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**Office for  
Contemporary Art  
Norway**

# A Letter to You

Dear Friend,

This is a Letter to You. I have only recently arrived and we may have not yet met. In fact, we are still in the about to, or just have, moment during which contours touch, when interiors start to seep and blend. We are in the *now* that ignites a new endeavour, and anticipates fresh liaisons along the expanse of a nation and the lands beyond it. Together we start to interweave our thoughts and actions.

How appropriate therefore that I address myself to you from a space for the *now*, the Office for Contemporary Art (OCA). There is a no-frills expediency embedded in this name, which pleases me. Like a morning tonic, it heralds the promise of action for the day. And invigorating the contemporary is precisely what this office, the people within it, and the many forces that nurture it, have committed to since its inception in 2001.

But don't be fooled. Now, as it did then, this promise holds its pitfalls. To be contemporary we cannot wish to be only *con* (with) – *temporary* (time). As the Italian philosopher Giorgio Agamben once commented, one must think of accessing the present moment through some form of archaeology. One could even say that being contemporary means to return to a present we do not know, as well as to resist the homogenization of (globalised) time through ruptures and discontinuities.

Much courage is required in order to be truly contemporary, to engage in the difficult negotiation between the past and the future. OCA's polyvalent modus operandus will be at its most significant internationally precisely when it succeeds in interpolating time and space in order to transform them; in order to catalyse a dialogue with other times and places that reveals Norway (its north, south, east and west) as an intrinsic part of the multiple and trans-chronological narratives of the world.

In this regard the necessity to stimulate a reading and intervention into history in unforeseen ways becomes vital, so as to nurture and nourish the creative potential of the day. Such interventions must be multiple in nature, asymmetric in duration, and worldly in spirit. Indeed, as practitioners in Norway repeatedly point to the malleability of how the past has been, and continues to be understood, it is vital to embrace the power of their creative force to alter our, and others, sense of where we are or where we have been. It is in this way that OCA can help to weave new stories for the art communities across the globe that reinforce and alter histories in tandem, opening up new horizons for the future.

No doubt there are exciting years ahead for us, during which we can help to accentuate the force of shared cultural experiences across seemingly distant communities in the world. How a nation is understood internationally, creatively speaking, needs to be constantly reconsidered in order to pave the way for new forms of engagement with the world in the years to come.

I start here, in this *now*, by sharing this letter with you; knowing that we already have had several pasts, and looking forward to the many presents and futures we can forge together. For this, my gratitude runs deep, I (we all) owe it to you.

Yours sincerely,

Katya García-Antón  
Director, Office for Contemporary Art Norway  
February 2014

# Statement of the Board

After a decade of dynamic activities, 2013 was a year of institutional reevaluation for OCA during which managerial and economic strategies were grounded with a long-term effect. An entirely new OCA Board was constituted at the end of February and announced by the Norwegian Ministry of Culture and the Norwegian Ministry of Foreign Affairs with the words: 'OCA has an important role as a facilitator of professional collaboration in contemporary art between Norway and the international art field. [...] We have put in place a board with deep expertise and experience in management, economy and the arts. The new board will be key in efforts to develop OCA further. One of the tasks the board should be involved in is the work on the review of OCA which will be launched soon'. The company Telemarkforskning, in collaboration with Norwegian Business School's Professor Sigrid Røyseng, conducted a review of OCA on behalf of the Norwegian Ministry of Culture and the Norwegian Ministry of Foreign Affairs. The aim was on the one hand to assess OCA's mandate (goals, organisation, plans), while on the other hand evaluate OCA's working methods and results (professionalism, networking, international work). Moreover, the review also addressed the distribution of responsibilities between OCA and Arts Council Norway. The report, published on 5 September 2013, asserts that OCA achieved many positive results and has nevertheless major challenges ahead in some areas of responsibility. It also states that despite significant critique regarding the institution's functioning the OCA foundation (notwithstanding the large number of tasks and limited resources) has achieved a remarkable level of international respect being recognised for its artistic profile and for the importance of its results internationally.

After completing two full terms in the organisation, 2013 bid farewell to Marta Kuzma as Director of OCA. During her eight years at the helm of OCA, Kuzma set up a series of programmes and initiatives that contributed to the development of the organisation as a platform for exchange between the Norwegian and international scene, and as a key contributor to artistic and discursive production internationally. Kuzma oversaw OCA's relocation to its new premises in Nedre gate 7 in 2008, inaugurating its first exhibition with 'Whatever Happened to Sex in Scandinavia?'. This exhibition, as part of a long-term research project into the relationship between sexu-

al and political liberation in the 1960s and 70s with a special focus on the history and idea of Scandinavia, set the model for an approach to programming that combined, on equal terms, the presentation and discussion of new and old art, the rewriting of its history with a speculative and transnationalist perspective, and the emphasis on dissemination and pedagogy as essential programming tools. Along these lines, in the framework of what Kuzma denominated as the OCA Semesterplan, projects such as 'Reflections on Indian Modernism', 'Big Sign – Little Building', 'Columns, Grottos and Niches: The Grammar of Forms' or 'On Négritude' looked respectively at modernity in Indian art, the reshaping of artistic practice through the notion of landscape, the presence of discourse in artistic production, and the relationship between African art and movements of political liberation. Kuzma also acted as commissioner of the official Norwegian contribution to the Venice Biennale in 2009, 2011 and 2013. For each of these three editions she explored the limits and possibilities of national representation, developing unprecedented models in the form of a pan-Scandinavian collaboration in 2009 with the exhibition 'The Collectors', curated by Elmgreen & Dragset; the discursive and pedagogical programmes 'The State of Things' and 'Beyond Death' organised in association with Venetian institutions that constituted the 2011 contribution; and the collaboration with Fondazione Bevilacqua La Masa in 2013 that brought together the work of Lene Berg and Edvard Munch, in 'Beware the Holy Whore'.

During Kuzma's directorship the presence of Norwegian art in international contexts intensified, culminating in the largest participation to date of Norwegian artists in Documenta including artists Matias Faldbakken, Toril Johannessen, Aase Texmon Rygh and Hannah Ryggen, as well as performances of Arne Nordheim's Vevnad held during the opening week. Additional contributions included Tron Frede Thingstad, Karel Jezek, Morten Nordbye Halvorsen and Itonje Søimer Guttormsen. DOCUMENTA (13) was curated by Artistic Director Carolyn Christov-Bakargiev, and Kuzma formed part of the curatorial team.

Amongst the multiple annual activities OCA has launched, the undisputed highlight of 2013 is the Venice Biennale project in the Fondazione Bevilac-

qua La Masa di Venezia, situated in the Piazza San Marco. This initiative operated within the new model for national representation in the Nordic Pavilion initiated by the board of Nordic countries launched in 2011: the three biennial editions saw one country at a time represented in the Nordic Pavilion. OCA's experimental approach to new forms explored options beyond the pavilion walls (given that it was Finland's turn to explore the Nordic Pavilion), and once again succeeded in giving Norway a memorable presence in Venice in 2013. The project entitled 'Beware of the Holy Whore: Edvard Munch, Lene Berg and the Dilemma of Emancipation' was organised by OCA and Fondazione Bevilacqua La Masa di Venezia, as the official Norwegian contribution to the 55th International Art Exhibition, la Biennale di Venezia. It included a series of rarely exhibited works by Edvard Munch in addition to a newly commissioned film by Lene Berg, revolving around emancipation as an issue always vexed with contradiction – between the realm of freedom and the consequences of the isolation that often accompany the pursuit of a qualitatively different, 'alternative' life.

The exhibition, curated by Marta Kuzma, Angela Vettese, and Pablo Lafuente, brought together works from the collection of the Munch Museum in Oslo with Lene Berg's film *Ung Løs Gris (Dirty Young Loose, 2013)* in order to explore the relationship between art, its social context and changing gender relationships, both in the age of emancipation in which Munch lived and today.

In anticipation of the 150th anniversary of Edvard Munch's birth in 2013 OCA had already given a renewed look at the artist's life and work by revisiting Peter Watkins's indispensable account, through a retrospective of his films held in May 2012 in its premises in Oslo. The retrospective had a special focus on his engagement with Norway through the figure of Munch, to whom he dedicated a film in 1973 titled with the artist's name. Subsequently, as part of the Norwegian official contribution to the Venice Biennale, it seemed unavoidable but complete the project with a screening of Watkins' film, which was shown in the stunning architectural setting of Teatro Malibran.

'Beware of the Holy Whore: Edvard Munch, Lene Berg and the Dilemma of Emancipation' was entirely commissioned and funded by OCA in cooperation with, and with the generous support of, Fondazione Bevilacqua La Masa di Venezia. Additional support was provided by Fritt Ord – the Freedom of Expression Foundation, Oslo. Lene Berg's film was produced by Studio Fjordholm AS, and made possible with the additional support of NFI, the Norwegian Film Institute – Film commissioner: Åse Meyer, Arts Council Norway, Audio and Visual Fund Norway, OCA and Norwegian Visual Artists Remuneration Fund.

The exhibition received critical acclaim, as for instance in the words of Kunstkritikk on the opening day: 'Today the exhibition "Beware of the Holy Whore, Edvard Munch, Lene Berg and the Dilemma of Emancipation" opens Norway's contribution to the 55th Venice Biennale. [...] During these years, OCA has become one of the most essential institutions in Norwegian art scene and has had a strong and visible presence internationally. Especially in Venice OCA has achieved a unique focus on Norwegian artists. But the road to this attention has gone through a sharp defining of the institution, which partly goes against established beliefs in the Norwegian art scene.'

Other highlights for OCA during 2013 include the continued effort to strengthen valuable international activities. OCA hosted through its International Visitor Programme, among others, Juliana Engberg, Artistic Director of the 19th Sydney Biennale (2014); Ekaterina Degot, co-curator of the Bergen Assembly (2013); Andrea Viliani, Director of the Fondazione Donnaregina per le Arti Contemporanee/Museo MADRE in Naples; Fram Kitagawa, General Director for Echigo-Tsumari Art Triennial, General Director for Setouchi Triennale 2013 and Acting Director, Chichu Art Museum, Naoshima; Hiromi Kurosawa, Chief Curator of the 21st Century Museum of Contemporary Art, Kanazawa, Japan; Yuko Hasegawa, Chief Curator at the Museum of Contemporary Art in Tokyo (MOT), Japan and Josée Drouin-Brisebois, Senior Curator of Contemporary Art at the National Gallery of Canada.

In October 2013 OCA launched an open call for a new three-month studio residency at the International Artists-in-Residency Programme of Fondazione Bevilacqua La Masa in Venice, Italy to be held from 15 February through 15 May 2014. OCA invited young emerging Norwegian artists and international artists residing in Norway to submit applications for the programme. The programme is designed for artists who have already elaborated a specific and promising aesthetic language but seek artistic, theoretical and professional support in order to develop their practice. The city of Venice offers a vibrant contemporary art scene in venerable antique surroundings, with key institutions working with education, exhibitions and screenings of contemporary motives and themes on the entire territory.

Furthermore, OCA continued its regular programme throughout 2013 in Nedre gate 7; the OCA Semesterplan and its interrelation with the Verksted publications resulted in a series of highlights during this year, particularly with the exhibition project 'WORD! WORD? WORD! Issa Samb and the Undecipherable Form', the first solo exhibition in Europe by the seminal Senegalese artist Issa Samb, in conjunction with the release of the eponymous publication, launched in Dakar where the exhibition travelled later in the year; and the launch of a dense lecture series entitled 'Fashion: the Fall of an Industry' during the autumn 2013 and extending into the spring of 2014.

Finally, OCA's strategic approach for supporting Norwegian art and culture internationally resulted in a consistent participation of Norwegian artists in key global art biennials and art institutions. The year 2013 saw the participation of Mohamed Ali Fadlabi, Anawana Haloba, Jumana Manna and Sille Storihle at the Sharjah Biennial 11 in the United Arab Emirates; Ayatgali Tuleubek and Tiago Bom to curate the official Central Asian representation at the 55th International Art Exhibition, la Biennale di Venezia in Italy; artists Ann Lislegaard and Bjarne Melgaard, and curator Gunnar B. Kvaran at The 12<sup>th</sup> Biennale de Lyon in France; Toril Johannessen and Elmgreen & Dragset at the 13th Istanbul Biennial in Turkey; Morten Norbye Halvorsen participating in the Lithuanian and Cypriot pavilions at the 55th International Art Exhibition, la Biennale di Venezia, in Venice, Italy; and leading Norwegian institutions Ny Musikk, Henie Onstad Kunstsenter (HOK), Kunsthall Stavanger,

Kunsthall Oslo, Hordaland Art Centre, Entrée and Unge Kunstneres Samfund (UKS) to co-curate The Pavilions Without Walls at Performa 13 in New York, NY, USA. Solo exhibitions of Bente Stokke at Kunsthalle Recklinghausen, in Germany, Lars Morell at Palais de Tokyo in France, Per Maning at the Espoo Museum of Modern Art in Finland; Knut Henrik Henriksen at Stiftung Opelvillen in Germany and of Morten Norbye Halvorsen at Objectif Exhibitions, Antwerp, Belgium have been held throughout the year.

Following the departure of Director Marta Kuzma, and after a comprehensive selection process, involving several national and international candidates, the board appointed Katya García-Antón confident that she was the right person to continue the outstanding level of work established and maintained by the two former directors since the inception of the foundation in 2001. Therefore, the board of OCA proudly announced Katya García-Antón as the new Director to lead the institution for the next four years. The Board was delighted that she accepted the position and looks forward to the next years of activities for OCA.

Katya García-Antón is an English-Spanish curator. Having trained in Art History at the Courtauld Institute of Art, London, she combines academic excellence with the knowledge of an immense range of artistic disciplines. She has been affiliated with several major international art institutions, including the Centre d'Art Contemporain, Geneva, Switzerland; the Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; the Museu d'Arte Moderna de São Paulo, Brazil; the Institute of Contemporary Art, London, UK, and IKON, Birmingham, UK. She was the curator of the Spanish Pavilion at the Venice Biennale in 2011 (Dora Garcia's 'The Inadequate'), and 'Gestures in Time' (co-curated with Lara Khaldi), the flagship exhibition of the very first edition of the Qalandiya International Biennial in Palestine in 2012. She also curated the Spanish contribution to the São Paulo Biennial in 2004, and was responsible for a section of the Prague Biennial in 2005. García-Antón has organised and curated over fifty exhibitions of art, design and architecture, featuring both well-established and young, emerging artists. She has served on the editorial board of Third Text magazine, and has been art critic for the BBC World Service and for various international art magazines,

as well as contributing to numerous catalogues and monographs. Her work is characterised by an interest in investigating exhibition forms and art contexts outside the mainstream. Her critical, political and subtle approaches to contemporary art, as well as the ability to work outside the established institutional framework and to reflect on perspectives that reach beyond the Europe-American axis, are in line with OCA's mandate and aspirations.

