

**Office for
Contemporary Art
Norway**

Annual Report 2012





HANNAH RYGGEN
Jul Kvale, 1956

Installation view at the Museum Friedericianum as part of DOCUMENTA (13),
Kassel, Germany / 9 June-16 September 2012. Courtesy of Nordenfjeldske
Kunstindustriemuseum, Trondheim. Photo: Rosa Maria Rühling

Director's Foreword



HANNAH RYGGEN

Varios Artworks

Installation view at the Museum Friedericianum as part of dOCUMENTA (13),
Kassel, Germany / 9 June-16 September 2012. Photo: Roman März

Carolyn Christov-Bakargiev presented dOCUMENTA (13) in her statement as 'a belief in the potential of re-enactment, in the hope that by allowing more layers of meaning to be added, a form of closure can be avoided'. Hannah Ryggen, the composer Arne Nordheim, Matias Faldbakken, Toril Johannessen, and Aase Texmon Rygh were selected by Christov-Bakargiev to be included within the dOCUMENTA (13) exhibition. The production and projects of these individual artists folded into Christov-Bakargiev's curatorial thinking around the documenta exhibition, a project that, since its inception – according to Ian Wallace – 'had become a focal point for ideological as well as aesthetic discourse surrounding contemporary art'. It is therefore appropriate that in the tenth year of OCA's existence as an institution and public foundation, this representation is highlighted within this year's publication.

Marta Kuzma
Director, Office for Contemporary Art Norway



HANNAH RYGGEN
Gru. Fra borgerkrigen I Spania
(Horror. From the Civil War in
Spain), 1936
Installation view at the Museum
Friedericianum as part of
dOCUMENTA (13), Kassel, Germany /
9 June-16 September 2012. Courtesy
Nasjonalmuseet for kunst,
arkitektur og design / the National
Museum of Art, Architecture and
Design, Oslo. Photo: Rosa Maria
Rühling



HANNAH RYGGEN

Spania / La Hora se aproxima (The Two Spanish Front: the Hour of decision is Near), 1938

Installation view at the Museum Friedericianum as part of dOCUMENTA (13), Kassel, Germany / 9 June-16 September 2012. Courtesy Nasjonalmuseet vor kunst, arkitektur og design / the National Museum of Art, Architecture and Design, Oslo. Photo: Rosa Maria Rühling



Actively engaged with the Norwegian Communist Party, a pacifist, and a proponent of international workers' movements, Ryggen developed a socialist and political consciousness that by the mid-1930s radicalized her role with respect to her tapestry weaving. As the mass-cultural public sphere transformed into the totalitarian fascist sphere, the state of personal privacy was in continual threat of violation. During the interwar period, Ryggen set out to produce a body of work that challenged the prevailing sense of apathy, as well as the prevailing codes of legibility and legitimacy. With an upfront and adamant will to demystify, she prolifically produced works that chronicled the social regression that attested to a life collapsing. Although she shared an affinity with Käthe Kollwitz, who also selected as her narrative the social, spiritual, and political disorder of her time, Ryggen bypassed Kollwitz's tendency to draft allegorical figures (such as *Black Anna*, 1921) and instead identified historical individuals who forged, installed, and enabled the totalitarian regime in those years – Mussolini, Hitler, Goring, Quisling, Churchill, and the Norwegian writer Knut Hamsun.

– Marta Kuzma, *Hannah Ryggen*,
(100 Notes – 100 Thoughts
published by dOCUMENTA (13) and
Hatje Cantz, 2012.





HANNAH RYGGÉN

Etiopia (Ethiopia), 1935

Installation view at the Museum Friedericianum as part of DOCUMENTA (13),
Kassel, Germany / 9 June-16 September 2012. Courtesy of Nordenfjeldske
Kunstindustriemuseum, Trondheim. Photo: Rosa Maria Rühling

III
VEVNAD

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Pianissimo

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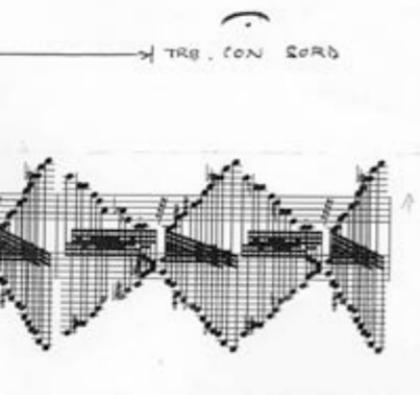
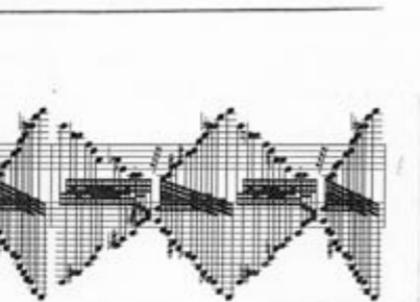
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ARNE NORDHEIM
 Original score of *Vevnad* [p.6]
 as exhibited at DOCUMENTA (13),
 Kassel, Germany / 9 June-16
 September 2012. Courtesy Norwegian
 Academy of Music / Rannveig Getz
 Nordheim

6)



Vevnad was originally composed by Arne Nordheim in 1993, as a homage to Hannah Ryggen. A pioneer in electronic music, Nordheim reflected upon Ryggen's unique approach to her medium to produce a score that was drafted in such a way to connote the arrangement of notes with a woven fabric. Composed of three sections, each is named after a technical term in weaving: 'Woven Piece', 'Weft', and 'Warp'. The work was composed and is performed on a disklavier – an instrument whose inner strings and mechanical movements resemble a shuttle moving through the warp of a loom.

– Marta Kuzma, from *dOCUMENTA (13) Catalog 3/3 – The Guidebook*, published by dOCUMENTA (13) and Hatje Cantz, 2012.

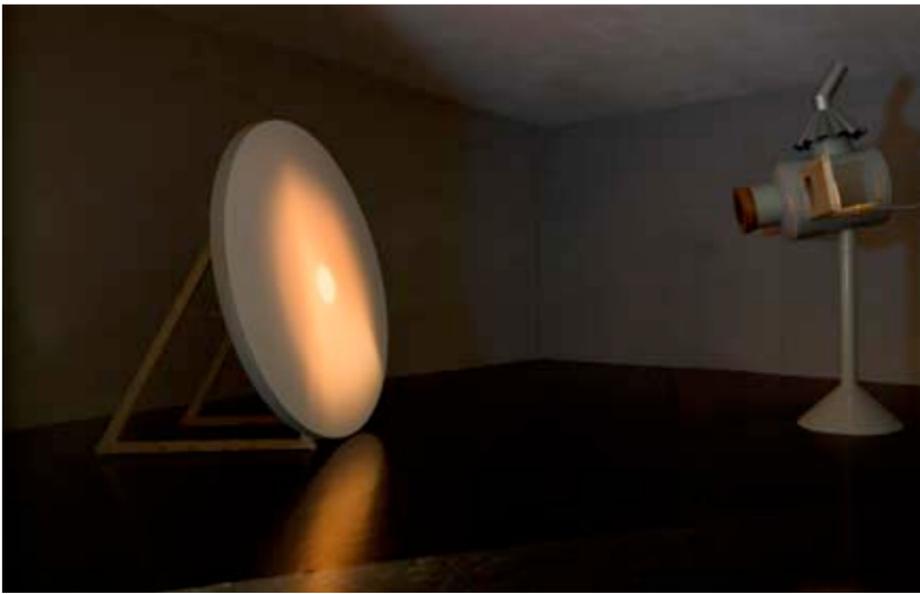


MATIAS FALDBAKKEN
Installation view at the Library
in City Hall as part of DOCUMENTA
(13), Kassel, Germany / 9 June-16
September 2012. Courtesy the
artist. Photo: David Maroto



Faldbakken's work as an author of the *Scandinavian Misanthropy* trilogy of books (2001–08), amongst others, runs parallel to his artistic practice, in which he creates a field of signifiers of interruption that point to the eradication of cause and effect in a mechanical, commodified, hyper-mediated society. In doing so, his works adopt the conceptual patterning of Stéphane Mallarmé's *Un coup de dés jamais n'abolira le hasard* (1897), whereby words are transposed into incoherent image and spatial arrangements that abandon any legibility in order to highlight the spaces between the words rather than the words themselves. Faldbakken in his work *Untitled (Book Sculpture)* (2008–2012), updates Mallarmé's original work by putting in spatial disarray the components of a categorised library as a sign of absence that announces a broader, cannily coded discourse on loss and catastrophe. Faldbakken uses this violent rearrangement to set up a field of nothingness and, essentially, of worklessness, whereby the book extends beyond itself toward another meaning that has yet to arrive as comprehensible and legible.

– Marta Kuzma, from *dOCUMENTA (13) Catalog 3/3 – The Guidebook*, published by dOCUMENTA (13) and Hatje Cantz, 2012.



TORIL JOHANNESSEN

Extraordinary Popular Delusions

Installation view from 'When you step inside it is filled with seeds' at Ottoneum as part of dOCUMENTA (13), Kassel, Germany / 9 June-16 September 2012. Courtesy the artist. Photo: Anders Sune Berg



Toril Johannessen's practice – spanning media such as photography, text, drawing, sculpture, storytelling, and installation – engages in scientific topics through empirical and theoretical investigation. Paralleling scientific and artistic research, Johannessen sheds light on the creative elements inherent to the various methods of knowledge production and bring them to poetic conclusions. Occupied with notions and conceptions of time on the one hand, and with cycles of energy and economy on the other, she explores natural and financial phenomena and their representations. *Extraordinary Popular Delusions* (2012) addresses issues relating to energy, cycles and economy, taking the sun, petroleum, and the production of images as the point of departure. The artist establishes a metaphoric and material relationship between the source of light and the projected image – projector and image become a self-referential energy system. Using the larger scheme of the energy system, Johannessen further asks how matter and ideas are linked and form systems and short-circuits, what the illusions and delusions of today are, and how to find a poetic language to address the crisis of our times: of environment, energy, and finance.

– Eva Scharrer, from *dOCUMENTA (13) Catalog 3/3 – The Guidebook*, published by dOCUMENTA (13) and Hatje Cantz, 2012.



AASE TEXMON RYGH

Various Artworks

Installation view from 'When you step inside it is filled with seeds' at Ottoneum as part of DOCUMENTA (13), Kassel, Germany / 9 June-16 September 2012. Courtesy the artist. Photo: Anders Sune Berg



The Möbius strip has been central to Aase Texmon Rygh's sculptural production for the past three decades, emphasising the artist's fascination with its paradoxical conceptual ability to hold both an 'inside exterior' and an 'outside interior'. In reflecting this duality, Texmon Rygh's sculptures apply Merleau-Ponty's idea that art is born out of a scheme of contrasts, modulating a crystallisation of time, and a possible cipher of transcendence. The artist has noted her 'preference to work with pure, simple form with the aim to achieve the maximum expression with minimal measures'. Texmon Rygh's early work was influenced by Henri Laurens, whose sculptural practice fused on musical and architectonic principles of form to take possession of space, constructing an object through alternating and contrasting cavities and volumes, fullness and emptiness. This provided the foundation of her move toward abstraction and to what she referred to as 'abstract naturalism'.

– Marta Kuzma, from *DOCUMENTA (13) Catalog 3/3 – The Guidebook*, published by dOCUMENTA (13) and Hatje Cantz, 2012.

Statement of the Board

In the year 2000, the Norwegian Parliament decided to establish a foundation to 'promote and professionalise the Norwegian participation in international cooperation within the visual arts' field, following a report commissioned to the Erik Rudeng-Committee by the Ministry of Foreign Affairs on Norwegian (UD) cultural policy abroad. The report recommended a general increase in activities, and proposed the establishment of a new centre to promote the internationalisation of Norwegian visual arts. In 2001 the Norwegian Parliament approved the budgetary allocations and the Ministry of Church and Cultural Affairs (KUD), together with the Ministry of Foreign Affairs, founded the institution. The Office for Contemporary Art Norway was established as an independent foundation with a set of formal and informal activity requirements. The mandate included tasks related to international collaborations to be developed through studio and funding programmes as well as projects, publications, seminars and lectures. After the appointment of the board, in January 2002 Ute Meta Bauer was appointed to direct the institution. The offices and studio spaces were located at Kunstnerne Hus in Oslo, in a space renovated by the architect and designer Andeas Engesvik from Norway Says. In June of the same year the institution became operational. OCA was officially inaugurated on 19 September 2002 by HM Queen Sonja of Norway and Valgerd Svarstad Haugland, then Minister for Cultural and Church Affairs. Marta Kuzma succeeded Ute Meta Bauer as director of OCA in September 2005, and in August

2008 the institution moved to an independent space in Grünerløkka, Oslo in order to host not only offices for the staff and studios for the residents taking part in the International Studio Programme, but also a public space for the organisation of lectures, screenings, conferences, workshops and exhibitions. The move to the new space, with its diverse and versatile premises, resulted in a remarkably strengthened identity for OCA, an important increase in audience, and a radical new ability to develop artistic and cultural research that contributed to the cultural life of Norway and to the artistic and cultural exchange between Norway and the international scene.

In only a decade OCA has been able to build its own peculiar strategic approach for the promotion of Norwegian art abroad, with significant international events and a continuous effort to further develop its organisational structure. A recent review in the international art magazine *frieze* reads, 'The impressive Office for Contemporary Art Norway hasn't just helped Norwegian artists gain international exposure, it has also led symposia and put out publications that have made Oslo into an art-historical hothouse'.

In the course of 2012 there have been regular Board meetings and numerous informal working sessions. The Board has had extensive exchanges with ministry officials and has continued to collaborate with the Director and her staff in the consolidation of internal and external organisational relations. The financial position of the organisa-

tion has also been evaluated by the Board with a view to address budgetary difficulties faced in previous years, and to find a balance between the different areas of OCA's mandate in order to find suitable solutions to various challenges posed to OCA and its limited funds, such as the Norwegian official contribution in the Venice Biennale. After consultation with a national council of agents within the field of contemporary art, OCA's Board called for a public meeting in November 2012 at OCA's premises in an effort to openly explore, in a constructive discussion, possible working models for the official Norwegian representation at the Venice Biennale.

In such a multifaceted field as the visual arts, which requires a tenacious creativity to face the urgent issues of our times, there is still work to do for OCA to continue to maintain a role as an active rather than a reactive contributor on the international art scene. Within this environment, OCA's successes along the way deserve mention. The appointment of OCA's Director Marta Kuzma as part of the core group of dOCUMENTA (13)'s curatorial team under the directorship of Carolyn Christov-Bakargiev resulted in unprecedented participation of Norwegian artists and intellectuals within what is arguably the key international exhibition. An exhibition that is not based on national representation and therefore not required to include artists from specific geographies, documenta included artists such as Matias Faldbakken, Toril Johannessen, Aase Texmon Rygh and Hannah Ryggen; performances by Arne Nordheim's Vevnad

and the participation in the public programme of Tron Frede Thingstad, Karel Jezek, Morten Nordbye Halvorsen and Itonje Søimer Gutormsen. Moreover, Christov-Bakargiev praised in the Norwegian press OCA and its Director for introducing her to Norwegian contemporary art. (Previous Norwegian participants in documenta are Rolf Nesch in documenta 1, 1955; Anna-Eva Bergman in documenta 2, 1959; Edvard Munch in documenta 3, 1964; Olav Christopher Jenssen in documenta 9, 1992 and Wencke Mühleisen in the satellite programme at documenta 7, 1982.)

OCA continued its public programme throughout 2012 at Nedre gate 7; the OCA Semesterplan and the Verksted publications had a series of important highlights during this year, particularly with Matias Faldbakken's exhibition project 'PORTRAIT PORTRAIT OF OF A A GENERATION GENERATION', lauded by the Norwegian press for its whimsical arrangement; the screening programme 'Peter Watkins: A Retrospective', acclaimed as a celebration of the figure of the Norwegian painter Edvard Munch; and the publication *The State of Things*, with essays dedicated to themes such as diversity, the environment, peace-making, human rights, capital, migration, asylum, Europe, aesthetics and revolution, in relation with the arts.

In 2012 Norwegian art and culture has continued benefiting from OCA's strategic approach to international support, resulting in the participation of Norwegian artists in key biennials and international insti-

tutions, including Anne Hilde Neset, Børre Mølsted and Brandon LaBelle at the 30th Bienal de São Paulo, São Paulo; Elmgreen & Dragset and Goksøyr & Martens at the Liverpool Biennial, Liverpool; Guttorm Guttormsgaard at the Busan Biennale 2012, Busan; Crispin Gurholt at 11th Havana Biennial, Havana; Bjarne Melgaard at the Institute of Contemporary Arts, London; Lene Berg at Konsthall C, Stockholm and Olav Christopher Jenssen at Museum Marta Herford, Herford.

Since its inception the foundation has set up long-term strategies and relied on the extraordinary energy and professional experience of its direction and staff. The role of its Board has been unmistakable supportive for the organisation's vision. In 2002 a prospective financial plan was made available in the Annual Report for the following amounts to be reached in the three years to follow. From 2002 to 2005 the aim was to reach 4 million NOK on administration against the initial 1.9; 2.7 million NOK on ISP against 1.3; 2.6 million NOK on International Support against 0.8; 0.8 million NOK on biennials against 0.5; 0.3 million NOK on IVP against 0.08; and 1 million NOK on discursive activities against 0.1. These calculations were made when OCA was still an office without a project space. In 2008, under the leadership of the current Director Marta Kuzma and with the support of its Board and its founders, OCA moved to Nedre gate 7 to strengthen OCA's ability to fulfill its mandate and to find a stronger correlation with an architectural structure that would showcase OCA's complex set of activities. OCA's

Board has emphasised the importance of maintaining these vigorous and organic programmatic activities within the new space as central not only to the institution but to the city of Oslo, since this model has been celebrated both by audiences and also the press, nationally and internationally.

During its tenure, the Board has continued to communicate to its founders the need to review the institution's budget with respect to its different areas of activity, particularly in relation to the Venice Biennale, whose size in terms of budget was negatively affecting other areas of activity, and whose necessities had been underestimated for a long period. This discussion developed while the preparations for the Norwegian official representation for the Venice Biennale in 2013 were under way. The Board decided to implement a financial plan to secure savings and draft a feasible budget for one of the most important biennials in the world calendar. With the 100th anniversary of the suffrage for women in Norway and the 150th anniversary of one of its most iconic artists, Edvard Munch, the Board felt compelled to support OCA's proposal for Venice in 2013, focused on artists Lene Berg and Edvard Munch. The Board identified the project's great potential and strongly believed in the need to secure the high-quality contribution that Norway and its history deserves.

After months of discussions, the Ministry of Culture announced in December 2012 a comprehensive review of OCA's operations, and

communicated that the Board would not get renewed upon its term's expiration in February 2013. In order to avoid uncertainty within OCA and among its partners in the important Venetian project, the Board resigned with the hope that a new Board would continue the excellent work that OCA had accomplished in placing Norwegian art and culture on the international stage until that point. I, together with the members of my Board, have all the hope this will be the case.

Gro Bonesmo, Chair of OCA's Board from February 2009 to December 2012, and on behalf of the Board members Hilde Hauan Johnsen, Øystein Hauge, Gavin Jantjes, and Siri Meyer.

International Support

02-FUNDING

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

In 2012, OCA received 233 applications requesting support from OCA's International Support in the area of 02-funding. As a consequence of four juried meetings, the year's annual support in relation to 02-funding amounted to 2 330 172 NOK, which constitutes the earmarked support provided to OCA from the Norwegian Ministry of Foreign Affairs for that allocation. A total of 142 applications (approximately 60%) were supported. It should be noted that the overall request for funding from the applicants amounted to 8.903.600 NOK.

**Recipients during 2012
1st Quarter**

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

G: Dag Nordbrenden
b.1971 in Oslo, lives
and works in Oslo,
Norway

PS: Dag Nordbrenden
held a solo exhibition
at CFF– Centrum
för Fotografi in
Stockholm, Sweden.
The works included
in the exhibition were
based around images
produced for an
artist book, titled *Rub
with Ashes*, which
was published and
released during the
exhibition. According
to curator Gunilla
Muhr, Nordbrenden's
work is 'rooted in a
documentary tradition
including practises
such as using found
images and street
photography'. The
artist indicates the
exhibition and book as
'vehicles for bringing
together an eclectic
mix of pictures, and a
way of exploring the
potential meaning
these photographs
can convey'.

Curator: Gunilla Muhr,
Director, Center for
Photography, Stockholm,
Sweden
3–27 May 2012

NOK 12 000

G: Konsthall C in
Stockholm, Sweden
PS: Lene Berg (b.1965
in Oslo, Norway, lives
and works in Berlin,
Germany) held a solo
exhibition at Konsthall
C in Stockholm,
Sweden. Berg
exhibited her video
project *The Man in
the Background* and
the related publication
*Gentlemen and
Arsholes*. The
project focuses on
the political intrigue
surrounding the
journal *Encounter*,
published by the
Congress of Cultural
Freedom in 1953.
According to curator
Kim Einarsson, Berg's
'approach calls into
question what was
defined as a "liberal
conspiracy" and
what was otherwise
deemed a successful
state sponsored
cultural effort carried
out by a powerful
intelligence agency'.

Curator: Kim Einarsson,
Director, Konsthall C,
Stockholm, Sweden.
23 May–16 September
2012

NOK 12 000

G: Maja Nilsen and
Anders Kjellesvik
b.1978 in Klæbu,
Norway, lives and
works in Berlin,
Germany and Klæbu,
Norway; b.1980 in
Stord, Norway, lives
and works in Berlin,

Germany and Oslo,
Norway

PS: Maja Nilsen and
Anders Kjellesvik
participated in
the 2012 Bristol
Biennial in Bristol,
UK. According to
curator Catherine
Bourne, the biennial,
titled 'Storytelling',
explored 'the artist's
balancing act
between the objective
and subjective
enabling him to create
mesmerizing stories
that go far beyond
the reality, but still
being recognised as
relevant and true'.
Kjellesvik produced
a sculpture built of
charred blocks of
wood inspired by a
cairn – an important
communication
tool for thousands
of years. Nilsen
presented her project
*Zoo, or Letters not
about Love*, a series
of collages inspired
by the love letters of
the Russian writer
Viktor Shklovsky.
Other participating
artists included Seila
Fernandez Arconada,
MadeScapes, Trond
Perry & Erik Pirolt, and
Ferocitas Lions.

Curator: Catherine
Bourne, Programme
Director, Bristol Biennial,
Bristol, UK
1–16 June 2012
NOK 10 000

G: Gallery Vartai
PS: Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway) held a solo exhibition titled 'Tripoli' at Gallery Vartai in Vilnius, Lithuania. In one of the gallery rooms, Åsdam constructed a 'pseudo-industrial space of concrete and metal' for the screening of the film *Tripoli* (2010). This was accompanied by the work *Archive (Migration)* which was started in 2010 and that has been constantly updated with new pictures. The collection of around 3000 pictures found in books, magazines, newspapers and online was born during the creative process when the artist was researching historical and current representation of migration in images for his film *Abyss* (2010). Curator: Vitalija Jasaitė, Curator, Gallery Vartai, Vilnius, Lithuania

11 September–26
October 2012
NOK 20 000

G: Goksøyr & Martens
Toril Goksøyr b.1970, Ålesund, Norway, lives and works in Oslo, Norway; Camilla

Martens b.1969, Oslo, lives and works in Oslo)

PS: Artist-duo Goksøyr & Martens participated in the 2012 Liverpool Biennial in Liverpool, UK. Titled 'City States 2012', the biennial was organised around the theme of 'hospitality'. According to curator Sally Tallant, 'Hospitality is the welcome we extend to strangers, an attitude and a code of conduct fundamental to civilisation, as well as a metaphor whose conditions and energy inspires artists'. Goksøyr & Martens presented the performance *Palestinian Embassy* during the three opening days in Sefton Park, Liverpool. The event included the inauguration of a 'Palestinian Embassy' and balloon trips over the city. Departing from the city centre, politicians and academics joined the 'Palestinian Ambassador' aboard the balloon for discussions on topics concerning the Palestinian people's diplomatic and democratic conditions. The discussions were led by a moderator and

transferred directly to the ground where the audience could listen live. *Palestinian Embassy* was curated and produced by Kristine Jærn Pilgaard. Other participating artists include Charles Avery, David Bade, Chiho Aoshima, Ai Weiwei and Monica Bonvicini.

Curator: Sally Tallant,
Artistic Director and CEO,
2012 Liverpool Biennial in
Liverpool, UK
15 September–25
November 2012
NOK 55 200

**Recipients during 2012
1st Quarter**

**Grants allocated for
International Support**

G: Erwin van der Werve and Thora Solveig Bergsteinsdottir b.1974 in Papendrecht, The Netherlands, lives and works in Aalvik, Norway; b.1975 in Akureyri, Iceland, lives and works in Aalvik, Norway

PS: Erwin van der Werve and Thora Solveig Bergsteinsdottir participated in residencies in Iceland at the Museum of Akureyri and the Skaffell Center for Visual Art in Seydisfjörður. The artists presented their work to the public in the form of exhibitions, lectures and discussions. They also developed collaborative relationships with artists and curators working in the regions in order to develop future projects.

Curator: Sigríður Ágústadóttir, responsible, Gil-Society, Akureyri, Iceland and Þórunn Eymundardóttir, Director, Skaffell Center for Visual Arts, Seydisfjörður, Iceland.

11 December 2011–10
March 2012

NOK 10 000

G: Ingrid Berven b.1951 in Bergen, lives and works in Bergen, Norway

PS: Ingrid Berven participated in the Nordic Panorama documentary and short film festival at CZKD (Centre for Cultural Decontamination, Pavilion Veljkovic) in Belgrade, Serbia. Berven presented the video installation *Passion and Polemics*, which she describes as '12 large video projections of 12 art critics who simultaneously answer 15 questions about what criticism is, why we have criticism, and other academic questions'.

Curator: Milica Radenovic, Project Manager, Balkankult Foundation, Serbia.

17–21 February 2012
NOK 7 000

G: Kurant Visningsrom, Tromsø, Norway

PS: Kurant Visningsrom, an artist-run space in Tromsø, participated in the Supermarket Art Fair in Stockholm, Sweden. The fair is an artist-run art fair for artist-run galleries and other artist-run initiatives. Kurant exhibited works by Matilda Carlid, Sille Storihle (b.1985 in Tromsø, Norway, lives and works

in Oslo, Norway) and Øystein Wyller Odden (b.1983 in Notodden, Norway, lives and works in Oslo, Norway). All three of these artists were connected to Kurant's programming in various ways in previous years. Other participating artists initiatives included Candyland, MOBA, Studio 44, and Nest.

Curator: Pontus Raud, Curator, Supermarket Art Fair in Stockholm, Sweden.

17–19 February 2012
NOK 10 000

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

PS: Eline Mugaas and Elise Storsveen participated in the exhibition 'Millennium Magazines' at the Library of the Museum of Modern Art, New York, NY, USA. According to curators Rachael Morrison and David Senior, 'Millennium Magazines' was a 'survey of experimental art and design magazines published since 2000, which explored the various ways in which contemporary artists and

designers utilised the magazine format as an experimental space for the presentation of artworks and text'. Included in the exhibition was Mugaas and Storsveen's zine ALBUM, which they describe as consisting of 'found images juxtaposed to create new and visual puns suggesting a meta-narrative involving sex, gender and the human body'. Other participating artists included aTree zine, An Architektur, *A Prior Magazine*, *Bidoun Magazine*, *Cabinet* and many more.

Curator: David Senior, Bibliographer, and Rachael Morrison, Senior Library Assistant, MoMA Library, New York, NY, USA

20 February–14 May 2012

NOK 7 282

G: Anna Ring
b.1979 in Örebro, Sweden, lives and works in Oslo, Norway

PS: Anna Ring participated in the 2012 Spring Exhibition at the Kunsthal Charlottenborg in Copenhagen, Denmark. According to the organisers, the Spring Exhibition 'featured 69 participants from

around the world with works covering a wide variety of genres associated with art and design, and the 2012 edition included a notable group of works that explored the body, performance and sexuality'. Ring presented *24 06 12*, a site-specific architectural intervention with melted chocolate painted onto the wall. According to the artist, 'the unstable characteristics of the chocolate stand in contrast to the more solid construction of the architecture'. Other participating artists included Sofie Alsbo, Claus Bjerre, Tom Bogaert, Gitte Broeng & Mikkel Damsbo.

Curator: Helle Westergård, Exhibition coordinator, Charlottenborg Fonden, Copenhagen, Denmark

24 February–6 May 2012
NOK 5 000

G: Ann Iren Buan
b.1984 in Stjørdal, Norway, lives and works in Oslo, Norway

PS: Ann Iren Buan participated in the 2012 Spring Exhibition at the Kunsthal Charlottenborg in Copenhagen, Denmark. According to the organisers, the Spring

Exhibition 'featured 69 participants from around the world with works covering a wide variety of genres associated with art and design, and the 2012 edition included a notable group of works that explored the body, performance and sexuality'. The artist presented *Whatever I Do, All Remains the Same*, an on-going project she describes as a series of paper sculptures 'used over and over again until they dissolve into nothing'. Other participating artists included Sofie Alsbo, Claus Bjerre, Tom Bogaert, Gitte Broeng & Mikkel Damsbo.

Curator: Helle Westergård, Exhibition coordinator, Charlottenborg Fonden, Copenhagen, Denmark

24 February–6 May 2012
NOK 5 000

G: Elin Melberg
b.1976 in Stavanger, Norway, lives and works in Stavanger, Norway

PS: Elin Melberg participated in the 2012 Spring Exhibition at the Kunsthal Charlottenborg in Copenhagen, Denmark. According to the organisers, the Spring Exhibition 'featured

69 participants from around the world with works covering a wide variety of genres associated with art and design, and the 2012 edition included a notable group of works that explored the body, performance and sexuality'. Melberg presented her large-scale installation *I wish I wish I wish in vain*, a room completely covered with thousands of beads, mirror tiles and glossy photographs. According to the artist, the installation constitutes 'my personal interpretation of the tension between having control and losing control, and how vulnerable this edge can be'. Other participating artists included Sofie Alsbo, Claus Bjerre, Tom Bogaert, Gitte Broeng & Mikkel Damsbo.

Curator: Helle Westergård, Exhibition coordinator, Charlottenborg Fonden, Copenhagen, Denmark
24 February–6 May 2012
NOK 5 000

G: Kari Steihaug
b.1962 in Oslo, lives and works in Oslo, Norway

PS: Kari Steihaug participated in the 2012 Spring Exhibi-

tion at the Kunsthall Charlottenborg in Copenhagen, Denmark. According to the organisers, the Spring Exhibition 'featured 69 participants from around the world with works covering a wide variety of genres associated with art and design, and the 2012 edition included a notable group of works that explored the body, performance and sexuality'. Steihaug presented a documentary project titled *The Unfinished Ones*, which she describes as focusing on 'the poetry in imperfection and about directing attention to something failed and lost'. Other participating artists included Sofie Alsbo, Claus Bjerre, Tom Bogaert, Gitte Broeng & Mikkel Damsbo.

Curator: Helle Westergård, Exhibition coordinator, Charlottenborg Fonden, Copenhagen, Denmark
24 February–6 June 2012
NOK 5 000

G: Mai Hofstad Gunnes
b.1977 in Lørenskog, Norway, lives and works in Brussel, Belgium

PS: Mai Hofstad Gunnes participated in an exhibition at Souter-

rain, a project space in Berlin, Germany. The artist presented her 16mm film *Bike and Bolex*, which, according to the artist, 'echoes her ongoing reflection on the construction of identity'. The film is constructed with footage by five women bicycling in circular paths while filming each other with Bolex cameras. Gunnes also exhibited a new series of works on paper.

Curator: Elke Giffeler, Founding member and Curator, Souterrain, Berlin, Germany
16–25 March 2012
NOK 5 000

G: Institute for Contemporary Arts in London, UK

PS: Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) participated in the group exhibition 'Remote Control' at the Institute for Contemporary Arts in London, UK. According to curator Matt Williams, the exhibition 'offered an insight into the impact of television broadcasting on cultural and socio-political phenomena by looking at the physical shift in news and entertainment con-

sumption, from the public social space of the cinema to the private and enclosed space of the home'. Faldbakken contributed a new series of his ongoing container sculptures using empty flat screen TV boxes and plastic jugs (typically used for producing and distributing moonshine) as molds.

Other participating artists included Bob Stanley, Experimental TV Center, Stephen Sutcliffe, Jonny Woo and Lucky PDF.

Curator: Matt Williams, curator, Institute for Contemporary Arts in London, UK
3 April–10 June 2012
NOK 9 903

G: Agnes Nedregard (b.1975 in Lillehammer, Norway, lives and works in Bergen, Norway) and Raquel Nicoletti

PS: Agnes Nedregard and Raquel Nicoletti participated in the project 'Route FMALE' at the Sierra Centro de Arte in Sierra, Spain. The project is conceived as a series of interventions by female artists along a three kilometer trail in the landscape near the art centre. Nedregard and Nicoletti collaborated on the

project *Carrying A Man*, in which they literally carried a man (in this case, the mayor of the town of Sierra volunteered) along the route. The artists indicated that they 'made breaks in the journey for small ceremonies including cast objects of typical objects associated with females, for the man to choose from and leave along the route, meditating on his personal story of women who have been part of carrying him through his life'.

Other artists included Laura Mars.

Curator: Ruben Barosso, Co-Director, Arts Center Sierra, Sierra, Spain
9–15 April 2012
NOK 6 000

G: Ambulante Film Festival, Guadalajara, Mexico

PS: Leif Magne Tangen (b.1978, Reine, Norway, lives and works in Leipzig, Germany) participated in the 2012 Ambulante Film Festival in Guadalajara, Mexico. Titled 'The Space of Affections' the festival consisted of a curated programme of experimental and artists' films along with a series of conversations and lectures. According to curator Eduardo

Thomas, the programme 'proposed a revision of the moment emerging in cinematic projection: a specific space-time, resulting from the process shared by the viewer and the artist, which effectively and affectively fosters our perception of reality, as much as it changes/transforms/disrupts the idea that we have of ourselves'. Tangen took part in a panel discussion on the notion of projection in relation to cinematic images. Other participating artists included Maja Borg.

Curator: Eduardo Thomas, Head of Programming, Ambulante Film Festival, Guadalajara, Mexico.
16–19 April 2012
NOK 9 935

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

PS: Eline Mugaas and Elise Storsveen were invited to present a project at Kunsthalle Zurich, Switzerland, as part of the ongoing exhibition series 'Human Valley', curated by Dominique Gonzalez-Foerster and Tristan Bera. The

curators described 'Human Valley' as a 'one-year project for hybrid presentations of borderline topics in an area comprising three rooms inspired by Jean-Luc Godard's *Une Femme Mariée* with first an entrance like a provincial cineclub then a bedroom for two with books on bookshelves and also a projection room'. According to the artists, their project mirror the playful juxtapositions found in their zine *ALBUM* and address Scandinavian topics such as 'nudity and the universe, desire and pet hold, melancholy, motherhood and lonely men'.

Curator: Tristan Bera and Dominique Gonzalez-Forester, Curators for 'Human Valley', Kunsthalle Zurich, Zurich, Switzerland
20 April–17 June 2012
NOK 22 254

G: Camilla Dahl (b.1971 in Oslo, Norway, lives and works in Oslo), as part of the artist collective Der Strich

PS: Camilla Dahl was invited to present a performance at the Schirn Kunsthalle Frankfurt, Germany, as part of the event 'Long Night at the

Museum'. The artists presented *Diamonds of Eternity*, which consisted of six meter long floating champagne bar held up by seven businessmen in suits. According to Der Strich, they are 'focused on questioning gender identity and clichés in the form of a group exhibition, events and performance'.

Curator: Matthias Ulrich, Schirn Kunsthalle Frankfurt, Frankfurt, Germany
21 April 2012
NOK 5 000

G: New Museum, New York, NY, USA

PS: Trans-activist Esben Esther Pirelli Benestad (b.1949 in Norway, lives and works in Grimstad, Norway) and scholar Mathias Danbolt (b.1983 in Norway, lives and works in Copenhagen, Denmark) were invited to participate in a public programme in association with the project 'Museum as Hub: Carlos Motta: We Who Feel Differently' at the New Museum in New York, NY, USA. According to curator Eungie Joo, the project 'explored "difference" as a way of being in the world, and how it represents a prospect of individual and collective

empowerment, social and political enrichment, and freedom'. Pirelli Benestad and Danbolt contributed to a two-day symposium organised by Carlos Motta and performance studies scholar Raegan Truax-O'Gorman. Other participants included Todd Shalom and Juan Betancourth, Jeannine Tang and Reina Gossett, and Jared Gilbert.

Curator: Eungie Joo, Curator, New Museum, New York, NY, USA.
23 April–5 August 2012
NOK 18 000

G: Maia Urstad b.1954 in Kristiansand, Norway, lives and works in Bergen, Norway

PS: Maia Urstad was invited to participate in a project at singuhr – hoergalerie within the Kunsthau Meinblau in Berlin, Germany. Urstad produced a sound installation titled *Meanwhile in Shanghai #4*, which she describes as 'part of an ongoing series of works related to radio, time and location, carried out in various editions over recent years'. According to curators Carsten Seiffarth and Markus Steffens, Urstad's project reflects her

fascination with radio as an object, as a technology, as a source of sounds and as a means for globe-spanning communication'.

Curator: Carsten Seifarth, Artistic Director, singhur – hoergalerie, Berlin, Germany
25 April–24 May 2012
NOK 4 000

G: Liv Dysthe Sønderland
b.1967, Bergen, Norway, lives and works in Ørskog, Norway

PS: Pushwagner (Terje Brofoss) (b.1940 in Oslo, Norway, lives and works in Oslo), Asbjørn Hollerud (b.1976 in Kristiansand, Norway, lives and works in Bergen, Norway), Espen Dietrichson (b.1976 in Stavanger, Norway, lives and works in Oslo), Stefan Mitterer (b.1983 in Zell am See, Austria, lives and works in Bergen), Peter Mitterer (b.1982 in Zell am See, Austria, lives and works in Bergen) and Anna Christina Lorenzen (b.1981 in Hamburg, Germany, lives and works in Bergen) were invited to participate in the 2012 Graphica Creativa International Print Triennial in Jyväskylä, Finland. Titled 'Neighbors', the

triennial presented artists from Finland, Norway, Sweden, Russia and Estonia. According to curator Liv Dysthe Sønderland, the Norwegian artists included in the triennial produced graphic works with a tendency for the 'surrealistic, absurd, or pushing beyond rationality', while at the same time being 'highly relevant because they are rooted in modern history and use common references'. Other participating artists included Kadri Alesmaa, Peeter Allik, Maija Albrecht, Heli Kurunsaari, Yuri Belyj, Mikhail Karasik, Nina Bondeson and Eva Björkstrand.

Curator: Liv Dysthe Sønderland, curator, Graphica Creativa 2012 International Print Triennial, Jyväskylä, Finland
5 May–9 September 2012
NOK 20 000

G: Morten Andersen
b.1965 in Lørenskog, Norway, lives and works in Oslo, Norway

PS: Morten Andersen was invited to present a project at Lauba House in Zagreb, Croatia. Andersen exhibited photographs from his publication *Black*

and *Blue* (2011), which he says explores 'architectural details, graffiti, objects and vegetation that are often overseen but nevertheless important for the city of Oslo's identity'. According to curator Vanja Zanka, Andersen's project helped Croats 'understand the infrastructure and art system in Norway in order to develop long-term collaborations'.

