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**Office for
Contemporary Art
Norway**

Annual Report 2009

Director's Foreword

The year 2009 has been the first full calendar year for the Office for Contemporary Art Norway at its new location at Nedre gate 7 in Oslo. Hosted at Kunstnernes Hus since its creation in 2001, OCA moved in August 2008 to a singular, independent space in Grünerlekka which not only has, like the previous premises, offices for the staff and studios for the residents taking part in the International Studio Programme, but also a public space where we are able to organise lectures, screenings, conferences, workshops and exhibitions. These last 12 months have confirmed what was already suggested by the second half of 2008: that the move to the new space, with its diverse and versatile premises, has resulted in a remarkably strengthened identity for OCA, a dramatic increase in audience, and radically new ability to develop artistic and cultural research that contributes to the cultural life of Norway and to the artistic and cultural exchange between Norway and the international scene.

The project that opened at the new space in November 2008 and that continued into the first weeks of 2009, serves as an illustrative example of what the new building has made possible: 'Whatever Happened to Sex in Scandinavia?' was a research project investigating the specific inflections of the modern art project in Scandinavia, in relation to movements of sexual liberation and the development of social democracy. The project consisted of a series of lectures and film screenings, a major two-day conference with speakers from Scandinavia and elsewhere, several international residencies, and an exhibition occu-

pying OCA's public space. All these different elements came together harmonically in the premises, and resulted in a complicated and comprehensive network of intellectual and artistic relationships that would have been impossible for OCA in the past. The success of this model was echoed not only by audiences, but by the large repercussions the project had in the press, both national and international.

The application of the same research and programming model to the history of modernism in India, made possible by the O3-funds from by the Ministry of Foreign Affairs, resulted in an equally successful programme of lectures, seminars, residencies, workshops and exhibitions, taking place under the banner of 'Reflections on Indian Modernism'. The programme, with a strong pedagogical and development remit, is the result of a series of collaborations with cultural practitioners and institutions from India. As part of this, OCA organised a solo exhibition on the work of Indian artist Nasreen Mohamedi – the first ever to take place in Europe – that has proven how ambitious and engaged initiatives such as this can have broad repercussions: the exhibition has since been traveling throughout Europe, exhibited in public institutions such as Milton Keynes Gallery, in the UK, Kunsthalle Basel, in Switzerland, Lunds Konsthall, in Sweden, and Culturgest, in Portugal, and in each location it has offered a chance to make accessible the research and exchange initiated by OCA, and to celebrate Norway's leading role in cultural exchange and development.

Such exchange is also the goal of our International Support Programme, and the topic of the project that OCA organised as commissioner of the Nordic Pavilion for the 53rd International Art Exhibition, La Biennale di Venezia. Through its grants system, OCA has supported 83 projects during 2009 by artists and cultural producers from Norway to develop artistic projects throughout the world, improving the knowledge and recognition of Norwegian artistic production internationally. These have included major solo projects, like Matias Faldbakken's at IKON Gallery in Birmingham, or Knut Henrik Henriksen's large-scale public project at the King's Cross St. Pancras Underground Station in London, both in the UK; and key contributions to important group shows, such as Ida Ekblad's to 'Younger Than Jesus' at the New Museum in New York, or Anawana Haloba at the International Art Exhibition in La Biennale di Venezia, curated by Daniel Birnbaum.

In Venice, Haloba was presented in parallel to 'The Collectors', an unprecedented collaboration between the Nordic and Danish Pavilions at the Venice Giardini that was organised on the initiative of OCA and co-commissioned with the Danish Arts Council. Looking to create experimental and alternative platforms for the presentation of culture internationally, 'The Collectors', curated by artists' duo Elmgreen & Dragset, attempted to create a shared cultural platform not only for the Nordic countries and Scandinavia, but also for artists from other regions of the world. The repercussions of this ambitious project surprised every-

one involved: it became extremely popular among the international audience, was discussed in hundreds of press articles in Norwegian and international publications, and received an official award from the Biennale's organisation.

As a result of that remarkable success, a new challenge emerges. After the 2009 edition of the Biennale, Finland, Norway and Sweden, the three countries integrating the Nordic Pavilion, agreed to temporarily explore a new arrangement by which each country takes the sole responsibility of the Sverre Fehn pavilion on a rotational basis. Because of this, OCA, as the organisation responsible for Norway's representation in the biennale, is further exploring what it may mean for our country to have a presence within such an important international cultural arena. Under the belief that the internationalisation of a country's culture and politics must come from its own core, OCA is developing a new model that will contribute to the international discourses on art and politics and to Norway's image abroad, and for which the support of the Ministry of Culture will be essential.

The Ministry of Culture's and the Ministry of Foreign Affairs support has enabled OCA's work, since both bodies founded it in 2001. Foundations like Fritt Ord have also made a difference with their support of specific projects. However, today's challenging times might have also affected Norway, as some complicated situations are in the horizon for OCA. A drastic reduction in 03-funds, announced to OCA at the

close of 2009, endangers exchange initiatives with countries that perhaps need it the most, and make the continuation of projects such as 'Reflections on Indian Modernism' uncertain. And the organisation of an event such as Norway's contribution to the Biennale in Venice without additional staff and resources, might divert the institution from its ongoing programmatic activities.

In fact, today OCA has the same staff numbers it had two years ago, when it was located at Kunstneres Hus, and when its programme of activities was much more modest. This bears witness to the extreme professionalism and dedication of the staff, to whom I am extremely grateful. OCA's Board has also shown, throughout these 12 months, a dedication and support that have made the organisation's development possible. I would also like to thank them for renewing their trust in my capacity to lead the organisation for the next four years. I will do my best to continue working for the future of OCA.

Marta Kuzma
Director

Statement of the Board

The year 2009 witnessed the re-definition of the public identity of OCA – celebrating its transition from an office to a public platform. A new OCA Board was established in the early spring, with three new members including the chair, and two board members remaining from the previous board, and bringing with them valuable experience and insights.

In the relocation from Kunsternes Hus to Nedre Gate, OCA experienced a fundamental leap in their effectiveness for accommodating exchange between the Norwegian and the international contemporary art scenes. The first full year in the custom made space at Nedre Gate 7 sparked new energy, transparency and accessibility to OCA's activities. New forms of public interaction and discursive educational programming were added to OCA's former activities, resulting in a programme that included seminars, lectures, films, workshops and exhibitions, exploring a wide range of potentials in the new space. The success of the semesterplan programme in 2009 is well documented in increasingly high visitor numbers from all parts of the art community.

Parallel to the high level of local activities, Marta Kuzma and the professional staff at OCA have continued to strengthen valuable international networks with long perspectives, and taken many initiatives to establish new ones.

The expanded platform and a strategic and synergistic approach to its programmes of support, visitations, residencies, semesterplan and pub-

lic platform have raised the profile of Norwegian contemporary art significantly. The board is pleased to acknowledge that the increased Norwegian representation at major international institutions in tandem with a rigorous and experimental approach to discursive exhibition-building has brought major critical attention to Norway from the international press. 'Whatever Happened to Sex in Scandinavia' and the Nasreen Mohamedi exhibition received critical attention domestically and internationally, with major press coverage published in the pages of *Artforum*, *frieze*, *The New York Times* and *The International Herald Tribune*. Mohamedi also initiated the first international tour of a project produced by OCA, travelling to several venues throughout Europe.

From 2004 to 2009 OCA more than tripled support of projects in the major international art institutions and biennales. The list of international institutions receiving funding from OCA to support the representation of Norwegian artists – among them in 2009 Tate, Centre Pompidou and Kunsthalle Basel – reflects the achievement of a strengthened position. Articles covering OCA's activities in important international art publications more than tripled in the period from 2007 to 2009. International residencies doubled from 2007 to 2009, from 5 to 10, including new residencies in Rio de Janeiro and São Paulo, Brazil and Bangalore, India, as well as a cooperation with the Mondriaan Foundation and Prince Claus Fund for Culture and Development in The Netherlands. OCA's commitment to engage in new international partnerships

opens unique professional development opportunities for Norwegian arts professionals.

The major achievement and highlight of 2009 remains the Venice Biennale. With OCA's Director as the commissioner, an unprecedented form of collaboration between the Nordic and Danish pavillions was established in the context of Venice. Elmgreen & Dragset's project 'The Collectors' became a major public and critical success, and received a special mention from the Biennale jury. Anawana Haloba's participation in the main exhibition 'Making Worlds...' was another resounding success. In addition, OCA maintained an effective discursive presence in Venice with a full house for its Sverre Fehn symposium, and a poignant discussion between Anawana Haloba and Joan Jonas. The presence of her Majesty Queen Sonja added an honorable dimension to the great success in Venice in 2009.

For the next Venice Biennale in 2011, the board has adopted a new model for representation, initiated by a consortium of the Nordic countries. According to it, for the next three editions, one country at a time will be represented in the Nordic pavilion. We trust that OCA's experimental approach will find its new form, again giving Norway a strong presence in Venice in 2011.

We believe that OCA's original mission 'to promote and professionalise Norwegian participation in international co operation in the visual arts' is dependent on long-term strategies. Based on OCA's

growing achievements locally and internationally, the ongoing network building and the articulation of long-term strategies, the board has given their full support and renewed trust to the Director, Marta Kuzma, so that she can continue to build a strong profile for Norwegian visual arts in an international arena. We are pleased that she has accepted the offer.

The success of OCA is again indebted to the continued support of OCA's founding partners UD and KKD, which have been invaluable in their guidance and personal investments. Throughout the year, several meetings with important key representatives of both departments, OCA's staff, International Jury and board have been essential, strengthening forms of collaboration.

The board would like to thank UD, KKD, the Director Marta Kuzma, and her staff at OCA for their commitment to adding intelligence and ambition in the task of promoting Norwegian visual arts abroad.

Gro Bonesmo
Chair of the Board

International Support

02-FUNDING

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

In 2009, OCA received 184 applications requesting support from OCA's International Support in the area of 02-funding. As a consequence of four jury meetings, the year's annual support in relation to 02-funding amounted to 2,259,988 NOK, which constitutes the earmarked support provided to OCA from the Norwegian Ministry of Foreign Affairs for that allocation. A total of 83 applications were supported. The overall request for funding from the applicants amounted to 7,025,372 NOK.

G: Grantee
PS: Project Support

**Recipients during 2009
1st Quarter**

G: Eva Bakkeslett
b. 1973 in Ramsund,
Norway, lives and
works in Våg, Norway
PS: Eva Bakkeslett was
invited to screen her
documentary *Alchemy* (2007) at 'Docu-
mentary Fortnight',
an annual showcase
of non-fiction film and
video at the Museum
of Modern Art, New
York, NY, USA. *Al-
chemy* (2007), which
explores the act of
bread-making, was
screened on 20 Feb-
ruary 2009.

Curators: Sally Berger,
Assistant Curator, De-
partment of Film, Museum
of Modern Art, New York;
William Sloan, independ-
ent curator and Sarah
Rashkin, film-maker and
independent curator.
11–25 February 2009
10,800 NOK

G: Kristina Bræin
b. 1955 in Oslo, Nor-
way, lives and works
in Oslo

PS: Kristina Bræin was
invited to exhibit
within 'Les Formes
Féminines' at Trian-
gle France, Marseille,
France. The exhibi-
tion took as a starting
point the idea of a
crude and curious
parallel between the
history of sculpture
and that of women in
the twentieth century.

Other artists in the
exhibition included
Jenny Holzer, Eva
Berendes and Lina
Viste Grønli.

Curator: Dorothee Du-
puis, Director, Triangle
France, Marseille, France
3 April–16 May 2009
10,000 NOK

G: Liv Bugge
b. 1974 in Oslo, Nor-
way, lives and works
in Oslo

PS: Liv Bugge produced
a solo exhibition at
We-Project in Brus-
sels, Belgium. Within
the exhibition titled
'Once You Go Black',
the artist presented
the three video instal-
lations reflecting on
the novel *Heart of
Darkness* by Joseph
Conrad, including
We Had No Road
(2008), *Hyperbo-
rean-Room Ballads*
(2008) and *Exter-
minating All Brutes*
(2009).

Curator: Gauthier Hubert,
Curator, We-Project,
Brussels, Belgium
28 May–21 June 2009
20,000 NOK

G: Samba Fall
b. 1977 in Dakar,
Senegal, lives and
works in Oslo, Nor-
way

PS: Samba Fall was
invited to participate
in the seminar 'Ani-
mation Breakdown
– Study Day', taking
place at Tate Modern,

London, UK. 'Ani-
mation Breakdown
– Study Day' was
part of 'Animation
Breakdown – Com-
puter Baroque', a
weekend programme
that provided an op-
portunity for broader
discussions about
the relationship
between the moving
image, drawing and
digital technology.

Curator: Richard Wright
and Animate Projects
20 and 21 March 2009
2,500 NOK

G: Lina Viste Grønli
b. 1976 in Bergen,
Norway, lives and
works in Oslo, Nor-
way

PS: Lina Viste Grønli
was invited to exhibit
within 'Les Formes
Féminines' at Trian-
gle France, Marseille,
France. The exhibi-
tion took as a starting
point the idea of a
crude and curious
parallel between the
history of sculpture
and that of women in
the twentieth century.
Other artists in the
exhibition included
Jenny Holzer, Eva
Berendes and Kris-
tina Bræin. For 'Les
Formes Féminines',
the artist presented
a new sculptural
installation titled *A
Chance Counsel*
(2009).

Curator: Dorothee Du-
puis, Director of Triangle

France
3 April–16 May 2009
12,000 NOK

G: Marthe Ramm Fortun
b. 1978 in Oslo, Norway, lives and works in New York, NY, USA

PS: Marthe Ramm Fortun was commissioned to create a new performance work for 'It's All Yours Now', a one-day performance event at SculptureCenter in New York. Ranging from a love letter to a song, the six pieces and performances presented used dialogue and travesty as forms of exploration into issues of power, identity politics and transmission. Fortun presented *Ennui is History* (2009), which combines video, narrative content and dancing. Other participating artists included Carey Ascenzo, Linda Weiss, Rachel Mason, Petit Mal, Nader Sadek and Kalup Linzy.

Curator: Sabina Basta,
Curator, SculptureCenter
15 March 2009
5,500 NOK

G: Kaja Haugen Leijon
b. 1980 in Tromsø, Norway, lives and works in Oslo, Norway

PS: Kaja Haugen Leijon was selected to par-

ticipate in Videonale 12, a biennial festival for video art at Kunstmuseum Bonn, Germany. Within the festival, Leijon presented *Turning Trick* (2008), a film inspired by François Truffaut and various film genres. Other artists participating in the festival included Manon de Boer, Tessa Knapp and Reynold Reynolds.

Curator: Georg Elben,
Director, Videonale 12
26 March–26 April 2009
3,000 NOK

G: Janine Magelssen
b. 1966 in Oslo, Norway, lives and works in Hosle, Norway

PS: Janine Magelssen was invited to exhibit within 'Apparently Invisible: Selections Spring 2009' at The Drawing Center, New York, NY, USA. The exhibition sought to promote emerging artists selected from The Drawing Center's Viewing Program. Within 'Apparently Invisible', the artist presented *Wall Construction II* (2008) – an installation that bridges the disciplines of drawing and sculpture to investigate the poetic possibilities in the meeting of space and form. Other exhibiting artists included Elana

Herzog, Marietta Hoferer and Sarah Kabot.

Curators: Nina Katchadourian, Viewing Program Curator, Joanna Kleinberg, Assistant Curator and Rachel Liebowitz, Curatorial Assistant, The Drawing Center
20 February–28 March 2009
8,500 NOK

G: Gerd Elise Mørland and Heidi Bale Amundsen
Mørland: b.1976 in Haugesund, Norway, Amundsen: b.1983 in Bærum, Norway. Both live and work in Oslo, Norway

PS: A travel grant was provided to Mørland and Amundsen for trips to Berlin and London to conduct a series of interviews on curating as a critical practice. The interviews were published as the fourth issue of the web journal *On-Curating.org*. The journal is published by Dorothee Richter with the support of the Postgraduate Programme in Curating at the Institute for Cultural Studies in the Arts (ICS), Zurich University of the Arts (ZHdK), Zurich, Switzerland.

Publisher: Dorothee Richter, Postgraduate Programme in Curat-

ing, Institute for Cultural Studies in the Arts (ICS), Zurich University of the Arts (ZHdK)

Publication date:

15 May 2009

10,000 NOK

G: Jean Francois Rettig
b. 1969 in Toulouse, France, lives and works in Paris, France

PS: Jean-Francois Rettig, Director of Rencontres Internationales, invited the Norwegian artists Knut Åsdam, Crispin Gurholt, Anne Lan and Inger Lise Hansen to participate in 'Rencontres Internationales Paris/Berlin/Madrid – Madrid 2009'. The annual festival is an international project focusing on film, video and multimedia, which took place in various venues throughout Madrid.

Curator: Jean Francois Rettig, Director, Rencontres Internationales Paris/Berlin/Madrid

16–25 April 2009

14,000 NOK

G: Helene Sommer
b. 1978, in Oslo, Norway, lives and works in Oslo

PS: Peter Zorn, EMAN Coordinator and Chairman of Werkleitz – Centre for Media Art, Halle (Saale), Germany, invited Helene Som-

mer to exhibit within 'move' at the European Media Art Network in Halle (Saale).

The artist presented her video installation *The Memory of the People Narrates A Tale of Stone and Wood* (2009) and also conducted a lecture. Helene Sommer's participation within the exhibition was linked to her residency at InterSpace Association, Sofia, Bulgaria.

Curator: Peter Zorn, EMAN Coordinator and Chairman of Werkleitz and Margarita Dorovska, Curator, InterSpace Association

9–25 October 2009

18,000 NOK

G: Petr Svarovsky
b. 1962 in Mlada Boleslav, Czech Republic, lives and works in Oslo, Norway

PS: Petr Svarovsky was invited by Darina Alster, Production Manager and Co-Curator, CIANT Gallery, Prague, Czech Republic to present the project 'Northern Sound'. The exhibition, part of 'Enter 4 festival' at CIANT Gallery, presented four young artists from the Oslo art and sound scenes who are former or present students of the Acad-

emy of Fine Arts in Oslo (KHiO). Exhibiting artists were Serina Erfjord (b. 1982, lives and works in Oslo), Frode Halvorsen (b. 1980, lives and works in Oslo), Kristoffer Myskja (b. 1985, lives and works in Oslo) and Øystein Wyller Odden (b. 1983, lives and works in Oslo).

Curator: Petr Svarovsky, Professor, KHiO and Darina Alster, Production Manager and Co-Curator, CIANT Gallery

19–30 April 2009

13,000 NOK

G: Sissel Tolaas
b. 1959 in Stavanger, Norway, lives and works in Berlin, Germany

PS: Sissel Tolaas was invited to exhibit within 'SK-INTERFACES', at Casino Luxembourg, Luxembourg. Curated by Jens Hauser, 'SK-INTERFACES' featured works by artists reflecting on the way current technologies are progressively replacing face-to-face social interaction. Within the exhibition, Sissel Tolaas presented her ongoing project *Fear*, in which she collects and displays the smell of different men who have nothing in common except for an

irrational fear of body
contact.

Curator: Jens Hauser,
Independent Curator
25 September 2009–10
January 2010
15,000 NOK

Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions

G: Ida Ekblad
b. 1980 in Oslo, Norway, lives and works in Oslo

PS: Ida Ekblad was invited to exhibit within 'Younger Than Jesus', the inaugural edition of 'The Generational', the new signature triennial of the New Museum, New York, NY, USA. The exhibition presented the works of fifty artists from twenty-five countries, all of whom were born after 1976. Within 'Younger Than Jesus', Ekblad presented *Untitled (M)* (2008) and works from the series *On Otherness* (2008). Other participating artists included Tauba Auerbach, Cory Arcangel and Patricia Esquivias.

Curators: Lauren Cornell, Director of Rhizome and Adjunct Curator, Massimiliano Gioni, Director of Special Exhibitions and Laura Hoptman, Kraus Family Senior Curator, New Museum
8 April–14 June 2009
43,000 NOK

G: Samba Fall
b. 1977 in Dakar, Senegal, lives and works in Oslo, Norway

PS: Samba Fall was invited to participate in the 2nd Thessaloniki Biennale of Contemporary Art, Thessaloniki, Greece. Under the title 'Praxis', the biennial sought to investigate artistic practises as a privileged space for free expression of ideas and for an alternative view of the world and social environment. Within the biennial, Samba Fall produced *Africa Map* (2009), an installation built by local people of Thessaloniki, which presents the ideas that non-Africans have about the continent.

Curators: Olabisi Silva, Gabriela Salgado and Syrago Tsiara
24 May–27 September 2009
5,000 NOK

G: Katerina Gregos
b. 1967 in Athens, Greece, lives and works in Brussels, Belgium

PS: Katerina Gregos invited Lene Berg to exhibit within Contour 2009: 4th Biennial of Moving Image in Mechelen, Belgium. Under the title 'Hidden in Remembrance Is the Silent Memory of Our Future', the biennial revolved around questions of

historical representation and historiography. Taking place in various venues, the biennial emphasised the interaction between the location and the works of art on display. Within Contour 2009, Lene Berg presented her project *Stalin by Picasso or portrait of woman with moustache* (2008). Other participating artists included Eija-Liisa Ahtila, Mira Sanders and Yael Bartana

Curator: Katerina Gregos,
Curator, Contour 2009:
4th Biennial of Moving Image
15 August–18 October 2009
25,000 NOK



LIV BUGGE
Exterminating All Brutes, 2009
(detail)
Multi-media installation /
Installation view from the
exhibition 'Once You Go Black' at
WE-Project, Brussels, Belgium /
Courtesy of the artist



KAJA HAUGEN LEIJON
Turning Trick, 2008
Still from a high-definition video /
5 min / Included in the exhibition
'Videonale 12', Kunstmuseum Bonn,
Germany / Courtesy of the artist



MARTHE RAMM FORTUN
History is Ennui, 2009
Mixed media performance / Included
in the exhibition 'It's All Yours
Now' at SculptureCenter, Long
Island City, NY, USA / Courtesy of
the artist / Photographer: Carey
Ascenzo

**Recipients during 2009
2nd Quarter**

G: Matti Lucie Arentz
b. 1972 in Oslo, Norway, lives and works in Oslo

PS: Support provided for the participation of Matti Lucie Arentz within 'Works that Work', at Kunsthall Charlottenborg, Copenhagen, Denmark. According to the curator, the exhibition focused 'on the artistic processes and on experimentation, in which the artwork is not completed by the artist's hand, but rather when the work finds its "right" form through the active participation of the visitors at exhibition'. Within 'Works that Work', the artist exhibited the video-installation *Rotary Notation and Arcade*, an installation with references to arcade/gaming culture. Among other exhibiting artists were Bosch & Fjord, Büro Detours and Urban Sound Institute.

Curator: Charlotte Bagger Brandt, Director, Råderum – Office for Contemporary Art, Copenhagen, Denmark
20 June–30 August 2009
10,000 NOK

G: Aeron Bergman and
Alejandra Salinas

Aeron Bergman
b. 1971 in Detroit, MI, USA and Alejandra Salinas b. 1977 in La Rioja, Spain, both live and work in Oslo, Norway

PS: Aeron Bergman and Alejandra Salinas were invited by Freek Lomme, founder of Onomatopee, Eindhoven and Amsterdam, the Netherlands, to publish and exhibit the project *Drawings of Monuments to Revolutions* (2009) within a solo exhibition titled 'Monuments'. The project raises issues of representation of social identity in public sphere.

Curator: Freek Lomme,
Founder, Onomatopee
Exhibition: September
– October 2009
10,000 NOK

G: Bonniers Konsthall,
Stockholm, Sweden

PS: Support was provided for the participation of Ane Graff (b. 1974 in Bodø, Norway, lives and works in Oslo, Norway and Berlin, Germany) within 'Life Form', at Bonniers Konsthall, Stockholm, Sweden. The project, which consisted of an exhibition, a publication and a series of seminars, presented works by artists who depict nature and its

broader ecological and universal contexts. Within 'Life Form', Graff presented works from the series *Silver Structure I-III* (2007), the works *Leaky Abstractions I & II* (2008) and *Overthrown Tetragonal Crystal Structure* (2009). Other participating artists are Micol Assaël, Charles Avery, Rosa Barba, Andreas Eriksson, Tue Greenfort, Henrik Håkansson, Helen Mirra, Katie Paterson, Jani Ruscsica and Tomas Saraceno.

Curator: Sara Arrhenius,
Director, Bonniers Konsthall
16 September 2009–10
January 2010
15,000 NOK

G: Bull.Miletic and
Jeremy Welsh
Synne Bull (b. 1973 in Oslo, lives and works in Oslo) and Dragan Miletic (b. 1970 in Novi Sad, Serbia, lives and works in Oslo) Jeremy Welsh (b. 1954, Gateshead, UK, lives and works in Bergen, Norway)

PS: Support was provided for the participation of the artists' duo Bull.Miletic and artist Jeremy Welsh within the project 'BUU: Bureau for Unstable Urbanism',

Kunstverein e.V., Cologne, Germany. The project comprised a screening programme presenting works by German and Norwegian artists associated with 'BUU', a loose affiliation of international professionals within a range of cultural practices who share a common interest in the investigation of urban cultures and phenomena. Other participating artists included Ivar Semstad, Amanda Steggell and Farhad Kalantary.

The screening was presented in collaboration with kjuh Kunstverein, Cologne, Germany. Curator: Doris Frohnapfel 15–20 August 2009 10,000 NOK

G: Nathalie O'Donnell b. 1979 in Lørenskog, Norway, lives and works in Sande, Norway

PS: A travel grant was provided for the participation of Nathalie O'Donnell within the first International Curator Course of the Gwangju Biennale Foundation, Gwangju, Korea. The course embarked on in-depth interdisciplinary research and discussion sessions dealing with a wide range of discourses,

including many practical issues, such as curatorship and exhibition practices, the human and sociological backgrounds of visual art, cultural theory and audience research.

Admission Panel Chair: Yongwoo Lee 24 August–20 September 2009 10,000 NOK

G: Gisle Frøysland b. 1961 in Bergen, Norway, lives and works in Bergen

PS: A travel grant was provided for the participation of Gisle Frøysland within the 'Gosh! Summit', a ten-day workshop residency and a three-day conference at Banff Centre for the Arts, Banff, Canada. The project brought together artists to share practices and further the understanding of open source hardware as an artistic endeavour. Other participating artists included Paul Badger, Jonah Brucker-Cohen and Alexandre Castonguay. The results of the programme were presented on 21 November 2009 at Píksel Festival, Bergen.

Organiser: Sarah J.E. Iley, Vice President of Programming, Banff Centre

of the Arts 8–18 July 2009 8,000 NOK

G: Gisle Frøysland b. 1961 in Bergen, Norway, lives and works in Bergen

PS: Gisle Frøysland, as part of Píksel Festival, was invited to participate in 'Píksel@Baltan', part of the BALTAN Laboratories' Blueprint research programme, Eindhoven, the Netherlands. The collaboration between the programme and Píksel Festival promotes artist research and creation through interdisciplinary exchange among artists and developers.

Curator: Gisle Frøysland September–December 2009 8,000 NOK

G: Marit Følstad b. 1969 in Tromsø, Norway, lives and works in Oslo, Norway

PS: A travel grant was provided for the participation of Marit Følstad within 'The 21st Century, The Feminine Century, and the Century of Diversity and Hope', one of three curatorial projects constituting The 2nd International Incheon Women Artists Biennale, Incheon,

Korea. The project provided visitors an opportunity to discuss various subjects related to questions of society seen from a female perspective. Within the exhibition, Følstad exhibited a three-channel video work titled *It's All in My Head* (2006).

Curator: Heng-Gil Han, Curator of Visual Arts, Jamaica Center for Arts & Learning, Jamaica, NY, USA

1–31 August 2009

12,000 NOK

G: Ivan Galuzin b. 1979 in Murmansk, Russia, lives and works in Oslo, Norway

PS: Support provided for the participation of Ivan Galuzin within the thematic residency 'Why Conceptual Artists Are Painting Again? Because They Think It Is a Good Idea', led by critic and curator Jan Verwoert at Banff Centre for the Arts, Banff, Canada. During his stay in Canada, Galuzin worked with painting as a means to express neo-romantic and post-cynical ideas.