Katya García-Antón has a keen interest in the diversity of thought and practices that characterises the art scene across Norway, as well as its place within the globalised world. Her long management experience, belief in cooperation, artistic authority, academic expertise and international networking will undoubtedly allow her to negotiate constructively between the various communities that OCA serves and the ambitions it has. The Board therefore firmly believes the dialogue between the Norwegian and the international artistic realms will develop along new and innovative lines under García-Antón's knowledgeable leadership, and we await eagerly the next four years with great joy and excitement.

The success of OCA is indebted to the continued support of OCA's founding partners KUD (Ministry of Culture) and UD (Ministry of Foreign Affairs) both of whom have been invaluable in their guidance and personal investment in our organisation, as well as to the perseverance of OCA's staff. Throughout 2013, several meetings with important key representatives of both departments, OCA's staff, the International Jury and the Board have been essential. Their commitment is laudable. It has once again strengthened OCA's ability to forge unparalleled forms of collaboration and thus to promote Norwegian art abroad with strength and dedication.

Marit Reutz  
Chair of OCA's Board

# International Support

## 02-FUNDING

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

In 2013, OCA received 249 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 2.200.000 NOK, which constitutes the earmarked support provided to OCA from the Norwegian Ministry of Foreign Affairs for that allocation. A total of 117 applications (approximately 47%) were supported. It should be noted that the overall request for funding from the applicants amounted to 10.020.629 NOK.

In this section a complete list of projects which were granted support by OCA's International Jury are listed. Being the Annual Report issued when closing the financial year, dates and status of the project are listed accordingly.

**Recipients during 2013  
1<sup>st</sup> Quarter**

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

G: Sverre Bjertnes  
PS: Support provided for the solo exhibition 'If you really loved me you would admit that you are ashamed of me. A projective identification by Bjarne Melgaard' by artist Sverre Bjertnes (b.1976, Trondheim, Norway, lives and works in Oslo, Norway) at White Columns Gallery, New York, USA. According to curator Bjarne Melgaard, Bjertnes 'somehow transcribes how very far away we are from any understanding of why we want to portray or observe the object of love as a sweet passionate thing and to compulsively look like you care about it. His way of painting is more like a prowler that wants to be prowled upon, an object of desire that doesn't exist and is dominated only by the isolation and rejection of emotions he gives to his objects of desire'. An exhibition catalogue with an introduction by Matthew Higgs and texts by Melgaard accompanied the exhibition.  
Curator: Bjarne Melgaard, curator for 'A Projective Identification', White Columns Gallery, New York, USA  
10 March–20 April 2013  
**NOK 35 000**

G: Sharjah Art Foundation  
PS: Support provided to the Sharjah Art Foundation for the participation of artists Mohamed Ali Fadlabi (b.1975 in Omdurman, Sudan, lives and works in Oslo, Norway), Anawana Haloba (b.1978 in Livingstone, Zambia, lives and works in Oslo), Jumana Manna (b.1987 in Princeton, NJ, USA, lives and works in Berlin, Germany) and Sille Storihe (b.1985 in Tromsø, Norway, lives and works in

Oslo) in the Sharjah Biennial 11: 'Re:emerge, Towards a New Cultural Cartography' in Sharjah, United Arab Emirates. According to curator Yuko Hasegawa, the Sharjah Biennial 11 aims to 'reassess the Westerncentrism of knowledge in modern times and reconsider the relationship between the Arab world, Asia, the Far East, through North Africa and Latin America'. Mohamed Ali Fadlabi presented the installation project *The Prediction Machine* (2013). Commissioned by Sharjah Art Foundation, the work 'questions Western norms in art, the meaning of Europe today and the persistent division between what is designated the West and the non-West'. In her project titled *This and Many More?* (2013), Anawana Haloba explores conflicts that occurred during periods of colonisation and resistance such as the 1930 Salt March led by Mahatma Gandhi in India, looking at how such conflicts affected approaches to development. Jumana Manna and Sille Storihe participated with a documentary titled *The Goodness Regime* (2011–2013), 'exploring the image of Norway as a country of peace and benevolence'. Other participating artists included Saâdane Afif, Carlos Amorales, Latifa Echakhch, Basir Mahmood, Ernesto Neto and Shiro Takatani.  
Curator: Yuko Hasegawa, curator for the Sharjah Biennial 11: 'Re:emerge, Towards a New Cultural Cartography', Sharjah, United Arab Emirates  
13 March–13 May 2013  
**NOK 38 000**

G: Aboa Vetus & Ars Nova Museum  
PS: Support provided to Aboa Vetus & Ars Nova Museum for the participation of artist collective Mom & Jerry (Monica Winther, b.1976 in Bergen, Norway, lives and works in Oslo, Norway, and Kjersti Vetterstad, b.1977 in Bergen, Norway, lives and works in Oslo) and artists Mercedes Muhleisen (b.1983 in Austria, lives and works in Oslo, Norway), Joar Nango (b.1979 in Alta, Norway, lives and works in Tromsø, Norway) and Tanya Busse (b.1982 in Moncton, Canada, lives and works in Tromsø, Norway) in the Turku Biennial 2013: 'Idyll', in Turku, Finland. According to the curators, the word 'idyll' has historically meant depicting a harmonious state of mind or landscape. The theme offered the invited artists an opportunity to look at both sides of idyll, asking questions like 'What kind of idyll, dream or utopia are contemporary individuals seeking?', 'What is the landscape of the urban imagination like?' and 'Is an idyllic state ever really possible to reach?'. Other participating artists included Petri Ala-Maunus, Katarina Reuter, Elina Saloranta, Lisa Jeannin, Tilda Lovell, Valeria Montti Colqu, Bjargey Ólafsdóttir, Emil Asgrimsson and Soren Thilo Funder.  
Curator: Silja Lehtonen, Curator, Aboa Vetus & Ars Nova Museum, Turku, Finland  
9 May–1 September 2013  
**NOK 26 000**

G: Istanbul Biennial  
PS: Support provided to the Istanbul Biennial for the participation of Toril Johannessen (b.1978 in Trondheim, Norway, lives and works in Bergen, Norway) and artist group Elmgreen & Dragset (Michael Elmgreen, b.1961 in Copenhagen, Denmark, lives and works in Berlin, Germany, and Ingar Dragset, b.1969 in Trondheim, Norway, lives and works in Berlin) in the 13th Istanbul Biennial, 'Mom, am I barbarian?'. Elmgreen & Dragset contributed with the site-specific piece *Istanbul Diaries* (2013), and Toril Johannessen with *Extraordinary Popular Delusions* (2012) that, according to the biennale, 'consists of a solargram showing the sun cast through a custom-built projector reminiscent of the oldest historical magic lantern'. The exhibition included a public programme of lectures, workshops, seminars and performances focusing on public transformation.  
Curator: Fulya Erdemci, Curator, 'Mom, am I barbarian?', Istanbul, Turkey  
14 September–20 October 2013  
**NOK 99 000**

G: Performa  
PS: Support provided to Performa for the participation of artist Tori Wrånes (b.1978, Kristiansand, Norway, lives and works in Oslo, Norway) in the 'Norwegian Pavilion Without Walls' at Performa 13 in New York, NY, USA. For the fifth edition of the biennial, Performa partnered with countries from all over the world to establish so-called Performa Pavilions; international

'pavilions without walls' to incorporate Performa's vision of the city as a vibrant urban landscape, utilising spaces throughout the five boroughs as part of its commissioning programme. Wrånes presented the commissioned performance *Yes Nix* (2013) for the launch of the Norwegian Pavilion and worked with Curator Mark Beasley and Producer Esa Nickle on the pre-production for her Performa Commission. Other participating artists included Elena Bajo, Abbas Akhavan, Will Cotton, Tamar Ettun, Simon Fujiwara, Stewart Home, Ursula Mayer, Public Movement and Wu Tsang.  
Curator: RoseLee Goldberg, Founding Director and Curator, Performa, New York, NY, USA  
1–24 November 2013  
**NOK 12 815**

**Recipients during 2013  
1<sup>st</sup> Quarter**

**Grants allocated for  
International Support**

G: Torpedo Press  
PS: Support provided to Torpedo Press (consisting of 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) to participate in the LA Art Book Fair 2013 at the Geffen Contemporary at MOCA, LA, USA. The event, including 220 international presses, booksellers, antiquarians, artists, and independent publishers from 21 countries, presented books, art catalogues, monographs, periodicals and zines. Torpedo brought their new publications from 2012-13 from artists and writers Marianne Hurum, Jon Benjamin Tallerås, Geir Haraldseth, Mai Hofstad Gunnes, Karl Larsson, Ann Cathrin November Høibo and Bodil Furu. Other titles included works by Liv Bugge, Steinar Haga Kristensen, Marius Engh, Hito Steyerl, Jan Freuchen, Victor Lind, Kjartan Slettemark, Kjersti Andvig and Lars Laumann. Torpedo saw the event as 'a great opportunity for distribution and collaborations with the West Coast's similar independent publishing projects'. Other participating exhibitors included Perimeter Books, C Magazine, REDFOXPRESS, Werkplaats Typografie, Afterall, Worst Magazine Ever, Frieze and Starrfucker Magazine.  
Curator: AA Bronson, Director, LA Art Book Fair 2013, the Geffen Contemporary, MOCA, Los Angeles, CA, USA  
1-3 February 2013  
**NOK 8 000**

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G: Runhild Hundeide  
PS: Support provided to artist Runhild Hundeide (b.1980 in Ringerike, Norway, lives and works in Oslo, Norway) for her attendance at the Mountain School of Art spring programme 2013, Los Angeles, CA, USA. The MSA is an artist founded and sustained programme, which serves as a higher education alternative for the discipline of fine art.  
Organiser: Lawrence Cohen, Director of admissions, Mountain School of Art, Los Angeles, CA, USA  
17 February-17 May 2013  
**NOK 5 500**

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G: Bakketun & Norum  
PS: Support provided for the participation of the artist collective Bakketun & Norum (Andrea Bakketun, b.1983 in Trondheim, Norway, lives and works in Oslo, Norway and Christian Tony Norum, b.1980, Oslo, lives and works in Oslo) in the international contemporary art festival 'Papay Gyro Nights' in Papay Westray, Orkney Islands, UK. The artists took the myths and history of Papay Westray as the starting point to create a site-specific installation, using materials from the daily life of the inhabitants of the island. Other participating artists included Anders Weberg, Bjarni Gunnarsson & Cédric Dupire, Gustaf Broms, Juha van Ingen, Linda Quinland and Natalie Price-Hafslund.  
Curators: Tsz Man Chan and Ivanov, Directors and curators, 'Papay Gyro Nights Art Festival', Papay Westray, Orkney Islands, UK  
20 February-1 March 2013  
**NOK 6 000**

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G: Kari Anne Helleberg Bahri  
PS: Support provided to artist Kari Anne Helleberg Bahri (b.1975, lives and works in Asker, Norway) for her participation in the 'Spring Exhibition 2013' at Kunsthal Charlottenborg in Copenhagen, Denmark. The artist exhibited her textile work *Lag* (2012). Originating as an exhibition showing new works by Danish artists, the Spring Exhibition has gradually evolved to include a considerable number of artists to participate in a major international project and has over the years provided the first significant platform for many emerging artists, while also presenting important new pieces by more established figures. Other participating artists included Tine Bernstorff Aagaard, Katja Angeli, Jakob Michael Birn and Eduardo Coimbra.

Curator: Mette Skov, Curator, the Spring Exhibition, Kunsthal Charlottenborg, Copenhagen, Denmark  
1 March-12 May 2013  
**NOK 3 000**

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G: Christina Leithe Hansen  
PS: Support provided to artist Christina Leithe Hansen (b.1976 in Larvik, Norway, lives and works in Oslo, Norway) for her participation in the 'Spring Exhibition 2013' at Kunsthal Charlottenborg in Copenhagen, Denmark. The artist presented *Collection in Black and White*, a work consisting of 257 analogue photographs presented as a collection of small images gathered and filed as an archive, and *Descalate Landscape*, where a photo from has been

blown up. Originating as an exhibition showing new works by Danish artists, the Spring Exhibition has gradually evolved to include a considerable number of artists to participate in a major international project and has over the years provided the first significant platform for many emerging artists, while also presenting important new pieces by more established figures. Other participating artists included Tine Bernstorff Aagaard, Katja Angeli, Jakob Michael Birn and Eduardo Coimbra.  
Curator: Mette Skov, Curator, the Spring Exhibition, Kunsthal Charlottenborg, Copenhagen, Denmark  
1 March-12 May 2013  
**NOK 3 000**

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G: Rus Mesic  
PS: Support provided to artist Rus Mesic (b.1956 in Mostar, Bosnia, lives and works in Oslo, Norway) for the participation in the Spring Exhibition 2013 at Kunsthal Charlottenborg in Copenhagen, Denmark. The artist exhibited his work *Here, There, Nowhere* (2012), a project consisting of 300 collages of hair, skin and abstracted body parts representing different historical times in Mostar. Originating as an exhibition showing new works by Danish artists, the Spring Exhibition has gradually evolved to include a considerable number of artists to participate in a major international project and has over the years provided the first significant platform for many emerging artists, while also presenting important new

pieces by more established figures. Other participating artists included Tine Bernstorff Aagaard, Katja Angeli, Jakob Michael Birn and Eduardo Coimbra.  
Curator: Mette Skov, Curator, the Spring Exhibition, Kunsthal Charlottenborg, Copenhagen, Denmark  
1 March-12 May 2013  
**NOK 3 000**

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G: Nils Bech  
PS: Support provided to artist Nils Bech (b.1981 in Ringerike, Norway, lives and works in Oslo, Norway) and musician Julian Skar (b.1981 in Colombia, lives and works in Oslo) on the occasion of the inauguration of the new programme at the Grazer Kunstverein in Graz, Austria. Bech and Skar did a version of Bech's performance *Look Inside* (2012), presented within selected silk prints and projected images of works made especially for the album *Look Inside* by artist Ida Ekblad. Works by artist Liv S. Grønland was a part of the performance.  
Curator: Krist Gruijthuijsen, Director, Grazer Kunstverein, Graz, Austria  
8 March 2013  
**NOK 4 000**

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G: SculptureCenter  
PS: Support provided to the SculptureCenter in New York, NY, USA, for the performance of Nils Bech (b.1981 in Oslo, Norway, lives and works in Oslo) within SC Evenings, an interdisciplinary event-based public programme that brings an international group of artists, musicians, and other performers to SculptureCenter's audiences.