Curator: Vanja Zanka, Curator, Lauba House, Zagreb Croatia
15–25 May 2012
NOK 12 000

G: Greg Pope and John Hegre
b.1960 in London, UK, lives and works in Oslo, Norway;
b.1967 in Bergen, lives and works in Bergen, Norway

PS: Greg Pope and John Hegre participated in a series of screenings and performances at the San Francisco Cinematheque in San Francisco, CA, USA. Greg Pope presented *Cipher Screen*, a live art installation using two 16mm film projectors and a live sound feed produced by John Hegre. In describing *Cipher Screen*, Pope writes that 'the

constant, reductive physical process applied to the surface of the film loops results in a slow transformation on the screen surface; out of aural and visual darkness builds a cacophonous crescendo of sound and image'. In addition, a retrospective of Pope's films was screened, including *War Film* (2012), *Art Prole Threat* (2010), *Shot Film* (2009) and *Shadow Trap* (2007).

Curator: Steve Polta, Artistic Director, San Francisco Cinematheque, San Francisco, USA
18–20 May 2012

NOK 10 000

G: Jonatan Habib Engqvist

PS: Steffen Håndlykken (b.1981 in Oslo, Norway, lives and works in Oslo), Stian Eide Kluge (b.1977 in Oslo, lives and works Oslo), Toril Goksøyr (b.1970 in Oslo, lives and works in Oslo), Camilla Martens (b.1969 in Oslo, lives and works in Oslo), Steingrímur Eyfjörð (b.1954 in Reykjavík, Iceland, lives and works in Dale, Norway), Arild Tveito (b.1976 in Oslo, lives and works in Oslo), Anders Nordby (b.1975 in Oslo, lives

and works in Oslo), Erik Saether (b.1983 in Halden, Norway, lives and works in Oslo) and UKS were invited to participate in the 2012 Reykjavík Arts Festival at multiple exhibition venues throughout Reykjavík, Iceland. According to curator Jonatan Habib Engqvist, the 2012 iteration of the festival, titled '(I)ndependent People, collaboration and artists initiatives' investigated collective activities in which 'giving up the singular artistic subject creates the specific uncertainty that makes another, hybrid identity possible; where the in-between of collaboration can become a site for social and cultural change; "around identities", between defined singularities'. Other participating artists included Jamie Stapleton, Melissa Dubbin & Aaron S. Davidson, The Artist Formerly Known as Geist, AIM Europe and Wooloo.

Curator: Jonatan Habib Engqvist, Curator, Reykjavík Arts Festival 2012, Reykjavík, Iceland
18 May–3 June 2012

NOK 96 000

G: Anders Kjellesvik and Andreas Siqueland b.1980 in Stord, Norway, lives and works in Oslo, Norway; b.1973 in Oslo, lives and works in Oslo

PS: Anders Kjellesvik and Andreas Siqueland participated in the exhibition TORINOVer 012 at the Museum of Oriental Art in Torino, Italy – one of many regional institutions taking part in the exhibition. According to curator Elisa Lenhard, the 'exhibition aimed to present artistic work and experimentation executed while travelling, with the concept of travelling itself as an artistic practice'. Other participating artists included Michele Dantini, Gosia Turzeniecka, Michael Hopfner, Emanuel Licha, Ilana Halperin, Cosimo Veneziano and Diego Canato.

Curator: Elisa Lenhard, Curator, TORINOVer 012, Torino, Italy
6 June–1 July 2012

NOK 4 000

G: Anders Smebye and Marianne Zamecznik b.1975 in Oslo, Norway, lives and works in Berlin, Germany; b.1972 in Trondheim, Norway, lives and works in Berlin, Germany

PS: Anders Smebye and Marianne Zamecznik were invited to present a project at Space for Art and Industry in Brooklyn, NY, USA. Smebye and Zamecznik – working together as B-Bastard – curated an exhibition in which they paired an installation with little-known Norwegian films from the years 1948-1981. According to curator Marc Ganzglass, his interest in B-Bastard resulted from their ability to 'consistently upend divisions between individual work, curatorial practice, communal art and educational programming'.

Curator: Marc Ganzglass, Director, Space for Art and Industry, New York, USA

6-27 July 2012

NOK 12 000

G: Book & Hedén Ingrid Book, b.1951 in Malmö, Sweden, lives and works in Oslo, Norway; Carina Hedén, b.1948 in Mora, Sweden, lives and works in Oslo

PS: Artists Book & Hedén were invited to participate in the exhibition 'Extreme Crafts' at the Freies Museum in Berlin, Germany. According to curators Ulrike

Solbrig, Jole Wilcke and Hilde Methi, the exhibition sought to 'bring together approaches in art that dealt with the ethical and aesthetic dimension of craft and its potency as an idea'. Book & Hedén exhibited two series of photographs: *Soldiers UXO Clearance 1-7*, in which they document 'soldiers cleaning a landscape shaped by the military itself in order to give the landscape back to civil society as a nature reserve; and *Produced Green*, a series of images shot from a vehicle along Route E6, the main highway connecting Norway to Europe.

Curators: Ulrike Solbrig, Jole Wilcke and Hilde Methi, Independent Curators for the Extreme Crafts, Freies Museum in Berlin, Germany

4-31 August 2012

NOK 10 000

G: Charlotte Nilsen, Geir Tore Holm, Kristin Tårnesvik and Hilde Methi b.1969 in Mehamn, Norway, lives and works in Tromsø, Norway; b.1966 in Trømsø, lives and works in Skiptvet, Norway; b. 1964 in Tromsø, lives and works in Bergen,

Norway; b.1970 in Kirkenes, lives and works in Kirkenes, Norway

PS: Charlotte Nilsen, Geir Tore Holm, Kristin Tårnesvik and curator Hilde Methi participated in the exhibition 'Extreme Crafts' at the Freies Museum in Berlin, Germany. According to curators Ulrike Solbrig, Jole Wilcke and Hilde Methi, the exhibition sought to 'bring together current approaches in art that deal with the ethical and aesthetic dimension of craft and its potency as an idea in art'. Nilsen, Holm and Tårnesvik presented works that, according to Methi, 'connect to issues of ethnicity, the "Sámi situation", and indigenesness in different ways, as well as dealing with complexities around use of nature and resources'. All of the artists participated in lectures and discussions during the opening weekend of the exhibition. Other participating artists included Yvette Brackman, Kristinn G. Hardarson, Susan Laimanee and Field Work.

Curators: Ulrike Solbrig and Jole Wilcke, Curators, and co-curator Hilde

Methi, for *Extreme Crafts*,
Freies Museum, Berlin,
Germany
4–31 August 2012
NOK 30 000

G: Aeron Bergman and
Alejandra Salinas
b.1971 in Detroit,
USA, lives and works
in Oslo, Norway;
b.1977 in La Rioja,
Spain, lives and
works in Oslo

PS: Frido Evers (b.1980
in Mainleus, The
Netherlands, lives
and works in Oslo),
Per-Oskar Leu
(b.1980 in Oslo, lives
and works in Oslo)
and Inger Wold Lund
(b.1983 in Bergen,
Norway, lives and
works in Oslo)
participated in 'The
Library of INCA' at
the Institute for Neo-
Connotative Action
in Detroit, MI, USA.
According to cura-
tors Aeron Bergman
and Alejandra Sali-
nas, the project was
inspired by a 'popular
image of a tree grow-
ing out of the decay-
ing remains of books
in the ruined Detroit
Public Schools Book
Depository'. Evers
designed and built
a library structure.
Lund presented a
new version of her
book project *The
State of Being Close
Together or Side By
Side*. Leu exhibited
a revised version of

his project titled *The
Trial* and presented a
performance. Other
participating artists
included Cary Loren
and Lina Persson.

Curators: Aeron Bergman
and Alejandra Salinas,
Curators for the Institute
for Neo-Connotative Ac-
tion in Detroit, USA
25 August–22 Septem-
ber 2012

NOK 15 000

G: Anthea Buys

PS: Pedro Gómez-Egaña
(b.1976 in Colombia,
lives and works in
Oslo, Norway), Mag-
nhild Øen Nordahl
(b.1985 in Ulsteinvik,
Norway, lives and
works in Bergen,
Norway), Toril Johan-
nessen (b.1978 in
Harstad, Norway,
lives and works in
Bergen) and Camer-
on MacLeod (b.1975
in Halifax, Canada,
lives and works in
Bergen) participated
in the exhibition
'Machine Worries/
Machine Hearts'
at blank projects in
Cape Town, South
Africa. According
to curator Anthea
Buys, the exhibition
brought together a
'selection of contem-
porary artists on the
theme of the possibil-
ity of empathy with
machines and me-
chanical processes'.
Buys participated in
a residency at Horda-

land Art Centre in
Bergen, Norway
during January 2012
where she met the
artists included in
the exhibition whose
work resonated with
her specific curato-
rial interests. A cata-
logue was published
to accompany the
exhibition. Other par-
ticipating artists in-
cluded James Webb,
Phillip Raiford John-
son, Dineo Sheshee
Bopape and Donna
Kukama.

Curator: Anthea Buys, Di-
rector, Contemporary Art
Development Trust, Cape
Town, South Africa
4–27 October 2012
NOK 86 000

G: Karen Kipphoff
b.1958 in Hamburg,
Germany, lives and
works in Bergen,
Norway

PS: Karen Kipphoff
participated in
the URRRA Artist
Residency in Buenos
Aires, Argentina.
According to curator
Melina Berkenwald,
URRA 'provides a
platform dedicated to
generate several nec-
essary and innovative
projects supporting
and displaying con-
temporary culture,
favouring the crea-
tion of international
networks'. Kipphoff
writes that her pro-
jects often focus on
'the presence, eras-

ure, re-configuration and re-definition of monuments and public spaces as determined by historical events and political decisions'. She used the urban environment of Buenos Aires to develop a new project, which was exhibited at the end of her residency.

Curator: Melina Berkenwald, Director, URRRA, Artist Residency, Buenos Aires, Argentina.
1–30 November 2012
NOK 7 000

G: Marte Eknæs
b.1978 in Elverum, Norway, lives and works in Berlin, Germany

PS: Marte Eknæs was invited to participate in a project at Exilo, a non-profit art initiative in Los Angeles, CA, USA. Eknaes produced a project that uses the structural strategies of the introductions to television series as a guiding format, which she describes as 'a presentation of styles and atmosphere, like a surface or the façade of the plot that follows'. According to curators Nicolau Vergueiro and Pilar Wiley, Eknaes used 'Exilo's site, the historic Broadway district in downtown LA, with all the myth

that Hollywood can provide, in order to articulate notions of spatial history and represented narrative in a manner that illuminates her current explorations of the breaking point between sculpture and the moving image through her content analysis of television shows openings'.

Curators: Nicolau Vergueiro and Pilar Wiley, Curators, Exilo, LA, USA.
22 February–17 March 2013
NOK 8 000

Three projects granted during the 1st Quarter for a total amount of NOK 102.050 were cancelled.



ELISE STORSVEEN AND ELINE MUGAAS
An image from the artists' ongoing
zine series ALBUM#



CAMILLA DAHL
Diamonds of Eternity, from the
performance at Schirn Kunsthalle
Frankfurt, 2012. Courtesy of the
artist



PEDRO GÓMEZ-EGAÑA
The Tristan Chord, 2008-2012.
Performance, sculpture, Installation
view at blank projects, Cape Town,
South Africa. Courtesy of the
artist



CRISPIN GURHOLT

A research image of a former theatre building in Havana that served as the venue for Crispin Gurholt's installation project at the 11th Havana Biennial, Havana, Cuba. Courtesy of the artist



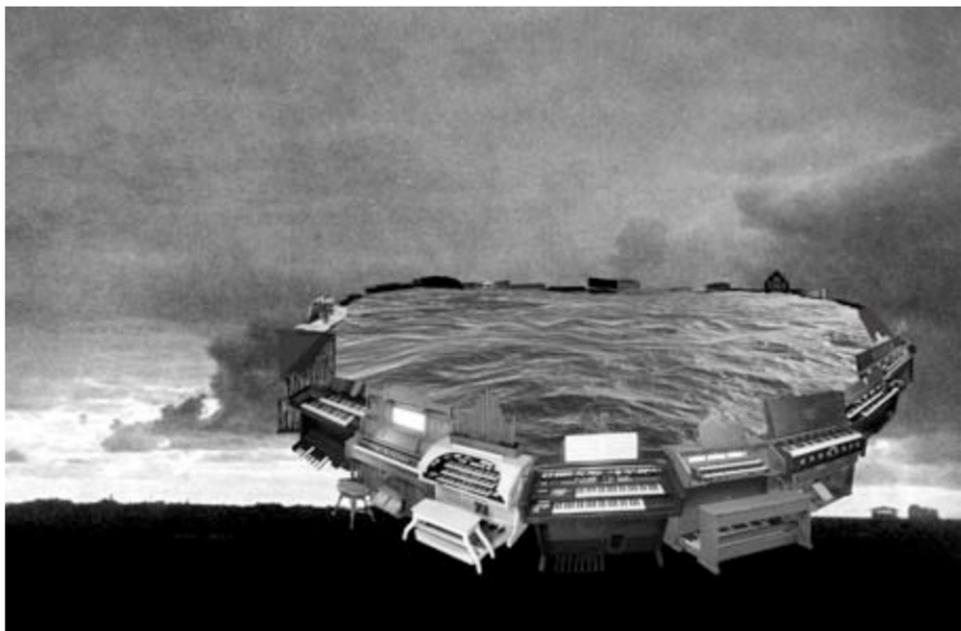
MAIA URSTAD

Meanwhile, in Shanghai, 2011. Installation view at Skanu Mezs, Riga, Latvia. Courtesy of the artist



ANN IREN BAUN

Whatever I do, all Remains the Same (II), 2012. Drawing (pastel) on paper (200x 400x100cm). Installation view at 'The Spring Exhibition 2012' Charlottenborg Kunsthall København. Courtesy of the Artist



MAJA NILSEN
Zoo, or Letters not about Love,
2009. Courtesy of the artist



MAI HOFSTAD GUNNES
Production still from *Bike and Bolex*, 2012. Courtesy of the artist

**Recipients during 2012
2nd Quarter**

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

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

PS: Anawana Haloba participated within the Rauma Biennale Balticum 2012 at the Rauma Art Museum in Rauma, Finland. According to curator Henna Paunu, the theme of the biennale, 'Human Nature', explored 'aspects of human behaviour, delicate states of mind, social structures based on emotions and also reach beyond what seems to be the commonly accepted or politically correct borders of existence, to notions of absurdity and odd pathways of thought, not avoiding the dark side of our behaviour and even horrifying, secret and denied sides of human nature'. Other participating artists included Aigars Bikse, Evaldas Jansas, Raoul Kurvitz, Ayumi Matsuzaka and Elisabeth Ohlson Wallin.

Curator: Henna Paunu,

Curator, Rauma Art Museum, Rauma, Finland
9 June–9 September
2012

NOK 6 000

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

PS: Morten Norbye Halvorsen was invited to participate in a collaborative performance with Jessica Warboys during the opening days of dOCUMENTA (13) in Kassel, Germany. Titled *Thunderclap*, the artists describe the project as 'a composition based on field recordings of natural elements and recordings of partly completed orchestral parts and crescendos to coincide with dance and poetry completed in the ambience scattered with voice, footsteps and live instrumentation' taking place under a willow tree in Karl saue Park in Kassel. Other participating artists included Al-lora & Calsadilla, Amar Kanwar, Mark Dion, Trisha Donnelly and Erkki Kurenniemi.

Curator: Carolyn Christov-Bakargiev, Artistic Director, dOCUMENTA (13), Kassel, Germany
9–11 June 2012

NOK 8 700

G: dOCUMENTA (13), Kassel, Germany

PS: Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) was invited to participate within dOCUMENTA (13) in Kassel, Germany. According to curator Carolyn Christov-Bakargiev, the exhibition was 'dedicated to artistic research and forms of imagination that explore matter, things, embodiment and active life in connection with, yet not subordinated to, thought'. Faldbakken developed the intervention *Book Sculpture* (2008–12), which was shown at the Stadtbibliothek and Jugendbibliothek, both in Kassel. The work, according to the artist, 'is a radical attack on the traditional structure and system of the library through a destructive intervention in the bookshelves, and can be read as a comment on the changing notions of the space of the library'. Other participating artists included Al-lora & Calzadilla, Amar Kanwar, Mark Dion, Trisha Donnelly and Erkki Kurenniemi.

Curator: Carolyn Chris-

to-Bakargiev, Artistic Director, dOCUMENTA (13), Kassel, Germany
9 June–16 September 2012
NOK 28 000

G: Tommy Høvik
b.1979 in Trondheim, Norway, lives and works in Oslo, Norway

PS: Tommy Høvik was invited to hold a solo exhibition at Galerie Vytvarneho Umeni Museum in Cheb, Czech Republic. The artist was selected as a candidate for the European Start Point Prize as a result of his 2011 Master's thesis project at the Art Academy in Oslo, titled *From here we go sublime*. The prize consists of a one-month residency in Prague, Czech Republic, which culminates in a solo exhibition project.

Curator: Marcel Fiser, Director of Galerie Vytvarneho Umeni Museum, Cheb, Czech Republic
29 August–7 October 2012
NOK 5 000

G: Espen Dietrichson
b.1976 in Stavanger, Norway, lives and works in Oslo, Norway

PS: Espen Dietrichson was invited to hold a solo exhibition at Galerie Roger Tator

in Lyon, France. Titled 'One of many unusual moments', the exhibition focused on new works by the artist which he describes as 'hinting at the basic problem of utopian thinking'. A catalogue titled *The Fog* was published in tandem with the exhibition.

Curator: Marie Basano, exhibition manager, Galerie Roger Tator, Lyon, France
7 September–23 November 2012

NOK 4 000

G: 30th Bienal de São Paulo

PS: Anne Hilde Neset (b.1973 in Stavanger, Norway, lives and works in Kingston, England, UK), Børre Mølstad (b.1978 in Norway, lives and works in Fjellstrand, Norway) and Brandon LaBelle (b.1969 in USA, lives and works in Germany and Norway) were invited to participate within the 30th Bienal de São Paulo in Brazil. According to curator Luis Pérez-Oramas, the biennial was organised around a set of questions that aim to be open, in order to not exclude any form of art or artistic manifestation, but also precise and potentially cohesive.

Neset and Mølstad worked together with Mobile Radio, consisting of the Berlin-based artists Sarah Washington and Knut Aufermann, for the presentation of the project 'Mobile Radio BSP', a temporary radio art station. LaBelle participated in the event 'Collective Conversation 1: Sound, Speech, Voice, Text'. Part of the work of Brazilian artist Ricardo Basbaum, the 'Collective Conversations' developed a draft for a 'collective conversation' around notions of 'sound, voice and text'.

Other participating artists included Alfredo Cortina, Benet Rossell, Eduardo Berliner, Pablo Accinelli and Robert Smithson.

Curator: Luis Pérez-Oramas, Chief Curator, 30th Bienal de São Paulo, São Paulo, Brazil
7 September–9 December 2012

NOK 38 632

G: Liverpool Biennial
PS: The Liverpool Biennial for Contemporary Art in Liverpool, UK, invited artists Elmgreen & Dragset (Ingar Dragset, b.1968 in Trondheim, Norway, lives and works in Berlin, Germany)

to participate in the 2012 edition of the biennial under the theme of 'Hospitality'. According to curator Lorenzo Fusi, the biennial 'presented approximately 40 international artists in an exhibition curated and hosted through a collaborative process with Liverpool's leading galleries – FACT, the Bluecoat, Open Eye Gallery, Tate Liverpool and the Walker – with Liverpool Biennial's curatorial team directly delivering works in the public realm'. Elmgreen & Dragset produced the public project *VIP Doors*, which, according to Fusi, 'played on the exclusionary aspects of Liverpool, a city known for its "friendliness", but that still has its own systems of hierarchies'. Other participating artists included Ai Weiwei, Carlos Amorales, Monica Bonvicini, Amanda Googan, Song Dong, Susan Fitch and Satch Hoyt.

Curator: The Unexpected Guest, Liverpool Biennial 2012, Liverpool, UK

15 September–25 November 2012

NOK 30 000

G: Busan Biennale 2012

PS: Artist and collector Guttorm Gut-

tormsgaard (b.1938 in Oslo, Norway, lives and works in Blaker, Norway) was invited to participate within the Busan Biennale 2012. Titled 'Garden of Learning', the biennale attempted, according to curator Roger Buergel, 'to reinstall the museum as the conscience of civil society—as a public institution that is driven by a democratic spirit, this particular museum will dramatise, through art, our contemporary condition in a way that is intelligible, critical, and non-elitist'. Buergel stated that Guttormsgaard's selection was based on his 'archival activities and highly original way of approaching display' as well as his 'strong commitment to the crafted object as a carrier of an existential investment'.

Curator: Roger M.

Buergel, Curator, Busan Biennale 2012, Busan, South Korea

22 September–24 November 2012

NOK 115 750

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

PS: Bjarne Melgaard (b.1967 in Sydney, Australia, lives and works in New York,

NY, USA) was invited to hold the solo exhibition 'A House to Die in' at ICA in London, UK. According to curator Matt Williams, 'Melgaard's instinctive predilection for installation – its inherent conceptual framework as a vehicle for his attractions and fascinations, as well as its investigation of spatial and physical considerations – led him into a creative partnership with Oslo-based architecture practice Snøhetta, and this has provided the inspiration for his project at the ICA'. Melgaard developed a series of drawings for a fictional building on the site of Edvard Munch's derelict house in Oslo, which Snøhetta adapted into a series of three-dimensional models and plans. Melgaard also worked with a group of artists living with schizophrenia and display the resulting drawings in the exhibition.

Curator: Matt Williams, Curator, Institute of Contemporary Arts (ICA),

London, UK
25 September–18 November 2012

NOK 58 000

**Recipients during 2012
2nd Quarter**

**Grants allocated for
International Support**

G: Yokoland (Aslak Gurholt Rønsen, b.1981 in Lørenskog, Norway, lives and works in Oslo, Norway, Thomas Nordby and Martin Lundell) and Aki Books (Aslak Gurholt Rønsen and Morten Spaberg)

PS: Yokoland and Aki Books were invited to participate in the Art Book Fair at the Overgaden Institute for Contemporary Art in Copenhagen, Denmark. According to the fair organisers, the 2012 edition focused on 'the art book as reflecting contemporary artistic practices and the aesthetic, collaborative and political publishing strategies concerning its production, presentation and distribution'. Yokoland and Aki Books presented eight small books published over the last few years along with other self-initiated book projects.

Curator: Karen Mette Fog Pedersen, mediator and event organiser, and Kevin Lytsen, exhibition assistant, Overgaden, Copenhagen, Denmark 11–13 May 2012

NOK 4 000

G: Spesial Nord Iselin Linstad Hauge (b.1978 in Larvik, Norway, lives and works in Oslo, Norway), Christina Leithe Hansen (b.1981 in Drammen, Norway, lives and works in Oslo)

PS: Spesial Nord was invited to participate in the Art Book Fair at the Overgaden Institute for Contemporary Art in Copenhagen, Denmark. According to the fair organisers, the 2012 edition focused on 'the art book as reflecting contemporary artistic practices and the aesthetic, collaborative and political publishing strategies concerning its production, presentation and distribution'. Spesial Nord describes itself as 'an artist run Nordic publication designed to function as a showroom for young newly established artists from Norway, Sweden, Denmark, Finland and Iceland'. They launched their latest issue *Spesial Nord* no.3, 'Hidden Matter' at the fair.

Curator: Karen Mette Fog Pedersen, mediator and event organiser, and Kevin Lytsen, exhibition assistant, Overgaden, Copenhagen, Denmark 11–13 May 2012

NOK 4 000

G: de Appel Arts Centre
PS: Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Oslo, Norway) was invited to participate in the exhibition 'Topsy Turvy', the inaugural project at the de Appel Arts Centre's new permanent location. According to curator Ann Demeester, the exhibition worked on the notion of the carnival as 'a moment at which the world is turned upside down and on its head, existing hierarchies are ignored and satire reigns supreme'. Wrånes was commissioned to produce a new site-specific performance work in which she 'masquerades as an apparition'. Other participating artists included Matthew Barney, Maja Borg, Spartacus Chetwynd, Melanie Bonaño, Discoteca Flaming Star, James Ensor, Melanie Gilligan, Adriana Lara, David Lloyd, Urs Lüthi and Philip Metten.

Curator: Ann Demeester, General and Artistic Director, de Appel Arts Centre, Amsterdam, The Netherlands
23 May–23 September 2012

NOK 20 000

G. Den Frie Udstillingsbygning

PS: Maia Urstad (b.1954, Kristiansand, Norway, lives and works in Bergen, Norway), Jana Winderen (b.1965 in Bodø, Norway, lives and works in Oslo, Norway) and Rolf Aamot (b.1934 in Bergen, Norway, lives and works in Bergen, Norway) were invited by Den Frie Udstillingsbygning in Copenhagen, Denmark, to participate in the sound art festival 'Fri Lyd'. According to curator Joost Fonteyne, sound art 'may be considered as the missing link between music, sound and visual arts'. The festival comprised five sound installations as well as daily events where artists such as Winderen, Urstad and Aamot were invited to share their work with the public. Other participating artists included Dorit Chrysler, Rune Søchting, Per Magnus Lindborg Tuomas Toivonen and Anna Zaradny.

Curators: Joost Fonteyne, Director of Sound Festival van Vlaanderen Kortrijk and Thorbjørn Tønder Hansen, Director of SNYK and Den Frie Udstillingsbygning, Copenhagen, Denmark

7–17 June 2012

NOK 8 000

G: OSLO10

PS: Toril Johannessen (b.1978 in Trondheim, Norway, lives and works in Bergen, Norway) was invited by the non-profit project space OSLO10 in Basel, Switzerland to participate in the exhibition 'Jusqu'ici tout va bien'. According to curators Simone Neuenschwander and Christiane Rekade, the exhibition revolved around 'the perception of crisis and the resulting altered sense of time' by looking at 'artistic expressions and observations that address the condition of crisis as an ongoing, long-term disturbance'. Johannessen presented a selection of works from her series 'Words and Years' (2010–11), which, according to the curators, addresses her 'ongoing interest in the history of science and social developments through the analysis of different theoretical and empirical methods as well as personal interpretations'. Other participating artists included Marcellvs L., Daniel Jackson, Riccardo Previdi and

Beni Bischof.

Curators: Simone Neuenschwander and Christiane Rekade, Curators for OSLO10, Basel, Switzerland
7 June–26 August 2012
NOK 15 000

G: Carly Troncale
b.1977 in New York, USA, lives and works in Hamar, Norway

PS: Carly Troncale participated within the exhibition 'Cultivation Field', organised by the University of Reading in Reading, UK. According to curator Kate Corder, 'cultivation provokes questions about human beings relation to and encounter with the earth and its growth systems and operations'. Troncale developed an installation and wall drawing based upon the plant life in the local area surrounding the exhibition. Other participating artists included Adi Gelbart, Camilla Berner, Fritz Haeg, Stih & Schnock, Sarah Lewison and Charlie Tweed.

Curator: Kate Corder, cultivation field curator, Art department, University of Reading
8–22 June 2012
NOK 2 203

G: WIELS Contemporary Art Centre
PS: Steinar Haga Kristensen (b.1979 in Oslo, Norway, lives and works in Brussels, Belgium) was invited to participate within the exhibition 'Un-Scene II' at WIELS Contemporary Art Centre in Brussels, Belgium. According to curators Elena Filipovic and Anne-Claire Schmitz, the exhibition was an 'an attempt to sketch out an inevitably subjective portrait of a particular place, time, and set of singular artistic concerns—as these are played out in the work of young artists, some Belgian by birth, and some who have chosen Belgium as the specific context in which to develop their work'. Kristensen's contribution included nearly 20 of his previously realised paintings, sculptures, and installation pieces, none of which were shown in Belgium before. Other participating artists included Nel Aerts, Harold Ancart, Abel Auer, Olivier Foulon, Gerard Herman, Dorota Jurczak and Vincent Meessen.
Curator: Elena Filipovic,
Curator, WIELS Con-

temporary Art Centre, Brussels, Belgium and Anne-Claire Schmitz for the exhibition 'Un-Scene II', WIELS Contemporary Art Center.
21 June–26 August 2012
NOK 40 000

G: Anja Carr
b.1985 in Bergen, Norway, lives and works in Oslo, Norway
PS: Anja Carr was invited to participate within the exhibition 'GOLD' at W139 in Amsterdam, the Netherlands. According to curators Tim Voss and Maaïke Gouwenberg, 'GOLD' was a group exhibition accompanied by performances, which 'questions, proposes and presents a style of working that positively falls out of the mainstream cannon of contemporary art'. Carr presented her project *The taste of death is on my tongue, I feel something that is not from this world*, a collaborative performance with the artist taking on the persona of 'Chewbitchy' along with pianist Joachim Carr and bodybuilder Daniel Stisen. Other participating artists included Dennis Tyfus & Vaast Colson, Miktor & Molf, HGichT, Frederik

Gruyaert, Kaleb de Groot, and Tamy Ben-Tor.
Curator: Tim Voss, Director, W139 and Maaïke Gouwenberg, Curator, W139, Amsterdam, The Netherlands
22 June–12 August 2012
NOK 4 894

G: MOM & JERRY
Monica Winther (b.1976 in Bergen, Norway, lives and works in Oslo, Norway), Kjersti Vetterstad (b.1977 in Drammen, Norway, lives in works in Berlin, Germany)
PS: Artist collective MOM & JERRY were invited to participate within the exhibition 'GOLD' at W139 in Amsterdam, The Netherlands. According to curators Tim Voss and Maaïke Gouwenberg, 'GOLD' was a group exhibition accompanied by performances, which 'questioned, proposed and presented a style of working that positively fell out of the mainstream cannon of contemporary art'. MOM & JERRY describe themselves as 'artists, provocateurs and outsiders, who attempt to criticise and mock the excluding, elitist, hierarchical structure of the high

art machinery'. They treated the space at W139 as a 'Holiday Inn' during the opening weekend of 'GOLD' in which they lived and interacted with visitors. Their activities were documented on video and edited for a display after their departure. Other participating artists included Dennis Tyfus & Vaast Colson, Miktor & Molf, HGichT, Frederik Gruyaert, Kaleb de Groot, and Tamy Ben-Tor.

Curator: Tim Voss, Director, W139 and Maaïke Gouwenberg, Curator, W139, Amsterdam, The Netherlands
22 June–12 August 2012
NOK 12 966

G: Natalie Hope
O'Donnell, Anne Katrine Dolven, Anne Hilde Neset, Stian Ådlandsvik
b.1979 in Lørenskog, Norway, lives and works in London, UK; b.1953 in Oslo, Norway, lives and works in Leknes, Norway, b.1973 in Stavanger, Norway, lives and works in Oslo; b.1981 in Bergen, Norway, lives and works in Oslo

PS: Artists and curators Natalie Hope O'Donnell, Anne Katrine Dolven, Anne Hilde Neset and

Stian Ådlandsvik were invited to participate within the 'Norwegian Season', a series of commissioned projects which ran parallel to the Pushwagner retrospective exhibition at MK Gallery in Milton Keynes, UK. Dolven restaged her installation *seven voices* (2011); Ådlandsvik produced an installation using the archives of the nearby Stoke Mandeville Hospital as a point of departure; O'Donnell curated (in collaboration with Atopia) three video programmes designed to 'resonate with wider themes invoked by Pushwagner's practice'; and Neset curated a series of 'Scratch Nights' and 'Music Nights', which 'presented a snapshot of the rich and diverse approaches currently being explored on the Norwegian music and sound art scenes'.

Curator: Natalie Hope O'Donnell, curator for two programs for the MK Gallery, Milton Keynes, Anne Hilde Neset, curator for 'Scratch Nights' and 'Saturday Night Music' programmes, Milton Keynes, UK
27 June–2 September 2012

NOK 8 000

G: Arne Heglum Ingvaldsen
b.1947 in Bergen, Norway, lives and works in Bergen

PS: Arne Heglum Ingvaldsen was invited to participate within the exhibition 'Sculpture and Object XVII' at the House of Art in Bratislava, Slovakia. According to curator Viktor Hulík, the annual 'Sculpture and Object' exhibition 'was established in 1996 as a humble display of a handful of Slovak artists, but over time it has grown in stature to become a respected major international event'. Ingvaldsen presented *Tournesol*, an installation designed 'to activate a shallow space close to a wall's surface using objects which are sensitive to light'. Other participating artists included Venislav Markov, Josefina Lyche, Espen Gangvik, Kiril Mateev, Stefan Nilsson, Rikke Ravn Sørensen, Palo Macho, L'Ubo Mikle and Marek Radke.

Curator: Viktor Hulík, Director Gallery Z and main organizer, Bratislava, Slovakia
28 June–26 September 2012
NOK 5 500

G: Farhad Kalantary b.1962 in Tabriz, Iran, lives and works in Oslo, Norway

PS: Farhad Kalantary was invited to present a screening programme within the Video Art Festival Miden in Kalamata, Greece. The organisers described the main purpose of the festival as the 'free presentation, promotion and development of Greek and international video art and new media art, in times dominated and defined by image and technology, creating a new, alternative, peripheral meeting point for emerging and established video and media artists from Greece and all over the world'. Kalantary developed a screening programme of works concerned with the early history of film and video art in Norway.

Curator: Farhad Kalantary, Curator of the festival Video Art Festival Miden, Kalamata, Greece 5–7 July 2012

NOK 5 000

G: Kadist Art Foundation

PS: Per-Oskar Leu (b.1980 in Oslo, Norway, lives and works in Oslo) was invited to participate in the

exhibition 'When It Stops Dripping from the Ceiling (An Exhibition That Thinks About Edification)' at the Kadist Art Foundation in Paris, France. According to curator Bassam El Baroni, the exhibition 'attempted to think about the impact of edification on the way we live, practice politics, make art, and communicate'. Leu presented his work *Crimes of the Future* (2011), which he describes as, 'at first glance, an exhibition for dogs' comprising found photographs, a video, and two fur hats suspended from the ceiling. Other participating artists included Jesse Ash, Luis Camnitzer, Iman Issa, Metahaven, Setareh Shahbazi, Humberto Velez and unidentified copies of sculptural works by Martin Kippenberger.

Curator: Bassam El Baroni, Program Director, Kadist Art Foundation, Paris, France 12–29 July 2012

NOK 7 000

G: Farhad Kalantary b.1962 in Tabriz, Iran, lives and works in Oslo, Norway

PS: Farhad Kalantary was invited to participate within the 'Norwegian Season',

a series of commissioned projects that ran parallel to the Pushwagner retrospective exhibition at MK Gallery in Milton Keynes, UK. Kalantary developed a screening programme of works concerned with the early history of film and video art in Norway. Other participating artists and curators included Anne Katrine Dolven, Anne Hilde Neset and Stian Ådlandsvik.

Curator: Natalie Hope O'Donnell, curator for two programs for the MK Gallery, Milton Keynes, UK 1–31 August 2012

NOK 2 000

G: Inghild Karlsen b.1952 in Tromsø, Norway, lives and works in Tromsø and Oslo, Norway

PS: Inghild Karlsen was invited to participate within the exhibition 'The Located Desire – Part 2' at the BeSirkamt Friedrichshain-Kreutzberg in Berlin, Germany. According to curator Susanna Skiba, the exhibition posited drawing as a form of cartography that 'must be retrievable' in such a way that 'a concrete foreign terrain becomes apparent'. Karlsen produced an

installation with two large paintings that reference traditional 'family memory maps' used to identify the most fruitful fishing spots. Other participating artists included Philipp Geist, Jørg Josiak, Stephan Kurt, Pia Lins, Dan Belasco Rogers and Alona Rodeh.

Curator: Susanna Skiba, curator for 'The Located Desire – Part 2' at the BeSirkamt Friedrichshain-Kreutzberg, Berlin, Germany
9 August–14 September 2012

NOK 4 900

G: Sara Eliassen
b.1977 in Oslo, Norway, lives and works in Oslo

PS: The Film Department Chair Lynn Hershman at the San Francisco Art Institute in San Francisco, CA, USA, invited Sara Eliassen as a visiting faculty member. Eliassen taught an 'Introduction to Experimental Filmmaking' course as well as a course designed around her own research topic 'Subverting Dominant Cinematic Narratives'.

Organiser: Lynn Hershman, Chair of film department, San Francisco Art Institute, San Francisco, CA, USA

23 August–7 December 2012

NOK 8 000

G: KARST
PS: The project space KARST in Plymouth, UK invited artists Øyvind Renberg (b.1976 in Oslo, Norway, lives and works in Berlin, Germany) and Ane Hjort Guttu (b.1971 in Oslo, lives and works in Oslo) to participate in their inaugural exhibition 'Multiple Choices'. According to the organisers, the impetus for the exhibition was 'the way in which a group of artists was formed through a generative process of discussion about the possibilities that open up at the pivotal encounter between artistic production and its public reception'. Guttu presented her 'Garden of Eden' project and Renberg exhibited a selection of works in collaboration with Japanese artist Miho Shimizu. Other participating artists included Ana Linne-mann, Katya Sander, Alex Villar and Riccardo Basbaum.

Curator: KARST, Plymouth, UK
23 August–23 September 2012

NOK 10 000

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

PS: Morten Norbye Halvorsen was invited to participate in the Mindaugas Triennial at the Contemporary Art Centre in Vilnius, Lithuania. According to curators Defne Ayas and Benjamin Cook, the triennial aimed to counter the 'general tendency of biennials to be pluralist, all-encompassing multi-platforms, the curators choose to channel the contributions of artists through a radically minimised vessel - one human being'. Halvorsen participated in this exhibition in collaboration with Valentinas Klimašauskas, in a music recital entitled *Rockmore*. According to the artist, 'this recital can be seen as a radio play, a life-recording studio, sound exhibition, an audio guide to the CAC, Vilnius, Triennial, or Timbuktu. Using the idea that the practice of listening is less linear and more ghostly than the practice of seeing, by amplifying slips of the ear, uncertainty, non-objectivity, and real-

time performativity as typical qualities of sound, the *Rockmore* recital tried to evoke "imaginary" or "listening" experiences'. Other participating artists included Daini Anesiadou, Alexandra Bachsetsis, Egl Budvytyt, Asli Çavulu, Tim Etchells, Goodiepal and Ragnar Kjartansson.

Curator: Defne Ayas, Director, Witte de With, Center for Contemporary Art, Rotterdam, The Netherlands and Benjamin Cook, Director, LUX, London, UK.

24 August–9 September 2012

NOK 6 900

G: Edsvik Konsthall

PS: Tony Larsson (b.1962 in Bergen, Norway, lives and works in Oslo, Norway), Edith Lundebrekke (b.1959 in Trondheim, Norway, lives and works in Trondheim), Susanne Kathlen Mader (b.1964 in Walsrode, Germany, lives and works in Hovik, Norway), Janine Magelssen (b.1964 in Oslo, lives and works in Oslo), Thomas Pihl (b.1964 in Bergen, lives and works in Ostereidet, Norway), Terje Roalkvam (b.1948 in Valen, Norway, lives and works in Oslo), Heidi Kennedy Skjerve

(b.1954 in Stjørdal, Norway, lives and works in Oslo) and Lars Strandh (b.1961 in Göteborg, Sweden, lives and works in Oslo) were invited to participate in the exhibition 'Non-Figuration' at the Edsvik Konsthall in Sollentuna, Sweden. According to curator Ilkka Pärni, the exhibition 'focused on Norwegian artists working in a reduced language with references to both constructivism, minimalism and abstract expressionism'. Each of the artists presented a selection of their recent drawings and paintings from their practice.