6 July–14 August 2009

12,000 NOK

G: Knut Henrik Henriksen b. 1970 in Oslo, Nor-

way, lives and works in Berlin, Germany

PS: Support provided for the participation of Knut Henrik Henriksen within the exhibition 'Beyond These Walls', South London Gallery, London, UK. The exhibition presented site-specific and specially commissioned works made in response to South London Gallery's Victorian architecture. Within 'Beyond These Walls', Henriksen exhibited four concrete sculptures inspired by the relationship between different levels of the building. Other participating artists included Tue Greenfort, Public Works and Pieter Vermeersch.

Curator: Margot Heller, Director, South London Gallery

24 July–20 September

2009

30,000 NOK

G: Kurt Johannessen b. 1960 in Bergen, Norway, lives and works in Bergen

PS: Support provided for the participation of Kurt Johannessen within the festival 'Acción! 09MAD VI – International Performance Art Meeting', Matadero Madrid Contemporary Arts Centre,

Madrid, Spain. The festival presented the work of international performance artists along with lectures and meetings, aimed at promoting a wider understanding of performance arts. For 'Acción! 09MAD', Johannessen developed a new site-specific performance in relation to the venue. Other artists participating in the festival included Guy Siuran Duran, Catie de Balmann and Gordien Pic.

Curator: Nieves Correa, President, 'Acción! MAD'

5–22 November 2009

7,200 NOK

G: Kunsthalle Basel, Basel, Switzerland

PS: Support provided for the participation of Lars Laumann (b. 1975, Brønnøysund, Norway, lives and works in Oslo, Norway) within the exhibition 'Report on Probability' at Kunsthalle Basel, Basel, Switzerland. According to the curator, the exhibition brought 'together a group of works that seek to establish history on a foundation of unfulfilled possibilities, and turn it to our advantage'. Within 'Report on Probability', Laumann exhibited the film *Morrissey*

Foretelling the Death of Diana (2006) with three-channel audio in English, French and German. Other exhibiting artists included Sven Augustijnen, Andreas Bunte and Patricia Esquivias.

Curator: Adam Szymczyk, Director, Kunsthalle Basel
28 June–30 August 2009
40,000 NOK

G: Camille Norment
PS: Support provided for the participation of Camille Norment (b. 1970, Silver Spring, MD, USA lives and works in Oslo, Norway) within the exhibition 'The Conspiracy' at Kunsthalle Bern, Bern, Switzerland. According to the curator, the exhibition was 'an investigation into the perception and reception of art in the public debate'. Within 'The Conspiracy', Norment exhibited works from her *Drive-by* series (2007–08), in which, according to the artist, she 'explores the "drive-by" vehicle, revealing the socio-cultural ironies associated with this sonic phenomena'. Other exhibiting artists included Chris Evans, Dora García and Corey McCorkle.

Curator: Philippe Pirotte, Director, Kunsthalle Bern

1 August–6 September 2009
5,500 NOK

G: Institute of Contemporary Arts (ICA), London, UK

PS: Travel support was provided to Lars Laumann (b. in Norway in 1975, lives and works in Berlin, Germany and Oslo, Norway) in order to present his film *Berlinmuren* (2008) during the first night of the ICA's monthly Artists' Film Club. The film documents the life of Eija-Riita Berliner-Mauer, who married the Berlin Wall in 1979.

Curator: Isla Leaver-Yap, Exhibition Organiser, ICA
28 June–30 August 2009
4,500 NOK

G: Hanne Mugaas
b. 1980 in Stavanger, Norway, lives and works in New York, NY, USA

PS: Hanne Mugaas invited Ida Ekblad (b. 1981 in Oslo, lives and works in Oslo) to organise a solo exhibition at the gallery Art Since the Summer of '69, New York. The exhibition, not yet titled, will present new works by Ida Ekblad.

Curator: Hanne Mugaas, Director, Art Since the Summer of '69, New York, NY, USA

The opening of the exhibition was postponed to April 2010.
8,000 NOK

G: Øyvind Renberg
b. 1976 in Oslo, Norway, lives and works in Oslo, Norway

PS: Supplementary grant provided for the publication of the book *Multiple Choices*, as part of an ongoing collaboration between Danger Museum (Miho Shimizu and Øyvind Renberg), Ana Linnemann and Alex Villar. Edited by Judith Schwartzbart, the publication includes essays Mikkel Astrup, Eva Diaz and Gloria Ferreira. The launch of *Multiple Choices* was scheduled for October 2009, during the New York Art Book Fair, New York, NY, USA.

Publisher: Torpedo Press, Oslo, Norway
The book launch was postponed to March 2010
10,000 NOK

G: Anne Stabell
b. 1958 in Trondheim, Norway, lives and works in Skien, Norway

PS: Grant towards the participation of Anne Stabell within the Kaunas Biennial TEXTILE 09, Kaunas, Lithuania. At the invi-

tation of artists and professors Annika Ekdahl and Birgitta Nordtröm (University of Gothenburg, Gothenburg, Sweden), Anne Stabell participated in the project *Shelter*, a site-specific project developed within the biennial at the Kaunas Picture gallery.

Curators: Virginija Vitkienė
Executive Director, Kaunas
Biennial TEXTILE 09
1 October–30 November
2009

15,000 NOK

G: Knut Åsdam
b. 1968 in Trondheim, Norway, lives and works in Oslo, Norway

PS: Support provided for travel, accommodation and production costs for a catalogue in relation to 'The Long Gaze' (working title), a solo project of Knut Åsdam at Tate Modern, London. The project presents a screening series of film works by the artist. During 'The Long Gaze', the artist will premiere the film *Abyss*.

Curator: Stuart Comer,
Curator of Film and
Events at Tate Modern,
London, UK
Postponed until February
2011.

31,500 NOK

Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions

G: Gothenburg International Biennial for Contemporary Art, Gothenburg, Sweden

PS: Support was provided for the participation of Hariton Pushwagner (b. 1940, Oslo, Norway, lives and works in Oslo) within the 2009 Gothenburg International Biennial for Contemporary Art, titled 'What a Wonderful World'. Within the biennial, Pushwagner exhibited the pictorial novel *Soft City* (1969–75) at Gothenburg City Library, one of the venues for 'What a Wonderful World'. Exhibiting artists included Fiona Tan, Amar Kanwar and Candice Breitz, among others.

Curators: Celia Prado and Johan Pousette
5 September–15 November 2009
30,000 NOK

G: Gothenburg International Biennial for Contemporary Art, Gothenburg, Sweden

PS: Support was provided for the participation of Kristina Kvalvik (b. 1980, Skodje, Norway, lives and works in Copen-

hagen, Denmark) within the 2009 Gothenburg International Biennial for Contemporary Art, titled 'What a Wonderful World'. Within the biennial, Kvalvik presented a new video work, *Notes from a Stranger* (2009), commissioned by the curators for the biennial.

Curators: Celia Prado and Johan Pousette
5 September–15 November 2009
5,000 NOK

G: Ikon Gallery, Birmingham, UK

PS: Support was provided towards exhibition and catalogue production for 'Shocked into Abstraction', the first solo exhibition in a public institution in the UK of Matias Faldbakken (b. 1973 in Hobro, Denmark, lives and works in Oslo). 'Shocked into Abstraction' presented a survey of the artist's works from the last five years. The exhibition was accompanied by a catalogue produced in collaboration with the National Museum of Art, Architecture and Design in Oslo (the original venue for the exhibition), which presents documentation of works since 2003

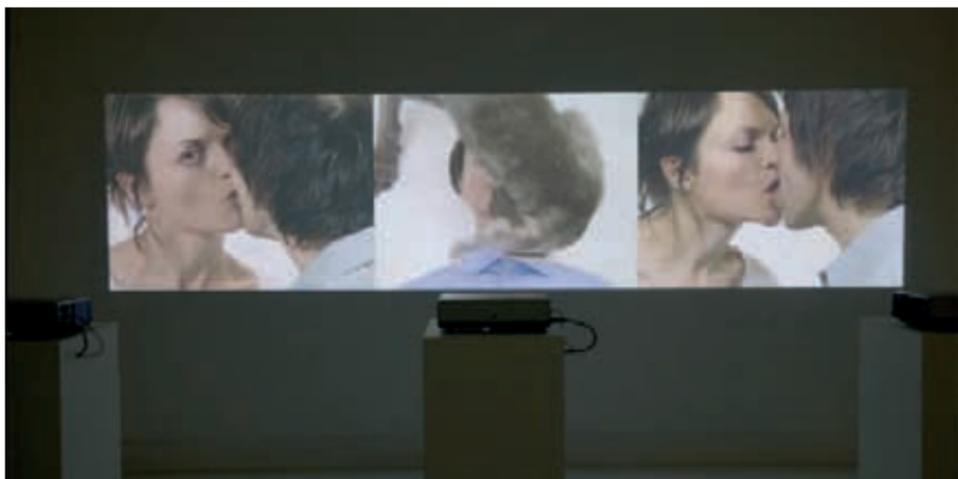
and includes newly commissioned texts from cultural theorist Peter Osborne, critic Jennifer Allen and curators Øystein Ustvedt and Dr. Andreas Kroksnes.

Curator: Helen Legg,
Curator, Ikon Gallery
25 November 2009–24 January 2010
20,000 NOK

G: Kunst Halle Sankt Gallen, St. Gallen, Switzerland

PS: Support was provided for 'Extreme Siesta', a solo exhibition of Matias Faldbakken (b. 1973 in Hobro, Denmark, lives and works in Oslo, Norway) at Kunst Halle Sankt Gallen. Within 'Extreme Siesta', the artist presented a series of new works that mirror a 'non-productive production' and engage in a 'Do-It-Yourself' aesthetic philosophy.

Curator: Giovanni Carmine, Director, Kunst Halle Sankt Gallen
19 September–22 November 2009
20,000 NOK



MARIT FOLSTAD
It's all in my head, 2006
3-channel video projection /
6:23 min / Soundtrack by Rune
Lindbaek / Installation view at the
2009 International Incheon Women
Artist's Biennale, Incheon, South
Korea / Courtesy of the artist



IVAN GALUZIN
Slipknot Fan, 2009
Oil on linen / 210 x 140 cm /
produced during a residency at
Banff Centre for the Arts, Banff,
Canada / Courtesy of the artist



KNUT HENRIK HENRIKSEN
Four Proposals for a Foundation
Stone / Time Capsule for the New
Education Centre at the South
London Gallery, 2009 (detail)
Four concrete slabs / Installation
view at South London Gallery,
London, UK from the exhibition
'Beyond These Walls' / Courtesy of
the artist

**Recipients during 2009
3rd Quarter**

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

PS: Support provided for the participation of Kjell Bjørgeengen within 'With Your Eyes Only', Kunstverein Medienturm, Graz, Austria. The exhibition investigated cognitive 'perception', both in art and in general, by inviting artists to respond to a spatial intervention designed by artists Ward Denys and Tilman Hoepfl. For the exhibition, Bjørgeengen developed a new video and sound installation that uses projection and hidden sound sources. Other participating artists included Dan Walsh, Simon Ingram and Clemens Holler.

Curator: Tilman Hoepfl, Artist-in-Residence, quartier21/MQ, Rondo Styria, Vienna and Graz, Austria
12 December 2009–20 February 2010
8,000 NOK

G: Bull.Miletic Synne Bull b. 1973 in Oslo, Norway and Dragan Miletic, b. 1970 in Novi Sad, Yugoslavia, both live and work in Oslo

PS: Support provided for the presentation of the video project *Heaven Can Wait* (2001–ongoing), which explores panoramic spectatorship through the phenomenon of revolving restaurants. At the invitation of Jeremy Welsh, Bull.Miletic presented a lecture on the theoretical background of *Heaven Can Wait* at the Visual Arts Centre in Sydney, Australia. At the German Architecture Museum in Frankfurt am Main, Germany, the video was exhibited within 'TV Towers – 8,559 Meters of Politics and Architecture'. The exhibition presented a collection of objects from everyday culture documenting the variety of individual ways state architecture is adopted.

Curators: Jeremy Welsh, resident, Visual Arts Centre in Sydney, Australia and Friedrich von Borries, Matthias Böttger and Florian Heilmeyer of the German Architecture Museum
21 October (Sydney) and 3 October 2009–14 March 2010 (Frankfurt am Main)
19,000 NOK

G: Anna Daniell b. 1978 in Fredrik-

stad, Norway, lives and works in Oslo, Norway

PS: Support provided for the participation of Anna Daniell within 'Luckyly She Had a Sense of Humor' at Myymala2, Helsinki, Finland. The exhibition presented work by artists who share the same sense of playfulness while using fragments from the media, Internet and popular culture within their works. Anna Daniell exhibited *The Great Betray* (2009), an installation that explores the theme of scientific misconduct. Other participating artists included Jamila Drott, Lilibeth Cuenca Rasmussen, Anna Rokka, Emma Tryti and Marthe Berger Walthinsen.

Curator: Emma Tryti, artist and Chief Curator, Myymala2
28 October–8 November 2009
8,000 NOK

G: Elmgreen & Dragset Michael Elmgreen b. 1961 in Copenhagen, Denmark and Ingar Dragset b. 1969 in Trondheim, Norway, both live and work in Berlin, Germany

PS: Support provided for the performance of *Drama Queens*

at Centre National d'Art et de Culture Georges Pompidou, Paris, France as part of the 'Festival of Contemporary Creation'. The festival aims to be a research lab into today's production in different art fields. Initially conceived in 2007 for Skulptur Projekte Münster, Germany, *Drama Queens* consists of a half-hour performance where iconic modern sculptures are offered as characters in a play and the audience is forced to reconsider its role in relation to art.

Curator: Bernard Blis-tène, Directeur Département du développement culturel, Centre Georges Pompidou
22 and 23 October 2009
30,000 NOK

G: Bjørn Hegardt
b. 1974 in Örebro, Sweden, lives and works in Berlin, Germany and Oslo, Norway

PS: Support provided for the participation of FUKT MAGAZINE within the 2009 New York Art Book Fair (NYABF) organised by Printed Matter, Inc. at P.S.1 Contemporary Art Center, Long Island City, Queens, NY. The fair presents a diverse

range of contemporary art publications. Within NYABF, Bjørn Hegardt presented a special edition of the magazine, with contributions from Norwegian and international artists within the field of drawing, as well as an essay by the curatorial duo Alissa Firth-Eagland and Johan Lundh.

NY Art Book Fair Committee: Philip Aarons, AA Bronson, Skuta Helgason, Catharine Krudy, Carolina Nitsch, Richard Prince, Dieter von Graffenreid, John Waters and Matthew Zucke
1–4 October 2009
10,500 NOK

G: Thomas Kvam
b. 1972 in Drammen, Norway, lives and works in Oslo, Norway

PS: Travel support was provided for the participation of Thomas Kvam in the 15th Anniversary of Transat Video, Caen, France. The artist screened his films *Eurobe-ing* (2006–07) and *The Average Idiots* (2009), which were subtitled in French by Transat Video, giving the artist opportunities for wider distribution of his films in France.

Curator: Brent Klinkum
12 November–22 November 2009

4,000 NOK

G: Ignas Krunglevicius
b. 1979 in Kaunas, Lithuania, lives and works in Oslo, Norway

PS: Support provided for the participation of Ignas Krunglevicius within the 26th Kassel Documentary Film and Video Festival, Kassel, Germany. During the festival, approximately 230 documentary and experimental films were screened. Within 'Monitoring', the exhibition component of the festival, Krunglevicius exhibited the double-channel video installation *Interrogation* (2009). The installation draws from narratives of 'power play', 'mind control mechanisms and violent relationships', 'power distribution between genders' and 'mass media manipulation.'

Curator: Gerhard Wissener and Kati Michalk, Directors, Kassel Documentary Film and Video Festival
10–15 November 2009
4,000 NOK

G: Pernille Leggat
b. 1976 in Oslo, Norway, lives and works in Bærum, Norway

PS: Support provided for the participation of Pernille Leggat

within the project 'Made Up and Let Down', as part of the Sequence Festival, Reykjavik, Iceland. The project, which comprised an exhibition at Lost Horse Gallery, a seminar at the Nordic House and a publication, explores the possibilities of predictable encounters and expected outcomes in encounters between art and audience. Within 'Made Up and Let Down', the artist exhibited *Day for Night* (2009), a new video shot in the gallery space, which explores the fundament of film as a recording of light. Other participating artists included Line Ellegaard, Sofia Dahlgren and Anita Wernström.

Curator: Malin Ståhl, artist
31 October–7 November 2009
4,000 NOK

G: Hanne Mugaas
b. 1980 in Stavanger, Norway, lives and works in Brooklyn, New York, NY, USA

PS: Support provided for the participation of Lina Viste Grønli (b. 1976 in Bergen, Norway, lives and works in Oslo, Norway), Nils Bech (b. 1981 in Oslo, lives and works

in Oslo) and Bendik Giske (b. 1982 in Oslo, lives and works in Oslo) within 'Look Back', a project consisting of two performances as part of Performa 09, a biennial of new visual art performance in New York, NY, USA. At Art Since the Summer of 69 in New York, Bech presented a performance related to Viste Grønli's sculptures on view in the exhibition. The second performance, a collaboration between Nils Bech and Bendik Giske with a stage designed by Bech and Viste Grønli, occurred in a theatre provided by Performa 09.

Curators: Hanne Mugaas, Fabienne Stephan, Paul-Aymar Mourgue D'Algue
7–28 November 2009
18,000 NOK

G: Museum Of Contemporary Art, North Miami, FL, USA

PS: Support provided for the participation of Lars Laumann (b. 1975 in Brønnøysund, Norway, lives and works in New York, NY) within 'The Reach of Realism' at the Museum Of Contemporary Art, North Miami. According to the curator, 'the exhibition explores the

contradictions inherent in the increasing distrust of images and the impulse to capture a sense of accuracy in contemporary art'. Laumann exhibited *Shut up Child, This Ain't Bingo* (2009), which tells the true story of the relationship between Norwegian artist Kjersti Andvig and her collaborative partner Carlton Turner, a death row inmate in a Texas prison. Other exhibiting artists included Phil Collins, Wolfgang Tillmans and Sara VanDerBeek.

Curator: Ruba Katrib, Associate Curator, Museum of Contemporary Art, North Miami
1 December 2009–14 February 2010
20,000 NOK

G: Sandra Norrbín
b. 1976 in Vadstena, Sweden, lives and works in Oslo, Norway

PS: Support provided a solo exhibition by Sandra Norrbín titled 'And Life Stood at the Side' at Supernova Artspace, Riga, Latvia. The exhibition presented an installation work with the same title, which aims to create a claustrophobic feeling of being trapped and excluded from life.

Curator: Zane Onckule,
Director, Supernova Art-
space
12 February–12 March
2010
4,000 NOK

G: Overgaden. Institute
of Contemporary Art,
Copenhagen, Den-
mark

PS: Support provided for
the participation of
Marianne Heier (b.
1969 in Oslo, Nor-
way, lives and works
in Oslo) and Matias
Faldbakken (b. 1973
in Hobro, Denmark,
lives and works in
Oslo) within 'A Nor-
mal Exhibition' at
Overgaden. Institute
of Contemporary Art.
The exhibition sought
to unfold the concept
of 'normal' by looking
into all its complex-
ity, absurdity, irony,
actuality, etc. Other
participating artists
included Das Beck-
werk, Adel Abidin
and Catti Brandelius.

Curators: Cecilie Høgs-
bro, Acting Director, and
Kathrine Bolt Rasmussen,
Curator, Overgaden. Insti-
tute of Contemporary Art
14 November 2009–24
January 2010
23,000 NOK

G: Håvard Pedersen
b. 1983 in Kris-
tiansand, Norway,
lives and works in
Milan, Italy

PS: Travel and accommo-
dation support pro-

vided in connection
to an exhibition of
Pedersen's new vid-
eo work *When Push
Comes To Shove* in
Vancouver, Canada.
The work consists of
a video loop which
draws parallels
between art and
bodybuilding, while
also being influenced
by Fredric James-
on's theories about
postmodernism. The
exhibition occurred
in an architecturally
inspired structure
on the Vancouver
Central Library's
north plaza, which
served as an open-
air theatre for 'Here
You Are', an outdoor
exhibition of video,
still and performance
works. Other exhibit-
ing artists included
Stan Douglas, Shan-
non Oksanen, Jamie
Hilder, Laura Piasta
and David Catherall,
Jeremy Shaw and
Kevin Romaniuk.

Curator: Cate Rimmer,
Curator, Charles H. Scott
Gallery, Emily Carr Uni-
versity of Art and Design,
Vancouver, Canada
February–March 2010
15,000 NOK

G: Torbjørn Rødland
b. 1970 in Stavanger,
Norway, lives and
works in Oslo, Nor-
way

PS: Support was pro-
vided for a solo
exhibition by Torbjørn

Rødland at Hiroshima
City Museum of Con-
temporary Art, Hi-
roshima, Japan. The
exhibition presented
Rødland's video *132
BPM* (2006) as part
of the museum's
video programme
titled 'A Window to
the World'. Accord-
ing to the artist, *132
BPM* combines the
notion of machines
making dance music
and the experience of
breathing in a living
forest.

Curator: Naoko Sumi,
Curator, Hiroshima City
Museum of Contempo-
rary Art
13 March–9 May 2010
14,000 NOK

G: D21 Kunstraum,
Leipzig, Germany

PS: Support provided for
the participation of
Atopia (Annebeth G.
Hansen, b. 1965 in
Trondheim, Norway,
lives and works in
Oslo, Norway and
Brussels, Belgium;
Michel Pavlou, b.
1960 in Kavala,
Greece, lives and
works in Brussels
and Oslo; Inger Lise
Hansen, b. 1963 in
Trondheim, Norway,
lives and works in
Oslo; Farhad Ka-
lantary, b. 1962 in
Tabriz, Iran, lives and
works in Oslo; and
Linn Lervik, b. 1976
in Tønsberg, Norway,
lives and works in

Oslo) within 'Reihe Experimentalfilm', an initiative of D21 Kunstraum. The programme presented a selection of film-makers that work in the fields of experimental film, video art, avant-garde film, etc.

Curator: Sarah Schip-schack, Film Curator, D21 Kunstraum, Leipzig, Germany
1–5 November 2009
3,800 NOK

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

PS: Support provided for the launch of the art publication *Album #3: The Lonesome Male*, at Printed Matter, New York, NY, USA. The publication, created by Elise Storsveen and Eline Mugaas (b. 1969 in Oslo, lives and works in Oslo) uses found images to create a platform for sharing visual information.

Curator: James Hoff, Director of Development, Printed Matter
19 November 2009
12,000 NOK

G: Today'sArt Festival, The Hague, the Netherlands

PS: Support provided for the participation of Jana Winderen (b. 1965 in Bodø, Norway, lives and works

in Oslo, Norway) and Geir Jenssen (b. 1962 in Tromsø, Norway, lives and works in Tromsø) within Today'sArt Festival, taking place at various venues in The Hague. Today'sArt Festival is an annual event focusing on contemporary art through a multidisciplinary approach, in which music is a stronghold. Within the festival Geir Jenssen presented a small performance at the Lutherse Kerk Church. Jana Winderen presented the video-installation *Evaporation* (2009), recorded and filmed in and around the Kangia Icefjord near Illulisat, Greenland. The artist also presented the *Sub-Pelagic Voices* (2009), a performance based on hydrophone recordings of the invisible audio scapes of the oceans and their smaller inhabitants.

Curator: Remco Schuur-biers, Programme Director, Today'sArt Festival
24–26 September 2009
5,000 NOK

G: Torpedo Press, Oslo, Norway

PS: Support provided for the participation of Torpedo Press within the 2009 New York Art Book Fair

(NYABF), at P.S.1 Contemporary Art Center, Long Island City, NY, USA. Organised by Printed Matter, the fair presents selected international presses, booksellers, anti-quarian dealers and independent artist/publishers.

NYABF Committee:
Philip Aarons, AA Bronson, Skuta Helgason, Catharine Krudy, Carolina Nitsch, Richard Prince, Dieter von Graffenreid, John Waters and Matthew Zucker.
1–4 October 2009
10,000 NOK

G: Fredrik Værsløv and Anne Britt Værsløv
Fredrik Værsløv b. 1979 in Moss, Norway, lives and works in Drøbak, Norway and Malmö, Sweden and Anne Britt Værsløv b. 1952 in Flisa, Norway, lives and works in Drøbak

PS: Support provided for a solo exhibition of Fredrik Værsløv and Anne Britt Værsløv at Economy, Frankfurt am Main, Germany. The exhibition presented works from the series *5 Rooftops 4 Frankfurt* (2009), which is part of *Swap Paintings*, an ongoing project in which Fredrik Værsløv swaps paintings with colleagues. 5

Rooftops 4 Frankfurt uses the skyscrapers of Frankfurt as a point of the departure for four paintings on canvas and one wall painting outside the exhibition space.

Curators: Shane Munro and Dana Munro, Directors, Economy, London, UK and Frankfurt am Main, Germany
26 November–20 December 2009
8,000 NOK

G: Tori Wrånes
b. 1978 in Kristiansand, Norway, lives and works in Oslo, Norway

PS: Support provided for the participation of Tori Wrånes within 'TRAMA – Performing Arts Festival', organised by the Serralves Foundation, brrr_Live Art and Matéria Prima in Porto, Portugal. Within the festival, the artist presented the performances *Black Vulva*, *Hello Glossolalia* and *Zombie Requiem*, all of which combine elements of sculpture, installation, theatre, sound and music.

Curator: Pedro Rocca, Developer of Performative Arts, Serralves Foundation, Porto, Portugal
8–11 October 2009
10,000 NOK

G: Marianne Zamecznik
b. 1972 in Tromsø, Norway, lives and works in Oslo, Norway

PS: Support provided for the further development of the project 'Stanislaw Zamecznik'. The exhibition, which first took place at 0047 in Oslo, Norway, will travel to two other venues in 2010: the Museum of Modern Art in Warsaw, Poland and the Museum of Modern Art in Oslo. The project also includes a bilingual publication and an academic conference in Warsaw. The exhibition presents the works of Stanislaw Zamecznik, whose oeuvre is an example of 1960s interdisciplinary spatial experiments combining architecture, sculpture, installation art and exhibition design.

Curator: Marianne Zamecznik, Programme Director, 0047, Oslo, Norway
Autumn 2010
16,000 NOK

G: Øystein Aasan
b. 1977 in Kristiansand, Norway, lives and works in Berlin, Germany

PS: Support provided for a solo exhibition by Øystein Aasan at La Vitrine in Paris,

France. The exhibition presented three distinct works that investigate masculine/feminine dichotomies, passive/active requirements of the viewer and a highlighting of the differences between artwork, producer and viewer.

Curator: Mathilde Villeneuve, Programming, La Vitrine, L'École Nationale Supérieure d'Arts de Cergy
November 2009–January 2010
15,000 NOK

Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions

G: 17th Biennale of Sydney, Sydney, Australia

PS: Support provided for the participation of Mette Tronvoll (b. 1965 in Trondheim, Norway, lives and works in Oslo, Norway and Berlin, Germany) within the 17th Biennale of Sydney, titled 'The Beauty of Distance – Songs of Survival in a Precarious Age', taking place in various venues throughout Sydney. The biennial celebrated the beauty of distance while exploring the affirmative power of art in the face of threats. Within the biennial, Mette Tronvoll exhibited *Mongolia* (2004), a series of photographic portraits of Mongolian nomads and their houses, and *RENA 006* (2006), a series of portraits and landscapes from the military camp Rena Leir in Østerdalen, Norway.

Curator: David Elliott, Artistic Director, 17th Biennale of Sydney
12 May–1 August 2010
70,694 NOK

G: Art on the Underground, London, UK

PS: Support provided for the participation of Knut Henrik Henriksen (b. 1970 in Oslo, Norway, lives and works in Berlin, Germany) within the project 'Art on The Underground' – a programme of artist commissions for the London Underground. For Kings Cross Station, Henriksen designed *Full Circle*, a permanent installation responding to the specific architecture of the station. Other artists taking part in the programme are Chiho Aoshima, Brian Griffiths and Cindy Sherman.