Bech performed songs from his album *Look Inside* (2012) together with composer and musician Julian Skar, incorporating sculptural objects as props, and stage elements developed by artist Eirik Sæther.

Curator: Ruba Katrib, Curator, SculptureCenter, Long Island City, NY, USA  
16 March 2013  
**NOK 20 000**

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G: Jenine McGaughran  
PS: Support provided to curator Jenine McGaughran for the participation of artists Kjersti Andvig (b.1978 in Oslo, Norway, lives and works in Brussels, Belgium) and Lars Laumann (b.1975 in Brønnøysund, Norway, lives and works in Brussels) within '999321' at Grand Union in Birmingham, UK. The Grand Union is an artist-led initiative supporting the development of artists and curators. This was Andvig and Laumann's first collaborative exhibition in the UK. *Shut Up Child, This Ain't Bingo* (2009) is a video installation recounting the true story of the relationship between Andvig and her collaborative partner Carlton Turner, a Texan Death Row inmate. Consisting of a video made with Turner's own photographic and video documentation together with found material, Laumann focused on the three month period from the end of the couple's artistic work together to Turner's execution in 2008. In addition *No One Here Is Innocent* (2006–08), a full scale knitted replica of Turner's Death Row cell and his home for 9 years made by Andvig, was shown at Grand Union.

Curator: Jenine McGaughran, Curator, 'Shut Up Child, This Ain't Bingo', Grand Union, Birmingham, UK  
28 March–4 May 2013  
**NOK 11 000**

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G: Rickard Borgström  
PS: Support provided to curator Rickard Borgström (b.1974, Stockholm, Sweden, lives and works in Stamsund, Norway) for the participation of artist Anders Smebye (b.1975 in Oslo, Norway, lives and works in Berlin, Germany) in 'Chinese whispers /Material world' at Geoair in Tbilisi, Georgia. 'Chinese whispers /Material world' is a series of workshops where 'the performative and processual creation modes of artifacts, the constellations of them, as well as the manners of exhibition display are explored'. The project is a research project for the upcoming 2014 theater festival in Stamsund, Norway, 'focusing on commissions from visual artists interested in object-based dance, theatre in the form of exhibitions and shows'. Other participating artists included Thea Djordjadze and Maija Luutonen.

Curator: Rickard Borgström, curator, 'Chinese whispers /Material world', Geoair, Tbilisi, Georgia  
1 April–31 May 2013  
**NOK 8 000**

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G: Knut Åsdam  
PS: Support was provided to artist Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway) for a public conversation titled 'Installation or Film: What is the difference?', followed by a special screening of the video performance *Come to*

*Your Own* (1993) and his film *Oblique* (2008) at the Penn University, Philadelphia, PA, USA. Moreover Åsdam worked on a solo exhibition at the Slought Foundation, Philadelphia, which opened in autumn of 2013.

Curator: Aaron Levy, Executive Director, the Slought Foundation, Philadelphia, USA  
3 April–15 November 2013  
**NOK 6 000**

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G: Vibeke Jensen  
PS: Support provided to artist Vibeke Jensen (b.1969 in Trondheim, Norway, lives and works in Oslo, Norway) who participated in 'Nordic Outbreak' at the Streaming Museum, New York, NY, USA, with the video *Sleeper\_Cell* (2003–13). 'Nordic Outbreak' is an internationally touring exhibition of more than thirty moving image works by contemporary Nordic artists that launched with a series of events in New York City. Between August and December 2013, the exhibition travelled to the Nordic countries in collaboration with Nordic partner institutions like Reykjavik Art Museum, Reykjavik, Island, and KIASMA, Helsinki, Finland. Other participating artists included Pernille With Madsen, Hannu Karjalainen, Sigurdur Gudjonsson, Styrmir Örn Guðmundsson, Eva-Mari Haikala, Hanne Ivars, Superflex, SørenThilo Funder, Mogens Jacobsen, Miia Rinne and Dan Lestander.

Curator: Tanya Toft, Associated Curator, The Streaming Museum, New York, NY, USA  
1 March–6 April 2013  
**NOK 10 000**

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G: Marit Følstad  
PS: Support provided to artist Marit Følstad (b.1969 in Tromsø, Norway, lives and works in Oslo, Norway) who participated in 'Nordic Outbreak' at the Streaming Museum, New York, NY, USA, with the video *Pretty Girls Can Kill* (2008). 'Nordic Outbreak' is an internationally touring exhibition of more than thirty moving image works by contemporary Nordic artists that launched with a series of events in New York City. Between August and December 2013, the exhibition travelled to the Nordic countries in collaboration with Nordic partner institutions like Reykjavik Art Museum, Reykjavik, Island, and KIASMA, Helsinki, Finland. Other participating artists included Pernille With Madsen, Hannu Karjalainen, Sigurdur Gudjonsson, Styrmir Örn Guðmundsson, Eva-Mari Haikala, Hanne Ivars, Superflex, SørenThilo Funder, Mogens Jacobsen, Miia Rinne and Dan Lestander.

Curator: Tanya Toft, Associated Curator, The Streaming Museum, New York, NY, USA  
1 March–6 April 2013  
**NOK 10 000**

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G: Konsthall C  
PS: Support provided to Konsthall C for the participation of artist Elin Øyen Vister (b.1976 in Oslo, Norway, lives and works in Bergen) for her solo project 'Soundscape Røst – The Listening Lounge' exhibited at Konsthall C in Stockholm, Sweden. Øyen Vister's presentation consisted of a series of field recordings from the Røst archipelago in the Northern region of Norway

registered during different seasons and weather conditions in a specific area where the diversity and population of migrating seabirds has gone drastically down. Konsthall C aimed to connect Øyen Vister's focus on urgent environmental themes to the Barents region and the ongoing loss of biological diversity to the geographical local context of the Stockholm region by inviting scientists, researchers and activists to share their investigations, fears and findings in relation to similar challenges within the Baltic Sea coastal region. Other participating artists included scientist Martina Kadin.

Curator: Karolin Tampere, Curator, Konsthall C, Stockholm, Sweden  
10 April–2 June 2013  
**NOK 12 000**

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G: Jumana Manna  
PS: Support provided to artist Jumana Manna (b.1987 in New Jersey, USA, lives and works in Berlin, Germany) for the screening of her two short films *A Sketch of Manners (Alfred Roch's Last Masquerade)* (2012) and *The Umpire Whispers* (2011) at the Tel Aviv Museum of Art in Israel and at the Nachum Gutman Museum of Art, Tel Aviv, Israel. The presentation was part of the project 'Effervescence (Unrest) – Housing, Language, History – A New Generation in Jewish-Arab Cities', a collaboration between Israeli curator Rona Sela and Palestinian-Israeli director Scandar Copti, attempting to question the concept of 'mixed cities'.

Curator: Rona Sela, Curator for 'Effervescence (Unrest) - Housing, Language, History - A New Generation in Jewish-Arab Cities', the Tel Aviv Museum of Art, Tel Aviv, Israel  
11 April–17 August 2013  
**NOK 7 500**

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G: Lars Ø. Ramberg  
PS: Support provided to the artist Lars Ø. Ramberg (b.1964 in Oslo, Norway, lives and works in Oslo) who participated within 'Freedom!' at Kunstpalais Erlangen in Erlangen, Germany. According to curator Claudia Emmert, 'the concept of the exhibition is to investigate the topic of political liberty, the fight for democracy and of human rights, the desire for decampment and the struggle for self-determination'. Ramberg presented a video installation based on talks with the Israeli activist Morderchai Vanunu. Vanunu worked at the Negev Nuclear Research Center in Israel, where it is rumored that nuclear weapons have secretly been developed and manufactured. After he jumped off as a scientist in 1986, Vanunu was sentenced for treason and arrested by the government after leaking his documentation to the Sunday Times in London. Other participating artists included Artur Zmijewski, Klara Lidén, Johanna Billing, Ai Weiwei, Nikolaj Bendix Skyum Larsen, CAMP and Alexander Apostol.

Curator: Claudia Emmert, Director, Kunstpalais Erlangen, Erlangen, Germany  
12 April–4 August 2013  
**NOK 20 000**

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G: Komplot  
PS: Support provided to the curatorial collective Komplot (Lars Laumann, b.1975, Brønnøysund, Norway, lives and works in Oslo, Norway; Kjersti G. Andvig, b.1978, Oslo, lives and works in Oslo; Steinar Haga Kristensen, b.1980, Oslo, lives and works in Oslo and Mai Hofstad Gunnes, b.1977, Lørenskog, Norway, lives and works in Oslo) for the project 'YEAR 2013'. Organised by Komplot in Brussels since 2011, YEAR takes the form of 320 newspaper pages bounded in an A4 cover, pulling together contributions from artists, poets, curators and theoreticians, combined with additional material on 'the urgency of an emerging contemporary art scene travelling the world and gathering a broad spectrum of forms and thoughts'. The 2013 edition of YEAR was dedicated to 'the new political ecology' in the sense that 'it not only questions the 'sustainability' and 'collaborativity' of the creative process, but also looks at ecology in the original sense of the word: the relation we have to our environment'. Other participating artist included Felicia Atkinson, Grégoire Bergeret, Aline Bouvy/John Gillis, Charles Garcin and Filip Gilissen.

Curators: Sonia Dermience, Curator, Alberto Garcia del Castillo, Curator, Komplot, Brussel, Belgium  
18 April–20 June 2013  
**NOK 20 000**

G: Øystein Wyller Odden  
PS: Support provided to artist Øystein Wyller Odden (b.1983 in Notodden, Norway, lives and works in Oslo, Norway) who

participated in the exhibition 'Dire quasi la stessa cosa' at Label 201 in Rome, Italy. Odden presented *Everything I Have Ever Written*, where the artist has re-typed on a single sheet of paper everything he has ever written, and the temporal installation *Repeat Until Strange*.

Curator: Elena Abbiatici and Valentina G. Levy, Curators, Label 201, Rome, Italy  
16 April–23 May 2013  
**NOK 7 000**

G: Aurora Passero  
PS: Support provided to artist Aurora Passero (b.1984, Oslo, Norway, lives and works in Oslo) who participated in 'Textile Spaces' at Another Space in Copenhagen, Denmark. According to the organisers, 'Textile Spaces' investigated, together with a publication and a summer pavilion, 'the renewed interest for textile as spatial definer in art and architecture', expressing a wish 'to focus on textiles as constructions, surfaces, spaces and forms, exploring material performances and effects'. Passero's works mostly consist of woven, braided and hand dyed nylon material. Other participating artists included Tove Storch, Akane Moriyama and CITA (Center for IT and Architecture).

Curators: Marte Danielsen Jølbo, Initiator and Curator, and Nicola Louise Markhus, Initiator and Architect of Another Space, Copenhagen, Denmark  
3–25 May 2013  
**NOK 5 000**

G: Casino Luxembourg – Forum d'art contemporain  
PS: Support provided to Casino Luxembourg – Forum d'art contemporain in Luxembourg for artist Torbjørn Rødland (b.1970 in Stavanger, Norway, lives and works in Oslo, Norway, and Los Angeles, CA, USA) who participated in the exhibition 'Altars of Madness'. According to curators Jérôme Lefèvre and Damien Deroubaix 'Altars of Madness' explored extreme metal as a source of inspiration for contemporary artists.

Drawings by Norwegian artist Theodor Kittelsen (1857–1914) was displayed alongside the photographic works of Rødland. Other participating artists included Matthew Barney, Nic Bullen, Larry Carroll, Grégory Cuquel, Damien Deroubaix, Seldon Hunt, Gregory Jacobsen, Harmony Korine, Elodie Lesourd, Juan Pablo Macías and Maël Nozahic.

Curators: Jérôme Lefèvre & Damien Deroubaix, Curators for 'Altars of Madness', Casino Luxembourg – Forum d'Art Contemporain, Luxembourg  
18 May–15 September 2013  
**NOK 14 000**

G: VSI Irrationalism  
PS: Support provided to VSI Irrationalism for the participation of artist Morten Norbye Halvorsen (b.1980, Stavanger, Norway, lives and works in Hundvåg, Norway) within the Lithuanian and Cypriot pavilions at the 55<sup>th</sup> International Art Exhibition, La Biennale di Venezia. Halvorsen presented the piece *Dance, Derrivé, Mouth* (2013) that sampled from and interacted with the artworks

within the exhibition 'oO'. According to curator Raimundas Malasauskas, 'oO' was a large-scale project acting as a spatio-temporal device where each visitor was guided through the exhibition in a pre-arranged way, having only a certain amount of time to observe specific works of art. The exhibition also had a performative element where a number of artists acted as tour guides. Other participating artists included Jason Dodge, Raphael Montanez Ortiz, Gintaras Didziapetris, Christadoulos Panayoutou, Liudvikas Buklys, Jessica Warboys, Elena Narbutaite and Stuart Bailey & David Reinfurt.

Curator: Raimundas Malasauskas, Curator for the Lithuanian and Cypriot pavilions, the 55<sup>th</sup> International Art Exhibition, La Biennale di Venezia, Italy  
1 June–24 November 2013  
**NOK 30 000**

G: Unni Gjertsen  
PS: Support provided to artist Unni Gjertsen (b.1966 in Sjøvegan, Norway, lives and works in Oslo, Norway) who participated in 'Acting in the City' at Norrköping Art Museum in Norrköping, Sweden. Gjertsen presented her work *Moves for Norrköping*, a temporary outdoor project as part of the 100th anniversary of Norrköping Art Museum. According to curator Susanne Ewerlöf the exhibition was created from an idea that 'the city is a stage'. 'This standpoint opens up a rhetoric and a symbolic interpretation in which the streets are potential venues for events, peoples behaviour as acting, clothes as costumes and so forth'. Other participating

artists included Local A (Jenny Berntsson and Felice Hapetzeder), Katarina Nitsch, Johanna Adebäck, Natasha Rosling, Fredric Ilmarson and Stina Opitz.

Curator: Susanne Ewerlöf, Project Manager, Norrköping Art Museum, Norrköping, Sweden  
28 September 2013–5 January 2014  
**NOK 12 000**

G: Munan Øvreid and Randi Nygård  
PS: Support provided to artists Munan Øvreid (b.1978 in Oslo, Norway, lives and works in Oslo) and Randi Nygård (b.1977 in Bergen, Norway, lives and works in Oslo, and Berlin, Germany) who participated within the exhibition 'Verstand und Gefuehle' ('Reason and Emotion') at Kunstverein Springhornhof, Neuenkirchen, Germany. Øvreid and Nygård stated that 'the exhibition seeks to explore what potential and importance the romantic inheritance can have in our times'. Other participating artists included Katie Paterson, Guy Allot, Richard T. Walker and Runo Lagomarsino.