Curator: Ilkka Pärni, curator for the exhibition 'Non-Figuration', Edsvik Konsthall, Sollentuna, Sweden
25 August–16 September 2012

NOK 16 000

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

PS: Curator Hans Askheim was invited to develop an exhibition at the Skånes Kunstforening in Skåne, Sweden. According to Askheim, the exhibition 'Uncertain Triolectics' focused on the prevail-

ing 'mind-set where everything seems to be at risk' as a result of being 'constantly presented with the world's insecurities: the economic rollercoaster, the threat of terrorism, climate change, and crimes on our doorstep'. Artists participating in the exhibition included Edwin Burdis, Cevdet Erek, Sara Ramo, Charlotte Young and Laure Provoust.

Curator: Hans Askheim, curator for 'Uncertain Triolectics', Skånes Kunstforening, Skåne, Sweden
31 August–23 September 2012

NOK 4 900

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

PS: Åsa Sonjasdotter participated within the exhibition 'Hungry City' at the Kunstraum Kreuzberg in Berlin, Germany. According to curator Anne Kersten, the exhibition 'followed different directions of the global food debates and assembled a selection of artistic works that addressed many different aspects of food production and supply'. Sonjasdot-

ter presented her installation *Systems of Simultaneity / Strange Figure of Knowledge*, which takes 'an archive with photographic documentation from an old German Democratic Republic breeding institute'. Other participating artists included Sonja Ahlhäuser, Maria Thereza Alves, Yekaterina Anzupowa, KP Brehmer, Agnes Denes, Letitia El Halli Obeid, Fallen Fruit, Amy Franceschini and Fernando Garcia Dory.

Curator: Anne Kersten, curator for 'Hungry City' Kunstraum Kreuzberg, Berlin, Germany
1–28 September 2012
NOK 7 000

G: Øystein Aasan
b.1977 in Kristiansand, Norway, lives and works in New York, USA

PS: Øystein Aasan was invited to participate in the exhibition 'Stripe Paintings' at La Salle de Bains in Lyon, France. According to curator Arlene Berceliot Courtin, the exhibition was a 'collaborative project between artists Jean-Baptiste Maitre and Øystein Aasan', including a reading by Aasan on the opening night.

Aasan restaged his 2011 exhibition 'SOLO-SHOW', which he describes as 'a memory game' that 'enables viewers to remember, and forget, and re-remember different pictures as they move through the exhibition'.

Curator: Arlene Berceliot Courtin, curator for 'Stripe Paintings', La Salle de Bains, Lyon, France
1–8 September 2012
NOK 15 000

G: Latvian Centre for Contemporary Art in Riga, Latvia

PS: Geir Tore Holm (b.1966 in Tromsø, Norway, lives and works in Skiptvet, Norway) and Søsja Jørgensen (b.1968 in Oslo, Norway, lives and works in Skiptvet, Norway) were invited to participate in the international contemporary art festival 'SURVIVAL KIT 4' at the Latvian Centre for Contemporary Art in Riga, Latvia. According to curator Solvita Krese, 'one of the main goals of the festival was to research and map the ways artists, cultural producers and researchers can work collaboratively with each other and audiences creating and highlighting new

dimensions of art as a tool to sense and display the current changes in society'. She selected Holm and Jørgensen for the festival because their 'artistic approach corresponded directly to the topic of downshifting by physically moving away from centre and starting to live in a farm 70 km from Oslo as well as ideologically by developing projects around and across the concepts of ecology and society'. Other participating artists included Nira Pereg, Kobe Matthys, Fiete Stolte, David Zink Yi, Camilla Berner, Jaime Pitarch and Pilvi Takala.

Curator: Solvita Krese, Director, Latvian Centre for Contemporary Art, Riga, Latvia
6–16 September 2012
NOK 12 000

G: Toril Johannessen
b.1978 in Trondheim, Norway, lives and works in Bergen, Norway

PS: Toril Johannessen was invited to participate within the exhibition 'In Fifteen Minutes Everyone will be in the Future' at the Center for Contemporary Art in Plovdiv, Bulgaria. According to curators

Galina Dimitrova-Dimova and Dessislava Dimova, the exhibition 'was built around the questions: "How can art speak about the future today?" and "Where does art today position itself between its historical roles of a distanced critique of society and an engaged actor on the political scene?"'. Johannessen presented five works from her series *Words and Years* (2010–2011) and participated in an artist talk in relation to the opening of the exhibition. Other participating artists included Michelle Naismith, Pierre Bismuth, Aaron Schuster, Anetta Mona Chisa and Lucia Tkacova, Jesse Jones, Lawrence Weiner, Emre Huner and Venelin Shurelov.

Curator: Galina Dimitrova-Dimova and Dessislava Dimova, curators for 'In Fifteen Minutes Everyone will be in the Future', Center of Contemporary Art Plovdiv, Plovdiv, Bulgaria
7 September–7 October 2012
NOK 11 526

G: Lindsay Jarvis

PS: Curator Lindsay Jarvis invited Marte Eknæs (b.1978 in Stange, Norway,

lives and works in Berlin, Germany) to participate in a series of monthly one-work exhibitions in 2012 at The Mews Project Space in London, UK. According to Jarvis, by presenting 'twelve works individually throughout a year, the project took the form of a group exhibition that slowly metamorphoses over time' with individual works 'juxtaposed through the audience's memory, creating an accumulative group exhibition'. Eknæs used the format of television programming introductions as a starting point by borrowing its strategies of 'presenting styles and atmosphere, like a surface or the façade of the plot that follows, which is simultaneously a space of its own through which its format presents an independent meaning'. Other participating artists included Alex Lawler, David Ben White, Tomoaki Suzuki, Tomas Downes and Juliette Bonneviot.

Curator: Lindsay Jarvis, curator for the one-month exhibitions in 2012 in The Mews Project Space in London, UK
8–29 September 2012
NOK 5 500

G: Kari Brandtzaeg b.1966 in Oslo, lives and works in Oslo, Norway

PS: Curator and art historian Kari Brandtzaeg participated in the panel discussion 'Interrelations between Theory, Technology, and New Media in Avant-Garde Practices' as part of the Third Biannual Conference of European Network for Avant-Garde and Modernism Studies at the University of Kent in Canterbury, UK. According to the organisers, the panel 'explored various implementation of new media and artistic techniques in modern and post-modern artistic practices as well as their critical reception'. Other participants included Dr. Lidia Gluchowska, Dr. Prezemyślaw Strozek and Prof. Dr. Isabel Wünsche.

Curator: David Ayers, Professor, Chair of 'Material Meanings' Third Biannual Conference of European Network for Avant-Garde and Modernism Studies (EAM), University of Kent, Kent, UK
10 September 2012
NOK 5 000

G: Drawing Room, Tannery Arts in London, UK

PS: Knut Henrik Hen-

riksen (b.1970 in Oslo, Norway, lives and works in Berlin, Germany) was invited to participate in the exhibition 'DRAWING: SCULPTURE' at the Drawing Room, Tannery Arts in London, UK. According to curators Kate Macfarlane and Sarah Brown, the exhibition 'investigated artists born in the 1970s and early 80s who operate in an open field, where the distinction between drawing and sculpture is unclear'. Henriksen produced three sculptures 'constructed from lacquered steel, and mounted on plinths' whose subtlety will 'be countered by a dramatic wall-based work in which a different exploration of the connections between drawing and sculpture are played out'. Other participating artists included Sara Barker, Anna Barriball, Alice Channer, Aleana Egan, Bojan Šarcevic and Dan Shaw-Town.

Curator: Kate Macfarlane, Co-Director, the Drawing Room, Tannery Arts, London, UK and Sarah Brown, Curator, Leeds Art Gallery, Leeds, UK
13 September 2012–6 April 2013

NOK 10 000

G: Bjørn Hegardt b.1974 in Örebro, Sweden, lives and works in Oslo, Norway
PS: Bjørn Hegardt organised the exhibition 'Walking the Line – Positions of Contemporary Drawing' at Delikatessenhaus in Leipzig, Germany. As the curator of the exhibition, Hegardt indicates that the title refers to the Johnny Cash song 'I Walk the Line', which can be read as 'trying to be faithful to a medium (drawing)'. In addition to the organisation of the exhibition, Hegardt also released a new issue of *Fukt Magazine* for contemporary drawing, for which he serves as editor. Other participating artists included Gert-Jan Akerboom, Torgeir Husevaag, Tegneklubben and Christian Wehrauch.

Curator: Bjørn Hegardt, independent curator for the exhibition 'Walking the Line - Positions of Contemporary Drawing', Delikatessenhaus, Leipzig.
15 September–2 November 2012
NOK 2 200

G: Tegneklubben Martin Skauen, b.1975 in Fredrikstad, Norway, lives

and works in Berlin, Germany; Terje Nicolaisen, b.1964 in Drammen, Norway, lives and works in Oslo, Norway; Paul Dring, b.1966 in Derby, UK, lives and works in Oslo; Ulf Verner Carlsson, b.1966 in Borås, Sweden, lives and works in Oslo; Bjørn Bjarre, b.1966, Oslo, lives and works in Oslo

PS: Artist collective Tegneklubben was invited to participate within the exhibition 'Walking the Line – Positions of Contemporary Drawing' at Delikatessenhaus in Leipzig, Germany. According to curator Bjørn Hegardt, the exhibition title refers to the Johnny Cash song 'I Walk the Line', which can be read as 'trying to be faithful to a medium (drawing)'. Tegneklubben describe themselves as a collective that 'meets sporadically to drink beer, eat cheese doodles, draw and chat about almost everything, except the unchatable'. Other participating artists included Torgeir Husevaag, Gert-Jan Akerboom, and Christian Wehrauch.

Curator: Roswitha Riemann, Ulrike Rockmann,

Jan Apitz, Curators, De-
likatessenhaus, Leipzig,
Germany
15–2 September 2012
NOK 10 000

G: Ivan Galuzin
b.1979 in Murmansk,
Russia, lives and
works in Oslo, Nor-
way

PS: Ivan Galuzin was
invited to participate
in a series of public
art projects being
produced at various
sites throughout
Kaliningrad, Russia
in association with
the National Centre
for Contemporary
Arts. Galuzin chose
the Kaliningrad zoo
as the site for his
project, where he set
up a play taking as
a starting point the
poem *Cock-the-roach*
by Kornej Chukovski.
According to curator
Irina Chesnokova, 'the
reclamation of urban
and public spaces in
Kaliningrad is difficult
because of various
historical collisions in
the specific character
of the territory of the
region, which profits
from its beneficial
geopolitical location
and the prospects of
integrative develop-
ment'. Other partici-
pating artists included
Yury Vassiliev, Maria
Backman and San
Donato group.

Curator: Irina Tchesnoko-
va, Curator, the National

Centre for Contemporary
Arts, Kaliningrad, Russia
20–25 September 2012
NOK 8 200

G: Feil Forlag
Kjersti Solbakken,
b.1984 in Bodø, Nor-
way, lives and works
in Oslo, Norway and
Andreas J. Delsest,
b.1984 in Bodø, lives
and works in Oslo

PS: Feil Forlag was in-
vited to participate
in the New York Art
Book Fair at MoMA
PS1 in New York, NY,
USA. Organised by
Printed Matter, Inc.,
the fair is, according
to the organisers, the
'premier event for art-
ists' books, contem-
porary art catalogues
and monographs, art
periodicals and artist
zines' and also in-
cluded a programme
of 'special projects,
screenings, book
signings and perfor-
mances, throughout
the fair weekend'.
Feil Forlag describes
itself as a publisher
that functions as a
'mobile unit for art
production' with an
'unrestrained ap-
proach to collabora-
tion'.

Curator: AA Bronson,
Director, New York Art
Book Fair, New York, NY,
USA
27–30 September 2012
NOK 10 000

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

PS: Kurt Johannessen
was invited to partici-
pate within the 2012
New York Art Book
Fair at MoMA PS1 in
New York, NY, USA.
Organised by Printed
Matter, Inc., the fair
is, according to the
organisers, the 'pre-
mier event for artists'
books, contemporary
art catalogues and
monographs, art
periodicals, and artist
zines' and also in-
cluded a programme
of 'special projects,
screenings, book
signings, and perfor-
mances, throughout
the fair weekend'.
Johannessen plans to
present a selection
of his independent
publications and con-
duct a performance
lecture.

Curator: AA Bronson,
Director, New York Art
Book Fair, New York, NY,
USA
27–30 September 2012
NOK 5 000

G: Tensta Konsthall
PS: Ane Hjort Guttu
(b.1971 in Oslo,
Norway, lives and
works in Oslo) was
invited to participate
in 'The New Model'
at Tensta Konsthall in
Stockholm, Sweden.
According to cura-
tors Maria Lind and

Lars Bang Larsen, the 'The New Model' used Swedish artist Palle Nielsen's legendary project *The Model: A Model for Qualitative Society* (1968) as a point of departure for a series of long-term projects that 'ask the questions of The Model anew – how to create a qualitative society - but from a radically different reality?'. Other participating artists included Magnus Bårtås, Dave Hullfish Bailey and Hito Steyerl.

Curator: Maria Lind, Director, Tensta Konsthall, Stockholm, Sweden and Lars Bang Larsen, curator for 'The New Model' for Tensta Konsthall, Stockholm, Sweden
3 October 2012
NOK 14 500

G: Magnhild Øen Nordahl
b.1985 in Ulstein, Norway, lives and works in Bergen, Norway

PS: Magnhild Øen Nordahl was invited to participate within the exhibition 'Machine Worries, Machine Hearts' at Blank Projects in Cape Town, South Africa in association with the Isiko South African National Gallery in Johannesburg, South Africa. According to

curator Anthea Buys, one of her goals for the project was 'to contest that people often do empathise with machines or machine-systems in subtle ways, often assuming of them qualities that are actually native to human subjects and social relations'. Nordahl produced her work *Terra Nullius* in South Africa, which refers to issues involved in the transition of unclaimed land to that of a sovereign state. Other participating artists included Pedro Gomes Egana, Cameron MacCleod, James Webb, Trina Hyunjin Byun and Dineo Sheshee Bopape.

Curator: Anthea Buys, independent curator for 'Machine Worries, Machine Hearts', Blank Projects in Cape Town, South Africa
4–27 October 2012
NOK 7 500

G: Vibeke Jensen
b.1962 in Trondheim, Norway, lives and works in Trondheim

PS: Vibeke Jensen was invited to participate in 'reArt: the URBAN conference' at the institute for Theory at the Zurich University of the Arts in Zurich, Switzerland. According to organiser Ima-

manuel Schipper, the conference 'revolved around the question of what art can do for the development of the city and society, and will be based on an interdisciplinary approach that brings together renowned thinkers, scholars, artists and practitioners from around the world'. Jensen conducted an artist talk as part of the panel discussion 'ComplexCITY: The complexity of urban/ public space with the sub-topic on controlling space'.

Curator: Imanuel Schipper, Project Manager, the Institute for Theory, Zurich University of the Arts, Zurich, Switzerland
25–27 October 2012
NOK 4 200

G: Edgar Ballo, Axel Ekwall, Ole Henrik Hagen, Erik Annar Evensen
b.1955 in Svalbard, Norway, lives and works in Langhus, Norway; b.1955 in Oslo, Norway, lives and works in Oslo; b.1955 in Oslo, lives and works in Hamburg, Germany; b.1948, Tromsø, Norway, lives and works in Tromsø

PS: Edgar Ballo, Axel Ekwall, Ole Henrik Hagen and Erik Annar Evensen were

invited to participate in the development of the exhibition 'Rotasjon' at the Frise Kunstlerhaus Hamburg in Hamburg, Germany. The artists plan to develop the project as the realisation of a 'thought experiment', which took the form of an energy generating windmill installed on the roof of the gallery providing power to light bulbs illuminating small spruce trees rotating on record players.

Curator: Sabine Mohr, for the exhibition 'Rotasjon', Frise Kunstlerhaus Hamburg, Hamburg, Germany 21 November–9 December 2012

NOK 12 000

G: Maija Rudovska
PS: Curator Maija Rudovska invited Cato Løland (b.1982 in Bergen, lives and works in Bergen) and Anngjerd Rustand (b.1982 in Arendal, Norway, lives and works in Berlin, Germany) to participate within the exhibition 'Inside and Out' at the Kim? Contemporary Art Center in Riga, Latvia. According to Rudovska, the exhibition 'served as a starting point to activate a discussion about socially-made space and contradictions through divi-

sions such as "centre" and "periphery"'. Løland produced a site-specific project for the exhibition. Rustand presented her work *One of the Dark Places of the Earth* (2010) and contributed a text to the exhibition catalogue. Other participating artists included Patrik Aarnivaara, Christian Andersson, Kasper Akhøj, Ola Vasiljeva, Iliana Veinberga and Flo Kasearu.

Curator: Maija Rudovska, curator for the exhibition 'Inside and Out', the Kim? Contemporary Art Center, Riga, Latvia 29 November 2012–13 January 2013

NOK 5 000

G: Kristina Bræin (b.1955, Oslo, Norway, lives and works in Oslo)
PS: Kristina Bræin was invited to hold a solo exhibition at the Kunstverein Schwerin in Germany. Titled 'Begyngelser Anfänge', the solo presentation consisted of site-specific installations. Parallel to the exhibition there was programme with an artist talk, films as well as a lecture on conceptual art.

Curator: Julia Wirxel, Head of Kunstverein

Schwerin, Germany
31 August –14 October
2012

NOK 15 000

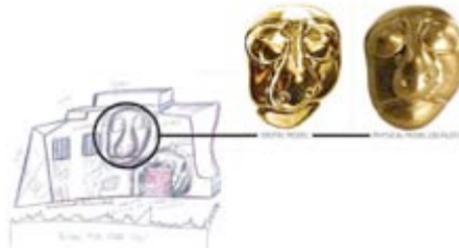
G: Itonje Soimer Gutormsen (b.1979 Trondheim, Norway, lives and works in Oslo, Norway)

PS: Itonje Soimer Gutormsen was invited to take part in the 'Anational Congress of the Multi-Breasted Monstrosity', in connection to Lea Porsager's project Anatta Experiment (2012), which takes as a point of departure the magnetic Monte Verità in Switzerland and its attraction to spiritual rebellions in the early 1900s. The event took place at Ständehaus, Kassel on 26 July 2012, within the Maybe Education and Public Programs of dOCUMENTA (13).

Curator: Carolyn Christov-Bacargiev, Artistic Director, dOCUMENTA (13), Kassel, Germany
26 July 2012

NOK 5 000

Two projects granted during the 2nd Quarter for a total amount of NOK 12.850 were cancelled.



ICA
 Bjarne Melgaard's drawing
 interpreted in a 3D model, 2012.
 Courtesy of Snøhetta



LIVERPOOL BIENNIAL
 Goksøyr & Martens, *Palestinian
 Embassy*, Oslo, 2009. Courtesy of
 the artists

BIENAL DE SAO PAULO
 Mobile Radio, *Do you listen to
 two radio stations while falling
 asleep?*, 2012.
 Courtesy of Mobile Radio





BUSAN BIENNALE
Guttorm Guttormsgaard, draft for
*An Exhibition within the
Exhibition*, 2012.
Courtesy of the artist



MORTEN NORBYE HALVORSEN
Thunderclap, collaborative
performance with Jessica Warboys
during the opening days of
DOCUMENTA (13) in Kassel, Germany.
Courtesy of the artist





ARNE HEGLUM INGVALDSEN
Tournesol, 2012. Shown within
the group exhibition 'Sculpture
and Object XVII', House of Art,
Bratislava, Slovakia



MORTEN NORDBYE HALVORSEN
Neringa Restaurant, Vilnius,
Lithuania



MOM & JERRY
'MOM & JERRY: TRIPPING FOR THE
END' at exhibition GOLD at W139 in
Amsterdam, the Netherlands, 2012.
Courtesy of the artist



TOMMY HØVIK
Installation view from Tommy
Høvik's solo exhibition at Galerie
Vytvarneho Umeni Museum in Cheb,
Czech Republic, 2012.



ØYSTEIN AASAN
Installation view from 'Stripe
paintings', La Salle de bains,
Lyon, France, 2012. Courtesy of the
artist



ESPEN DIETRICHSON
Variations On a Dark City, galerie
Roger Tator, 2012. Courtesy of the
artist.

**Recipients during 2012
3rd Quarter**

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

G: Museum Marta Herford, Herford, Germany

PS: Olav Christopher Jenssen (b.1954 in Sortland, Norway, lives and works in Berlin, Germany) was invited to present a solo exhibition at the Museum Marta Herford, Herford, Germany. According to curators Roland Nachtigäller and Michael Kröger, the exhibition titled 'Enigma. Works 1985-2012' 'enabled both intense and sensual insights into a pictorially evolving world [of Jenssen] which repeatedly repositions itself from work to work, and from series to series, and then progresses on the basis of a few reduced, and often unexpected means'. Covering nearly thirty years of the artist's practice, the show consisted of 200 large-scale paintings as well as a cross section of his pictorial, graphic and sculptural works.

Curator: Roland Nachtigäller, Artistic Director and Michael

Kröger, Curator, Museum Marta Herford, Herford, Germany.
6 October 2012–13 January 2013
NOK 50 000

G: Jiri Havran
b.1953 in Teplice, Czech Republic, lives and works in Oslo, Norway

PS: Jiri Havran was invited to present the solo exhibition titled 'Jiri Havran/From Photography' at the Galerie Jaroslava Fragnera in Prague, Czech Republic. According to curator Per Bjarne Boym, 'a prominent feature in Jiri Havran's photographic project is buildings or parts of building presented as if on a stage or as a stage'. Havran indicated that the exhibition was 'based on three projects, *Røde Rom*, *Suldal Kraft* and *Brutalism*', which all examine 'the look architecture had in the 60s and 70s of the last century'. A catalogue documenting Havran's work over the last five years accompanied the exhibition.

Curator: Per Bjarne Boym, curator for 'From architecture, photography 2009–2012'; Galerie Jaroslava Fragnera in Prague, Czech Republic
26 October–9 December 2012
NOK 20 000

G: Kristina Kvalvik
b.1980 in Skodje, Norway, lives in Copenhagen, Denmark

PS: Kristina Kvalvik's was invited to hold the solo exhibition 'The Wonder of the I' at Muratcentoventidue Artecontemporanea in Bari, Italy. According to curator Angela Gonnella, Muratcentoventidue was created 'with the aim of promoting artistic research and spreading knowledge of contemporary art' by offering 'space to young artists for experimentation'. Kvalvik presented *Distant Landscape*, a film installation, and the book *The Wonder of the I*, both of which deal with the 'projection of desires or fears' inherent in the fictions produced 'around the idea of the unseen'.

Curator: Angela Gonnella, President, Muratcentoventidue Artecontemporanea, Bari, Italy
27 October–5 December 2012
NOK 8 000

G: Bente Stokke
b.1952 in Oslo, Norway, lives and works in Berlin, Germany and Oslo, Norway

PS: In association with Bente Stokke's solo exhibition at Kunststalle Reckling

hausen in Germany the artist was invited to delve into a monographic publication on the her work. Titled 'Bente Stokke: Projects 1982–2012', the publication documents the various aspects informing the artist's practice over the last thirty years, including her performative and blind drawings, installations, works with combustion ash and drawings. Six commissioned essays from art historians and curators have been published in the catalogue.

Curator: Ferdinand Ulrich, Director, Kunsthalle Recklinghausen, Recklinghausen, Germany
3 February–7 April 2013
NOK 35 000

G: Joar Nango and Tanya Busse
b.1979 in Alta, Norway, lives and works in Tromsø, Norway;
b.1982 in Moncton, Canada, lives and works in Tromsø

PS: Joar Nango and Tanya Busse were invite to participate in the Turku Biennial 2013, titled 'Idyll', at the Aboa Vetus and Ars Nova Museum in Turku, Finland. According to curator Karolin Tampere, 'in the visual arts "idyll" has meant depicting

a harmonious state of being, an idea place or tranquil landscape', but it 'can also mean art that represents life in an idealising way, or as a means of escaping an unfulfilled reality'. Nango and Busse 'used the mapping of the cityscape as a starting point, to find potential sites for intervention and also to call into question how public space is produced and experienced in relation to hidden social and political structures'. Other participating artists included Petri Ala-Maunus, Emil Asgrimsson, Søren Thilo Funder, Heidi Hove, Stine Marie Jacobsen, Lisa Jeanin, Bjargey Ólafsdóttir and Katarina Reuter.

Curator: Karolin Tampere and Laura Boxberg, guest curators, 'Idyll', Turku Biennalen 2013
9 May–1 September 2013
NOK 6 000

G: Kunsthall 44 Møen, Askeby, Denmark
PS: The exhibition project of artist AK Dolven (b.1953 in Oslo, Norway, lives and works in Leknes, Norway and London, UK), titled 'Ja, as long as I can' was invited to travel to Kunsthall

44 Møen in Askeby, Denmark. Originating at the Centre de Création Contemporaine in Tours, France (8 February–5 May 2013), the exhibition is scheduled to open at Kunsthall 44 Møen in June 2013, to later continuing touring to IKON Gallery in Birmingham, UK. According to co-curators Jonathan Watkins, Alain Julien-Laferrrière and René Block, 'the exhibition's point of departure is the new sound work *Ja, as long as I can*' (performed by Dolven in collaboration with John Giorno), which 'explores the quality of sound as a potent signifier of many things, such as corporeal and temporal presence, emotional as well as informational meaning, the acute experience of spatial presence and absence, harmony or dissent amongst human beings, as well as of the passage of time'.

Curator: Jonathan Watkins (IKON), Alain Julien-Laferrrière (CCC) and René Block (Kunsthall 44 Møen), curators for 'Ja, as long as I can'
9 June–21 July 2013
NOK 38 500

Recipients during 2012 3rd Quarter

Grants allocated for International Support

G: Dima Hourani
b.1985 in Amman,
Palestine, lives and
works in Oslo, Nor-
way

PS: Dima Hourani was invited to participate in a residency at the Rijksakademie in Amsterdam, The Netherlands. The artist continued her ongoing project *Untitled* during the residency period. According to the artist, the project 'attempts to escape from the already constructed cultural symbols of Palestine by introducing new metaphorical representations of Palestinian locality' through the act of 'inviting authentic Palestinian icons to be embroidered on my own flesh as a forbidden platform'.

Curator: Narcisse Tordoir,
Program Coordinator,
Atelier, Rijksakademie,
Amsterdam, The Netherlands

1 September–1 December 2012

NOK 8 000

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

PS: Per-Oskar Leu was

invited to participate in the Whitney Independent Study Programme in New York, NY, USA. According to director Ron Clark, the programme 'provides a setting for those engaged in art practice, art historical scholarship, critical writing and curatorial practice to pursue their work while participating in ongoing theoretical and critical discussion and debate'. The program runs from September 2012 through June 2013 and concludes with exhibition projects by each of the participants.

Contact: Trista Mallory,
Whitney Independent
Study Programme, New
York, NY, USA

4 September 2012–1
May 2013

NOK 30 000

G: Ann Cathrin November Høibo
b.1979 in Kristiansand, Norway, lives and works in Oslo, Norway

PS: Ann Cathrin November Høibo was invited to participate in the group exhibition 'A Disagreeable Object' at SculptureCenter in Long Island City, NY, USA. According to the curator Ruba Katrib, the exhibition took

its title 'from Alberto Giacometti's surrealist sculptures' and 'explored themes of desire and repulsion, the familiar and the unfamiliar'. Høibo produced two new site-specific sculptures for the exhibition, which made use of her focus on transparent and fragile materials such as hand-woven tapestries and other textiles. Other participating artists included Alisa Baremboym, Alexandra Bircken, Ian Cheng, Talia Chetrit, Martin Soto Climent, FOS, Aneta Grzeszykowska, Camille Henrot, Alicja Kwade, Charles Long and Sarah Lucas.

Curator: Ruba Katrib,
Curator, SculptureCenter,
Long Island City, NY,
USA

15 September–26 November 2012

NOK 15 000

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

PS: Åsa Sonjasdotter was invited to participate in the exhibition 'Green Acres' at the Contemporary Arts Center in Cincinnati, OH, USA. According to curator Sue Spaid, the exhibition 'ad-

dressed farming as both activism and art form' through a wide variety of approaches by artists. Sonjasdotter presented another iteration of her ongoing series of projects in which she plants a potato patch with domesticated varieties that only exist as long as humans maintain cultivating them. She provides information about the specific cultural origins of each variety growing within the exhibition. Other participating artists included Kim Abeles, Agnes Denes, Dan Devine, Field Faring, Futurefarmers, Anya Gallaccio, Avital Geva, Lonnie Graham and Harrison Studio.

Curator: Sue Spaid, curator, 'Green Acres', Contemporary Arts Center in Cincinnati, USA
22 September 2012–20 January 2013

NOK 9 500

G: Øystein Aasan
b.1977 in Kristiansand, Norway, lives and works in New York, USA

PS: Øystein Aasan was invited to participate in a project at the Gemäldegalerie – Staatliche Museen zu Berlin, Germany. Aasan's project, titled *KATALOG*, is part of the broader

programme 'The Imaginary Museum – A dialogue between contemporary artists and the Old Masters of the Gemäldegalerie', organised by curator Elena Aguido. Aasan plans to make a series of sculptures that also function as benches for visitors, which, according to the artists, 'take into consideration both the collection, the architectural properties of the museum and the viewers movement through the museum, and the archival impulse that lies in the heart of every museum collection'.

Curator: Elena Aguido, Curator for 'The Imaginary Museum – A dialogue between contemporary artists and the Old Masters of the Gemäldegalerie', Gemäldegalerie - Staatliche Museen zu Berlin, Germany
September–October 2013

NOK 20 000

G: Torpedo Press
Elin Maria Olaussen, b.1975 in Oslo, Norway, lives and works in Oslo; and Karen Christine Tandberg, b.1976 in Tønsberg, Norway, lives and works in Oslo

PS: Torpedo Press was invited to participate in both the New York

Art Book Fair and the first annual Vancouver Art Book Fair. According to the organisers, the New York Art Book Fair brought together 'more than 250 international presses, booksellers, antiquarians, artists, and independent publishers from over twenty countries'. The Vancouver Art Book Fair was a joint venture by the Project Space bookshop and Phillip, a publication on art, culture and ideas. Torpedo Press presented a wide range of new publications such as Mai Hofstad Gunnes' *Baby Snakes Hatching*, a publication by Geir Haraldseth and a zine by Marianne Hurum.

27 September–7 October 2012

NOK 5 000

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

PS: Eline Mugaas and Elise Storsveen were invited to participate in 'The Classroom', a programme curated by David Senior during the New York Art Book Fair organised by Printed Matter at MoMA PS1 in Long

Island City, NY, USA. According to Senior, 'The Classroom' can be described as a 'scene for talks, slideshows, screenings, comedy hours, a photo booth, very brief installations, life-drawing, support groups, craft sessions, fancy dancing, high stepping, drinking and sound spectacles, etc.'. Mugaas and Storsveen released the newest edition of their zine *ALBUM#7 – The Universe Issue* and presented a slide show and poster. Other participating exhibitors included Perimeter Books, Camera Austria International, Art Paper Editions, Leonard & Bina Ellen Gallery, La Bibliothèque Fantastique and Fantom Photographic Quarterly.

Curator: David Senior, Curator and bibliographer, MoMA library, New York, NY, USA
28–29 September 2012
NOK 5 000

G: Morten Andersen b.1965 in Akershus, Norway, lives and works in Oslo, Norway

PS: Morten Andersen was invited to participate in the New York Art Book Fair organised by Printed

Matter at MoMA PS1 in Long Island City, NY, USA. According to the organisers, the fair is 'the world's premier event for artist's books, catalogues, monographs, periodicals, and zines presented by more than 250 international presses, booksellers, antiquarians, artists, and independent publishers from over twenty countries'. Andersen presented twelve books and two new releases under the name of Shadowlab, his publishing imprint. Other participating artists included Projecto MULTIPLO, Bad Day, Needles & Pens, Ooga Booga, Open Space Baltimore, Arts and Sciences PROJECTS and Swiss Institute.

Curator: David Senior, curator and bibliographer, MoMA library, New York, NY, USA
28–29 September 2012
NOK 5 000

G: Ayman Alazraq b.1979 in Jerusalem, Palestine, lives and works in Oslo, Norway

PS: Ayman Alazraq was invited to participate in a project at the Cittadellarte – Fondazione Pistoletto in Biella, Italy, which coincided with the

conclusion of his four-month residency at the foundation. Alazraq organised a football game that used the local demographics of the region (with the ongoing recession and high unemployment rates as a backdrop) to highlight the traditional power struggles inscribed in labour relations in a new context. The artist indicated that he constructed the game as a contest 'between the unemployed and employed workers against factories owners and politicians' in Biella. The entire process of negotiating the teams and bringing the community together for the game was documented on video.

Curator: UNDIEE and STEALTH unlimited, curator for 'Lets Talk about football and women', Cittadellarte – Fondazione Pistoletto UNIDEE, Biella, Italy
5 October–10 December 2012
NOK 3 500

G: Extra City Kunsthal, Antwerp, Belgium

PS: Thomas Kvam (b.1972 in Drammen, Norway, lives and works in Oslo, Norway) was invited to participate in the

exhibition 'HOW MUCH FASCISM?', co-curated by Mihnea Mircan and the Zagreb-based collective What, How and for Whom (WHW) at Extra City Kunsthall, Antwerp, Belgium. According to WHW, the exhibition departed from the 'need to turn our attention to the silent fascism that is becoming normalised through the systematic violence seeping into the laws and everyday administration practices of the nation-state, and to assess the mechanisms of oppression and the various symptoms of contemporary fascism that are being presented as unavoidable, pragmatic necessities'. Kvan presented a new installation of his ongoing project *nowthatsfuckedup/ Krie dem Kriege*, which incorporates images and texts from the website *nowthatsfuckedup.com*, an unintentional online archive of war atrocities in Iraq compiled by soldiers uploading images from the war zone in exchange for porn. Other participating artists included Lawrence Abu Hamdan, Judith Hopf, Sanja Ivekovi, Gert Jan

Kocken, Avi Mograbi, Wendelien van Oldenborgh, Cesare Pietroiusti, Lidwien van de Ven and Želimir Žilnik.

Curator: Mihnea Mircan, Artistic Director, Extra City Kunsthall, Antwerp, Belgium and What, How & for Whom/WHW, curatorial collective, Zagreb, Croatia, curators for 'HOW MUCH FASCISM?', Extra City Kunsthall in Antwerp, Belgium
5 October–11 November 2012

NOK 19 686

G: Aeron Bergman and Alejandra Salinas b.1971 in Detroit, MI, USA, lives and works in Oslo, Norway; b.1977 in La Rioja, Spain, lives and works in Oslo

PS: Aeron Bergman and Alejandra Salinas were invited to participate in the exhibition 'Abstract Possible: The Birmingham Beat' at Eastside Projects in Birmingham, UK. The exhibition in Birmingham was one of several iterations of 'Abstract Possible' at international venues, which, according to curator Maria Lind, reflects 'a palpable interest in abstraction since the late 1990s, particularly among younger artists and other cul-

tural producers who both reinterpret the legacy of formal abstraction and shape performative – social – versions of abstraction'. Bergman and Salinas contributed their video, *Abstract Your Shit Is* (2009), to the exhibition. Other participating artists included José León Cerillo, Zachary Formwalt, Goldin+Senneby, Wade Guyton and Natalya Popova.

Curator: Maria Lind, curator, 'Abstract Possible: The Birmingham Beat', Eastside Projects, Birmingham, UK
6 October–1 December 2012

NOK 9 850

G: Jana Winderen b.1965 in Bodø, Norway, lives and works in Oslo, Norway

PS: Jana Winderen was invited to participate in the project 'stillspotting nyc', a collaboration between the Guggenheim Museum and the Ultrasound Festival in New York, NY, USA. According to curator David van der Leer, 'stillspotting nyc' took the 'ever-present cacophony of traffic, construction, and commerce; the struggle for mental and physical space; and the anxious need

for constant communication in person or via technology' as a point of departure for a 'two-year multidisciplinary project that takes the museum's Architecture and Urban Studies programming out into the streets of the city'. The project culminated in a finale event on 9 October 2012 during which Jana Winderen performed *Water Signal*, a piece constructed from various underwater recordings the artist made at selected sites throughout New York. Other participating artists included Sound Histories of NYC, Urban Noise and Health, On Schwartz#1, Professionalizing Stillness, and On Stillness.

Curator: David van der Leer, Assistant curator for Architecture and Urban studies, Solomon R. Guggenheim Museum, New York, NY, USA
9 October 2012
NOK 9 000

G: Index – The Swedish Contemporary Art Foundation in Stockholm, Sweden

PS: Anne Szefer Karlsen (b.1976 in Halden, Norway, lives and works in Bergen, Norway), Elin Maria Olaussen (b.1975 in Oslo, Norway, lives

and works in Oslo) and Ingrid Forland (b.1985 in Stord, Norway, lives and works in Oslo) were invited to participate in the convention 'Published and Be Damned: Nordic Models' at Index – The Swedish Contemporary Art Foundation in Stockholm, Sweden. According to the organisers, the convention 'brought together for the first time in Stockholm around 20 of highest-quality small-scale publishers and distributors from Denmark, Finland, Sweden, Norway, Iceland and Greenland'. Karlsen represented Ctrl+Z, a self-organised publishing initiative based in Bergen. Olaussen represented Torpedo Press, an Oslo-based publisher and distributor that experiments with alternative publishing strategies. Ingrid Forland represented Kuk & Parfyme, a publication series based out of the Kurant Art Space in Tromsø. Other participants in the convention included Pork Salad Press, Half Letter Press&Temporary Services, continent. journal, Sideprojects, Napa Books, OK DO magazine, Iconoclast

Publications.
Curator: Diana Baldon, Director, Index – The Swedish Contemporary Art Foundation, Stockholm, Sweden and Kit Hammonds, co-founder, Publish and be Damned, London, UK
12–13 October 2012
NOK 8 000

G: Jesper Alvaer b.1973 in København, Denmark, lives and works in Oslo, Norway

PS: Jesper Alvaer was invited to participate within the 'Hotel Asia' project at Organhouse in Chongqing, China. According to curator Keiichi Miyagawa, 'Hotel Asia' investigated artistic strategies designed to 'create new visual and critical languages under a multi-lingual condition' by exploring thematic issues such as 'colonialism, economic disparities, leisure, modernisation, industrialisation and immigration'. Alvaer indicated he plans to produce a new project 'focusing on (paid) hospitality and the (visual) codes that regulate and nuance relations between host(s) and guest(s) in this part of China'. Other participating artists included Soo Young

Kim, Keiich Miya-
gawa, Gen Sasaki,
Hisao Sotoda and
99.

Curator: Keiichi Miya-
gawa, Curator, Hotel Asia
Project (Japan), Organ-
haus, Chongqing, China
13–18 October 2012

NOK 8 000

G: Wundergrund
Festival

PS: Tori Wrånes (b.1978
in Kristiansand, Nor-
way, lives and works
in Oslo, Norway) was
invited to participate
in a site-specific per-
formance at the Ny
Carlsberg Glyptotek
in Copenhagen, Den-
mark to celebrate the
opening of the annual
Wundergrund Festi-
val. According to the
organisers, the festi-
val is 'the biggest
festival in Copenha-
gen for contemporary
& experimental music
across genres and
involving other art
forms'. Wrånes was
specifically commis-
sioned to develop
a flying, sculptural
performance of ap-
proximately 20 min-
utes in the atrium of
the Glyptotek.