Curator: Tamsin Dillon, Head of Art on the Underground
Unveiling: 27 November 2009
20,000 NOK



PERNILLE LEGGAT RAMFELT
Day-for-night, 2009
still from 16 mm projection /
Included in the Sequence Festival,
Reykjavik, Iceland / Courtesy of
the Artist



KJELL BJØRGEENGEN
Untitled, 2009
Video Installation / Dimensions
variable / 9 min b&w / stereo sound /
Produced at The Experimental
Television Center, Oswego, New York /
Courtesy of the Artist

**Recipients during 2009
4th Quarter**

G: Jesper Alvær
b. 1973 in Copenhagen, Denmark, lives and works in Oslo, Norway

PS: Support provided for the participation of Jesper Alvær within 'Formats Transformation 89–09', an exhibition looking at changes in the Czech Republic and Central European society between 1989 and 2009. Within the section 'Inventories', curated by Tomáš Pospiszyl at Brno House of Art, Brno, Czech Republic, Alvær presented *ERRATUM – Representing the Nation* (2008). The work, a collaboration with Czech artist Isabela Grosseová, consists of a bilingual publication containing the statements of 28 museum directors in the Czech Republic.

Curator: Tomáš Pospiszyl, independent curator and teacher at FAMU, Film and TV School, The Academy of Performing Arts, Prague, Czech Republic
17 November 2009–17 January 2010
5,000 NOK

G: AV Festival / Audio Visual Arts North East, Newcastle, UK

PS: Support provided for the participation of Jana Winderen (b. 1965 in Bodø, Norway, lives and works in Oslo, Norway) within AV Festival 10 taking place in the cities of Newcastle, Gateshead, Sunderland and Middlesbrough, UK. AV Festival is a biennial event that focuses on newly commissioned electronic work, featuring visual art, music and moving images. For the 2010 edition, Jana Winderen developed a new audiovisual work regarding the River Coquet in rural Northumberland, UK.

Curator: Rebecca Shatwell, Director, AV Festival
5–14 March 2010
6,000 NOK

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

PS: Support provided for the participation of Kjell Bjørgeengen within 'Composite Visions', a touring group exhibition organised by Centre for Contemporary Non-Objective Art (CCNOA), Brussels, Belgium. 'Composite Visions', which took place at CAN Centre d'art Neuchatel in Neuchatel, Switzer-

land, looked into the discourse surrounding the historical, formal and contemporary explorations into the concept of 'reductive'. For 'Composite Visions', Kjell Bjørgeengen produced a new video in which he investigates the idea of 'reductive' by self-imposing certain restrictions on his production process. Other exhibiting artists included Julian Dashper, Amy Granat and Clemens Hollerer.

Curators: Tilman Bungert, Artistic Director and Petra Bungert, Executive Director, CCNOA
13 February–21 March 2010
20,000 NOK

G: Victor Boulet
b. 1969 in Oslo, Norway, lives and works in Paris, France

PS: Travel support provided for the participation of Victor Boulet within the project 'Niet Normaal – Difference on Display', taking place at Beurs van Berlage in Amsterdam, the Netherlands. The project, organised by Foundation Niet Normaal, consisted of performances, discussions, film screenings, lectures and an exhibition exploring the concept of normality in contemporary

society. Within 'Niet Normaal – Difference on Display', Boulet exhibited *Kate* (2003), a series of photographs documenting the physical transformation of a young Jewish girl. Other exhibiting artists included Yael Bartana, Louise Bourgeois, Marlene Dumas, Damien Hirst and Bruce Nauman.

Curators: Ine Geversm, Artistic Director, 'Niet Normaal – Difference on Display'
16 December 2009–7 March 2010
5,000 NOK

G: Unn Fahlstrøm
b. 1975 in Seoul, South Korea, lives and works in Berlin, Germany and Moss, Norway

PS: Travel support provided to the artist for research for a new video installation based on footage of migrating birds from different countries and locations. The research will take place in connection to a residency at the Association of Icelandic Visual Artists, Reykjavik, Iceland.

Residency Curator: Ingibjörg Gunnlaugsdóttir, Manager, Association of Icelandic Visual Artists
March–May 2010
5,000 NOK

G: Fine Art Union
Synnøve G. Wetten (b. 1978 in Akershusand, Norway, lives and works in Malmö, Sweden) Annette Stav Johanssen (b. 1979 in Kristiansand, Norway, lives and works in Malmö)

PS: Support provided for a solo exhibition of artist duo Fine Art Union at Galleri 21 in Malmö, Sweden. Titled 'Fine Art Union Club', the exhibition presented videos, installations, scenography, objects, sculptures, postcards, CDs and a publication relating to their performance and action works. Fine Art Union also presented a live performance and curated a night of performances by other artists.

Curator: Fine Art Union and Göran Green, Galleri 21, Malmö, Sweden
6–28 February 2010
10,000 NOK

G: Luiza Teixeira de Freitas

PS: Support provided for the participation of Marius Engh (b. 1974 in Oslo, Norway, lives and works in Oslo) within the exhibition 'Like Tears in Rain' at the Palácio das Artes – Fábrica de Novos Talentos in Porto, Portugal. The exhibition presented new

site-specific commissioned works that dwell on the ephemeral nature of existence. Other invited artists included Cildo Meireles, Carlos Garaicoa and Euan Macdonald.

Curator: Luiza Teixeira de Freitas, MFA in Curating Contemporary Art, Goldsmiths University, London, UK
June 2010
20,000 NOK

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

PS: Support provided for a presentation, magazine launch and exhibition at the Centre for Contemporary Art (CCA), Ujazdowski Castle, Warsaw, Poland. The project relates to Bjørn Hegardt's residency at the art centre and consisted of the production of a new issue of *FUKT* magazine with a focus on Polish and Scandinavian contemporary drawing practice. Besides drawings, the issue presented essays written by, among others, Line Uleklev, Tommy Olsson, Sebastian Cichocki and Marianna Dobkowska.

Curator: Marianna Dobkowska, Curator, Centre for Contemporary Art (CCA)

Residency: March–May 2010, public activities: May 2010
15,000 NOK

G: Ingvild Hovland Kaldal
b. 1985 in Trondheim, Norway, lives and works in Malmö, Sweden

PS: Travel support provided for the participation of Ingvild Hovland Kaldal within 'Pet Shop', an exhibition at Kunstraum Kreuzberg in Berlin, Germany, dwelling on the relationship between humans and other animals. Within 'Pet Shop', Ingvild Hovland Kaldal exhibited *Flags for the Atlantic Sea* (2009), a new work consisting of fifty small pieces of newspaper nailed to wooden frames in the shape of butterflies. The pieces of newspaper are from the 1920s and were found in the collection of hummingbirds in the Natural History Museum in Gothenburg, Sweden. Other exhibiting artists included Alex Herzog, Britta Lumer and Lucy Powell.

Curator: Alice Goudsmit, art historian and writer
January–March 2010

4,000 NOK

G: Lars-Andreas Tovey Kristiansen
b. 1983 in Sarpsborg, Norway, lives and works in Berlin, Germany and Malmö, Sweden

PS: Travel support provided for the participation of Lars-Andreas Tovey Kristiansen within 'nichts WHITER | WEITER nichts' at MHH Kes-tnergesellschaft in Hanover, Germany. The exhibition considered the traditional white cube by presenting works that bring forward issues of visibility/invisibility. Within 'nichts WHITER | WEITER nichts', Lars-Andreas Tovey Kristiansen exhibited paintings from the ongoing series *Guilty Until Proven Innocent*, in which the artist produces portraits of convicted persons that can only be seen under a UV light. Tovey Kristiansen presented a new site-specific project in collaboration with the two other exhibiting artists, Sylvia Franzmann and Katharina Kamph.

Curators: Hendrik Bartels, Shantala Fels, Lynn K. Gies, Jennifer Hohmeier, Nicola Kleineke, Katharina Sterzer and Liska Surkemper, Kest-

nerlab project
9 December 2009–31 January 2010
4,000 NOK

G: Kunstcentralen, Oslo, Norway

PS: Support provided for the travelling exhibition 'CULTEX' to be presented at Hub in Lincolnshire, UK; Rugby in Warwickshire, UK; Okayama Prefectural Museum of Art, Japan and The Museum of Modern Art in Gunma, Japan. 'CULTEX' is a collaborative exchange of ideas, working methods and creative processes between six artists from Japan and Norway. Norwegian artists in the exhibition include Anniken Amundsen (b. 1971 in Oslo, Norway, lives and works in Oslo), Gabriella Göransson (b. 1959 in Florence, Italy, lives and works in Oslo) and Eva Schølberg (b. 1959 in Oslo, Norway, lives and works in Oslo).

Curator: Lealey Miller, Professor of Textile Culture, University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester, UK
January–October 2010
25,000 NOK

G: *Kønst Magazine* #4
Editors: Sara Søl-

berg (b. 1983 in Trondheim, Norway, lives and works in Oslo, Norway) and Lene Baadsvig Ørmen (b. 1984 in Fredrikstad, Norway, lives and works in Oslo)

PS: Support provided for the exhibition 'Erasing Darkness', presented in conjunction with the publication of *Konst Magazine #4* at the Freies Museum in Berlin, Germany. For the exhibition, young artists were commissioned to create new works that explore the communication between the different works presented. Following the exhibition, the fourth issue of *Konst Magazine* was produced, based on the commissioned works. Artists invited to participate include Tyra Tingleff (b. 1984 in Hønefoss, Norway, lives and works in Copenhagen, Denmark and Berlin, Germany), Anna Louise Rosendal and Juan Requena.

Curator: Sara Sølberg, Lene Baadsvig Ørmen and Judith Schmutzer, Executive Director, Freies Museum
20 November–6 December 2009
10,000 NOK

G: Ane Lan
b. 1972 in Oslo, Norway, lives and works in Kløfta, Norway

PS: Travel support provided for the participation of Ane Lan within 'Pet Shop', an exhibition at Kunstraum Kreuzberg in Berlin, Germany, dwelling on the relation between humans and other animals. Within 'Pet Shop', Ane Lan exhibited the performance-work *Migrating Birds* (2005), along with the video-installation *Les Animaux* (2004), a comment to both late eighteenth- and nineteenth-century allegorical painting and current environmental issues. Other artists exhibiting within 'Pet Shop' include Alex Herzog, Britta Lumer and Lucy Powell.

Curator: Alice Goudsmit, art historian and writer
January–March 2010
4,000 NOK

G: Hege Loenne
b. 1961 in Trondheim, Norway, lives and works in Warsaw, Poland

PS: Support provided for the participation of Hege Loenne within 'Derangement', an exhibition developed as part of the thesis project of Michal Jachula in the gradu-

ate programme at the Center for Curatorial Studies at Bard College, Annandale-on-Hudson, NY, USA. 'Derangement' exhibits its works that present various rearranged realities, shaped by visual language. For the exhibition, Hege Loenne will produce a commissioned site-specific video-installation that uses a scaled model of the gallery at Bard College to produce a confused situation and a feeling of unbalance. Other exhibiting artists include Jacek Malinowski, Dan Miller, Anna Ostoya and Saul Fletcher.

Curator: Michal Jachula, Graduate Programme, Center for Curatorial Studies at Bard College
7 February–7 March 2010
10,000 NOK

G: Per-Oskar Leu
b. 1980 in Oslo, Norway, lives and works in Oslo

PS: Support provided for an exhibition of the project 'Ideal Setting' at Galleri Ping-Pong in Malmö, Sweden. 'Ideal Setting' is an ongoing project initiated by Norwegian artist Fredrik Vørslev (b. 1979 in Moss, Norway, lives and works

in Drøbak, Norway and Malmö, Sweden) in 2007 in which he invites colleagues to re-contextualise an existing work, by placing it in an 'ideal setting' of their own choosing. The piece is then photographed in its new location, and presented as a collaborative work between Værsløv and the artist. For the exhibition in Malmö, Per-Oskar Leu chose to recontextualise the 2006 painting *If You Can Remember It, You Weren't Really There*.

Curator: Gert-Olle Göransson, Owner, Galleri Ping Pong
6–27 February 2010
6,000 NOK

G: Lotte Konow Lund
b. 1967 in Oslo, Norway, lives and works in Oslo

PS: Travel support provided for the participation of Lotte Konow Lund within 'Pet Shop', an exhibition at Kunstraum Kreuzberg in Berlin, Germany, dwelling on the relationship between humans and other animals. Within 'Pet Shop', Lotte Konow Lund exhibited the video *Underdog* (2003), a documentation of a performance in which the artist crawls

through the streets of central Oslo. Lotte Konow Lund will also present new drawings. Other artists exhibiting within 'Pet Shop' include Alex Herzog, Britta Lumer and Lucy Powell.

Curator: Alice Goudsmit, art historian and writer
January–March 2010
4,000 NOK

G: Jannicke Låker
b. 1968 in Drammen, Norway, lives and works in Berlin, Germany

PS: Support provided for the participation of Jannicke Låker within 'Art, Image, and Exploitation', a two-day conference at the Estonian Academy of Arts in Tallinn, Estonia, which examines the relationship of image, power and exploitation in art. Besides participating in the conference, the artist screened her videos *Running Woman* (2006) and *Sketch for a Rape Scene* (2003). Other participants included Jan Verwoert, Libia Castro and Ólafur Ólafsson.

Curators: Karin Laansoo, Director, PointB International Residency, New York, NY, USA and Maria Arusoo, postgraduate studies in Contemporary Art Theory, Goldsmiths College, London, UK.

19 and 20 February 2010
4,000 NOK

G: Margarida Mendes
PS: Travel support provided for the participation of Karolin Tampere (b. 1978 in Tallin, Estonia, lives and works in Bergen, Norway) within the project 'The Mind' at The Barber Shop in Lisbon, Portugal. Developed by Tampere as part of 'I Love Your Work Satellite (ILYW)', 'The Mind' consists of an artist talk between Tampere and Icelandic artist Egill Sæbjörnsson and a performance by Egill Sæbjörnsson and Brazilian dancer Marcia Moraes.

Curator: Karolin Tampere and Margarida Mendes, Curator, The Barber Shop
January 2010
11,230 NOK

G: Lars Morell
b. 1980 in Kristiansand, Norway, lives and works in Oslo, Norway and Berlin, Germany

PS: Support provided for the participation of Lars Morell within 'Fiction', at the Fondation d'Entreprise Ricard in Paris, France. The exhibition investigated the border between image and text by exploring possible

ways of interpreting visual symbols in text-based works. Morell will exhibit *Food for Thought* (2010), a still-life work produced specifically for the exhibition, which will be presented on plinths and composed of various media such as photographs, drawings and text. Other exhibiting artists included Gardar Eide Einarsson (b. 1976 in Oslo, Norway, lives and works in New York, NY, USA) Jean-Baptiste Bernardet and Jorge Pedro Nunez.

Curators: Agnes Violeau and Christian Alandete
10 May–5 June 2010
10,000 NOK

G: Terje Nicolaisen
b. 1964 in Drammen, Norway, lives and works in Oslo, Norway

PS: Support provided for shipping costs related to the participation of Terje Nicolaisen within 'Don't Worry About the Form' at Botkyrka Konsthall in Botkyrka, Sweden. The exhibition focused on artist's books and publications, text art and various aspects of writing in contemporary art. Within the exhibition Nicolaisen presented a selection

of his books. Other exhibiting artists included Jan Nordberg, Lena Gustafsson and Rebecca Stephany.

Curators: Joanna Sandell, Director, Botkyrka Konsthall and artist Pia Sandström.
7 November 2009–13 March 2010
5,000 NOK

G: Markus Li Stensrud
b. 1983 in Hamar, Norway, lives and works in Oslo, Norway

PS: Travel support provided for research and further development of the project *Everyone's Gone To The Moon – The Fragments of Walther Holtzmann*. The project consists of a film, a publication and a sound-work about Walther Holtzmann, an East German citizen who, after World War II, transformed his apartment into a strange, fragmented landscape, inspired by fictitious visions of the moon.

Curator: Adnan Yildiz,
freelance curator and writer, Berlin, Germany

March 2010
30,000 NOK

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

G: 17th Biennale of
Sydney, Sydney,
Australia

PS: Support provided for
the participation of
Gardar Eide Einars-
son (b. 1976 in Oslo,
Norway, lives and
works in New York,
NY, USA) within the
17th Biennale of
Sydney, titled 'The
Beauty of Distance
– Songs of Sur-
vival in a Precarious
Age', taking place
in various venues
throughout Sydney in
Australia. The bien-
nial celebrated the
beauty of distance
while exploring the
affirmative power
of art in the face of
threats. For the bien-
nial, Gardar Eide
Einarsson produced
a new work, to be
installed on the roof
of the Museum of
Contemporary Art in
Sydney, Australia.

Curator: David Elliott,
Artistic Director, 17th
Biennale of Sydney, Syd-
ney, Australia

12 May–1 August 2010

100,000 NOK



BJØRN HEGARDT
FUKT - THE WARSAW ISSUE, 2009
Mixed media installation /
Installation view at the Centre
for Contemporary Art - Ujazdowski
Castle, Warsaw, Poland / Courtesy
of FUKT Magazine / Photographer:
Bjørn Hegardt



LARS-ANDREAS TOVEY KRISTIANSEN
Guilty Until Proven Innocent
(series), 2009 (detail) /
Ultraviolet paint on canvas / 50 x
60 cm / Included in the exhibition
'nichts WHITER | WEITER nichts' at
MHH Kestnergesellschaft, Hanover,
Germany / Courtesy of the artist



HEGE LØNNE
Installation view of the exhibition
'Derangement' at Center for
Curatorial Studies, Bard College,
Annandale-on-Hudson, NY, USA /
Including work by Hege Lønne /
Courtesy of the artist /
Photographer: Chris Kendall

03-FUNDING

G: Grantee

PS: Project Support

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

In 2009, 800,000 NOK were allocated toward 33 projects, residencies and exchanges associated with countries designated by the MFA as 03 from a total of 80 applications received by OCA. The overall amount applied for was 4,653,011 NOK.

**Recipients during 2009
1st Quarter**

G: Eli Glader
b. 1953 in Drammen,
Norway, lives and
works in Stavanger,
Norway

PS: Travel support provided to Eli Glader as coordinator of the seminar 'Azerbaijan Art Stations – The North'. The seminar is part of a larger project with the same title developed by Jahangir Selimkhanov, Arts and Culture Program Director of the Open Society Institute – AF, Azerbaijan. 'Azerbaijan Art Stations – The North' consisted of the creation of public/community artworks in different locations across Azerbaijan.

Curator: Catrin Lundquist, Curator, Moderna Museet, Stockholm, Sweden
11–19 March 2009
8,000 NOK

G: Kamin Lertchaiprasert
b. 1964 in Lopburi, Thailand, lives and works in Chiang Mai, Thailand

PS: Geir Tore Holm (b.1966 in Tromsø, Norway, lives and works in Oslo, Norway), Søsja Jørgensen (b. 1968 in Oslo, lives and works in Oslo) and Karolin

Tampere (b. 1978 in Tallin, Estonia, lives and works in Bergen, Norway and Berlin, Germany) received travel support for the artist Kamin Lertchaiprasert, who participated in the week-long workshop 'Looking Life – Vi ser på livet' at Sørfinnset skole / in the municipality of Gildeskål, Norway. The workshop discussed environmental issues, as well as international perspectives on art and ecology.

Curators: Geir Tore Holm, Søsja Jørgensen and Karolin Tampere
20–25 July 2009
15,000 NOK

G: Jumana Manna
b. 1987 in New Jersey, USA, lives and works in Oslo, Norway

PS: Support was provided for Jumana Manna's project *The Arab Men Go Public* (2009), developed in collaboration with the International Academy of Art Palestine, Al-Bireh-Ramallah, Palestine. The project consisted of the placement of photographs in public locations throughout the city of Al-Bireh-Ramallah.

Project Director: Dr. Tina Sherwell, Director, International Acad-

emy of Art, Al-Bireh-Ramallah
September 2009
30,000 NOK

G: Anna Martine Nilsen
b. 1974 in Oslo, Norway, lives and works in Oslo

PS: Support provided for the screening of Norwegian video works within 'Paralelos y Meridianos' at the Centro Cultural Recoleta, Buenos Aires, Argentina. 'Paralelos y Meridianos' consists of two platforms – a screening of video works from Argentina, Sweden and Norway and a round table. Norwegian participants included Sabina Jacobsson (b. 1967 in Gotland, Sweden, lives and works in Oslo), Birgitte Sigmundstad (b. 1969 in Oslo, lives and works in Oslo), Astrid Johannessen (b. 1966 in Oslo, lives and works in Oslo) and Lotte Konow Lund (b. 1967 in Oslo, lives and works in Oslo).

Curators: Anna Martine Nilsen, Kalle Brolin and Graciela Taquinu
20–25 July 2009
10,000 NOK

G: Vibeke Tandberg
b. 1967 in Oslo, Norway, lives and works in Oslo

PS: Support provided

for the participation of Vibeke Tandberg within the exhibition 'Selección de la 28a Bienal de São Paulo', Museum of Contemporary Art, Santiago de Chile, Chile. The exhibition presented a selection of artworks by artists that participated in the 28th São Paulo biennial. Vibeke Tandberg re-staged her project *Albert Camus, L'étranger, Roman, 2003, Premier dépôt légal: juin 1942.* ISBN 2-07-021-200-3.

Curator: Francisco Brugnoli Bailoni, Director, Museum of Contemporary Art, Santiago de Chile

4 June–26 July 2009

50,000 NOK

**Recipients during 2009
2nd Quarter**

G: Hans Askheim
b. 1972 in Bærum,
Norway, lives and
works in London, UK

PS: Support provided for
'Overland: London
to Beijing', a curatorial
research project
developed by Hans
Askheim, Tom Keogh
and Miranda Pope.
The project aimed
to initiate a critical
discourse around the
nature of artistic and
curatorial practice
within changing global
markets through a
curatorial journey
between London
and Beijing, with a
number of stop-off
points in between.
On the journey, the
curators transported
a commissioned
artwork by Tobias
Rehberger. This artwork
is a model that the
curators used as a
'blueprint' to build
a new sculpture in
each stop-off location
with locally sourced
materials. In this sense,
the model can be seen
as a 'mother' of each
subsequent sculpture.

Curator: Hans Askheim,
Tom Keogh and Miranda
Pope
3 September–Spring
2010
15,000 NOK

G: Anawana Haloba
Hobøl
b. 1978 in Livingstone,
Zambia, lives and works
in Oslo, Norway

PS: Support provided
for the participation
of Anawana Haloba
Hobøl within 'International
Performance Manifestation
MIP 2', a festival of
performance art, including
workshops, lectures and
presentation of more
than thirty international
and Brazilian artists,
taking place at the
Centre of Experimentation
and Information in Art
(CEIA), Belo Horizonte,
Brazil. Within the event,
Hobøl presented *For the
Acquaintance of My
Mind* (2009), which
combines, in a
synchronised manner,
video, performance,
sound and sculpture
to investigate issues
of migration in relation
to community. Other
participating artists
included Mari-ele Videler,
Dudude Herrmann and
Neza-ket Ekici.

Project Directors: Marco
Paulo Rolla and Marcos
Hill, Directors, CEIA
3–9 August 2009
20,000 NOK

G: Beate Hølmebakk
b. 1963 in Oslo, Norway,
lives and works in Oslo

PS: Support provided
for the participation
of Beate Hølmebakk
within the exhibition
'Maiden Tower – To
Be a Woman', Centre
for Contemporary Art
of Azerbaijan, Baku,
Azerbaijan. The
exhibition raised
issues relating to
feminine roles in
society. Within the
exhibition, the artist
presented Virginia,
a project consisting
of 23 large pencil
drawings and four
large-scale models
of four homes built
in relation to four
fictional female
characters.

Curators: Sabina
Shilhilnskaya, artist
and independent
curator
17–22 May 2009
13,500 NOK

G: Anne Szefer Karlsen
b. 1976 in Halden,
Norway, lives and
works in Bergen,
Norway

PS: Travel support
provided for the
participation of
Anne Szefer
Karlsen within
'On Articulating
Works & Places',
as part of the
Art in Marrakech
Festival, taking
place in various
venues in
Marrakech,
Morocco. 'On
Articulating
Works & Places'
was an exhibition,
conference and
publication
constructed
around ideas
and strategies
relating to
artistic

projects and spaces of display.

Curator: Abdellah Karroum, L' Appartement 22, Rabat, Morocco
19 November 2009–20 January 2010
10,000 NOK

G: Miree Abrahamsen b. 1973, lives and works in Færvik, Norway

PS: Support provided for the participation of Miree Abrahamsen within 'Crossroads', a 15-day symposium at Baku Centre for Contemporary Art, Baku, Azerbaijan. The symposium sought to reflect on the idea of cultural integration, by pondering over issues of traditions, cultures and 'world-culture'. During 'Crossroads', artists from Azerbaijan and Norway worked together to develop projects for an exhibition at Baku Centre for Contemporary Art.

Curator: Inna Kostina, Baku Centre for Contemporary Art, Baku, Azerbaijan
1–15 September 2009
18,000 NOK

G: Victor Mutelekhesha b. 1976 in Chilibombwe, Zambia, lives and works in Oslo, Norway

PS: Support provided for the participation of

Victor Mutelekhesha within 'Art Enclosures – Urgent Matters', an exhibition presenting the results of the international visiting artist residency at Venice', Fondazione Bevilacqua La Masa, Venice, Italy. The artist exhibited *Under the Belly* (2009) and other projects produced during his residency.

Curators: Mara Ambrozić, Curator, Fondazione Bevilacqua La Masa
18 May–18 August 2009
12,000 NOK

G: Heidi Nikolaisen b. 1973 in Bodø, Norway, lives and works in Bergen, Norway

PS: Support provided for the participation of Heidi Nikolaisen within 'On Articulating Works & Places', as part of the Art in Marrakech Festival, taking place in various venues in Marrakech, Morocco. 'On Articulating Works & Places' was an exhibition, conference and publication constructed around ideas and strategies relating to artistic projects and spaces of display. Nikolaisen presented *Sofia* (2009), a project with video, photography, text and objects, which looks into

personal histories as an opposition to the construction of history.

Curator: Abdellah Karroum, L' Appartement 22, Rabat, Morocco
19 November 2009–20 January 2010
20,000 NOK

G: Anders Smebye b. 1975 in Oslo, Norway, lives and works in Oslo

PS: Support provided for the participation of Anders Smebye within 'El Parche Artist Residency', Bogotá, Colombia. During his stay in Bogotá, Smebye developed a two-week sculpture workshop in collaboration with local artists working within the field of experimental sound and music. The artist focused on involving teenagers in the making of a functioning instrument-analogue sound sculpture, which was used during a public performance at the end of the workshop.

Curator: Marius Wang and Olga Robayo
July–August 2009
10,000 NOK

G: Karolin Tampere b. 1978 in Tallin, Estonia, lives and works in Bergen, Norway

PS: Geir Tore Holm (b.

1966, Tromsø, lives and works in Oslo), Søsaa Jørgensen (b. 1968 in Oslo, lives and works in Oslo) and Karolin Tampere invited curator Camila Marambio to take part in 'Looking at Life', a one-week workshop at Sørfinnset Skole, Nordland. According to the curators, the workshop was a series of 'presentations, discussions, practical work and useful interventions connected to the use of the school, the school garden and harvesting in the local environment in preparations for a summer party'.

Curators: Geir Tore Holm, Søsaa Jørgensen and Karolin Tampere
20–24 July 2009
20,000 NOK

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

G: Verdensteatret

PS: Support provided
for a solo exhibition
of Verdensteatret,
an artist collective
founded in 1986
with an evolving cast
of members, at the
Guangdong Art Mu-
seum, Guangdong,
People's Republic of
China. The exhibition,
'Telling Orchestras
and Future Ma-
chines', presented
new large-scale
installation works
produced by the col-
lective, including *The
Telling Orchestra* and
Electric Shadows.

