámi would become slaves and Swedes lords over the Sámi.' However, at the centre of the image the artist portrays the Sámi goavddis, the sacred drum. Burnt, stolen and banned by colonisers the goavddi's presence here is an act of spiritual resistance and familial empowerment, as visible (and protected) within it are images of his relations taken from the family album.

Earlier this year the Swedish Church offered a public apology for centuries of misdoing to the Sámi people, Sunna was commissioned to prepare the visual staging for the ceremony. In addition, Sweden has started to prepare for a Truth and Reconciliation Commission addressing Nordic colonialism (Finland and Norway have already launched theirs). Within this context of spiritual and political transformation the Sunna family's personal and collective call demands that Sámi ways of being, doing, seeing and thinking, across all nation state borders that traverse Sápmi, be honoured.



Sonic dioramas, *Illegal Spirits of Sápmi* (2022)

Máret Ánne Sara
Gutted – Gávogáľši (2022)

Reindeer stomachs

Ale suova sielu sáiget (2022)

Cured red reindeer calves, cotton grass, birch branches, gámasuoidni (shoegrass)

Du-ššan-ahttanu-ššan (2022)

Reindeer sinews, wax, molecular compositions: fear (reindeer under stress, reindeer stools, diesel motors), hope (maternal breast milk, reindeer milk, newborns, tundra). Smells created in collaboration with Nadjib Achaibou and Oswaldo Maciá.

Sámi Elder: Fimben Áillo Gáren / Káren E. M. Siri Utsi

After the long and hard struggle our family has been through against the Norwegian state to protect our reindeer from forced slaughtering, I have a strong need to seek and manifest faith and hope. I tell my stories through the reindeer because what happens to the reindeer also happens to us. From an Indigenous perspective, I don't see humans as superior or central. As human beings on this earth, we are simply a part of an interconnection of life forms and the constant dialogue and interdependence between these. My work asks questions about what happens when outside powers enforce laws upon you that systematically force you to break your own and collective ethics and morals, epistemology and philosophy. When your sanity is criminalised, how do you counter and continue?

—Máret Ánne Sara

Based in Guovdageaidnu, in the Norwegian side of Sápmi, Sara comes from a tundra reindeer herding family. The three works presented in the pavilion were conceived in the aftermath of a seven-year legal battle with the Norwegian state to defend the herding rights of her younger brother, one of the many court cases experienced by young Sámi reindeer herders today. Sara's focus on the reindeer as the cornerstone of Sámi life is intended to heal and repair the inflicted trauma. The works were made following Sámi ethics and methods of sustainable resource use, finding value in reindeer parts not used for food and clothing; the animals presented died a natural death.

Gutted – Gávogáľši is a constellation of dried reindeer stomachs addressing Sámi spiritual and material forms of knowledge and kinship. The work highlights the stomach as a first site of emotion to events in the world and underlines their sensate power as a parallel intelligence that connects humans, reindeers and other life. This gamus dovdat and čoalit dovdet, which translates as 'we know by instinct' and 'gut feeling', is highly valued by Sámi philosophy. Each stomach represents a person responsible for the conflicts recently experienced by the Sara family; in so doing, the artist redirects the trauma back onto the perpetrators, cleansing herself and her family from it.

Ale suova sielu sáiget is a rotating sculpture composed of cured calves and dried plants from the tundra, conceived as a carousel of death and birth, fear and joy, trauma and hope. It was created whilst the artist was carrying her first-born and considered the future of Sámi youth in a colonially unbalanced world. Through the work the artist grieves the loss of the red newborn calves to state-imposed pressures (such as the effect of environmental laws over protecting alpha predators) as well as to starvation resulting from the growing impact of climate change; she rejoices in each calf born as the carrier of new life, as a continuation of the herd and of the Sámi people.

Du-ššan-ahttanu-ššan consists of two suspended, cloud-like forms of reindeer sinews, imbued with smell, as an elementary part of the non-verbal communication that happens between lifeforms and their surroundings. The smell in one of the forms conjures the ongoing stress and fear experienced by humans and reindeers during colonising processes; and in the other, the hope needed to resist and generate a new future.

Máret Ánne Sara
Gutted – Gávogáľši (2022)
Ale suova sielu sáiget (2022)
Du-ššan-ahttanu-ššan (2022)



Foreground: Máret Ánne Sara, *Gutted – Gávogáľši* (2022).
 Background: Máret Ánne Sara, *Ale suova sielu sáiget* (2022).
 Installation view, 'The Sámi Pavilion', 59th International Art Exhibition – La Biennale di Venezia.
 Photo: Michael Miller / Office for Contemporary Art Norway.



Máret Ánne Sara, *Du-ššan-abttanu-ššan* (2022).
 Installation view, 'The Sámi Pavilion',
 59th International Art Exhibition – La Biennale di Venezia.
 Photo: Michael Miller / Office for Contemporary Art Norway.



Máret Ánne Sara, *Gutted – Gávogáľši* (2022).
 Installation view, 'The Sámi Pavilion',
 59th International Art Exhibition – La Biennale di Venezia.
 Photo: Michael Miller / Office for Contemporary Art Norway.



Máret Ánne Sara, *Ale suova sielu sáiget* (2022).
 Installation view, 'The Sámi Pavilion',
 59th International Art Exhibition – La Biennale di Venezia.
 Photo: Michael Miller / Office for Contemporary Art Norway.

Pauliina Feodoroff
Matriarchy (2022)



Pauliina Feodoroff *Matriarchy* (2022).
Documentation from performance at 'The Sámi Pavilion',
59th International Art Exhibition – La Biennale di Venezia.
Photo: Michael Miller / Office for Contemporary Art Norway.



Pauliina Feodoroff

Matriarchy (2022)

Performance in three acts, digital screen installation

Sámi Elder: Asta Mitkijá Balto

In collaboration with Terike Haapoja, Birit Haarla, Katja Haarla, Teuri Haarla, Marja Helander, Satu Herrala, Hanna Parry, Outi Pieski, Eséte Eshetu Sutinen, Snowchange Cooperative, Ulyana Yulina, What Form(s) Can an Atonement Take. Camera: Stina Aletta Aikio, Pauliina Feodoroff, Kevin Francett, Petri Mentu, Markus Moshnikoff, Susanna Rauno.

Finland has treated the ancestral land we have lived in for centuries as their natural resource to exploit and sell piece by piece to any market that needs it. Sámi forests are logged for toilet paper. I have spent my life documenting all the losses on multiple levels, but now it's vital to focus on what we still have and how to make it stronger. When the earth is transforming, life needs havens and time to adapt. My work proposes ways to protect the last remaining old growth forests and let the logged areas have a time to heal. Our message is, please do not buy our land, buy our art instead.
—Pauliina Feodoroff

'Indigenous and non-Indigenous peoples have never properly greeted each other', as Feodoroff explains when describing the first part of the performance, titled *First Contact*. The epistemic violence this has generated continues to define the asymmetric relations between these worlds today. In this first section, the performance contrasts colonised and Indigenous gesturality. On the one hand, submission is choreographed to highlight how colonial layers of violence inhabit Indigenous bodies. On the other hand, the practice of gift-giving is enacted as a central element of Sámi philosophy, that guides the relations of care between Indigenous people, with lands and other entities, and that were mistaken by settlers

as an acceptance of domination, and subsequently transformed into forms of colonial taxation and control.

Part two, *Auction*, presents images of Sámi landscapes currently under threat from commercial logging. These land(person)scapes, portraying the land and related guardians, are 'auctioned off' as artworks during the performance, setting the scene for the actual sale of the works that is happening in real time, as a parallel process of the project. The funds raised are channelled through the Snowchange Cooperative (an NGO and network of scientists and Sámi knowledge holders) to purchase and restore these landscapes and their communities. The buyers (museums and collectors) are bound in a relationship with Feodoroff and the land guardians, that gives buyers the chance to view these protected lands in the future. In between performances, the images will be on permanent display in the pavilion as a video installation presenting the land(person)scapes for sale, and a land(person)video drawn from the rehearsals on the land that led to the performance.

In part three, *Matriarchy*, Indigenous female bodies converge in actions that ask us to be aware of our responsibilities in a world of relations. The performance centres matriarchal values of care and collective models of existence to restore sovereign forms of living in Sámi society.

‘The Sámi Pavilion’ Extended programme

Sámi Curating and Sovereign Futures 19. – 25. April

Sámi Curating and Sovereign Futures was a pilot project that took place in Venice during opening week that explored the potential of curatorial practices to be defined from Sámi perspectives, laying the ground for future opportunities for empowering the field. Following an Open Call, the jury selected the participating curators Petra Unni Risten Laiti, Sunna Maaret Nousuniemi, Sandra Márjá West, Anders Rimpi, Berit Kristine Andersen Guvsám, Laila Susanna Kuhmunen, Anne Henriette Nilut and Kare Raija Anti. A collaboration between Sámi Centre for Contemporary Art (SDG), OCA, the Sámi Parliament in Norway and the Sámi Council.

Following an Open Call the jury selected the participants Petra Unni Risten Laiti, Sunna Maaret Nousuniemi, Sandra Márjá West, Anders Rimpi, Berit Kristine Andersen Guvsám, Laila Susanna Kuhmunen, Anne Henriette Nilut and Kare Raija Anti.

TBA21-Academy Ocean Fellowship April – June

TBA21-Academy Ocean Fellowship was a three month fellowship in Venice considering kinship and duties of care toward the Ocean. The selected fellows are Matti Aikio, Liryc Dela Cruz, Ursula Johnson, Fernanda Olivares Molina, and Aqui Thami with Ocean Fellowship mentors; artist Rebecca Belmore and Professor of Sámi Culture and Literature Harald Gaski. Co-produced with Schmidt Ocean Institute and in collaboration with ‘The Sámi Pavilion’, OCA, aabaakwad 2022: ‘The Sámi Pavilion’ and TBA21—Academy.

Riddu Ridđu Festival in Venice 21. – 23. April

Riddu Ridđu presented young Sámi musicians Emil Kárlsen, Lávre and Hildá Länsman during the opening week of the ‘The Sámi Pavilion’. Emil Kárlsen, Lávre and Hildá Länsman performed at aabaakwad 2022: ‘The Sámi Pavilion’ and the celebratory dinner for the opening of ‘The Sámi Pavilion’. Emil Kárlsen, Lávre and Hildá Länsman are three exceptional musicians and some of the most exciting voices of the young generation of Sámi artists. They are all practitioners of luohhti, or yoik, which is a Sámi tradition of singing and storytelling.



Emil Kárlsen, Lávre and Hildá Länsman performing at the celebratory dinner for ‘The Sámi Pavilion’, produced by Riddu Ridđu.
Photo Gianmaria de Luca / Office for Contemporary Art Norway.