Curator: Thorbjørn
Tønder Hansen, Artistic
Director, Ny Carlsberg
Glyptotek in Copenhagen,
Denmark

26 October 2012

NOK 19 700

G: Label Hypothèse

PS: The curatorial entity
Label Hypothèse in-
vited the artist collec-
tive D.O.R. (consist-
ing of Kristian Øver-
land Dahl, b.1968 in
Asker, Norway, lives
and works in Bor-
gen, Norway, Sverre
Gullesen, b.1980 in
Mo i Rana, Norway,
lives and works in
Brussels, Belgium
and Steinar Haga
Kristensen, b.1980 in
Oslo, Norway, lives
and works in Brus-
sels) in the Journées
Nationales Profes-
sionnelles, a series of
events aiming to pre-
sent the professional
identity of curators
organised by C-E-A
(a French association
for curators), called
the 'Le commis-
saire indépendant
entre l'artiste et
l'institution', Quimper,
Le Quartier Art
Center, Bretagne and
Passerelle Art Center
in Brest, France.
D.O.R. has been
invited to perform
their work *Collection
of Centers*, which ex-
plores good and bad
models of collabora-
tion through parody.
Other participating
artists included
Dominique Gilliot and
Shelly Nadashi.

Curator: Benoît Lamy
de La Chapelle and Ann
Stouvenel, Curators, La-
bel Hypothèse, Quimper,

France

6–7 November 2012

NOK 7 700

G: Amund Sjølie Sveen
b.1973 in Vågå, Nor-
way, lives and works
in Oslo, Norway

PS: Amund Sjølie Sveen
and Elin Øyen Vister
were invited to par-
ticipate in 'Art Nord
– Performance and
Concerts' at Palais
de Tokyo in Paris.

In association with
the traveling sound
art exhibition 'HORI-
ZONIC' on view from
15 November to 14
December 2012 at
the École Supérieure
d'Arts & Médias de
Caen/Cherbourg,
France, the Palais
de Tokyo invited the
exhibition's curator
Ásdís Ólafsdóttir to
produce a parallel
event with the par-
ticipants. According
to Ólafsdóttir, the
project allows 'Nor-
dic artists to share
their experience of
isolated territories,
open expanses and
a scattered popula-
tion, rediscovering
space through their
personal perception
of soundscapes and
original sound experi-
ments'. Sjølie Sveen
will present the
performance *Decon-
structing Ikea*, where
he plays with five
Ikea dishes, breaking
them and thus creat-

ing new sounds and a new visual experience. Øyen Vister will, together with musicians from the group WeDoMagic (Inga Grytås Byrkjeland, Ola Høyer and Kristine Tjøgersen), perform an improvised concert in free dialogue with sounds from the Røst archipelago in Northern Norway recorded by Øyen Vister.
Curator: Ásdís Ólafsdóttir, Curator, 'HORIZONIC', Palais de Tokyo, Paris, France
21 November 2012
NOK 7 800

G: Ane Graff
b.1974 in Bodø, Norway, lives and works in Oslo, Norway
PS: Ane Graff was invited to participate in the group exhibition 'Rough Patch' at the Cul de Sac Gallery in London, UK. According to the curatorial team N/V_PROJECTS, the 'framework at the core of the exhibition, and the presentation of the artist's works, was an examination of different modes of production as a means in its own right, as well as a strategy to allow for unexpected results'. Ane Graff was selected 'because of

her process-oriented experiments', which 'investigate the nature of matter, focusing on change and decay within different materials'. Other participating artists included Max Ruf, Jan Kiefer, Marianne Spurr and Pedro Wirtz.

Curator: Roman Liska and Nigel Dunkley, N/V Projects, curator, 'ROUGH PATCH', Cul de Sac Gallery, Paris, France
22 November–20 December 2012
NOK 8 000

G: RAKETT
Åse Løvgren, b.1975, Bodø, Norway, lives and works in Bergen, Norway; Karolin Tampere, b.1978 in Tallin, Estonia, lives and works in Bergen
PS: The curatorial collective RAKETT was invited for the organisation of the panel discussion 'Radical Organizations' in collaboration with curator Héléne Meisel at the Palais de Tokyo in Paris, France. According to RAKETT, the panel discussion investigated 'alternative structures of art, born of the hybridisation of different models', such as 'production units attached or detached of the institution,

"curatorial offices" or curator collectives, editions agencies, mobile residencies and spontaneous archives'. Other participants in the panel discussion included Luba Kuzovnikova, Brett Bloom, Stefan Shankland, Tomas Ruiz-Rivas, Guillaume Désanges and Héléne Meisel.

Curator: RAKETT in collaboration with Héléne Meisel for 'Radical Organizations', Palais de Tokyo, Paris, France.
23–24 November 2012
NOK 12 000

G: Stichting Kunstvlaai
PS: Anne Szefer Karlsen (b.1976 in Halden, Norway, lives and works in Bergen, Norway), Farhad Kalantary (b.1962 in Tabriz, Iran, lives and works in Oslo, Norway) and Inger Lise Hansen (b.1963 in Trondheim, Norway, lives and works in Oslo, Norway) were invited to participate in 'Kunstvlaai: Festival of Independents' at Stichting Kunstvlaai in Amsterdam, The Netherlands. According to curators Fleur van Muiswinkel and Natasha Ginwala, the festival was a 'platform for over 70 local and international artist-led initiatives, art schools and no-

madic organisations', which engaged in a 'dynamic staging of exhibitions, live arts, film screenings, archival presentations, lectures and workshops'. Karlson was invited to launch the recent publication *Self-Organised Subjects*. Farhad Kalantary and Inger Lise Hansen were each been invited to screen a selection of their films. Other participants in the festival included Apice for artist, Berm Collective/Stichting Berm, First Floor Gallery, Green Papaya Art Projects, Lost Property and The Book Society.

Curator: Fleur van Muiswinkel and Natasha Ginwala, curators for 'Kunstvlaai: Festival of Independents', Amsterdam, the Netherlands
23 November–2 December 2012

NOK 10 000

G: Erlend Hammer
b.1978 in Oslo, Norway, lives and works in Berlin, Germany and Våler, Norway

PS: Erlend Hammer invited artists Ane Graff (b.1974 in Bodø Norway, lives and works in Oslo), Mai Hofstad Gunnes (b.1977 in Lørenskog, Norway, lives and works in Brussel,

Belgium), Knut Henrik Henriksen (b.1970 in Oslo, Norway, lives and works in Berlin, Germany), Kristian Skylstad (b.1982 in Oslo, Norway, lives and works in Oslo, Norway), Lars Monrad Vaage (b.1973 in Oslo, Norway, lives and works in Oslo, Norway) and Øystein Aasan (b.1977 in Kristiansand, Norway, lives and works in New York, USA) to participate in the exhibition 'If You Want it You Can Get it For the Rest of Your Life. (Truth is What Works.)' at the International Studio and Curatorial Program in New York, NY, USA. According to Hammer, the exhibition stemmed from the notion that 'knowledge is no longer sufficiently linked with the threat of forgetfulness: we no longer fear losing the knowledge we have acquired'. He also indicated that all of the works in the exhibition were 'obviously "signs" that primarily drew our attention to the lack of communicating a shared experience'. Other participating artists included Matthew Antezzo, Bosko Blagojevic and Herman Chong.

Curator: Erlend Hammer, curator for 'If you want it you can get it for the rest of your life (Truth is what works)', International Studio and Curatorial Program in New York, NY, USA
28 November 2012–10 January 2013
NOK 30 000

G: Cecilie Bjørgås
Jordheim
b.1981 in Bergen, Norway, lives and works in Oslo, Norway

PS: Cecilie Bjørgås Jordheim was invited to participate in a performance at the Signal Centre for Contemporary Art in Malmø, Sweden, as part of a publication launch for 'Local Colour: Ghosts, variations' organised by In Edit Mode Press. According to the artist, 'the publication consists of scores, sound and poetry, which takes as its point of departure Paul Auster's novella *Ghosts*'. Jordheim created a musical score from the first paragraph of the novella by transcribing certain letters appearing in words into a notational system. The results were performed by Jordheim, Per Zanussi (double bass) and Stine Janvin Motland

(voice) during the publication launch event.

Curator: Ola Ståhl, Editor, In Edit Mode Press, Malmø, Sweden
8–9 December 2012
NOK 6 000

G: Kaia Hugin
b.1975 in Oslo, Norway, lives and works in Kolbotn, Norway

PS: Kaia Hugin was invited to participate in the exhibition 'La condicio narrativa' at La Capella, Cultural Institute in Barcelona, Spain. According to curator Alexandra Laudo, the exhibition 'explored the value of narrativity in artistic representation by way of an exhibition project and a parallel programme of actions'. Hugin presented her film *Hannava*, which she describes as 'a search for belonging through the story about my Lappish great grandmother, Hannava', who functioned as a fictitious metaphor for the idea of 'belonging on different layers, related to origin, ethnographic authenticity, and a search for nature and a strangeness to the same'. Other participating artists included Pieter Geenen, Karlos Gil, Marla Jacarilla, Ta-

mara Kuselman, Julia Mariscal, Ryan Rivadeneyra and Pedro Torres.

Curator: Alexandra Laudo, curator for 'La condicio narrativa', La Capella, Cultural Institute in Barcelona, Spain
18 December 2012–27 January 2013
NOK 9 000

G: FRANK
Sille Storihle, b.1985 in Tromsø, Norway, lives and works in Oslo, Norway; Liv Bugge
b.1973 in Bærum, Norway, lives and works in Oslo

PS: The collective FRANK was invited for a launch event and performance programme relating to the publication 'FRANK Fanzine II' at b_books in Berlin, Germany. According to the artists, 'FRANK is a flexible platform that uses domestic settings to nurture art and critical discourse revolving around gender issues, desire and sexuality'. 'FRANK Fanzine II' examined 'European and particularly Scandinavian history to locate characters, places and knowledge that have somehow been overlooked in the "official" patriarchal historiography'.

Contributors to the publication included Karen Røise Kielland, Kataraina Bonnevier, Kajsa Dahlberg and Gerd Brant Berg.

Curator: FRANK, Curator for 'FRANK Fanzine II', b_books in Berlin, Germany
21–22 February 2013
NOK 5 000

G: Helena Björk
PS: Curator Helena Björk invited artists Ane Mette Hol (b.1979 in Bodø, Norway, lives and works in Oslo, Norway) and Kristin Nordhøy (b.1977 in Oslo, lives and works in Oslo) in the exhibition 'Copy, Paste, Add Layer' at Galleri Sinne in Helsinki, Finland. According to Björk, the exhibition 'takes its name from common functions in image editing software' in order to 'play with the idea of photoshopping reality'. Hol contributed her sound piece *The Concept of Clouds (That Will Never Exist)* (2011). Nordhøy contributed a selection of her large-scale geometric paintings and a new floor sculpture. Other participating artists included Ebba Bohlin.

Curator: Helena Björk, curator for 'Copy, Paste, Add Layer', Galleri Sinne,



Installation view of 'If You Want it You Can Get it For the Rest of Your Life. (Truth is What Works.)', ISCP new York, USA, 2012. Courtesy of the curator



PALAIS DE TOKYO
Amund Sjølie Sveen, still
from video documentation of
Deconstructing Ikea, 2011. Courtesy
of the artist



BIENNALE BENIN
 Toril Johannessen, *Ten Years of Progress vs Development in the World* (2012).
 Courtesy of the artist



KRISTINA KVALVIK
 Installation from the solo exhibition 'Distant Landscape' at Muratcentoventidue, Bari, Italy, 2012. Courtesy of the artist



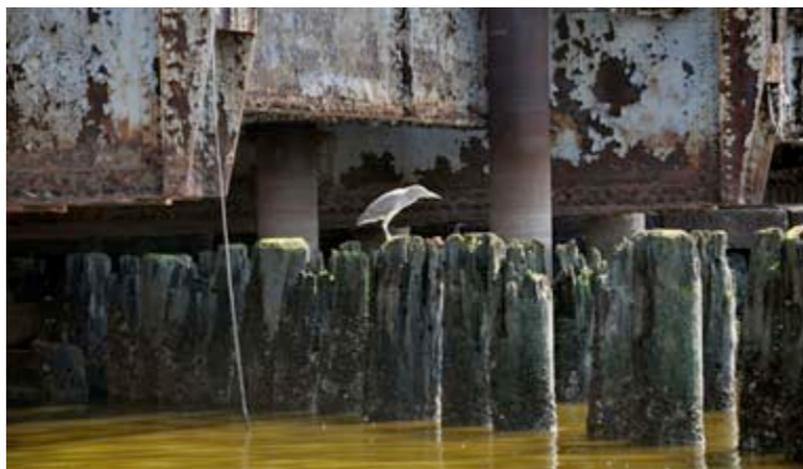
MORTEN ANDERSEN
 From the participation in New York Art Book Fair, MOMA PS1/NY art book fair, NYC, USA, 2012. Courtesy of the artist



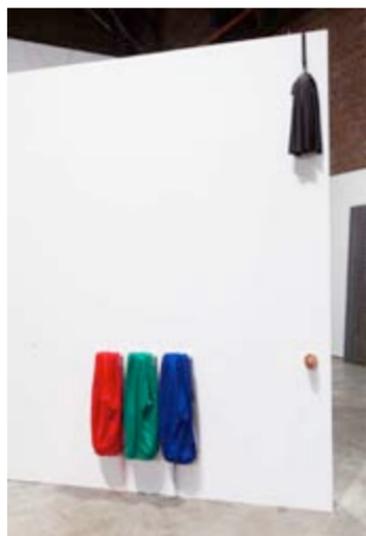
INDEX
 View from 'Publish and be Damned: Nordic Models', Index in Stockholm, Sweden, 2012.



TORI WRÅNES
Tori Wrånes, *Vinterhave*, in
collaboration with Erik Pirolt.
Wundergrund Festival, Ny Carlsberg
Glyptotek, 2012. Courtesy of the
artist



JANA WINDEREN
Photo from Newton Creek taken
during a research trip for the
piece *Water Signal*, performed at
'Stillspotting NYC Finale' at the
Guggenheim Museum, New York, USA.
Courtesy of the artist



ANN CATHRIN NOVEMBER HØIBO
Installation view from
'A Disagreeable Object'
SculptureCenter, NYC, USA, 2012.
Courtesy of the artist

**Recipients during 2012
4th Quarter**

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

G: Mahlet Ogbe Habte
b.1972 in Asmara,
Eritrea, lives and
works in Bergen,
Norway

PS: Mahlet Ogbe Habte
was invited to participate in the Kochi-Muziris Biennale in Kochi, India. As the first major international contemporary art biennial in India, the exhibition, according to curators Sarat Maharaj and Riyas Komu, 'seeks to invoke the historic cosmopolitan legacy of the modern metropolis of Kochi and its mythical predecessor, the ancient port of Muziris', through art projects 'existing galleries and halls, and site-specific installations in public spaces, heritage buildings and disused structures'. Mahlet Ogbe Habte produced the project 'Trading Good Trading', a buying and cooking performance that, according to the artist, functions as 'an informal market where there is an exchange of goods, but no money is

exchanged'. Viewers have been invited to shop freely from a variety of ingredients and cook meals to be shared at the market. Other participating artists included Ai Weiwei, Amar Kanwar, Sheela Gowda and Christoph Storz, Anita Dube and Ernesto Neto.

Curator: Riyas Komu,
Director of Programmes,
Kochi-Muziris Biennale,
Kochi, India
12 December 2012–13
March 2013
NOK 15 000

G: Bente Stokke
b.1952 in Oslo, Norway, lives and works in Berlin, Germany and Oslo, Norway

PS: Bente Stokke was invited to present a solo exhibition at Kunsthalle Recklinghausen in Recklinghausen, Germany. According to curator Ferdinand Ullrich, the exhibition focuses on Stokke's practice of drawing 'as an action and physical movement as the immediate expression of a cerebral movement that does not want to hold onto the classical manifestations of the genre'. The exhibition, titled 'Drawing in Space', occupied three floors in the kunsthalle, and consisted of drawings

from the early 1980s until today.

Curator: Ferdinand Ullrich, Director, Kunsthalle Recklinghausen, Recklinghausen, Germany
3 February–7 April 2013
NOK 60 000

G: Steinar Haga Kristensen
b.1980 in Oslo, Norway, lives and works in Brussels, Belgium

PS: Steinar Haga Kristensen was invited to hold a solo exhibition at Etablissement d'en Face Projects in Brussels, Belgium. According to the artist, the project will 'develop in close collaboration with curator Margot Vanheudsen on the basis of my artistic interest in the pavilion format as an in-negotiable heteronomy'. The project included a series of bronze sculptures, a black and white stop motion anaglyphic 3D video and a series of oil paintings.

Curator: Margot Vanheudsen, Artistic Coordinator, Etablissement d'en Face Projects, Brussels, Belgium
2 March–7 April 2013
NOK 32 000

G: Espoo Museum of Modern Art in Espoo, Finland

PS: Per Maning (b.1943 in Oslo, Norway, lives and works in Oslo)

was invited to present a solo exhibition at Espoo Museum of Modern Art in Espoo, Finland. According to curator Timo Valjakka, this retrospective exhibition of Maning's work deals with 'the central questions Maning has been asking for the last 30 years' relating to 'what it means to be human' and the notion that 'our identity does not depend on our race, gender or nationality', but, rather, 'on our ability to recognise and accept our existence as one species among many'. A catalogue will accompany the exhibition with essays by the curator and art historian Gertrud Sandqvist.

Curator: Timo Valjakka, curator for 'Per Maning', Espoo Museum of Modern Art in Espoo, Finland
6 March–9 June 2013

NOK 49 590

G: Kunstmuseum Luzern, Luzern, Switzerland

PS: Ida Ekblad (b.1980 in Oslo, lives and works in Oslo, Norway) was invited to participate in the exhibition 'Revolution: John Chamberlain, Ida Ekblad and Christine Streuli' at the Kunstmuseum Luzern in Luzern, Switzerland. Accord-

ing to curator Fanni Fetzer, the exhibition will be produced as 'three loosely connected solo shows' in which the 'starting point was the observation that the three artists share a sensibility and an interest in power, energy and intensity'. Fetzer goes on to observe that 'Ida Ekblad's powerful abstract paintings look like they were created under pressure with a lot of creative urgency', while 'her sculptures, in contrast, are fragile and precious'.

Curator: Fanni Fetzer, Director, Kunstmuseum Luzern, Luzern, Switzerland

6 July–13 October 2013

NOK 50 000

G: Audun Mortensen b.1985 in Seoul, South Korea, lives and works in Amsterdam, the Netherlands

PS: Audun Mortensen was invited to present a solo exhibition as part of the Fotograf Festival 2013 at the Futura Center for Contemporary Art in Prague, Czech Republic. According to curator Michal Novotny, the festival 'will focus on the relationship between text and image'. Titled 'Arrested Development', Mortensen's

exhibition will include 'an installation of writings and other visible things on paper, which explores the material qualities of language – visual, aural, and beyond'.

Curator: Michal Novotný, project manager and curator, Futura Center for Contemporary Art in Prague, Czech Republic
8 October–10 November 2013

NOK 4 000

Recipients during 2012 4th Quarter

Grants allocated for International Support

G: Lars Laumann
b.1975 in Bren-
nøysund, Norway,
lives and works in
Brussels, Belgium

PS: Lars Laumann was
invited to participate
in the collaborative
exhibition 'Objects
in Mirror are Closer
than they Appear',
between Tate Modern
in London, UK and
the Contemporary
Image Collective in
Cairo, Egypt. Accord-
ing to curators Kasia
Redzisz and Aleya
Hamza, the exhibi-
tion brings together
'artists who use film
or video to engage
with the medium's
perceptual and repre-
sentational potential'
in order to 'test the
status of images and
question the logic of
storytelling'. Laumann
presented *Morrissey
Foretelling the Death
of Diana* (2006), a
film that, according
to the artist, is based
upon 'an obscure
online conspiracy
theory claiming
that Morrissey – in
his songs with the
Smiths – predicted
Princess Diana's fatal
accident in 1997'.
Other participating
artists included Her-

man Asselberghs,
Manon de Boer,
Sherif El-Azma,
Patricia Esquivias,
Maha Maamoun, Ján
Man uška.

Curator: Kasia Redzisz,
Curator, Tate Modern,
London, UK and Aleya
Hamza, independent
curator for 'Objects in
Mirror are Closer than
they Appear', Tate Mod-
ern, London, UK
9 November 2012–17
February 2013
NOK 17 000

G: Ida Grimsgaard
b.1988 in Oslo, Nor-
way, lives and works
in Oslo, Norway

PS: Ida Grimsgaard was
invited to participate
in the performance
*Objects Appear
Closer Than They
Are at Acción!MAD*, a
performance art
festival in Madrid,
Spain. The perfor-
mance, in collabora-
tion with artist Björn
Neukom, addresses
various questions,
such as 'Is it possible
for the performers
to transform their
physical presence
to an object and can
the audience escape
from the human re-
lationship between
itself and the artists
on stage?'. Other
participating artists in
the festival included
Avelino Saavedra,
Nora Tinholt, Giovan-
ni Fontana, Kirsten

Heshusius and Abel
Loureda & Nieves
Correa.

Curator: Johannes
Deimling, Director, PAS
Performance Art Studies,
Madrid, Spain
15–25 November 2012
NOK 2 000

G: Kaja Leijon
b.1985 in Tromsø,
Norway, lives and
works in Oslo, Nor-
way

PS: Kaja Leijon was in-
vited to participate in
the exhibition 'Waste-
land' at Muratcen-
toventidue Artecon-
temporeana in Bari,
Italy. Leijon presented
two of her films within
the exhibition. *Waste-
land* (2012) is a se-
ries of short episodes,
which, according to
the artist, 'together
make a collage of
images and elements
from films I have
seen and which have
been attached to my
memory'. *Resonances*
(2010) follows a
young woman listen-
ing to headphones
with specific sounds
from her surroundings
magnified to create
a fragmented experi-
ence.

Curator: Angela Gonnella,
President, Muratcen-
toventidue Artecon-
temporeana, Bari, Italy
15 December 2012–30
January 2013
NOK 7 780

G: H. C. Gilje
b.1969 in Kongsberg,
Norway, lives and
works in Oslo, Nor-
way

PS: H. C. Gilje was in-
vited to participate
in the 2013 Sonic
Acts Festival in Am-
sterdam, The Neth-
erlands. According
to curator Lucas
van der Helden,
the 2013 iteration
of the festival was
organised around
the theme 'The Dark
Universe', which
departs from 'recent
developments in
science, which sug-
gest that the world
in which we live is
more unfamiliar and
even weirder than we
have imagined'. Gilje
plans to produce a
light installation com-
prised of three rings
suspended from the
ceiling. Other
participating artists
included Trevor Pa-
glen, Steina&Woody
Vasulka, Seth Price,
David Beattie, Jür-
gen Reble, Ryota
Kuwakubo, Matthew
Biederman, Ivana
Franke and Super-
nova.

Curator: Lucas van der
Helden, Director, Sonic
Acts, Amsterdam, the
Netherlands
12 January – 24 February
2013

NOK 10 000

G. Nils Bech, Eirik
Sæther, Julian Skar
b.1981 in Ringerike,
Norway, lives and
works in Oslo,
Norway; b.1983 in
Halden, Norway, lives
and works in Oslo;
b.1981 in Kongsberg,
Norway, lives and
works in Oslo

PS: The Institute for Con-
temporary Art (ICA)
in London and the
Arnolfini in Bristol,
UK presented Nils
Bech's collaborative
performance *Look
Inside*. At Arnolfini,
'Look Inside' opened
the programme
'4 Days: A New
Platform for Perfor-
mance', a range of
live and performance
art encounters fea-
turing artists who,
according to curator
Jamie Eastman, 'fa-
vours performance
as a meeting point'.
'Look Inside' was
performed alongside
a sculptural installa-
tion rendered by vi-
sual artist Eirik Sæther
and realised together
with composer and
musician Julian Skar.
At the ICA London
and under the curato-
rial direction of Matt
Williams, Bech's
performance includ-
ed composers and
musicians Kari Røn-
nekleiv, Ole Henrik
Moe and Julian Skar,
with works by artists
Eirik Sæther and Ida

Ekblad.

Curators: Jamie Eastman,
Curator of performance,
Arnolfini, Bristol, UK, and
Matt Williams, Curator,
Institute for Contempo-
rary Art (ICA), London,
UK

17 January 2013

28 February 2013

NOK 26 000

G: Aslak Gurholt
Rønsen
b.1981 in Lørenskog,
Norway, lives and
works in Oslo, Nor-
way

PS: Aslak Gurholt Røn-
sen was invited to par-
ticipate in the exhibi-
tion 'Sea Journeys' at
Künstlerhaus Dort-
mund in Dortmund,
Germany. According
to curators Rona
Rangsch and Imi
Maufe, the exhibition
explores 'sea jour-
neys, island hopping
and trans-oceanic
concepts'. Rønsen
will present his work
Sinking Ship (2008),
which was previously
exhibited at Tegner-
forbundet and the
Statens Kunststilla-
ing in Oslo. Other
participating artists
included John Cum-
ming, Andrew Friend,
Lutz Fritsch, Matthew
Herring, Gunnar
Jónsson, Simon Le
Ruez, David Lilburn
and Ding Ren.

Curator: Rona Rangsch
and Imi Maufe, curators
for the exhibition 'Sea

Journeys', Künstlerhaus Dortmund, Dortmund, Germany. 9 February–17 March 2013
NOK 4 000

G: Sara Eliassen b.1977 in Oslo, lives and works in Oslo, Norway

PS: Sara Eliassen was invited to participate in the panel discussion and film screening 'Dystopia: Space, Architecture and the Filmic Imaginary' at the College Art Association's 101st Annual Conference in New York, NY, USA. According to curator Sadia Shirazi, 'the panel will reconsider the relationship between dystopia and utopia from a global perspective, asking whether dystopia is not constituted by and also constitutive of utopia'. Other participating panelists included Ivor Shearer, Hala Halim, Chris Marker and Nora M. Alter.

Curator: Sadia Shirazi, independent curator and architect, chair in the panel 'Dystopia: Space, Architecture and the Filmic Imaginary', the College Art Association's 101st Annual Conference, New York, NY, USA
13–16 February 2013
NOK 9 000

G: Mondo Tromsø Tanya Busse, b.1982 in Muncton, Canada, lives and works in Tromsø, Norway; Miriam Haile, b.1985 in Asmara, Eritrea, lives and works in Copenhagen, Denmark; Linn Horntvedt, b.1984 in Tønsberg, Norway, lives and works in Oslo, Norway; Ingrid Bøe Sørensen, b.1988 in Bergen, Norway, lives and works in Bergen

PS: The artist group Mondo Tromsø was invited to participate in the Supermarket Art Fair at Kulturhuset in Stockholm, Sweden. According to director Pontus Raud, the Supermarket Art Fair 'provides a showcase for artists' initiatives from all over the world and creates opportunities for new networks in the Swedish as well as the international art scene'. Mondo Tromsø functions as a non-profit, mobile art bookshop. Other participants in the fair included 1646, Art On Armitage, Ed Video Media Arts Centre, Gudran Association for Art and Development and MUU galleria.

Curator: Pontus Raud, Project Manager, Supermarket 2013, Stockholm,

Sweden
15–17 February 2013
NOK 6 000

G: Camilla Skibrek b.1984 in Krøderen, Norway, lives and works in Oslo, Norway

PS: Camilla Skibrek was invited to participate in the Mountain School of the Arts' 2013 academic programme in Los Angeles, CA, USA. According to director Lawrence Cohen, the Mountain School of the Arts' goal is 'to create an educational community of artists providing free instruction for an expansive field of inquiry'. According to Skibrek, she applied to the programme in order to take advantage of its multi-disciplinary approach, which includes 'lectures not primarily on art, but rather on science, psychology, law, biology and religion'.

Curator: Lawrence Cohen, Director of admissions, Mountain School of the Arts, Los Angeles, USA
25 February–17 May 2013
NOK 20 000

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

PS: Lars Morell was invited to hold a solo exhibition at the Palais de Tokyo in Paris, France. According to the artist, he plans to produce a project titled *Porta's Description*, which refers to 'Giambattista della Porta who was a 16th century Neapolitan scientist who is credited with a number of scientific innovations, including what is believed to be the first known description of the Pepper's Ghost effect, a theatrical trick that uses glass plates to make the audience believe a ghost appears on the stage'. The project took the form of a site-specific installation in dialogue with the existing architecture of the Palais de Tokyo.

Curator: Marc Bembe-
koff, Curator, Palais de
Tokyo, Paris, France
27 February–4 April 2013
NOK 38 121

G: Mai Hofstad Gunnes
b.1977 in Lørenskog,
Norway, lives and
works in Oslo, Nor-
way

PS: Mai Hofstad Gunnes
was invited to partici-

pate in the exhibition
'In Case We Don't
Die' at the Torrance
Art Museum in Los
Angeles, CA, USA.
According to cura-
tor Bibi Katholm, the
exhibition uses the
context of a 'world
full of danger, threats,
stress, overload and
insecurity' to posit
the question 'What
kind of art would a
generation of unlikely
survivors produce,
and where would
they find their inspira-
tion?'. The exhibition
included projects
by Scandinavian
and Los Angeles-
based artists. Other
participating artists
included Andreas
Emenius, Jacob
Kirkegaard, Devin
Troy Strother, Paco
Pomet, Mie Olise, Ida
Kvetny, Theis Wendt,
Jeff Olsson and Mo-
nique Prieto.

Curator: Bibi Katholm,
curator for 'In Case We
Don't Die', Torrance Art
Museum, Los Angeles,
USA.
30 March–18 May 2013
NOK 10 000

G: Transformer

PS: Artists Tor Jørgen
van Eijk (b.1977 in
Stavanger, Norway,
lives and works in
Oslo, Norway), Linda
Lerseth (b.1984
in Oslo, lives and
works in Oslo), Kaya
Gaarder (b.1983 in

Oslo, lives and works
in Oslo), Henrik Pask
(b.1984 in Oslo, lives
and works in Oslo),
Ole Martin Lund Bø
(b.1973 in Stavanger,
Norway, lives and
works in Helsinki,
Finland) and Sebas-
tian Helling (b.1975
in Oslo, lives and
works in Oslo) were
invited to participate
in the group exhibi-
tion 'Terminators'
at Transformer, a
non-profit art space
in Washington, D.C.,
USA. According to
co-curator Karen
Nikgol, 'the works
of all the artists in
'Terminators' decon-
struct and terminate,
affording the viewer
the benefit of bearing
witness to both the
process of decon-
struction, and the
ever-present sense
of nostalgia that de-
construction carries
with it'.

Curator: Karen Nikgol,
Co-funder and curator,
NoPlace, Oslo, Norway
and Victoria Reis, Co-
funder, executive and
artistic director, Trans-
former, Washington, D.C.,
USA
30 March–4 May 2013
NOK 30 000

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

PS: Øyvind Renberg was
commissioned a wall

mural by the New York City Department of Transportation's Barrier Beautification Project in New York, NY, USA. According to commissioner Wendy Feuer, the Barrier Beautification Project invites artists to 'create designs for concrete barriers that typically separate bicycle lanes from vehicular traffic'. In collaboration with Japanese artist Miho Shimizu, Renberg plans to produce a mural that 'extends from a series of works that explore the traditional, Asian hand-scroll'.

Curator: Emily Colasacco, Manager of the Urban Art Program, New York, NY, USA

2–16 April 2013

NOK 16 000

G: Daniela Arriado
b.1982 in Santiago, Chile, lives and works in Stavanger, Norway and Berlin, Germany

PS: Curator Daniela Arriado invited artists AK Dolven (b.1953 in Oslo, Norway, lives and works in Lofoten, Norway), Astrid Elisabeth Bang (b. in Port of Spain, Trinidad and Tobago, lives and works in Oslo), Marthe Aas (b.1966 in Trondheim, Norway, lives and works in Oslo),

Birgitte Sigmunstad (b.1969 in Oslo, lives and works in Oslo), Anne Helene Robbersta (b.1970 in Haugesund, Norway, lives and works in Stavanger, Norway), Tone Kristin Bjordam (b.1975 in Telemark, Norway, lives and works in Oslo), Ise-lin Linstad Hauge (b.1981 in Drammen, Norway, lives and works in Oslo), Kaia Hugin (b.1975 in Kolbotn, Norway, lives and works in Kolbotn) and Marit Følstad (b.1969 in Tromsø, Norway, lives and works Oslo) to participate in the exhibition project 'Nordic Outbreak 2013' organised by the Streaming Museum in New York, NY USA. According to Arriado, the exhibition 'will show the dynamics and diversity in the Norwegian art scene of video and new media art and strengthen the visibility of Norwegian artists across the Nordic countries and internationally'. In addition to the exhibition, a symposium will also be organised at Scandinavia House in New York.

Curator: Tanya Toft, Associate Curator, Streaming Museum, New York, NY, USA

4 April–15 November 2013

NOK 20 000

G: Bbeyond, Belfast, Northern Ireland, UK

PS: Kurt Johannessen (b.1960 in Bergen, Norway, lives and works in Bergen) and Pavana Reid (b.1963 in Khonkaen Thailand, lives and works in Bergen) were invited to participate in the project Duo Days, a week-long series of performances and lectures Support at Bbeyond, a non-profit performance art organisation in Belfast, Northern Ireland, UK. According to curators Hugh O'Donnell and Anne Quail, the 'concept of the event is about performance art couples, normally in intimate relations and how they work together, how their art and lives affect and effect their lives and art'. In their presentation, the invited artists will focus on the nature of their relationships and the challenges and rewards of establishing a collaborative practice. Other participating artists included Monica Gunter, Ruedi Schill, Paul Couillard, Ed Johnston, Victoria Grey, Nathan Walker, Alexandra Zierle, Paul

Carter and Jacques van Poppel.

Curator: Hugh O'Donnell and Anne Quail, organisers and curators, Bbeyond, Belfast, Northern Ireland, UK

29 April–5 May 2013

NOK 8 000

G: Jan-Erik Lundström b.1958 in Karasjok, lives and works in Karasjok, Norway

PS: Curator Jan-Erik Lundström invited artists Per Berntsen (b.1953 in Modum, Norway, lives and works in Lisland, Norway), Ingrid Book (b.1951 in Malmø, Sweden, lives and works in Oslo, Norway) & Carina Heden (b.1948 in Mora, Sweden, lives and works in Oslo, Norway), Bente Geving (b.1952 in Kirkenes, Norway, lives and works in Oslo, Norway) and Morten Torgersrud (b.1971 in Trondheim, Norway, lives and works in Kirkenes, Norway) to participate in the exhibition 'Northern Landscapes' at the Museo de Arte Moderno de Bogotá as part of the biennial *Fotográfica Bogotá* in Bogotá, Colombia. In describing the exhibition, Lundström states that 'this sort of combined diachronic and

synchronic exploration of the topic of landscape/place/space in this exhibition should also be seen in light of the fact that this exhibition is the first overall to introduce a Scandinavian platform/scene to the context of Colombian art'.

The artists included in the exhibition extend across three generations with the first being introduced in the 1970s and the last establishing themselves in just the past ten years. Other participating artists included Pia Arke, Per Bak Jensen, Elina Brotherus, Marja Helander, Arno Rafael Minkine and Jorma Puranen.

Curator: Jan-Erik Lundström, independent curator for 'Northern Landscapes', Museo de Arte Moderno de Bogotá, as part of the biennial *Fotográfica Bogotá* in Bogotá, Colombia

9 May–19 June 2013

NOK 102 000

G: Morten Torgersrud b.1971 in Trondheim, Norway, lives and works in Kirkenes, Norway

PS: Morten Torgersrud was invited to participate in the group exhibition 'O Flesh' at Treignac Project in Treignac, France.

According to curator Matt Packer, the exhibition explores a contemporary notion of landscape 'that has been altered and rethought through the effects of global food distribution networks, social mobility, and representational media'. Torgersrud plans to present a selection of photographs from his series 'A Natural Flexible Structure', which, according to the artist, 'playfully explores the capacities of photography to register (and redistribute) the materials and symbolisms that constitute a "place"'. Other participating artists included Allan Sekula, Christian Jankowski, Xavier Ribas, Fleur van Dodewaard, John Russell, Florian Roithmayr and Fabienne Audeoud.

Curator: Matt Packer, Curator, Treignac Project, Treignac, France

17 May–29 September 2013

NOK 8 000

G: Tarje Eikanger Gullaksen b.1973 in Lørenskog, Norway, lives and works in Oslo, Norway

PS: Tarje Eikanger Gullaksen was invited to present his film project *Kolkata*,

produced in collaboration with *What About Art?* in Kolkata and *Last Ship* in Mumbai, India. According to the artist, '*Kolkata* will investigate a darker side of European history and bring it in relation with the contemporary life of the city by contrasting different layers of time, histories and cultures, to investigate representation and transformation'.

Curator: Eve Lemesle,
Director, *What About Art?*, Mumbai, India
1–30 September 2013
NOK 15 000

G: Rita Marhaug, Gillian Carson, Karen Kipphoff, Robert Alda
b.1965 in Bergen Norway, lives and works in Bergen;
b.1961 in Edinburgh, UK, lives and works in Bergen; b.1958 in Hamburg, Germany, lives and works in Bergen; b.1959 Warszawa, Poland, lives and works in Bergen

PS: Rita Marhaug, Gillian Carson, Karen Kipphoff and Robert Alda were invited to participate in the exhibition '*Dialogues with Reality*' at Galeria XX1, an artist-run space in Warsaw, Poland. Initiated by these four Bergen-

based artists, the exhibition includes works by each of the artists, which create a dialogue that 'crosses between fact and fiction, discussing concerns about art's role as much as the artist's social experience'.

Curator: Ryszard Lugowski, curator, Galeria XX1, Warsaw, Poland
15–31 December 2013
NOK 16 000



IDA GRIMSGAARD
From the performance 'Objects
Appear Closer Than They Are',
Acción!MAD, Madrid, Spain, 2012.
Courtesy of the artist



IDA EKBLAD
Untitled (2011). Courtesy of
the artist



BENTE STOKKE
Right Hand Drawing, 2009.
Courtesy of the artist



LARS MORELL
From the exhibition 'Porta's
description', Palais de Toyko,
Paris, France, 2012. Courtesy of
the artist

03-FUNDING

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

In 2012, the amount of 300 000 NOK was allocated toward 14 projects, residencies, and exchanges associated with countries designated by the MFA as 03 from a total amount of 39 applications received by OCA. Following four juried meetings the overall request for funding from the applicants amounted to 2 470 830 NOK.

Recipients 2012

1st Quarter

Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions with 03-funding

G: Crispin Gurholt
b.1965 in Oslo,
Norway, lives and
works in Oslo

PS: Crispin Gurholt was invited to participate in the 2012 Bienal de la Habana. Organised under the theme of 'Artistic Practices and Social Imaginaries', the biennial, according to curator Jorge Fernandez Torres, 'developed in international circumstances where the debates regarding the scenarios of contemporary art have been substantially modified and have acquired new meanings for artists as well as for the institutions and the different audiences'. Gurholt produced a new installation in relation to his ongoing series 'Live Photo' in which he staged models in real environments and documents their performances using photography and film. He writes that his installations are 'frozen expanded moments that are carefully directed and appear

to be concentrated and complex narratives where the past, present and future merge'.