Curators: Bettina von Dziembowski, Artistic Director, and Rebecca Partridge, Curator for 'Verstand und Gefuehle', Kunstverein Springhornhof, Neuenkirchen, Germany, Randi Nygård, Co-curator for 'Verstand und Gefuehle'.  
15 June–18 August 2013  
**NOK 15 000**

G: Marianne Zamecznik  
PS: Support provided to Marianne Zamecznik for the exhibition design of 'La Fin de la Nuit'

curated by Martha Kirszenbaum at Palais de Tokyo in Paris, France. According to Zamecznik the design reflected 'upon the visual influence of Kenneth Anger, an icon of Californian counter culture. Anger's visual language is often dreamlike and fluid, appearing as pure film experimentation with acid colour and pop music, with a strong references to spirituality and gay fantasies'. The exhibition presented themes such as film experimentation, mysticism and occultism, fetish of objects and gender through the prism of Anger's visual legacy through an installation by Oskar Fischinger (1900–1967) and five young Los Angeles-based artists. Other participating artists included Elad Lassry, Jennifer West, Kim Fisher, Karthik Pandian and Stephen G Rhodes.

Curator: Martha Kirszenbaum, Curator for 'La Fin de la Nuit', Palais de Tokyo in Paris, France  
21 June–8 September 2013  
**NOK 10 000**

G: Chiara Giovando  
PS: Support provided to curator Chiara Giovando for the participation of artist Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Oslo, Norway) in 'Hammer Without a Master; the Henning Christiansen Archive' at Kunsthall 44 Møn in Askeby Møn, Denmark, as part of the Intermedia Summer Festival Møn. According to the curator the "'Hammer Without a Master'" is an inter-disciplinary exhibition and performance series that invites nine artists, composers, musicians and poets to respond

to the archive of the deceased composer and Fluxus artist Henning Christiansen'. Other participating artists included Leif Elggren, Marja-leena Sillanpää, Tobias Kiersen, Andreas Führer, Vagn E. Olsson and Johannes Lund.

Curator: Chiara Giovando, curator for 'Hammer Without a Master; the Henning Christiansen Archive', Kunsthall 44 Møn, Askeby, Møn, Denmark

22 June–25 September 2013  
**NOK 15 000**

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G: Yamile Calderon

PS: Support provided to the artist group consisting of Yamile Calderon (b.1974, Bogotá, Colombia, lives and works in Oslo, Norway), Olga Robayo (b.1972, Bogotá, lives and works in Oslo), Katharina Barbosa (b.1962, Bogotá, lives and works in Oslo) and Ulla Schildt (b.1971, Oulo, Finland, lives and works in Oslo) within 'Disappearances / Forsvinninger' at the Hyppolyte Photographic Gallery, Helsinki, Finland. According to the curator Hans Petter Blad (b.1962, Oslo, lives and works in Oslo), 'Disappearances' is an exhibition that 'explores the mortality of all things – objects and works of art, human beings, ideas, nature and culture itself – in a poetic and almost optimistic sense'. Katharina Barbosa drew from her experiences with humanitarian work in Colombia; Yamile Calderon exhibited her documentation of homes and properties belonging to crime lords who are now in jail or who have been murdered. Olga Robayo's contribution to the exhibition was supposed to be

based on the posters of missing persons found in big cities in Latin America, but the work has literally disappeared and is not found in the exhibition, apart from Hans Petter Blad's interpretation in the story-like essay titled *Have You Seen Us?* Ulla Schildt took as a starting point the old cardboard box with a handwritten archive of her fathers lost library left behind in 2010.

Curator: Hans Petter Blad, curator for 'Disappearances', Hyppolyte Photographic Gallery, Helsinki, Finland

4 July–2 August 2013  
**NOK 25 000**

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G: The Museum of Modern Art (MoMA)

PS: Support provided to The Museum of Modern Art (MoMA) for the participation of artist Jana Winderen (b.1965 in Bodø, Norway, lives and works in Oslo, Norway) and Camille Norment (b.1970 in Maryland, USA, lives and works in Oslo) within the group exhibition 'Soundings: A Contemporary Score' at MoMA in New York, NY, USA. Camille Norment contributed with the light sculpture *Triplight* (2008) consisting of a 1955 Shure Microphone, light and electronics. Jana Winderen presented *Ultrafield* (2013), a 16 channel sound installation. Other participating artists included Luke Fowler, Toshiya Tsunoda, Marco Fusinato, Richard Garet, Florian Hecker, Christine Sun Kim, Jacob Kirkegaard, Haroon Mirza and Carsten Nicolai.

Curator: Barbara London, Associate Curator, Department of Media and Performance Art, The

Museum of Modern Art (MoMA), New York, NY, USA.

10 August–3 November 2013  
**NOK 30 000**

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G: Lewis & Taggart

PS: Support provided for the participation of the artist collective Lewis & Taggart (consisting of Chloe Lewis, b.1979, Silver Springs, MD, USA, lives and works in Bergen, Norway; and Andrew Taggart, b.1976, Vancouver, Canada, lives and works in Bergen) in the BLUMEN Artist-in-Residence Program in Leipzig, Germany. The programme included a debut exhibition within the BLUMEN gallery space, and a final exhibition at Kunstverein Leipzig. For the first exhibition, Lewis & Taggart presented the eleventh installment of their ongoing project 'The Museum of Longing and Failure' (MOLAF). The solo exhibition at Kunstverein Leipzig exhibited a substantial new body of work, 'Pulp Variations' developed throughout the residency in response to a direct engagement with the city of Leipzig

Organiser: BLUMEN Artist-in-Residence Program, Leipzig, Germany

19 September–31 December 2013

**NOK 8 000**

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G: Bjørn Bjarre

PS: Support provided for the participation of artists Bjørn Bjarre (b.1966, Oslo, Norway, lives and works in Oslo) and Per Kristian Nygård (b.1979, Trondheim, Norway, lives and works in Trondheim, Norway) in 'Konstodlingar'

at Haninge Konsthall in Haninge, Sweden. Initiated by Den Frie Udstillingsbygning in Copenhagen, Denmark in 2010, 'Urbana Konstlab' is a Nordic art and architecture project that focuses on the art institution and the public space surrounding it. Bjørn Bjarre presented the sound installation *Untitled (The Birds)*, 2013. The exhibition and seminar is to be concluded in a publication. Other participating artists included Caroline H. Larsen and Nils Rømer.

Curator: Kristyna Muller, Intendant, Haninge Konsthall, Haninge, Sweden

3 September–13 October 2013  
**NOK 4 000**

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G: Kristina Daukintyte Aas

PS: Support provided for the participation of artists Kristina Daukintyte Aas (b.1978, Klaipeda, Lithuania, lives and works in Bergen, Norway), Gro Gjengedal Navelsaker (b.1981, Nordfjordeid, Norway, lives and works in Bergen), Hilde Kjørholt Frantzen (b.1982, Bergen, lives and works in Bergen) and Karina Nøkleby Presttun (b.1981, Bergen, lives and works in Bergen) within the group exhibition of the four artists titled 'Play and Decay' at the VDU Menu Galerija 101 in Kaunas, Lithuania. The artists presented works exploring 'today's focus on vanity and youth through the act of play, by focusing on the body that changes as time passes by, and by relating to aspects of life, materiality, and decay'.

Curator: Daiva Cutvariene, Director, VDU Menu Galerija 101, Kaunas, Lithuania

5–29 November 2013

**NOK 12 500**

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G: Tate Liverpool

PS: Support provided to Tate Liverpool for the participation of Ane Hjort Guttu (b.1971, Oslo, Norway, lives and works in Oslo) in the research process leading up to a seminar in conjunction with the exhibition 'Palle Nielsen: The Model' which opened at Tate Liverpool in Liverpool, UK, in November 2013. Guttu was part of a group of European artists and curators invited by Tate Liverpool to collectively debate and conceive an exhibition in response to Palle Nielsen's exhibition 'A Model for a Qualitative Society (1968)'. Ane Hjort Guttu presented her documentary *Freedom Requires Free People* (2012) followed by an audience Q&A session on the documentary's themes and their intersection with the notion of the Ludic Museum. Other participating artists included Soren Andreasen, Magnus Bartas and Olivia Plender.

Curator: Francesco Manacorda, Artistic Director, Tate Liverpool, Liverpool, UK

8 November 2013–2 February 2014

**NOK 7 896**

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AURORA PASSERO  
Installation view of  
'Textile Spaces' at  
Another Space, Copenhagen  
(2013). Courtesy the  
artist



CHRISTIAN TONY NORUM  
*Queen II*, 'Papay Gyro  
Nights' at Papay Westray,  
Orkney Islands, UK  
(2013). Courtesy the  
artist



CHRISTIAN TONY NORUM  
*Bird Memorial*, 'Papay  
Gyro Nights' at Papay  
Westray, Orkney Islands,  
UK (2013). Courtesy the  
artist



ANDREA BAKKETUN  
Installation view  
*Breath and wind*, 'Papay  
Gyro Nights' at Papay  
Westray, Orkney Islands,  
UK (2013). Courtesy the  
artist



BAKKETUN & NORUM  
Installation view  
*Sculpture gardening*,  
'Papay Gyro Nights' at  
Papay Westray, Orkney  
Islands, UK (2013).  
Courtesy the artists



BAKKETUN & NORUM  
Opening of the exhibition  
'Papay Gyro Nights' at  
Papay Westray, Orkney  
Islands, UK (2013).  
Courtesy the artists



CHRISTIAN TONY NORUM  
Installation view  
*The Portal of Everything  
and Nothing II*, 'Papay  
Gyro Nights' at Papay  
Westray, Orkney Islands,  
UK (2013). Courtesy the  
artist



BJØRN BJARRE  
*Untitled (The Birds)*,  
at Haninge Konsthall,  
Haninge, Sweden (2013).  
Courtesy the artist



ANDREA BAKKETUN  
Installation view  
'Papay Gyro Nights' at  
Papay Westray, Orkney  
Islands, UK (2013).  
Courtesy the artist



TORI WRÅNES  
Performance by Tori  
Wrånes at 'Hammer Without  
a Master; the Henning  
Christiansen Archive',  
Kunsthall 44 Møn, Askeby  
Møn, Denmark (2014).  
Courtesy the artist



JUMANA MANNA  
Artist talk at the Tel  
Aviv Museum of Art, Tel  
Aviv, Israel (2013).  
Courtesy the artist



JUMANA MANNA  
*A Sketch of Manners*  
(*Alfred Roch's Last Masquerade*) at the  
Tel Aviv Museum of Art,  
Tel Aviv, Israel (2013).  
Courtesy the artist



KATHARINA BARBOSA, OLGA  
ROBAYO, ULLA SCHILDT,  
YAMILE CALDERON  
Installation view of  
'Disappearances' at  
Hyppolyte Photographic  
Gallery, Helsinki,  
Finland (2013). Courtesy  
the artists



KOMPLOTT  
Installation view of  
Filip Gilissen, Zin  
Taylor, Jurgen Ots, Lars  
Laumann, Steinar Haga  
Kristensen in 'Black  
and Vases', curated for  
their annual issue of  
YEAR (13), Brussels,  
Belgium (2013). Courtesy  
the artists



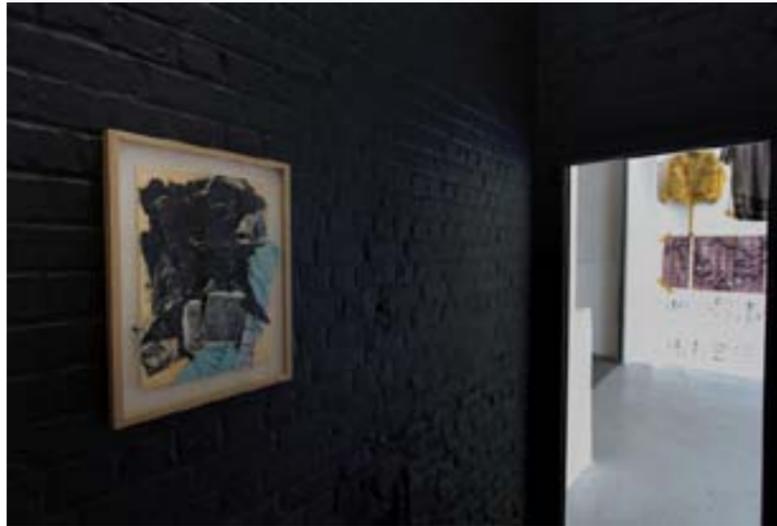
KOMPLOTT  
Installation view of  
Kjersti G. Andvig in  
'Black and Vases',  
curated for their annual  
issue of YEAR (13),  
Brussels, Belgium (2013).  
Courtesy the artists



KOMPLOTT  
Installation view of  
Lars Laumann in 'Black  
and Vases', curated for  
the annual issue of *YEAR*  
(13), Brussels, Belgium  
(2013). Courtesy the  
artists



KOMPLOTT  
Installation view of Mai  
Hofstad Gunnes in 'Black  
and Vases', curated for  
their annual issue of  
*YEAR* (13), Brussels,  
Belgium (2013). Courtesy  
the artists



KOMPLOTT  
Installation view of  
Steinar Haga Kristensen  
in 'Black and Vases',  
curated for their annual  
issue of *YEAR* (13),  
Brussels, Belgium (2013).  
Courtesy the artists



ELIN ØYEN VISTER  
*Soundscape Røst - The  
Listening Lounge* (2012)  
at Konsthall C, Sverige  
(2013). Photo: Jessica  
Blom/Kunstkritikk.  
Courtesy the artist



ELIN ØYE VISTER  
*Røster i Pannrummet*,  
6 channel sound  
installation commissioned  
for this location.  
Konsthall C (2013).  
Photo: Jessica Blom/  
Kunstkritikk. Courtesy  
the artist



ELIN ØYEN VISTER  
Documenting the changing  
soundscapes at the outer  
edges of Lofoten in  
northern Norway. Photo:  
Sigurd Fandango. Courtesy  
the artist



KRISTINA D AAS  
Installation view of  
*Secrets, 'Play and  
Decay'* at Galerija 101,  
Kaunas, Litauen (2013).  
Courtesy the artist



LEWIS AND TAGGART  
'Pulp Variations',  
Kunstverien Leipzig,  
Leipzig (2013). Courtesy  
the artist