Curator: Zhang Ga,
independent curator,
New York, NY, USA
19 March–18 April 2010
70,000 NOK

**Recipients during 2009
3rd Quarter**

G: Thomas Kvam
b. 1972 in Drammen,
Norway, lives and
works in Oslo, Nor-
way

PS: Travel support provided for Kvam's participation within the 2009 edition of the NOTCH festival, taking place in various venues in Beijing, Shanghai and Guangzhou, People's Republic of China. 'NOTCH09', which presented Nordic art and design, explored issues around 'identity', investigating such concepts as 'Creative cluster', 'Social Innovation' and 'Neo Urbanism'. Within the festival Kvam presented the video work *HAL and The Horse* (2009), which, according to the artist, 'is a staging of the western dichotomy between nature and culture, between the anthropomorphised animal and, through HAL's red video lens, the anthropomorphised artificial intelligence.' Other artists exhibiting within 'NOTCH09' included Thorbjorn Ankerstjerne, Kim Holtermand and Matti Kallioinen.

Curator: Yang Lei, Chief

Curator, 'NOTCH09'
24 October–6 November
2009
8,000 NOK

G: Jumana Manna and
Ayman Alazraq
Jumana Manna b.
1987 in Trenton,
USA, and Ayman
Alazraq b. 1976 in
Jerusalem, both live
and work in Oslo,
Norway

PS: Support provided for the further development of 'The Ramallah Show', an exhibition and short-term residency project taking place at Al Mahatta Gallery, Ramallah, Palestinian State. 'The Ramallah Show' aims to question the notion of travel as a mean of artistic investigation, with the stark contrast between the global transit for Norwegian and Palestinian artists as a point of departure. Participating artists include Arild Tveito (b. 1976 in Oslo, Norway, lives and works in Oslo), Emmanuel Svedin, Richard Alexanderson (b. 1982 in Gothenburg, Sweden, lives and works in Oslo), Aida Dukic (b. 1982 in Bosnia and Herzegovina, lives and works in Oslo), EL PARCHE (Herman Mbamba, b. 1980 Windhoek,

Namibia, lives and works in Oslo; Olga Robayo, b. 1972 in Bogotá, Colombia, lives and works in Oslo and Bogotá; Marius Wang, b. 1975 in Oslo, lives and works in Oslo and Bogotá), Iselin Linstad Hauge (b. 1981 in Drammen, Norway, lives and works in Oslo), Jumana Manna, Ayman Azraq, Hafez Omar, Bashar Hroub and Monther Jawabreh.

Curators: Jumana Manna
and Ayman Alazraq
21 December 2009–5
January 2010
30,000 NOK

G: Agnes Nedregård
b. 1975 in Bergen,
Norway, lives and
works in Bergen

PS: Support provided for the participation of Agnes Nedregård within the annual performance festival 'Visibility Project', taking place in public spaces in the neighbourhood of Galata in Istanbul, Turkey. Within 'Visibility Project' Agnes Nedregård presented a collaboration with Brazilian performer Raquel Nicoletti. Titled *Burning White* (2009), the work approaches the urban environment through actions using extravagant costumes,

props and acrobatics. Other performers participating in the festival included Tobias Winter, Black-Hole Factory and PLD Türkiye.

Curator: Deniz Aygün,
Program Director, Galata
Perform, Istanbul, Turkey
10 October 2009
8,000 NOK

G: Pikene på Broen,
Kirkenes, Norway

PS: Support provided for the participation of Lars Ramberg (b. 1964 in Oslo, Norway, lives and works in Berlin, Germany) within the project 'Pan-Barentz in Situ', a series of site-specific artworks in public space of Kirkenes and Murmansk, Russian Federation, which attempts to re-interpret current urban landscapes and communicate the new identities of the towns, stimulating a more democratic and creative approach to urban planning. Ramberg was invited to create a site-specific installation portraying the new realities and desires of Murmansk.

Curator: Luba Kuzovnikova, Art Director, Pikene på Broen, Kirkenes, Norway
Installation Unveiling:
April 2010
10,000 NOK

G: Píksel Produksjoner,
Bergen, Norway

PS: Support provided for the participation of Brazilian artists' duo Dream.Addictive (Ricardo Brazileir and Glerm Soares) and Mexican artists Carmen González and Leslie García within the 'Píksel09' in Bergen, Norway, an annual media art festival for artists and developers working with free and open source software, hardware and art. Within Píksel09 Dream.Addictive presented *MSST (Movimento dos Sem Satélite)* (2009), an audiovisual performance based on local and remote participants interacting through hardware structures and virtual interfaces. Carmen González and Leslie García exhibited *G.A.P (Generative Audio Prototypes)* (2009), a series of sound generative sculptures that react to the proximity of spectators.

Curator: Gisle Frøysland (b. 1961 in Bergen, Norway, lives and works in Bergen), founding member of BEK, the Bergen Centre for Electronic Art, Bergen, Norway.
19–22 November 2009
30,000 NOK

G: Anne-Britt Rage
b. 1966 in Stavanger,
Norway, lives and
works in Oslo, Norway

PS: Support provided for the participation of Anne-Britt Rage within a residency at Greatmore Studios in Cape Town, South Africa. During her stay in Cape Town, Anne-Britt Rage developed the project *Chris Hani – Revolution for Sale*, a video documentary investigating the assassination of Chris Hani. Rage also implemented a community outreach project and staged public forums in Greatmore's gallery space.

Curator: Kate Tarratt
Cross, Director, Greatmore Studios
September 2009–January 2010
25,000 NOK

G: Marianne Zamecznik
b. 1972 in Trondheim, Norway, lives and works in Oslo, Norway

PS: Support provided for the presentation of the performance *SSS – Shore Scene Soundtrack* by Turkish artist Cevdet Ereğ at OO47, Oslo, Norway as part of the gallery's performance programme 'Kabinett'. According to the curator, the

performance 'can be seen as an attempt to share a discovery. It explains in detail to the reader how one can mimic the sea, how this can be done simply for oneself or formally as a performance.'

Curator: Marianne
Zamecznik, Program
Director, 0047, Oslo,
Norway
15 January 2010
8 000 NOK

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

G: Bucharest Biennale,
Bucharest, Romania

PS: Support provided
for the participation
of Åsa Sonjasdotter
within the Bucharest
Biennale 4, titled
'Handlung. On Pro-
ducing Possibilities',
scheduled to occur
in various venues
throughout Bucha-
rest, Romania. The
2010 edition of the
biennial explored the
German word 'Hand-
lung', which accord-
ing to the curator is
'located between
action, activity,
agency and participa-
tion, but at the same
time it could also
mean story or even
narration'. Within the
biennial, Åsa Son-
jasdotter exhibited
the long-term project
Potato Perspective,
in which the artist
investigates issues of
migration, colonial-
ism, economy, diver-
sity and knowledge.
Other invited artists
include Cabello &
Carceller, Charlotte
Ginsborg and The
Otolith Group.

Curator: Felix Vogel, cura-
tor and theoretician
20 May–25 July 2010
30,000 NOK

**Recipients during 2009
4th Quarter**

G: BEK–Bergen senter for elektronisk kunst, Bergen, Norway

PS: Support provided for the participation of South African artists James Webb, Stephen Hobbs and Marcus Neustetter within the residency and exhibition project 'South Africa 2010'. During a research residency the artists developed site-specific projects on issues relating to South Africa and Norway. These works were presented in an exhibition at the Galleri 3,14 in Bergen. The exhibition also presented video screenings and an audio programme by selected South African artists. The residency component of the project took place at the Artist in Residence Programme at USF Verftet in Bergen.

Curators: Malin Barth, Galleri 3,14, Trond Los-sius, BEK and artist Maia Urstad
Exhibition: June 2010
20,000 NOK

G: Daniella van Dijk-Wennberg
b. 1966 in Utrecht, The Netherlands, lives and works in Oslo, Norway

PS: Travel support

provided for the participation of Daniella van Dijk-Wennberg within the workshop 'On Independence – The Ambivalence of Promise' at Centre for Contemporary Art in Lagos, Nigeria. Each year the Centre for Contemporary Art initiates an in-depth event focus on lens-based media and other experimental artistic practices with the aim of encouraging and supporting artists interested in exploring different possibilities within the medium. In 2010 the focus was on Fine Art Photography. Other participating artists include Aura Seikkula, Giovanni Carmini, Miriam Backstrom and Rosangela Renno.

Curators: Bisi Silva, Artistic Director, Centre for Contemporary Art, Lagos and Aura Seikkula
7 February–6 March 2010
7,000 NOK

G: Anne Katrine Dolven
b. 1953 in Oslo, Norway, lives and works in Lofoten, Norway and London, UK

PS: Support provided for a solo exhibition by Anne Katrine Dolven at Platform China in Beijing, People's Republic of China. The exhibition, titled

'Ahead', presented three works explore seminal aspects of Dolven's practice: the video-installation *Between the Morning and the Handbag* (2002), the film-loop *Amazon* (2005) and the video-installation *Ahead* (2008). During her stay in China, the artist also presented lectures on her practice.

Curator: David Thorp, Associate Curator, Platform China, Beijing
May 2010
40,000 NOK

G: Marianne Heske
b. 1946 in Aalesund, Norway, lives and works in Oslo, Norway

PS: Support provided for a solo presentation of Marianne Heske's installation *Tête à Tête* at Fort Jesus, The National Museums of Kenya in Mombasa, Kenya. The installation is part of an ongoing project about migration, which has its final presentation at Stenersen Museum in Oslo, Norway on November 2010.

Curator: Ali S. Baakabe, Principal Curator, National Museums of Kenya
January 2010
10,000 NOK

G: Stina Högvist
b. 1972 in Karlstad,

Sweden, lives and works in Oslo, Norway

PS: Support provided for the participation of Stina Högvist at El Parche Artist Residency in Bogotá, Colombia. During her stay, Högvist conducted research of the art scene in Colombia and organise a workshop culminating in an exhibition at El Parche Artist residency within the theme of sustainable aesthetics.

Curator: Marius Wang and Olga Robayo
March–April 2010
7,000 NOK

G: Hjørdis Kurås
b. 1974 in Oslo, Norway, lives and works in Oslo

PS: Support provided for a public programme presented by Hjørdis Kurås as part of her residency at the Sarai Programme of the Centre for the Study of Developing Societies, New Delhi, India. During her stay, the artist developed the project *Delhi Diversity*, focusing on diversity in everyday urban life in Delhi.

Residency invitation by Ravi Sundaram, Co-Director, Sarai Programme
Residency period: January–March 2010
20,000 NOK

G: Lise Bjørne Linnert
b. 1964 in Oslo, Norway, lives and works in Oslo

PS: Support provided for the participation of Lise Bjørne Linnert within 'Off the Beaten Path: Violence, Women and Art', an exhibition organised by Art Works for Change in Oakland, CA, USA and taking place at CECUT, EL CUBO in Tijuana, Mexico. The exhibition presented the works of 33 international artists dealing with violence against women. Lise Bjørne Linnert contributed the embroidery work *Desconocida Unknown Ukjent* (2006–ongoing). Other exhibiting artists include Marina Abramovic, Louise Bourgeois, Patricia Evans, Icelandic Love Corp and Yoko Ono.

Curator: Randy Jayne Rosenberg, Executive Director, Art Works for Change
8 January–4 April 2010
10,000 NOK

G: Michael O'Donnell
b. 1950 in Manchester, UK, lives and works in Sande, Norway

PS: Travel support provided to Michael O'Donnell to attend a conference meeting with the Zambia National Visual Arts Council to further discuss the develop-

ment of the Art Academy Without Walls in Lusaka, Zambia. The Art Academy Without Walls was created in 1996 in order to establish the first art academy in Zambia and open up Zambian art to international discourse within contemporary art.

Invitation by Kenneth Chulu, Vice National Chairman, Zambia National Visual Arts Council
November 2009
10,000 NOK

G: May Odeh
b. 1981 in Birzeit, Palestinian National Authority, lives and works in Lillehammer, Norway

PS: Travel support provided to May Odeh to continue development of the documentary film *The Diary*. The film presents a portrait of three young Palestinian women through the concept of diaries as a space to share their fears, memories, thoughts and hopes. *The Diary* was shown at Internationale Filmfestspiele Berlin, Berlin, Germany in February 2010.

Curator: Anna Lässer, Berlinale Talent Campus, Internationale Filmfestspiele
Internationale Filmfestspiele Berlin: 11–21 February 2010
7,000 NOK



VICTOR MUTELEKESHA
Rise to the Ashes, 2009
Mixed media sculptural installation
/ dimensions variable / Installation
view from the exhibition 'Art
Enclosures - Urgent Matters' at
Fondazione Bevilacqua La Masa, Ven-
ice, Italy / Courtesy of the artist



KAMIN LERTCHAIPRASERT
Thai House, 2005 (ongoing)
Wooden house / Installation
view at the Sørfinnset skole,
Gildeskål, Norway as part of the
workshop 'Looking Life-Vi ser på
liver' / Courtesy of the artist /
Photographer: Geir Tore Holm





BEATE HØLMEBAKK
House for a Widow, 2009
Architectural rendering /
Included in the exhibition 'Maiden
Tower-To Be a Woman' at Centre
for Contemporary Art, Baku,
Azerbaijan / Courtesy of the artist

Biennials and Major Solo Exhibitions

**53rd International Art Exhibition
– La Biennale di Venezia
Venice, Italy**

Nordic and Danish Pavilions
'The Collectors'

Curated by Elmgreen & Dragset
7 June – 22 November 2009

Participating artists from Norway:
Thora Dolven Balke
Ingar Dragset
Norway Says
Vibeke Slyngstad

On the occasion of the 53rd International Art Exhibition – La Biennale di Venezia, the Nordic and Danish Pavilions collaborated on a project curated by artists' duo Elmgreen & Dragset. The project was initiated by the Office for Contemporary Art Norway, the hosting organisation for the Nordic Pavilion in 2009, and the Danish Arts Council's Committee for International Visual Arts, commissioners of their respective pavilions, with the intention to create a 'transnational neighbourhood' within the Giardini, an exhibition context traditionally dedicated to national representation. The appointment of Michael Elmgreen and Ingar Dragset as curators was the logical result of this attempt to construct a common space within the Giardini because their joint work as artists has been characterised until today by an exploration of both public and private space, and the uses, scenographies and power relations that are at play within them. The curators responded to this idea with an exhibition that, under the title 'The Collectors', offered an allegorical stage set where two interrelated fictional portraits were presented, each in connection to one of the two pavilions. Through this setting, the particular personalities of the individuals portrayed were set in contrast to

the wider, open landscape of the Venice Biennale, in an exploration of the increasingly porous realms of the private and the public.

Together with a selection of invited international artists, Elmgreen & Dragset transformed the existing architecture of the Danish and Nordic Pavilions into domestic settings, and invited the audience to be guests in a domestic ambience. Here, dining rooms and bedrooms, furniture, fireplaces, a stained glass skylight and the artworks nestled within the households revealed the uncanny stories of various fictional inhabitants, their obsessive characters and their diverse lifestyles.

The public were guided on a tour by a real estate agent through a 'For Sale' Danish Pavilion, and were told the story of the Ingmar Bergman-style family dramas that used to haunt this house. The neighbouring Nordic Pavilion was a flamboyant bachelor's pad. Inside, visitors encountered the domestic remnants of the mysterious Mr. B, and were met by a group of young male hustlers sipping vodka tonics in an environment that could have been a motif taken from a David Hockney painting.

As the title of the show indicated, the curators approached the topic of collecting, and the psychology behind the practice of expressing oneself through physical objects. Why do we gather items and surround ourselves with them in our everyday lives? Which mechanisms of desire trigger our selection? The selected artworks, alongside the interior design, kitchenware, clothing and even a collection of flies, composed the complex narratives of this double exhibition. Through the house decor and the collection of artworks, the gar-

ments in the wardrobes, the porcelain in the kitchen and the books in the library, the identities of the fictional inhabitants, their passions and melancholy, emerged piece by piece.

'The Collectors' was not a group show in the conventional sense. The pavilions underwent a radical reconstruction, and more than twenty artists and designers of all ages, ranging from established to emerging ones, contributed to creating a different kind of exhibition format, one that appeared closer to a film set than a conventional art display. The curators established a unique atmosphere of intimacy with their staged exhibition; one that ran counter to the official spectacle and formal nature of the Biennale – and, in close collaboration with the participating artists and designers, they circumvented all the usual competitive aspects of the larger art event.

The artists and designers included in the exhibition were: Thora Dolven Balke, Massimo Bartolini, Hernan Bas, Guillaume Bijl, Maurizio Cattelan, Elmgreen & Dragset, Pepe Espaliú, Tom of Finland, Simon Fujiwara, Han & Him, Laura Horelli, Martin Jacobson, William E. Jones, Terence Koh, Jani Leinonen, Klara Lidén, Jonathan Monk, Nico Muhly, Norway Says, Henrik Olesen, Nina Saunders, Vibeke Slyngstad, Sturtevant and Wolfgang Tilmanns.

The Organizers

Elmgreen & Dragset were appointed curators by the commissioners of the Danish and Nordic Pavilions. The Danish Arts Council's Committee for International Visual Art was composed of five members, and chaired by Christine Buhl Andersen. The Nordic Committee consisted of representatives of the organizations responsible for the

Nordic Pavilion, Marta Kuzma (Director, Office for Contemporary Art Norway, Oslo, Norway), Ann-Sofi Noring (Deputy Director and Chief Curator, Moderna Museet, Stockholm, Sweden), and Marketta Seppälä (Director, FRAME, Helsinki, Finland). Kuzma was also the Commissioner of the Nordic Pavilion in 2009. The cooperation between the Danish Pavilion and the Nordic Pavilion for the 53rd International Art Exhibition was coordinated as a joint venture between the Office for Contemporary Art Norway and the Danish Arts Council.

Installation shots from
'The Collectors'

The Danish & Nordic Pavilions, 2009
53rd International Art Exhibition
- La Biennale di Venezia
Photographer: Anders Sune Berg



Exterior view of A. Family's home,
the Danish Pavilion

'For Sale' sign designed by
ELMGREEN & DRAGSET and JANI
LEINONEN





ELMGREEN & DRAGSET
Exterior view of Mr. B's home, the
Nordic Pavilion, 2009



Installation view, Nordic Pavillion

VIBEKE SLYNGSTAD

The Nordic Pavilion I, 2009
Oil on canvas / 182 x 260 cm /
Courtesy of Galleri MGM, Oslo

The Nordic Pavilion II, 2009
Oil on canvas / 182 x 260 cm /
Courtesy of Galleri MGM, Oslo

ELMGREEN & DRAGSET

Marriage, 2004
2 Mirrors, 2 porcelain sinks, taps,
stainless steel tubing, soap / 178
x 168 x 81 cm / Courtesy of VERDEC
Collection, Belgium, and Galleri
Nicolai Wallner, Copenhagen



WOLFGANG TILLMANS
FKK / naturists, 2008
C-print mounted on forex in
artist's frame / 181 x 269 x 6 cm /
Courtesy of Galerie Daniel
Buchholz, Cologne / Berlin;
Maureen Paley, London; Andrea
Rosen Gallery, New York



Installation view, the Nordic Pavilion:

HERNAN BAS

The act of pollination, 2009
Acrylic on linen over panel /
127 x 101.6 cm / Courtesy of
Victoria Miro Gallery, London

VIBEKE SLYNGSTAD

The Nordic Pavilion I, 2009
Oil on canvas / 182 x 260 cm /
Courtesy of Galleri MGM, Oslo

TERENCE KOH

David, David It's a Long Cold
Winter Let's Rest Forever till
We Fall Asleep, 2007
Cracked plaster, glue, acrylic,
powder, plinths / 170 x 28 x 28 cm
/ Courtesy of Peres Projects,
Berlin Los Angeles

PEPE ESPALIÚ

Carrying VI, 1992
Iron / 143 x 200 x 107 cm /
Courtesy of Pepe Cobo y cía,
Madrid, and Colección Helga de
Alvear, Madrid

HAN & HIM

Butterflies, 2009
Steel frame, glass, fabric /
180 x 150 x 6 cm / Courtesy of
the artists



Installation view, the Nordic Pavilion:

WILLIAM E. JONES

Compilation Including 150 Films, All
Male Mash Up and The Fall of
Communism as Seen in Gay Pornography,
2009
Video, color, sound / 60 min. /
Courtesy of David Kordansky Gallery,
Los Angeles

TERENCE KOH

David, David It's a Long Cold
Winter Let's Rest Forever till
We Fall Asleep, 2007
Cracked plaster, glue, acrylic,
powder, plinths / 170 x 28 x 28 cm /
Courtesy of Peres Projects,
Berlin Los Angeles



Installation view, the Danish Pavilion:

MARTIN JACOBSON
Painter I & II, 2008
Ink washed drawings on paper /
102 x 73 cm (each) / Courtesy of
Andréhn-Schiptjenko, Stockholm

Urn I & II, 2008
Porcelain vases
40 x 10 x 7 cm (each)
Courtesy Andréhn-
Schiptjenko, Stockholm

NORWAY SAYS
Duo, 2008
2 Sofas / Wool, wood / 180 (170)
x 90 (85) x 75 cm (135 cm folded
up) / Designed by Norway Says &
Hallgeir Homstvedt / Produced by
L. K. Hjelle / Courtesy of the
designers

ELMGREEN & DRAGSET
Interior Design / Staircase, 2009
Courtesy of the artists



THORA DOLVEN BALKE
Safety Measures, 2009
Polaroid photos / photo album
Dimensions variable / photos
10.5 x 6.5 cm / Supported by Office
for Contemporary Art Norway and
Vicco's Tower / Courtesy of the
artist



'Sverre Fehn: A Homage'
A Discussion and Celebration of
Sverre Fehn
Photo: OCA / Marta Buso

Opening of 'The Collectors',
Christine Buhl Andersen and Marta
Kuzma, co-commissioner Venice
Biennale
Photo: OCA / Anne Charlotte Hauen

Opening of 'The Collectors',
Michael Elmgreen, H.M. Queen Sonja,
Ingar Dragset
Photo: Jason Schmidt

**Anawana Haloba at the 53rd
International Art Exhibition
– La Biennale di Venezia**

Venice, Italy

'Fare Mondi // Making Worlds. . .'

Curated by Daniel Birnbaum

7 June – 22 November 2009

Daniel Birnbaum, Director of the 53rd International Art Exhibition 'Fare Mondi // Making Worlds. . .', invited artist Anawana Haloba to participate in La Biennale di Venezia. Haloba exhibited a large-scale spatial installation titled *The Greater G8 (GG8) AD MARKET*, which functions as an advertising market stall for the products of the so-called GG8 members, fictionalised by the artist as including the countries Moldova, Iraq, Sudan, Colombia, Bolivia, Malawi, Philippines and Somalia. Originally produced by the artist at the Rijksakademie in Amsterdam in 2007, the project follows the logic and desires of a political dreamscape in which Haloba rewrites the rules of economic financial exchange by offering Third World fair-trade goods imbued with a sense of futility. The work reflects upon Haloba's will to explore a political critique from a personal perspective, and contains a satirical treatment of the illegitimate entitlement of global leaders and their undemocratic policies.

'Fare Mondi // Making Worlds. . .', presented in the renewed Palazzo delle Esposizioni in the Giardini and in the Arsenale, was a single, large exhibition that articulated different themes woven into one. It comprised works by over 90 artists from all over the world and included many new works and on-site commissions in all disciplines. Expressing 'a wish to emphasise the process of creation', 'Fare Mondi // Making Worlds...' was, in the words of Director

Daniel Birnbaum, 'driven by the aspiration to explore worlds around us as well as worlds ahead. ... A work of art represents a vision of the world and if taken seriously it can be seen as a way of making the world.'

Among the artists and collectives included in the 53rd International Art Exhibition were: John Baldessari, Thomas Bayrle, Mike Bouchet, Paul Chan, Tony Conrad, Gino De Dominicis, Öyvind Fahlström, Hans-Peter Feldmann, Ceal Floyer, Sheela Gowda, Gutai, Rachel Harrison, Huang Yong Ping, Joan Jonas, Miranda July, Moshekwa Langa, Goshka Macuga, Alexandra Mir, Yoko Ono, Blinky Palermo, Michelangelo Pistoletto, Tobias Rehberger, Tomas Saraceno, Wolfgang Tillmans, Pae White, Cerith Wyn Evans and Hector Zamora.



ANAWANA HALOBA

The Greater G8 (GG8) Ad Market,
2007-2009

Mixed media installation /
dimensions variable / Installation
view from 'Fare Mondi // Making
Worlds...', the 53rd International
Art Exhibition-La Biennale di
Venezia / Courtesy of the artist /
Photographer: Anawana Haloba

**Pushwagner and Kristina
Kvalvik at the 2009 Gothenburg
International Biennial for
Contemporary Art**

'What a Wonderful World'

Curated by Celia Prado and Johan
Pousette

5 September – 15 November 2009

The Norwegian artists Pushwagner and Kristina Kvalvik were invited by curators Celia Prado and Johan Pousette to participate in the 2009 Gothenburg International Biennial for Contemporary Art, 'What a Wonderful World', taking place in various venues throughout Gothenburg, Sweden, from 5 September to 15 November 2009. Within 'What a Wonderful World', which takes its cue from the song made famous by Louis Armstrong in the 1960s, Pushwagner exhibited *Soft City*, a pictorial novel presenting the dystopian qualities of life in an urban environment. Kvalvik, who works with moving images from a narrative point of view, exhibited *Notes from a Stranger*, a new video work commissioned on the occasion of the biennial. Other exhibiting artists included Fiona Tan, Amar Kanwar, Candice Breitz, Tim Etchells and Susan Hiller, among others.

**Lene Berg at Contour 2009
– 4th Biennial of Moving Image**

Mechelen, Belgium

'Hidden in Remembrance is the
Silent Memory of Our Future'

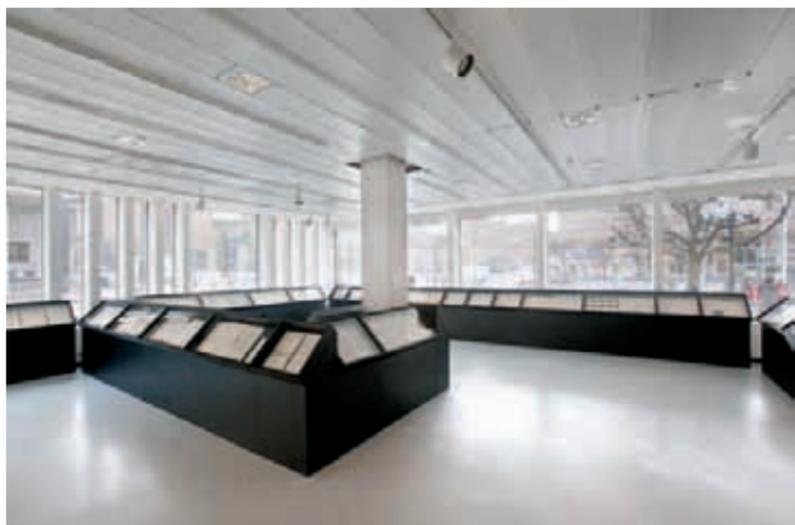
Curated by Katerina Gregos

15 August – 18 October 2009

Katerina Gregos, a guest at OCA's International Visitor Programme (IVP) in May 2008, invited Lene Berg to exhibit within Contour 2009 – 4th Biennial of Moving Image in Mechelen, Belgium. Under the title 'Hidden in Remembrance is the Silent Memory of Our Future', the biennial proposed a reconsideration of recent history, as it takes place twenty years after the fall of the Berlin Wall. According to the curator, the project revolved around questions of historical representation and historiography, exploring how historical narratives are constructed and engaging in a process of historical re-evaluation, in order to demonstrate the increased importance of historical context in a large segment of contemporary art practice. Contour 2009 took place in various venues, emphasising the interaction between the location and the works of art on display. Within Contour 2009, Lene Berg exhibited the project *Stalin by Picasso or Portrait of Woman with Moustache* (2008), which has as its point of departure an old dispute about Picasso's portrait of Stalin with a moustache and feminine features. Other artists exhibiting within Contour 2009 were Eija-Liisa Ahtila, Mira Sanders and Yael Bartana.