Poet in Residence: Timimie Gassko Mäarak

22. April

‘The Sámi Pavilion’

Timimie Gassko Mäarak is a poet, feminist and Sámi queer activist based in Stockholm. Mäarak puts just as much in between the lines they write as in the words they choose to share. Like them, their poetry is a combination of deep roots and connections, read at big-city pace. They are the Word Weaver, also known as a poet in residence at ‘The Sámi Pavilion’ at Biennale Arte 2022, in a role that emphasises orality.



Poet in Residence, Timimie Gassko Mäarak performing at ‘The Sámi Pavilion’, 22. April.
Photo: Michael Miller / Office for Contemporary Art Norway.

aabaakwad

22. – 25. April

Conservatory of Music Benedetto Marcello Venice

aabaakwad (‘it clears after a storm’ in the Anishinaabemowin language) came to Venice as a part of, and in solidarity with, ‘The Sámi Pavilion’. Originally founded by Wanda Nanibush, aabaakwad is an international gathering in which Indigenous-led conversations on Indigenous art take place between those who create, curate and write about it. For this special edition, aabaakwad honoured ‘The Sámi Pavilion’ by featuring its artists as key participants in a four day programme, together with Indigenous artists, curators and thinkers from across the world.

ÁRRAN 360°

26. August – 10. September

San Servolo, Venice

ÁRRAN 360° featured six commissions by a new generation of Sámi filmmakers and digital artists Elle Márjá Eira, Marja Helander, Ann Holmgren, Hans Pieski, Siljá Somby and Liselotte Wajstedt.

ÁRRAN 360° (Árran in Sámi means the fire hearth around which people gather to talk) is created by the International Sámi Film Institute (ISFI) and initiated by director Anne Lajla Utsi and presents exciting creative voices from across Sápmi. Their pioneering films were screened on a newly developed, monumental 360-degree screen that surrounded the viewers, covering the curved walls of the largest lávvu (teepee-like structure) ever built.



Anne Lajla Utsi, Director of International Sámi Film Institute, at the official opening of ÁRRAN 360°
26. August, San Servolo, Venice.
Photo: Knut Åserud.



Liisa Holmberg, Film Commissioner of International Sámi Film Institute, at the official opening of ÁRRAN 360°. From left to right: Liisa Holmberg, Ann Holmgren, Liselotte Wajstedt, Siljá Somby, Elle Márjá Eira, Hans Pieski, Marja Helander.
26. August, San Servolo, Venice.
Photo: Knut Åserud.

Čatnosat. The Sámi Pavilion, Indigenous Art, Knowledge and Sovereignty.

Čatnosat, whilst inspired by ‘The Sámi Pavilion’, stands on its own feet to reflect on Indigenous sovereignty within the interconnected spaces of land, art and knowledge and to consider the centrality of story-telling, sound and the spoken word in Sámi perspectives. The book is conceived in three sections, neither beginnings nor ends, highlighting the importance of non-linear time in Sámi life. One section is dedicated to the artists’ work and writings; a second section presents an experimental short play, poems, as well as stories interlinking Sámi spiritual, political and philosophical perspectives. A third section reflects upon Indigenous and Western concepts of land, the long history of Sámi epistemology, the relationship between Sámi land, people and language and the curatorial practices in ‘The Sámi Pavilion’ that seek to empower the above mentioned notions. An exercise in Sámi-fication, *Čatnosat* advocates for the importance today of Indigenous holistic perspectives, and Sámi Indigenous wisdom in all fields of art and living.

The publication was distributed for free during the press and professional preview days of Biennale Arte (20. – 22. April) and then was available to purchase at the ‘The Sámi Pavilion’ and through OCA’s own webshop. International distribution is handled by co-publisher, Valiz (Amsterdam).

In addition to the official launch of the publication at the 59th International Art Exhibition of La Biennale di Venezia in 2022, other events were arranged to celebrate the book.

On 14. May, BOOKS: ‘From the Source’ hosted by Kunstinstituut Melly acted as the official Dutch launch of *Čatnosat*. Present for the discussion was co-editor Liisa-Rávná Finborg along with contributions by Bidjara/Garingbal artist D Harding, Peruvian artist Claudia Martínez Garay, Sāmoan/Persian/Cantonese artist, writer, curator and researcher Léuli Eshrāghi, Tate Adjunct Curator, First Nations and Indigenous Art Pablo José Ramírez, and Sāmoan artist Yuki Kihara.

Editors

Liisa-Rávná Finbog
Katya García-Antón
Beaska Niillas.

Assistant editor

Liv Brissach

Contributors

Brook Garru Andrew, Asta Mitkijá Balto, Liv Brissach, Pauliina Feodoroff, Liisa-Rávná Finbog, Katya García-Antón, Harald Gaski, Timimie Gassko Mārak, Beaska Niillas, Máret Anne Sara, Sigbjørn Skåden, Ánde Somby, Anders Sunna.

Collective Jurddabádji (two Sámi gatherings were conducted to inform the making of this book)

Anna Afanasyeva, Katarina Barruk, Liv Brissach, Tanya Busse, Pauliina Feodoroff, Liisa-Rávná Finbog, Katya García-Antón, Harald Gaski, Eeva Kristiina Harlin, Keviselie / Hans Ragnar Mathisen, Beaska Niillas, Taqralik Partridge, Outi Pieski, Fredrik Prost, Inga-Wiktoria Páve, Máret Anne Sara, Sigbjørn Skåden, Katarina Skår Lisa, Anders Sunna.

Graphic design and visual identity

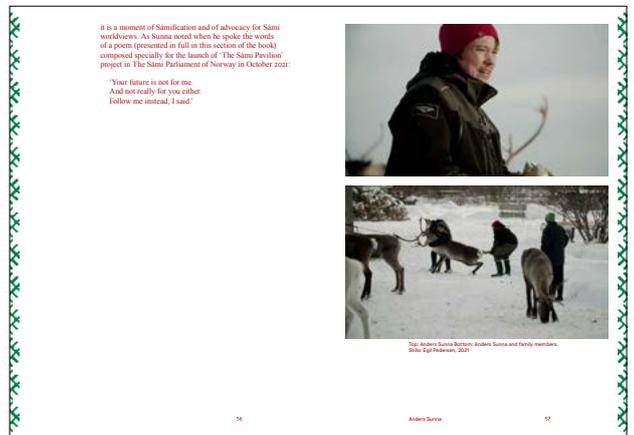
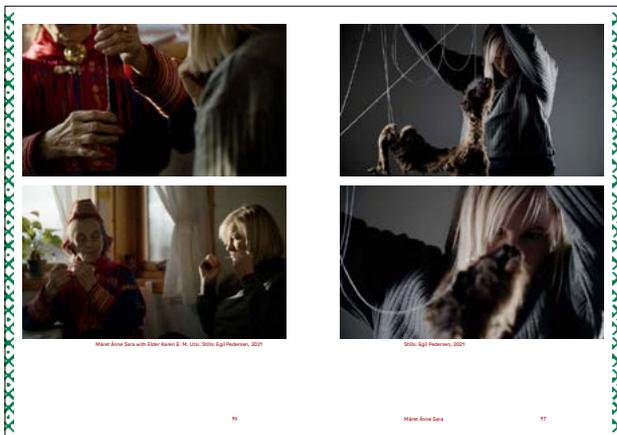
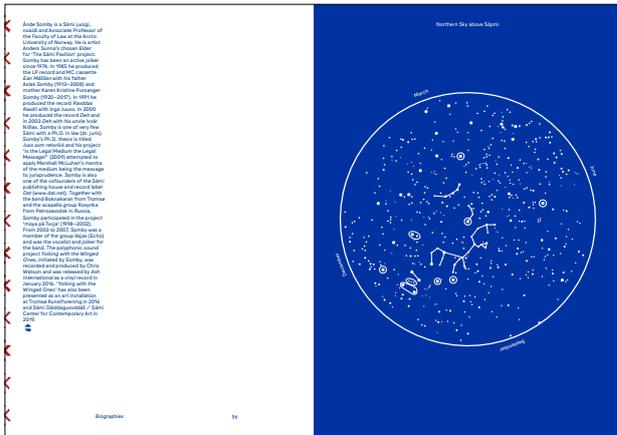
Hans Gremmen, in collaboration with Sámi duojár Inga-Wiktoria Páve and Fredrik Prost.

Supported by

Fritt Ord – The Freedom of Expression Foundation and Nordic Council of Ministers.



Čatnosat displayed at 'The Sámi Pavilion'.
 Photo: Michael Miller / Office for Contemporary Art Norway.



Selected book spreads from *Čatnosat. The Sámi Pavilion, Indigenous Art, Knowledge and Sovereignty*.
 Published by Office for Contemporary Art Norway (OCA) / Valiz (2022)

‘The Sámi Pavilion’ Summary

For the Sámi people, the exhibition offers a unique opportunity to bring Sámi stories and worldviews to our attention. For the Nordic countries, it offers a message of mutual respect that all Nordic citizens can be proud of. For the international community, this is a strong reminder of how Indigenous peoples contribute to the world’s philosophy and cultural expressions. It is also a journey into the core of art itself!

— Her Majesty Queen Sonja of Norway,
inauguration of ‘The Sámi Pavilion’,
21. April 2022.

After seven months of transforming the Nordic Pavilion and building a new sovereign space, ‘The Sámi Pavilion’ at the 59th International Art Exhibition of La Biennale di Venezia closed on 27. November, 2022. More than 414 000 people visited the exhibition, with many leaving their mark in the two Guest Books (Guossegirji / Libro dei Visitatori) commissioned for the pavilion and hand-crafted by Hans Ragnar Mathisen. Amongst the full pages of these large editions, a record of the profound public interaction with the exhibition was created. Many left reflections about the artworks, some left stories from their own lived experiences, while others left expression of gratitude for being taken on a journey through Sámi art, culture and ongoing struggles. The Sámi Ofelaččat (Pathfinders) were an integral part of this audience engagement, and from the opening week until the end of August, guided visitors through the exhibition, offering insights on culture and society from a Sámi perspective.

Prior to the inauguration of ‘The Sámi Pavilion’ in April and during the seven months it was open to the public the project captured broad media attention, helping the core themes presented reach a worldwide audience. In the lead up to the Biennale Arte 2022, OCA facilitated press journeys throughout Sápmi, introducing the world’s media to the artists and contextualizing the project for their reporting. Many of the journalists invited to Sápmi also attended the exhibition in Venice; their journeys enriching understanding of how the three pavilion artists present works that aim to repair traumas inflicted by colonialism, asserting Sámi wisdom and spiritual values. During the opening week, ‘The Sámi Pavilion’ was ranked 2nd amongst the 10 best pavilions by ARTnews, listed as one of the top 5 must see pavilions

by both ArtReview and The Times; and was featured as a highlight in Frieze Guide to the Venice Biennale 2022.

...in a show organized along national lines, the decision to devote an entire pavilion to people whose identity transcends the territorial boundaries long imposed on them makes a strong political statement.

— Lisa Abend, The New York Times

For this year’s Venice Biennale, the Nordic Pavilion will be renamed the Sámi Pavilion, and a long colonised people, divided by borders and living at the sharp end of climate crisis, will take their place as a nation for the first time at the art world’s most prominent global gathering.