LEWIS AND TAGGART  
Installation view from  
'The museum of longing  
and failure: installment  
no.11', Künstlerresidenz  
BLUMEN, Leipzig (2013).  
Courtesy the artists



LEWIS AND TAGGART  
*Sunset by Arianne Olthaar*  
Installation view from  
'The museum of longing  
and failure: installment  
no.11', Künstlerresidenz  
BLUMEN, Leipzig (2013).  
Courtesy the artists



MARIANNE ZAMECZNIK  
Installation view from  
'La Fin de la Nuit'  
Palais de Tokyo, Paris  
(2013). Courtesy Marianne  
Zamecznik



MARIT FØLSTAD  
Installation view from  
'Nordic Outbreak' the  
Streaming Museum, New  
York A (2013). Courtesy  
the artist



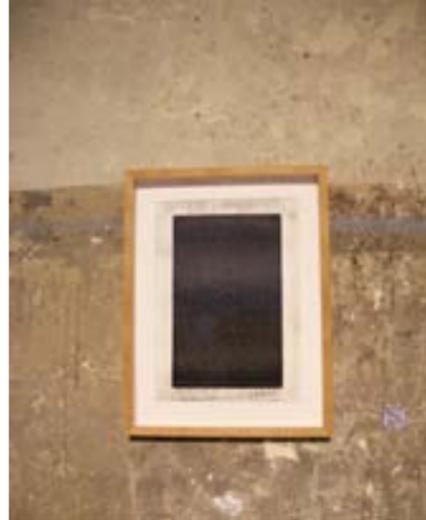
CAMILLE NORMENT  
Installation view  
of *Triplight* from  
'Soundings' at MoMA, New  
York (2013). Courtesy  
the artist



NILS BECH  
Performance of *Look  
Inside* at 'Grazer  
Kunstverein', Palais  
Trauttmansdorff (2013).  
Courtesy Nils Bech



ØYSTEIN WYLLER ODDEN  
*Everything I Have Ever  
Written, 'Dire quasi  
la stessa cosa (Saying  
Almost the Same Thing)'*  
at Label 201, Rome, Italy  
(2013). Courtesy the  
artist



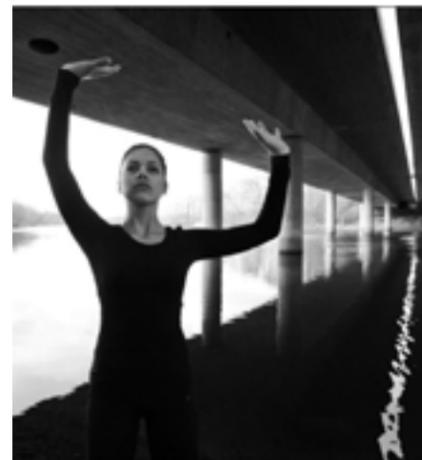
GUY ALLOT  
*Yellow Landscape*  
at Kunstverein  
Springhornhof,  
Neuenkirchen (2013).  
Courtesy the artist



Installation view  
from 'Verstand und  
Gefühl Landschaft und  
die Zeitgenössische  
Romantik' at Kunstverein  
Springhornhof,  
Neuenkirchen (2013).  
Courtesy the artists



UNNI GJERTSEN  
*Moves For Norrköping*  
(2013). Courtesy the  
artist



VIBEKE JENSEN  
Speech as a part of  
'Nordic Outbreak' at  
the Streaming Museum,  
New York, NY, USA (2013)



RANDI NYGÅRD  
*If You Imagine Cutting  
the Universe into Pieces,  
the Different Parts Can  
Serve as Clocks for the  
Others*, from 'Verstand  
und Gefühl Landschaft  
und die Zeitgenössische  
Romantik' at Kunstverein  
Springhornhof,  
Neuenkirchen (2013).  
Courtesy the artist



REBECCA PARTRIDGE  
*Sea* at Kunstverein  
Springhornhof,  
Neuenkirchen (2013).  
Courtesy the artist



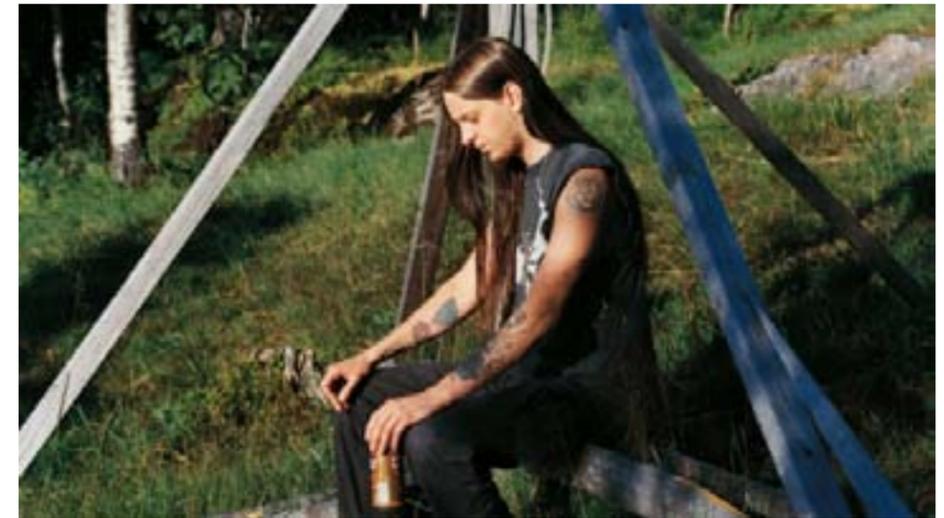
SVERRE BJERTNÆS  
Installation view of 'If  
you really loved me you  
would be able to admit  
that you're ashamed of  
me' at White Columns  
(2013). Courtesy the  
artist



TORPEDO PRESS  
The LA Art Book Fair  
2013, The Geffen  
Contemporary at MOCA.  
Courtesy Torpedo Press



TORBJØRN RODLAND  
*Fenriz no.2* (2001).  
Courtesy the artist and  
Air de Paris and Nils  
Staerk, Copenhagen.  
Courtesy the artist



**Recipients during 2013  
2<sup>nd</sup> Quarter**

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

G: Azar Alsharif  
PS: Azar Alsharif (b.1984, Bushehr, Iran, lives and works in Bergen, Norway) was the subject of the solo exhibition 'All These Shimmering Things. They Fade so Quick' at Gallery SPZ in Prague, Czech Republic, with works selected by artist and curator Markéta Stará. The exhibition included two series of collages *Luxury Is...* and *Ordinary Gamble* (both from 2012), the installation *Your Fake Name...* (2011) and a site-specific project. Alsharif's work according to the curator 'touches up on topics related to the nature of the advertising industry and the world of luxury, her interest surpasses a superficial critique of the commercial domain (...) The poetic language of Alsharif's work, paired with its formal qualities, closely resonates with the strong Conceptual tradition characteristic of the Czech art scene'.

Curator: Markéta Stará, Curator, Gallery SPZ, Prague, Czech Republic  
26 June–27 July 2013  
**NOK 4 500**

G: Stiftung Opelvillen  
PS: Knut Henrik Henriksen (b.1970 in Oslo, Norway, lives and works in Berlin, Germany) held a solo exhibition titled with the artist name at the Stiftung Opelvillen in Rüsselsheim, Germany, curated by Beate Kemfert. The artist worked with interventions in the space. The exhibition intended, according to the curator, 'to visualise the architectural circumstances surrounding the historical Opelvillen, which built in 1930

as the private residency of Fritz Opel, has undergone changes throughout the years, retrospectively placing earlier architectural interventions in the present structures'. The project also offered a retrospective view on Henriksen's work, together with painting and drawing of Georges Rousse, on display in the building.

Curator: Beate Kemfert, Curator and Director, Stiftung Opelvillen, Rüsselsheim, Germany  
3 July–27 October 2013  
**NOK 20 000**

G: Thomas Østbye  
PS: Thomas Østbye (b.1979, Oslo, Norway, lives and works in Oslo) was invited to hold a solo exhibition at the Museum of Modern Art Rijeka, Rijeka, Croatia, by curators Slaven Tolj and Ksenija Orelj. The exhibition, titled 'Imagining Reality' focused on both place and sign, consisting of several video and sound installations. The works address a wide range of topics, from Norwegian asylum law to André Bazin's film theory, to the status of objects as symbols, topics and elements within a dramaturgy.

Curator: Slaven Tolj, Director, and Ksenija Orelj, Curator, Museum of Modern Art Rijeka, Rijeka, Croatia  
18–28 July 2013  
**NOK 10 000**

G: Åsa Sonjasdotter b.1979 in Trondheim, Norway, lives and works in Oslo, Norway  
PS: Åsa Sonjasdotter (b.1966, Helsingborg, Sweden, lives and works in Tromsø, Norway) will be showing her work in a solo exhibition and an off-site project at Kunstverein

and Stiftung Springhornhof, in Neuenkirchen, Germany. Her project, 'Adretta's Eye, Christine's Hand', 'will show the artistic explorations on the relation between humans and plants, focusing on the potato plant'. Sonjasdotter will present four works: *The Knowledge of Breeding*, a series of collaged photographs; *Selection/ Remembering*, a narrative-based piece; *Adretta's Eye, Christine's Hands*, a farming project; and *The Attentive Breeding Action*, a slide show. The exhibition will also be the occasion for the publication of the first of four books on the project.

Curator: Bettina v. Dziembowski, Artistic Director, Kunstverein and Stiftung Springhornhof, Neuenkirchen, Germany  
Scheduled for autumn 2013. Postponed to 2015  
**NOK 10 000**

G: 12<sup>th</sup> Lyon Biennial  
PS: Support is provided to the 12<sup>th</sup> Lyon Biennial in Lyon, France for the participation of Ann Lislegaard (b.1962, Tønsberg, Norway, lives and works in Copenhagen, Denmark and New York, NY, USA) and Bjarne Melgaard (b.1967, Sydney, Australia, lives and works in New York, NY, USA). They were invited by curator Gunnar Kvaran (b.1965, Reykjavik, Iceland, lives and works in Oslo, Norway) to take part in the 12<sup>th</sup> Lyon Biennial, titled 'Meanwhile... Suddenly, and Then'. In the words of the curator, the biennial offered 'an exploration of contemporary international narrative art in its many forms. The starting point is no longer the matter and technique of

traditional painting or sculpture, but a concept, an idea or a story that is then given concrete form. ... The originality of the artistic act hinges on the originality of narrative constructions'. Other participating artists included Matthew Barney, Jonathas De Andrade, Dineo Seshee Bopape, Neil Beloufa, Ian Cheng, Aleksandra Domanovic, Jeff Koons, Trisha Baga and Nate Lowman.

Curator: Gunnar Kvaran, Curator, 12<sup>th</sup> Lyon Biennial, Lyon, France  
12 September 2013–5 January 2014  
**NOK 60 000**

G: Morten Norbye Halvorsen  
PS: Morten Norbye Halvorsen (b.1980 in Stavanger, Norway, lives and works in Berlin, Germany) was the subject of a solo exhibition at Objectif Exhibitions, Antwerp, Belgium, curated by Chris Fitzpatrick. The exhibition, titled 'Alluvium', attempted to offer an overview of the artist's work, which included sound, film, sculpture, photography, performance and the internet. The two films shown *Placer* (2013) and *Vertical Belongings* (2013) were produced especially for the exhibition. The exhibition continues the collaboration between the artist and the curator, and constitutes the most comprehensive presentation of the artist's work to date according to Fitzpatrick.  
Curator: Chris Fitzpatrick, Director, Objectif Exhibitions, Antwerp, Belgium  
14 September–26 October 2013  
**NOK 9 000**

G: Le Consortium  
PS: Support is provided to Le Consortium, Dijon, France for the artist Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) who presented the solo exhibition titled 'Matias Faldbakken Survey', in which a group of large sculptural works was displayed together with a series of image-based works, illustrating the recent evolution of Faldbakken's work. According to curator Anne Pontegnie, 'the five years since Faldbakken's last survey exhibition has seen a dramatic increase in his use of space and material, leaving behind the shores of provocation for a more complex take on the language and use of art. This exhibition presented the perspective of an artist who happily destroys the illusions of art's critical power to open the possibilities of another negotiation between art, its maker and the society it interacts with'.

Curator: Anne Pontegnie, Curator, Le Consortium, Dijon, France  
10 October 2013–26 January 2014  
**NOK 28 000**

G: Randi Grov Berger  
PS: Randi Grov Berger (b.1982 in Stord, Norway, lives and works in Bergen, Norway) took part in the Performa 13 curatorial team as a curatorial trainee, with a special focus on the newly inaugurated Norwegian Pavilion, by the invitation of curator RoseLee Goldberg. During her work in the festival, Berger worked closely with Norwegian artists in the development of their works and organised

lectures, gatherings, interviews and communication regarding their projects.

Curator: RoseLee Goldberg, Founding Director and Curator, Performa 13, New York, NY, USA  
1–24 November 2013

**NOK 30 000**

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G: Stichting Beeldende Kunst Middelburg / De Vleeshal

PS: Support was provided to the Stichting Beeldende Kunst Middelburg / De Vleeshal, Middelburg, the Netherlands for Ida Ekblad (b.1980 in Oslo, Norway, lives and works in Oslo) who was the subject of a solo exhibition at De Vleeshal in Middelburg, The Netherlands. Invited by curator Lorenzo Benedetti, Ekblad exhibited a selection of works including a site-specific installation. The exhibition was a collaboration between De Vleeshal, the Nasjonal Museum of Contemporary Art in Oslo and the Kunstmuseum Luzern in Switzerland, and the result of the work of three curators, Benedetti, Andrea Kroksnes and Fanni Fetzer. This was the first major exhibition of Ekblad's work in the Netherlands, and presented according to the institution 'recent and new works of Ekblad and some created specifically for the environment of De Vleeshal'.

Curator: Lorenzo Benedetti, director, De Vleeshal, Middelburg, the Netherlands

3 November–15 December 2013

**NOK 30 000**

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G: Biennale of Sydney

PS: Support was provided to the Biennale of Sydney for the participation of artists Tori Wrånes (b.1978, Kristiansand, Norway, lives and works in Oslo), Victoria Phil Lind (b.1981, Oslo, Norway, lives and works in Oslo), Ann Lislegaard (b.1962, Tønsberg, Norway, lives and works in Copenhagen, Denmark and New York, NY, USA) and the artist group Fine Art Union (Anette Stav Johanssen, b.1979, Kristiansand, Norway, lives and works in Oslo; and Synnøve G. Wetten, b.1978, Akershus, Norway, lives and works in Oslo), invited by artistic director Juliana Engberg to take part in the 19<sup>th</sup> Biennale of Sydney titled 'You Imagine What You Desire'. The artists took part in the exhibition as well as in the Opening Week programme in March 2014. The exhibition, according to the curator, 'celebrates artistic imagination as a spirited describing and exploration of the world through metaphor and poesis, making enquiries into contemporary aesthetic experience and relating this to historical precedents and future opportunities in order to imagine possible worlds'.