Curator: Jorge Fernández Torres, Director, the Havana Biennial, Havana, Cuba

11 May–11 June 2012

NOK 25 000

**Recipients during 2011
1st Quarter**

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

G: Helga-Marie Nordby b.1977 in Fredrikstad, Norway, lives and works in Tromsø, Norway

PS: Curator Helga-Marie Nordby invited Basam El Baroni and the Russian artist collective *chto delat?* in the exhibition 'Reality' at Kunstnerforbundet, Oslo, Norway. According to the curators, the exhibition was 'a reaction to and exploration of the state of our time – a discussion or rather an intellectual space where art and theory can be connected in order to practice how to map out theoretical landscapes around artistic desires, interests and ideas'. Other participating artists include Bini Adamczak, BADco., Jeremy Beaudry, Anna Daniell, Valentina Desideri, Miriam Haile, Nav Haq, Tara Mahapatra and Jet Pascua.

Curators: Helga-Marie Nordby & Nicolas Siepen, curators for the exhibition 'Reality'

7 June–1 July 2012

NOK 8 000

G: Hordaland Art Centre

PS: Anne Szefer Karlsen invited Abdellah Karroum, Juan A. Gáitan and Nana Oforiatta-Ayim in 'The Midsummer Night Collegium' 2012 at Hordaland Art Centre, Bergen, Norway. Structured as sessions, a seminar and an anthology, 'The Midsummer Night Collegium' used the concept of the Midsummer Night as the title 'evokes ideas of accumulation – accumulation of light, thoughts and discussion'. It was structured as a three-part project, where the participants were present in Bergen in June and in October 2012. The project resulted in an anthology publication. Other participating artists include Dóra Hegyi and Arne Skaug Olsen.

Curator: Anne Szefer Karlsen, Director, Hordaland Art Centre
29 June–31 December 2012

NOK 20 000

G: The Norwegian Association for Arts and Crafts

PS: The Norwegian Association for Arts and Crafts invited artists Abbas Akhavan, Shahryar Nashat and Nana Oforiatta-

Ayim in 'Material Information', a group exhibition in multiple venues in Bergen, Norway. According to curator Juan Gáitan, the exhibition 'brought a set of contemporary art and craft practices together in order to present a multiple view on how objects of industry are collected, the kind of world that these collections signify, and how this idea of the world that emerges from these collections may help us better articulate a critique that attends to the scattered realities that take part in today's globalised industrial networks'. Other participating artists include Goldin+Senneby, Iman Issa, Alex Morrison, Amalia Pica and Ola Vasiljeva.

Curator: Juan Gáitan, curator for 'Material Information'

27 September – 28 October 2012

NOK 10 000

G: Stiftelsen 3,14, Bergen, Norway

PS: Stiftelsen 3,14, Bergen, Norway invited artists He Yunchang, Cao Hui and Feng Feng in the exhibition 'My Gu Rou Pi' at Stiftelsen 3,14, curated by Feng

Boyi. According to the curator, “My gu rou pi” refers to “my body”. Artists have long been using the human body as subject matter for their work, a kind of direct and intense self-expression. Changes of time, the identification of, appeal for, and even the ideology about the human body are shown automatically in an unexpected way’.

Curator: Feng Boyi, independent art curator and critic for ‘My Gu Rou Pi’ at Stiftelsen 3,14, Bergen, Norway
1 October 2012–31 January 2013
NOK 30 000

**Recipients during 2012
2nd Quarter**

**Grants allocated for
International Biennials
and Institutional Grants
for Solo Exhibitions
with 03-funding**

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

PS: Victor Mutelekesha was invited to participate in DAK'ART 2012, the Dakar Biennale of Contemporary Art in Dakar, Senegal. According to curators Christine Eyene, Nadira Laggoune and Riason Naidoo, the biennale's theme of 'contemporary creation and social dynamics' served as a 'pretext to examine, through various angles, the dialogue contemporary artists engage with a social environment in constant change'. Mutelekesha presented his installation *Rise to the Ashes* (2009), which he describes as a three-dimensional topographical map in which the strata are 'a reflection of two different statistical data that show a distribution and concentration of higher GDPs and processed global wealth

and places where you find some of the biggest open pit mines in the world'. Other participating artists include Peter Clarke, Goddy Leye, Berni Searle, Marwa Adel, Chika Modum, Henry Sagna and Moataz Nasr.

Curator: Christine Eyene, Nadira Laggoune, Riason Naidoo, curators for DAK'ART 2012, the Dakar Biennale of Contemporary Art in Dakar, Senegal
11 May–10 June 2012
NOK 8 000

G: Siri Hermansen b.1969 in Geneve, Switzerland, lives and works in Oslo, Norway

PS: Siri Hermansen was invited to participate in the Regard Benin Biennial in Cotonou, Benin. According to curator Stephan Köhler, the biennial addressed 'how societies lose touch with nature and are blind to the consequences of overexploitations' by looking at artistic practices that incorporate 'clever hints, negative forms and messages between the lines rather than direct polemics'. Hermansen presented two film projects: *Chernobyl Mon Amour*, which she describes as

following two state-employed guides to the Chernobyl nuclear site in order to 'touch on the mysterious ability of both man and nature to adjust to the radioactive zone'; and *Land of Freedom*, 'a film that explores what may grow out of the financial catastrophe which ruined Detroit during the past decades'. Other participating artists include Jose Bento, Daphne Bitchatch, Radovan Cerevka, Théodore Dakpogan, Meshach, Carlos Garaicoa, Tobias Lange, Christiane Löhr, Zon Sakai and Bill Viola.

Curator: Stephan Köhler, Project Director and Curator, 'Take, take, take and...?', as part of Regardbenin 2012, Cotonou, Benin
8 November 2012–13 January 2013
NOK 21 000

**Recipients during 2011
2nd Quarter**

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

G: Stenersen Museum, Oslo, Norway
PS: The Stenersen Museum in Oslo invited artists Georges Adeagbo, Milena Bonilla and Monica Bengoa in the exhibition 'The Storytellers: Narratives in International Contemporary Art'. According to curator Selene Wendt (b.1966 in Genève, Switzerland, lives and works in Oslo, Norway), the exhibition was inspired by her 'interest in the strong tradition of Latin American literature, and more specifically the influence that award-winning authors such as Jorge Luis Borges, Pablo Neruda, Mario Vargas Llosa, Gabriel Garcia Marquez, Octavio Paz and Reinaldo Arenas have had on literature and poetry, not only in their home countries, but also internationally'. All of the participating artists produce work that is 'directly linked to literature and or poetry, typically conveyed in work that reveals strong un-

derlying narratives'. Other participating artists include Liliana Angulo, Ryan Brown, Eloisa Cartonera, William Cordova, Marila Dardot, Alfredo Jaar, Lobato & Guimaraes and William Kentridge.

Curator: Selene Wendt,
Chief curator, Stenersen
Museum, Oslo, Norway
30 August–4 November
2012

NOK 30 000

Recipients during 2012 3rd Quarter

Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions with 03-funding

G: Biennale Bénin 2012, Contonou, Bénin
PS: Toril Johannessen (b.1978 in Harstad, Norway, lives and works in Bergen, Norway) and Arne Skaug Olsen (b.1974 in Gjøvik, Norway, lives and works in Bergen) were invited to participate within the Biennale Bénin 2012 in Contonou, Bénin. According to curator Abdellah Karroum, the biennial 'interrogates the notion of the artist as citizen in its active, social, and aesthetic dimensions by observing the expressive forms of the contemporary era, on the African continent and elsewhere, and that of the "Generation 00" in the transition to the 21st century'. Johannessen was invited to the international exhibition 'Inventing the World: The Artist as Citizen' to present her work *Words and Years* (2010–11), a series of graphs based on research in various academic journals and news

magazines. Going through the complete volumes of the journals from the first issues up until today, selected words are highlighted and the frequency of their use is mapped. For this exhibition that was held at the former supermarket Centre Kora, the artist made large poster versions of the silkscreen prints. A new work in the series, *Ten Years of Progress vs Development in the World*, was produced especially for the exhibition in Bénin. Skaug Olsen was invited to contribute to the discussions around art and education in the series 'Recovering an art school' in the section of the biennial titled 'Encounters of Oceans and Seas'. Other participating artists include Adel Abdessemed, Ebtisam Abdul Aziz, Georges Adéagbo, Edwige Aplogan and Aston.

Curator: Abdellah Karroum, Artistic Director, Biennale Bénin 2012, Contonou, Bénin
8 November 2012–13 January 2013
NOK 34 000

Recipients during 2012 3rd Quarter

Grants allocated for International Support with 03-funding

G: Bodil Furu b.1976 in Askim, Norway, lives and works in Oslo, Norway
PS: Bodil Furu was invited to conduct research in Lubumbashi in the Democratic Republic of Congo. The artist plans to develop a specific project for the 3rd Lubumbashi Biennale scheduled for autumn 2013. According to curator Elvira Dyangani Ose, the biennale 'builds on the idea of "Enthusiasm" to explore how contemporary art practices have brought about the dissolution of traditional paradigms of audience and participation', which allows for 'a new sense of community to be put on stage'.
Curator: Elvira Dyangani Ose, Curator, 3rd Lubumbashi Biennale, Lubumbashi, Democratic Republic of Congo
1 January 2013
NOK 20 000

G: Shwan Dler Qaradaki
b.1977 in Suleim-
anieh, Iraq, lives and
works in Oslo, Nor-
way

PS: Shwan Dler Qaradaki
was invited to hold
the solo exhibition at
'Once Upon a time
in the West' at the
Amna Soraka (Red
Security) Museum in
Sulaymaniyah, Iraq.
According to the
artist, 'Once Upon a
time in the West' is
'an attempt to create
reflection around
the theme "identity"
and the experience
of an Eastern to live
in Western civiliza-
tion under the ever-
changing boundaries
in a multicultural
world'.

Curator: Ako Qharib,
curator for 'Once Upon
a time in the West' at the
Amna Soraka (Red Se-
curity) Museum in Sulay-
maniyah, Iraq
14 June–14 July 2013
NOK 12 600

**Recipients during 2012
4th Quarter**

**Grants allocated for
International Biennials
and Institutional Grants
for Solo Exhibitions
with 03-funding**

G: Ayatgali Tuleubek
and Tiago Bom
b.1985 in Zhambyl,
Kazakhstan, lives
and works in Oslo,
Norway; b.1986 in
Lisbon, Portugal,
lives and works in
Oslo

PS: Support provided
to curators Ayatgali
Tuleubek and
Tiago Bom for the
development of
the Central Asian
Pavilion at the 55th
Venice Biennale in
2013. The project
will comprise an
exhibition of artists
from Kazakhstan,
Kyrgyzstan,
Uzbekistan and
Tajikistan. According
to the curators, the
project will develop
through 'reaching out
and working closely
with a broad range of
local artists and artist
initiatives' in Central
Asia. The project is
an initiative of the
US-based Open
Society Foundation
and the Dutch-based
Humanist Institute
for Development
Cooperation (Hivos)
with the National
Academy of Arts

in Oslo functioning
in the capacity of
an administrative
supporter of the
curatorial team.

Curator: Ayatgali
Tuleubek and Tiago Bom,
curators, the Central
Asian Pavilion at the 55th
Venice Biennale in 2013
NOK 43 700

Biennals, Major Regular and Solo Exhibitions

Matias Faldbakken, Toril Johannessen, Aase Texmon Rygh and Hannah Ryggen at dOCUMENTA (13), with performances of Arne Nordheim's *Vevnad* and additional contributions by Tron Frede Thingstad, Karel Jezek, Morten Nordbye Halvorsen and Itonje Søimer Guttormsen
dOCUMENTA (13)
Artistic Director: Carolyn Christov-Bakargiev
Kassel, Germany
9 June–16 September 2012

Works by Matias Faldbakken, Toril Johannessen, Aase Texmon Rygh and Hannah Ryggen were exhibited within dOCUMENTA (13) in Kassel, under the artistic direction of Carolyn Christov-Bakargiev. A performance of Arne Nordheim's *Vevnad* was held during the opening week. Additional contributions included Tron Frede Thingstad, Karel Jezek, Morten Nordbye Halvorsen and Itonje Søimer Guttormsen.

About the Artists

The presentation of Hannah Ryggen (b.1894, Malmö, Sweden, d.1970, Trondheim, Norway) included six tapestries: *Etiopia* (1935), *Gru* (1936), *Drømmedød* (1936), *Hitler-teppet* (1936), *Spania / La Hora se aproxima* (1938) and *Jul Kvale* (1956), and was installed in the rotunda of the Fridericianum. According to Carolyn Christov-Bakargiev, Ryggen 'engages with the trauma of her time on an artistic level, which we feel today to be simultaneously a deeply personal process of emancipation as well as a comment on the engagement of artists in society'. Ryggen's works were on loan from the National Museum of Art, Architecture and Design, Oslo and Nordenfjeldske Kunstindustrimuseum, Trondheim.

Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) created the intervention *Book Sculpture* (2008–12), which was shown at the Stadtbibliothek and Jugendbibliothek, both in Kassel. The work is a radical attack on the traditional structure and system of the library through a destructive intervention in the bookshelves, and can be read as a comment on the changing notions of the space of the library. Faldbakken participated in an Artist / Agent talk with Marta Kuzma at the Stadtbibliothek on 8 June 2012.

Toril Johannessen (b.1978 in Trondheim, Norway, lives and works in Bergen, Norway) and **Aase Texmon Rygh** (b.1925 in Troms, Norway, lives and works in Oslo, Norway) were part of 'When you step inside it is filled with seeds', a project revolving around notions of art, biodiversity and ecology that was installed at Ottoneum, the Natural History Museum in Kassel. Aase Texmon Rygh, an early pioneer of Norwegian sculpture modernism in the 1950s, was represented by six sculptures from the period 1951–90. Central to the works is a concern with the exploration of conceptual dimensions in pure, simple form, reflected in her use of the Möbius strip. Aase Texmon Rygh's works were on loan from Henie Onstad Art Center and private collections. Toril Johannessen presented the work *Extraordinary Popular Delusions* (2012), which addresses issues relating to energy cycles and economy, taking the sun, petroleum and the production of images as its point of departure. Johannessen also participated in the conference 'Disowning Life: A Conference on Seeds and Multispecies Intra-action', that took place during the closing weekend

of dOCUMENTA (13). She was also part of 'Nature Addicts Academy', an itinerant academy that brought together artists, philosophers and writers on 12–16 September in Kassel.

About the *Vevnad* performance

Arne Nordheim (b.1931 in Larvik, Norway, d.2010 in Oslo) composed *Vevnad* in conjunction with Nordenfjeldske Kunstindustrimuseum's 100th year anniversary in 1993, as a tribute to Hannah Ryggen, an artist who for nearly four decades created tapestries based on social and political engagement. The piece is a homage to the artist and her approach to the medium and concept of weaving on several levels; the score consists of three sections, all named after technical terms of weaving (Woven Piece, Weft and Warp), and the piano part is composed and drawn in a manner that visually makes the notes resemble woven material. *Vevnad* was performed by **Emery Cardas** on cello, **Sverre Riise** on trombone, and **Asbjørn Blok-kum Flø** on Disklavier. The original score of Arne Nordheim was exhibited, on loan from the Norwegian Academy of Music / Rannveig Getz Nordheim.

About the Scientists

Plant and animal scientist **Tron Frede Thingstad** and neuro-scientist **Karel Jezek** took part in the conference 'Disowning Life: A Conference on Seeds and Multispecies Intra-action', within the Maybe Education and Public Programs of dOCUMENTA (13), on 10 and 15 September. Thingstad is a professor at the University of Bergen, where he leads a research group investigating how the oceanic microbial ecosystem emerges from an interplay between the properties of the individual organisms, the chemistry of

the ocean and the forces of physics and evolution. Their work was recently recognised by the European Research Council through one of its Advanced Researcher's Grants. Karel Jezek held the lecture 'Memory states in the brain, their transitions and conflicts', about how independent memories can influence each other and eventually affect their own content. Jezek participated on behalf of the Moser group, led by professors May-Britt and Edvard Moser of the Kavli Institute for Systems Neuroscience at Norwegian University of Science and Technology. Their research has provided key insights into how location and spatial memory are computed in the brain.

About the Notebooks

SEARCH / SUCHE by Matias Faldbakken was published as dOCUMENTA (13) notebook no.35 within the series *100 Notes – 100 Thoughts*. Faldbakken published the results of his Google searches as the effective tools of a language, building a notebook that provides the reader with the voyeuristic experience of delving into his private search habits. The reading of the material is complicated by the fact that the author / artist's curiosity is steered by a patented search algorithm that analyses previous searches in order to compile the result of new ones, rendering Faldbakken's enquiry largely constructed.

dOCUMENTA (13) notebook no. 67, titled *HANNAH RYGGEN* and authored by Marta Kuzma is dedicated to the work, production, and political inclinations of the Swedish-Norwegian artist. The notebook includes illustrations of Ryggen's tapestries, her personal notes, a textile dye recipe, her letters and sketches from one of her workbooks.

Satellite programmes

Morten Norbye Halvorsen (b.1980 in Stavanger, Norway, lives and works in London, UK) collaborated in the project *Pageant Roll Thunderclap* by Jessica Warboys. Nordbye Halvorsen performed in the midday spectacle *Thunderclap*, taking place in Karlsau Park during the opening weekend, where music, dance, props and poetry met under the parasol of a weeping willow tree.

Itonje Søimer Guttormsen (b.1979 Trondheim, Norway, lives and works in Oslo) was invited to take part in the *Anational Congress of the Multi-Breasted Monstrosity*, in connection to Lea Porsager's *Anatta Experiment* (2012), which takes as its starting point the magnetic Monte Verità in Switzerland and its attraction to spiritual rebellions in the early 1900s. The event will take place at Ständehaus, Kassel on 26 July, 2012, within the Maybe Education and Public Programs of dOCUMENTA (13).

About Documenta

According to curator **Carolyn Christov-Bakargiev**, one of the main challenges of dOCUMENTA (13) was 'to move exhibition planning and presentation beyond a traditional format – from being an "exhibition" to becoming a "constellation" of interrelated temporalities, cultural fields, spaces, places, histories, artworks and other possibilities of engaging with art and the world at large'. documenta is a periodic exhibition, which began in 1955 as an attempt to re-establish culture and the visual arts as a primary focus of society, and to reconnect Germany with the field of international art at the time, after the trauma of World War II. Since then, every four and later five years,

it has become both an exhibition of contemporary art worldwide and a moment of reflection on the relation between art and society. dOCUMENTA (13) drew over 860,000 visitors from all over the world.

Norwegian participation in dOCUMENTA (13) was supported by the Norwegian Arts Council. The participation of Aase Texmon Rygh, Toril Johannessen, Matias Faldbakken, Itonje Søimer Guttormsen and Morten Nordbye Halvorsen was supported by OCA through the International Support Programme.

History of Norwegian participation in Documenta

Previous Norwegian participants in documenta are: Rolf Nesch in documenta 1, 1955 (Artistic Director: Arnold Bode); Anna-Eva Bergman in documenta 2, 1959 (Artistic Director: Arnold Bode); Edvard Munch in documenta 3, 1964 (Artistic Director: Arnold Bode); Olav Christopher Jenssen in documenta 9, 1992 (Artistic Director: Jan Hoet) and Wenche Mühleisen in satellite programme at documenta 7, 1982 (Artistic Director: Rudi Fuchs).

Anne Hilde Neset, Børre Mølstad and Brandon LaBelle at the 30th Bienal de São Paulo

30th Bienal de São Paulo

São Paulo, Brazil

Curator: Luis Pérez-Oramas

7 September–9 December 2012

According to curator Luis Pérez-Oramas, the 30th Bienal de São Paulo took its curatorial premise from 'the multiplicity, recurrence and permanent mutability of artistic poetics'. *Poetics* is understood as the instrumental repertoire that enables an individual or group, discipline or tradition, to establish – intuitively, intentionally or unconsciously – the discursive strategies or platforms that enable expressive acts of artistic nature. *Imminence*, on the other hand, represents what is on the verge of happening, the word on the tip of one's tongue, the expected silence that precedes the decision whether or not to speak'. In addition to the exhibition, a series of events, including an educational programme and symposia aiming to reflect upon contemporary art and life, proposing open dialogue with teachers, social educators, community agents, students and families, were presented during the Biennale period.

Anne Hilde Neset and Børre Mølstad worked together with Mobile Radio, consisting of the Berlin-based artists Sarah Washington and Knut Aufermann, for the presentation of the project 'Mobile Radio BSP', a temporary radio art station broadcasting from 3 September until 9 December 2012 from a studio in the Pavilhão Ciccillo Matarazzo in the Parque do Ibirapuera. In collaboration with the international radio art network Radia, Mobile Radio planned to 'bring the work of European, North American and Australasian

radio artists and stations together with the one of South American artists'. Brandon LaBelle participated in the event 'Collective Conversation 1: Sound, Speech, Voice, Text', which took place on 13 October in the Biennale Pavilion. Part of the work of Brazilian artist Ricardo Basbaum, the 'Collective Conversations' worked alongside guests in the development of a draft for a 'collective conversation' around notions of 'sound, voice and text'.

About the participants

Anne Hilde Neset is the artistic director of the Norwegian organisation Ny Musikk and contributing editor of *The Wire* magazine. She is also the co-founder of Electra Productions, a London-based contemporary art agency and a guest presenter on BBC Radio 3's Late Junction. She has commissioned, curated and produced a number of projects, including the 'Enter' series of permanent sound installations, Stavanger, Norway (2008–2010); 'Her Noise', South London Gallery, London, UK (2005) and the film/performance commission *Perfect Partner* by Kim Gordon, Tony Oursler and Phil Morrison (2005), as well as the *The Sounds Of Christmas* by Christian Marclay at Tate Modern, London (2004). She has worked with artist Daria Martin as a music consultant developing soundtracks by Zeena Parkins and Maja Ratkje, participated in the curatorial committee for sound at London's Serpentine Gallery and devised and taught at the lecture series 'Sound and the 20th Century Avant-Garde' at Tate Modern.

Børre Mølstad graduated from Royal Academy of Music, London, UK, where he studied tuba, composition and im-

provisation. During his time in London he was involved in Resonance FM and played with the London Improvisers Orchestra. As a performer Mølstad mainly works within the field of improvised music. He is also producing sounds for various purposes such as installations, radio, film and TV. Mølstad is active as a solo performer and in groups like Circulacione Totale Orchestra and Kaada Orkester, and has participated on numerous album releases, both on the musical and the technical side. He frequently holds workshops and occasionally writes articles on music and improvisation.

Brandon LaBelle is an artist, writer and theorist, and Professor at the Bergen Academy of Art and Design, Norway. His artistic work explores questions of social life and cultural narrative, using sound, performance and sited constructions. His artistic work has been presented at Whitney Museum, New York, NY, USA (2012); Image Music Text, London, UK (2011); Sonic Acts, Amsterdam, the Netherlands (2010); A/V Festival, Newcastle, UK (2008, 2010); Instal 10, Glasgow, Scotland (2010); Museums Quartier/ Tonspur, Vienna, Austria (2009); 7th Bienal do Mercosul, Porto Allegro, Brazil (2009); Center for Cultural Decontamination, Belgrade, Serbia (2009); Tuned City, Berlin, Germany (2008); Casa Vecina, Mexico City, Mexico (2008); Fear of the Known, Cape Town, South Africa (2008); Netherlands Media Art Institute, Amsterdam (2003, 2007); Ybakatu Gallery, Curitiba, Brazil (2003, 2006, 2009); Singuhr Gallery, Berlin (2004) and ICC, Tokyo, Japan (2000).

**Imgreen & Dragset and
Goksøy & Martens at the
Liverpool Biennial
Liverpool Biennale**
Liverpool, UK
Artistic Director: Sally Tallant
15 September–25 November
2012

According to artistic director Sally Tallant, the Liverpool Biennial unfolded through a programme of exhibitions and projects that 'lead to a rediscovery of the city'. Newly commissioned and existing artworks and projects were presented in diverse locations, including 'unusual and unexpected' public spaces as well as the city's galleries, museums and cultural venues. As part of the programme 'The Unexpected Guest', **Imgreen & Dragset** presented *But I'm on the Guest List Too!* (2012), which was on view inside the shopping complex Liverpool ONE. Commissioned especially for the biennial, curator Lorenzo Fusi stated that the work is 'a challenge to socio-political conventions, deconstructing and reassembling power structures with a playful twist. Popular culture and social behaviour are questioned by the examination of the hierarchy of values and meritocracy established by celebrity-culture. The artists' oversized V.I.P. door – slightly ajar – is guarded by a bouncer. It invites the viewer in but cannot be opened fully, blurring the line between welcome and exclusion'.

Part of the event 'City States', **Goksøy & Martens** presented the performance *Palestinian Embassy* during the three opening days in Sefton Park, Liverpool. The event included the inauguration of a 'Palestinian Embassy' and balloon trips over the city. Depart-

ing from the city centre, politicians and academics joined the 'Palestinian Ambassador' aboard the balloon for discussions on topics concerning the Palestinian people's diplomatic and democratic conditions. The discussions were led by a British moderator and transferred directly to the ground where the audience listened live. *Palestinian Embassy* was also part of the 'City States' exhibition at the LJMU Cooperas Hill Building, Liverpool from 14 to 25 November. *Palestinian Embassy* was curated and produced by Kristine Jærn Pilgaard.

About the Artists

Imgreen and Dragset is a duo composed by Michael Imgreen (b.1961 in Copenhagen, Denmark) and Ingar Dragset (b.1968 in Trondheim, Norway). They have been working together in London, UK and Berlin, Germany since 1995. Presentations of their work include *The Fourth Plinth, Powerless Structures, Fig 101*, Trafalgar Square, London, UK (2012-13); *Celebrity: The One and the Many*, ARoS Aarhus Kunstmuseum, Denmark (2011) and *Happy Days in the Art World*, Performa 11, New York, USA, (2011). In 2009 Imgreen & Dragset curated the international exhibition within the Nordic and Danish pavilions at La Biennale di Venezia, Italy.

Goksøy & Martens is a performance project established in 1997 by Toril Goksøy (b.1970) and Camilla Martens (b.1969). Their practice represents an exchange between the political and the art fields where documentary strategies and authentic elements are connecting theatre to reality. Goksøy & Martens have presented their work at Museum of Contemporary Art Oslo, Norway; The National Theatre, Oslo; Johannesburg Art Gallery, South

Africa; Festival D'Avignon, France;
F.I.N.D Schaubühne Berlin, Germany;
Art Saloon Belgrade, Serbia and La
Biennale di Venezia.

**Guttorm Guttormsgaard at
the Busan Biennale 2012**

'Garden of Learning'
Busan Biennale 2012
Busan, South Korea
Artistic Director: Roger Buerge
22 September–24 November
2012

For the Busan Biennale 2012 entitled 'Garden of Learning', Guttorm Guttormsgaard designed a succession of rooms that began with a 'Camera Obscura'. The following rooms served to display the artist's own collection of artworks, artefacts, and books, including his own opus magnum *Arkiv (Archive)*. In 'Camera Obscura', the outside space entered upside down through a tiny hole in which the light beam projected an image of the world outside on a screen. The next room housed an organic piece of wood and a moveable tractor wheel filled with pebbles that make the sound of the sea, along with a selection of Guttormsgaard's own artworks. The third room displayed more than one hundred objects, images, prints and books from all over the world in a loose, associative fashion, with every single item deriving from Guttormsgaard's archive. According to the artist, 'there exists no overall classification for this idiosyncratic collection'. Rather, the artist 'proposes to the viewer a form of sensual collaboration. The connections generated start from the formal properties of any given object. They are based upon a strange, very personal mix of conscious and unconscious memories, as well as bits and pieces of knowledge'.

According to the organisers, 'Garden of Learning' started with the relative ignorance of the Artistic

Director Roger Buergel. In order to find the answer to questions such as 'what do we wish to know about Korea' and 'what are the general audience's many needs when it comes to Biennale-type exhibitions', the Busan Biennale 2012 was mainly conceived by a Learning Council consisting of an open forum of people from Busan and wider Korea. Over the months, members of the Learning Council 'studied Korea's social and political texture, artistic methodologies and aesthetic pedagogy. During this process, some artists started collaborations with people in Busan; an art class was formed in which high-school students could address their concerns and a group of people conceived an alternative education programme'.

About the Artists

Guttorm Guttormsgaard (b.1938 in Oslo, Norway, lives and works in Blaker, Norway) is an artist mainly working with graphic and public art. He is also a collector of vintage craft and books. He graduated from the Norwegian National Academy of Craft and Art Industry (now Oslo National Academy of the Arts) and The Royal Danish Academy of Fine Arts. Main exhibitions include Bomuldsfabriken Kunsthall, Arendal, Norway (2010); the National Gallery of Norway, Oslo (now part of The National Museum for Art, Architecture and Design) (1988) and Kunstnerforbundet, Gallery of Contemporary Art in Oslo (1976). Public art projects include Arendal Kulturhus, Norway; the Torhov Park, Oslo; Faculty of Medicine and Domus Athletica, University of Oslo; Oslo Central Station and the University Campus, University of Tromsø, Norway. Guttormsgaard has also held several teaching positions such as Associate Professor,

the Oslo School of Architecture and Design (1969–73), Associate Professor, Norwegian National Academy of Craft and Art Industry (1977–80) and Professor in graphic art, Norwegian National Academy of Craft and Art Industry (1980–86). In 2007 he was appointed Festival Artist of the Molde International Jazz Festival. In 2011 he collaborated with the Office for Contemporary Art Norway for the exhibition 'Forms of Modern Life', in which publications and printed matter from his collection, coming from nearly six centuries of history, were exhibited.

Crispin Gurholt at 11th

Havana Biennial

'Artistic Practices and
Social Imaginaries'
Havana, Cuba

Curator: Jorge Fernández Torres
11 May–11 June

Crispin Gurholt was invited by curator Jorge Fernández Torres to produce a new installation in relation to an ongoing series of works entitled 'Live Photo' at the 11th Havana Biennial. Organised under the theme of 'Artistic Practices and Social Imaginaries', the biennial was, according to Fernández Torres, 'developed in international circumstances where the debates regarding the scenarios of contemporary art have been substantially modified and have acquired new meanings for artists as well as for the institutions and the different audiences'. Torres added that 'it is essential to listen to the noise on the street; we must devise a way to leave the sacred sites of the big museums, gallery circuits or international events to think about the passer-by, he who is left out of the specialised circuits, to work for the site-specific, time-specific and public-specific'. In this context, Gurholt produced a work within a former theatre building located in the Vedado district in Havana. Other participating artists included Steven Cohen, Pablo Helguera, Rafael Lozano-Hemmer, Hermann Nitsch, Ilya and Emilia Kabakov, Javier Castro, Gabriel Orozco and Marina Abramovic.

About the Artists

Crispin Gurholt (b.1965 in Oslo, Norway, lives and works in Oslo) graduated from the New York University S.C.E. Film School, New York, NY,

USA and the Norwegian National Academy of Fine Arts, Oslo. His work has been presented at, among others, Art Forum Berlin, Berlin, Germany; Art Copenhagen, Copenhagen, Denmark; Henie Onstad Art Centre, Oslo; Nordnorsk Art Museum, Tromsø, Norway and Kunstnernes Hus, Oslo.

Crispin Gurholt's participation in the 11th Havana Biennial supported by O3-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.

Bjarne Melgaard at Institute of Contemporary Arts (ICA)

'A House to Die in'

A Collaboration between

Bjarne Melgaard and architects

Snøhetta at Institute of

Contemporary Arts (ICA)

London, UK

Curator: Matt Williams

Exhibition period: 25 September–18 November 2012

The exhibition 'A House to Die In' (2012) was the result of a close collaboration between artist Bjarne Melgaard and the Norwegian architectural firm Snøhetta. Since 2011, Melgaard and Snøhetta exchanged architectural drawings, models and documents as they worked towards the realisation of a purpose-built house, where Melgaard was going to live and work. For his exhibition at the ICA, Melgaard presented a full-scale facade of the proposed building, alongside models and drawings that form part of a wider body of research. This material constituted the first stage in the construction of the final building, scheduled to be built in Oslo in 2014. According to curator Matt Williams, 'the collaborative process between Melgaard and Snøhetta is a positive struggle in which both parties are constantly challenged, notably in Snøhetta's interpretation of Melgaard's two-dimensional and analogue drawings through three-dimensional digital renderings of the objects. Furthermore, various processes of mathematical abstraction have led to multiple stages of representation of the original information, namely Melgaard's vision of a house "to die in", a project outside their comfort zone'.

About the Artist

Bjarne Melgaard (b.1967 in Sydney, Australia, lives and works in New York, NY, USA) studied at the Jan van Eyck Academie, Maastricht, the Netherlands; Rijksacademie, Amsterdam, the Netherlands; Oslo National Academy of the Arts and the Academy of Fine Arts, Warsaw. His work has been the subject of solo exhibitions at public institutions such as Haugar Vestfold Kunstmuseum, Tønsberg, Norway (2012); Bergen Kunstmuseum, Bergen, Norway; Astrup Fearnley Museum of Modern Art, Oslo; de Appel, Amsterdam (2010); Bergen Kunsthall, Bergen (2003); MARTa Herford, Herford, Germany and Galleria d'Arte Moderna, Bologna, Italy (2002). In 2011, Melgaard represented Norway at The 54th International Art exhibition, La Biennale di Venezia, with the teaching programme 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS', commissioned and organised by Office for Contemporary Art Norway.

**Lene Berg at Konsthall C
Stockholm, Sweden**

Curators: Kim Einarsson

Exhibition dates: 23 May–
16 September 2012

the Sydney Biennale, Australia, Con-
tour Mechelen, Belgium and Manifesta
8, Murcia, Spain.

Lene Berg was invited to held a solo exhibition at Konsthall C in Stockholm, Sweden where she exhibited her video project *The Man in the Background and the related publication Gentrymen and Arsholes* (2006). The project focuses on the political intrigue surrounding the journal Encounter, published by the Congress of Cultural Freedom in 1953. According to curator Kim Einarsson, Berg's 'approach calls into question what was defined as a "liberal conspiracy" and what was otherwise deemed a successful state sponsored cultural effort carried out by a powerful intelligence agency'.

About the Artist

Lene Berg (b.1965 in Oslo, Norway, lives and works in Berlin, Germany and New York, NY, USA) studied film at Dramatiska Institutet in Stockholm, Sweden. Working as an artist, Berg integrates text, film and photography in her work. She explores relationships between contemporary images and inherited ideas; between facts and clichés; between structures of narration and ideology. Berg is particularly interested in what is not told and what does not fit the general picture or story. She has directed two feature films, *En Kvinns Huvud* (1997) and *Kopfkino* (2012), as well as more than fifteen video-projections and shorter films. Her work has been shown at the Henie Onstad Art Center, Oslo; Whitechapel Gallery, London, UK; Art in General, New York and Midway Contemporary Art, Minneapolis, USA, among others. She has participated in

**Olav Christopher Jenssen at
Museum Marta Herford**

Herford Germany

Curators: Roland Nachtigäller and
Michael Kröger

Exhibition dates: 6 October 2012–
13 January 2013

Olav Christopher Jenssen was invited to present a solo exhibition at the Museum Marta Herford in Herford, Germany titled 'Enigma. Works 1985-2012'. According to curators Roland Nachtigäller and Michael Kröger, the exhibition 'enables both intense and sensual insights into a pictorially evolving world [of Jenssen] which repeatedly repositions itself from work to work, and from series to series, and then progresses on the basis of a few reduced, and often unexpected means'. Covering nearly thirty years of the artist's practice, the show consists of 70 large-scale paintings as well as a cross section of his pictorial, graphic and sculptural works.

About the Artist

Olav Christopher Jenssen (b.1954 in Sortland, Norway, lives and works in Berlin, Germany) received his education from the Arts and Crafts School, Oslo, Norway and y Art Academy, Oslo. He held solo exhibitions at Kunsthallen Brandts, Odense, Denmark, Kunstmuseum Bonn, Germany, Kunstverein Göttingen, Germany, Bergens Kunstforening, Norway, Malmö Konsthall, Sweden, Kunsthalle zu Kiel, Germany, Astrup Fearnley Museum of Modern Art, Oslo, Norway, Musée des Beaux-Arts de Nantes, France, Kunstnernes Hus, Oslo, Norway, Westfälischer Kunstverein, Münster, Germany. He participated in group exhibition at Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, Documenta

IX, Kassel, Germany, Kunstverein für Rheinlande, Düsseldorf and Württembergischer Kunstverein, Stuttgart, Germany and Moderna Museet, Stockholm, Sweden. His works feature in the collections of the Museum of Modern Art, New York, USA, The National Museum of Art, Architecture and Design, Oslo, Norway, Sørlandets Kunstmuseum, Oslo, Norway, Astrup Fearnley Museum of Modern Art, Oslo, Norway, Malmö Museum, Sweden, Göteborg Kunstmuseum, Sweden, Museum of Contemporary Art Kiasma, Helsinki, Finland, Deutsche Bank AG, Frankfurt, Germany, Hamburger Kunsthalle, Hamburg, Germany, Kunstmuseum Bonn, Germany, Staatliche Museen Kassel – Neue Galerie, Germany, Musée des Beaux-Arts de Nantes, France, Busch-Reisinger Museum, Harvard University, Cambridge, MA, USA, British Museum, London, England, Centro Cultural de Arte Contemporáneo, Mexico City, Mexico and Collection Centre Pompidou, Paris, France.

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 2012, OCA's ISP programme saw the participation of three artists 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.

May

PETER WATKINS

Film-maker

b.1935 in Norbiton, Surrey, UK,
lives and works in France

Peter Watkins (b.1935 in Norbiton, Surrey, UK) is a film-maker and television director. He is the author of several landmark films since the 1950s, such as *The War Game* (1965), *Punishment Park* (1970), *Edvard Munch* (1973), *The Freethinker* (1992–94) and *La Commune (de Paris, 1871)* (1999) – films that investigate the current political conjuncture through contemporary or historical settings, and that critically address the limits and possibilities of the documentary form. Central to his work is the critical assessment of the mass media, the media crisis and the monoform, as reflected, for example, in his book *Media Crisis* (2004).

August

ISSA SAMB

Artist

b.1945 in Dakar, Senegal, lives and works in Dakar, Senegal

Issa Samb was born in 1945 in Senegal and lives in Dakar. In 1973–74 he founded, together with a group of artists, writers, film-makers, performance artists and musicians, the Laboratoire Agit-Art, whose aim was to transform the nature of artistic practice from a formalist, object-bound sensibility to practices based on experimentation and agitation, process rather than product, ephemerality rather than permanence. With a focus on the contingent character of actions, the Laboratoire was informed by a critique of institutional power. Samb also co-founded the Gallery TENQ – Village des Arts in Dakar. He is the author of numerous plays, poems and essays. A retrospective of his work was held at the National Art Gallery, Dakar in 2010. His work has been included in exhibitions such as dOCUMENTA (13), Kassel, Germany (2012), the Biennale de l'Art Africain Contemporain, Dak'Art, Dakar (2008) or 'Seven Stories of Modern Art in Africa', Whitechapel Gallery, London, UK (1995).

This visit was supported by O3-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 O3-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.'