— Charlotte Higgins, The Guardian

→ *See pg. 68 for more press coverage from ‘The Sámi Pavilion’*

In the wake of the ‘The Sámi Pavilion’, all three pavilion artists had their works acquired by national collections. Anders Sunna’s *Illegal Spirits of Sápmi* (2022) was acquired by Moderna Museet (Sweden), Máret Anne Sara’s *Gutted – Gávogálši* (2022) was acquired by The National Museum (Norway) and *Du-ššan-abttanu-ššan* (2022), an artwork consisting of smell and sinew, was acquired by the Sámi Dáiddamagasiidna – Sami Art Collections. Pauliina Feodoroff’s video installation component of *Matriarchy* (2022) was acquired by the Sámi Art Collection (on the Norwegian side of Sápmi). Feodoroff’s performance *Matriarchy* went on to Zodiak Center for New Dance (Helsinki) after being premiered at ‘The Sámi Pavilion’, and is scheduled to be part of Ušllu Álbmotgaskasaš Teáhterriemut (Oslo International Theatre Festival) in 2023.

Artists

Pauliina Feodoroff
Máret Anne Sara
Anders Sunna

Commissioners

Katya García-Antón,
Office for Contemporary Art Norway (OCA)
Leevi Haapala, Museum of Contemporary Art Kiasma
/ The Finnish National Gallery,
Gitte Ørskou, Moderna Museet

Curators

Liisa-Rávná Finbog
Katya García-Antón
Beaska Niillas

Assistant curators

Liv Brissach
Martina Petrelli
Raisa Porsanger

Elders / dialogue partners for the artists

Asta Mitkijá Balto
Ánde Somby
Káren E. M. Utsi

Artists' Collaborators

Nadjib Achaibou, Birit Haarla, Katja Haarla,
Gaby Hartel, Marja Helander, Satu Herrala, Biung
Ismahasan, Oswaldo Maciá, Hanna Parry, Outi Pieski,
Eséte Eshete Sutinen, Sunnabearaş, Ulyana Yulina.

Collaborators

abaakwad, Art Gallery of Ontario, Canada Council
for the Arts, Chen Chun-Lun, Deutschlandfunk,
Evergreen Arts, Hans Gremmen, International Sámi
Film Institute, Fredrik Prost, Inga-Wiktoria Páve,
Riddu Riddu Festival, Snowchange Cooperative,
TBA21—Academy, The Norwegian Film Institute,
The Pathfinders (Sámi University of Applied Sciences),
Valiz, What Form(s) Can an Atonement Take.

Guest Book

Elle Hánsa / Keviselie / Hans Ragnar Mathisen

International Indigenous Advisors

Brook Andrew, Wanda Nanibush

Production and coordination

Office for Contemporary Art Norway (OCA)
consisting of Luba Kuzovnikova, Toril Fjelde Høye,
Karoline Trollvik, Liv Brissach, Anne Charlotte Hauen,
Itzel Esquivel, Michael Miller, Astrid Helling,
Martina Petrelli, Maria-Elena Putz and
Vilde Broberg Svineng.

Architectural supervision and production

M+B Studio, The Oslo School of Architecture and
Design / Udaru

The Sámi Ofelaččat (Pathfinders)

Ingrid Elise Trosten, Vibeke Persen, Elle Ravna
Näkkäljärvi, Dan-Jonas Danielsen Sparrok, Maien
Gaup Sandberg, Ida Marja Emilie Marakatt Lindseth,
Eli Karianne Vesterheim Hætta, Inga Maret Solberg
Åhren, Maila Risten Bongo Dikkanen, Nathaniel
Holan Larsen, Emma Elliane Oskal Valkeapää, Elle Mari
Dunfjell Oskal and Ane Malene Nordeng.

Invigilators

Pia Karttunen and Laura Lucchinif

Supported by:



IVP talk with Cuauhtémoc Medina and Julio Murillo from University Museum of Contemporary Art, Mexico City

27. September, OCA

OCA organised a lecture with University Museum of Contemporary Art - MUAC's Chief Curator, Cuauhtémoc Medina; and Deputy Director of Public Programme, Julio García Murillo as part of OCA's International Visitor Programme (IVP) titled 'We were not born yesterday....' Notes on the predicament of Indigenous Contemporary Art in Mexico'. The lecture had 21 attendees.

During the talk, Medina reflected on the complex process of insertion of contemporary artists from Indigenous communities in the artistic circuits of representation

in Mexico. He then made a critique of the historical usage of the concept of 'Mexican popular arts' as it arises in the second decade of the 20th century, to later examine several recent art projects and exhibitions that center concepts of 'Indigenous identity', focusing on the tensions and problematics around of these practices in Mexican institutions. He also explored the tensions between contemporary, official Neo-indigenism in the current Mexican government, and the autonomous and critical stance of artists of Indigenous communities. Medina also gave an overview of the University Museum of Contemporary Art (MUAC) and its program, focusing particularly on the recent public program of the Museum devoted to questions of Indigenous practices.

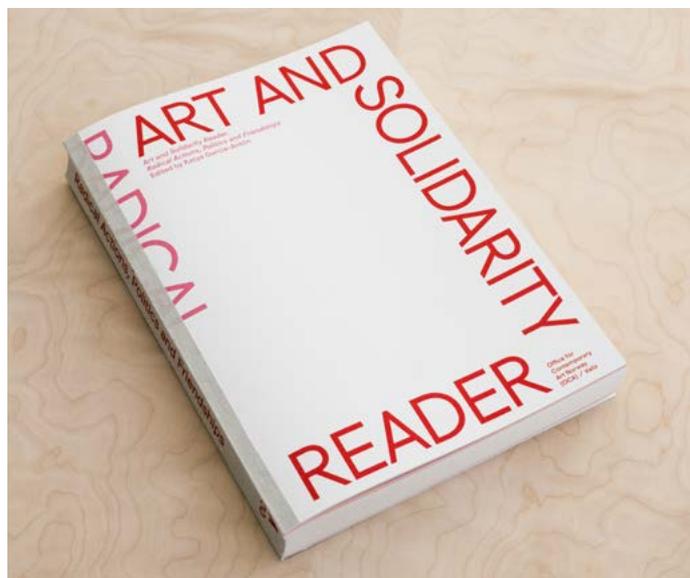


Cuauhtémoc Medina (presenting left) and Julio Murillo (presenting right) at OCA, 27. September
Photo: Michael Miller / Office for Contemporary Art Norway.

Launch of 'Actions of Art and Solidarity Reader'

The publication 'Actions of Art and Solidarity Reader' was produced to expand the content of the large-scale exhibition 'Actions of Art and Solidarity' that took place physically and virtually in January 2021 at Kunstneres Hus.

Solidarity has re-entered the global zeitgeist with resounding force in the last decades and is especially urgent to consider today. Yet this concept – both a potent ideal and a slippery notion – is one of the least analysed within the arts. Why? It is perhaps because colonialism, Neoliberalism, hyper-individualism and Western-centred concepts of art have eroded visions of a care-based society. Creating a fair and vital social fabric inspired by mutual dependencies between living beings and all entities including fauna, flora, air, land and water, is fundamental for our collective existence. To examine this minefield requires a critical toolbox with intersectional perspectives to reveal meaningful and inspiring narratives that can guide our future.



Art and Solidarity Reader
— **Radical Actions, Politics and Friendships**
English, with Spanish facsimiles
2022
384 Pages
Published by Valiz / OCA
ISBN: 978-94-93246-02-7

17. November, Kunstneres Hus, Oslo

For the launch of the publication, OCA organised a seminar that took place in the same venue as the exhibition, at Kunstneres Hus, where editor of the Reader and former director of OCA, Katya García-Antón introduced the publication. Norwegian-Palestinian historian, Toufoul Abou-Hodeib presented her research for the Reader and her chapter titled *The Travelling Scarf and Other Stories. Art Networks, Politics and Friendships Between Palestine and Norway*. Mixe language rights activist and researcher, Yásnaya Elena Aguilar Gil, and Southern Sámi PhD fellow, Eva Maria Fjellheim, held a conversation on Indigenous language advocacy and their contributions to the Reader. Curator of Contemporary Art at MUNCH, and assistant editor of the Reader, Liv Brissach talked about queer solidarity drawing on the work *Probably Chelsea* by Heather Dewey-Hagborg and Chelsea Manning presented as part of the 'Actions of Art and Solidarity' exhibition.

To give collective closure to the programme, the Latin America Solidarity Organisation in Norway (LAG) led a *Mística*; a political ritual and performative practice intended to create unity and solidarity.



Toufoul Abou-Hodeib
Photo: Michael Miller / Office for Contemporary Art Norway.

'Gestures and Nodes. A Seminar on Cuir/Queer Approaches to Knowledge Sharing Through Performance'

26. – 26. November, Bergen Kunsthall

The two-day seminar consisted of a series of workshops, performances, and other forms of gatherings to foster collective reflections on the notion of knowledge production through performance from a cuir/queer perspective at Bergen Kunsthall.

Inspired by Minna Salami's reflections on the notion of sensuous knowledge, the seminar centered artistic practices as a way to position narratives and ways of transmitting knowledge other than through rigid academic means, challenging Europatriarchal knowledge.

About the contributors:

Malin Arnell and Mar Fjell, who join together to become an interdisciplinary art worker, explored conditions for participatory practices in territorial environments by emphasizing the sticky shivers of (self-) touching through vibrating togetherness.

The transdisciplinary group La Pocha Nostra, joined by performers La Saula, Balitronica Gómez, and Gerardo Juárez, and Pocha guest artists Muza de la Luz and Cecilio Orozco are known for practicing an intense collaboration across national borders, race, gender, and generations as an act of radical citizen diplomacy and as a means for creating ephemeral communities of rebel artists.

Writer, poet and social activist Mabell Holand held a poetry intervention on the topics of intersectionality, trans identity, and violence of trans bodies.

Elna Waage Mikalsen explores themes of identity and exclusion, collecting stories, fragments and sounds to work around the holes in Sámi history, caused by the Norwegian assimilation process. Mikalsen hosted an off-site sonic session in *Jiennagoáhti (Lyttegammen) – et kunstverk dedikert til lytting i Bergensfjellet*, an art in

public space project initiated by Elin Már Øyen Vister in dialogue with Bergen Samiid Searvii and Joar Nango dedicated to listening.

A screening of the film *Brincando el Charco: Portrait of a Puerto* by Frances Negrón-Muntaner concluded the programme on Friday, and on Saturday, the programme ended at Landmark with a queer multi-disciplinary event curated by Kaeto Sweeney with special guests Safia Bahmed-Schwartz, DJ Amina Oui, and Dj Julie Silset.

The two-day seminar was curated by OCA team member Itzel Esquivel and was organised in collaboration with Bergen Kunsthall as part of their Live Program, which is curated by Nora-Swantje Almes.

Discussion partners for the concept of the two-day seminar were curators Giovanna Esposito, Liv Brissach, Martina Petrelli and writer Minna Salami.