Curator: Juliana Engberg, Artistic Director, 19<sup>th</sup> Biennale of Sydney, Sydney, Australia

21 March–9 June 2014

**NOK 230 000**

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**Recipients during 2013  
2<sup>nd</sup> Quarter**

**Grants allocated for  
International Support**

G: Yokoland and Aki Books

PS: Yokoland (Aslak Gurholt Rønsen, (b.1981 in Lørenskog, Norway, lives and works in Oslo, Norway) and Thomas Nordby and Martin Lundell) and Aki Books (Aslak Gurholt Rønsen, and Morten Spaberg) were invited to participate in the Art Book Fair Kunstpublikationer 2013 at the Overgaden Institute for Contemporary Art in Copenhagen, Denmark. According to the fair organisers, the 'Kunstpublikationer 2013 includes an extensive programme consisting of an exhibition, the art book fair, performances, talks and presentations'. Other participating publishers included A Shoal of Mackerel, Aben Maler, AKV Berlin, Broken Dimanche Press and Forlaget E+.

Curator: Kevin Lytsen, Exhibition Assistant, Overgaden, Copenhagen, Denmark  
3–5 May 2013

**NOK 4 000**

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G: Artists Space

PS: Support was provided to Artists Space, New York, NY, USA, for the participation of Morten Norbye Halvorsen (b.1980, Stavanger, Norway, lives and works in Hundvåg, Norway), as part of the artists group Concert, who was invited to realise a series of performances titled 'Behave Like An Audience'. According to Halvorsen the concerts worked 'as part of a series of evenings organised around the exhibition 'Pride Goes Before a Fall/Beware of a Holy Whore: An Exhibition in Two Acts' on view at Artists Space from 29 June to 25 August 2013'. The project resulted from an album of songs that emerged from a

collaboration between Mai Abu EIDahab with Halvorsen, Chris Evans and Benjamin Seror, and an album released by Sternberg Press. The band toured the US, including venues in San Francisco, Los Angeles, Aspen and New York.

Curator: Richard Birkett, Curator, Artists Space, New York, NY, USA  
30 June 2013

**NOK 20 000**

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G: André Tehrani

PS: André Tehrani (b.1980, Tønsberg, Norway, lives and works in Brussel, Belgium) was invited to take part in 'This House', a group exhibition that, according to the artist 'explored the notion of structure, connecting architectural forms, institutions and political systems through methods of temporal and spatial organisation'. Tehrani contributed a five-part collage titled *The Letter V in Various Media, 1963–1998*, an artwork made of multiple elements connected by revolutionary impulses, ennui and nostalgia. According to the curator, Anthea Buys, 'in all the works presented structure is identified as a phenomenon that is both volumetric and conceptual... linked in the intersection of poetic and formal threads'. Other participating artists included Magnhild Øen Nordahl, Gordon-Matta Clark, Mikhael Subotzky, Serge-Alain Nitegeka and Alexandra Makhlof.

Curator: Anthea Buys, Curator for 'This House', Palais de Tokyo, Paris, France

21 June–8 September 2013

**NOK 8 000**

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G. Magnhild Øen Nordhal  
PS: Magnhild Øen Nordhal (b.1987, Ulsteinvik, Norway, lives and works in Stockholm, Sweden) was invited to exhibit within 'This House', at Palais de Tokyo in Paris, France, a project curated by Anthea Buys. The exhibition, which explores the notion of structure, links architectural forms, institutions and political systems through their reliance on methods of spatial and temporal organisation. One among five young artists in the show, Magnhild Øen Nordhal contributed a site-specific version of her sculptural installation titled 7°, first shown as part of the 2012 Sydney Biennial. According to the curator, 'in all the works presented, structure is identified as a phenomenon that is both volumetric and conceptual. These modes are linked in the selection of works by poetic and formal threads, casting doubts on the possibility of inhabiting a space or a time without inheriting a political stance'. Other participating artists included André Tehrani, Gordon-Matta Clark, Mikhael Subotzky, Serge-Alain Nitegeka and Alexandra Makhlof.

Curator: Anthea Buys, Curator for 'This House', Palais de Tokyo, Paris, France  
21 June–8 September 2013  
**NOK 15 000**

G: Palais de Tokyo  
PS: Support was provided to the Palais de Tokyo, Paris, France for the participation of Toril Johannessen (b.1978, Trondheim, Norway, lives and works in Bergen, Norway) in 'A History of Inspiration', and Erik

Pirolt (b.1977, Kristiansand, Norway, lives and works in Kristiansand and Oslo, Norway) in 'The Black Moon' both within 'Nouvelles Vagues' a series of shows by 18 young curators. The exhibition 'A History of Inspiration', curated by Adnan Yildiz, is an attempt 'to investigate conceptual, historical and epistemological relationships between two imagination zones – sky and screen – with two specific references – a miniature from the 16<sup>th</sup> century and Microsoft's wallpaper design'. Johannessen contributed with *Variable Stars* (2009). 'The Black Moon', curated by Sinziana Ravini is 'a film-exhibition that presents an encounter between a man and a woman visiting an exhibition. Meanings suggested by the juxtaposition of works by diverse artists are meant to suggest a narrative'. Pirolt contributed with *Flying View* (2010).

Curator: Adnan Yildiz, Curator, 'A History of Inspiration', and Sinziana Ravini, Curator, 'The Black Moon', both within 'Nouvelles Vagues', Palais de Tokyo, Paris, France  
21 June–8 September 2013  
**NOK 15 000**

G: Nils Bech  
PS: Support was provided to Kunstverein München for Nils Bech (b.1981 in Vikersund, Norway, lives and works in Oslo, Norway) who performed at Kunstverein München, Munich, Germany, presenting a unique variation of one of his musical performances. Invited by curators Bart Van der Heide and Saim Demircan, Bech used the empty galleries as a studio to rehearse and perform a stand-alone event titled

*Der Leiermann*, developed in collaboration with artist Eirik Saether (b.1983 in Halden, Norway, lives and works in Oslo, Norway). Saether made new light sculptures in a pop-up installation, to frame a performance based on the German lieder tradition.

Curator: Bart van der Heide, Director, and Saim Demircan, Curator, Kunstverein München, Munich, Germany  
25–29 June 2013  
**NOK 12 000**

G: Steirischer Herbst Festival  
PS: Support was provided to the Steirischer Herbst Festival in Graz, Austria for the participation of Alejandra Salinas (b.1977, Logrono, Spain, lives and works in Oslo, Norway) and Aaron Bergman (b.1971, Detroit, USA, lives and works in Oslo), as Salinas & Bergman. They took part in the Steirischer Herbst Festival, 'Liquid Assets' with a research-based project that focused on neutralised cash or tainted currency. Cash is automatically tinted through an explosion that is triggered by theft, rendering the cash unusable. But, according to the artists, this could result in 'a new value: dye-stained bank notes are removed from circulation, but they could become even more valuable as remnants of a potentially historical event'.

Curator: Katerina Gregos, Curator, 'Liquid Assets', and Luigi Fassi, Curator, Visual Arts, the Steirischer Herbst Festival Center, Graz, Austria  
20 September–13 October 2013  
**NOK 15 000**

G: Jens Ivar Kjetså  
PS: Jens Ivar Kjetså (b.1981, Arendal, Norway, lives and works in Arendal) was invited by curator Andrea Hilger to participate within the exhibition 'We Cross the Rubicon', at Gallery FIST in Dresden, Germany with the work *Doade. Bake.Blaze.Bubble.Cane. Chief.Spark.Choof.Fresh.Fry. Sesh.Smoo.Clam.Hot.Wake. Dutchy.Strummin.Blizz.Cut*. 'We Cross the Rubicon' was the 2013 edition of the yearly exhibition Ostrale, which is committed to support innovation and presents contemporary artistic ideas, with around 160 artists from over 30 countries. According to the curators, 'it is necessary to examine ourselves and at the same time become aware of how we are seen by others. Not only the question of the status quo, but also the question of change, its direction and its impact and intensity are in the focus of interest'. Other participating artists included Marian Luft and Markus Vogt.

Curator: Andrea Hilger, Artistic Director, OSTRALE – Internationale Ausstellung zeitgenössischer Künste, Dresden, Germany  
5 July–15 September 2013  
**NOK 3 000**

G: Corax e.V.  
PS: Support was provided to the institution Corax e.V. for the *Imaginary Radio Band No. 1*, a project by Børre Molstad (b.1978 in Norway lives and works in Fjellstrand, Norway), who was invited by curators Verena Kuni, Ralf Wendt and Helen Hahmann within the Addicted2Random Festival in Halle, Germany. According

to the artist '*Imaginary Radio Band No. 1* is a composition for radio broadcast and concert performance. Lasting for nearly 60 minutes, the piece 'is an exploration of an imaginary radio landscape. Turning the dial from one end to the other of the frequency spectrum, the audience and radio listeners stumble across a number of utopian radio stations that transmit a plethora of yet unknown musical styles and radio drama'. Other participating artists included Knut Aufermann, Sarah Washington, André Damiao and Jim Whelton.

Curators: Verena Kuni, Curator, Ralf Wendt, Curator, and Helen Hahmann, Coordinator, Addicted2Random Festival, Halle, Germany  
10–13 July 2013  
**NOK 4 000**

G: Art in Progress  
PS: Support was provided for the participation of Bull. Miletic (Synne Bull, b.1973 in Oslo, Norway and Dragan Miletic, b.1970 in Novi Sad, Yugoslavia, both live and work in Oslo), Hans Hamid Rasmussen (b.1963 in Alger, Algeria, lives and works in Oslo), Siri Hermansen (b.1969, Geneve, Switzerland, lives and works in Oslo) and Toril Johannessen (b.1978 in Trondheim, Norway, lives and works in Bergen, Norway) selected by curator Marianne Hultman (b.1970 in Eriksfält, Sweden, lives and works in Oslo) who was invited to work on a proposal for 'RE Culture II', the International Visual Art Festival in Patras, Greece. Hultman invited artists to reflect

on the theme of the festival, 'Diversity in a Reflecting Europe: Poverty – Solidarity – Way Out', in a project that traced the origins of current democratic regimes to connects it to the history of Norway's own democracy and the relationships of artists to this history.

Curator: Marianne Hultman, Curator for 'RE Culture II', the International Visual Art Festival, Patras, Greece.  
1 September–31 October 2013  
**NOK 45 000**

G: Latvian Centre for Contemporary Art  
PS: Support was provided to the Latvian Centre for Contemporary Art in Riga, Latvia for the participation of Rakett (consisting of Åse Løvgren, b.1975 in Bodø, Norway, lives and works in Bergen, Norway and Karolin Tampere, b.1978 in Tallinn, Estonia, lives and works in Bergen, Norway) in the Contemporary Art Festival 'Survival Kit 5: Slow Revolution', organised by the Latvian Centre for Contemporary Art in Riga, Latvia. According to the curator, Solvita Krese, 'this edition of the festival focuses on slow revolution, emphasising the importance of margins, overturning positions of power and questioning the dominance of the centre'. Løvgren presented the platform Rakett, which focuses on marginal issues in a city that is not a political or administrative centre. Other participating artists included Omer Krieger, Johanna Billing, Gabriel Lester, Ivar Veermæ, Kriss Salmanis, Ivars Drulle, Harun Farocki and Francisco Camacho.

Curator: Solvita Krese, Director,  
Latvian Centre for Contemporary  
Art, Riga, Latvia  
5–15 September 2013  
**NOK 6 000**

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G: Museo di Arte Contemporanea  
Villa Croce

PS: Support was provided to the  
Museo di Arte Contemporanea  
Villa Croce in Genoa, Italy, for  
the participation of JaNu rec.  
(consisting of Eirik Rønneberg,  
b.1989, Fredrikstad, Norway,  
lives and works in Oslo,  
Norway; Ronny Faber Dahl,  
b.1987, Sarpsborg, Norway,  
lives and works in Oslo; and  
John Eirik Sandli, b.1989, Oslo,  
lives and works in Oslo) in 'Free  
Q – La dimensione dell'ascolto  
(The Listening Dimension)' with  
sound art project titled *JaNu  
rec. Livestream*, 'a platform  
for discussion within the  
boundaries of the screen and  
speakers'. The group presented  
and displayed one individual  
artist/group each day of the  
festival. JaNu rec. is an artist  
group that started in 2009,  
and works as a collaborative  
publisher, distributor and  
facilitator in between audio  
and visual arts. 'Free Q' invited  
artists and audience to reflect  
on and go into the listening  
dimension: the listening  
space as generator of infinite  
possibilities, the sonic waves  
as a flow and "radio reception",  
a neutral position that gives  
birth to creative and meaningful  
actions'. Other participating  
artists included Simona  
Barbera, Giulia Casula, Mauro  
Folci, Giuliano Galletta, Filippo  
Gianetta and Kinkaleri.

Curator: Suite-Case and Museum  
of Contemporary Art Villa Croce,  
Genova, Italy  
13–15 September 2013  
**NOK 6 000**

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G: Anne Dressen

PS: Support was provided to  
curator Anne Dressen for the  
participation of Marius Engh  
(b.1974 in Oslo, Norway, lives  
and works in Berlin, Germany  
and Oslo) within the exhibition  
'Decorum – Carpets and  
Tapestries by Artists' at the  
Musée d'Art Moderne de la  
Ville de Paris in Paris, France.  
Dressen gathered more than  
one hundred carpets and  
tapestries by artists, and Marius  
Engh contributed with the  
wool carpet *Victory Over the  
Sun* (2011). According to the  
curator, the exhibition's goal  
was 'to reconstitute a history of  
woven art while revealing the  
specificity of each section, but  
also the persistence of some  
problematics throughout the  
20<sup>th</sup> century. Looking through  
the prism of weaving, the show  
sees modern and contemporary  
art from a new renewed  
perspective'. Other selected  
artists included Anni Albers,  
Sophie Taeuber Arp, Sonia  
Delaunay, Da Silva Bruhns,  
Leleu, Hannah Ryggen, Eileen  
Gray, David Hammons and  
Dewar et Gicquel.