KRISTINA KVALVIK
Notes from a Stranger, 2009
Video / Installation view at the
Gothenburg International Biennial
for Contemporary Art / Courtesy of
the artist / Photographer: Hendrik
Zeitler



HARITON PUSHWAGNER
Soft City, 1969-75
Pictorial novel / Installation view
at the Gothenburg International
Biennial for Contemporary Art
/ Courtesy of the artist /
Photographer: Hendrik Zeitler



LENE BERG
Stalin by Picaso or Portrait of
Woman with Moustache, 2008
Multi-media project / dimensions
variable / Installation view from
'Contour 2009 - 4th Biennial of
Moving Image', Mechelen, Belgium /
Courtesy of the artist

**Ida Ekblad at The Generational
at the New Museum**

New York, NY, USA

'Younger Than Jesus'

Curated by Lauren Cornell, Massimiliano Gioni and Laura Hoptman

8 April – 12 July 2009

Ida Ekblad was invited to exhibit within 'Younger Than Jesus' the first edition of The Generational, a new triennial established by the New Museum exploring the work of artists born after 1976 and examining the visual culture of a generation that so far has been only described by their habits of consumption. The triennial filled the entire New Museum building with approximately 145 works by 50 artists, among them Cory Arcangel, Tauba Auerbach, Cao Fei, Ryan Gander, Cao Fei and Patricia Esquivias – all of whom are under the age of thirty-three. Organised by Lauren Cornell, Director of Rhizome and New Museum Adjunct Curator; Massimiliano Gioni, Director of Special Exhibitions, New Museum; and Laura Hoptman, Kraus Family Senior Curator, New Museum, 'Younger Than Jesus' developed through an open curatorial model in which more than 150 contributors from around the world recommended artists for the exhibition.

Within 'The Generational: Younger Than Jesus', Ida Ekblad exhibited *Untitled (M)* (2008), which consists of eight connected works produced with ink and chlorine on hand-dyed watercolour paper. She also presented works from the series *On Otherness*, in which she re-photographs ethnographical and anthropological images, overwriting them with slogans such as 'rainbow children' and 'tolerance'. *On Otherness* reflects Ekblad's engagement with and references to popular culture, often in the

form of iconic images from mass media, as in *Political Song for Jessica Simpson* (2006), in which the artist glued a chewed piece of gum to an image of pop singer Jessica Simpson.



IDA EKBLAD
Untitled (M), 2008
Ink and chlorine on hand-dyed
watercolor paper / 212 x 310 cm
(framed) / Installation view from
the exhibition 'The Generational:
Younger Than Jesus' at the New
Museum, New York, NY, USA /
Courtesy of the Frank Mosvold
Collection, Oslo, Norway

**Knut Henrik Henriksen at King's
Cross St. Pancras Underground
Station**

London, UK

Commissioned by Art on the
Underground

Permanent installation

On 27 November 2009, Knut Henrik Henriksen's *Full Circle* was unveiled at King's Cross St. Pancras Underground Station, London, UK, under the initiative of Art on the Underground. Henriksen's *Full Circle* is the first permanent artwork to be installed in London Underground since the 1980s. It was commissioned for King's Cross St. Pancras Underground Station as an integral part of the station upgrade. *Full Circle* is also the first in a series of major new permanent commissions to be commissioned by Art on the Underground alongside its award-winning programme of temporary art projects.

Situated at the end of the new concourse for the Northern Line, *Full Circle* reflects the distinctive architectural style and language of the renovated station. It proposes a reconsideration of this site and a re-examination of the way the station has been constructed for the contemporary city it serves. The starting point for *Full Circle* is the circular end wall of the concourse tunnel. The circle is truncated where it meets the floor, implying a 'lost' segment of circle beneath. This segment has been 'reinstated', conceptually exhumed by Henriksen, and mounted as an integral architectural feature of the end wall.

Matias Faldbakken

'Shocked into Abstraction' at
IKON, Birmingham, UK

25 November 2009 – 24 January
2010

Matias Faldbakken exhibited a selection of works from 2003–09 in 'Shocked into Abstraction' at IKON, in Birmingham. This was the first solo exhibition by Faldbakken at a public institution in the UK. 'Shocked into Abstraction', previously on view at the National Museum of Art, Architecture and Design in Oslo, established dialogues between his recent work and other major works from the last five years. The exhibition was accompanied by a catalogue with commissioned essays by Peter Osborne, Jennifer Allen, Andrea Kroksnes and Øystein Ustvedt.

Matias Faldbakken

'Extreme Siesta' at Kunsthalle

Sankt Gallen, St. Gallen,

Switzerland

19 September – 22 November

2009

Matias Faldbakken exhibited a new series of works in 'Extreme Siesta' at Kunsthalle Sankt Gallen, Switzerland. With this exhibition, Faldbakken continued his exploration of negational aesthetics, through a new series of works focusing on 'art as non-work'. This exhibition was organised by the director of Kunsthalle Sankt Gallen and former guest in OCA's International Visitor Programme in January 2008, Giovanni Carmine.



KNUT HENRIK HENRIKSEN
Full Circle, 2009
Stainless steel / installation
view at King's Cross St. Pancras
Underground Station, London, UK
/ Courtesy of the artist and Art
on the Underground, London UK /
Photographer: Daisy Hutchison



MATIAS FALDBAKKEN
Away from Sound, 2005
Stack of 24 Marshall guitar
amplifier dummies / Installation
view from 'Shocked into
Abstraction' at IKON, Birmingham,
UK / Courtesy of the artist and
STANDARD Oslo), Oslo, Norway

International Studio Programme

International residents (artists, curators and critics) are invited to OCA's International Studio Programme (ISP) for a period of up to three months. The length of the stay depends on the respective resident's schedule needs. The resident is provided with a professional studio, an apartment in a central Oslo location, and additional research possibilities during his or her stay. The residency can be used for independent research, work on a project taking place in Norway, teaching purposes or for other activities in relation to Norwegian contemporary culture. OCA maintains three studios in its location at Nedre gate 7.

In 2009, OCA's ISP saw the participation of nine artists, curators and critics who also extended their residency participation into networked activities in the form of public talks, seminars and presentations organised by OCA and/or at the invitation of other institutions throughout Norway.

January

JONAS MEKAS

Filmmaker

b. 1922 in Semeniskiai, Lithuania, lives and works in New York, NY, USA

Jonas Mekas is one of the leading figures of US avant-garde film-making or the 'New American Cinema'. He was editor and chief of *Film Culture* and wrote 'Movie Journal', a film column for the *Village Voice*. He is the co-founder of The Film-Makers' Co-operative (FMC) and the Filmmakers' Cinematheque, which eventually grew into Anthology Film Archives, one of the world's largest and most important repositories of avant-garde films. Among films made by Jonas Mekas are *Guns of the Trees* (1961), *The Brig* (1963), *Walden* (1969), *Lost, Lost, Lost* (1975), *Reminiscences of a Voyage to Lithuania* (1972), *Zefiro torna*, (1992) and *As I was Moving Ahead, Occasionally I saw Brief Glimpses of Beauty* (2001). Jonas Mekas's films have been screened extensively and he has received numerous grants and awards, among them New York State Council on the Arts, Rockefeller Foundation and National Endowment for the Arts.

BARBARA SMITH

Artist

b. 1931 in Pasadena, CA, USA,
lives and works in Los Angeles,
CA, USA

For three decades, Barbara T. Smith has been at the forefront of feminist, body and performance art in California, USA. Trained as a painter, Smith began her body-oriented work in 1965. As one of the originators of California's performance art scene, Smith worked together with artists such as Nancy Buchanan, Chris Burden, Allan Kaprow, Suzanne Lacy and Paul McCarthy. Her work is aligned with 1970s art practices that explore, among other things, the body and the patriarchal structures within the art world. Her work externalises psychic materials, in the form of mythic rituals that deal with issues of gender, spirituality and sexuality. Smith approaches the intimate, personal and participatory, and often the works evolve into performances extending over several days.

Smith is a founding member of several artist-run galleries, and was Chair of the Performance and Video Programming Committee at the Los Angeles Institute of Contemporary Art. She has worked as a curator and organised many panel discussions, performance events and workshops. Smith has also written about other artists' work in various West Coast publications, given numerous guest lectures and taught in California universities since 1974. Smith recently had a solo show, 'Barbara T. Smith 1965–1972', at Maccarone, New York (2008). For the exhibition 'Allan Kaprow – Art As Life', Smith reinvented *Push and Pull: A Furniture*

Comedy for Hans Hofmann (1963) at the Museum of Contemporary Art, Los Angeles (2008). Her work was also part of the exhibitions 'Art Since the 1960s: California Experiments' at Orange County Museum of Art, Newport Beach, CA, USA (2008) and 'WACK! Art and the Feminist Revolution' at the Museum of Contemporary Art, Los Angeles (2007), among others.

February

LULUC HUANG

Writer and curator

b. 1980 in Nanjing, People's Republic of China, lives and works in Beijing, People's Republic of China

Luluc Huang's writings on international art, film and fashion are widely syndicated across the Chinese cultural media, and her blog is well known throughout the Chinese art and literary world for its characteristic mix of cultural commentary, criticism and gossip. She has worked as Asia representative for *Artforum International* (2006–08), curator at the non-profit art space UniversalStudios-Beijing (now Boersli Gallery, 2005–06) and editor of *Rear Window* (2003–05), at that time China's leading online film discussion forum. She holds a master's degree in Comparative Literature from Nanjing University, Nanjing, People's Republic of China.

Luluc Huang's residency was supported with 03-funds, a support program underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with countries in the south.

PHILIP TINARI

Writer and curator

b. 1979 in Philadelphia, PA, USA, lives and works in Beijing, People's Republic of China

Philip Tinari is a writer and curator based in Beijing, People's Republic of China. He is a contributing editor to *Artforum*, and founding editor of *artforum.com.cn*, the magazine's Chinese-language website. In 2007, he opened Office for Discourse Engineering, an editorial studio focused on publishing, research and translation related to contemporary art in China. He has written for publications including *The New York Times Magazine*, *Parkett, Art AsiaPacific*, *McSweeney's*, *The Wall Street Journal* and the Chinese journal *Dushu*, as well as exhibition catalogues for museums including the Guggenheim, New York, NY, USA and the Serpentine Gallery, London, UK. He is the Asia advisor to Art Basel and editor of *U-TURN*, a serialised history of Chinese art from 1978 to 2008. Last year he curated 'Delirious Beijing' (PKM Gallery, Beijing) and 'CYLWXZ' (Esther Schipper, Berlin). He holds a master's degree in East Asian studies from Harvard University, Cambridge, MA, USA and was formerly a Fulbright fellow at Peking University, Peking, People's Republic of China.

Philip Tinari's residency was supported with 03-funds, a support program underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with countries in the south.

May 2009

BABETTE MANGOLTE

Film-maker

b. 1941 in Montmorot, France,
lives and works in New York, NY,
USA

The French-born, New York-based experimental film-maker Babette Mangolte was one of the first women accepted into the cinematography programme at L'École Nationale de la Photographie et de la Cinématographie in Paris, France, in 1964. She discovered cinema with the New Wave and moved to New York in 1970, where she worked as the cinematographer for Chantal Ackerman and Yvonne Rainer, among others. In her work as a director during the 1970s, Mangolte focused on performance documentation, working with artists such as Richard Foreman, Robert Whitman, Trisha Brown and Lucinda Childs. Her early film work was not only a self-examination into what it means to be a spectator, but also an experiment in narrative filmmaking. Among the films directed by Mangolte are *What Maisie Knew* (1976), *The Camera: Je or La Camera: I* (1977), *Four Pieces by Morris* (1993) and *Seven Easy Pieces* (2007). Her films are in the collections of the Centre George Pompidou in Paris, the Museum of Modern Art in New York, the Deutsche Kinematek, Berlin, Germany and the Cinémathèque Royale de Belgique in Brussels, Belgium. The first retrospective dedicated to her work took place in 2000 in three German cities – Berlin, Hamburg and Munich – and was organised by Madeleine Bernstorff and Kleus Volmer from the Munich Film Archives. Her second retrospective was in New York in September 2004 at the Anthology Film Archives.

August

TRISHA DONNELLY

Artist

b. 1974 in San Francisco, CA,
USA, lives and works in New York,
NY, USA

The work of Trisha Donnelly explores the limits of perception through the use of language, experience and order. Her practice suggests a profound belief in the notion of art as a situational phenomenon, existing in relation to other things in the world and, just as importantly, to its experience. Donnelly uses multiple media, including photography, drawing and performance, and moves regularly between the performative and text. Her performances and demonstrations tend to happen just once and leave no trace behind. Donnelly's recent solo exhibitions include the Institute of Contemporary Art, Philadelphia, PA, USA (2008), Modern Art Oxford, Oxford, UK (2007), Kunsthalle Zürich, Switzerland (2006) and the Kölnischer Kunstverein, Cologne, Germany (2005). She has also participated in group shows such as 'Meet Me Around the Corner: Works from the Astrup Fearnley Collection' at Astrup Fearnley Museum of Modern Art, Oslo, Norway (2008); 'The Third Mind' at the Palais de Tokyo, Paris, France (2007-08); 'Depth of Field: Modern Photography at the Metropolitan', at the Metropolitan Museum of Art, New York, NY, USA (2007); the 54th Carnegie International, Pittsburgh, PA, USA (2004); and 'Utopia Station' at the 50th Venice Biennale, Italy (2003). She received her Bachelor of Fine Arts from the University of California in Los Angeles, CA, USA and her Master of Fine Arts from the Yale University School of Art, New Haven, CT, USA.

ROGER M. BUERTEL

Curator and writer

b. 1962 in Berlin, Germany, lives and works in Berlin

Roger M. Buerget has received acclaim throughout Europe as an organiser of provocative exhibitions that examine the intersection of aesthetics, politics, and culture. In 2007 he served as Artistic Director of documenta 12 in Kassel, Germany, a polemical exhibition that moved beyond the Western paradigm of art and was celebrated for its emphasis on the aesthetic experience and its innovative education programs. In 2002 Buerget became the first recipient of the Menil Collection's Walter Hopps Award for Curatorial Achievement. His groundbreaking exhibition 'Governmentality (Die Regierung)' opened at the University Art Gallery in Luneburg, Germany, in 2003, and travelled internationally to venues such as Museu d'Art Contemporani de Barcelona, Barcelona, Spain and Miami Art Central, Miami, FL, USA. Earlier exhibitions include 'Painting Between Vulgarity and the Sublime' (1999), a conceptual exhibition on Abstract Expressionism, which was accompanied by an anthology Buerget edited about Post-war American Art, and 'Things We Don't Understand' (2000), an attempt to redefine the concept of aesthetic autonomy. Several of Buerget's exhibitions, including documenta 12, were co-curated with the art historian Ruth Noack. He has also written several books including *Peter Friedl* (1999) and *Abstrakter Expressionismus. Konstruktionen ästhetischer Erfahrung* (2000). Buerget attended the Academy of Fine Arts, Vienna, Austria and the University of Vienna, where he studied art, philosophy, economics, and aesthetics. From 2001 to 2005, he lectured in visual

theory and curatorial studies at Luneburg University, and in 2007 he served as a visiting professor of art history at the Academy of Fine Arts, Karlsruhe, Germany. Buerget is a cofounder of the art magazine *Springerin-Hefte für Gegenwartskunst*.

September

SHEELA GOWDA

Artist

b. 1957 in Bhadravati, India, lives and works in Bangalore, India

Sheela Gowda was trained as a painter during the mid-1980s, at the Royal College of Arts in London, UK and the Cité Internationale des Arts in Paris, France. These European references, together with an awareness of the Indian socio-cultural situation, resulted in a series of oil paintings dealing with the bodily and emotional immersion of people in their surroundings. At the beginning of the 1990s, Gowda started using unconventional and often unusual materials, through which she expressed the angst and melancholy caused by local socio-political tensions. Her labour-intensive installations show an attempt to preserve the integrity of her materials and at the same time the will to contend with their peculiar resistances. In her own words, Gowda seeks a 'specificity within abstraction' that avoids strident statements and instead reveals meaning through suggestion.

Sheela Gowda's work has been included in documenta 12, Kassel, Germany (2007); 'Fare Mondi//Making Worlds...', the 53rd Venice Biennale, Italy (2009); 'Indian Highway' at The Serpentine Gallery, London and Asstrup Fearnley Museum, Oslo, Norway (2009); the 2009 Sharjah Biennial, United Arab Emirates; 'Santhal Family: Positions Around an Indian Sculpture', MuHKA, Antwerp, Belgium (2008); and 'HORN PLEASE: Narratives in Contemporary Indian Art', Museum of Fine Arts Bern, Switzerland (2007–08) among others.

Sheela Gowda's residency was supported with 03-funds, a support program underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with countries in the south.

December 2009

STUART BAILEY

**Graphic designer and co-editor
of *Dot Dot Dot***

b. 1973 in York, UK, lives and
works in New York, NY, USA

Stuart Bailey is a graphic designer and co-editor of *Dot Dot Dot*, a publication concerned with art, design, music, language, literature and architecture, with David Reinfurt (earlier with Peter Bilak). His work circumscribes various aspects of graphic design, writing and editing, most consistently in the form of publications made in close collaboration with artists. Since 2002 he has worked with Will Holder under the compound name Will Stuart on a broader range of projects, including theatre and performance. Since 2006 he has worked together with David Reinfurt as Dexter Sinister, also the name of their basement space on New York's Lower East Side, which operates as a workshop and occasional bookstore.



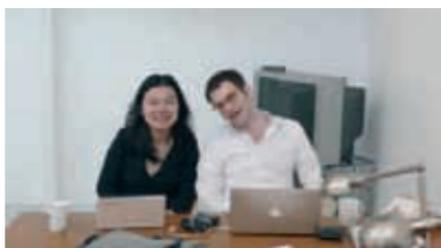
BABETTE MANGOLTE with workshop
participants during workshop:
'Sound and Image in Media
Installation, two opposites fighting
for attention'
Friday, 15 May at 10:00
OCA Studio 2, Nedre gate 7
Photo: OCA / Fleur van Muiswinkel



BARBARA T. SMITH during her
lecture at the Trondheim Academy
of Fine Art
Photo: OCA



INGER LISE HANSEN meets with
JONAS MEKAS.
Photo: OCA / Fleur van Muiswinkel



ISP guests LULUC HUANG and PHILIP
TINARI at OCA.
Photo: OCA / Fleur van Muiswinkel



SHEELA GOWDA at the launch of
'Palestinian Embassy' by Goksøyr &
Martens September 2009.
Photo: OCA / Suzana Martins



STUART BAILEY during
'On Library, Archive and "Service":
A workshop organised by Stuart
Bailey
Photo: OCA / Raymond K. Alv Egge

ISP ACTIVITY IN OSLO

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

Jonas Mekas

During his stay, Jonas Mekas met with various individuals in an effort to get acquainted with the Oslo art scene, including: Kristian Skylstad, an artist exhibiting at galleri MGM; Espen Ryvarden, director of galleri Riis, where he also saw the show of Hamish Fulton; Gavin Jantjes and Øystein Ustvedt, curators at the National Museum of Art, Architecture and Design; Jan Langlo, head of programming at Cinemateket, Norwegian Film Institute; Inger Lise Hansen, a Norwegian filmmaker. Mekas also organised a film screening as part of OCA's 'Whatever Happened to Sex in Scandinavia?' project, which presented classics of avant-garde film and was attended by 183 people.

Barbara T. Smith

During her stay, Barbara T. Smith gave a lecture as part of the two-day seminar 'Art, the Social and Gender Politics in the 1960s and 70s'. She discussed her practice and her engagement with the West Coast art scene in California during the 1960s and 70s, focusing on the new forms of performance art, participation, gender, spirituality and the body. The seminar was attended by 72 people. In addition, Smith gave a lecture at Åpent forum at the Kunstakademiet i Oslo,

which was attended by 15 students from the different art departments.

Philip Tinari and Luluc Huang

During their stay in Oslo, Tinari and Huang met several artists, including Inger Lise Hansen, Ida Ekblad, Unni Gjertsen, Stian Adlansvik and Camille Norment, among others. They also met with Marianne Zamecznik, program director 0047, Joachim Haugland, director of Smalltown Supersound, and Ina Blom, Associate Professor at the Department of Philosophy, Classics, History of Art and Ideas at the University of Oslo. Their lecture as part of OCA's spring 2009 semesterplan, 'Mountain Village Hermeneutics: Derivations, Fabrications, and Transactions in Recent Chinese Art' was attended by 25 people, mostly artists, art students and critics especially interested in China.

Babette Mangolte

Babette Mangolte was the first ISP resident to conduct a workshop at OCA's new studio's at Nedre gate 7. The workshop, titled 'Sound and Image in Media Installation, two opposites fighting for attention', was attended by students from art education, dance and film together with four PhD associates from the Oslo School of Architecture and Design and several artists working directly with film. The workshop lasted for a day and resulted in several collaborations being initiated afterward among the different participants.

Trisha Donnelly

During her stay in Oslo, Trisha Donnelly met with several artists and critics, including Ina Blom, Associate Professor at the Department of Philosophy, Classics, and History of Art and Ideas

at the University of Oslo, Will Bradley, curator and critic, former ISP resident Enrico David, fellow ISP resident Roger Buergele and Magne Bruteig from the Munch Museum. Donnelly also met fellow artists Tom Sandberg and Torbjørn Rødland.

Sheela Gowda

While in Norway, Sheela Gowda had the opportunity to meet a diverse group of individuals from the Norwegian art community. Among the persons that met with Gowda were Gavin Jantjes, Curator, National Museum of Art, Architecture and Design; Janicke Iversen, Director, SOFT Gallery; artist Hans Hamid Rasmussen; Tone Hansen, Curator, Henie Onstad Art Center; and Gunnar B. Kvaran, Curator, Astrup Fearnley Museum. She visited the MOMENTUM biennial where she met its Project Director Dag Aak Sveinar and also had the opportunity to visit artists' studios during Oslo Open. Gowda also participated in different public programming activities. In Oslo, she presented 'Material Traditions', a film screening and panel discussion with curators Suman Gopinath and Grant Watson, in which Gowda's work was articulated in relation to the history of Modernism in India. 'Material Traditions' was attended by 33 persons. Sheela Gowda also presented a full day of individual tutorials to students in the master's program in Visual Arts at KHiO.

Stuart Bailey

During his two-week stay at OCA, Stuart Bailey presented 'On Library, Archive and "Service"', a two-part workshop on the nature of the library and its function as an archive, a social space and a pedagogical tool, as a part of the project 'Columns, Grottos,

Niches: The Grammar of Forms – On Art Criticism, Writing, Publishing and Distribution' and attended by 70 people in total. Stuart was also invited to curate the project 'DDD: A Selection of Artifacts from Dot Dot Dot' also as part of 'Columns, Grottos, Niches'. During these events Bailey met with a diverse audience including designers and architects besides artists and other curators.

ISP ACTIVITY WITHIN NORWAY

Barbara T. Smith

During her stay, Barbara T. Smith travelled within Norway to Trondheim and gave a lecture at the Trondheim Academy of Fine Art.

Babette Mangolte

During her stay, Mangolte travelled to Tromsø and Svalbard to conduct research relating to her films dealing with landscape. Mangolte was in Tromsø during the 17th of May Norwegian holiday and visited the islands surrounding Tromsø. She met with Stein Erik Hansen, director, Tromsø Fylkeskultursenter 'Kysten', and Kristian Nyvoll at University of Tromsø. At Svalbard, Mangolte continued her research relating to the landscape and met with Elise Hannaas, gallery manager, Galleri Svalbard.

Sheela Gowda

During her residency, Gowda travelled to Bergen to present a lecture on her practice, which was attended by 40 students from Bergen's Art Academy. During her stay, she also visited Bergen Art Museum accompanied by professor Øystein Hauge.

International Residencies

In 2009, the Office for Contemporary Art Norway continued the expansion of its network of international residencies, which aims to stimulate the global perspectives of Norwegian artists and cultural producers and strengthen collaborations with renowned international institutions and professionals in the field.

Over the past year, OCA was responsible for the continuing Norwegian participation in the Platform China Residency in Beijing, the International Studio Programme at Künstlerhaus Bethanien in Berlin, the Residency Berlin Mitte, the International Studio and Curatorial Program (ISCP) and Closed Session short-term residency programme in New York and the Platform Garanti Contemporary Art Center's Istanbul Residency Programme in Istanbul. In addition, OCA opened public calls for two new programmes, the International Artist in Residence Programme at WIELS Contemporary Art Centre in Brussels, and the Capacete Residency Programme in Rio de Janeiro and São Paulo, Brazil.

OCA also initiated a long-term collaboration with Colab Art & Architecture through the establishment of a residency programme in Southern India, which aims to intensify the exchange of knowledge between the Norwegian and the Indian artistic communities, and to provide the opportunity for a deeper contact with the local reality both in terms of the cultural and art contexts. This programme happens through invitation, and selection is made by curators Suman Gopinath (Colab Art & Architecture) and Grant Watson (Museum van Hedendaagse Kunst Antwerpen, MuHKA).

In collaboration with the Mondriaan Foundation and the Prince Claus Fund for Culture and Development in the Netherlands, OCA initiated a research residency in the form of an orientation programme that aims to intensify the exchange of knowledge and information on the contemporary arts scene within countries selected for visitation, and to create a multi-disciplinary network for future collaborations between all parties involved.

RESIDENCY PLATFORM CHINA, BEIJING

In collaboration with the Norwegian Embassy in Beijing, China, OCA offered two studio residencies for artists or curators at Platform China Beijing Residency Programme, from 1 April until 31 May and from 1 September until 31 October 2009.

This programme is covered by 03-funding – Funds for the Exchange with Countries in the South. This is a support programme funded by the Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries in the South.

September/October 2009

INGER LISE HANSEN

Artist

b. 1963 in Trondheim, Norway, lives and works in Oslo, Norway

Inger Lise Hansen is an artist and filmmaker. She studied at the University of East London, Central Saint Martins College of Art and Design, London and the San Francisco Art Institute. Hansen's films have been screened and exhibited in institutions such as the National Gallery in London, the Académie Libanese des Beaux-arts, in Lebanon, the Galerie nationale du Jeu de Paume in Paris, France and Gasworks in London, UK.

April/May 2009

UNNI GJERTSEN

Artist

b. 1966 in Sjøvegan, Norway, lives and works in Oslo, Norway

Unni Gjertsen is a visual artist working with subjects relating to history and memory. She studied at the Trondheim Academy of Fine Arts and the University of Oslo. Her most recent solo exhibitions took place at Baltic Sea Cultural Centre, Gdansk, Poland (2007) and Konsthall C, Stockholm, Sweden (2005). Her recent group shows include 'The Last Marquise', Kasteel van Gaasbeek, Gaasbeek, Belgium, 'Headlines & Footnotes' Henie-Onstad Art Centre, Norway and Rauma Biennale, Finland (all 2008), 'If I Can't Dance I Don't Want To be Part Of Your Revolution', MuHKA, Antwerp (2007), and 'Konstfeminism', Göteborgs Konsthall, Sweden (2006).

**INTERNATIONAL RESIDENCY
PROGRAMME AT KÜNSTLERHAUS
BETHANIEN, BERLIN**

OCA offers a year-long residency programme for an artist at the International Studio Program Künstlerhaus Bethanien, Berlin. During the residency the artist is offered an exhibition at Künstlerhaus Bethanien, directed by Christoph Tannert.

**December 2009/
November 2010**

ANE METTE HOL
Artist

b. 1979 in Bodø, Norway, lives and works in Oslo, Norway

Ane Mette Hol works with different methods and concepts of drawing. Her work focuses on the relation between drawing and reproduction of various objects. Her work is not an 'objet trouvé', or a simple copy of an object; it is a completely new re-production. She has participated in numerous group exhibitions, such as 'Lights On' at Astrup Fearnley Museum of Modern Art, Oslo, and 'Hardcore' at Sørlandet Kunstmuseum, Kristiansand, Norway, among many others. Her latest solo show was 'Reversed Site-Specific' at Galleria Enrico Fornello in Prato, Italy. She is represented by LAUTOM contemporary, Oslo.

**December 2008/
November 2009**

ANE GRAFF
Artist

b. 1974 in Bodø, Norway, lives and works in Oslo, Norway

At the core of Ane Graff's work is the poetics of scientific research. Her exhibition 'Fall Into Matter' at STAND-ARD (Oslo) saw Graff widening her range of media, adding both sculptural and photographic works to her signature-styled pencil drawings. Despite their formal differences, these works shared a clear interest in the still life as a genre and the scientific principle of verification. Her other recent exhibitions include the '2008 Tegne Biennial', Kunsternes hus, Oslo and 'Hardcore', Sørlandets Kunstmuseum, Kristiansand, Norway.