Participatory performance by Malin Arnell & Mar Fjell. 'Gestures and Nods. A Seminar on Cuir/Queer Approaches to Knowledge Sharing Through Performance'
Photo: Michael Miller / Office for Contemporary Art Norway.



Sonic session by Elina Waage Mikalsen at *Jfiemagóðbiti-Lyttegamme* by Elin Már Øyen Vister. 'Gestures and Nods. A Seminar on Cuir/Queer Approaches to Knowledge Sharing Through Performance'
Photo: Michael Miller / Office for Contemporary Art Norway.



Gerardo Juárez, performance by members of La Pocha Nostra and guests for 'Gestures and Nods. A Seminar on Cuir/Queer Approaches to Knowledge Sharing Through Performance'
Photo: Michael Miller / Office for Contemporary Art Norway.

OCA in the Press

Selected International Press Coverage

Maria-Elena Putz, 'I Sámi. Arte e cultura dell'unica popolazione indigena europea', *Artribune*, 28 January 2022

Olle Niklasson, 'De Refuserades Paviljong', *Konstnären*, March 2022

John-Paul Pryor, 'Rebirth of a Nation', *Port Magazine*, 23 March 2022

Christoph Heim, 'Sie Kämpfen mit Kunst für Rentiere - und um ihr eigenes Leben', *Tages-Anzeiger*, 26 March 2022

Charlotte Higgins, 'Our traditions have been criminalised' – the Arctic artists bringing protest to the Venice Biennale', *The Guardian*, 31 March 2022

Peifen Song, '威尼斯双年展上的萨米人:冰原并非一无所有 / The Sami at the Venice Biennale: The Icefields Are Not Nothing', *FT China*, 31 March 2022

Saskia Trebing, 'Kunst als Notwehr', *Monopol*, April 2022

Hili Perlson, 'We Are More Desired at Certain Moments in History': Indigenous Artists Will Gather to Confront a World in Crisis at the Venice Biennale', *artnet*, 4 April 2022

Hili Perlson, 'These are the Sámi artists at the Venice Biennale 2022', *Vogue Scandinavia*, 5 April 2022

Hannah McGivern, 'Sámi pavilion: the Nordic countries give their space to Indigenous artists from the European Arctic', *The Art Newspaper*, 11 April 2022

Harriet Lloyd-Smith, 'Venice Biennale 2022: 15 national pavilions on our radar', *Wallpaper*, 12 April 2022

Peter Aspden, 'Green colonialism' and government threats provoke Sámi artists', *Financial Times*, 13 April 2022

Roxana Azimi, 'Dans le Grand Nord, l'art des Sami se mêle de politique', *Le Monde*, 14 April 2022

Kevin Brazil, 'The Sámi Artists Fighting For Self-Determination In Venice', *Frieze*, 14 April 2022

Rachel Campbell-Johnston, 'The Sami artists taking over the Venice Biennale', *The Times*, 14 April 2022

Elise Morton, 'Venice Biennale's first-ever Sámi Pavilion explores Indigenous sovereignty and struggle', *Euronews*, 16 April 2022

Anna Souter, 'Venice's Sámi Pavilion Is a Coup for Indigenous Artists', *Hyperallergic*, 17 April 2022

Lisa Abend, 'At Venice Biennale, a 'Different Notion of Nation'', *The New York Times*, 17 April 2022

Gesine Borchardt, 'Máret Anne Sara: Der Sámi Pavillon auf der Kunstbiennale von Venedig', *Die Welt*, 18 April 2022

Elizabeth Fullerton, 'With Sámi Pavilion, Three Indigenous Artists Hope to Highlight the Ongoing Struggles of Their People at the Venice Biennale', *ArtNews*, 8 April 2022

Alex Greenberger, 'The 10 Best National Pavilions at the 2022 Venice Biennale, Ranked', *ARTnews*, 21 April 2022

Rachel Campbell-Johnston, 'Five shows to see at the Venice Biennale 2022', *The Times*, 22 April 2022

Lucy Davies, 'In from the Cold: Indigenous Sámi artists debut at the Venice Biennale', *The Telegraph*, 22 April 2022

- Louise Darblay, 'Venice Biennale 2022: Four Pavilions To See in the Giardini. The Smell of Fear: the Giardini Pavilions at the 59th Venice Biennale', *ArtReview*, 22 April 2022
- Ben Eastham, '59th Venice Biennale, The National Pavilions', *Art Agenda*, 22 April 2022
- Murray Whyte, 'At the Venice Biennale, the war is a day's drive away', *Boston Globe*, 22 April 2022
- Kate Sutton, 'SWEET DREAMING', *Artforum*, 22 April 2022
- Bas Blaasse, 'Venice Biennale: Allegory of a future that has already begun', *Hart*, 23 April 2022
- Sebastian Balzter, 'Mit Kunst zum Kapital', *Frankfurter Allgemeiner*, 23 April 2022
- Charlene Pele, 'Female and gender-nonconforming artists dominate the Venice Biennale for the first time', *Al Jazeera*, 23 April 2022
- Rachell Campbell-Johnston, 'Five shows to see at the Venice Biennale 2022', *The Times*, 24 April 2022
- Editor, '10 best national pavilions in the Venice Biennial 2022', *P55 Art*, 26 April 2022
- Nancy Durrant, 'What to see at the Venice Biennale, from Sonia Boyce to the Sami Pavilion', *Evening Standard*, 26 April 2022
- Joanne Shurvell, 'Venice Biennale 2022: Highlights From The Olympics Of The Art World', *Forbes*, 26 April 2022
- Editorial, 'Arctic Kafka', *Deutschlandfunk*, 26 April 2022
- Bojana Popovic, 'A Visit To The 2022 Venice Biennale', *QUINTESENTIALLY*, 26 April 2022
- Shivan Sarna, 'Venice Biennale 2022: These are the unmissable exhibits during a trip to Venice', *Euronews*, 28 April 2022
- Quinn Latimer, '59th Venice Biennale, "The Milk of Dreams"', *Art Agenda*, 25 April 2022
- Marie-Louise Jones, 'Dreaming With Our Bodies In Ancient Futures – Venice Biennale 2022', *Artlyst*, 23 May 2022
- Anna Souter, 'The Sámi Narrative', *Where The Leaves Fall*, 19 May 2022
- Dominique Godrèche, 'Être Sami : l'indigénéité européenne à la 59e Biennale d'art de Venise', *La Règle du Jeu*, 15 June 2022
- Brian T. Allen, 'Centaur and Reindeer Transfix at the Venice Biennale', *National Review*, 16 June 2022
- Kai Strittmatter, 'Letzte Rettung Kunst', *Süddeutsche Zeitung*, 8 July 2022
- Jayne Wilkinson, 'Against Nations', *Momus*, 8 July 2022
- Tobias Nicolai, 'This year's Venice Biennale is asking humanity what future it wants', *5*, 10 July 2022
- Editorial, 'ILLEGAL SPIRITS OF SÁPMI | ANDERS SUNNA', *generazione critica*, 20 August 2022
- Elise Morton, 'Indigenous Sámi cinema meets a global audience in Venice', *Euronews*, 4 September 2022
- Laura Burocco, 'The Political Aesthetic of Bridging Worlds', *Terremoto*, 22 September 2022
- Shira Rubin, 'In an ancient reindeer forest, one woman has found a way to slow climate change', *Washington Post*, 30 November 2022
- Iida Rekonen, 'Pauliina Feodoroffin Matriarkaattilla on sanoma: "Älkää ostako maatamme, ostakaa taidettamme"', *Helsingin Sanomat*, 6 December 2022

Selected National Press Coverage

Dag Eivind U. Larsen, 'Kunsten å konfrontere',
Klassekampen, 5 February 2022

'Politikk og estetikk',
Arkitektur N, 2 March 2022

Tomine Sandal, 'Ønsker samarbeid',
Klassekampen, 4 March 2022

Gitte Johannessen, 'Til Venezia med balsamerte
reinsdyr', *NTB, Dagsavisen, Framtid i Nord*,
4 April 2022

Wenche Marie Hætta, 'Lillebrors kamp vekket kjempen
i Máret Ánne', *NRK Sápmi*, 13 April 2022

Ina Hagen, 'Et grenseløst Sápmi',
Kunstkritikk, 13 April 2022

Inga Marie Guttorm, 'Historjjálaš dáhpáhus
Veneziabiennálas', *Ávvir*, 20 April 2022

Wenche Marie Hætta, '- Mu dáidda lea dego
mávssaheapmi', *NRK Sápmi*, 21 April 2022

Editorial, 'Kraftfull samisk kunstmarkering',
Sáгат, 22 April 2022

Kåre Bulie, 'Máret Ánne Sara tar med seg reinkalver og
reilmager inn i det aller helligste i europeisk
kunstliv', *D2 Dagens Næringsliv*, 22 April 2022

Espen Hauglid, 'Overtagelse på overtid',
Morgenbladet, 22 April 2022

Lars Elton, 'Kritisk, provokativ og estetisk spennende',
Dagsavisen, 23 April 2022

Mona Gjessing, 'Viktig samisk overtagelse',
Kunstavisen, 27 April 2022

Trond Borgen, 'Praktfulle hager av absurde meninger',
Stavanger Aftenblad, 21 May 2022

Mona Pahle Bjerke, 'Frodig samisk protestkunst',
NRK kultur, 31 May 2022

Ann Helen Bjørum Nordgård, '- Daate voestes aejkien
histovrijisnie', *Snåsingene*, 1 June 2022

Maria Horvei, 'Ein forspilt moglegheit',
Klassekampen, 22 June 2022

Øystein Voll, 'Et glimt av muligheter og fremtidshåp',
Se Kunst Magasin, 1 September 2022

Live Drønen, '-Jeg er åpenbart et annerledes valg',
Kunstkritikk, 17 October 2022

Kåre Bulie, 'En større verden',
Klassekampen, 21 December 2022

Janina Wildermuth, 'Nathaniel (21) med sommerjobb i
Venezia: - Det kommer folk fra hele verden',
Fremover, 20 July 2022