Curator: Anne Dressen,  
Contemporary Exhibitions Manager,  
Musée d'Art Moderne de la Ville de  
Paris, Paris, France  
11 October 2013–9 February 2014  
**NOK 10 000**

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G: Reseaux des arts mediatiques  
(RAM)

PS: Support was provided to the  
Reseaux des arts mediatiques  
(RAM) in Montreal, Canada  
for the participation of Jana  
Winderen (b.1965 in Bodø  
Norway, lives and works in  
Oslo, Norway) in the 10<sup>th</sup> edition  
of the Akousma International  
Festival. The festival, which

started in 1991, includes a  
diversity of aesthetics and  
approaches to electro acoustic  
music from France, Great  
Britain, the US and Canada.  
According to curator Louis  
Dufort, Winderen 'is concerned  
with finding and revealing  
sounds from hidden sources,  
exposing the complexity and  
strangeness of the unseen world  
beneath'. Other participating  
artists included Nick Storing,  
Martin Bedard, Brunhild Ferrari,  
Monique Jean, Ben Vida, Adrian  
Moore and François Bayle.

Curator: Louis Dufort, Artistic  
Director, Akousma International  
Festival, Montreal, Canada  
Scheduled for autumn 2013.  
Postponed to autumn 2014  
**NOK 16 000**

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G: Marte Eknæs

PS: Support was granted to  
Marte Eknæs (b.1978, Elverum,  
Norway, lives and works in  
Li, Norway) in collaboration  
with Nicolau Vergueiro in  
'Janitoria', an exhibition at  
What Pipeline in Detroit, MI,  
USA that follows an earlier  
project in the Los Angeles  
'Scrapscape'. According to the  
artists 'Janitoria' 'Using the idea  
of an "urbanscape" developed  
for Scapscape, we focused  
more on the objects that occupy  
this space, their behaviour and  
the maintenance and analysis of  
these'.

Curator: Alivia Zivich, Director,  
What Pipeline, Detroit, MI, USA  
25 October–30 November 2013  
**NOK 8 000**

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G: Kristina Bræin

Support was provided to Kristina  
Bræin (b.1955, Oslo, Norway,  
lives and works in Oslo) who  
took part in 'Die Liebe zu den  
Dingen (The Love of Things)', an

exhibition curated by Susanne  
Düchting and Julia Wirxel at  
the Kunsthalle Münster in  
Münster, Germany. For the  
exhibition, Bræin contributed  
with the site-specific installation  
titled *Fireplace – My Mother*,  
containing large ceramic  
tiles and firewood. Other  
participating artists included  
Wiebke Bartsch, Alexandra  
Bircken, Karla Black, Sylvie  
Fleury, Andreas Gloel, Surasi  
Kusolwong, Liza Lou, Florian  
Slotawa, Erwin Wurm and  
Haegue Yang.

Curator: Susanne Düchting and  
Julia Wirxel, Curators for 'Die Liebe  
zu den Dingen', Kunsthalle Münster,  
Münster, Germany  
23 November 2013–30 March  
2014  
**NOK 10 000**

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ÅSE LØVGREN

Symposium 'Slow revolu-  
tion: Art and Culture in  
the Institutional and  
Territorial Peripheries',  
'SURVIVAL KIT 5 Interna-  
tional Contemporary Art  
Festival', Latvian Cen-  
tre for Contemporary Art,  
Riga, Latvia (2013)



'BEHAVE LIKE AN AUDIENCE'  
Artists Space New York,  
USA (2013).



AZAR ALSHARIF  
Installation view of 'Lux-  
ury Is A State Of Mind'  
Galerie SPZ, Praha (2013)



MARIUS ENGH  
Installation view of  
'Decorum - Carpets and  
Tapestries by Artists'  
at the Musée d'Art Moderne  
de la Ville de Paris in  
Paris, France. Courtesy  
the artist



JENS IVAR KJETSÅ  
DOADE. BAKE. BLAZE. BUBBLE.  
CANE. CHIEF. SPARK. CHOOF.  
FRESH. FRY. SESH. SMOO. CLAM.  
HOT. WAKE. DUTCHY. STRUM-  
MIN. BLIZZ. CUT (2013).  
Courtesy the artist



MARTE EKNÆS AND NICOLAU  
VERGUEIRO  
*Alternative Solutions*  
*with Drapings and Alter-*  
*native Solutions Diamond*  
*Plate.* Installation view  
of 'Janitoria' at What  
Pipeline, Detroit (2013).  
Courtesy the artists



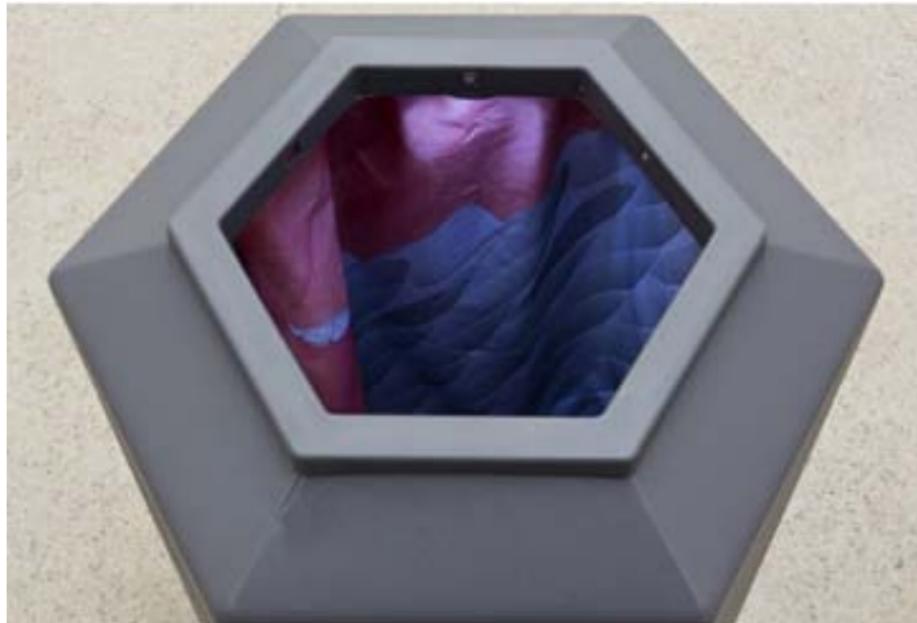
MAGNHILD ØEN NORDAHL  
Installation view of 7°  
(2012) at Palais de Tokyo  
(2013). Courtesy the artist



MARTE EKNÆS AND NICOLAU  
VERGUEIRO  
*Introvert Disposal*. In-  
stallation view of 'Jani-  
toria' at What Pipeline,  
Detroit (2013). Courtesy  
the artists



MARTE EKNÆS AND NICOLAU VERGUEIRO  
*Introvert Disposal*. Installation view of 'Janitoria' at What Pipeline, Detroit (2013). Courtesy the artists



THOMAS ØSTBYE  
Installation view of 'Imagining Reality' at Museum of Modern and Contemporary art Rijeka, Croatia (2013). Courtesy of the artist and Plym Serafin



KNUT HENRIK HENRIKSEN  
Opening of his solo exhibition at Stiftung Opel-  
villen, Rüsselsheim, Germany (2013). Courtesy the  
artist



THOMAS ØSTBYE  
The opening of 'Ima-  
gening Reality' at Museum  
of Modern and Contempo-  
rary art Rijeka, Croatia.  
(2013)



ERIK PIROLT,  
Installation view of  
'The Black Moon' within  
the season 'Nouvelles  
vagues', *Palais de  
Tokyo, Paris*, (2013)



TORIL JOHANNESSEN  
*Variable Stars* (2009),  
Installation view within  
'A History of Inspira-  
tion', within the sea-  
son 'Nouvelles Vagues',  
*Palais de Tokyo, Paris*,  
(2013). Photo: Aurélien  
Mole. Courtesy of the  
artist



Recipients during 2013  
3<sup>rd</sup> Quarter

Grants allocated for  
International Biennials  
and Institutional Grants  
for Solo Exhibitions

G: Anne-Karin Furunes

PS: Support was provided to artist Anne-Karin Furunes (b.1961 in Ørland, Norway, lives in works in Stjørdal, Norway) who was the subject of the solo exhibition 'Shadows' at the Palazzo Fortuny, Venice, Italy. According to the artist 'the whole palazzo is a "theatre without theatre"'. In a site specific installation, 'my intention is to create a new scene in this theatre by dialoguing with the original setting'.

Curator: Daniela Ferretti, Director, Palazzo Fortuny (Fondazione Musei Civici di Venezia), Venice, Italy  
8 March–14 July 2014  
**NOK 35 000**

G: Amund Sjølie Sveen

PS: Support was granted to artist Amund Sjølie Sveen (b.1973, Vågå, Norway, lives and works in Oslo, Norway) for his participation in the 4<sup>th</sup> Athens Biennale 2013 'AGORA', taking place in Athens, Greece. The artist contributed with two performance lectures within the 'Non-Serious Lectures', a platform of performative lectures on the issue of economy and value. Sjølie Sveen presented *The Norwegian Way* (2010) and *Economic Theory for Dummies* (2013). Other participating artists included Dimitris Antoniou, Matei Bejenaru, Giuseppe Chico and Barbara Matijevic, Nicolaus Gerstener, Yota Ioannidou, Soo-Young Kim, Menti Mega, Borris Ondreichka and Hito Steyerl.

Curator: AB4 curatorial team, 4<sup>th</sup> Athens Biennale 2013 'AGORA', Athens, Greece  
29 September–1 December 2013  
**NOK 6 000**

G: Knut Åsdam

PS: Support was provided to artist Knut Åsdam (b.1968, Trondheim, Norway, lives and works in Oslo, Norway) for the solo exhibition 'Edgelands' at the The Slought Foundation, Philadelphia, PA, USA. According to the artist the project is 'consisting of a large installation in the galleries, a public piece in the city of Philadelphia, and a screening series at the International House Cinemas at the University of Pennsylvania'. Knut Åsdam participated in a residency at the Slought Foundation in preparation of the exhibition.

Curator: Kaja Silverman, Curator for 'Edgelands', The Slought Foundation, Philadelphia, PA, USA  
16 October–27 November 2013  
**NOK 13 000**

G: Knut Åsdam

PS: Support was provided to artist Knut Åsdam (b.1968, Trondheim, Norway, lives and works in Oslo, Norway) for the preparations of the solo exhibition 'The Tweed Space' at Chapter, Wales and Cornerhouse, Manchester, UK in 2014. According to the artist the project 'explores tweed as a cultural, economic and social signifier in relation to class, masculinity, centre/periphery dynamics and the urban and rural landscape on the Western fringe of Europe, the Hebrides islands of Scotland'.

Curator: Ben Borthwick, Curator for 'The Tweed Space', Chapter, Wales, UK and Cornerhouse, Manchester, UK  
18 October–27 March 2014  
**NOK 14 000**

G: Performa

PS: Support was provided to Performa for the participation of artists Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Oslo, Norway), Marthe Ramn Fortun (b.1978 in Oslo, lives and works in Oslo), Pedro Gómez-Egana (b.1976 in Colombia, lives and works in Bergen, Norway and Copenhagen, Denmark), Jumana Manna (b.1987 in Princeton, NJ, USA, lives and works in Berlin, Germany and Oslo), Sille Storihle (b.1985 in Oslo, lives and works in Oslo), Steinar Haga Kristensen (b.1980 in Oslo, lives and works in Oslo), Espen Sommer Eide (b.1972 in Bergen, lives and works in Bergen), Kristin Tårnesvik (b.1964 in Tromsø, Norway, lives and works in Bergen) and Kim Hiorthøy (b.1973 in Trondheim, Norway, lives and works in Oslo, and Berlin) for the participation in Performa 13, New York, NY, USA. For the fifth edition of the biennial, Performa partnered with institutions from Norway to establish the 'Norwegian Pavilion Without Walls', one of two pavilions to incorporate Performa's vision of the city as a vibrant urban landscape, utilising spaces throughout the five boroughs as part of its commissioning projects. The programme was co-curated with institutions such as nyMusikk, Henie-Onstad Kunstsenter, Stavanger Kunsthall, Kunsthall Oslo, Hordaland Kunstsenter, Entrée and UKS (the Young Artists' Society). Other participating artists included Elena Bajo, Abbas Akhavan, Will Cotton, Tamar Ettun, Simon Fujiwara,

Stewart Home, Ursula Mayer, Public Movement and Wu Tsang.

Curator: RoseLee Goldberg, Founding Director and Curator, Performa, New York, NY, USA  
1–24 November 2013  
**NOK 123 500**

G: SBKM De Vleeshal

PS: Support provided to De Vleeshal, Middelburg, Markt, The Netherlands, for the solo exhibition of artist Ida Ekblad (b.1980 in Oslo, Norway, lives and works in Oslo). Titled 'The Root Cellar' it marks the first solo exhibition by Ekblad in The Netherlands. The project is conceived together with the The Museum of Contemporary Art in Oslo and the Kunstmuseum in Luzern, Switzerland, and shows Ekblad's recent and new production along side works created specifically for the environment of De Vleeshal.

Curator: Lorenzo Benedetti, Director, De Vleeshal, Markt, The Netherlands  
2 November–15 December 2013  
**NOK 46 500**

G: Martin Sæther

PS: Support provided to artist Martin Sæther (b.1986 in Lillehammer, Norway, lives and works in Oslo, Norway) for the solo exhibition 'Breakfast Arguments' at the Hallway Gallery, Vienna, Austria. The artist exhibited seven wall pieces titled *Breakfast Arguments #1–#7* consisting of cut passepartouts, in varied sizes, clad in different textiles in the colors blue and off-white. His sculptural work is often 'relating to architecture, and social and mental issues'. The

exhibition coincided with the Vienna Art Week. According to the curator, 'the Vienna Art Week cultural platforms including museums, offspaces, artist-run spaces, residency and programmes, are involved to create a citywide art-related programme with special events, talks, parties, workshops, guided tours ect!.

Curator: Victoria Dejacco, Founder and Curator, Hallway Gallery, Vienna, Austria  
20 November–7 December 2013  
**NOK 4 500**

G: Marit Roland

PS: Support was provided to artist Marit Roland (b.1981 in Kristiansand, Norway, lives and works in Oslo, Norway) for a solo exhibition titled 'Paper Drawing #7' at the Museo d'Arte Contemporanea Villa Croce, Genova, Italy. According to the curator the artist was invited to develop a site specific project for the grand staircase at the Museo Villa Croce. Marit Roland invited the viewer 'to step into and walk through my paper drawings leaning on the flights of the stairs'.