RESIDENCY BERLIN MITTE

In 2009 OCA offered three residencies for curators, critics and artists in Berlin, from 1 November until 31 December 2009.

November/December 2009

FEROCITAS LIONS

Artist group based in Oslo, Norway
Ferocitas Lions is an artist duo consisting of Filippa Barkman (b. 1982 in Stockholm, Sweden) and Johannes Høie (b. 1980 in Porsgrund, Norway). The duo works with drawing, installation, graphic and editorial formats such as publications and artist books. Their approach has a narrative, romantic and expressive orientation. During their stay in Berlin, the artists produced a new publication focused on artists working across borders and generations in the figurative and narrative fields of contemporary drawing.

March/April 2009

MARTE EKNÆS, Artist

b. 1978 in Elverum, Norway, lives and works in Berlin

Marte Eknæs is an artist based in Berlin, Germany and educated at Central Saint Martins College of Art and Design, London, UK, the California Institute of Arts, Valencia, USA and the Glasgow School of Art, Glasgow, UK. During her residency in Berlin, Eknæs studied the city's recent corporate architecture and the features of urban planning that direct pedestrians and traffic. As a material and formal response to this, Eknæs has made new work that resists the aspirations of this development and instead performs visions for alternative structures

PLATFORM GARANTI CONTEMPORARY ART CENTER ISTANBUL RESIDENCY PROGRAMME

January/February 2009

MAYA ØKLAND

Artist and curator

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

Maya Økland is an artist and curator based in Bergen, Norway. In collaboration with Hilde Jørgensen, she curated the programme 'Fatal Nordic Attractions' for Flaggfabrikken Presenterer in Bergen, where local artists could meet and network with artists from other Nordic countries. During her stay in Berlin, Økland researched artist-run galleries to further develop strategies for promoting other artists' works.

OCA makes a three-month residency available for Norwegian artists, critics and curators at Platform Garanti Contemporary Art Center Istanbul, directed by Vasif Kortun.

This programme is covered by 03-funding – Funds for the Exchange with Countries in the South. This is a support programme funded by the Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries in the South.

September/November 2009

JESPER ALVÆR

Artist

b. 1973 in Copenhagen, Denmark, lives and works in Prague, Czech Republic and Oslo, Norway

Jesper Alvær received his formal training as an artist in Prague, New York and Kitakyushu, Japan. Many of his projects can be characterised as long-term investigations that take into account various 'life worlds' and the effects of cultural constructions. His projects often materialise in the form of installations, videos or undocumented interpersonal meetings. His recent exhibitions include 'Sight of Times', CCA, Torun, Poland; 'Representing The Nation', ITCA, NG Prague; 'Lights On', Astrup Fearnley Museum of Modern Art, Oslo; 'World-Ex-Position', Open Space, Vienna, Austria; 'Figure and Ground', Bunkier Sztuki, Krakow, Poland; and 'Transkultura: Akt 1', Atrium, MG, Brno, Czech Republic.

**INTERNATIONAL STUDIO AND
CURATORIAL PROGRAM (ISCP),
NEW YORK**

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

September 2009/May 2010

LARS LAUMANN

Artist

b. 1975 in Brønnøysund, Norway, lives and works in Berlin, Germany and Oslo, Norway

Lars Laumann draws his inspiration from the outskirts of popular culture in the form of found texts, images and objects. By sampling and re-editing, he creates collages, books and videos. Mixing different media and techniques to create idiosyncratic worlds, the results are, at times, absurd and unsettling revelations of our collective modern mythologies. Recently his work has been shown at White Columns, Foxy Productions and the Museum of Modern Art in New York, USA; the 5th Berlin Biennial in Berlin, and in the summer of 2009 he presented new works at Trænefestivalen on the Island of Træna in the north of Norway.

September/November 2009

SUSANNE Ø. SÆTHER

Curator

b. 1972 in Oslo, Norway, lives and works in Oslo

Susanne Ø. Sæther, PhD, is a researcher and curator. She has curated several exhibitions of camera-based and media art, among them 'Comme au Cinéma: The Cinematic as Method and Metaphor' (2008) at Fotogalleriet, Oslo with Ida Kierulf, and 'Ghost in the Machine' (2008) at Kunstnerens Hus, Oslo with Elisabeth Byre. Recent publications include *Arkivets estetikk in 80 millioner bilder* (ed. Ekeberg/Lund, 2008) and 'Between the Hyperrepresentational and the Hyperreal. A sampling sensibility?' in Sutton, Brind and McKenzie (ed.), *The State of the Real: Aesthetics in the Digital Age* (2007). Her PhD dissertation *The Aesthetics of Sampling: Engaging the Media in Recent Video Art* (2009) discusses the repositioning of different media and archival material in contemporary cinema and art. Sæther is a former curatorial student from the Whitney Independent Study Program, Whitney Museum of American Art, New York, USA, 2005–06.

**INTERNATIONAL RESIDENCY
PROGRAMME AT WIELS
CONTEMPORARY ART CENTRE,
BRUSSELS**

OCA offers a residency programme for an artist at WIELS Contemporary Art Centre, Brussels. The programme includes participation within an exhibition organised by WIELS, and an on-line archive of the artist's work within the residency blog.

April/December 2009

**Anders Nordby
Artist**

b. 1975 in Oslo, Norway, lives and works in Oslo

Anders Nordby studied at Central Saint Martins College of Art and Design in London, UK and the National Academy in Oslo, and has participated in the alternative art school MSA (Mountain School of Art) in Los Angeles, USA. His work involves both individual artistic production and curatorial practice – most recently 'Dear Cockettes' at UKS, Oslo. His process-based art and installations investigate a self-chosen 'moral degeneration'; an inverted system of ideals within the borderlines of morality and ethics, the relationship between creativity and crime and the notion of crime as a revolt against established society. Nordby has exhibited in institutions such as Art in General, New York, USA, the Swiss Institute, New York, White Columns, New York and Rhizome, New Museum, New York. Together with Ida Ekblad, he runs the artist-space Willy Wonka Inc., which organises exhibitions in apartments, abandoned buildings and non-profit venues.

**CAPACETE, SÃO PAULO AND
RIO DE JANEIRO, BRAZIL**

OCA offers a four-month residency programme for artists, curators, cultural producers, independent art critics or artists working as writers at Capacete, a forum and interdisciplinary project operating in Rio de Janeiro since 1997. The residency is divided between Rio and São Paulo, including two-month stays in each city.

This programme is covered by 03-funding – Funds for the Exchange with Countries in the South. This is a support programme funded by the Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries in the South.

September/December 2009

**GEIR HARALDSETH
Curator**

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

Geir Haraldseth is an independent curator and writer. Haraldseth recently curated an exhibition of work by assume vivid astro focus at the National Museum of Art, Architecture and Design in Norway together with Stina Högkvist, and acts as an editor for *Landings Journal*. Haraldseth has a BA from Central Saint Martins College of Art and Design, London, UK and an MA in curatorial studies from Bard College, Annandale-on-Hudson, USA. Haraldseth has curated shows at Fotogalleriet, Oslo, Norway; Bastard, Oslo; Center for Curatorial Studies/Bard College; Landings, Vestfossen, Norway and Torpedo, Oslo. Haraldseth has contributed to a number of different journals, including *Acne Paper*, Stockholm, Sweden and *Billedkunst*, Oslo, *Kunstkritikk.no* and *Elle Mann*, Oslo, and lectured at Art in General, New York, the University of Oslo, and the Art Academy, ~~1080~~ in Oslo.

**RESIDENCY PROGRAMME IN
COLLABORATION WITH COLAB
ART & ARCHITECTURE IN
BANGALORE, INDIA**

As the first step of this residency, artist Lene Berg participated, by invitation of curators Suman Gopinath and Grant Watson, in a roundtable conference titled 'Re-presenting Histories' on 24 January 2009 at the School of Art & Aesthetics, Jawaharlal Nehru University, New Delhi, India. Gathering together leading Indian artists and art historians, as well as renowned international art professionals such as Geeta Kapur, Ruth Noack, Sheela Gowda, Anita Dube, Nancy Adajania and Parul Dave Mukherjee, the conference examined the way in which art histories undergo reappraisals in the light of new thinking on particular artists, movements, regions and historical periods. The conference focused on the reception of the work and practice of artist Nasreen Mohamedi at both national and international levels, and examined the critical tools and the cultural and historical insights needed to understand this work. In November 2009 artist Unni Gjertsen participated in a research programme in Bangalore and Calcutta.

This programme is covered by 03-funding – Funds for the Exchange with Countries in the South. This is a support programme funded by the Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries in the South.

November 2009

**UNNI GJERTSEN
Artist**

b. 1966 in Sjøvegan, Norway,
lives and works in Oslo, Norway

Unni Gjertsen is a visual artist working with subjects relating to history and memory. She studied at the Trondheim Academy of Fine Arts and the University of Oslo. Her most recent solo exhibitions took place at Baltic Sea Cultural Centre, Gdansk, Poland (2007) and Konsthall C, Stockholm, Sweden (2005). Her recent group shows include 'The Last Marquise', Kasteel van Gaasbeek, Gaasbeek, Belgium, 'Headlines & Footnotes', Henie-Onstad Art Centre, Norway and Rauma Biennale, Finland (all 2008), 'If I Can't Dance I Don't Want To be Part Of Your Revolution', M HKA, Antwerp (2007), and 'Konstfeminism', Göteborgs Konsthall, Sweden (2006).

January/February 2009

LENE BERG

Artist

b. 1965 in Oslo, Norway, lives and works in Berlin, Germany

Lene Berg was trained as a film-maker at Dramatiska Institutet in Stockholm, Sweden and combines her film-making activities with installation, photography and text-based work to explore the role of art in war. She often draws inspiration from documentary material and in recent years has been developing projects in public spaces. Amongst other recent exhibitions, Berg has participated in the 2008 Taipei Biennial, Taipei, China; 'Revolutions: Forms That Turn' at the 2008 Sydney Biennial, Sydney, Australia; 'Transmediale' 08, Berlin; 'Pensée Sauvage' (2007), Frankfurter Kunstverein, Frankfurt, Germany; and 'Headlines and Footnotes' (2008), Henie Onstad Kunstsenter, Oslo.

RESEARCH RESIDENCY IN COLLABORATION WITH THE MONDRIAAN FOUNDATION AND THE PRICE CLAUS FUND IN THE NETHERLANDS

For its first cooperation with the Mondriaan Foundation and the Prince Claus Fund, OCA supported the participation of Bergen Kunsthall Director Solveig Øvstebø and artist and curator Per Gunnar Eeg-Tverbakk in the 2009 curatorial research trip to South-America. The itinerary included the cities of São Paulo, Brazil, Buenos Aires, Argentina and Lima, Peru. Norwegian participants were joined by others selected by the respective institutions, including representatives from the Center for Contemporary Art of Lagos (CCA), Lagos, Nigeria; Today Art Museum, Beijing, People's Republic of China; Kedai Kebun Forum, Yogyakarta, Indonesia; Ewolé (Rencontres et Résidences Internationales d'Arts Visuels), Lomé, Togo and M HKA, (Museum van Hedendaagse Kunst Antwerpen), Antwerpen, Belgium, among others.

This programme is covered by 03-funding – Funds for the Exchange with Countries in the South. This is a support programme funded by the Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries in the South.

SOLVEIG ØVSTEBØ

b. 1973, Chicago, USA, lives
and works in Bergen, Norway

Solveig Øvstebø is an art historian and curator and has been the Director of the Bergen Kunsthall since 2003, where she has developed a focus on production, research and discourse. Recently, she conceived and hosted the Bergen Biennial Conference (2009), together with Elena Filipovic and Marieke van Hal. She has curated and co-curated numerous exhibitions, including 'Looking is Political: Nairy Baghramian, Bojan Sarcevic, Sergej Jossen' (2009), 'Leibhaftige malerei jxxxa: Jutta Koether' (2008), 'The Absence of Mark Manders' (2007), 'Center of Gravity: Runa Islam' (2007), 'Banks Violette' (2007), 'Awakenings: Rodney Graham' (2006), 'Shifting Shifting: Aernout Mik' (2006), 'The Welfare Show: Elmgreen & Dragset' (2005), 'Down Here: Kutlug Ataman, Anri Sala, David Shrigley, Miranda July and Salla Tykka' (2004), 'Versions: Pierre Huyghe, Imogen Stidworthy, Marjaana Kella, Rod Dickinson and Andreas Gedin' (2004). Øvstebø has also tutored in theory and art history at the art academies of Helsinki, Oslo and Bergen and has written and lectured extensively on contemporary art.

PER GUNNAR EEG-TVERBAKK

b. 1964 in Bodø, Norway, lives
and works in Oslo, Norway

Per Gunnar Eeg-Tverbakk was educated as an artist at the Art Academy in Bergen (1989–93) and Hochschule für Bildende Künste in Hamburg, Germany (1992). During 1995–98 he was the head of the independent art space Galleri Otto Plonk in Bergen. In 1999 he worked as exhibition coordinator for NIFCA (Nordic Institute of Contemporary Art) in Helsinki, Finland. In 2000–01, Tverbakk was the managing director of Kunsternes Hus in Oslo, Norway. Together with Caroline Corbetta, he curated the Nordic Biennale Momentum 04. From 2003 to 2005 Tverbakk ran the international site-specific art project 'Artistic Interruptions in Nordland', Norway. For the time being Tverbakk is working as a research fellow at Kunsthøgskolen i Oslo. His PhD project is titled *Space for Interference*. This project makes use of three curated site-specific art projects as a basis for investigating methods of intervention employed in site-specific and interventional art.

CLOSED SESSION

The Closed Session residency programme is a short-term residency in New York, USA offered to individual artists, curators and critics at the invitation of the Office for Contemporary Art Norway. The purpose of Closed Session is to provide invited artists with the opportunity to gain a broader knowledge of other artistic practices, to extend one's network of associations, and to enter into a dialogue with other curators, artists and professionals. During the artist's stay, meetings and critiques are coordinated by [OCA, NYC].

June 2009

YOKOLAND

Collective based in Oslo,
Norway

Aslak Gurholt Rønsen (b. 1981 in Lørenskog, Norway, lives and works in Oslo) and Espen Friberg (b. 1981 in Oslo, lives and works in New York, NY, USA) co-founded the design studio/art collective Yokoland sometime between 2001 and 2006. They are also co-founders, together with a group of musicians, of the independent music label Metronomicon Audio. The group has shown in a number of national and international exhibitions, and in 2006 had a monograph about their work published by Die Gestalten Verlag, titled *Yokoland – As we go up we go down*. In 2007 Espen Friberg emigrated to the US, where he has worked as an artist, illustrator and designer since. Aslak Gurholt Rønsen has continued running Yokoland in Oslo. During the residency in New York, Yokoland participated within 'NO SOUL FOR SALE, A Festival of Independents', organised by X Initiative, New York. 'NO SOUL FOR SALE' brought to-

gether non-profit centres, alternative institutions, artists' collectives and independent enterprises from around the world with the aim of providing an occasion to foster creative exchange and connect with international organisations. Within 'NO SOUL FOR SALE', Yokoland exhibited a number of projects, including *Why Have You Not Taken Me There*, a series of big screenprints inspired by fictional places by Espen Friberg, and Aslak Gurholt Rønsen's visual research based on similar photographs collected during the past five years and a series of small collages exploring a technique inspired by old landscape paintings. As part of the 'one hour free programme', the collective performed a DJ session on Friday, 26 June.

April 2009

JONAS EKEBERG

Curator and Critic

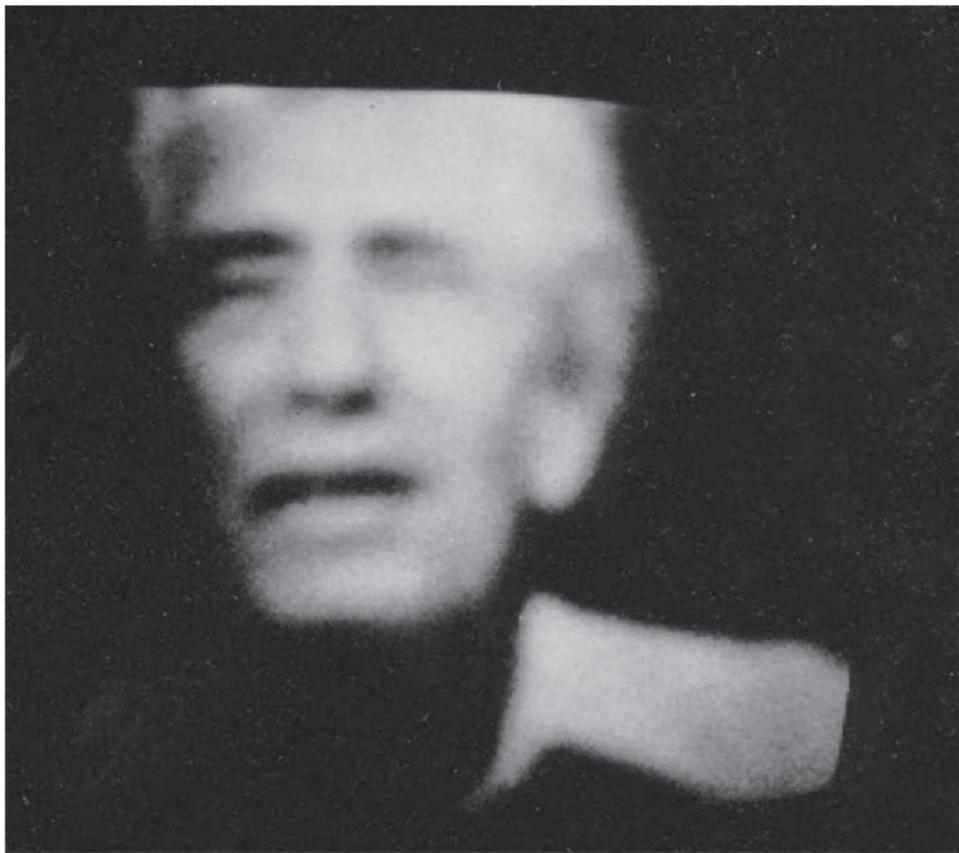
b. 1967 in Oslo

Trained as an artist, Jonas Ekeberg was the director of Preus Museum, Norway's national museum for photography. Ekeberg has been a critic for *NRK*, *Dagbladet* and the Norwegian Business Daily and has been the editor of *Hyperfoto*, *Siksi* and *Billedkunst*. He was the chief curator of Momentum in 2000, founding director of Oslo Kunsthall the same year and a curator at the Office for Contemporary Art Norway from 2002 to 2004. His exhibitions for Preus Museum included 'Photography's Expanded Field', 'Skate Culture', 'Technology & Aesthetics, 80 million pictures – Norwegian vernacular photography 1855–2005' and 'Lessons in the Art of Falling – Norwegian Performance and Process Art 1966–2009'. He is currently the editor of the online journal *kunstkritikk.no*.



PLATFORM CHINA

INGER LISE HANSEN
Platform China, Beijing 2009
Stills from a film developed by
the artist during the residency
programme / Courtesy of the artist



ISCP

Post-mortem portrait of Friedrich
Jürgenson 1987/2006, b/w.
(Photograph by Claude Thorlin).
Presented by CARL MICHAEL VON
HAUSSWOLFF. Image presented in the
talk given by the Curator during
her residency programme.



KUNSTLERHAUS BETHANIEN, BERLIN

Artist: ANE GRAFF / Installation
view from the solo exhibition
“SLIDING” including the following
works: SKINS, THE SLIDE, LINEAR
(FEATHER I & II), OVERTHROWN
ORTORHOMBIC CRYSTAL STRUCTURE,
Kunstlerhaus Bethanien, Berlin
Photographer: David Brandt
Courtesy STANDARD (Oslo)





WIELS ARTIST IN RESIDENCY PROGRAM

View of the studio of artist
ANDERS NORDBY
Courtesy of the Artist

International Visitor Programme

The International Visitor Programme (IVP), as initiated by the Office for Contemporary Art, serves as the primary research mechanism by which international curators are provided the opportunity to become familiar with individual artist production by artists working within Norway and by Norwegian artists working internationally. In 2009, the IVP hosted six curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives.

February

Maria Lind

b. 1966 in Stockholm, Sweden, lives and works in New York, NY, USA

Director of the Graduate Program, Center for Curatorial Studies, Bard College Annandale-on-Hudson, NY, USA

Maria Lind was until recently the director of the Graduate Program, Center for Curatorial Studies, Bard College, Annandale-on-Hudson. From 2005 to 2007 she was the Director of IASPIS (International Artist Studio Program in Sweden) in Stockholm, Sweden. Previously, since 2002, Lind was the Director of Kunstverein München, Munich, Germany, where she, together with a curatorial team consisting at different times of Sören Grammel, Katharina Schlieben, Tessa Praun, Ana Paula Cohen and Judith Schwarzbart, ran a programme which involved artists such as Deimantas Narkevicius, Oda Projesi, Bojan Sarcevic, Philippe Parreno and Marion von Osten. The format of a retrospective or survey exhibition was explored in a one-year long retrospective with Christine Borland in 2002–03, only ever showing one piece at a time, and a retrospective project in the form of a seven-day-long workshop with Rirkrit Tiravanija. The group project 'Totally Motivated: A Socio-cultural Manoeuvre' was a collaboration between five curators and ten artists looking at the relationship between 'amateur' and 'professional' art and culture. From 1997 to 2001, she was curator at Moderna Museet in Stockholm and, in 1998, co-curator of Manifesta 2, European Biennial of Contemporary Art. Responsible for Moderna Museet Projekt, Lind worked with artists on a series of 29 commissions

that took place in a temporary project space, within or beyond the museum. There she also curated 'What If: Art on the Verge of Architecture and Design', filtered by Liam Gillick. Lind was one of ten contributing curators to Phaidon's *Fresh Cream* book, and she has contributed widely to magazines including *Index* (where she was on the editorial board) and to numerous catalogues and other publications. She is the co-editor of the recent books *Curating with Light Luggage* and *Collected Newsletter* (Revolver Archiv für aktuelle Kunst), *Taking the Matter into Common Hands: Collaborative Practices in Contemporary Art* (Blackdog Publishing), as well as the report *European Cultural Policies 2015* and *The Greenroom: Reconsidering the Documentary and Contemporary Art*. She has been teaching and lecturing at different art schools since the early 1990s, including at the University Colleges of Fine Art in Umeå and Stockholm, Sweden, the Royal College of Art and Goldsmiths College in London, UK, Bard Center for Curatorial Studies in Annandale-on-Hudson, NY, USA the Emily Carr Institute of Art in Vancouver, Canada and the Academy of Fine Arts in Oslo.

April

Helmut Batista

**b. 1964 in Rio de Janeiro, Brazil,
lives and works in Rio de Janeiro**

Director CAPACETE

Rio de Janeiro, Brazil

In 1997 Helmut Batista founded the non-profit contemporary art space CAPACETE at the Escola de Cinema e Audiovisual Darcy Ribeiro in downtown Rio de Janeiro as a production agency and research residency. Between 1985 and 1997 he worked as an artist, set designer and camera assistant in Paris, France, Vienna, Austria, and Milan, Italy. As an artist, Batista has exhibited worldwide at galleries and institutions such as Air de Paris, Paris, Massimo de Carlo, Milan, Schipper & Krome, Berlin, Germany, and ARS Futura, Zurich, Switzerland. His books include *Public Intervention* (1991), *The Interventionist* (1994) and *You Do Not Need to Pay, But You Have to Consume It* (1997).

May

Adam Szymczyk
b. 1970 in Piotrkow Trybunalski,
Poland, lives and works in
Basel, Switzerland
Director Kunsthalle Basel

Adam Szymczyk has been the director of the Kunsthalle Basel since 2003. He received his MA in Art History from Warsaw University, Poland and participated in the Curatorial Training Programme at de Appel, Amsterdam, the Netherlands (1995). He was a curator at the Foksal Gallery Foundation in Warsaw since its inception in 1997 until 2003. Over the past 10 years he has worked on exhibitions and publications with contemporary artists including Pawel Althamer, Douglas Gordon, Susan Hiller, Job Koelewijn, Edward Krasinski, Claudia and Julia Mueller, Gregor Schneider, Piotr Uklanski and Krzysztof Wodiczko. Curated group exhibitions include 'Roundabout', CCA Warsaw, 1998, 'Amateur', co-curated with Mark Kremer and Charles Esche, Göteborgs Kunstmuseum, 2000, 'Painters Competition', Galeria Bielska BWA, Bielsko-Biala, 2001, 'Hidden In a Daylight', co-curated with Joanna Mytkowska and Andrzej Przywara, Hotel pod Brunatnym Jeleniem, Cieszyn, 2003. In 2008 Szymczyk curated, together with Elena Filipovic, the 5th Berlin Biennial for Contemporary Art, 'When things cast no shadow'.

Elizabeth Thomas
lives and works in Berkeley,
CA, USA
Curator Phyllis Wattis MATRIX
at Berkeley Art Museum

Elizabeth Thomas is Phyllis Wattis MATRIX Curator at Berkeley Art Museum, where she directs the museum's MATRIX series of contemporary projects by international artists, including recent and upcoming exhibitions with Paul Chan, Martha Colburn, Omer Fast, Mario Garcia Torres, Rosalind Nashashibi, Trevor Paglen, Olivia Plender, Tomas Saraceno, Allison Smith, and Tris Vonna-Michell, among others. Previously, she was an independent curator and writer based in Pittsburgh, PA, organising 'The Believers', a collaboration with Nato Thompson at MassMoCA, North Adams, USA; 'The 'F' Word' at The Andy Warhol Museum, Pittsburgh, USA; and 'Empathetic' at Temple Gallery, Tyler School of Art, Philadelphia, USA. As Associate Curator of Contemporary Art at Carnegie Museum of Art, Pittsburgh, USA, she worked intensively on the 2004–05 Carnegie International, as well as overseeing a series of project exhibitions with artists such as Cory Arcangel/Paper Rad, Edgar Arceneaux, Jesse Bransford, Omer Fast, Christian Jankowski, Zon Ito/Ryoko Aoki, and Paul Wood/John Harrison. She also served as curatorial fellow at the Walker Art Center, Minneapolis, USA, was a founding editor of the Chicago arts and culture magazine *TenbyTen*, and was program coordinator at the Washington Project for the Arts, Washington, DC, USA. She received her MA in Modern and Contemporary Art History, Theory and Criticism from The School of the Art

Institute of Chicago, IL, USA and her BA in Anthropology and Art History from George Washington University, Washington, DC, USA. Thomas has written for numerous catalogues and publications, and lectures often to audiences in museums, universities, and other public venues. She has served as nominator and jury member for many national awards and grants, including Creative Capital, Alpert Awards, Anonymous Was a Woman and the Heinz Endowments, among others.

November

Lorenzo Benedetti

b. 1972 in Rome, Italy, lives and works in Middleburg, the Netherlands

Director, Art Center De Vleeshal, Middelburg

Lorenzo Benedetti studied Art History at the University La Sapienza in Rome and attended the Curatorial Training Programme at De Appel Foundation in Amsterdam, the Netherlands. Since the late 1990s, he has curated several exhibitions with an emphasis on architecture and urbanism. In 2005 he founded the Sound Art Museum in Rome, a space dedicated to sound in visual art. Benedetti has been the director of the art centre Volume! in Rome (2002–06) and a curator at the Museum Marta Herford, in Herford, Germany (2006–08). He is guest curator at the Fondazione Pastificio Cerere in Rome and La Kunsthalle in Mulhouse, France. His recent projects include 'Eurasia, Geographic Crossover in Art', Mart, Rovereto, Italy; 'Cabinet of Imagination', Netwerk, Aalst, Belgium; 'Der eigene Weg, Perpektiven Belgischen Kunst', MMK Kuppersmuhle, Duisburg, Germany; 'La Notte and The Garden of the Forking Paths', La Kunsthalle, Mulhouse, France.