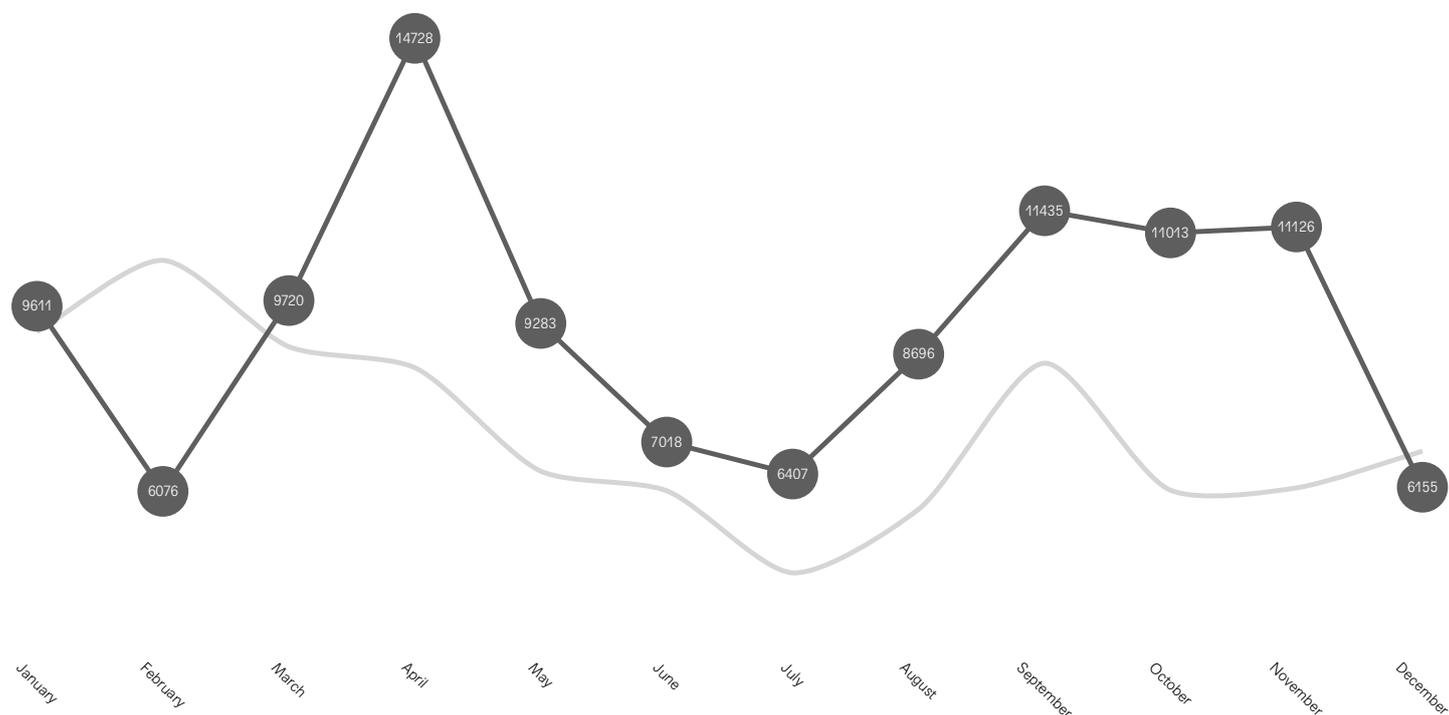
Christin Gjovik 'Har laget verdens største lavvo - tar
den med til filmfestival i Venezia',
i Tromsø, 12 August 2022

Live Drønen, 'Ruben Steinum ny direktør for OCA',
Kunstkritikk, 4 April 2022

Web Statistics 2022

Page views per month at <https://oca.no>

- 2021 page views per month
- 2022 page views per month



Top visited pages in 2022

1. The Sámi Pavilion
2. Landing Page
3. Grants & Residencies
4. Programme
5. International Support

Social media followers as of 31.12.2022



Total followers: 24 177

Selected Press Clippings

pg 73 – pg 92 →

CLIMATE SOLUTIONS

In an ancient reindeer forest, one woman has found a way to slow climate change



To get Finland to care about the animals that have for centuries helped cool the planet, Pauliina Feodoroff went global

Story by Shira Rubin
Illustration by Stef Wong
Photos by Juho Kuva

🎁 📌 💬 67

Updated Dec. 4 at 10:32 a.m.
Originally published Nov. 30, 2022

MUDDUSJÄRVI, Finland — Pauliina Feodoroff walks through one of the world's last ancient forests, with lingonberries, wild mushrooms and reindeer droppings crunching gently beneath her dirt-caked boots. But her stride falters as she enters a clearing littered with tree stumps, limbs and branches. Chainsaws mowed down this section last winter, and now it's off-limits for the [hundreds of reindeer](#) who once helped it blossom. Feodoroff — a member of the [Sámi Indigenous group](#), a community that revolves around the reindeer and their habitats — wants to buy this land back, and summon the reindeer to return.

About this series

Climate Visionaries highlights brilliant people around the world who are working to find climate solutions.

It's part of a grand experiment to rewild the Arctic by regenerating the biodiverse latticework of reindeer habitats, which help regulate the planet's temperatures.

Quickly and quietly, 44-year-old Feodoroff is deploying dozens of Sámi negotiators to buy up strategic plots of land. She's allying

PÄIVÄN TIMANTTI: Miina Meurman huomasi, että vain työ pitää hänet Helsingissä: "Sanoin puolisololleni, että eiköhän lähdetä"

Kulttuuri | Teatteriarvostelu

Pauliina Feodoroffin Matriarkaattilla on sanoma: "Älkää ostako maattamme, ostakaa taidettamme"

Esitys tuo yleisön silmien eteen teollisen maankäytön vaikutukset luonnon monimuotoisuudelle ja saamelaiselle elämäntavalle.



Matriarkaatin ensimmäisen osan ajatusleikissä alkuperäiskansat ja ei-alkuperäiskansat kohtaavat ensimmäistä kertaa. KUVA: CHEN CHUN-LUN

Iida Rekonen

6.12.2022 11:45

Esitystaide

Pauliina Feodoroff: Matriarkaatti Tanssin talossa 5.12. Tuotanto Saamenmaan paviljonki / Venetsian biennaali 2022, Zodiak, Koneen säätiön rahoittama Miltä Sopu Näyttää -hanke.

HUHTIKUUSSA Venetsian biennaalin Sámi-paviljongissa ensi-iltansa saanut *Matriarkaatti* tuo yleisön silmien eteen esitystaiteen keinoin metsähakkuiden vaikutukset luonnon monimuotoisuudelle ja saamelaiselle kulttuurille.

// REPORTS - VENEZIA - ITALY

LAURA BUROCCO

READING TIME: 9 MINUTES

[A] [A] [A]

22.09.2022

The Political Aesthetic of Bridging Worlds

Laura Burocco reflects praises the presence of the Nordic Pavilion (Sami) as one of those that was able to dismantle the deeply and historically rooted nation-state reflection at the Venice Biennale.

For the 59th edition of the Venice International Art Exhibition, the Nordic Pavilion (Norway, Sweden and Finland) turned into the [Sami Pavilion](#) in recognition of the Sami sovereignty movement. The pavilion featured Pauliina Feodoroff, Måret Anne Sara and Anders Sunna, three indigenous artists originally from the region of Sápmi, a territory that includes the north of Norway, Sweden, Finland and most of Russia's Kola Peninsula.



Sami Pavilion, Venice 2022

Although the difficulties in making this recognition effective within a highly structured power system such as the Venice Biennale are evident, the debut not only has a strong symbolic value but also becomes a concrete practice able to subvert the colonial imposition of the nation-state borders that dismisses the Sámi land and culture. This decolonial practice has extended to the [2022 edition of aabaakwadi](#) in synergy with the Sami Pavilion.

[aabaakwadi](#) was created in 2018 to respond to the mismatch between the growth of interest in indigenous art and its knowledge. Its aim is to provide an international space for indigenous artists, curators and thinkers to reflect on art by those who create, heal and write about it. All the speakers share no-white ancestry, each of them introduce themselves presenting their own maternal and paternal family lineage. One rule is made immediately clear: no questions from the public. This is a space of listening, to be shared by people who want to embrace each other's stories, and to create a

FOCUS BIENNALE: ILLEGAL SPIRITS OF SÁPMI | ANDERS SUNNA

Colors and figures crowd, as in a complex game of joints, the representation of an articulated scene which, by virtue of the formal choice of installation, makes the narrative interesting and mysterious. *Illegal Spirits of Sápmi* (2022) is the work in which Anders Sunna brings out the complex and dramatic history of the community of the Sami population that inhabits the border territories between Norway, Finland and Sweden. The series consists of several canvases that become the narrative tool chosen by the artist to tell the identity of a community minority and the past and present events that have marked and still marking its history.

In one of the different episodes – or details – of the extensive work, a group of Sámi seems intent on a dialogue: the protagonists are depicted wearing traditional clothes, with bright colors and complex embroidery; the group is approached by a man in formal clothes, perhaps wearing an official communication... The faces are never defined, the small white spots of paint hide the features and entrust the recognition of roles and actions to the posture and clothes alone.

Through backgrounds of color in which the materiality varies from more precise areas to areas in which the color becomes more material and the shapes more sketchy, the Sámi tradition emerges in the paintings of the series. The artist Anders Sunna, defining himself as a guerrilla reindeer herder, tells in his practice his identity and the struggle carried out for the protection of the rights of the Sámi, especially regarding the breeding of reindeer, often hindered by the different governments that manage the areas inhabited by the population. Each layer of color and representation corresponds to different events in their history: in this detail it is possible to see a reference to the implementation of the 1971 law in which Sweden and Norway limited the hunting and breeding of reindeer, despite this being the activity on which the different Sámi communities rely.

The *Illegal Spirits of Sápmi* is a project and a representation in which Sunna wants to give voice to his people: the traits, the colors and the structure of the image manage to restore the romantic attachment to one's identity and on the other the intention to bring even the darkest events and clashes are brought to light. The work becomes documentation and narration: personal and collective history coexist, like modern hieroglyphs, in the story created by Sunna.

Anders Sunna,
Illegal Spirits of Sápmi, Detail view, 2022
Installation Shots for 'The Sámi Pavilion' at the Nordic Pavilion, 59th International Art Exhibition – La Biennale di Venezia, *The Milk of Dreams* © Photo: Micheal Miller / OCA

20/08/2022



© Photo: Micheal Miller / OCA



Frodig samisk protestkunst

ANMELDELSE: Graffiti-malerier og reinsdyrkadavre vekker internasjonal oppmerksomhet under kunstbiennalen i Venezia.

PUBLISERT 31. MAI 2022 KL. 06:00

Mona Puhla Bjerke
Kunstskribent

[Laga árvvoštallama sámegeallii.](#)

Venezia er selve bildet på forgangen skjønnhet. Her kan man vandre i smale gater over eidge gamle broer med gotiske kirker og renessansepalasser på rekke og rad.

Det er en by der tiden liksom har stoppet, som holder på å ærefrykt over sin egen fordums prakt og herlighet.

Byens eidge gamle, tilbakeskuende og statiske preg skaper en spennende, kontrastfylt ramme rundt en av verdens viktigste samtidskunstmenstringer.