November

MANTHIA DIAWARA

Cultural Theorist

b.1953 in Bamako, Mali, lives and works in New York, NY, USA and Dakar, Senegal

Manthia Diawara is a writer, filmmaker, cultural theorist and a professor of comparative literature at the New York University (NYU), New York, NY, USA. He is Director of NYU's Institute of Afro-American Affairs and Director of the Africana Studies Programme, which focuses on an interdisciplinary approach to the study of black culture, literature and politics. A native of Mali, Diawara received his education in France to later travel to the United States for his university studies. He has taught at the University of California at Santa Barbara, CA, USA and the University of Pennsylvania, Philadelphia, PA, USA. He is the author of *We Won't Budge: An African Exile in the World* (2003), *In Search of Africa* (1998), *Black-American Cinema: Aesthetics and Spectatorship* (1993) and *African Cinema: Politics and Culture* (1992). He has published widely on the topic of film and literature of the Black Diaspora. Diawara also collaborated with Ngûgi wa Thiong'o in making the documentary *Sembene Ousmane: The Making of the African Cinema*, and directed the German-produced documentary *Rouch in Reverse*.

This visit was supported by O3-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 O3-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.'

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.

Peter Watkins

During his stay in Oslo, OCA organised a retrospective of Peter Watkins' films to reflect his fundamental contribution to the history of film as a critical practice, and had a special focus on his engagement with Norway through the figure of Edvard Munch, to whom he dedicated a film in 1973 titled with the artist's name. The retrospective included screenings of some of Watkins key films and two public panels bringing together the film-maker with past collaborators and to discuss the 'media crisis'.

While in Oslo, Peter Watkins held regular morning-meetings with students from media, art, crafts, film and political theory studies coming from, among others, the University of Tromsø, Academy of Contemporary Art (Det kunstfaglige fakultet, Kunstakademiet, Tromsø), the University of Oslo (UIO), Oslo Fotokunsthøyskole, Oslo Academy of Art (KHiO) and NISS (Nordisk Institutt for Scene og Studio).

Issa Samb

Issa Samb's visit to Oslo was intended to prepare a project to be realised at OCA in spring 2013. While in Oslo, Issa Samb held meetings and research trips to historical museums in town. He visited the Oslo City Hall, the National Gallery of The National Museum of Art, Architecture and Design with curator Vibeke Waallann Hansen, the Astrup Fearnley Museet with curator Hanne Beate Ueland, the Munch Museum with Petra Petterson and the Emanuel Vigeland Museum with Yvonne Thomsen. He also visited the Vigeland Park and the Oslo's City Hall. Samb had meetings with artist Morten Krogh, historian Knut Kjeldstadli from the University of Oslo (UiO), Young Artists' Society (UKS) and its director Linus Elmes and the artistic and general director of Black Box Teater Jon Refsdal Moe.

Manthia Diawara

During his stay in Oslo, Diawara presented a lecture at OCA organised in collaboration with Kunsthall Oslo and in tandem with Afrikan History Week in Oslo. OCA's lecture was followed by a screening programme of Sembène's films at the Deichmanske Hovedbibliotek (Oslo City Library). Manthia Diawara introduced the programme on Thursday 15 November, which was followed by the screening of *Black Girl (La Noire de..., 1966)*.

While in Oslo, Diawara held meetings and research trips to historical museums in town. He met with Gavin Jantjes, Curator of International Contemporary Art for The National Museum of Art, Architecture and Design, Lasse Skagen, Artistic Director, Films from the South Foundation, Vanessa Ohlraun, Dean of the Oslo National Academy of the Arts (KHiO), Kjell Runar Jensen, Curator, Cinemateket and Farhad Kalantary, Atopia. He visited the Kunstnernes Hus with artist Victor Lind and held meetings with artists Bodil Furu, Fadlabi and Lars Cuzner.



A Sunday Brunch at at the Munch Studio at Ekely, Oslo to celebrate Peter Watkins's retrospective of films at OCA – 13 May 2012
Photo: OCA / Espen Hagestrand



Peter Watkins introducing his film *Edvard Munch* (1973) as part of the programme 'Peter Watkins: A Retrospective' – 7 May 2012
Photo: OCA / Espen Hagestrand



Manthia Diawara
Photo: OCA / Espen Hagestrand

Manthia Diawara (1-2-3-4)
Photo: OCA / Asle Olsen



Issa Samb visiting the exhibition 'The Storytellers: Narratives in International Contemporary Art' at the Stenersen Museum, Oslo, together with artist Georges Adeagbo and curator Stephan Köhler
 Photo: OCA / Paul Brewer



Issa Samb visiting Tora Dalseng exhibition at the Young Artists' Society (UKS) with UKS's director Linus Elmes
 Photo: OCA / Asle Olsen

International Residencies

In 2012, 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) in New York, the International Artist in Residence Programme at WIELS Contemporary Art Centre in Brussels, the Capacete Residency Programme in Rio de Janeiro and São Paulo, Brazil and the International Artists in Residency programme at 18th Street Art Center, Los Angeles, CA, USA.

In 2012, OCA also initiated a collaboration with Raw Material Company (RMC) in Dakar, Senegal, in order to offer a residency for Norwegian artists at RMC's residential programme Raw Residency. These preliminary residencies happen through invitation, and selections were made in collaboration with Raw Material Company and its director Koyo Kouoh.

**RAW RESIDENCY, DAKAR,
SENEGAL**

December 2012

MORTEN KROGH

b.1937 in Oslo, Norway lives and works in Oslo, Norway

Morten Krogh belongs to the generation of Norwegian artists that broke with the late modernist art to find new alternatives in the radical art and politics of the 1960s and 70s. Influenced by Robert Rauschenberg, Pop art and Nouveau Réalisme, he turned from pure painting to the use of materials in assemblage. He was a member of the artist group GRAS (1969–74), printing silk screens and posters with political engagement. Since then he has worked with combinations of painting, different materials, photo and text, within an existential and narrative context.

During the 1970s, Krogh participated in the planning of new democratic and functional organisations, and was chairman of the board of directors of the major art hall House of Artists in Oslo (1966–69), and chairman of the Norwegian Biennale Committee (1980–84). In 1973–79, he was in charge of the development of the Art Academy in Bergen, where he was principal for 11 years. During 1997–2007, he was professor in aesthetics at Oslo University College.

This residency was supported by O3-funds as underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional in countries designated by the MFA. The purpose of the O3-funds as allocated to OCA is to contribute to the development of the work of artists, independent cultural producers and organisations 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 that focus on the further development of professional exchange and networking between and among countries', and 'project development on an international scale'.

**18TH STREET ART CENTER,
LOS ANGELES, CA, USA**

In 2012 OCA offered a studio residency for a Norwegian artist at the International Artists in Residency programme at 18th Street Art Center in the Santa Monica neighbourhood of Los Angeles, CA, USA.

1 October/31 December 2012

LEANDER DJØNNE

Artist

b.1981 in Odda, Norway, lives and works in Oslo, Norway

Leander Dønne is a sculptor, performer, writer and filmmaker. He was educated at the Art Academies in Oslo and Bergen (Norway), Malmö (Sweden) and at the Staedelschule, Frankfurt am Main (Germany). Dønne has had solo exhibitions at UKS (Oslo); Gallery Rekord (Oslo); Landings (Vestfossen, Norway) and EL Parche Residency Gallery (Bogotá, Colombia). He has taken part in group exhibitions at CCS Paris (Paris, France); Kunstnerforbundet (Oslo); Al Mahatta Gallery (Ramallah, Palestine); Astrup Fearnley Museum of Modern Art (Oslo); 0047 (Oslo), Bonniers Konsthall (Stockholm, Sweden); Documenta 12 (Kassel, Germany) and Hannover Kunstverein (Hannover, Germany) among others. He is one of the founders of the collaborative project The Parallel Action and the artist-run initiative

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

OCA offers a four-month residency programme for artists, curators, cultural producers, independent art critics or artists working as writer 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.

**1 September/31 December
2012**

DAG NORDBRENDEN

Artist

b.1971 in Oslo, Norway, lives and works in Oslo

Dag Nordbrenden is an artist working with photography and, more recently, video. His work explores different concepts and genres of photography. He recently published the artist book 'Rub with Ashes' which is an eclectic collection of singular images of recent years. Nordbrenden is educated at the Academy of Fine Arts in Oslo and University of Derby in the UK. His recent solo exhibitions include Centrum för fotografi, Stockholm, Sweden; Galerie Opdahl, Berlin, Germany; Fotogalleriet, Oslo; and Mori Gallery, Sydney, Australia. His recent group exhibitions include Musée de l'Elysée, Lausanne, France; Preus Museum, Horten, Norway; Daniel Reich Gallery, New York, NY, USA; National Museum for Art, Architecture and Design, Oslo; Parrotta Contemporary Art, Stuttgart, Germany; and NoPlace, Oslo.

**INTERNATIONAL STUDIO
AND CURATORIAL PROGRAM,
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.

1 September 2011–31 May 2012

ØYSTEIN AASAN

Artist

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

Øystein Aasan received his education at the National Academy of the Arts, Oslo. He has since exhibited in a number of venues both on a national and international level, such as the Astrup Fearnley Museum of Modern Art, Oslo, Norway; Rogaland Art Center, Stavanger, Norway; Stenersen Museum, Oslo, Norway; Sørlandets Art Museum, Kristiansand, Norway; Sparwasser HQ, Berlin, Germany; Kunstverein Arnsberg, Arnsberg, Germany and La Vitrine, Paris, France. He has also published texts in magazines such as Spike Art Quarterly, Neue Review, Umelec, Billedkunst and Kunstkritikk.no.

**1 September 2012–15 August
2013**

ANN CATHRIN NOVEMBER

HØIBO

Artist

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

Ann Cathrin November Høibo was educated at the Oslo National Academy of the Arts in Oslo, and the Städelschule in Frankfurt am Main, Germany, from where she graduated in 2011. Høibo just premiered with her first solo exhibition at STANDARD (OSLO) in Oslo in January 2012 followed by her current solo exhibition project at the Henie Onstad Art Centre in Høvikodden, Norway, which opened in March and is accompanied by a publication. Recent exhibitions include 'Something in the Way' at the Lofoten International Art Festival in Kabelvåg, Norway; 'When In Rome' at Malta Contemporary Art in Valletta, Italy; and 'The Human Pattern' at Kunsthall Oslo in Oslo.

**1 September–30 November
2012**

ERLEND HAMMER
Curator

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

Erlend Hammer is an editor and curator. He holds degrees in Art History from the University of Bergen (2005) and a Creative Curating degree from the Art Academy of Bergen (2008). His *Samlede kunstkritikker 2005–2008 (Collected Art Criticism 2005–2008)* was published by Ctrl+Z in 2009. In 2011 he became Assistant Editor of *Kunstkritikk – Nordic Art Review*, and held the position of Acting Chief Editor until July 2012. He writes monthly commentary for the daily newspaper *Dagbladet* and his latest curated project was Mai Hofstad Gunnes's solo exhibition 'Baby Snakes Hatching. Ruins. Ruins' at UKS – Unge Kunstneres Samfunn in May 2012.

**KUNSTLERHAUS BETHANIEN,
BERLIN, GERMANY**

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.

1 December 2011–15 November 2012

LINN PEDERSEN

Artist

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

In Linn Pedersen's photographic work, the documentary merges with poetry in depictions of discarded consumer goods, landscape sceneries, constructions and human figures demonstratively turned away from the camera. The images are examinations of the unstable border between the common and the idealised, where atmospheric conditions, emotional projections and contemporary cultural phenomena taint the motifs. 'De innbygde' in 2010 at Maria Veie Gallery was her first solo show in Norway, which included photography, sculpture, collage and video/film as well as the artist book *Stub* (Lord Jim Publishing). Other recent exhibitions include 'Scandinavian Forest', Akershus Kunstnercenter, Lillestrøm, Norway (2011); 'X Artworks in a straight line (Seeking the perfect sphere)', CRISP, London, UK (2010); and 'Weird Science', Waterside project space, London (2010). She holds a BA from the Bergen National Academy of the Arts, Bergen, Norway and an MA from Central Saint Martins in London. Pedersen is currently the curator of 'LIAF 2011' (Lofoten International Art Festival, Lofoten, Norway) together with Thora Dolven Balke.

1 December 2012–15 November 2013

JUMANA MANNA

Artist

b.1987 in New Jersey, USA, lives and works in Oslo

Jumana Manna's work explores the construction of human identity in relation to historical narratives and subcultural or athletic communities. Her videos are attempts at weaving together portraits of morally dubious characters or events, and her sculptural practice entails a disfiguring of familiar objects, de-bunked from their designated function and re-presented in a state of abjection or defeat. Manna was educated at Bezalel Academy of Arts in Jerusalem, Israel; the National Academy of the Arts in Oslo, Norway; and CalArts in Los Angeles, CA, USA. Recent exhibitions and screenings include the Film Society at Lincoln Center in New York, NY, USA; Postmasters Gallery in New York, Toronto Film Festival in Toronto, Canada; Vox Populli in Philadelphia, PA, USA; Kunsthall Charlottenborg in Copenhagen, Denmark; and Petach Tikva Museum in Israel. She is short listed for the Young Artist Award in Palestine (2012). Her upcoming exhibitions include Kunsthall Oslo, CRG Gallery in New York, Young Artists' Society in Oslo and The Company in Los Angeles.

**BERLIN MITTE, BERLIN,
GERMANY**

In 2011 OCA offered four residencies for curators, critics and artists in collaboration with the KW Institute for Contemporary Art, Berlin.

1 January–29 February 2012

**HANS KRISTIAN BORCH-
GREVINK HANSEN**

Artist

b. in Grue Finnskog, Norway, lives and works in Bergen, Norway and Svullrya, Norway

Hans Kristian Borchgrevink Hansen studied for two years in Lofoten, and graduated with an MFA from Bergen National Academy of the Arts in 2011. Hansen works in a variety of fields such as animation, drawing and with collected debris. The artist is currently making films based on the imagery and aesthetics of local newspapers.

1 March–30 April 2012

KNIPSU

Artists

KNIPSU is both an artist-run space based in Bergen, Norway, and a mobile platform, producing exhibitions, events, screenings, concerts, workshops and publications. KNIPSU set out to provide an interdisciplinary meeting point for creative exchange and dialogue between artists across national borders. It is run within the framework of collaboration and DIY by Hilde Jørgensen, Kristin Tårnesvik and Maya Økland since August 2010.

1 September–31 October 2012

NARVE HOVDENAKK

Artist

b.1971 in Oslo, Norway, lives and works in Oslo

Narve Hovdenakk graduated from Trondheim National Academy of the Arts and received his MFA from Malmö Art Academy in Malmö, Sweden. His video works analysing the emotional, male role have attracted particular attention. Through his video installations and re-staging Hovdenakk deals with issues such as identity, deception and challenging the representation of masculinity. Hovdenakk has had several solo exhibitions in Norway and has participated in many national and international group shows. His recent exhibitions include 'Desire' Stenersenmuseet-Kunstmuseene Bergen (2012); 'MEN' at Galleri F15, Moss (2011); 'Re-criminalized' at Trondheim Kunstmuseum avd Gråmølina (2010); 'What will the future bring?' at Grimmuseum, Berlin (2010); 'Godesses' at The National Museum of Art, Design and Architecture, Oslo (2010); Glasgow International Art Festival, Glasgow (2008); and Nice & Fit Showroom, Berlin (2007). He also participated in the 1st Athens Biennale – Destroy Athens, Greece (2007).

1–30 November 2012

Jon Benjamin Tallerås

Artist

b.1984 in Oslo, Norway, lives and works in Oslo

Jon Benjamin Tallerås graduated from the National Academy of Fine Art, Oslo in 2011. Tallerås works with a variety of media such as photography, video, sculpture, performance and text. Tallerås investigates urban space, exploring hidden and often non-used areas of the city. Using found materials to create sculptures and making transient performances that claim the accidental gaps and spaces formed on the margins of functional architecture. Parallel with his artistic practice, Tallerås is one of the initiators and curators of the project space One Night Only Gallery. His recent exhibitions include 'Acting On a Tip' at Grünerløkka Kunsthall, Oslo; 'The Strange Fête (End)' at Malmøgata Fine Arts Project Space, Oslo; 'Word Perfect 2.0' at No Place, Oslo; 'Read Me' at Kurant Visningsrom, Bergen; and 'Terskel' at The National Museum of Contemporary Art, Oslo. Tallerås is currently working towards a solo exhibition at Kunsthall Oslo in August.

PLATFORM CHINA, BEIJING, CHINA

In collaboration with the Norwegian Embassy in Beijing, China, OCA offered two studio residencies for artists or curators at Platform China Beijing Residency Programme.

1 April–31 May 2012

VICTOR MUTELEKESHA

Artist

b.1976 in Chililabombwe, Zambia, lives and works in Oslo, Norway

Victor Mutelekesha works with recurrent issues pertaining to the human condition, which he confronts through different perspectives and mediums. In particular, the artist focuses on the displacement of the human, which is generated by repressive manipulation and the increasingly visible social and environmental breakdown of cultures permeated by war and death. His work emphasises symbols, emblems and prejudices that are calling to be urgently analysed in the perspective of a real, ongoing and irreversible process of cultural contamination. Mutelekesha received his MA from the National Academy of Art in Oslo in 2007. He has been the subject of recent solo exhibitions at the International Culture Centre and Museum in Oslo, the Gallery Palazzo Tito in Venice and the Henry Tayaly Art Centre in Lusaka, among others. Previous group exhibitions include the 10th Havana Biennial, Videoholica in Varna, Bulgaria and Galleri Fisk in Bergen.

1 September–31 October 2012

STEINAR HAGA KRISTENSEN

Artist

b.1980, in Oslo, Norway, lives and works in Brussels, Belgium

Steinar Haga Kristensen studied at the National Academy of Art, Oslo, Akademie der Bildenden Künste, Wien and at Sydney College of Art. Haga Kristensen's work seeks to unveil the positive lingual potentiality inherent in an exuberant modernity. By perverting contemporary superfluity and redundancy on a poetic and satiric quest to localise today's heroic embodiments, he stages theatricalised spectatorship and manneristic sculptural repetition. He is also one of the founding members of the artist group D.O.R. whose most recent works include the ongoing performance, Gallery D.O.R. in Brussels. Haga Kristensen has been engaged in artistic production at Etablissement d'en face projects, Brussels, Kunsthall Oslo, Oslo, Gallery Rod Bianco, Oslo, The Danish Pavilion at the 54th International Art Biennial in Venice, Witte de With in Rotterdam, Dortmund Bodega in Oslo, Gallery Niklas Belenius in Stockholm, Museum of Contemporary Art in Roskilde, and UKS in Oslo, Landmark Bergen Kunsthall in Bergen and Gallery D.O.R. in Brussels. He currently lives and works in Brussels, Belgium.

**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 online archive of the artist's work within the institution's residency blog.

1 April–31 December 2012

KJERSTI G. ANDVIG

Artist

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

Kjersti G. Andvig graduated from the National Academy of Art in Oslo in 2003. As an artist, her work often takes the form of long-term commitments to situations that demand complete personal dedication. She has had solo exhibitions at Rekord, Oslo, Triangle, Marseille, and Akershus Kunstsenter, Lillestrøm, and her work has been seen in group exhibitions including 'Lights On' at the Astrup Fearnley Museum, Oslo, the Carnegie Art Award exhibitions in 2010 and the Lofoten International Art Festival, 2011.

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 2012, the IVP hosted eleven curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives.

January 2012

Jonatan Habib Engqvist

Jonatan Habib Engqvist is a theorist and curator based in Stockholm. Recently appointed curator of the Reykjavik Arts Festival 2012, he was previously employed at Södertörn University (2004-07), the Royal Institute of Fine Art, KKH (2006-08) and as curator at Moderna Museet in Stockholm (2008-09). Currently on sabbatical from Iaspis - The Swedish Arts Grants Committee's International Programme for Visual Artists, where he is project manager for Visual Art. Engqvist has written for and edited journals like *Glänta*, *Ord&Bild*, *Motiv*, *Input and Divan*. Co-editor of the book *Dharavi: Documenting Informalities* (Stockholm 2008 & New Dehli 2009), editor in mischief at tsnoK.se and producer of international programs and exhibitions. Recent free-lance projects include 'Informal Cities' at the Prince of Wales Museum, 'Bombay' (co-curated with Maria Lantz, Anna Erlandsson, Michelle Maccucci, 2009), 'Meriç Algün Ringborg, The Concise Book of Visa Application Forms', Gallery Naïve (2010) and the exhibition and publication 'The Nordic Third World Country? - Icelandic Art in Times of Crises' at Färgfabriken, Stockholm and Färgfabriken Norr, Östersund (2010). Engqvist is also engaged in the artistic research project 'Thinking through painting' (2009-).

March 2012

Elvira Dyangani Ose

Elvira Dyangani Ose was recently appointed curator of international art at Tate Modern, London, UK. She is currently a Ph.D candidate in the History of Art and Visual Studies programme at Cornell University, New York, NY, USA. She holds a graduate degree in the Theory and History of Architecture from Universtat Politècnica de Catalunya, Spain. She is a founding member of the Laboratory for Oral Resources in Equatorial Guinea, an independent research group on Equatorial Guinea oral tradition studies and also member of the research group AfroEuropeans at the University of León, Spain. As a freelance curator she developed several interdisciplinary projects, focusing on recovering collective memories, interventions in public space or urban ethnography, most significantly, 'Memoria i Desconcert: Art a Guinea Ecuatorial', 'Urban Emotion o Authentic Fiction'. As a specialist in contemporary African art she has been a guest professor at the University of Barcelona, Spain, and has taken part in lecture cycles addressing African artistic production and contemporary culture. In the last two years she curated an exhibition of contemporary South African artists called 'Olvida quién soy / Erase me from who I am' in collaboration with Tracy Murinik, Khwezi Gule and Gabi Ngcobo and 'Tres escenarios/ Three scenarios', both of which took place while she was curator at Centro Atlántico de Arte Moderno, CAAM, Las Palmas de Gran Canaria, Spain. She will also serve as the curator for the next edition of PICHA, a biennial of photography and video scheduled for the autumn of 2012 in Lubumbashi, Democratic Republic of Congo.

Ruba Katrib

Ruba Katrib is the Curator at the SculptureCenter in Long Island City, New York. Previously Katrib was Associate Curator at the Museum of Contemporary Art (MOCA), North Miami. There she organised the first comprehensive solo museum exhibitions of Cory Arcangel (2010) and Claire Fontaine (2010), and several acclaimed group exhibitions including The Possibility of an Island (2008), Convention (2009), The Reach of Realism (2009), and Modify, as needed (2011). She initiated performance and workshop programs at MOCA and organised the three-day New Methods symposium, which focused on independent artist initiatives throughout Latin America. A follow-up book project is forthcoming. Katrib has contributed texts to a number of publications and written for periodicals such as Artforum, ArtPapers, and Mousse Magazine. Katrib is co-organising an in-depth conference about curatorial practice today, scheduled for the summer of 2012 on the occasion of the 20th anniversary of the Center for Curatorial Studies at Bard College.

Adam Kleinman

Adam Kleinman is a writer and curator and dOCUMENTA (13) Agent for Public Programming. He was Curator at Lower Manhattan Cultural Council, where he created the interpretative humanities programme 'Access Restricted'. Kleinman also developed LentSpace, a cultural venue and garden design by Interboro Partners, which repurposed an entire vacant Manhattan block. There, Kleinman curated 'Avenue of the Americas' (2010) and 'Points & Lines' (2009). Kleinman is a frequent contributor to multiple exhibition catalogs and magazines including *Agenda*, *Artforum*, *e-flux journal*, *Frieze*, *Mousse* and *Texte zur Kunst*.

Esa Nickle

Esa Nickle joined the Performa team in May 2005 as the Biennial Coordinator of the Performa 05 biennial and has since expanded her role as the line producer of Performa commissions, international tours and special events. During her 16 years working in the field she has managed large scale public art events, art education programs, and curatorial projects for the city agencies such as the City of Chicago's Department of Cultural Affairs and the Greenwich + Docklands International Festival in London. Since arriving in New York in 1998 Nickle has worked with public art consultant Joyce Pomeroy Schwartz, MTA Arts for Transit, managed White Box, a non-profit alternative contemporary arts space in Chelsea and curated several exhibitions and programs on sound art and experimental music. Nickle studied the Sociology of Art at Indiana University and Art History at the City University, London.

Mihnea Mircan

Mihnea Mircan is the artistic director of Extra City Kunsthall, Antwerp, where he has recently curated the exhibitions 'A Slowdown at the Museum' and '1:1. Hans van Houwelingen and Jonas Staal'. His forthcoming projects are a project with Jean-Luc Moulène and the group exhibition 'Allegory of the Cave Painting'. From 2005 to 2006 he was curator of Le Pavillon, Palais de Tokyo, Paris. At the National Museum of Contemporary Art in Bucharest, he curated exhibitions such as 'Under Destruction', a series of site-specific interventions, 'Sublime Objects' and surveys of the artists Sean Snyder and Jaan Toomik. Other recent curatorial projects include: 'History of Art, the', David Roberts Art Foundation, London, 2010; 'Since we last spoke about monuments', Stroom Den Haag, 2008; 'Low-Budget Monuments', 52nd Venice Biennial, Romanian Pavilion, Venice, 2007. Mircan has recently contributed texts to monographs of Pavel Buchler and Nina Beier, as well as to magazines such as *Mousse and Manifesta Journal*.

Koyo Kouoh

Koyo Kouoh is a Cameroonian-born exhibition maker and cultural producer educated in Banking Administration and Cultural Management in Switzerland and France. She is the founder and artistic director of Raw Material Company, a center for art, knowledge and society in Dakar. Kouoh has served as agent to Carolyn Christov-Barkagiev's dOCUMENTA (13). She co-curated 'Les Rencontres de la Photographie Africaine' in Bamako, Mali, in 2001 and 2003. Specialising in photography, video and art in the public space, she has curated numerous exhibitions internationally and written extensively on contemporary African art. Besides a sustained theoretical and exhibition programme at Raw Material Company, she maintains a dynamic curatorial activity beyond the African borders. Recent exhibitions include 'Chronicle of a Revolt: Photographs of a Season of Protest' first shown at Raw Material Company (2012) and upcoming at Haus der Kulturen der Welt, Berlin; 'Hypocrisy: The Site Specificity of Morality' (co-curated with Stina Hoegkvist) at the Museum of Contemporary Art, Oslo (2009). In collaboration with Anne-Marie Bouttiaux and David Adjaye, she curated the contemporary section of 'GEO-graphics: A Map of African Art Past and Present', an exhibition that celebrated 50 years of African Independence at Palais des Beaux Arts, Brussels, Belgium (2010). She co-curated 'Make Yourself at Home', an exhibition and community programme in collaboration with Charlotte Bagger-Brandt for Kunsthall Charlottenborg, Copenhagen, Denmark (2010).

The project reflected on the notion of hospitality in contemporary art in the context of international migration. Kouoh was associate curator of SUD, Salon Urbain de Douala, a triennial of art in the public space initiated by the contemporary art center Doual'art in Douala, Cameroon. She lives and works in Dakar.

RoseLee Goldberg

RoseLee Goldberg, art historian, critic, curator and author whose book *Performance Art: from Futurism to the Present* first published in 1979, pioneered the study of performance art. A graduate of the Courtauld Institute of Art (London University), she was director of the Royal College of Art Gallery in London and curator at The Kitchen in New York. In 1990 she organized 'Six Evenings of Performance' as part of the exhibition 'High and Low: Modern Art and Popular Culture' at the Museum of Modern Art, New York. Author of *Performance: Live Art Since 1960* with Laurie Anderson, she is a frequent contributor to *Artforum* and other magazines. In 2001-02 Goldberg originated and produced *Logic of the Birds*, a full length multimedia production by Iranian born artist Shirin Neshat in collaboration with singer Sussan Deyhim, which premiered at the Lincoln Center Summer Festival in 2002 and toured to the Walker Art Institute in Minneapolis and to Artangel in London. RoseLee Goldberg has lectured extensively at The Architectural Association in London, California Institute of the Arts, Yale, Princeton and Tate Modern, and has taught at New York University since 1987.

September 2012

Barbara London

Barbara London founded MoMA's video exhibition and collection programmes, and has guided them over a pioneering career. Her recent activity at MoMA includes 'Looking at Music 3.0', exploring the influence of music on contemporary art practices, focusing on New York in the 1980s and 90s; 'Mirage', an installation by Joan Jonas; 'Looking at Music: Side 2', featuring artists such as Patti Smith, Jean-Michel Basquiat, Jenny Holzer and Blondie; 'Automatic Update', with installations by Cory Arcangel, Rafael Lozano-Hemmer, Paul Pfeiffer and Xu Bing. She was also responsible for 'Through the Weeping Glass' at the Mütter Museum, Philadelphia, USA and a series of web projects such as 'Stir-fry', China; 'InterNyet', Russia and 'dot.jp', Japan. She has also written and lectured widely.

December 2012

Yuko Hasegawa

Yuko Hasegawa is Chief Curator of the Museum of Contemporary Art Tokyo (MOT), Japan. She is also a professor of the Department of Art Science, Tama Art University in Tokyo. Her recent projects include 'SPACE FOR YOUR FUTURE' (2007) and 'Architectural Environments for Tomorrow' (2011) at Museum of Contemporary Art Tokyo. At the 21st Century Museum of Contemporary Art, Kanazawa, Japan, where she served as Founding Artistic Director, she curated 'Matthew Barney: Drawing Restraint' (2005). She was also artistic director of the 7th International Istanbul Biennial (2001), co-curator of the 4th Shanghai Biennale (2002), commissioner of Japanese Pavilion of 50th edition of the Venice Biennale (2003), co-curator of the 29th São Paulo Biennial (2010) and artistic advisor of the 12th edition of the Venice Architectural Biennale (2010). Currently she is working as the curator of the 11th Sharjah Biennial (2013).

Dessislava Dimova

Dessislava Dimova is a writer and curator based in Brussels. She is a PhD candidate at the Institute for Art Studies, Bulgarian Academy of Sciences, Sofia. She holds an MA in philosophy from CRMEP, Middlesex University, London and in Art History from the Bulgarian Academy of Arts, Sofia. In 2010 she curated 'Thank You for Your Understanding – 2', International Antakya Biennial, Antakya, Turkey. Recent projects include 'In 15 minutes everyone will be in the future. An opera' (18th Week of Contemporary Art, Plovdiv Bulgaria, 2012) and 'Anetta Mona Chisa and Lucia Tkacova, Material Culture: Things in our Hands' (Christine Koenig Gallery, Vienna, 2011). Dessislava Dimova is a founding member of Art Affairs and Documents Foundation, Sofia and founding editor of blistermagazine.com. Her first novel *The Portrait of the Artist as a Young Man* was published in Bulgarian in 2009 (Razvitie, Sofia).



Barbara London



Dessislava Dimova



Elvira Dyangani Ose



Esa Nickle



Adam Kleinman



Jonatan Habib Engqvist



Mihnea Mircan



Yuko Hasegawa



Juliana Engberg



Rose Lee Goldberg



Ruba Katrib



Koyo Kouoh

OCA

Semesterplan

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 and the Verksted publication series. The main programmatic framing structures of the 2012 OCA semesterplan were the projects 'PORTRAIT PORTRAIT OF OF A A GENERATION GENERATION', 'Peter Watkins: A Retrospective' and 'On Négritude: A Series of Lectures on the Politics of Art Production in Africa'. Unless otherwise noted, all semesterplan events occurred in OCA's public space.

Semesterplan 2012

JANUARY

Practice

IVP

Jonatan Habib Engqvist

MARCH

Theory

Wednesday, 14 March

Speaker: Elvira Dyangani Ose

Subject: *Poetics of the Infra-Ordinary*

Attendance: 60

Event

Thursday, 29 March

Opening: 'PORTRAIT PORTRAIT
OF OF A A GENERATION GEN-
ERATION'

Attendance: 349

Project

Thursday, 29 March–Saturday, 23

June

Exhibition: 'PORTRAIT PORTRAIT OF
OF A A GENERATION GENERA-
TION'

Attendance: 1,259

Practice

IVP

Elvira Dyangani Ose

Ruba Katrib

Adam Kleinman

MAY

Project

Monday, 7–Tuesday, 15 May

Exhibition: 'Peter Watkins: A Retro-
spective'

Attendance: 400 (this is including the
approx 120 people who attended
the Sunday brunch at Ekely.

Without counting the brunch the
attendance number is 280)

Practice

Monday, 7 May

Screening: *Edvard Munch* (dir. Peter
Watkins, 1973)

Attendance: 73

Theory

Tuesday, 8 May

Public discussion: 'Edvard Munch: A
Film's Legacy' (with members of
the original cast and crew)

Attendance: 51

Practice

Thursday, 10 May

Screening: *The Gladiators* (dir. Peter
Watkins, 1968)

Screening: *Evening Land* (dir. Peter
Watkins, 1976)

Attendance: 28

Practice

Friday, 11 May

Screening: *The War Game* (dir. Peter
Watkins, 1965)

Screening: *Punishment Park* (dir. Pe-
ter Watkins, 1970)

Attendance: 32

Practice

Sunday, 13 May

Screening: *La Commune (de Paris, 1871)* (dir. Peter Watkins, 1999)

Attendance: 25

Practice

Monday, 14 May

Screening: *The Freethinker* (dir. Peter Watkins, 1992–94)

Attendance: 27

Theory

Tuesday, 15 May

Public discussion: 'The Crisis in the Media'

Attendance: 44

Practice

IVP

Esa Nickle

Mihnea Mircan

Adam Kleinman

RoseLee Goldberg

AUGUST**Theory**

Tuesday, 28 August

Speaker: Issa Samb and Koyo Kouoh

Subject: A performative discussion at the Munch Studio at Ekely in Oslo between ISP resident Issa Samb and curator Koyo Kouoh

Location: Munch Studio, Jarlsborgveien 14, Oslo

Attendance: 29

Practice

ISP

Issa Samb

SEPTEMBER

Theory

Friday, 14 September

Speaker: Rasmus Fleischer

Subject: 'The Articulation of Protest'

Attendance: 82 (49 on site, 33
streaming)

Theory

Friday, 21 September

Speaker: Alberto Toscano

Subject: 'The Articulation of Protest'

Attendance: 101 (77 on site, 24
streaming)

OCTOBER

Theory

Monday, 29 October

Speaker: Salah Hassan

Subject: *The Conceptual Turn and
the Postcolonial Moment in Africa:
Laboratoire Agit-Art in Context*

Attendance: 52

Practice

ISP

Manthia Diawara

Practice

IVP

Barbara London

NOVEMBER

Theory

Wednesday, 14 November

Speaker: Manthia Diawara

Subject: *African Film: New Forms of Aesthetics and Politics*

Attendance: 44

Event

Tuesday, 20 November

Speakers: Gro Bonesmo, Marta

Kuzma, Ebba Moi, Marianne Hurum, Geir Harald Samuelsen, Knut Åsdam

Moderators: Velaug Bollingmo, Sverre Gullesen

Subject: *Norway's Official Representation in La Biennale di Venezia (Visual Arts section) / The Future*

Attendance: 98

DECEMBER

Practice

IVP

Yuko Hasegawa

Dessislava Dimova



Opening of Matias Faldbakken's
PORTRAIT PORTRAIT OF OF A A
GENERATION GENERATION – Wednesday,
28 March 2012
Photo: OCA / Vegard Kleven



'Poetics of the Infra-Ordinary'
A lecture by Art Historian and Tate
Modern Curator Elvira Dyangani
Ose – Wednesday, 14 March 2012
Photo: OCA / Espen Hagestrand





'Poetics of the Infra-Ordinary'
A lecture by Art Historian and Tate
Modern Curator Elvira Dyangani
Ose – Wednesday, 14 March 2012
Photo: OCA / Espen Hagestrand



Screening of *Edvard Munch* (dir. Peter Watkins, 1973) – Monday, 7 May 2012
Photo: OCA / Espen Hagestrand





Peter Watkins leading the public discussion 'Edvard Munch: A Film's Legacy' – Tuesday, 8 May 2012
Photo: OCA / Espen Hagestrand



Artist Issa Samb in a performative discussion with curator Koyo Kouoh at the Munch Studio in Ekely – Tuesday, 28 August 2012
Photo: OCA / Anne Marte Tørresen Sørås



Lecture by Rasmus Fleischer as part of 'The Articulation of Protest' A Programme on Some of the Logistics of Information and Social Activism Today – Friday, 14 September 2012
Photo: OCA / Anne Marte Tørresen Sørås



Lecture by Alberto Toscano as part of 'The Articulation of Protest' A Programme on Some of the Logistics of Information and Social Activism Today – Friday, 21 September 2012
Photo: OCA / Anne Marte Tørresen Sørås





'The Conceptual Turn and the Postcolonial Moment in Africa: Laboratoire Agit-Art in Context' by Salah Hassan, Professor of African and African Diaspora Art History and Visual Culture at Cornell University – Monday, 29 October 2012
Photo: OCA / Espen Hågestrand



'African Film: New Forms of Aesthetics and Politics'
 A lecture by Manthia Diawara,
 Director of the Institute of Afro-
 American Studies Programme at New
 York University (NYU) –
 Wednesday, 14 November 2012
 Photo: OCA / Espen Hagestrand



Gro Bonesmo, Chair of the
 Board, OCA introduces 'A Public
 Meeting: Norway's Official
 Representation in La Biennale di
 Venezia (Visual Arts section) / The
 Future' – Tuesday, 20 November 2012
 Photo: OCA / Espen Hagestrand



Ebba Moi, Member of the Board, NBK speaking at 'A Public Meeting: Norway's Official Representation in La Biennale di Venezia (Visual Arts section) / The Future' – Tuesday, 20 November 2012
Photo: OCA / Espen Hagestrand



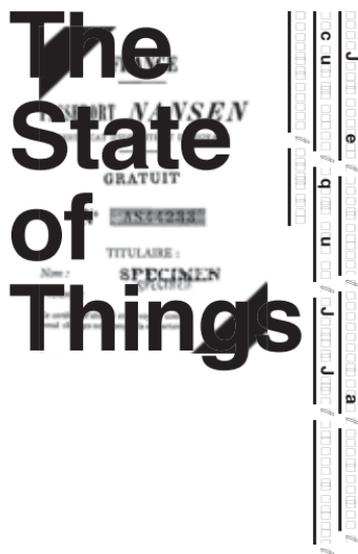
Marianne Hurum, Chair of the Board, UKS speaking at 'A Public Meeting: Norway's Official Representation in La Biennale di Venezia (Visual Arts section) / The Future' – Tuesday, 20 November 2012
Photo: OCA / Espen Hagestrand



Geir Harald Samuelsen, Chair, Visual Arts, Arts Council Norway speaking at 'A Public Meeting: Norway's Official Representation in La Biennale di Venezia (Visual Arts section) / The Future' – Tuesday, 20 November 2012
Photo: OCA / Espen Hagestrand

Verksted

Verksted #14: *The State of Things*
A publication with contributions
by Jacques Rancière, Leo Bersani,
Vandana Shiva, Jan Egeland, Fawaz
Gerges, Eyal Weizman, Judith But-
ler, Franco Berardi, Saskia Sassen
and TJ Clark Published by OCA
and Koenig Books



The State of Things is a collection of essays by philosophers, activists and art theorists addressing the standpoint of the day and its artistic conjuncture. The essays, written by Jacques Rancière, Leo Bersani, Vandana Shiva, Jan Egeland, Fawaz Gerges, Eyal Weizman, Judith Butler, Franco Berardi, Saskia Sassen and TJ Clark, offer historical perspectives on issues such as human rights, urban development and peacemaking, and study recent responses to these conditions, through the creation of new modes of subjectivity and the adoption of direct action that can even take the form of revolts and revolutions.