December

Juan A. Gaitán

b. 1973 in Toronto, Canada, lives and works in Rotterdam, the Netherlands
Senior Curator, Witte de With, Center for Contemporary Art, Rotterdam

Juan A. Gaitán has curated many exhibitions internationally, especially in Canada, Colombia and The Netherlands. He is currently writing on freedom of expression and post-democratic politics, and has written several texts on the contemporary status of the image, and on photography. His art historical interests include Jerusalem in Late Antiquity and Early Middle-Ages, Latin American art of the 1960s and 1970s, anarchism in late 19th century France and Germany. His doctoral dissertation is on the utopian hypothesis in the 1960s. He has published monographic texts on several contemporary artists. He is currently senior curator at Witte de With, Center for Contemporary Art in Rotterdam, where he is developing five exhibitions under the general theme of morality. This project runs from October 2009 until September 2010.

OCA Semesterplan

| | week 18+19. | week 20. | week 21. | week 22. | week 23+24. | week 25. |
|----------------------------|----------------|-------------|-------------|-------------|----------------|-------------|
| 1. theory | | | | | | |
| 2. practice | | | | | | |
| 3. critique | | | | | | |
| 4. work- shop | | | | | | |

OCA semesterplan functions as OCA's public programme of talks, lectures, seminars, and symposia as presented by participating artists, curators, and critics within OCA's ISP and IVP Programmes. The OCA semesterplan also incorporates a public platform related to OCA's wider discursive frame as developed within the context of OCA's public projects, the Verksted publication series and *Kunst and Kapital* series. The main programmatic framing structures of the 2009 OCA semesterplan were the projects 'Nasreen Mohamedi: Notes – Reflections on Indian Modernism (Part 1)', curated by Suman Gopinath and Grant Watson, and 'Columns, Grottos, Niches: The Grammar of Forms – On Art Criticism, Writing, Publishing and Distribution', a series of public events, workshops and presentations looking at language, writing, criticism and publishing in relation to contemporary art. Unless otherwise noted, all semesterplan events occur in OCA's public space.

Semesterplan 2009

JANUARY

Theory

Wednesday, 7 January

Speaker: Peter Osborne

Subject: 'Starting Up All Over Again.

Time and Existence in Some Conceptual Art of the 1960s'

(142 Attendance)

Theory

Friday, 9 January

Speaker: Peter Osborne

Subject: 'An Interminable Avalanche of Categories: Medium, Concept and Abstraction in the Work of Robert Smithson'

(109 Attendance)

Practice

Wednesday, 14 January

Speaker: Marta Kuzma

Screening: *Film About a Woman*

Who...(1974) dir. Yvonne Rainer

(51 Attendance)

Project

Friday, January 16

Speaker: Jonas Mekas

Screening: *Geography of the Body*

(1943) dir. Williard Maas, *Un*

Chant d'Amour (1950), dir. Jean

Genet, *Window Water Baby Moving*

(1959), dir. Stan Brakage, and

Flaming Creatures (1963), dir. Jack

Smith

(183 Attendance)

Project

Wednesday & Thursday, 21–22 January

Speakers: Birgitte Anderberg, Knut Ove

Arntzen, Thomas Bayrle, Per Gunnar

Eeg-Tverrbakk, Rune Gade, Dan

Graham, Kristen Justesen, Morten

Kroggh, Pablo Lafuente, Wenche

Mühleisen, Gunnvor Nelson, Anne

Hilde Neset, Elsebeth Rahlff, Gertrud

Sandqvist, Barbara T. Smith,

Hito Steyerl and Marta Kuzma

FEBRUARY

Subject: 'Symposium: Art, Gender,
Politics: the Avant-Garde in the
1960s and 70s'

Screenings: *Du gamla, du fria* (1972)
dir. Öyvind Fahlström, *Schmeer-
guntz* (1966), dir. Gunvor Nelson,
Take Off (1972), dir. Gunvor Nelson
(72/77 Attendance)

Practice

Monday, 23 February

Speaker: Maria Lind

Subject: *The Greenroom: Recon-
sidering the Documentary and
Contemporary Art*

(53 Attendance)

MARCH

Theory

Friday, 6 March

Speakers: Roger Buerger, Michael Leja,
Ruth Noack, Peter Osborne, Suely
Rolnik
Subject: 'Form, Politics, Spectator-
ship: Documenta 12 as a Case
Study'

(113 Attendance)

Project

Thursday, 5 March

Opening: 'Nasreen Mohamedi: Notes.
Reflections on Indian Modernism
(Part 1)'

(203 Attendance)

History

Saturday, 7 March

Speakers: Deepak Ananth, Rasheed
Araeen, Anita Dube, Ruth Noack,
Suely Rolnik, Daniel Rycroft
Subject: 'Nasreen Mohamedi: The
Legacy of Indian Abstraction'

(63 Attendance)

Practice

Wednesday, 11 March

Speakers: Philip Tinari and Luluc Huang
Subject: 'Mountain Village Herme-
neutics: Deviations, Fabrications
+ Transactions in Recent Chinese
Art'

(25 Attendance)

MAY

Practice

Wednesday, 6 May

Speaker: Babette Mangolte
Subject: Filming Performance
(27 Attendance)

Project

Friday, 8 May

Speakers: Thora Dolven Balke, Elm-
green & Dragset, Anawana Haloba,
Laura Horelli, Martin Jacobson,
Gavin Jantjes, Jani Leinonen, Nina
Saunders, Vibeke Slyngstad

Subject: Introduction to 53rd Interna-
tional Art Exhibition, La Biennale di
Venezia 2009: Part I: *Haloba's par-
ticipation in 'Fare Mondi/Making
Worlds...'*, Part II: *The Collectors'*,
staged and curated by Elmgreen &
Dragset for the Nordic and Danish
Pavilions

(158 Attendance)

Practice

Friday, 15 May

Speaker: Babette Mangolte
Workshop: 'Sound and Image in
Media Installation: Two Opposites
Fighting for Attention'

(15 Attendance)

Practice

Wednesday, 27 May

Speaker: Babette Mangolte
Subject: 'On Landscape'
Screening: *The Sky on Location* (1982)
dir. Babette Mangolte
(37 Attendance)

Practice

Friday, 29 May

Speakers: Anawana Haloba, Joan
Jonas, Marta Kuzma and Angela
Vettese
Subject: 'Anawana Haloba in Conversa-
tion with Joan Jonas'
Location: Faculty of Design and Arts,
IUAV University, Venice, Italy
(90 Attendance)

JUNE

History

Friday, 7 June

Speakers: Gro Bonesmo, Dan Graham,
Per Olaf Fjeld, Momoyo Kajijima,
Marco De Michelis and Hans Ulrich
Obrist

Subject: 'Sverre Fehn: A Homage, A
Discussion and Celebration of
Sverre Fehn'

Location: Fondazione Giorgio Cini, Isola
di San Giorgio Maggiore, Venice,
Italy

(117 Attendance)

SEPTEMBER

Practice

Wednesday, 16 September

Speaker: Sheela Gowda
Subject: 'Material Traditions'
(33 Attendance)

OCTOBER

Practice

Friday-Sunday, 2-4 October

OCA's Verksted publication series at the New York Art Book Fair

Location: P.S.1 Contemporary Art Center, Long Island City, Queens

Project

Wednesday, 21 October

Opening: 'Sol LeWitt's *Sentences on Conceptual Art*: Manuscript and Draft Materials 1968-69'

(115 Attendance)

Project

Wednesday, 28 October

Opening: Lynda Benglis's *Mumble* and Robert Morris' *Exchange*

(21 Attendance)

Theory

Wednesday, 21 October

Speaker: Peter Osborne

Subject: 'Fragment and Project: From Schlegel's *Athenaeum Fragments* to LeWitt's *Sentences on Conceptual Art*'

(115 Attendance)

Theory

Wednesday, 28 October

Speaker: Ina Blom

Subject: 'On Lynda Benglis's *Mumble* (An Instance of Videosociality)'

(59 Attendance)

NOVEMBER

Practice

Wednesday, 4 November

Speakers: Will Bradley, Trude Schjelderup Iversen, Lotte Sandberg, The Paralell Action

Subject: 'The mind of this death is unrelentingly awake: A Workshop on Art, Criticism and the Institution of Critique'

Screenings: *Martha Rosler Reads*

Vogue (1982), dir. Martha Rosler, *La Pluie* (1969), dir. Marcel Broodthaers

(63 Attendance)

Project

Wednesday, 4 November

Opening: 'The mind of this death is unrelentingly awake: A Workshop on Art, Criticism and the Institution of Critique'

(36 Attendance)

Practice

Wednesday, 11 November

Speaker: Anne Hilde Neset

Subject: 'Audio Interpretation: Writing on Sound'

(30 Attendance)

Practice

Tuesday, 17 November

Speaker: Gitta Luiten

Subject: 'On International Cultural Policy: A Continuation of OCA's *Kunst and Kapital* Series'

(21 Attendance)

DECEMBER

Practice

Wednesday, 2 December

Speaker: Stuart Bailey

Subject: 'On Library, Archive and
'Service' (Part 1)

(29 Attendance)

Practice

Wednesday, 9 December

Speaker: Stuart Bailey

Subject: 'On Library, Archive and
"Service"' (Part 2)

(19 Attendance)

Project

Wednesday, 2 December

Opening: 'On Library, Archive and
"Service"'

(37 Attendance)

Project

Wednesday, 9 December

Book Launch /Holiday Cheer

(69 Attendance)







'Form, Politics, Spectatorship:
Documenta 12 as a Case Study'
Friday, 6 March 2009
Photo: OCA / Raymond Alv K. Egge





'Filming Performance'
A Presentation by ISP Artist
BABETTE MANGOLTE
Wednesday, 6 May 2009
Photo: OCA



'Columns, Grottos, Niches:
The Grammar of Forms - On Art
Criticism, Writing, Publishing and
Distribution'
'The mind of this death is
unrelentingly awake:
A Workshop on Art, Criticism and
the Institution of Critique (Part
1)' / Organised by Will Bradley
Photo: OCA / Raymond Alv K. Egge

'Columns, Grottos, Niches:
The Grammar of Forms - On Art
Criticism, Writing, Publishing and
Distribution'
'On Library, Archive and
"Service": A workshop organised by
Stuart Bailey
Photo: OCA / Raymond Alv K. Egge



'Columns, Grottos, Niches:
The Grammar of Forms - On Art
Criticism, Writing, Publishing and
Distribution'
'Audio Interpretation: Writing
About Sound'
A workshop organised by Anne Hilde
Neset
Photo: OCA / Raymond Alv K. Egge

'Columns, Grottos, Niches:
The Grammar of Forms - On Art
Criticism, Writing, Publishing
and Distribution' / 'On Lynda
Benglis's Mumble (An Instance of
Videosociality)', a lecture by Ina
Blom / Photo: OCA / Raymond Alv K.
Egge



'Columns, Grottos, Niches:
The Grammar of Forms - On Art
Criticism, Writing, Publishing and
Distribution'

On Lynda Benglis's *Mumble* (An
Instance of Videosociality),
a lecture by Ina Blom

Photo: OCA / Raymond Alv K. Egge



On International Cultural Policy:
A Continuation of OCA's *Kunst and
Kapital* Series / Speaker: Gitta
Luiten, Director of the Mondriaan
Foundation, Amsterdam, the
Netherlands

Photo: OCA



'Opening of Nasreen Mohamedi: Notes
- Reflections on Indian Modernism
(Part 1)'
Photo: OCA / Raymond Alv K.
Egge



Anawana Haloba in conversation with
Joan Jonas, Faculty of Arts and
Design at the IUAV University of
Venice, prior to the opening of La
Biennale di Venezia 2009
Photo: OCA / Marta Buso



Jonas Mekas Presents a film programme with classics of avant-garde film. As part of 'Whatever Happened to Sex in Scandinavia?'
Photo: OCA





Lectures on the Philosophy of Contemporary Art: 'Starting Up All Over Again: Time and Existence in Some Conceptual Art of the 1960s', 'An Interminable Avalanche of Categories: Medium, Concept and Abstraction in the Work of Robert Smithson, 1966-1972'
Photo: OCA



'Material Traditions'
ISP Artist in Residence Sheela Gowda in conversation with Suman Gopinath and Grant Watson
Photo: OCA / Raymond Aliv K. Egge



Hermeneutics: Derivations,
Fabrications, and Transactions in
Recent Chinese Art
A presentation by ISP Residents
Philip Tinari and Luluc Huang*
Photo: OCA



'Nasreen Mohamedi: The Legacy of
Indian Abstraction'
Photo: OCA / Raymond Alv K. Egge

Publications

Office for Contemporary Art Norway

Verksted N^o 11, 2009

SOL LEWITT

SENTENCES ON CONCEPTUAL ART

MANUSCRIPT AND DRAFT MATERIALS 1968–69

— COURTESY OF COLLECTION DALEI, BELGIUM



Verksted #11
Sol LeWitt's Sentences
on Conceptual Art:
Manuscript and Draft
Materials 1968–69

In January 1969 LeWitt's *Sentences on Conceptual Art* were first published in the magazine *O-9* edited by Vito Acconci and Bernadette Mayer, and later the same year in *Art-Language* as a declaration of independence of 'art as idea'. These rarely exhibited handwritten notes illustrate the evolution of LeWitt's thought with respect to his proposal and were made available to the public courtesy of the Collection Daled, Belgium.

Besides reproducing the original manuscript, the publication includes 'An Image of Romanticism – Fragment and Project: From Schlegel's Athenaeum Fragments to LeWitt's Sentences on Conceptual Art', an essay that Peter Osborne first presented as a lecture at OCA on 21 October, as the opening event of 'Columns, Grottos, Niches: The Grammar of Forms'. The text approaches how many ideas central to the understanding of contemporary art – genre, fragment, project, concepts of the new and the concepts of art and art criticism themselves – derive from early German Romanticism. In doing so, Osborne points out how the significance of these connections has been obscured, in large part, by continuing pre-occupations with notions of 'medium' and 'aesthetic' and by the literary origins of the ideas themselves. The text further delves into how Conceptual art in the 1960s broke with these conventions, laying the foundation for the radical openness of contemporary art.

**Project:
'Columns, Grottos, Niches:
The Grammar of Forms'**

**On Art Criticism, Writing,
Publishing and Distribution**

'The Grammar of Forms' was a series public events, workshops and presentations with the aim to look at language, writing, criticism and publishing in relation to contemporary art, exploring its diverse modes of operation and possibilities within historical and contemporary practices. Starting in October 2009, the programme continued through spring 2010, making of OCA a public forum for learning, practice and exchange of knowledge and information, and further developing our commitment to rethinking the relationship that a contemporary art institution can have to its audience. As a complement to this programme of events, OCA hosted a series of projects, including presentation of artworks and libraries of publications made available to the public for consultation and reading, further transforming OCA's public space into a place for production and exchange of discourse.

PROGRAMME

A/THEORY + PROJECT

Wednesday, 21 October / 19:00

Speaker: Peter Osborne

Subject: *Fragment and Project: From Schlegel's Athenaeum Fragments to LeWitt's 'Sentences on Conceptual Art'*

Many of the ideas central to the understanding of contemporary art – genre, fragment, project, the new or, the concepts of art and criticism themselves – derive from early German Romanticism. This lecture revisited Friedrich Schlegel's *Athenaeum Fragments*, one of the defining documents of the early German Romanticism, as the basis for a new interpretation of Sol LeWitt's *Sentences on Conceptual Art*, focusing in particular on the issues of the art-status of criticism and its philosophical function of 'completing' works of art.

21 October–19 December

Project: 'Sol LeWitt's 'Sentences on Conceptual Art': Manuscript and Draft Materials 1968–69'
Courtesy of Collection Daled, Belgium

In January 1969 Sol LeWitt's *Sentences on Conceptual Art* were first published in the magazine *0-9* (New York, NY) edited by Vito Acconci and Bernadette Mayer, and later the same year in *Art-Language* (UK) declaring that 'Ideas alone can be works of art; they are in a chain of development that may eventually find some form. All ideas need not to be made physical'. OCA presented the rarely exhibited handwritten notes by the artist, illustrating the evolution of the *Sentences*, which are an example of draftsmanship in their own right.

Wednesday, 28 October/ 19:00

Speaker: Ina Blom

Subject: *On Lynda Benglis's Mumble (An Instance of Videosociality)*

What are the critical terms through which we approach the question of 'sociality' in art? In 1972 Lynda Benglis and Robert Morris started an artistic dialogue through a collaborative project that, using video as a medium, seemed to turn, self-reflexively, around their evolving relationship. The two resulting works, Benglis's *Mumble* (1972) and Morris's *Exchange* (1973) suggest that this relationship is the unique result of the productive framework of televisual technologies, and has no self-evident correlate in any reality beyond this framework. Ultimately, this collaborative work opens up certain fundamental questions concerning the social art practices of the 1960s and 70s, and calls out for redefinitions of the very models of sociality that tend to underpin our discussion of such work.

28 October –19 December

Project: 'Lynda Benglis's *Mumble* (1972) and Robert Morris's *Exchange* (1973)'

In 1972, Robert Morris and Lynda Benglis agreed to exchange videos in order to develop a dialogue between each other's work. *Mumble* brings together repeated scenes and gestures, featuring Morris and Benglis's brother Jim, and a narrative of irrelevant, confusing and often purposefully untrue statements. As Benglis's narration degenerates into a meaningless, repetitive pulse, *Mumble* disrupts the convenient fiction that the image presented on screen is complete on itself. Morris's tape, *Exchange*, is a response to Benglis's *Mumble*. At the beginning of the tape, Morris comments on the nature of the collaboration, their interaction, and what they represent to each other. An asymmetry of elements forms as the tape moves from the professional towards the personal – a shift that gives the work humanity and, in relation to the development of early Conceptual video, its unique historical importance.

C/PRACTICE

**Wednesday, 4 November /
11:00–16:00**

Organiser: Will Bradley

Workshop: *'The mind of this death is unrelentingly awake': A Workshop on Art, Criticism and the Institution of Critique*

What is art criticism for? How does it function? How should it change? This workshop investigated art criticism, its aesthetics, its ideologies and its institutional role with an emphasis on the Norwegian context. The workshop focused on questions such as: How does critique take form? How does a text operate? What is the relationship between writer and text, text and reader? How does a text reach an audience? How is the discourse around art constructed? What forces affect it? If the critique of the institution of art is also, itself, part of the institution, how can meaningful change take place? The workshop consisted of a one-day public event of talks by Bradley and additional speakers.

D/PRACTICE

**Wednesday, 11 November /
11:00–16:00**

Organiser: Anne Hilde Neset

Workshop: *Audio Interpretation: Writing on Sound*

How do you translate sound into words? How do you pin down music, ethereal and without body, onto the page? In this workshop, *The Wire's* deputy editor Anne Hilde Neset explored various approaches to writing about sound: journalistic, fictional, personal, historical and theoretical. The workshop presented music and sound clips and discusses how sonic experience can be put into words, and included reading various examples of writing on sound and debating their different approaches and effects.

E/PRACTICE

**Wednesday, 2 and 9 December /
11:00–16:00**

Organiser: Stuart Bailey

Workshop: *On Library, Archive
and 'Service' (Part 1 and Part 2)*

How do we guarantee preservation and access to published material? How do we construct libraries? What are the different modes of experience that a library can offer? Stuart Bailey, member of collaborative group and event space Dexter Sinister, led two public workshops on the nature of the library and its function as an archive, a social space and a pedagogical tool, taking as a starting point 'The Serving Library', a project currently being developed by Dexter Sinister. The idea of 'The Serving Library', a place where both books and alcohol are available, functions as a roundabout way to reflect on the way in which printed and unprinted material can be articulated and preserved within a public place that is both educational and recreational.

About the Speakers and Organisers

Stuart Bailey is a graphic designer and co-editor of *Dot Dot Dot*, a fanzine/journal concerned with art, design, music, language, literature and architecture, with David Reinfurt (earlier with Peter Bilak). His work circumscribes various aspects of graphic design, writing and editing, most consistently in the form of publications made in close collaboration with artists. Since 2002 he has worked with Will Holder under the compound name Will Stuart on a broader range of projects, including theatre and performance. Since 2006 he has worked together with David Reinfurt as Dexter Sinister, also the name of their basement space on New York City's Lower East Side that operates as a workshop and occasional bookstore.

Ina Blom is a Professor at the Institute of Philosophy, Classics, History of Art and Ideas at the University of Oslo. Her fields of research and teaching are modernism and avant-garde studies, and contemporary art and aesthetics, with a particular focus on media art practices and media aesthetics. A former music critic and DJ, she has also worked extensively as an art critic and curator, contributing to many art magazines and journals. She is the author of *On the Style Site: Art, Sociality and Television Culture* (Sternberg Press, 2007), *The Postal Performance of Ray Johnson* (Sittard, 2003) and *Joseph Beuys* (Gyldendal, 2001).

Will Bradley is an art critic and curator based in Oslo. His publications include the books *Art and Social Change: A Critical Reader* (editor, Tate Publishing, 2007), *Self-Organisation/Counter-economic Strategies*

(co-editor, Sternberg Press, 2007) and the essays 'The New New Monuments', Metropolis M, 2008 and 'Dreaming of Dreaming' (for the 'Dream Politics' edition of *UKS Forum*, 2009). He has curated many exhibitions, including 'Forms of Resistance' (Van Abbemuseum, Eindhoven, 2007, with Charles Esche and Phillip van den Bossche) and 'Radical Software, on the underground influences on Open Source culture' (Wattis Institute, San Francisco, 2006).

Anne Hilde Neset is deputy editor of *The Wire* magazine and the co-founder of *Electra* (with Lina Dzuverovic). She has commissioned, curated and produced a number of projects, including the 'Enter' series of permanent sound installations (Stavanger, Norway, 2008), 'Her Noise' (South London Gallery, London, UK, 2005), the film/performance commission *Perfect Partner* by Kim Gordon, Tony Oursler and Phil Morrison (Barbican Centre, London and international tour, 2005) and *The Sounds Of Christmas* installation and performance project by Christian Marclay (Tate Modern, London, 2005).

Peter Osborne is Professor of Modern European Philosophy and Director of the Centre for Research in Modern European Philosophy, Middlesex University, London, UK, and an editor of the journal *Radical Philosophy*. His books include *The Politics of Time: Modernity and Avant-Garde* (Verso, 1995), *Philosophy in Cultural Theory* (Routledge, 2000), *Conceptual Art* (Phaidon, 2002), *How to Read Marx* (Granta, 2005) and *Walter Benjamin: Critical Evaluations in Cultural Theory* (editor, 3 Volumes, Routledge, 2005). He has contributed to many art journals and catalogues. A collection of

his recent essays, *El arte más allá de la estética: Ensayos filosóficos sobre el arte contemporáneo*, was published by CENDEAC, Murcia, in October 2009.

SOL LEWITT
SENTENCES ON CONCEPTUAL ART
MANUSCRIPT AND DRAFT MATERIALS 1969-69
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Installation view: Sol LeWitt inst.
'Sol LeWitt's *Sentences on
Conceptual Art: Manuscript and
Draft Materials 1968-69*'
Photo: OCA / Vegard Kleven



Installation view:
'Lynda Benglis's *Mumble* (1972) and
Robert Morris's *Exchange* (1973)'
Photo: OCA / Raymond K. Alv Egge



Installation view:
'Lynda Benglis's *Mumble* (1972) and
Robert Morris's *Exchange* (1973)'
Photo: OCA / Vegard Kleven



Installation view:
'A presentation of works by BANK,
David Hall, Pablo Helguera, Simon
Linke, Terje Nicolaisen and Lina
Viste Grønli'
Curated by Will Bradley
Photo: OCA / Vegard Kleven



ON LIBRARY, ARCHIVE AND 'SERVICE'

— WORKSHOP ORGANISER: STUART BAILEY

**Project:
'Nasreen Mohamedi:
Notes - Reflections on Indian
Modernism (Part 1)'**

The Office for Contemporary Art Norway (OCA) held the first solo exhibition in Europe of Nasreen Mohamedi, as part of a wider programme tracing alternative modernisms in India. Mohamedi (1937–1990) is regarded as one of the most important Indian artists of her generation, and her paintings, drawings and photographs, produced from the early 1960s to the late 1980s, constitute a key body of work within the modernist canon. The exhibition was on view in OCA's public space from 5 March to 6 June 2009.

Mohamedi studied in London and Paris during the late 1950s and early 60s, and returned to India to teach at the Faculty of Fine Arts, MS University in Baroda. In India, her austere, small-scale drawings and use of minor gestures contrasted with the figurative narrative works produced by many of her contemporaries. In art-historical terms, Mohamedi's practice can be seen in relation to an earlier generation of Indian abstract artists such as V.S. Gaitonde, and from an international perspective to works on paper by Agnes Martin or, through its invocation of utopian abstraction, to Kazimir Malevich and the Suprematists. While her drawings from the late 1970s onwards tend toward the resolutely abstract, they intimate cultural references which become explicit in her photographs – in which historical architecture suggests an aesthetic link to both modernisation and an Islamic heritage. In Mohamedi's diaries, made over a period of thirty years, textual and graphic interventions also attest to the close links between her inner life and her practice as an artist.

The exhibition, curated by Suman Gopinath and Grant Watson, brought together for the first time Mohamedi's

rarely seen drawings, paintings and photographs with unique archival material from her studio, and provided the occasion to further position her practice both within the history of Indian art and in relation to an international avant-garde. Previous exhibitions of her work include the Third Indian Triennale (New Delhi, India, 1975), Jehangir Art Gallery (Mumbai, India, 1991), 'Drawing Space: Contemporary Indian Drawing', inIVA (London, UK, 2000), 'Nasreen Mohamedi: Lines among Lines', The Drawing Center (New York, USA, 2005), documenta 12 (Kassel, Germany, 2007) and 'Nasreen Mohamedi: The Grid Unplugged', Talwar Gallery (New York, 2008). The exhibition includes important loans from the Sikander family, Mumbai, India, the Glenbarra Art Museum Collection, Japan, and Chemould Prescott Road, Mumbai, India.

About the Curators

Suman Gopinath is a curator and the founder and director of CoLab Art & Architecture, Bangalore, India. Grant Watson is a curator at the Museum van Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, Belgium. Gopinath and Watson, together with Anshuman Dasgupta, organised the exhibition 'The Santhal Family: Positions around an Indian Sculpture' at MuHKA in 2008. Gopinath and Watson have been collaborating on exhibitions of modern and contemporary Indian art since 1999.

The exhibition was supported by 03-funds as underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries designated by the MFA. The purpose of the 03-funds as allocated to OCA is to further develop

cooperation and professional networking between OCA and the constituency of artists, independent cultural producers, and organisations that are located in designated countries. This includes but is not limited to 'professional research visits by cultural producers, artists, and curators', 'short-term residencies for cultural producers and artists', seminars, conferences, art projects, workshops, etc. that focus on the further development of professional exchange and networking between and among countries', and 'project development (and pilot projects) on an international scale'.

Touring venues

The exhibition 'Nasreen Mohamedi: Notes – Reflections on Indian Modernism (Part 1)' resulted in a tour to international venues throughout autumn 2009 and 2010. The touring exhibition includes an expanded version of the original exhibition with works from the artist's estate and other international collections.