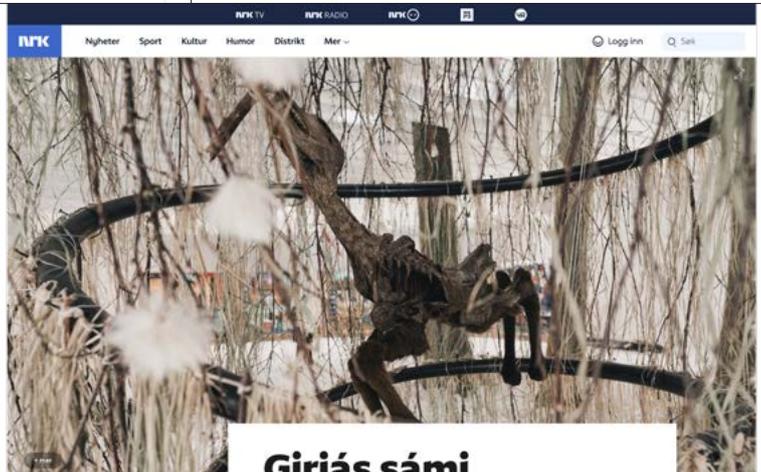
Biennalen i Venezia kalles gjerne kunstverdenens olympiaden. Det finnes knapt noen større anerkjennelse for en kunstner å være inkludert her.



Ánne Sara, Anders Summa og Pauliina Feodoroff.



Den samiske parjorgjenen ápræt 29. ápríl 2022.



Girjás sámi vuostaldandáidda

ÁRVVOŠTALLAN: Graffiti-málet njuotamat ja boazoráppiid boktet riikkaidgaskaš beroštumi Venezias.

PUBLISERT 31. MAI 2022 KL. 06:00

Mona Puhla Bjerke
Dáiddaárvvoštallan

Bjett Margrethe Diskal
Inngjarnastáji

[Les på norsk.](#)

Venezia lea dego iea dan dološ žábodaga govváduš.

Dáppe sáhtta váccáit seakka gáhttaráiggiid ja rasttilid boares fáldiid gos leat gohtalaš girkut ja renessansáloahtat manjemanggáloga.

Lea dákkár gávpot gos áigi orro dego bisánan, dego livččii doallame vuolijahaga gudnejahttin dihte iežas dološ žábodaga ja hearvásvuoda.

Gávpoga dološ, manosegeahčči ja stáhtalaš vuohki ráhkada Venezia duodai geddolaš kontrastarámman ovttá máilmmi deháileamos dášáigge-dáiddadeaivvadeami olis.

Venezia-biennála lávejit lohkat dáiddamáilmi stuora olympiáden. Ii gávdno bájjo stuorát rápmi dáiddáril go deike beassat miehde.



Ánne Sara, Anders Summa og Pauliina Feodoroff.



Den samiske parjorgjenen ápræt 29. ápríl 2022.



Utstillingen stár til 27. november.

Recension Konstutställningar

Venedigbiennalen Fantasin tar makten på Venedigbiennalen



Simone Leighs stora bronskulptur "Brick house" (2019) renderade henne guldljeonet för bästa bidrag till biennalen. Hennes fantastiska verk på afroamerikanskt tema fyller även den amerikanska paviljongen. Foto: Antonio Calanni/AP

Årets biennial i Venedig är en magnifikt visuell konstutställning som överraskar om och om igen. Till exempel med ett feministiskt anslag – 90 procent av konstnärerna i huvudutställningen är kvinnor – samt en ovanligt stark nordisk representation.

Clemens Poellinger

Publicerad 2022-05-06

Följ skribent



Varför inte börja med de nordiska och svenska bidragen med en gång. Först naturligtvis en titt i den samiska paviljongen, en i ordets sanna bemärkelse gränsöverskridande manifestation. Den nordiska paviljongen i biennialparken brukar rotera mellan Sverige, Norge och Finland. Men i år ger den utrymme åt tre konstnärer från Sápmi.

Måret Anna Saras hängande skulpturer och doftverk kretsar, som tidigare på Documenta 2017 och alldeles nyligen i Sven Harrys-konstmuseum, kring renar och djurens stora betydelse i samisk kultur och spiritualitet. Anders Sunnas stora målningar ramas in av en robust snickrad installation med hyllor för pärmar som dokumenterar hans renskötande familjs fem decennier långa kamp med myndigheterna. En juridisk brottningsmatch som är tema i de sex föreställande målningarna varav samtliga, men särskilt den sista – bränd och delvis förkolnad – vittnar om tuffa motsättningar. Medan Paulina Feodoroffs videoinstallation genom sin ringa storlek har

Support the Guardian

Fearless, independent, reader-funded

Support us →



News Opinion Sport Culture Lifestyle More

Books Music TV & radio Art & design Film Games Classical Stage

Art

'Our traditions have been criminalised' - the Arctic artists bringing protest to the Venice Biennale



Charlotte Higgins

Thu 31 Mar 2022 06.00 BST



28



“What’s happening to the reindeer is our story as well” ... the Sámi Pavilion artist Máret Ánne Sara and her brother, Jovsset Ante Sara. Photograph: Michael Miller / OCA

They're threatened by loggers, miners, global heating and culling laws - but the Sámi are fighting back with art. Our writer meets them in the frozen tundra as they prepare for the art world's biggest global gathering

The tundra of northern Norway is a long way from the Venice Biennale. Indeed, it is a long way from anywhere, at least viewed through western eyes. To reach the gentle herd of reindeer who are now feeding under the long pale glow of an Arctic sunset, I have ridden for three and a half hours across the snowy wastes, partly in a sled and partly on the back of a snowmobile, pausing halfway at a herders' hut (no electricity, no water, but nevertheless a cosy refuge). We are somewhere off the road that links the villages of Karasjok and Kautokeino. To the north of us is Hammerfest. North of that, the Barents Sea.

Artist Máret Ánne Sara is with her husband, brother and 18-month-old, the child cheerfully bundled up and goggled against the chill and the snow's bright glare. She is telling me about the yearly passage of these, her brother's reindeer, from the tundra up to the northern coastal summer lands, 250km away: how the biggest cow will start to move when she's heavily pregnant, and the whole herd will inexorably, mysteriously make its way north. "It's the animals who control everything," she says. "We just follow them and try to keep them safe."

Her brother Jovsset Ante Sara is scattering feed as the soft-haired animals prance and jitter across the snow. That's not a good sign: reindeer have always been able to eat lichen and moss through the Arctic winters, but the unstable climate is increasingly bringing snow that's too deep for them to find it, as it has this year. Or, as in 2019, periods of warmth that melt the snow, so that when temperatures drop again, impenetrable layers of ice form, keeping the animals from reaching food.

The tundra is changing in other ways, too: as winters get warmer, birchwoods are spreading north by as much as 50 metres a year. "When we



Hörspiel

Illegale Geister im Land der Sámi

Arctic Kafka.



Der Künstler Anders Sunna. © Michiel Brouwer



49:18 Minuten

Von Anders Sunna und Gaby Hartel · 26.04.2022



Audio herunterladen

Seit fünf Jahrzehnten kämpft die samische Familie Sunna im subarktischen Schweden um ihr uraltes Gewohnheitsrecht, Rentiere zu halten. Für die Sunnas ist der Umgang mit den Tieren in freier Natur unter extremen klimatischen Bedingungen mehr als ein Job. Es ist ihr Way of Being.



Aus der Sendung
Hörspiel

Podcast abonnieren

Doch die schwedischen Gesetze verbieten ihnen die angestammte Lebensweise. Ein Fall von Menschenrechtsverletzung in einem europäischen Land mit bestem Ruf?

Der 37-jährige Anders Sunna bespielt als einer von drei indigenen Künstlerinnen und Künstlern den Nordischen Pavillon auf der 59. Biennale di Venezia 2022, der so zum „Sami Pavillon“ wird. In fünf großformatigen Collage-Tafeln erzählt der Maler detailliert, direkt und mit Galgenhumor vom Kampf seiner Familie gegen den Staat. Die Bilderzählung wird intensiviert durch fünf kurze Radiostücke, „akustische Dioramen“ (Serotonin), in denen Stimmen der Beteiligten dicht und multiperspektivisch durch das absurde Gerichts-drama führen. Eingebettet ist dies in die Geräusche des Umgangs mit den Rentieren in der winterlichen Natur. So scheint eine andere, einheitliche Welt auf, deren Gleichgewicht durch die staatliche Wirtschaftsaggression empfindlich gestört wird. Nach fünf erfolglosen Prozessdekaden setzt Familie Sunna nun ganz auf die Macht der politischen Kunst.

CULTURE / DIGITAL SUBSCRIPTION

These are the Sámi artists at the Venice Biennale 2022

by Hill Perlson
April 5, 2022

The Venice Biennale pavilion. Photo: Åke Lindman

Art, climate crisis, and activism: *Vogue Scandinavia* meets the three Sámi artists representing the Nordic countries at one of the world's most prestigious exhibitions



The Nordic contributions to this year's Venice Biennale will be a game-changer. Three indigenous Sámi artists hailing from the Sápmi region—which spans Norway, Finland, Sweden and the Kola Peninsula, Russia—will transform the Nordic Pavilion in the heart of the Giardini into the Sámi Pavilion. The exhibition, by artists [Pauliina Feodoroff](#), [Máret Ánne Sara](#), and [Anders Sunna](#), will address the multiple problems that their generation faces—and what's at stake if Sámi voices remain unheard.

This is not the first time a national pavilion is honouring indigenous artists. In 2019, the Inuit art collective [Isuma](#) took over the Canadian Pavilion, while Maori artist [Lisa Reihana](#) represented New Zealand. But never before has a pavilion's name been altered to reflect the deep recognition of an indigenous people's connection to a region that transgresses national borders. In a reconciliatory gesture to mark this historic event, Her Majesty Queen [Sonja of Norway](#) will inaugurate the Sámi Pavilion in Venice on April 21.

威尼斯双年展 [+ 关注](#)

威尼斯双年展上的萨米人：冰原并非一无所有

宋佩芬：2022年威尼斯双年展历史性地将北欧馆改名为“萨米馆”，旨在吸引人们关注这些北欧原住民的生存现状以及他们卓越的艺术表现。



摄影：Michael Miller/OCA



更新于2022年3月31日 23:45 宋佩芬

2月下旬的北极圈内，虽然日落时间越来越晚，气温仍然远远低于零下10度。站在挪威考托基诺（Kautokeino）苔原上，数百头驯鹿围著我吃饲料。我问站在身边、今年25岁的阿娜-卡蒂亚（Ánne Kátjá），4月下旬是否到威尼斯参加由挪威王室和萨米议会共同主持的派对晚宴。“去不了呢！”这位驯鹿牧民的女儿对我说，“那时候我必须和父亲将驯鹿赶到我们在阿诺伊和卡根两个岛上的夏季牧场，让母驯鹿们可以在那里顺利生下驯鹿宝宝。”

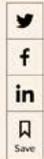
同样的答案如果来自其他25岁的妙龄金发美女，我可能会讶异，但和萨米人几天相处下来，我一点也不惊讶阿娜-卡蒂亚会选择去赶驯鹿，而放弃到威尼斯宫殿参加超级派对。对于萨米人来说，驯鹿是他们生活的一切。



Visual Arts + Add to myFT

‘Green colonialism’ and government threats provoke Sámi artists

The Scandinavian indigenous people are fighting back with their work, selected to show at the Venice Biennale



Peter Aspden APRIL 13 2022

8

Receive free Visual Arts updates

We'll send you a myFT Daily Digest email rounding up the latest Visual Arts news every morning.