The essays are based on lectures delivered by the authors as part of Norway's official representation in the 54th edition of the Venice Biennale in 2011, within the programme 'The State of Things'. These lectures, organised throughout the duration of the Biennale at key public institutions in Venice such as Università Iuav di Venezia, Istituto Veneto di Scienze, Lettere ed Arti and Fondazione Querini Stampalia, attempted to think through the world's current situation and, simultaneously, explore alternative models for national representation within the Biennale, focusing on discourse production, critical thought and pedagogy.

The State of Things is edited by Marta Kuzma, Peter Osborne and Pablo Lafuente, curators of 'The State of Things' programme. The ten essays are accompanied by an afterword by Angela Vettese, director of the Visual Art Department of the Faculty of Design and Arts at Università Iuav di Venezia.

The State of Things is publication no 14 in the ongoing Office for Contemporary Art Norway's Verksted series. It is published by the Office for

Contemporary Art Norway and Koenig Books, in association with the Università luav di Venezia's 'Venice Biennale Study Group – Fare Mostre' Research Programme, and with the support of Fritt Ord.

The State of Things contributions:
Jacques Rancière – In What Time Do We Live?

The state of things is always a state of time. Issues of domination and emancipation are encapsulated in some basic questions: in what time do we live? To what form of historical evolution does our present belong? What futures does it open? From this point of view, this paper analyses the paradigms of temporality that ground the dominant descriptions of our present, and the ways in which political action and artistic invention can reframe and disrupt them.

Leo Bersani – Illegitimacy

'The state creates us by naming us.' These words, which conclude Pierre Bourdieu's *Pascalian Meditations*, condense the lessons of Bourdieu's lifelong work of exposing the hierarchical classifications by which the social order identifies and legitimises our social existence. To what degree might an effective resistance to oppressive social orders depend on our making ourselves unnamable? And to what extent does this in turn depend on our refusing to be socially, morally and sexually legitimated by the networks of power we inescapably inhabit? With references to Bourdieu, Jean Genet and Todd Haynes's film *Safe*, this essay examines strategies of negativity as pre-conditions for inventing what Michel Foucault called 'new relational modes'.

Vandana Shiva – *The War Against the Earth*

Why does the dominant economic model fail to meet the needs of so many societies and communities? Why is success measured by economic growth, so intimately related to increased poverty, hunger and thirst? As the dominant economy myopically focuses on the working of the market, it ignores both nature's economy and the sustenance economy, on which it depends. Not only does the dominant growth model ignore nature, it is based on a war against the Earth. This essay will speak about this war, and propose instead manners of making peace with the Earth through the notion of 'Earth democracy'.

Jan Egeland – *Ten Lessons from Ten Peace Processes*

On behalf of the Norwegian Government, the United Nations and several NGOs, Jan Egeland has been a facilitator or mediator in numerous peace efforts in the Middle East, Africa, Europe and Latin America. He was part of the team behind the secret Norwegian Channel between Israel and the PLO that led to the Oslo Accords in 1993, and was involved in the Guatemala Peace Accords in 1996. Although each war and conflict party is unique, there are some general lessons that can be drawn from every peace effort for the benefit of a more effective approach in the future. This essay takes such experience as the basis for ten hard-won lessons.

Fawaz A. Gerges – *How the Arab Uprisings Beat al Qaeda*

A month before he was killed in a U.S. Navy SEAL team raid on his compound in May 2011, Osama bin Laden described the Arab Spring uprisings as a 'tremendous event', according to a cache of letters and documents seized from the al Qaeda leader's hideaway and recently released by American authorities. The documents, show that bin Laden was deeply troubled by an apparent loss of Muslim public support, and a few months before his death, he considered changing the name of al Qaeda to allow it to better exploit the Arab revolts of 2011.

Eyal Weizman – *Material Proportionality*

In this essay Weizman examines the concept of 'lesser evil' and its powerful influence on Western philosophy and modern politics with its dark side of pragmatism. Through a forensic-architectural investigation of sites of contemporary conflict: the relief centres set up by Médecins Sans Frontières during its intervention in Ethiopia in the 1980s; the legal debates around the building of the separation wall in Israel–Palestine; and developments in the application of international human rights law in Bosnia, Palestine and Iraq, Weizman unravels the relation to Israel's domination of the Gaza Strip. It is in Gaza where the principle of the lesser evil is invoked to justify a new type of humanitarian violence, and a proper noun for the horrors of our humanitarian present.

Judith Butler – *Bodily Vulnerability, Coalitions, and Street Politics*

Although some have argued that the politics of the street has been replaced by new media politics, it seems that the public sphere within which politics takes place is now defined by a specific mode of bodies interacting with media. Hannah Arendt once argued that there could be no exercise of freedom without the creation of a 'space of appearance' and even 'a right to appear'. How do we understand those new forms of democratic insurgency that form alliances that are not in coalitional forms? Who is the embodied 'we' on the street transported through media, and yet in place and at risk?

Franco Berardi – *Pasolini in Tottenham*

In 1968 the relation between Pier Paolo Pasolini and the Student Movement in Italy was a troubled one. In the midst of the controversy, Pasolini was accused by the students of being a populist representative of a backward culture, nostalgic of a legendary pre-modern time. This essay argues that, from today's perspective, things seem different, and Pasolini can be understood not to have been looking to the past but to the distant future that is now our present: an age characterised by barbarianism and of ignorant aggressiveness. Today, in the age of the televisual and financial dictatorship, reading Pasolini is a way to retrace the genesis of Italy's present.

Saskia Sassen – *Urban Capabilities: Crafted Out of Challenges Larger Than Our Differences*

Cities have long been sites for conflicts, including wars, racism, religious hatred and exclusion of the poor. And yet, while national states have historically responded by militarising conflict, cities have tended to triage conflict through commerce and civic activity. Major developments in the current global era signal that cities are losing this capacity, and becoming sites for a whole range of new types of conflicts, such as asymmetric war, urban violence and acute environmental challenges. Further, the dense and conflictive spaces of cities, overwhelmed by inequality and injustice, can become the sites for a variety of secondary, more anomic types of conflicts, from drug wars to the major environmental disasters looming in our immediate futures. All of these challenge the traditional commercial and civic capacity that has allowed cities to avoid war more often than not, when confronted with conflict, and to incorporate diversity of class, culture, religion and ethnicity.

T.J. Clark – *The Experience of Defeat*

Whether or not the present Restoration is invulnerable, the Left in advanced capitalist countries has lived for the past two decades looking failure square in the face. The disappearance of a Left alternative from the space of politics, or even from the space of political imagination, remains the great fact of our time. Taking its title from Christopher Hill's great study of radical writing after the English Civil War, this essay is concerned, as part of that work, with the Left's sense of progress. It asks what it could mean to a Left politics for it no longer to consider itself 'on the side of history' – not to imagine its task, in other words, as the realisation of the baulked potentials of capitalism and/or modernity, not to see its eventual victory written into the DNA of an economic order, not to posit some version of utopia, not, in a word, to 'have the future in its bones'. Is a Left with no future a contradiction in terms? If not the future, then what? Is it only the Right that can (imaginatively, politically) dispense with the myth of freedom in full possession of technics? What aims and imagery might there be for an 'un-modernity' to come?

Project:
PORTRAIT PORTRAIT OF OF A A
GENERATION GENERATION

A sculpture is something that if it falls on your foot, it will break it.

– John Chamberlain

Sculpture is something you bump into when you back up to look at a painting.

– Ad Reinhardt

The Office for Contemporary Art Norway organised a solo exhibition by Matias Faldbakken entitled PORTRAIT OF OF OF A A GENERATION GENERATION at OCA public space from 29 March to 23 June 2012. This exhibition curated by Marta Kuzma reflected Faldbakken's continued interest in morphing a pre-existing language of forms into a deadpan vernacular. Through suspect negotiations and inferred mediations, Faldbakken sourced iconic sculptures produced in the 20th century. The artist essentially de-skilled modernist sculpture's aspirations toward the aerodynamic, the minimal, and the abstract by acrobatically revering works of 'art' into vessels for intoxication.

In his practice as artist and author, Matias Faldbakken displaces and reconfigures cultural signifiers in order to create a field of agitated idleness. In imposing a rupture to the original sequences of reading and interpretation, the artist points to the eradication of cause and effect in an alienated and onanistic society. In this particular project, made possible by the generous cooperation of The Vigeland Museum and with the Haukeland Family, Faldbakken prompted the sculptures and those viewing them to be slam dunked out of inebriated patterned regimens, seeking a rehabilitation of meaning.

About the Artist

Matias Faldbakken has exhibited widely internationally and within Norway. His recent solo exhibitions include The Power Station, Dallas, TX, USA; Kunsthalle Fridericianum, Kassel, Germany; Neuer Aachener Kunstverein, Aachen, Belgium; Kunsthalle St. Gallen, St. Gallen, Switzerland and The National Museum of Art, Design and Architecture, Oslo. He participated in the Nordic Pavilion at La Biennale di Venezia, Venice, Italy in 2005. As an author, his publications include *Search* (2011), *Unfun* (2008), *Snort Stories* (2006), *Cold Product* (2006), *Macht und Rebel* (2002), *The Cocka Hola Company* (2001). Faldbakken received his education from the Academy of Fine Arts, Bergen, Norway and Städelschule, Frankfurt am Main, Germany. OCA would like to thank Bjarne Haukeland, Espen Haukeland and Anna Haukeland for the generous loans of Arnold Haukeland's *Portrait of a generation* (1969-70), *Sunrise* (1972) and *Bølge (Wave)* (1983); Jarle Strømmodden and Trine Otte Bak Nielsen for the kind loan of Gustav Vigeland's *Ung pike med hendene foran munnen (Young girl with hands in front of her mouth)* (1926-30); Kaja Tærud Westengen from the Oslo City Archives; NRK; Hamy Sveis AS and Anders Engnæs.

The project was managed and produced by OCA's Asle Olsen with assistance from Erwin de Muer and the exhibition coordination overseen by OCA's Tonja Boos and Antonio Cataldo.

PORTRAIT PORTRAIT OF OF A A GENERATION GENERATION, an exhibition organised and initiated by OCA in Spring 2012, opened at WIELS Contemporary Art Centre, Brussels, Belgium, Friday 14 December 2012. This exhibition, originally curated by OCA's Director Marta Kuzma, reflects the artist's ongoing interest in transforming the existing languages of form that emerge from particular periods in modernism. For this project, Faldbakken has sourced iconic sculptures created in the 20th century to carry out condoned acts of vandalism. The title of the project draws from the work of the Norwegian sculptor Arnold Haukeland, *Portrait of a Generation* (1969-70), originally exhibited within the Venice Biennale in 1970. Faldbakken doubles the title as a way of abstracting or obscuring the text by repeating the same information. The exhibition is open until **3 March 2013**.

NEXT PAGES

Installation views of PORTRAIT PORTRAIT OF OF A A GENERATION GENERATION, A solo exhibition by artist and author Matias Faldbakken, curated by OCA's director Marta Kuzma – Thursday 29 March-Saturday 23 June 2012
Photo: OCA / Vegard Kleven



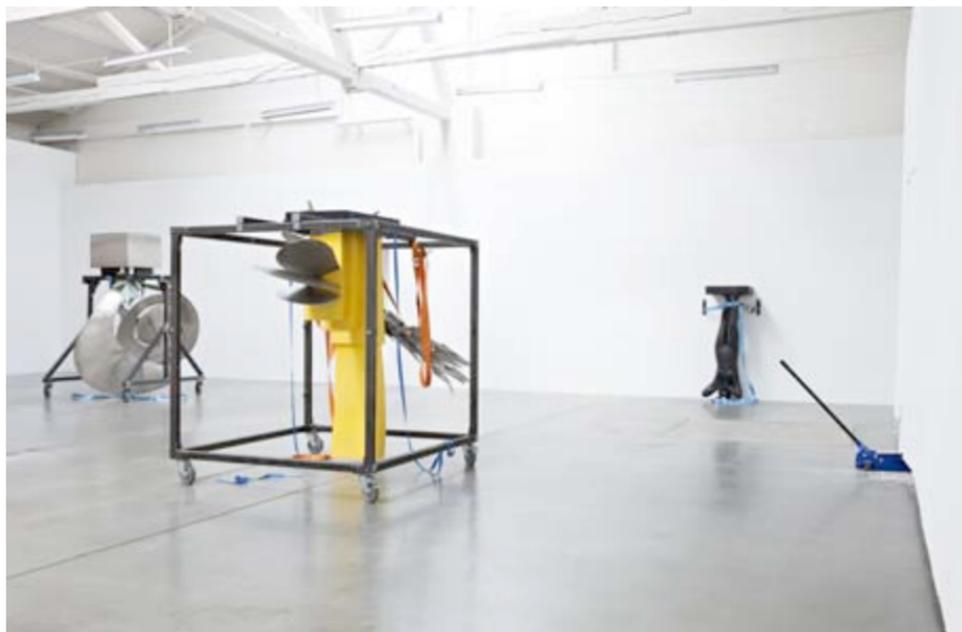












Project: 'Peter Watkins: A Retrospective'

OCA organised a retrospective of Peter Watkins' films from Monday 7 to Monday 15 May, on the occasion of the film-maker's participation in OCA's International Studio Programme. The retrospective reflected on Watkins's fundamental contribution to the history of film as a critical practice, and had a special focus on his engagement with Norway through the figure of Edvard Munch, to whom he dedicated a film in 1973 titled with the artist's name. In anticipation of the 150th anniversary of Munch's birth in 2013, OCA wanted to give a renewed look at the artist's life and work by revisiting Watkins's indispensable account. During his OCA artist residency, Watkins held meetings and workshops with students of film, art and other disciplines.

'Peter Watkins: A Retrospective' included screenings of some of his key films and two public panels bringing together the film-maker with past collaborators and discussing the 'media crisis'. The retrospective started with the screening of *Edvard Munch*, Watkins's film on three decades of the life of the artist, and was followed by a public discussion about the meaning of the film, both at the time it was released and today. *Edvard Munch*, considered by Watkins the most personal film he has ever made, dramatises three decades of the life of the artist and provides a raw and haunting portrait of the creative process as embedded within the spirit and the social relations of its time. This was followed by screenings of Watkins's other Scandinavian projects, *The Gladiators* (1968), *Evening Land* (1976) and *The Freethinker* (1992–94), a biography of August Strindberg with four different timelines and a spiral structure that was shown on the 100th anniversary of the artist, writer and playwright's

death in 1912. Additional screenings included *The War Game* (1965), *Punishment Park* (1970) and *La Commune (de Paris, 1871)* (1999), films in which the dramatisation of historical past or the present results in revealing political assessments that are at the same time critical reflections on filmic language, distribution networks and media in general.

For the closing of the retrospective, on 15 May, OCA organised a public discussion with Peter Watkins centred on the media crisis, a long-term interest of the film-maker. The discussion analysed the mass audiovisual media's engagement with violent, exploitative and hierarchical ideologies, and the effects this has on society, human affairs and the environment.

About the Programme

Monday 7 May, 19:00
Screening of *Edvard Munch* (1973)

Tuesday 8 May, 19:00
Public discussion: 'Edvard Munch:
A Film's Legacy' (with members
of the original cast and crew)

Thursday 10 May, 18:00
Screening of *The Gladiators* (1968)
and *Evening Land* (1976)

Friday 11 May, 18:00
Screening of *The War Game* (1965)
and *Punishment Park* (1970)

Sunday 13 May, 16:00
Screening of *La Commune (de Paris,
1871)* (1999)

Monday 14 May, 17:30
Screening of *The Freethinker*
(1992–94)

Tuesday 15 May, 15:00
Public discussion: 'The Crisis in
the Media'

About Peter Watkins

Peter Watkins (b.1935 in Norbiton, Surrey, UK) is a film-maker and author. He has directed several landmark films since the 1950s, such as *The War Game* (1965), *Punishment Park* (1970), *Edvard Munch* (1973), *The Freethinker* (1992–94) and *La Commune (de Paris, 1871)* (1999) – films that investigate the current political conjuncture through contemporary or historical settings, and that critically address the limits and possibilities of the documentary form. Central to his work is the critical assessment of the mass media, the media crisis and the Monoform, as reflected, for example, in his book *Media Crisis* (2004). 'Peter Watkins: A Retrospective' was made possible by Fritt Ord and with the generous technical support of LY-DROMMET AS (Pro), Oslo and NEBY Hi-Fi CONCEPT AS, Oslo.



Screening of *Edvard Munch* (dir. Peter Watkins, 1973) – Tuesday, 7 May 2012
Photo: OCA / Espen Hagestrand



Public discussion: 'Edvard Munch: A Film's Legacy' (with members of the original cast and crew) – Tuesday, 8 May 2012
Photo: OCA / Espen Hagestrand



Public discussion: 'The Crisis in the Media' – Tuesday 15 May 2012
Photo: OCA / Asle Olsen

Project:
**‘The Articulation of Protest:
A Programme on Some of
the Logistics of Information
and Social Activism Today’**

Rasmus Fleischer,
14 September 2012 / 19:00
Alberto Toscano, 21 September
2012 / 19:00

In his essay 'What Is the Meaning of Autonomy Today?', Franco 'Bifo' Berardi uses this question to trace the development of autonomy from the historical movement of *Autonomia*, elaborating on a state of mind that must take root in any type of self-organisation of cognitive work. Cultural producers use autonomy today to make a claim for deregulation and secure a living in multiple ways, but these strategies often dispute legal procedures. This is specially the case with copyright law, which, according to experts and activists in the field, has become obsolete in relation to contemporary communication platforms.

'The Articulation of Protest' was a programme of two lectures that intended to address this conjuncture. The first lecture, on 14 September, was presented by the Swedish historian Rasmus Fleischer, co-founder of Piratbyrån (The Bureau of Piracy) and the second on 21 September by social theorist Alberto Toscano, author of *Fanaticism: On the Use of an Idea*. The lectures looked into strategies that emerged in recent times through actions and communication, and in dialogue or confrontation with existing legislation, with the aim to secure free circulation of information and knowledge in the face of the state's or capital's attempts to control and to commodify them. In doing so, they explored individual and collective initiatives and other strategic choices, and discussed them in relation to a history of critical organisation, of free speech and activism.

About the Programme

Rasmus Fleischer introduced the programme on Friday 14 September, at 19:00 to lecture about current developments and polemics within 'social media' and the reality of a social engagement within these channels. In his analysis, Fleischer considered how enthusiasm and skepticism towards the internet, may in some cases, be part of the same counter-revolutionary coin. This presentation was an attempt to understand how speed or its contrary, delay, may become a resource for a deepened critique of our contemporaneity.

Rasmus Fleischer is a Swedish historian and co-founder of Piratbyrån (The Bureau of Piracy), a group closely aligned with the Pirate Bay. He has written extensively on how anti-piracy movements are today fiercely attacking different kinds of search engines solely because they provide links to files which may be copyrighted – with Google among the very few untested. Gray zones are fostered by obsolete copyright laws, which according to Fleischer found their golden age roughly between 1800 and 1950 specifically around publications without a revisionary evaluation as to their applications within digital technology – that according to Fleischer, are set out with the purpose to copy digital information. Facing these realities, copyright industries have gone to the level of a draconian defensive creating an environment of juridical surveillance that effectively constitutes net censorship and consequently to one-side licensing deals. In recognising that creative practices 'thrive in economies where digital abundance is connected to scarce qualities in space and time', Fleischer maintains that there can never be a question of finding one universal business model for a world without copyright. But then a more

urgent question is to be posed – ‘what price we will have to pay for upholding a phantasm of universal copyright?’. On Friday 21 September social theorist and philosopher Alberto Toscano held a lecture dedicated to the rift between logistics, on the one hand, and protest, dissent and intervention, on the other. In his paper, Toscano analysed how the current focus on the politics of logistics and the insistence on invisible circulation might be undermining or sidelining the art of protest. Invisibility, connectivity, the immaterial and the systemic, all associated to modern economic life, pose persistent problems that are even more urgent in times of depression. It is normally in these times when the interruption of the flow of goods and people makes the system and its mechanics visible. But, as Harun Farocki’s investigations into the language of war and marketing show, images of the symbols of power and resistance are often made not to be seen. Perhaps because of this, much recent artistic work that seeks to unsettle consensual perceptions of our world has been profoundly preoccupied by logistics – by the mutation of maritime space into a the space of containers, by the creation of virtual theatres of war, by the innervation of lived experience by abstract matrices of information and finance... However, is this almost ubiquitous focus on the logistical taking us away from the art of protest? Should we trust its suggestion that the only strategies we have left are blockage, interruption and sabotage, and no longer proposals for change?

Alberto Toscano has written on militancy, egalitarianism, religious thought and social protest, in order to explore ‘the point at which theology (or religious practice and conviction) and social protest intersect’. His 2010 book *Fanaticism: On the Uses of an Idea* addresses a poverty of analysis and imagination resulting from the wish to remain within a closed theoretical horizon, in which, adopting the words of Margaret Thatcher, ‘there is no alternative’. In response, Toscano proposes a sociological critique that ‘can function as a potent antidote to the role of the concept of fanaticism as a kind of negative talisman, a tool for exorcism’, shifting the understanding of fanatical movements ‘beyond the merely ideational level, to that of social groups, interests, discourses, as well as their patterns of communication, and their specific intensities and patterns of emergence’.

About the Speakers

Rasmus Fleischer is a Swedish historian, writer and occasional musician. For nearly a decade, he has been lecturing about the crisis of copyright. He was one of the persons behind Piratbyrån (or The Bureau for Piracy), a group which during its existence (2003–09) tried to actively question the basics of 'intellectual property' in the intersections of technology, art and politics. He is the author of the books *Musikens politiska ekonomi* (*The Political Economy of Music*, 2012), *Boken & Biblioteket* (*The Book and the Library*, 2011) and *Postdigitala manifestet* (*The Postdigital Manifesto*, 2009), which is also his PhD thesis at the Institute of Contemporary History at Södertörn University, concerning the motivations behind regulation of sound media during the 20th century. As a historian, Rasmus Fleischer is also investigating the transformations of contemporary fascism.

Alberto Toscano is a social theorist, philosopher and a lecturer in sociology at Goldsmiths, University of London, UK. Toscano is the author of *Fanaticism: On the Uses of an Idea* (2010) and *The Theatre of Production: Philosophy and Individuation Between Kant and Deleuze* (2006). He has translated into English several works by Alain Badiou, such as *Logics of Worlds* (2009), *The Century* (2007) and *Handbook of Inaesthetics* (2005), and is co-editor of Alain Badiou's *Theoretical Writings* (2004) and *On Beckett* (2003). He has co-translated and prefaced Éric Alliez's *The Signature of the World* (2004) and Antonio Negri's *Political Descartes* (2007). He has published several articles on contemporary philosophy, ontology and social theory. He sits on the editorial board of the journal *Historical Materialism*, and edits the Italian List for Seagull Books. He is currently completing a book on representations of contemporary capital, titled *Cartographies of the Absolute* (with Jeff Kinkle).



The? Articulation! of Protest ?

THE ARTICULATION OF PROTEST:

A PROGRAMME ON SOME OF THE LOGISTICS OF INFORMATION AND SOCIAL ACTIVISM TODAY

Office for Contemporary Art Norway announces 'The Articulation of Protest', a series of two lectures taking place in September 2012 at OCA, and looking into strategies that have emerged in recent times through actions and communication, and in dialogue or confrontation with existing legislation, with the aim to secure free circulation of information and knowledge in the face of the state's or capital's attempts to control and to commodify them.

The first lecture, on Friday 14 September, will be presented by the Swedish historian Rasmus Fleischer, a co-funder of Piratbyrån, or The Bureau of Piracy. The second lecture will be held on Friday 21 September, presented by social theorist Alberto Toscano, author of *Fanaticism: On the Use of an Idea*.

The lectures will explore individual and collective initiatives and other strategic choices, and discuss them in relation to a history of critical organisation, of free speech and activism.

Friday 14 September
19:00
Rasmus Fleischer

Friday 21 September
19:00
Alberto Toscano

Location:
Office for Contemporary
Art Norway
Nedre Gate 7, 0551 Oslo, Norway
www.oca.no | info@oca.no

OCA

Office for Contemporary Art Norway



This event is made possible with the kind support of Institute Statens Museum for Kulturhistorie.



ALBERTO TOSCANO
'The Articulation of Protest'
A Programme on Some of the
Logistics of Information and
Social Activism Today –
Friday, 21 September 2012
Photo: OCA / Anne Marte Tørresen
Sørås



RASMUS FLEISCHER
'The Articulation of Protest'
A Programme on Some of the
Logistics of Information and
Social Activism Today – Friday, 14
September 2012
Photo: OCA / Anne Marte Tørresen
Sørås

**Project:
'On Négritude: A Series of
Lectures on the Politics of
Art Production in Africa'**

'On Négritude: A Series of Lectures on the Politics of Art Production in Africa', is a programme that during autumn and winter 2012–2013 explores the history of artistic and cultural production on the continent, focusing on the influence of the négritude movement and its political and cultural legacy. The series of events and the solo exhibition by the Senegalese artist Issa Samb, which opens in 2013 in OCA's public space are made possible with O3-funds*.

The programme provides a framework for the exhibition, and at the same time analyses key socio-political developments taking place from the 1930s until today, with a special focus on the work of Issa Samb and the Dakar-based Laboratoire Agit-Art, of which he has been a key member since its foundation in the early 1970s. The speakers address négritude's figures and formations, as well as the reactions it gave occasion to, from the perspective of art, cinema and philosophy and how the artistic, literary and ideological movement promoted by Léopold Sédar Senghor, Aimé Césaire and Léon Damas, with its self-affirmation of a unified culture of black peoples, gave birth to processes of cultural and political identity formation at the wake of the independence from colonial domination; and shortly after, how the movement was met with the criticism of political and cultural sectors, always within the spirit of postcolonial critique.

Salah Hassan

'The Conceptual Turn and the Postcolonial Moment in Africa: Laboratoire Agit-Art in Context'

Monday, 29 October 2012 / 19:00

Salah Hassan, Professor of African and African Diaspora Art History and Visual Culture at Cornell University attempted to contextualize the work of the Dakar-based Laboratoire Agit-Art within the rise of the postcolonial critique in post independence Africa and the rise of conceptualism in art globally. The lecture argued that the work of the Laboratoire artists coincided with the 'conceptual' turn in the art world, not only in the western world but in Africa and other parts of the Third World too. Indeed many of the strategies pursued by the Laboratoire artists (ephemeral, site specific installations and emphasis on the ready made, combined with live performances and public actions and interventions) reflected an awareness of the latest development in the art world. Yet, their work can only be appreciated fully when analysed and studied in relation to post independence Senegal and its official cultural policies as inspired by the Senghorian Negritude, the rise of postcolonial critique and the failure of the nation-state in postcolonial Africa.

Manthia Diawara
'African Film: New Forms of
Aesthetics and Politics'
Wednesday, 14 November /
19:00

The lecture by the Director of the Institute of Afro-American Studies Programme at New York University (NYU) Manthia Diawara took as its departure his book *African Film: New Forms of Aesthetics and Politics* (Prestel, 2010), in which he explores the cinematic languages and modes of production of African cinema from the 1960s until today, beginning with the work of pioneers such as Ousmane Sembène, Diop Mamberly and Lionel Ngakane. In his lecture at OCA, Diawara traced Africa's film culture to the political independence movements and the urge to construct a new national identity for the African continent – a process that developed against the background of *négritude*, its humanist, modern message of shared African heritage and consciousness on one side, and the drive to a national cultural revolution on the other.

This lecture was organised in collaboration with Kunsthall Oslo and in tandem with Afrikan History Week in Oslo. OCA's lecture on 14 November was followed by a screening programme of Sembène's films from 15–17 November at the Deichmanske library, Oslo. Manthia Diawara introduced the programme on Thursday 15 November, which was followed by the screening of *Black Girl (La Noire de...)*, 1966).

About the Speakers

Salah M. Hassan is the Goldwin Smith Professor and Director of the Institute for Comparative Modernities (ICM), and Professor of African and African Diaspora Art History and Visual Culture in the Department of History of Art and Visual Studies, and Africana Studies and Research Center, Cornell University, Ithaca, NY, USA. He is editor and founder of *Nka: Journal of Contemporary African Art*, and consulting editor for *Atlantica* and *Journal of Curatorial Studies*. He has authored, edited and co-edited several books including *Diaspora, Memory, Place* (2008); *Unpacking Europe* (2001); *Gendered Visions: The Art of Contemporary Africana Women Artists* (1997) and *Art and Islamic Literacy among the Hausa of Northern Nigeria* (1992). Most recently he published *Ibrahim El Salahi: A Visionary Modernist* (2012) as a companion to the travelling retrospective of the Sudanese artist Ibrahim El Salahi. He has curated several international exhibitions, at the 49. International Art Exhibition, La Biennale di Venezia, Venice, Italy (2001), the Dak'Art biennial, Dakar, Senegal (2004), the Museum Boijmans Van Beuningen in Rotterdam, The Netherlands (2001) or the Sharjah Art Museum, Sharjah, United Arab Emirates (2012), and served as a member of the Honorary Advisory Committee of *DOCUMENTA* (13) (2012).

Mantia Diawara is a writer, filmmaker, cultural theorist and a professor of comparative literature at the New York University (NYU), New York, USA. He is Director of NYU's Institute of Afro-American Affairs and Director of the Africana Studies Programme, which focuses on an interdisciplinary approach to the study of black culture, literature, and politics. A native of Mali, Diawara received his education in France to later travel to the United States for his university studies. He has taught at the University of California in Santa Barbara, CA, USA and at the University of Pennsylvania, Philadelphia, PA, USA. He is the author of *We Won't Budge: An African Exile in the World* (2003), *In Search of Africa* (1998), *Black-American Cinema: Aesthetics and Spectatorship* (1993) and *African Cinema: Politics and Culture* (1992). He has published widely on the topic of film and literature of the Black diaspora. Diawara also collaborated with Ngũgĩ wa Thiong'o in making the documentary *Sembène Ousmane: The Making of African Cinema*, and directed the German-produced documentary *Rouch in Reverse*.

This programme was supported by O3-funds as underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional in countries designated by the MFA. The purpose of the O3-funds as allocated to OCA is to contribute to the development of the work of artists, independent cultural producers and organisations 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 that focus on the further development of professional exchange and networking between and among countries', and 'project development on an international scale'.





Issa Samb and Koyo Kouoh in a discussion
at the Munch Studio in Ekely, 28 August
2012.
Photo: OCA / Anne Marte Tørresen Sørås

OCA in the Press

In 2012 projects granted International Support from the Office for Contemporary Art Norway received significant mentions 191 times in international press. A large part of this related to dOCUMENTA (13), which saw the participation of amongst others Aase Texmon Rygh, Toril Johannessen and Matias Faldbakken. Press coverage of group exhibitions and biennials also included Reykjavik Arts Festival, with the participation of the Norwegian artist-duo Goksøyr and Martens, Crispin Gurholt at the Havana biennial, and Guttorm Guttormsgaard at the Busan biennial. Reviews of solo exhibitions included Per-Oskar Leu at Triple Canopy in New York, NY, USA, Hariton Pushwagner at Milton Keynes, UK, Bjarne Melgaard at ICA, London, UK, Knut Åsdam at Vartai Gallery, Lithuania and Olav Christopher Jenssen at Marta Herford, Germany.

Norwegian Press coverage of the Office for Contemporary Art Norway measured 197 mentions in 2012, a majority of which concerned the exhibition PORTRAIT PORTRAIT OF A A GENERATION GENERATION and other semesterplan activities like the Peter Watkins Retrospective. Coverage was also related to the release of the White paper on Visual art by the Norwegian Ministry of Culture as well as debates on the Norwegian participation at La Biennale di Venezia.

International Press mentioned the Office for Contemporary Art Norway 35 times, which included reviews of the exhibition PORTRAIT PORTRAIT OF OF A A GENERATION GENERATION and articles on the Peter Watkins Retrospective in *Frieze* and *The Wire*.

Selected International Press 2012

- Stephano Cernuschi, 'Whatever Happened to Sex in Scandinavia?', *Mousse*, February 2012
- Holland Cotter, 'Crisis and Critique by Per-Oscar Leu at Triple Canopy', *New York Times*, 17 February 2012
- Vladimir Stefanec, 'Ocena razstave Dube Sambolec', *Delo*, 16 February
- Mary Morris, 'Black Sheep' *New York Times*, 4 May 2012
- Pedro de la Hoz, 'Arte con las puertas abiertas', *Granma*, 9 May 2012
- Torben Sangild, 'Konstruktiv kunst i krisetider', *Politiken*, 26 May 2012
- Susanne Christensen, 'Tömd Flicka', *Tiotal*, 1 June 2012
- Clemens Bomsdorf, 'Matias Faldbakken', *Art Magazine*, June 2012
- Quinn Latimer, 'Documenta 13', *Art Agenda*, 9 June 2012
- Philippe Dagen, 'Un Documenta qui brille là où on ne l'attend pas', *Le Monde*, 12 June 2012
- Richard Unwin, '(I)ndependent People/Reykjavik Arts Festival', *Frieze*, 26 June 2012
- Nathan Budzinski, 'Peter Watkins: A Retrospective', *The Wire*, July 2012
- Michele Robecchi, 'No Stone Unturned. Documenta 13' *Flash Art*, August 2012
- Andreas Schlägel, 'Matias Faldbakken, OCA' *Flash Art*, August 2012
- Skye Sherwin, 'Artist of the week: Hariton Pushwagner', *The Guardian*, 10 August 2012
- Jonty Claypole, 'Look into the Camera', *Frieze*, September 2012
- Jackie Wullslager, 'The Quality of Mersey', *Financial Times*, 21 September 2012
- Anders Haahr Rasmussen, 'Hvad skete der med sex i Skandinavien?', *Dagbladet Information*, 13 November 2012
- Nicolas Michel, 'Bénin: une biennale sinon rien!', *Jeune Afrique*, 27 November 2012
- Sarah Schnadt, 'Dissecting Oppression: The evocative work of Leander Dønne', *KCET*, 27 November 2012

Selected National Press 2012

- Kristoffer Jul-Larsen, 'Seksuell Frigjøring, *Klassekampen*, January 2012
- Bjarne Riiser-Gundersen, 'Kulturell Klasebombe', *Morgenbladet*, 9 March 2012
- Veslemøy Hedvig Østrem, 'Kritisk til UD-satsning bygget på godvilje', 16 March 2012
- Per Kristian Bjørkeng, 'Her er årets vakreste bøker', *Aftenposten*, 29 March 2012
- Tommy Olsson, 'Devisjonalisert og abstrahert', *Kunstkritikk*, 30 March 2012
- Lars Elton, 'Faldbakken som byråkrat', *Verdens Gang*, 30 March 2012
- Lotte Sandberg, 'Opp ned med respekt', *Aftenposten*, 31 March 2012
- Arve Rød, 'Generasjonskampen', *Dagens Næringsliv*, 31 March 2012
- Ellef Prestsæther, 'Frigjort framstilling', *Klassekampen*, 31 March 2012
- Erlend Hammer, 'Faldbakkens dekorative dragning', *Dagbladet*, 1 April 2012
- Øyvind Storm Bjerke, 'Elegant saltomortale', *Klassekampen*, 4 April 2012
- Espen Grønlie, 'Sansenes demokrati', *Morgenbladet*, 15 April 2012
- Ellen Engelstad, 'Om mediernes problem', *Klassekampen*, 15 May 2012
- Kjetil Røed, 'Visualitet og tilbaketrekning', *Aftenposten K*, 1 June 2012
- Johanne Nordby Wernø, 'Hundre dager, førti år', *Dagbladet* 6 June
- Geir Haraldseth, 'Vil danse med protoner og kunst', *Kunstkritikk*, 6 June 2012
- Lotte Sandberg, 'Norske kunstnere på *Documenta*', *Aftenposten*, 8 June 2012
- Kåre Bulie, 'Kunst og krise, *Dagens Næringsliv*, 13 June 2012
- Marit Paasche, 'Jeg vil tilbake', *Morgenbladet*, 15 June 2012
- Marianne Zamecznik, 'Vitenskapelig Wanderlust', *Billedkunst No. 4*
- Bernt Erik Pedersen, 'Trådene samlet i veven', *Dagsavisen*, 30 June 2012
- Kåre Bulie, 'Verdensveven', *D2*, 24 August 2012
- Stian Gabrielsen, 'Permanent krise, *Kunstkritikk*, 17 September 2012
- Marte Ramstad, 'Munch kan ryke på grunn av kroner og ører' *Dagbladet*, 18 October 2012
- Lotte Sandberg, 'Svikter Venezia, *Aftenposten*, 20 October 2012
- André Gali, 'Munch to the Venice biennale' *Kunstforum*, 30 October 2012
- Guro Waksvik, 'Departementet gir ikke mer til Venezia-biennalen', *Billedkunst No. 7*
- Ingvild Krogvig, 'Vinden snur for OCA', *Kunstkritikk*, 23 November 2012
- Peder Ottosen, 'Gransker kunstkontor', *Dagbladet*, 5 December
- Jonas Ekeberg, 'Ikke en granskning i juridisk forstand', *Kunstkritikk*, 5 December 2012

Critics and Critique, by Per-Oskar Len at Triple Contemporary

Triple Contemporary, 1000 Broadway, New York, NY 10018, USA
 212 677 1100
 www.triplecontemporary.com

Per-Oskar Len, *Critics and Critique*, 2011, mixed media on canvas, 100 x 100 cm. The work is a critique of the art world, specifically the role of critics and the way they influence the market. It features a complex network of text and images, including a central figure that appears to be a critic or an artist, surrounded by various symbols and references to the art world.

Kunstkritikk

Devisjonalisert og avabstrahert

Av Torunn Hovden



Det er ikke bare spørsmål om hva som er kunst, men også om hvem som bestemmer det. Dette er temaet i Torunn Hovdens utstilling 'Devisjonalisert og avabstrahert' på Kunstnerforbundet. Utstillingen består av flere verk som utforsker grensene mellom kunst og arkitektur, og mellom det konkrete og det abstrakte. Hovden bruker metall og tre til å skape verk som både er funksjonelle og estetiske. I tillegg er det mange små objekter og installasjoner som utforsker temaet om materialitet og form. Utstillingen er en utfordring for publikummet, og den inviterer til en kritisk refleksjon over hva som er kunst og hvem som bestemmer det.

28.05.12
 Torunn Hovden, *Devisjonalisert og avabstrahert*, 2012, mixed media, Kunstnerforbundet, Oslo, 28.05.12



Bois exhibition by artist and author Marlon Faustmann

Marlon Faustmann, *Bois*, 2012, mixed media, Kunstnerforbundet, Oslo, 28.05.12

The exhibition 'Bois' by Marlon Faustmann is a multi-media work that explores the relationship between nature and art. It features a large-scale wall-mounted artwork that combines text, images, and physical objects. The central theme is the concept of 'bois' (wood) and its role in human history and culture. Faustmann uses a variety of materials, including wood, paper, and fabric, to create a rich and layered composition. The exhibition is a thought-provoking exploration of the intersection of nature and art.

Kunstkritikk

28.05.12

Sterk norsk representasjon på Documenta

Av Eirik Hovden

Matias Faldbakk (1971), Toré Johannessen (1970) og Ane Torsnes-Rygh (1925) skal delta på DOCUMENTA(13), som er den offisielle stemmen på neste utstilling. Dette er klart et stort skritt for norsk kunst, og det er et tegn på at norsk kunst er på vei tilbake til den internasjonale kunstmekanismen. Utstillingen er en utfordring for publikummet, og den inviterer til en kritisk refleksjon over hva som er kunst og hvem som bestemmer det.