Milton Keynes Gallery,
Milton Keynes, UK
5 September–15 November 2009
www.mk-g.org

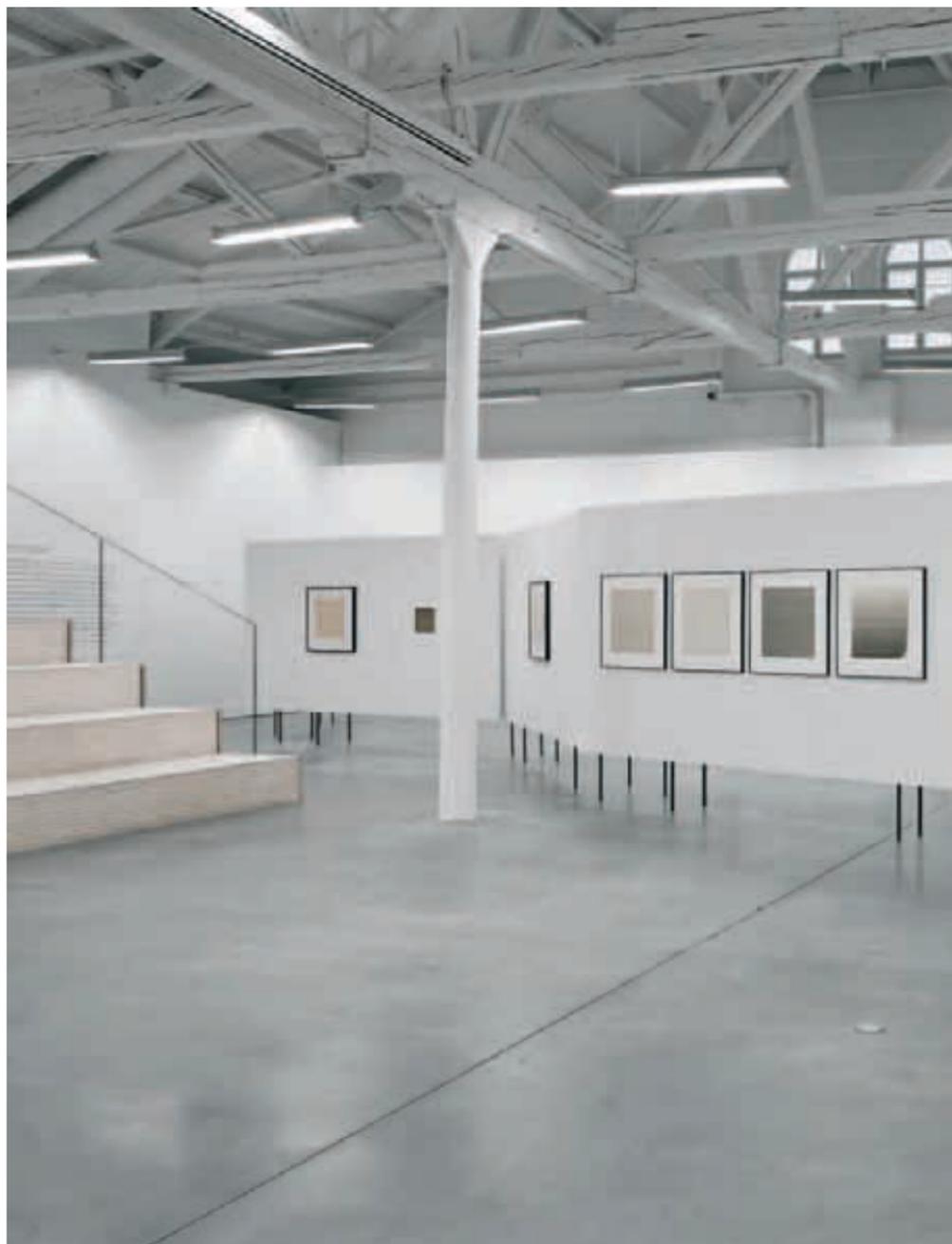
Lunds konsthall, Lund, Sweden
27 November 2009–24 January 2010
www.lundskonsthall.se

Kunsthalle Basel, Basel, Switzerland
6 February–4 April 2010
www.kunsthallebasel.ch

Culturgest, Lisbon, Portugal
29 May–29 August 2010
www.culturgest.pt



Archive image:
'Nasreen Mohamedi: Notes
- Reflections on Indian Modernism
(Part 1)' / Office for Contemporary
Art Norway, 6 March - 20 June 2010
Photo: OCA





Installation view:
'Nasreen Mohamedi: Notes
- Reflections on Indian Modernism
(Part 1)' / Office for Contemporary
Art Norway, 6 March -20 June 2010
Photo: OCA / Vegard Kleven



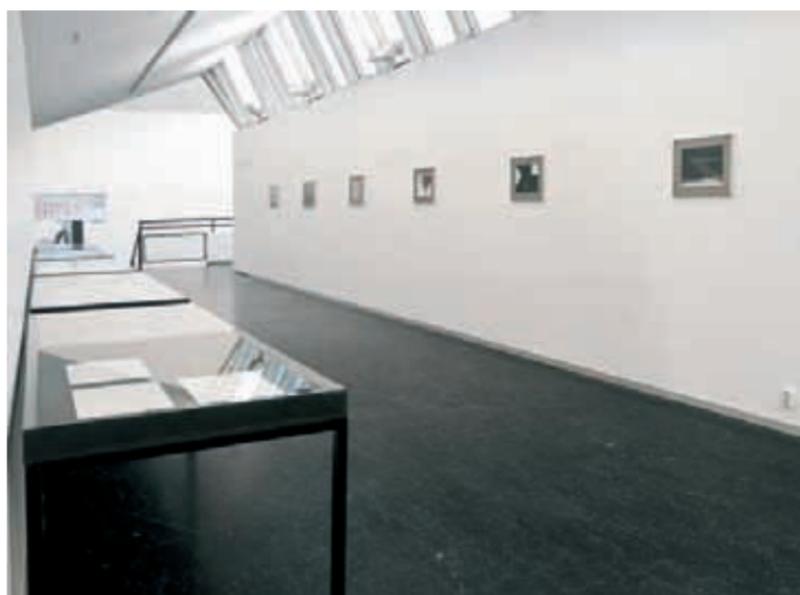


Installation view:
'Nasreen Mohamedi: Notes
- Reflections on Indian Modernism
(Part 1)' / Office for Contemporary
Art Norway, 6 March -20 June 2010
Photo: OCA / Vegard Kleven





Installation view:
'Nasreen Mohamedi: Notes
- Reflections on Indian Modernism
(Part 1)' / Office for Contemporary
Art Norway, 6 March -20 June 2010
Photo: OCA / Vegard Kleven



Installation view:
'Nasreen Mohamedi: Notes -
Reflections on Indian Modernism'
Lunds Konsthall, Lund, Sweden, 28
November 2009 -24 January 2010
Photo: Lunds Konsthall



OCA in the Press

In 2009, projects receiving International Support from the Office for Contemporary Art Norway were mentioned 32 times in the international press. Press coverage included reviews of solo exhibitions by Lars Laumann, Ane Graff and Matias Faldbakken, as well as group exhibitions such as 'Younger Than Jesus' at the New Museum, New York, 'Beyond These Walls' at South London Gallery, London, UK, and 'No Soul for Sale' at X Initiative, New York, NY, USA, highlighting the participation of Norwegian artists such as Ida Ekblad, Knut Henrik Henriksen and the design/artist collective Yokoland.

Norwegian press coverage of the Office for Contemporary Art Norway included 34 mentions in 2009, a majority of which concerned the exhibition 'Nasreen Mohamedi: Notes – Reflections on Indian Modernism (Part 1)' and the public programme 'Columns, Grottos, Niches: The Grammar of Forms – On Art Criticism, Writing, Publishing and Distribution'. In the international press the Office for Contemporary Art Norway was mentioned 21 times, most often in relation to the project 'Whatever Happened to Sex in Scandinavia?' and the solo exhibition of Nasreen Mohamedi, including reviews by Ina Blom for *Artforum* and Martin Herbert and Zehra Jumabhoy for *frieze*.

Of the projects the Office for Contemporary Art Norway was involved with in 2009, 'The Collectors', a group exhibition curated by Elmgreen & Dragset for the Nordic and Danish pavilions at the 53rd Venice Biennale, generated the most amount of press coverage. The project, which was initiated by the Office for Contemporary Art Norway,

the hosting organisation for the Nordic Pavilion in 2009, and the Danish Arts Council's Committee for International Visual Arts, commissioners of their respective pavilions, was reviewed in more than one hundred and fifty newspapers and magazines internationally and mentioned in many major broadcast media outlets. The project received praise for its curatorial innovation, which brought two national pavilions together for the first time. Articles appeared in publications such as *Artforum*, *Art in America*, *Der Spiegel*, *Financial Times*, *frieze*, *The Guardian*, *The New York Times*, *Politiken* and *Texte zur Kunst*, among others.

Selected International Press 2009

- Ruth Noack, 'Whatever Happened to Sex in Scandinavia?', *springerin*, January 2009.
- Don Kulick, 'Let's Talk About Sex', *Artforum.com*, 28 August 2009.
- Ina Blom, 'Carnal Knowledge', *Artforum*, March 2009.
- Martin Herbert, 'Whatever Happened to Sex in Scandinavia?', *frieze*, March 2009.
- Holland Cotter, 'Young Artists Caught in the Act', *The New York Times Online*, 9 April 2009.
- Peter Schjeldahl, 'Their Generation', *The New Yorker Online*, 20 April 2009.
- David Velasco, 'It's Reigning Men', *Artforum.com*, 6 May 2009.
- 'Creatività e visioni radicali l'anima di "Fare Mondi"', *La Repubblica*, 25 May 2009.
- Skye Sherwin, 'Elmgreen & Dragset', *ArtReview*, Summer 2009.
- Pierpaolo Ferrari, 'Danimarca e Paesi Nordici', *L'Uomo Vogue*, May/June 2009.
- Synne Rifbjerg, 'Hele verden', *Louisiana Magasin*, May 2009.
- Marta Galli, 'Il Show the Place Where the Heart Is', *MUSE*.
- Charlotte Higgins, 'Blood, oil and designer rugs: the world's top artists get set for the Venice Biennale', *The Guardian G2*, 3 June 2009.
- Francesco Bonami, 'For the Moment', *The New York Times Online*, 3 June 2009.
- Torben Weirup, 'Verdensmesterskab i Kunst', *Berlingske Tidene*, 3 June 2009.
- P. Pan, 'Il corpo come provocazione', *Corriere Della Sera Online*, 4 June 2009.
- Torben Weirup, 'Hjemlig hygge', *Berlingske Tidene*, 4 June 2009.
- Laura Cherubini, 'Tra specchi rotti e morti in piscina spunta pure l'arte', *Il Giornale*, 4 June 2009.
- Carla Bianpoen, 'The world's oldest biennale about to open', *The Jakarta Post Online*, 4 June 2009.
- David Lister, 'Please Look Now', *The Independent*, 5 June 2009.
- Harry Bellet and Philippe Dagen, 'Le Biennale de Venise en panne de directions', *Le Monde*, 5 June 2009.
- Julia Voss, 'Die Gesiche eines Ungeheuers', *Frankfurter Allgemeine*, 5 June 2009.
- Susanne Schreiber, 'Starker Auftritt', *Handelsblatt*, 5 June 2009.
- Tom Hermansen, 'Kunst kan ikke vente til i morgen', *Jyllandsposten*, 5 June 2009.
- Paolo Navarro Dina, 'Arte proteste provocazioni: gran bazaar Venezia', *Il Gazzettino*, 5 June 2009.
- Die Zeit Online (kultur)*, 5 June 2009.
- David Velasco, 'Elmgreen and Dragset', *Artforum.com*, 6 June 2009.
- Yasmine Youssi, 'Venise à la conquête du monde', *La Tribune*, 6 June 2009.
- 'Er, is this a watercolour?', *The Sunday Times*, 7 June 2009.
- Laura Cumming, 'On your vaporetto to the far Pavilions', *The Observer*, 7 June 2009.
- Peter Richter, 'Schamt euch doch selbst!', *Frankfurter Allgemeine*, 7 June 2009.
- Torben Sangild, 'Danmark sat til salgs', *Politikeren*, 7 June 2009, p.13.
- Carol Vogel, 'A More Serene Biennale', *The New York Times*, 8 June 2009.
- Richard Dorment, 'Venice behind the mask', *The Daily Telegraph*,

- 8 June 2009.
- Maurice Ulrich, 'À la recherche du drapeau noir', *L'Humanite*, 9 June 2009.
- Manuel Toledo, 'El arte en tiempos de crisis', *BBC Mundo*, 12 June 2009.
- Jackie Wullschlager, 'Of Dogs and doges', *Financial Times*, 13 June 2009.
- 'Political works respond to the world', *The Globe and Mail*, 13 June 2009.
- Peter Fleck, 'Die Geschichte eines Ungeheurs', *Frankfurter Allgemeine*, 15 June 2009.
- Sean O'Toole, 'Painting the Canvas Red', *The Times Zambia*, 21 June 2009.
- Megan Williams, 'Venice, what art thou?', *CBS.CA*, 22 June 2009.
- Holland Cotter, 'Restoring the 'Eek' to Eking Out a Living', *The New York Times Online*, 24 June 2009.
- Karen Rosenberg, 'As Small as It Gets', *The New York Times Online*, 26 June 2009.
- William Pym, 'Whatever Works', *Artforum.com*, 26 June 2009.
- Oliver Basciano, 'The Last Opening of the Summer', *ArtReview Online*, 28 June 2009.
- Daniele Perra, 'Facciamo 10 scommesse sulla Biennale di Venezia, in un inizio d'estate ricco di festival e musica', *GQ Italia*, June 2009.
- FZ, 'Two for One', *Interview Magazine*, June 2009.
- Elke Buhr, 'Es ist Eingerichtet', *Monopol*, July 2009.
- Charles Darwent, 'Beyond These Walls, South London Gallery, London', *The Independent*, 2 August 2009.
- Ulrich Raphael Firsching, 'Ane Graff und Jost Kirsten im Künstlerhaus Bethanien', *Kunstmarkt Media*, 26 August 2009.
- Barbara Casavecchia, Dan Fox and Jennifer Higgie, 'Written on Water', *frieze*, September 2009.
- 'Lars Laumann', *frieze*, September 2009.
- 'Thessaloniki Biennial', *frieze*, September 2009.
- Lynn Macritchie, 'Melancholy Giardini: The National Pavilions', *Art in America*, September 2009.
- 'Mohamedí a real visionary', *Milton Keynes Citizen*, 3 September 2009.
- Skye Sherwin, 'Exhibitionist: The best art show to see this week', *The Guardian*, 4 September 2009.
- Sara Sørheim, 'Kuzma fortsetter i OCA', *Klassekampen*, 29 September 2009.
- Quinn Latimer, 'Report on Probability', *frieze*, October 2009.
- Ossian Ward, 'Broken homes', *The World of Interiors*, November 2009.
- Dominic Eichler, 'Stay with the Negative', *frieze*, November 2009.
- Jonathan Griffin, 'Nasreen Mohamedí', *frieze*, November 2009.
- 'Top Ten', *Artforum*, November 2009.
- Elena Sorokina, 'Contour: 4th Biennial of Moving Image', *Flash Art*, November/December 2009.
- Hanne Mugaas, 'Ida Ekblad', *Flash Art*, November/December 2009.
- 'Best of 2009 Books', *Artforum*, December 2009.
- Martin Herbert, 'Best of 2009', *Artforum*, December 2009.
- Michelle Yun, 'Ida Ekblad, The Journal Gallery', *Artforum*, December 2009.
- 'The Artists' Artists', *Artforum*, December 2009.

Selected Norwegian Press 2009

- Sarah Sørheim, 'Plutselig eksploderte alt', *Klassekampen*, 21 January 2009.
- Eivind Røssak, 'Fra undergrunnsfilm til internettfilm', *Billedkunst*, Issue 1 January 2009.
- Camilla Eeg-Tverrbakk, 'Whatever happened to feminism?', *Billedkunst* Issue 1 January 2009.
- Kristine Natvig, 'Formal Order', *Kunstkritikk.no*, 12 March 2009.
- Kari Brandtzæg, 'Indisk Modernisme', *Dagbladet*, 15 March 2009.
- Lotte Sandberg, 'Deltar i Venezia', *Aftenposten*, 18 March 2009.
- Tomas Hervard, 'Diskursens uorden', *Billedkunst*, Issue 2, March 2009.
- Lotte Sandberg, 'Indiske veier og veivalg', *Aftenposten*, 4 April 2009.
- Line Ruud Ørslie, 'Vil forstå verden', *Billedkunst*, Issue 3, May 2009.
- Marte Spurkland, 'Nordisk fest i Venezia', *Dagens Næringsliv D2*, 5 May 2009.
- Gaute Brochman, 'Into India?', *Natt og Dag Online*, 10 May 2009.
- Kari Brandtzæg, 'Sommer er kunstbiennaler', *Dagbladet*, 25 May 2009
- Kjetil Røed, 'I kunstens vold', *Billedkunst*, Issue 4, July 2009.
- Lars Elton, 'Kunst og krim', *VG*, 6 June 2009.
- Lotte Sandberg, 'Velkommen hjem', *Aftenposten*, 6 June 2009.
- Sarah Sørheim, 'Rojal visning', *Klassekampen*, 6 June 2009.
- Lotte Sandberg, 'Midt i kunsten', *Aftenposten*, 8 June 2009.
- Lars Elton, 'Kunsten skaper verdner', *VG*, 6 June 2009.
- Øystein Hauge, 'Venezia, en biennale verdt å samle på', *Bergens Tidene*, 7 June 2009.
- Kari Brandtzæg, 'Nordisk nabolag', *Dagbladet*, 7 June 2009.
- Lotte Sandberg, 'Midt i kunsten', *Aftenposten*, 8 June 2009.
- Tommy Løhrdahl, 'Krisekunst i Venezia', *Dagsavisen*, 8 June 2009.
- Sarah Sørheim 'Feiet Sverre Fehn i Venezia', *Klassekampen*, 8 June 2009.
- Øvind Storm Bjerke, 'Gjennomført og spissfindig', *Klassekampen*, 10 June 2009.
- Øvind Storm Bjerke, 'Åpent og mangfoldig i Venezia', *Klassekampen*, 17 June 2009.
- Line Uleklev, 'Samlerens endelikt', *Morgenbladet*, 19 June 2009.
- Marte Spurkland, 'Steinger', *Dagens Næringsliv D2*, 18 September 2009.
- Kristian Meisingset, 'De beste først', *Kunstforum*, September 2009.
- Kirsti Grotmol, 'Verksted # 10 2008', *Numer*, Issue 3, October 2009.
- Steffen Håndlykken, 'Prestisjebyggerne', *Kunst +*, October 2009.
- Arve Rød, 'Tanken er fri', *Dagens Næringsliv*, 24 October 2009.
- Kåre Bulie, 'Tekstkunst', *Dagbladet*, 9 November 2009.
- Tommy Olsson, 'Postkort fra en annen tid', *Kunstkritikk.no*, 13 November 2009.





Flash Art



ARTISTS ON ARTISTS





Stay with the Negative

How can an artist's work be both positive and negative? This is the question that artist Charles Forsyth asks in his new work, 'The Child of All'.



ARTFORUM



Matias Faldbakken



Matias Faldbakken's work is a complex interplay of light and shadow, creating a sense of depth and movement. The artist's use of dark, organic forms against a light background is a hallmark of his style. In this piece, the lines are fluid and gestural, suggesting a natural, almost architectural structure. The overall effect is one of quiet intensity and contemplation.

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KUNSTKRITIKK . NO

Forstel Endre

Forstel Endre er en kunstner som utforsker grensene mellom maleri og skulptur. Hans verk er preget av sterke linjer og kontraster, og utfordrer vår oppfatning av rom og form.



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Indisk moderni

REPORTAGE

Indisk modernisme er en blanding af vestlig modernisme og indiske traditioner. Det er en stil, der er blevet udviklet i løbet af de sidste mange år, og den er blevet kendt som 'Indisk modernisme'. Denne stil er blevet brugt til at bygge nye bygninger i Indien, og den har også været brugt til at redesigne gamle bygninger. Denne stil er blevet kendt som 'Indisk modernisme'.



Diskursens uorden

REPORTAGE

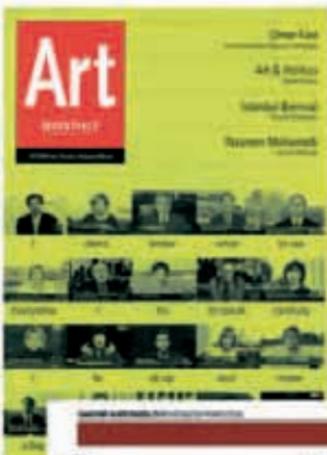
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Vil forstå verden

REPORTAGE

Vil forstå verden er en blanding af vestlig modernisme og indiske traditioner. Det er en stil, der er blevet udviklet i løbet af de sidste mange år, og den er blevet kendt som 'Indisk modernisme'. Denne stil er blevet brugt til at bygge nye bygninger i Indien, og den har også været brugt til at redesigne gamle bygninger. Denne stil er blevet kendt som 'Indisk modernisme'.



å sparken



ETTERBORS: **ETTERBORS**

Norsk i Venezia

ETTERBORS: **ETTERBORS**

Wenche Skjerve (48) er den første norske kunstner som har deltatt på Venezia Biennale 2013. Hun er utvalgt til å representere Norge på den 55. utstillingen i Venezia. Skjerve er utvalgt til å representere Norge på den 55. utstillingen i Venezia. Skjerve er utvalgt til å representere Norge på den 55. utstillingen i Venezia.

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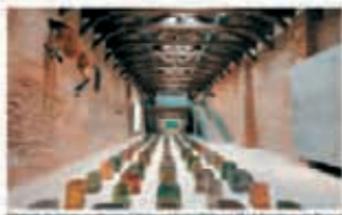
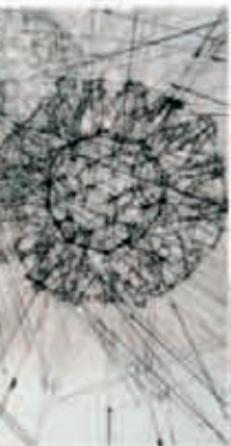
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Die Kunst der ...

Die Kunst der ...



Selbstmord in Venedig

Ein Erlebnis, das nur hier zu finden ist: Die **U.S. Stenografie** hat **vergangenheitslos** verwendet die Stadt in einem Planum für Selbstmorde – Schicksalstrübsamkeit

... 100000000



Hjemlig hygge





BROKEN HOMES

122 år gammel er den eldste av de som har vært i Norge. Den er en av de mange som har vært i Norge.

Tekstkunst



Åke Volden er en av de mange som har vært i Norge. Den er en av de mange som har vært i Norge. Den er en av de mange som har vært i Norge.

Tungt i hjertet fra gammel tid har Åke Volden vært en av de mange som har vært i Norge. Den er en av de mange som har vært i Norge.



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K UNSTKRITIKK - NO

Postkort fra en annen tid

En gammel, ubrukt postkort fra 1912 som viser en gammel bygning i Oslo. Det er en av de mange som har vært i Norge.



Den gamle, ubrukte postkortet er en av de mange som har vært i Norge. Det er en av de mange som har vært i Norge. Det er en av de mange som har vært i Norge.

Key Figures 2009

Key Figures & Comments

| Income | 2009 | 2008 |
|--|-------------------|-------------------|
| Ministry of Culture and Church Affairs | 10.740.000 | 8.659.000 |
| Ministry of Foreign Affairs | 7.900.000 | 6.064.359 |
| Foundation Fritt Ord | | 3000.000 |
| Other contribution | 2.190.007 | |
| Other income | 127.335 | 143.997 |
| Total | 20.957.342 | 15.167.356 |

Expenses

| | | |
|---------------------------------|-------------------|-------------------|
| Salaries/fees | 5.599.971 | 4.035.634 |
| Projects/biennales/applications | 12.178.902 | 9.381.398 |
| Rent, administration, office | 4.432.427 | 2.614.583 |
| Total | 22.211.300 | 16.031.615 |
| Result | -1.253.958 | -864.259 |
| Finance income | 32.169 | 234.361 |
| | -1.221.789 | -629.898 |

Balance

| | | |
|--------------------------|------------------|------------------|
| Property | 1.273.094 | 87.577 |
| Claims | 341.386 | 8.527 |
| Bank deposit | 2.407.487 | 3.469.692 |
| Total | 4.021.967 | 3.565.796 |
| Own capital ownership | 50.000 | 50.000 |
| Earned capital ownership | 528.560 | 1.750.349 |
| Debths | 3.443.407 | 3.069.145 |
| Total | 4.021.967 | 4.869.494 |

Attendance Figures

Total visitors to OCA : 3,534

Project

'Whatever Happened to Sex in Scandinavia' 2009

(These attendance statistics only reflect the January 2009 portion of the exhibition)

Total visitors Semesterplan and Project Space: 1,123
Total visitor to project space: 473
Total days open: 18
Average visitors per day: 26.3
Average visitors per week: 94.6
Average visitors per month: 473

Total visitors at Semesterplan events: 634
Total Semesterplan evening events: 6
Average visitor per Semesterplan event: 106

Other organised visits to OCA:
20 visitors

Project

'Nasreen Mohamedi: Notes Reflections on Indian Modernism (Part 1)'

Total visitors Semesterplan and Project Space: 1,387
Total visitor to project space: 896
Total days open: 58
Average visitors per day: 15
Average visitors per week: 60
Average visitors per month: 221

Total visitors at Semesterplan events: 491
Total Semesterplan events: 8
Average visitor per Semesterplan event: 61
Average visitor per Semesterplan events per month: 164

Project

'Columns, Grottos, Niches: The Grammar of Forms On Art Criticism, Writing, Publishing and Distribution'

Total visitors Semesterplan and Project Space: 932
Total visitor to project space: 592
Total days open: 37
Average visitors per day: 16.4
Average visitors per week: 66
Average visitors per month: 197

Total visitors at Semesterplan events: 350
Total Semesterplan events: 7
Average visitor per Semesterplan event: 50
Average visitor per Semesterplan events per month: 113.3

Other organised visits to OCA:
Total visitors 92

Website Visitation

| 2008 | Pages visited a month | Pages visited per day | 2009 | Pages visited a month | Pages visited per day |
|--------------|-----------------------|-----------------------|--------------|-----------------------|-----------------------|
| Jan-08 | 25739 | 858 | Jan-09 | 36662 | 1222 |
| Feb-08 | 22149 | 738 | Feb-09 | 34425 | 1148 |
| Mar-08 | 20856 | 695 | Mar-09 | 41805 | 1394 |
| Apr-08 | 25571 | 852 | Apr-09 | 29299 | 977 |
| May-08 | 25696 | 857 | May-09 | 33246 | 1108 |
| Jun-08 | 22261 | 742 | Jun-09 | 30814 | 1027 |
| Jul-08 | 21683 | 723 | Jul-09 | 29934 | 998 |
| Aug-08 | 25553 | 852 | Aug-09 | 30301 | 1010 |
| Sep-08 | 26864 | 895 | Sep-09 | 38421 | 1281 |
| Oct-08 | 36951 | 1232 | Oct-09 | 42371 | 1412 |
| Nov-08 | 41196 | 1373 | Nov-09 | 39549 | 1318 |
| Dec-08 | 28973 | 966 | Dec-09 | 36562 | 1219 |
| Total | 323492 | | Total | 423389 | |

Organisation and the Board

OCA Board 2009

- Gro Bonesmo, Chair (Architect and partner in Space Group, Oslo)
- Gavin Jantjes (Curator of International Contemporary Art, National Museum of Art, Architecture and Design, Oslo)
- Øystein Hauge (Professor, Theory Coordinator, Faculty for Specialized Art, Bergen National Academy of the Arts)
- Hilde Hauan Johnsen (Artist and Professor, Tromsø/Bergen National Academy of the Arts)
- Knut Brundtland (Lawyer, Oslo)

OCA Jury

- Ann Demeester, Director, de Appel, Amsterdam
- Dirk Snauwaert, Founding Director, WIELS Contemporary Art Centre, Brussels
- Frank Falch, Fellow, Department of Culture Studies and Oriental Languages, University of Oslo
- Hege E. Nyborg, Lecturer, Department of Fine Art, Oslo National Academy of the Arts
- Marta Kuzma, Director, Office for Contemporary Art Norway

OCA Staff

Marta Kuzma, Director
Anne Gunnæs, Head of Finance and
Administration (since August
2009)
Jørn Mortensen, Associate Director
(until September 2009)
Pablo Lafuente, Associate Curator *
Erikka Fyrand, Senior Coordinator
Alexandra Cruz, Coordinator for
International Relations
Fleur van Muiswinkel, Programme
Coordinator (until August 2009)
Marthe Tveitan, Programme Associate
Suzana Martins, Programme Associate
Elisabeth Weihe, Facilities Manager
Anne Charlotte Hauen, Programme
Assistant
Tonja Boos, Project Researcher **
Patience S. Darko, Bookkeeper *

Interns

Ingrid Moe
Iga Perzyna

Consultants

Siri Korren Furre
Paul W. Brewer
Erwin de Muer, Tenfinger

* Part-time

** Hourly

**Office For Contemporary Art Norway
Annual Report 2009**

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Art Norway