I am sitting in a homely pizzeria in Jokkmokk, a Swedish town tucked just north of the Arctic Circle, talking to Anders Sunna, a Sámi artist whose small studio is a couple of blocks away. The Sámis are the indigenous people of the far north of the Scandinavian peninsula, whose presence also stretches into north-western parts of Russia. It is mid-February, and cold.

Our meal is welcome respite from the vicious conditions. I ask Sunna, who seems not at all discomfited, what is the coldest winter he can remember. It was in the 1990s, he replies, “when it reached minus 48 degrees”. No, argues our bus driver who is eating with us; it was actually minus 51. “Ah yes,” recalls Sunna. “I remember, my thermometer did not go that low.” It is impossible, given the absolute absence of drama in his voice, to know if this is a joke.

What is it like to wander around town when it is hovering around the minus 50s, I ask him. “It affects your eyes,” he says flatly. “It is very difficult to blink.”

It is hard to resist detecting some metaphorical shade in his answer. Sunna is one of three Sámi artists who are working this spring and summer to keep our eyes very much fixed on their part of the world. He and his colleagues Máret Anne Sara and Pauliina Feodoroff, from the Norwegian and Finnish parts of Sápmi respectively, as their homeland is now known in preference to the colonial term “Lapland”, have been selected to show their work in the Nordic Pavilion at this year’s Venice Biennale.



The Sámi Artists Fighting For Self-Determination In Venice

For their contribution to the 59th Venice Biennale, Pauliina Feodoroff, Máret Ánne Sara and Anders Sunna address the impact of colonization on the Sámi people

BY KEVIN BRAZIL IN PROFILES | 14 APR 22



In the mid-1970s, the Sámi artist Hans Ragnar Mathisen, also known as Keviselie, began producing a series of maps that depicted the ways in which the Sámi conceptualized, cartographically, the places in which they live. One of his most famous maps, which was printed in affordable editions and has become a common presence in many Sámi homes, was called *Sábmi* (1975–76). It shows a peninsula, shaped like an arrow, jutting out into an ocean: one side is ridged with mountains, the other speckled with lakes. Reindeer and fish dot land and sea beneath symbolic representations of the sun and moon, while the foreground is occupied by objects produced as part of the practice of *duodji*, the Sámi tradition of philosophically informed material culture.



Hans Ragnar Mathisen, *Sábmi* [Sameland], 1974–75, colour pencil on paper, 88 × 73cm. Courtesy: the artist

When the Office for Contemporary Art Norway, as commissioners of the Nordic Pavilion for the 59th Venice Biennale, decided to work with Sámi artists to rename their contribution 'The Sámi Pavilion', they intended to do more than, for the first time, have Norway, Sweden and Finland represented exclusively by indigenous Sámi artists. The intention of the curatorial team – OCA's director Katya García-Antón, Sámi scholar Liisa-Rávna Finbog and Sámi land guardian Beaska Niillas – is to present the Sámi world not just a place, but like in Mathisen's maps, as a set of historical, philosophical and geographical perspectives that can provide knowledge and interventions to benefit a global struggle against the climate crisis and environmental degradation, and to advance



Venice Biennale 2022
Preview

Sámi pavilion: the Nordic countries give their space to Indigenous artists from the European Arctic

The three exhibiting artists have dedicated themselves to “defending Sámi perspectives”

Hannah McGivern

11 April 2022

Share



Máret Ánne Sara is creating a sculptural installation focusing on the bodies of reindeer calves for the Sámi pavilion
Photo: Michael Miller, OCA

When the first Venice Biennale took place in 1895, nationalism was riding high in Europe and colonial empires were still being built. Emulating the world’s fairs of the 19th century, the Biennale grounds were divided among national pavilions. Even today, a cadre of mostly Western countries hold permanent positions in the Giardini, while newcomers must seek temporary homes elsewhere. Shows are commissioned by government bodies and artists are said to “represent” their country.

This year, the three artists selected to show in the Nordic pavilion—shared since 1962 by the three countries of Norway, Sweden and Finland—are staking a claim for an alternative “sovereignty”. The airy concrete space designed by the Norwegian architect Sverre Fehn is being renamed the Sámi pavilion, after the estimated 80,000 Indigenous people who live across Europe’s Arctic region. Living and working on different sides of the Nordic national borders, the artists Pauliina Feodoroff, Máret Ánne Sara and Anders Sunna are all Sámi, and have dedicated themselves to “defending Sámi perspectives”, says the pavilion’s commissioner and co-curator, Katya Garcia-Antón.



The three Sámi pavilion artists Máret Ánne Sara, Anders Sunna and Pauliina Feodoroff



ART & PHOTOGRAPHY

Rebirth of a Nation

Sámi artist Máret Anne Sara talks taking on structural colonisation, communing with nature, and the genesis of The Sámi Pavilion at this year's Venice Biennale

March 23, 2022

SHARE

EMAIL

FACEBOOK

TWITTER

Words

John-Paul Pryor



Máret Anne Sara.
Photography Marie Louise Sombly

This year Venice Biennale plays host to The Sámi Pavilion, a politically charged takeover of The Nordic Pavilion by three artists whose genealogy stems from the indigenous Sámi people – a borderless nation who have herded reindeer across the arctic tundra for time immemorial, their homeland spanning Russia, Sweden, Finland and Norway. While often romanticised by the West, this first nation people have long navigated a history of oppression, ethnocide and internal colonisation throughout Scandinavia, and as all the artists exhibiting in The Sámi Pavilion are at pains to point out, their way of life is now in danger of eradication. The reasons are, of course, myriad, with climate change, globalisation, industrial farming and mining all playing their part in a web of systemic racism and political and environmental pressure. In bringing these pertinent issues of disenfranchisement to the world stage, all three artists aim to draw attention to a common global need to better respect our environment, and

peoples around the globe whose relationship with the cycle and needs runs deep.

lucky enough to visit the Sámi homelands to witness the issues facing people up-close, and speak to artist Máret Anne Sara about her own contribution to The Sámi Pavilion, which utilises the corpses of calves as a symbol of hope for a fast-disappearing culture. It's an open follow-up to her somewhat iconic art intervention Pile o' Sápmi, showcased at Documenta in 2017 – a mountain of 400 reindeer heads that she placed overnight on the doorstep of the Norwegian Parliament in order to take action and raise awareness of the plight of reindeer-herders to self-nation (highlighting the court-case of her younger brother, whose own land was decimated by a contentious governmental decree on reindeer

the artist explains why we all need to tune out of consumer capitalism in order to hear the cry of nature, and tells us how her practice has given her the strength to constantly push a heavy metaphysical rock up the hill of hope.



Máret Anne Sara.
Photography Egil Pedersen

Your work is highly politically charged – would you say your artistic practice stems from activism?

I think everything comes from where I stand as a living being. Unfortunately, as many Sámi artists say, we don't have the luxury of choosing subjects when working with art, because these are issues that are eating us up. I can't say that it's because of a personal interest that I really want to work as an activist. It's more born of the fact that we have to tell these stories. There is a desperation and great need in my work that is very painful for me, and I have worked relentlessly to make visible the gravity and complexity of ongoing structural colonisation, and how it still operates invisibly in the light of day. When I was preparing to go to Documenta with Pile o' Sápmi there were a lot of questions I had to ask myself, such as what relevance does a local story really have to offer to a global audience, but I realised then that they are not only local stories – if you zoom out from the micro to macro, then these are urgent global issues.

Do you feel your people are still facing issues of structural colonisation?

Definitely. And now there is a threat to our lands even from green colonisation – this notion that our lands have to be sacrificed for systemised capitalistic interests, the same interests that are driving colonial forces and mechanisms everywhere in the world. When the arguments of saving the planet and the climate are employed to further destroy the remaining healthy environments on the globe, I think we really need to put the breaks on and be more critical. We actually have to fundamentally change our ways of being, thinking and acting in this world – we need to listen to nature and what our surroundings are telling

This year's Venice Biennale is asking humanity what future it wants

Words: 5
Photos: Tobias Nicolai



Follow us:



The art on show at this year's Venice Biennale reflects the environmental concerns of our times. 5 picked out our favourite pieces that address the ever-changing relationship between humans and nature.

Going since 1895, the Venice Biennale is the world's biggest visual arts festival, attracting hundreds of thousands of visitors. This year's biennale, the 59th, consists of a major exhibition called The Milk of Dreams, curated by Cecilia Alemani, plus national pavilions representing 80 countries. Organisers are aiming for all the biennale's events to be carbon neutral.

It's the world's biggest showcase for how art is responding to the world we live in. And in these times of environmental crisis, artists at the 59th Venice Biennale can't help but turn their gaze to our changing climate and our relationship with nature. This year's event also includes contributions from indigenous groups that have never been represented here before.

The artworks raise a million questions about humanity's future, but also remind us that in the end, the answers are up to us. 5 explored this year's show until our shoes wore through, and here we've gathered our 10 favourite pavilions.

The Sámi Pavilion: a first for the biennale

Paulina Feodoroff, Måret Anne Sara and Anders Sunna
Curators: Liisa-Rávná Finbog, Katya Garcia-Antón and Beaska Nilias

For the first time at this year's biennale, the Nordic countries have given their space to the Sámi people, Europe's only recognised indigenous group, who live in northern Norway, Sweden, Finland and Russia. "It is now possible to present ourselves as a nation on our own," says Beaska Nilias, one of the pavilion's curators. The Sámi are feeling the unprecedented effects of climate change in the Arctic, and have the potential to play a vital role in protecting nature. The works on show celebrate Sámi knowledge and values, with a focus on the reindeer who traditionally have provided a livelihood for many Sámi people.



Anders Sunna's paintings explore the impact of Sweden's reindeer herding regulations on the Sámi people over the past half century.



A dried reindeer stomach - part of an installation by Måret Anne Sara.

Against Nations

BY JAYNE WILKINSON · FEATURES, REVIEWS · JULY 8, 2022



Yuki Kihara, Pavilion of New Zealand, "Paradise Camp," 59th International Art Exhibition – La Biennale di Venezia, "The Milk of Dreams." Photo: Andrea Avezù. Courtesy La Biennale di Venezia.

At the 59th Venice Biennale, many of the stand-out pavilions were those that contested the pavilion structure itself. Consider Roma artist Malgorzata Mirga-Tas's hustrous floor-to-ceiling textiles in Poland's pavilion. Called *Re-enchanting the World*, the installation is both mythological and historical: in twelve panels that correspond to the seasons of the year, scenes of Roma women stitching textiles are juxtaposed with farmers tending to livestock and the land around them. The central part of each panel shows a figure from the zodiac, like a goat overlaid on a glittering silver sun, with portraits of Roma women surrounding—an older woman proudly staring down the viewer, a younger woman casually lounging in sneakers. This marks the first time a Roma artist has represented a nation at the Venice Biennale and the press release described Mirga-Tas's participation as "an attempt to find the place of the Roma community in European art history."