Ane Torsnes-Rygh, *Arbeid*, 1990-2005, Østby Galleri, Oslo

Da Kunstkritikk snakket med Carolyn Christie-Østergaard, komerisk leder for DOCUMENTA(13), i før fortalte hun at norske deltagere ville bestå av fem kunstnere, i tillegg til de lokale, og en biograf. Navnene skulle offentliggjøres i mars, men dette er nå utsatt til 6. juni, dagen før åpningen av den profesjonelle forsvingens når den felle komeristevnet blir gjort kjent. Tidligere har Kunstkritikk skrevet at en av Arne Nordheims komposisjoner skal fremføres under årets Documenta. Basert på informasjon fra musikeren Aurbjørn Bakkum i to dager dette seg om *Fryd* (1993) som skal fremføres hver dag mellom 5. og 10. juni. Verket ble opprinnelig skrevet som en biografi til Harald Ryggens i forbindelse med Nordheims felle Kunstinstitusjonens 100-årsjubileum. Det er tidligere blitt fremført på OCA i 2011, i forbindelse med utstillingen *Form of Modern Life* der det og ble vist arbeidet av Ryggens. Verket komeristevnet eller deres gallerier ønsker å komeristevnet deltagelsen overfor Kunstkritikk på dette tidspunktet. Det gjør heller ikke OCA, som på tross av at direktør Marit Kaurm fanger som «karakteristisk» på Documenta, ikke har noen formell rolle i galleristevnet av utstillingen, eventuelt utøver å bestå

Frigjort framstilling

Willem de Kooning er tilbake i Oslo. Den amerikanske maleren og skulptøren er tilbake i Oslo for en utstilling på Kunstmuseet i Oslo. De Kooning er tilbake i Oslo for en utstilling på Kunstmuseet i Oslo. De Kooning er tilbake i Oslo for en utstilling på Kunstmuseet i Oslo.



2011
Kunstmuseet i Oslo har åpnet utstillingen av den amerikanske maleren og skulptøren Willem de Kooning. Utstillingen viser de Koonings verk fra 1940- og 1950-årene, som er karakteristiske for den abstrakte maleriet.

SE VERDEN GJENNOM TRONEMO

CCOPY

SEVERAL OTHER SMALL ADVERTISEMENTS AND LOGOS.

Besemmelser 2013

MARGBOOK

En samling av besemmelser for 2013, inkludert informasjon om kunstutstillinger og kulturelle hendelser.



Karl Ove Sønneby



Ideer

Puber

En utstilling som utforsker puberteten gjennom ulike medier og installasjoner.

Faldbakkens dekorative dragning

En utstilling som utforsker dekorative dragninger og deres betydning i kunst og arkitektur.



KUNST

En utstilling som utforsker kunst og kulturelle hendelser.

KULTURMISER

En kvinnes alder

En utstilling som utforsker kvinners alder og identitet.

KULTURMISER

Regjerer ballonger

En utstilling som utforsker ballonger og deres betydning i kunst og arkitektur.

KULTURMISER

Jesu forhud

En utstilling som utforsker Jesu forhud og dens betydning i kunst og arkitektur.

Samtidsruiner

En utstilling som utforsker samtidsruiner og deres betydning i kunst og arkitektur.

Elegant saltomortale

En utstilling som utforsker elegant saltomortale og dens betydning i kunst og arkitektur.

Jesu forhud

En utstilling som utforsker Jesu forhud og dens betydning i kunst og arkitektur.

FOR ØVING

En utstilling som utforsker for øving og dens betydning i kunst og arkitektur.

Et fagområde og respektfullt uttrykk for utfordringer og utfordrer. Malin Faldbakken deler av norsk kunsthistorie.

Opp-ned med respekt

Malin Faldbakken er en av de mest spennende kunstnerne i Norge. Hun er en av de få som har utvist kunst i både Oslo og London. Hun er en av de få som har utvist kunst i både Oslo og London. Hun er en av de få som har utvist kunst i både Oslo og London.



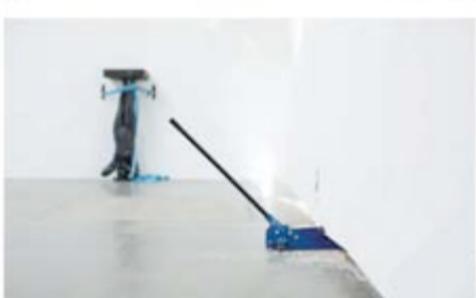
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GENERASJONSKAMPEN

Malin Faldbakken fyller kunsthallen med nytt innhold. Av Marianne Holm

Malin Faldbakken er en av de mest spennende kunstnerne i Norge. Hun er en av de få som har utvist kunst i både Oslo og London. Hun er en av de få som har utvist kunst i både Oslo og London.

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The body
01
02
03

Malin Faldbakken
Opp-ned med respekt

Jeg ser ikke hvem fra der jeg bor

Malin Faldbakken er en av de mest spennende kunstnerne i Norge. Hun er en av de få som har utvist kunst i både Oslo og London. Hun er en av de få som har utvist kunst i både Oslo og London.

Faldbakken som byråkrat

Malin Faldbakken har laget en norsk kulturstilling. Men hvor står hun som kunstner og ligner?

Malin Faldbakken er en av de mest spennende kunstnerne i Norge. Hun er en av de få som har utvist kunst i både Oslo og London. Hun er en av de få som har utvist kunst i både Oslo og London.

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OPP NED: Malin Faldbakken har utvist kunst i både Oslo og London. Hun er en av de få som har utvist kunst i både Oslo og London.



BEROBT FLÅT PÅ HUNDESTAMME
Korner og Thor
Korner og Thor
Korner og Thor
Korner og Thor



I LUFTEN. Palestina har fået en ambassade i lufrummet. Guksayr & Marlene: 'Palestinian Embassy'. Foto: Reykjavik Arts Festival



TIL VANDS. Samarbejde og afhængighed afprøves til festivalens pressekonference. The Awareness Muscle Team: 'Press Conference'. Foto: Emergency Room



Lørdag 7. juni 2012

Stabile holdninger til integrering

Stabile holdninger til integrering er en af de vigtigste faktorer for at sikre, at alle borgere får en god og meningsfuld hverdag. Det er særligt vigtigt i et samfund, hvor der er store forskelle i økonomisk og social status.

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Stabile holdninger til integrering er en af de vigtigste faktorer for at sikre, at alle borgere får en god og meningsfuld hverdag.

Krisens menneskelige pris

Krisen har påført os alle en menneskelig pris. Det er særligt vigtigt at sikre, at alle borgere får en god og meningsfuld hverdag.

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Kunstnerlivet



Udfordring: I morgen åbner den 13. Documenta i den lille by i Kassel. Udfordringen regnes som verdens vigtigste.

Norske kunstnere på Documenta

Den 13. Documenta i Kassel er en af de vigtigste kunstmessen i verden. Den har været arrangeret siden 1955 og har været en vigtig platform for nye og etablerede kunstnere.

Stabile holdninger til integrering er en af de vigtigste faktorer for at sikre, at alle borgere får en god og meningsfuld hverdag.

(I)ndependent People / Reykjavik Arts Festival 2012

Various venues, Reykjavik, Iceland

Artists' collectives regularly remain one of the last elements of the art world to hold on to a true sense of outrage. For many, the label still raises questions as to how these groups function and what exactly they are. In an increasingly professionalized, corporate art environment, collective groups, particularly those that operate their own non-profit exhibition spaces, contrastingly cling to some of the leftist, non-commercial principles to which many artists have historically been drawn.



Med på årets vigtigste udstilling



To med kongeparret og ny helårs kunstnermesse

Regelvis arrangerer multiple venues in the Icelandic capital, as part of the visual arts programs of the semi-annual Reykjavik Arts Festival (8 May - 3 June). '(I)ndependent People' delved into the ecosystem of contemporary collective practice, bringing together a mixture of existing artists' collectives and temporary collaborations formed especially for the event. Curated by Nordic Jonathan Habibi Engqvist, the majority of the programme's participants came from Nordic countries, with an additional input of Baltic talent. That decision largely came down to the strong funding available for Nordic projects. Iceland itself is still struggling from the effects of its growth economic collapse, and the annual festival no longer has the funds to produce lavish projects with open biennials. The Nordic focus, though, suited Engqvist's purposes well, with collectives a relevant theme in Scandinavian art, evidenced by the growth of Stockholm's artist-run, for-artist art fair, Supermarket. The Icelandic art scene also fits that trend, with long-established artist-run spaces such as Kling & Bang and the Living Art Museum as central players.

About this review

Published on 26/06/12
By Richard Ekins



Back to the main site

REVIEWS

Documenta 13

BY RICHARD EKINS



Documenta 13 is a major international contemporary art exhibition held in Kassel, Germany. It is one of the most important art events in the world.



Denne publikasjon

Denne publikasjonen er utarbeidet av kunstnerne og utstillingens organisatorer.

Et av de viktigste elementene i denne utstillingen er den store, blå, hængende skulpturen av en person som henger opp ned fra taket. Dette er et verk av den amerikanske kunstneren Bruce Nauman, som har vært en sentral figur i den moderne kunsthistorie. Skulpturen er laget av aluminium og er utstyrt med blå bånd som holder den i plass. Den er en del av en større installasjon som utforsker temaer som identitet, kropp og rom.

Utstillingen er en del av Documenta 15 i Kassel, som er en av de største kunstmessene i verden. Den viser verk av både etablerte og nye kunstnere, og er kjent for sin mangfoldighet og eksperimentelle tilnærming. Denne utstillingen er spesielt viktig fordi den inkluderer en rekke verk som utforsker grensene mellom kunst og vitenskap, og som utfordrer vår forståelse av kunstens rolle i samfunnet.

Denne publikasjon



Denne publikasjonen er utarbeidet av kunstnerne og utstillingens organisatorer. Den inneholder en rekke artikler og bilder som utforsker temaer som kunst, kultur og samfunn. Utstillingen er en del av Documenta 15 i Kassel, som er en av de største kunstmessene i verden. Den viser verk av både etablerte og nye kunstnere, og er kjent for sin mangfoldighet og eksperimentelle tilnærming.

Ideer

BAKTEK
Je ikke lite sjå en eneste unge tei bli drept i Syria

Denne artikkelen handler om den pågående krigen i Syria og de menneskelige konsekvensene. Forfatteren uttrykker sin bekymring over antallet av sivile ofre og håper på en hurtig fredsløsning. Teksten er en kort, men kraftfull kommentar på et tema som har fått internasjonal oppmerksomhet.

KULTURSPRÅK

Over streken

Denne artikkelen handler om kunst og kultur, og hvordan de kan påvirke vårt syn på verden. Forfatteren reflekterer over den rolle kunst har i samfunnet og hvordan den kan være en kraft for endring. Teksten er en kort, men kraftfull kommentar på et tema som har fått internasjonal oppmerksomhet.

KULTUR I BILDER



Denne artikkelen handler om Documenta 15 i Kassel, som er en av de største kunstmessene i verden. Den viser verk av både etablerte og nye kunstnere, og er kjent for sin mangfoldighet og eksperimentelle tilnærming. Denne utstillingen er spesielt viktig fordi den inkluderer en rekke verk som utforsker grensene mellom kunst og vitenskap, og som utfordrer vår forståelse av kunstens rolle i samfunnet.

Denne uka åpner «verdens viktigste kunstutstilling». I år er det førti år siden Dagbladets pensjonerte kunst kritiker, **Harald Flor**, så sin første Documenta i Kassel.

Hundredager, førti år

Denne artikkelen handler om Documenta 15 i Kassel, som er en av de største kunstmessene i verden. Den viser verk av både etablerte og nye kunstnere, og er kjent for sin mangfoldighet og eksperimentelle tilnærming. Denne utstillingen er spesielt viktig fordi den inkluderer en rekke verk som utforsker grensene mellom kunst og vitenskap, og som utfordrer vår forståelse av kunstens rolle i samfunnet.

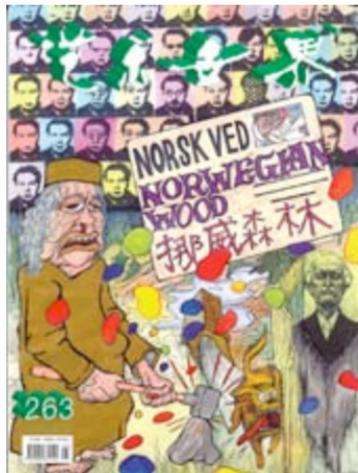


Denne artikkelen handler om Documenta 15 i Kassel, som er en av de største kunstmessene i verden. Den viser verk av både etablerte og nye kunstnere, og er kjent for sin mangfoldighet og eksperimentelle tilnærming. Denne utstillingen er spesielt viktig fordi den inkluderer en rekke verk som utforsker grensene mellom kunst og vitenskap, og som utfordrer vår forståelse av kunstens rolle i samfunnet.



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Jeg skjente lite av det, så ærlig må jeg være.



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the guardian

Artist of the week 202: Hariton Pushwagner

After a period sleeping rough in the 90s, this artist and his portraits of a dehumanising modernity are enjoying a resurgence



Hariton Pushwagner
portrait on 48, Thursday 14 August 2013 12:42 BST

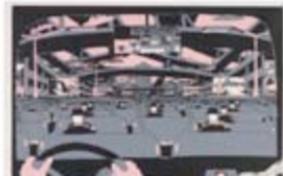
[Reading this on mobile? Click here for the video](#)

Norsk ved's message opens, the graphic novel *Soft City*, is as frenetic as a nightmare acid trip. Across 124 now-yellowing original sheets, in thin pen lines, a numbered world unfolds in relentlessly repetitive detail. It pictures identical family units on mass, going about identical lives, in apparently infinitely identical flats and offices, in tower blocks that stretch upwards and outwards forever.

The story is simple and circular: get up, take a pill, kiss the babe, go to work, punch in, punch out, go home, kiss the babe, go to sleep. Everyone fogmarches in the same rhythm, ruled by the clock (if you're late, you're fired). Everyone drives – the multi-story car park is a major feature. Everyone's happy: for *Soft City* inhabitants, the mind is as much a prison as the routine lifestyle and oppressive architecture. There is no sky; there is no way out.

Soft City was created in the 1970s, fuelled by a dystopian vision the artist shared with his friend and mentor, the counter-culture novelist *And Arman*, whose celebrated science fiction books he illustrated. The graphic novel then disappeared for decades, in which Pushwagner's life went on a downward spiral from making art to marital breakdown, heavy drug use and, in the late 1990s, two years sleeping rough.

In his native Norway, the septuagenarian is now a celebrated square peg, an iconoclast for his wild lifestyle as he is for his unrelenting comic art. Literally "picked up from the gutter" by his manager, Stefan Høy, he's only been more widely appreciated in the last decade. The recently rediscovered *Soft City* was one of the standout works in the 2008 Berlin Biennale, while a Norwegian documentary released last year chronicled his tragic, 1992 life.



Dr. Larsen

July 1, 2013



A portrait of Dr. Larsen, the author of *Soft City*, in a room in Oslo, Norway.

Dr. Larsen is a Norwegian author and artist. He is best known for his graphic novel *Soft City*, which was rediscovered in the 1990s. The novel depicts a dystopian world where everyone lives in identical, multi-story apartment blocks. The story is simple and circular, focusing on the daily routine of the inhabitants. Dr. Larsen's work is characterized by its repetitive and detailed nature, reflecting a vision of a dehumanizing modernity.

Dr. Larsen

July 1, 2013

Dr. Larsen

The Guardian

Liverpool Biennial 2012: lost in exhibition space

Adrian Searle tries gamely to take in the work of 242 artists over 27 locations, but finds himself losing much to the wind

Adrian Searle
penelope@uk.fdn.fr Friday 12 September 2012 4:07 PM



Searle often takes brief notes, when the artists allow recording, using cameras. Photograph: Alexander Howard for the Guardian

Two days isn't nearly enough time to get to grips with the current Liverpool Biennial, which opens on Monday.

I started through the John Moores Gallery little walled off as was. Lost in the clutter Birmingham in Glasgow, Scots Government Liverpool's latest postal sorting office, half an hour circumnavigating a housing floor and ending, for a collective from Vilnius big sleep.



Kunststikk

Permanent krise

by Tom Holten



Penelope Searle had some trouble with the exhibition. Her Guardian article is available on the Guardian website.

How does this relate to the other 242 artists? In the end, I'm not looking for a list of the names of the artists. I'm looking for a list of the names of the artists who have been included in the exhibition. I'm looking for a list of the names of the artists who have been included in the exhibition. I'm looking for a list of the names of the artists who have been included in the exhibition.

Penelope Searle, also known as Penelope Searle, is a British artist and writer. She is known for her work in the field of contemporary art and culture.



The Pirate Bay

Launched in 2003

Penelope Searle, also known as Penelope Searle, is a British artist and writer. She is known for her work in the field of contemporary art and culture.



"The Articulation of Protest" forsetter på OCA

OCA offers the opportunity to explore the history of the 'Articulation of Protest' in the context of the current political and social climate. The exhibition will explore the history of the 'Articulation of Protest' in the context of the current political and social climate.



Film | How do we sing



Film | How often we meet



Film | I'm not a doctor



Film | The Art of the Party



Film | The Art of the Party



Film | The Art of the Party

10.10.2012 10:20



Enter 'Garden of Learning' in Busan



A view of Busan Station, where the special exhibition 'Outside of Garden' is being held as part of the 2012 Busan Biennale under way through Nov 24. Courtesy of Cathy Rose Garcia

By Cathy Rose Garcia

BUSAN — The Busan Museum of Art (BMA) can be easy to miss, nestled in the enormous BECCO department stores and towering buildings. The facade, which has been covered in black fabric squares, may even make one wonder if the museum is open.

But yes, it is open and the building's eye-catching transformation is part of the Busan Biennale.

The biennale's main exhibition 'Garden of Learning' is at the BMA, while special exhibitions 'Outside of Garden' is found at different venues, namely Busan Station, Busan Cultural Center and Daegu Biennale Museum.

This year's event has both music, dance, contemporary and will be held from

September 21, 2012 9:34 pm

The quality of Mersey

By Jackie Wulfschlaeger

Biennials the world over tend to be identikit experiences. But Liverpool offers pockets of commitment and seriousness



Wayne Douglas's 'Down the Aspidochelone'

As a glamorous backdrop for a European biennial of contemporary art, Liverpool on the river Mersey comes second only to Venice. Both are old ports with a city fabric reflecting a great imperial past. Both boast solid public museums – in Liverpool, the dockside Tate, plus that lovely Victorian time-warp, the Walker Art Gallery – offset by a quirky art scene that offers an

architectural: the brief unprecedented opening as an art venue of one of the "Three Graces" lining the city's waterfront. Never mind so rapid that the place looks empty: a gaggle of hand-painted "To Superflex; artist Andrea Bowers' poster for the asylum seekers' (the Sanctuary", hanging forlornly among towering marble columns and mirrors.

The squandered opportunity is the C an intramural view of a defiant masterpiece that revels in its twin allusions to Italian Renaissance beaux-arts constructions, and still evokes poignant moments – here, purchased their (often one-way) passages across the Atlantic. The Liverpool's theme this year, refers to such passengers plus many of and contemporary. Unexpected, however, the art is not.

The congregation of visa-seekers in Nadia Kazhi-Linke's short film

Liverpool 2
battle at the

DIE WELT

Geschichten aus dem Reich der Farben

Das Museum Welfen in Herford zeigt in einer groß angelegten Ausstellung die geschichtlichen Hintergründe der herzoglichen Welfen. Die Ausstellung ist ab dem 22. September zu sehen.

Was ist ein Welfe? In der Regel denkt man an einen Mann mit blonden Haaren und einem Helm. Doch die Welfen sind eine Dynastie, die über Jahrhunderte hinweg regierte. In der Ausstellung wird die Geschichte der Welfen von den Anfängen bis zur Gegenwart erzählt. Die Ausstellung ist ab dem 22. September zu sehen.

Die Ausstellung zeigt die Geschichte der Welfen von den Anfängen bis zur Gegenwart. Die Ausstellung ist ab dem 22. September zu sehen.



Lön inntil kr 250 000
Erstat av uføringstidene utbetalt



Biennale to help artists create international exchanges

The Biennale will create a bridge for international art exchanges, building on various projects and values of contemporary art events and offering opportunities.

The Biennale is a series of events that will offer an unique chance to the world's biennale scene, a gathering of representatives of art from 100 international biennales from 100 different countries.

The Biennale is a series of events that will offer an unique chance to the world's biennale scene, a gathering of representatives of art from 100 international biennales from 100 different countries.

Herald Premium

kultur & trend

www.vg.no

Det internasjonale kunståret

Den politiske farsen rundt Munch-museet har satt sitt mørke stempel på kunståret. Like fullt er det en Munch-utstilling som topper listen over årets beste utstillinger.

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De 10 beste utstillin

Listen er satt opp av VGs kunstkritiker Lars Elton. Utstillingene som ikke har terning har ikke vært anmeldt.



1. -Edvard Munch - Det moderne øye, Munch-museet, Oslo Utstillingen er satt opp i samarbeid med Munchs familie og sønner, og presenterer et nydelig arbeid i forbindelse av Munchs senere kunstnerkap. (Utstillingen står til 11. januar)



2. Sverre Bjørtnes & Sverre Melgaard debututstillingen «Climate Confusion Assistanse» og «Laying the ghostly», Galleri K, og Galleri Rød Blance, Oslo De to kunstnerne tegner og illustrerer bilder og små illustrasjoner som viser hvordan klimaendringene vil påvirke livet på jorden. (Utstillingen står til 27. januar)



3. -Jack Heigmen Family Collection / Billedts erkeberg, Vestnesens Kunstforening Kunstforeningen har satt opp en utstilling som viser Jack Heigmen sin familie. Det er et arbeid som viser et representativt bilde av en familie. (Utstillingen står til 11. januar)



4. Mattias Faldtøkkers «Portrett Portrait of a Generation», OGA Office for Contemporary Art Norway, Oslo En utstilling som viser et portrett av en generasjon. (Utstillingen står til 11. januar)



5. «To Be With Art Is All We Ask», Springutstillingen på Astrup Fearnley-museet, Oslo Utstillingen viser et arbeid som viser et portrett av en generasjon. (Utstillingen står til 27. januar)



Blogg

Hvad skulle det med alle i Bunkhuset?



Key Figures 2012

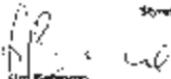
INCOME STATEMENT	Note	2012	2011
The Norwegian Ministry of Culture	2	11.563.000	11.216.000
The Norwegian Ministry of Foreign Affairs	2	5.512.457	5.692.529
Other public funding	2	57.072	476.153
Private contributions	2	100.000	250.000
Own income	2	282.620	120.731
Sum income		17.515.149	17.755.413
Project/exhibition/artist support		5.686.114	7.746.925
Salary and other personnel costs	3	5.452.421	5.836.141
Administrative fees	4	755.931	681.491
House rent	5	3.300.867	3.174.282
Building operating costs		613.361	455.239
Announcing		125.242	216.045
Other operating costs		817.301	164.368
Depreciation	6	217.094	234.560
Sum costs		16.968.331	18.509.051
Operating result		546.818	(753.638)
Other financial income		51.648	60.574
Other financial cost		4.470	44.671
Net financial items		47.178	15.903
Annual result		593.996	(737.735)
Allocation of profit			
Transferred to other equity	10	593.996	(737.735)
Sum allocation of annual result		593.996	(737.735)

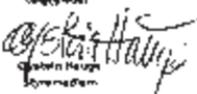
BALANCE SHEET	Note	31/12/12	31/12/11
Assets			
Fixed assets			
Tangible assets			
Furnishing of new space in 2008	6	857.814	1.029.377
Fixtures and fittings	6	129.624	117.043
Sum tangible operating assets		987.438	1.146.420
Sum fixed assets		987.438	1.146.420
Current assets			
Receivables			
Accounts receivable	7	68.861	-
Prepaid costs	8	299.324	278.101
Sum receivables		368.185	278.101
Bank deposit and cash	9	3.198.286	1.655.117
Sum current assets		3.566.471	1.933.218
Sum assets		4.553.909	3.079.638

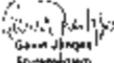
BALANCE SHEET	Note	31.12.12	31.12.11
Equity and liabilities			
Equity			
Basic capital	10	50.000	50.000
Other equity	10	471.693	(122.303)
Sum equity		521.693	(72.303)
Liabilities			
Current liabilities			
Accounts payable		227.219	400.876
Current tax payable		474.106	394.768
Grant liabilities	11	2.514.902	1.897.313
Other current liabilities	12	815.989	458.984
Sum current liabilities		4.032.216	3.151.941
Sum liabilities		4.032.216	3.151.941
Sum equity and liabilities		4.553.909	3.079.638

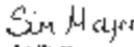
Oslo, 16. februar 2014

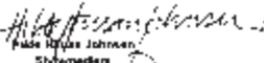
Styret for Office for Contemporary Art Norway


Siri Kvernmo
Styremedlem


Øystein Haug
Styremedlem


Gunnar Paulsen
Styremedlem


Siri Meyer
Styremedlem


Palle Ruge
Styremedlem


Marita Kuzma
Daglig leder

NOTE 1 – Accounting principles

The annual accounts are recorded in accordance with acts and good practice for small enterprises and good practice for non-profit organisations. The following accounting principles have been used:

Accounting principles for essential accounting items:

Income

Income is booked according to the earned-income principle. General funding is booked the time it is allocated for. Earmarked funds are booked concurrently with the use of the funding. Unused earmarked funding is booked as short-term liability in the balance sheet.

Costs

Costs are periodised to the year the activity leading to the costs are performed.

Current assets/ current liabilities

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

Fixed assets / long-term liabilities

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

Receivables

Accounts receivables and other receivables are booked at nominal value after reduction of expected loss. Reservations for future losses are quantified on the basis of an individual evaluation of each of the receivables. In addition an unspecified reservation is made for other liabilities to cover possible future losses. In 2012 there has not been made any reservations for future losses.

Tax

The foundation is not liable to pay government tax for it's activities.

Change of accounting principle

There has not been made any changes in used accounting principles in 2012.

NOTE 2 – INCOME**New government grants in 2012**

Contributors	Granted	Paid
The Norwegian Ministry of Culture	11.563.000	11.563.000
The Norwegian Ministry of Foreign Affairs:		
International support 02	2.294.122	2.200.000
Project funding 02	3.105.878	2.919.101
International support 03	300.000	300.000
African Program	2.000.000	1.000.000
Other grants	57.072	57.072

**The distribution of use of grants from
the Norwegian Ministry of Foreign Affairs
in 2012:**

International Travel Support 02	2.242.622	40,7%
International Residencies	1.368.153	24,8%
International Project Support	485.259	8,8%
Artist house at Ekely	286.350	5,2%
Lectures and publications	232.175	4,2%
International Profiling	92.134	1,7%
International Visitor Program	91.403	1,7%
African Program 03	435.361	7,9%
International Travel Support 03	279.000	5,1%

SUM	5.512.457	100%
------------	------------------	-------------

**The distribution of use of funding from the
Norwegian Ministry of Culture in 2012:**

Salary and other personnel costs	5.095.006
House rent	3.030.096
Administrative fees	749.661
Building operating costs	595.642
Projects and exhibitions	471.960
Depreciation	217.094
International jury	171.083
The board of directors	165.291
Travel and representation	164.742
Telephone and IT	140.255
Announcing	119.287
Venice Biennial	98.349
International studio program	24.082
Other operating costs	256.256
Net financial items	(47.180)
To equity	311.376

SUM	11.563.000
------------	-------------------

The distribution of use of other public funding in 2012:

Brunch at Ekely	27.150
Reception in Kassel	14.572
Residency in Chine	9.213
Curator visit	6.137

SUM **57.072**

Use of private contributions in 2012:

Peter Watkins film project **100.000**

Use of own income in 2012:

Transferred to other equity **282.620**

NOTE 3 – Salary and other personnel costs **2012** **2011**

Salary	3.847.075	4.183.468
Folketrygd charges	578.928	647.000
Pension costs	67.713	63.442
Other personnel costs	958.705	942.231

Sum salary and other personnel costs **5.452.421** **5.836.141**

No of permanent and temporary man-labour years at the end of the year **7** **9**

Remunerations (NOK)

The board of directors **120.000** **120.000**

Director **717.469**

Salary **734.199** -

Contribution to pension liability **14.682** -

Other payments **6.003**

Sum **754.884** **717.469**

The directors employment agreement includes 9 months pay after termination of employment by employer before the run out of the four year fixed contract for the period 1st September 2009 - 1st September 2013.

NOTE 4 – Specification of auditor fee	2012	2011
Statutory audit	67.250	86.785
Other services apart from audit	74.500	-
SUM	141.750	86.785

NOTE 5 – Specification of house rent	2.012
Nedregate 7	2.889.896
Artist house at Ekely	270.771
IVP flat in Oslo	75.200
Edvard Munch's atelier	65.000
SUM	3.300.867

NOTE 6 – Capitalized investments	Furniture, fixtures and fittings
Original cost per 01.01.11	1.950.804
Supply of new purchases in 2012	58.112
Wastage of furniture, fixtures and fittings in 2012	
Accumulated depreciation	1.021.478
Capitalized value per 31.12.11	987.438
Depreciation in 2012	217.094
Depreciation rate	10 - 33 %
Depreciation schedule	Linear

NOTE 7 – Accounts receivable	31.12.12	31.12.11
Accounts receivable	68.861	0
Provision for bad debts	-	-
Total	68.861	0

NOTE 8 – Prepaid costs	31.12.12	31.12.11	
Prepaid rent international residencies	253.736	-	
Other prepaid costs	45.588	278.101	
<hr/>			
Total	299.324	278.101	
NOTE 9 – Bank deposit, cash	31.12.12	31.12.11	
Bank deposit, cash	3.198.286	1.655.117	
hereof deposit for house rent	1.337.683	1.328.435	
hereof tax withholding	213.686	214.203	
<hr/>			
Available	1.646.917	112.479	
NOTE 10 – Equity	Basic capital	Other equity	Other equity
Equity 31.12.2011	50.000	(122.303)	(72.303)
Allocation of profit in 2012		593.996	593.996
<hr/>			
Equity 31.12.2012	50.000	471.693	521.693

NOTE 11 – Status per 31.12 for received grants from the Norwegian Ministry of Foreign Affairs	31.12.12	31.12.11
Unused international travel support 02 from 2011	93.075	93.172
Unused project funding 02 from 2011	-	186.777
Unused project funding 02 from 2010	347.774	348.724
Reserved for payment of int. travel supp. 02 from 2011	33.928	997.648
Reserved for payment of int. travel supp. 03 from 2011	-	138.000
Unused international travel support 02 from 2012	51.500	-
Reserved for payment of int. travel supp. 02 from 2012	690.290	-
Unused international travel support 03 from 2012	21.000	-
Reserved for payment of int. travel supp. 03 from 2012	29.300	-
Unused project funding 02 from 2012	564.639*	-
Unused African Program budget	550.404	-
Unused international travel support 02 from 2009	14.014	14.014
Unused international travel support 02 from 2010	118.978	118.978
Total	2.514.902	1.897.313

* Additional NOK 253.736 has been used to pay for residency rent in 2013 that is not cost accounted for in 2012.

NOTE 12 – Other current liabilities	31.12.12	31.12.11
Accounts payable	227.219	400.876
Current tax payable	474.106	394.767
Grant liabilities	2.514.902	1.897.313
Other current liabilities	815.989	458.985
Total	4.032.216	3.151.941

International support 02 2012

No of applications	233
Applied for in total	8.903.600
No of supported grants	142
No of grants in % of no of applications	61%
Granted amount in total	2.330.172
thereof to Travel	841.805
thereof to Accomodation	552.812
thereof to Art transport	807.242
thereof to Art insurance	45.758
thereof to Catalogue production	82.555
Granted amount in % of applied for	26%
No of persons behind the grants given;	205
thereof female	113
thereof male	92
No of national institutions involved in grants given	0
No of int. institutions involved in grants	147
No of Norway based female artists involved in grants	127
No of Norway based male artists involved in grants	126
No of Norway based female curators involved in grants	7
No of Norway based male curators involved in grants	8

Birthplace of persons behind the grants

Oslo	72
Bergen	16
Trondheim	13
Kristiansand	9
Sverige	9
Bodø	8
Stavanger	7
Tromsø	6
Drammen	5
America	4
Ålesund	3
Halden	3
Kirkenes	3
Tønsberg	3
Iceland	3
England	3
Germany	3
Spain	3
Canada	3
Denmark	3
Iran	3
Elverum	2
Eritrea	2
Lillehammer	1
Harstad	1
Alta	1
Kongsberg	1
Svalbard	1
Nederland	1
Columbia	1
Zambia	1
Australia	1
Israel	1
Jordan	1
Czech	1
Estland	1
Poland	1
Korea	1
Chile	1
Thailand	1
Russia	1
Lihuania	1
<hr/>	
SUM	205

Country where granted projects took place

America	22
Germany	20
England	18
Denmark	10
Sweden	9
France	8
The Netherlands	7
Switzerland	5
Finland	5
Spain	4
Italy	4
Lithuania	4
Czech	3
Belgium	3
Iceland	2
South-Africa	2
Chine	2
India	2
Serbia	1
Argentina	1
Croatia	1
Mexico	1
Polen	1
Columbia	1
Slovakia	1
Russia	1
Bulgaria	1
Greece	1
Korea	1
Brasil	1
<hr/>	
SUM	142

**International Support 02
2007-2012**

Year	No of applicants	Applied for in total NOK	No of grants	People behind granted projects		Granted amount NOK
				Male	Female	
2007	213	6.930.000	77			1.700.000
2008	150	9.090.619	69			2.100.000
2009	184	7.025.372	83			2.259.988
2010	201	7.408.760	98	102	78	2.141.036
2011	251	9.715.863	136	99	103	2.231.253
2012	233	8.903.600	142	92	113	2.330.172

**International Support 03
2007-2012**

Year	No of applicants	Applied for in total NOK	No of grants	%	People behind granted projects		Granted Amount	%
					Male	Female		
2007	54	2.500.000	33	61%			1.100.000	44%
2008	75	2.972.927	37	49%			900.000	30%
2009	80	4.653.011	33	41%			800.000	17%
2010	62	2.257.391	21	34%	17	19	388.633	17%
2011	35	1.460.946	21	60%	17	13	330.200	23%
2012	39	2.470.830	14	36%	15	10	300.000	12%

International Residencies 2012

Name	Periode	No of applicants from			No of granted from		
		Artist	Curator	Critic	Artist	Curator	Critic
Bethanien, Berlin, Germany	11,5 months	55	0	0	1	0	0
Berlin Mitte, Berlin, Germany	2 months x 4	35	6	0	3	1	0
ISCP New York, United States	11.5 months	49	0	0	1	0	0
ISCP New York, United States	3 months	0	6	0	0	1	0
Wiels Contemporary Art center, Brussels, Belgium	9 months	21	0	0	1	0	0
Platform China, Beijing	2 months x 2	20	0	0	2	0	0
Capacete, San Paulo, Brasil	4 months x 1	13	3	0	1	0	0
Los Angeles	3 months	41	0	0	1	0	0
		234	15	0	10	2	0

Attendance Figures

Attendance figures 2012

**Project: PORTRAIT PORTRAIT
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GENERATION**

Total number of visitors:

1,259

Number of days with open exhibition:

50

**Project: 'Peter Watkins:
A Retrospective'**

Total number of visitors:

400

Number of events:

7

Average number of visitor per day:

57

Number of other events

5

Total number of visitors other events:

471

Other organised visits to OCA

84

**Total number of visitors at OCA
in 2012:**

2,214

Website Visitation

2011	Pages visited a month	Pages visited per day	2012	Pages visited a month	Pages visited per day
Jan-11	41.775	1393	Jan-12	22.184	739
Feb-11	37.357	1245	Feb-12	17.193	573
Mar-11	44.868	1496	Mar-12	22.551	572
Apr-11	42.294	1410	Apr-12	21.861	729
May-11	58.501	1950	May-12	17.253	575
Jun-11	24.246	808	Jun-12	14.042	468
Jul-11	9.645	97	Jul-12	8.525	284
Aug-11	24.194	807	Aug-12	17.679	589
Sep-11	21.374	713	Sep-12	16.799	560
Oct-11	23.480	783	Oct-12	19.494	650
Nov-11	21.335	711	Nov-12	17.552	585
Dec-11	1.382	461	Dec-12	14.351	478
Total	362.894		Total	209.484	

Organisation and the Board

2012

OCA Board

- Gro Bonesmo, Chair
(Architect and partner of Space Group, Oslo)
- Gavin Jantjes
(Curator for International Contemporary Art, The National Museum of Art, Architecture and Design in Oslo)
- Øystein Ustvedt, Deputy
(Curator, The National Museum of Art, Architecture and Design, Oslo)
- Øystein Hauge
(Assistant Professor / Theory Coordinator, Bergen National Academy of the Arts)
- Gunvor Nervold Antonsen, Deputy
(Artist, living and working in Oslo)
- Hilde Hauan Johnsen
(Artist and Professor, Tromsø / Bergen National Academy of the Arts)
- Birgit Bærøe, Deputy
(Head of Visual Arts Section, Arts Council Norway, Oslo)
- Siri Meyer (Professor, Department of Linguistic, Literary and Aesthetic Studies (LLE), University of Bergen)

OCA Jury

- Roger M. Buergel
Director, Johann Jacob Museum, Zurich, Switzerland
Artistic Director, Busan Biennale 2012, Busan, Korea
- Ann Demeester
Director, de Appel, Amsterdam
- Frank Falch
Art Historian and Curator, SKMU Sørlandets Kunstmuseum, Kristiansand, Norway
- Marta Kuzma
Director, Office for Contemporary Art Norway
- Hege Nyborg
Artist, living and working in Oslo
- Annie Ratti
President, Director of Advanced Course in Visual Arts, and Chair of board of Fondazione Antonio Ratti, Como, Italy
- Dirk Snauwaert
Founding Director, WIELS Contemporary Arts Centre, Brussels
- Angela Vettese
Director, Graduate Programme in Visual Arts, Iuav University of Venice, Venice, Italy
President of Fondazione Bevilacqua la Masa, Venice, Italy

OCA Staff

Marta Kuzma, Director
Toril Fjelde Høye, Head of Finance and
Administration
Pablo Lafuente, Associate Curator
(P/T)
Antonio Cataldo, Senior Programme
Coordinator
Tonja Boos, Research and Programme
coordinator (P/T)
(until end of August 2012)
Tara Ishizuka Hassel, Information and
Web Manager
Maria Moseng, Press Officer (P/T)
Paul Brewer, Coordinator for Interna-
tional Relations
Anne Charlotte Hauen, Administrative
Associate
Elisabeth Weihe, Facilities Manager
(P/T)
(until end of May 2012)
Asle Olsen, Production Coordinator

OCA hosts for events in OCA's Public Space

Ann Iren Buan
Kristine Dragland
Jørn Tore Egseth
Silje Høgevold
Anders Høye
Gunnhilde Høyer
Esther Saura Múzquiz
Øystein Wyller Odden
Hedda Grevle Ottesen
Malie Robb
Tone Berg Størseth
Erlend Grytbakk Wold

**Office for Contemporary Art Norway
Annual Report 2012**

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