Sâmi artists Pauliina Foodoroff, Mâret Anne Sara, and Anders Sunna, Nordic pavilion, 59th International Art Exhibition – La Biennale di Venezia, "The Milk of Dreams." Photo: Marco Cappellini. Courtesy La Biennale di Venezia.



Léull Edrâghî and Winda Nanibush. Still from video documentation of aabaakwad's panel, "What is nation?," at Centro Culturale Don Orione Arrigianelli, Apr 22 2022.

One of the most demonstrably collective pavilions was the Sâmi pavilion, a takeover and renaming of the Nordic (Finland, Norway, Sweden) pavilion by Sâmi artists and land guardians Pauliina Foodoroff, Mâret Anne Sara, and Anders Sunna, co-curated by Sâmi scholar Liisa-Râvni Finbog, Office for Contemporary Art's Director Katya García-Antón, and Sâmi land guardian Beaska Niillas, along with support from a wider group that included land guardians, elders, international advisors, collaborators, students, and curatorial assistants. Foodoroff's three-part performance and video installation project, *Mattarohy*, used a range of collective actions and healing gestures to address the destruction of Sâmi lands from mining and logging corporations. In *Auction*, for example, two video portraits screened on facing monitors installed on the floor use close angles and slow pans to intimately depict Sâmi lands currently under threat. Following the Biennale these videos will be auctioned off as artworks, and the funds raised will contribute to purchasing and restoring (through the NGO Snowchange Cooperative) the same lands they depict, thereby making them unavailable to further destruction. Anders Sunna's six-part installation of figurative, collaged, and burnt paintings depicts a detailed narrative of his family's decades-long struggle against the Swedish government, whose legislation against traditional reindeer herders is in breach of international law. Shelves built into freestanding, custom-wood frames contain volumes of court documents, suggesting the exhausting efforts that have embroiled his family with police and state forces: the literal and symbolic burning of the sixth painting in the series—its charred wooden frame left in a pile in its place—suggests the kind of freedom that comes from no longer living within such a structure. Mâret Anne Sara's constellation of hanging sculptures provides a perspective on living in relation with animal kin and the intimacy that comes with herding. Sara has spent several years supporting her brother's legal battles with the Norwegian government over the right to herd reindeer, and has been active in protesting their slaughter. Her installation—sculpted of various reindeer body parts including stomachs, calves, and sinews, and combined with smells produced with perfumer Nadjib Achaïbou and olfactory-acoustic artist Oswaldo Macià to mimic feelings of hope and fear—are luminous, sensory works that convey the beauty of interspecies relations through the

Kunst als Notwehr

ZUM ERSTEN MAL WIRD DER NORDISCHE PAVILLON IN Venedig AUSSCHLIESSLICH VON SÁMI-KÜNSTLERN BESPIELT. DIE WERKE LENKEN DEN BLICK AUF EIN VOLK, DAS UM SEINE ART ZU LEBEN KÄMPFT. EIN BESUCH IM HOHEN NORDEN

Text
Saskia Trebing
Fotos
Michael Miller



Künstlerin MÅRET ANNE SARA mit Rentieren der Herde ihrer Familie in der Tundra in der Nähe von Suođjávri, Karasjok



RENTIERHERDE in Karasjok

E

Eine stierliche, weiß bestäubte Kiefer reckt die Spitze aus der dicken Schneedecke rund um den Inari-See im äußersten Norden Finnlands. Es sind minus 30 Grad, ein kalter, klarer Wintertag. Ende Februar, der beim Einmaren in der Nase kratzt. Und die ist also ein Schlüssel zum Nachmittagsessen: Die Künstlerin Paulina Fedoroff sitzt im Anhänger eines Motorschlittens und zeigt auf ein kleines Waldstück neben dem platt gewaschenen Winterweg für die Schneefurche. Die weißen, massiven Bäume auf dem Hügel haben respektvollen Abstand zueinander, von „Wald“ kann eigentlich keine Rede sein, höchstens von einem lichten Waldchen. „10 Jahre“, sagt Paulina Fedoroff und lässt die Zähl eines Moments in der Luft hängen. „Es hat 30 Jahre gedauert, bis die Kiefern diese Größe erreichten.“

Für Fedoroff, die zusammen mit Måret Anne Sara und Anders Sonna den nordischen Pavillon bei der diesjährigen Venedig Biennale bespielt, ist die Landschaft rund um die Kleinstadt Inari ein Ort des Kolonialismus. Diese Region Finnlands gehört genau wie Teile von Norwegen und Schweden sowie die russische Kola-Halbinsel zum traditionellen Siedlungsgebiet der Sámi, einer indigenen Volksgruppe, die seit mehreren Tausend Jahren im nördlichen Norden Europas lebt.

Heute gibt es schätzungsweise 80000 bis 100000 Menschen in Skandinavien, die sich als samisch identifizieren und zu etwa zwei Dritteln noch immer mit Rentierwirtschaft zu tun haben. Wer genau zur Community gehört, ist auch deshalb so schwer zu sagen, weil den Sámi ihre Kultur über Jahrhunderte systematisch zutrieben wurde. Genau deshalb ist es so besonders, dass der nordische Pavillon 2022 erstmals von indigenen Künstlerinnen und Künstlern gestaltet wird – zudem von solchen, deren Werke sich explizit mit politischen Anliegen der Sámi beschäftigen.



Künstlerin PAULINA FEDOROFF am nordischen Pavillon in Venedig



Schneedecke am See Zaanvassan im Sámi-Gebiet

Paulina Fedoroff ist nicht nur Rentiererin und Künstlerin, sondern auch eine „Landbesitzerin“ für das Gebiet rund um ihren Geburtsort Inari. Ihre Arbeit beginnt immer mit der Umgebung, deshalb auch der Anblick in die verschneiten Wälder. Das traditionelle Sámi-Gebiet, in dem hundert Familien Rentierwirtschaft betreiben, ist inzwischen stark von der finnischen Holzindustrie geprägt. Große Bestände an Kiefern wurden gefällt, ohne dass die indigene Gemeinschaft entgegenwirken konnte – vor allem für Künstler*innen, berichtet Fedoroff. Wenn Flächen dem Waldlicht preisgegeben werden, errichtet das den Rentierern, die gerade im Winter nach herkömmlicher Bauart ihre Fässer, eine wichtige Lebensgrundlage. Wie lange ein Waldstück braucht, um wieder zu wachsen, sagt das umgelassene Kiefernwaldchen, vor dem der Schlitten parkt.

„Das ist eine Art der Regierung, Macht über uns auszuüben“, sagt Paulina Fedoroff. „Auch wenn die Verantwortlichen das vielleicht gar nicht beabsichtigen.“

Wer heute an Kolonialismus denkt, hat wahrscheinlich vor allem den globalen Süden im Kopf – ein Begriff prangt dort, bis Europa begonnen hat, auch zur massiven Verantwortung für die Unterdrückung und Vernichtung von Menschen

Wer heute an Kolonialismus denkt, hat den globalen Süden im Kopf. Doch auch in Europa existiert eine indigene Minderheit

Support the Guardian

Fearless, independent, reader-funded

Support us →



News Opinion Sport Culture Lifestyle More

Books Music TV & radio Art & design Film Games Classical Stage

Art

'Our traditions have been criminalised' - the Arctic artists bringing protest to the Venice Biennale



Charlotte Higgins

Thu 31 Mar 2022 06:00 BST



28



“What’s happening to the reindeer is our story as well” ... the Sámi Pavilion artist Måret Ánne Sara and her brother, Jovsset Ante Sara. Photograph: Michael Miller / OCA

They're threatened by loggers, miners, global heating and culling laws - but the Sámi are fighting back with art. Our writer meets them in the frozen tundra as they prepare for the art world's biggest global gathering

The tundra of northern Norway is a long way from the Venice Biennale. Indeed, it is a long way from anywhere, at least viewed through western eyes. To reach the gentle herd of reindeer who are now feeding under the long pale glow of an Arctic sunset, I have ridden for three and a half hours across the snowy wastes, partly in a sled and partly on the back of a snowmobile, pausing halfway at a herders' hut (no electricity, no water, but nevertheless a cosy refuge). We are somewhere off the road that links the villages of Karasjok and Kautokeino. To the north of us is Hammerfest. North of that, the Barents Sea.

Artist Måret Ánne Sara is with her husband, brother and 18-month-old, the child cheerfully bundled up and goggled against the chill and the snow's bright glare. She is telling me about the yearly passage of these, her brother's reindeer, from the tundra up to the northern coastal summer lands, 250km away: how the biggest cow will start to move when she's heavily pregnant, and the whole herd will inexorably, mysteriously make its way north. "It's the animals who control everything," she says. "We just follow them and try to keep them safe."

Her brother Jovsset Ante Sara is scattering feed as the soft-haired animals prance and jitter across the snow. That's not a good sign: reindeer have always been able to eat lichen and moss through the Arctic winters, but the unstable climate is increasingly bringing snow that's too deep for them to find it, as it has this year. Or, as in 2019, periods of warmth that melt the snow, so that when temperatures drop again, impenetrable layers of ice form, keeping the animals from reaching food.

The tundra is changing in other ways, too: as winters get warmer, birchwoods are spreading north by as much as 50 metres a year. "When we

Organisation and the Board

Staff

Permanent

Katya García-Antón
Director

fixed term post to 16.02.22, prolonged to 30.06.22

Ruben Steinum
Director

from 01.08.22, fixed 4-year term

Toril Fjelde Høye
Head of Finance and Administration

Karoline Trollvik
Head of External Relations and Communications

Liv Brissach
Project Officer
terminated employment 04.03.22

Anne Charlotte Hauen
Grants Administration Manager

Itzel Esquivel
Project Coordinator

Michael Miller
Communication Officer
from 17.01.22

Temporary

Liubov Kuzovnikova
Project Leader for 'The Sámi Pavilion' project
terminated employment 30.05.22

Astrid Helling
Director Assistant
from 17.01 – 30.06.22

Martina Petrelli
Assistant Curator
from 14.02 – 31.05.22

Maria-Elena Putz
Project Assistant
hourly basis Jan - Oct '22

Vilde Broberg Svineng
Communication Assistant
hourly basis Mar - Jun '22

Board

Trude Gommæs Ugelstad
Chair

Hans Marius Graasvold
Lars Mørch Finborud (deputy)
Nominated from The Ministry of Foreign Affairs

Stina Thea Elisabet Högkvist
Randi Godø (deputy)
Nominated from The National Museum of Art, Architecture and Design

Sille Storihle
Anders Eiebakke (deputy)
Nominated from Norske Billedkunstnere and Unge Kunstneres Samfund

Kristoffer Dolmen
Kamilla Sharma (deputy)
Nominated from The Ministry of Culture and Equality

Office for Contemporary Art Norway
Annual Report 2022

Oslo 2022 © Office for Contemporary Art Norway

O

C

Office for
Contemporary
Art Norway

A