Curator: Ilaria Bonacossa, Artistic Director, Museo d'Arte Contemporanea Villa Croce, Genova, Italy  
18 January–20 May 2014  
**NOK 14 000**

G: Biennale of Sydney

PS: Support was provided to the Biennale of Sydney, Australia, for the participation of artists Bodil Furu (b.1976 in Askim, Norway, lives and works in Oslo, Norway), Ane Hjort Guttu (b.1971 in Oslo, lives and works in Oslo) and

Siri Hermansen (b.1969 in Geneva, Switzerland, lives and works in Oslo). The artists were invited by the Artistic Director of the 19<sup>th</sup> Biennale of Sydney, Juliana Engberg, to take part in the in the Biennale. The exhibition, according to the curator, 'celebrates the artistic imagination as a spirited describing, and an exploration of the world through metaphor and poesis, making enquiries into contemporary aesthetic experience and relating this to historical precedents and future opportunities in order to imagine possible worlds'. Other participating artists included Eglé Budvytytė, Hubert Czerepok, Douglas Gordon, Yingmei Duan, Eva Koch and Nathan Coley.

Curator: Juliana Engberg, Artistic Director, 19<sup>th</sup> Biennale of Sydney, Sydney, Australia  
21 March–9 June 2014  
**NOK 84 000**

G: 8<sup>th</sup> Berlin Biennale

PS: Support was provided to the 8<sup>th</sup> Berlin Biennale for the participation of Andreas Angelidakis (b.1968, Athens, Greece, lives and works in Athens, and Oslo, Norway) with the commissioned piece *Crash Pad* within the exhibition. According to the biennale 'The installation reflects the two conflicting systems that modernised Greece in the 19<sup>th</sup> century: The Europeanised Greek diaspora (educated in Germany, France and England and influenced by the invention of antiquity there) and the peasant guerrilla fighters under general Theodoros Kolokotronis. *Crash Pad* also refers to the first bankruptcy of modern Greece in 1893, which brought

about a predecessor of the International Monetary Fund, put in place by France, England and Germany in order to supervise the debt of Greece'. Curator Juan A. Gaitán states that the Biennale 'aims to reshuffle the historical imagination of Berlin in relation to Europe and to the World. In former editions of the Biennale, the Berlin that has been explored has mostly related to its location between Western and Eastern Europe, and between the Soviet Union and the Western Powers'. Other participating artists include, among others, Sadaâne Afif, Julieta Aranda, Tarek Atoui, Patrick Alan Banfield and Goshka Macuga.

Curator: Juan A. Gaitán, Curator, 8<sup>th</sup> Berlin Biennale, Berlin, Germany  
29 May–3 August 2014  
**NOK 30 000**

G: Anawana Haloba

PS: Support was provided to artist Anawana Haloba (b.1978, Livingstone, Zambia, lives and works in Oslo, Norway) for her participation in the exhibition 'Earth Matters: Land as Material and Metaphor in the Arts of Africa' at the Smithsonian Institution's National Museum of African Art, Washington, DC, USA. According to the curator it will be 'the first major exhibition and scholarly publication to examine the conceptually complex and visually rich relationship between African artists and the land upon which they live, walk, and frame their days'. The exhibition opened on the Earth Day 2013 and it was divided into five thematic sections. Haloba contributed with two installations and a performance in the section titled 'Material Earth' examining 'how

African artists define and make use of earth as material'. Other participating artists include El Anatsui, William Kentridge, Clive van den Bert, Antonio Ole, Wangechi Mutu, Ben Enwonwu and Iba N'diaye.

Curator: Karen Milbourne, Curator, The Smithsonian Institution's National Museum of African Art, Washington, DC, USA  
April 22, 2013–January 5, 2014  
**NOK 12 500**

G: Biennale of Sydney

PS: Support was provided to the Biennale of Sydney for the artist Tori Wrånes (b.1978, Kristiansand, Norway, lives and works in Oslo, Norway), who was invited by artistic director Juliana Engberg to take part in the 19<sup>th</sup> Biennale of Sydney titled 'You Imagine What You Desire'. The artist made a site visit to prepare for a performance included in the Opening Week programme in March 2014. The exhibition, according to the curator, 'celebrates artistic imagination as a spirited describing and exploration of the world through metaphor and poesis, making enquiries into contemporary aesthetic experience and relating this to historical precedents and future opportunities in order to imagine possible worlds.' Other participating artists included Matt Chaumont, Rishin Singh, Jon Hunter, Mayu Kanamori, Three Lanes, Phillip Petit and Shoeb Ahmad.

Curator: Juliana Engberg, Artistic Director, the 19<sup>th</sup> Biennale of Sydney, Sydney, Australia  
21 March–19 June 2014  
**NOK 15 000**

**Recipients during 2013  
3<sup>rd</sup> Quarter**

**Grants allocated for  
International Support**

G: Kristine Jærn Pilgaard  
PS: Support was provided to curator Kristine Jærn Pilgaard (b.1977 in Oslo, Norway, lives and works in Oslo) for her participation within The Independent Study Programme (ISP), the Curatorial Programme of the Whitney Museum of American Art, New York, NY, USA. Jærn Pilgaard was also part of a curatorial team to produce an exhibition at the Kitchen in New York in June 2014, where she also wrote essays for and contributed to the catalogue accompanying the exhibition.

Contact: Ron Clark, Director, Independent Study Programme, The Whitney Museum of American Art, New York, NY, USA  
3 September 2013–1 June 2014  
**NOK 30 000**

G: Witte de With, Center for Contemporary Art

PS: Support provided to Witte de With, Center for Contemporary Art in Brussels, Belgium, for the participation of artist Nils Bech (b.1981 in Vikersund, Norway, lives and works in Oslo, Norway) within the exhibition 'The Temptation of AA Bronson'. The exhibition included recent works by AA Bronson and his collaborations with other artists. Nils Bech was invited to participate during the opening, which according to the organisers was 'baptised with a confusion of simultaneous and continuous performances'. Other participating artists included, among others, Chrysanne Stathacos, Michael Dudeck, Sands Murray-Wassink, Ryan Brewer, Reima Hirvonen and Carlos Motta.

Curators: AA Bronson, Artist, and Amira Gad, Curator, Witte de With, Brussels, Belgium  
5 September 2013–5 January 2014  
**NOK 5 000**

G: Agnes Nedregard

PS: Support was provided to artist Agnes Nedregard (b.1975, Bergen, Norway, lives and works in Bergen) for exhibiting and performing *expression/response* at Mobius, Boston, MA, USA, Grace Exhibition Space and Gallery, and Diane's Circus Homemade Superstar Frontier Land, both in New York, NY, USA. According to the artist the piece '*expression/response* aims to work in the intersection between two contemporary performance theory approaches, psychotherapy as in Lacan's notion of mirroring, and the phenomenological approach of looking for an apparently obvious, but elusive, "essence"'.  
Curator: Marilyn Arsem, Mobius, Boston, MA, USA, Jill McDermid-Hokanson and Erik Hokanson, Co-Directors, Grace Exhibition Space, New York, NY, USA and Diane Dwyer, Diane's Circus Homemade Superstar Frontier Land, New York, NY, USA  
15–29 September 2013  
**NOK 4 500**

G: Jumana Manna

PS: Support was provided to artist Jumana Manna (b.1987 in Princeton, New Jersey, USA, lives and works in Berlin, Germany, and Oslo, Norway) for her participation within 'Ten thousand wiles and a hundred thousand tricks', the multidisciplinary festival Meeting Points 7 organised by the Young

Arab Theatre Fund (YATF) from Brussels, Belgium. The presentation was scheduled to take place in 2013 and 2014 in Gallery Nova, Zagreb, Croatia, the Museum of Modern Art (MuHKA), Antwerp, Belgium, the ParaSite Art Space, Hong Kong, China, the Beirut Art Center, Beirut, Lebanon, the Presnya Museum, Moscow, Russia and the 21erHaus, Vienna, Austria. Jumana Manna contributed with the short film, *A Sketch of Manners (Alfred Roch's Last Masquerade*, 2013). Other participating artists included Lawrence Abu Hamdan, Marwa Arsanios, Sven Augustijnen, Kianoush Ayari, Céline Condorelli, DAAR, Goran Dević and Simone Fattal. Curator: Ivet Curlin, Ana Devic, Natasa Ilic and Sabina Sabolovic, What, How & for Whom (WHW), Curator team, Meeting Points 7, Zagreb, Croatia 20 September 2013–1 August 2014 **NOK 28 000**

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G: MTÜ Fotokunstnike Ühendus  
PS: Support was provided to MTÜ Fotokunstnike Ühendus for the participation of artists Ane Mette Hol (b.1979 in Bodø, Norway, lives and works in Oslo, Norway) and Toril Johannessen (b.1978 in Harstad, Norway, lives and works in Bergen, Norway) within Tallinn Photomonth 2013, 'Shadows of a Doubt', Tallinn, Estonia. According to the organisers, the festival 'aims to promote critical engagement with international lens-based art in Estonia and the Baltics, whilst representing and creating opportunities for local professionals in the field'.

The exhibition was accompanied by a poster-booklet designed by Jaan Evert and illustrated by French artist Walter Warton. Other participating artists included Nina Beier, David Raymond Conroy, Filip Gilissen, Flo Kasearu, Gert Jan Kocken and Mario García Torres. Curator: Niekolaas Lekkerkerk, The Office for Curating, Rotterdam, The Netherlands 1–27 October 2013 **NOK 9 000**

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G: Mattias Cantzler  
PS: Support was provided to artist Mattias Cantzler (b.1976 in Mjölby, Sweden, lives and works in Oslo, Norway) for presenting the project *Plenty of Shit* at the High Desert Test Site (HDTs) 2013, where over the span of a week, according to the curator 'artists and audience alike traverse the desolate desert roads and explore the hidden gems, both old and new, between Joshua Tree and Albuquerque, NM, USA'. According to the artist 'the homemade biogas is being produced out of collected dog waste. The purpose is to use the gas to run a 16mm film projector, which shows a short film called *Plenty of Shit*'. Other participating artists included GWC, Investigators, Karl Hahn, Christian Alexa, Virginia Poundstone and Richard Prince. Curator: Andrea Zittel, Aurora Tang, Libby Lumpkin, Dave Hickey, HDTs 2013 Selection Committee and Curators, High Desert Test Site (HDTs) 2013, Albuquerque-Joshua Tree, NM, USA 12–19 October 2013 **NOK 18 000**

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G: Per-Oskar Leu  
PS: Support was provided to artist Per-Oskar Leu (b.1980, Oslo, Norway, lives and works in Oslo) for screening and lecturing on his short film *Crisis and Critique* (2012) as a part of the programme the 'Global Revolt: Cinematic Ammunition', hosted by The Robert Flaherty Film Seminar. The screening took place in the Anthology Film Archives, New York, NY, USA. According to the curator 'Flaherty NYC is a seasonal screening series that presents innovative and groundbreaking films, followed by discussions with the makers on aesthetics, the production process, and the challenges of the work'. Other participating artists included Jean-Marie Straub, New York Newsreel, Joseph Beuys, Jurgen Boch, Andrey Ustinov & Natalya Nikolaeva, Jill Godmilow and Jorge Furtado. Curator: Ernie Larsen, Curator, Flaherty NYC, New York, NY, USA 13–16 October 2013 **NOK 7 320**

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G: Camille Norment  
PS: Support was granted to artist Camille Norment (b.1970 in Silver Spring, MD, USA, lives and works in Oslo, Norway) for her performance *Toll* presented at The Kitchen, New York, NY, USA, and at Transformer Station, The Cleveland Museum of Art, Cleveland, OH, USA. According to the artist '*Toll* is based on the intertwining voices of three instruments, the hardingfele, the glass harmonica, and the electric guitar. It's occupied with what I call cultural psychoacoustics, a critical framework occupied with

the socio-cultural contexts from which sound/music is derived'. The piece was performed by Camille Norment, Håvard Skaset and Vegard Vårdal. Curator: Tim Griffin, Executive Director and Chief curator, The Kitchen, New York, NY, USA, and Thomas M. Welsh, Director of City Stages, The Cleveland Museum of Art, Cleveland, OH, USA 15 October–17 December 2013 **NOK 18 000**

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G: MELK  
PS: Support was provided to the artists-run gallery MELK, Oslo, Norway, for founder Bjarne Bare (b.1985 in Poznan, Poland, lives and works in Oslo, Norway) who held a two day conference with talks and discussions regarding Nordic photography at the FotoDepartment, St.Petersburg, Russia. The event was followed by an exhibition in June 2014 hosted by the FotoDepartment and organised in collaboration with the Hasselblad Foundation, Sweden, Objektiv, Norway, Galleri Image, Denmark, Lodret Vanret, Denmark and MELK. Curator: Dragana Vujanovic, Hasselblad Foundation, Gothenburg, Sweden and Bjarne Bare, MELK, Oslo 16–27 October 2013 **NOK 4 000**

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G: Marianne Zamecznik  
PS: Support provided to Marianne Zamecznik (b.1972 in Trondheim, Norway, lives and works in Oslo, Norway) following the invitation by curator Martha Kirszenbaum to design the exhibition architecture for 'The End of The Night'. Exploring the

impact of French filmmaker, Henri-Georges Clouzot and his unfinished 1963–64 film, *L'Enfer*, the exhibition 'developed abstraction, the kinetic, and optical illusions in contemporary French art'. Curator: Martha Kirszenbaum, Curator for 'The End of The Night', Palais de Tokyo, Paris, France 17 October–21 December 2013 **NOK 14 000**

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G: Christian Bermudez  
PS: Support was granted to artist Christian Bermudez (b.1976 in San José, Costa Rica, lives and works in Oslo, Norway) for his participation within the 18<sup>th</sup> Contemporary Art Festival Sesc\_Videobrasil, Associação Cultural Videobrasil, São Paulo, Brazil, for its 30th anniversary in 2013. According to the curator, Solange Farkas: 'Far from a vertical or exclusivist stance, the festival dedicates itself to creating platforms of visibility, exchange, and strengthening of axes based on geopolitical diversity and the particular ways in which artists from certain countries and regions insert themselves critically into the art world'. Other participating artists included Akram Zaatar, Bakary Diallo, Ezra Wube, Daniel Jacoby, Flavia Ribeiro and Lucas Bambozzi.

Curators: Solange Farkas, Curator, Júlia Rebouças, Fernando Oliva, Eduardo de Jesus, the Curating Board, 18<sup>th</sup> Contemporary Art Festival Sesc\_Videobrasil, Associação Cultural Videobrasil, São Paulo, Brazil 6 November 2013–2 February 2014 **NOK 12 000**

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G: Lydgalleriet  
PS: Support provided to Lydgalleriet for the participation of artist Signe Lidén (b.1981 in Trondheim, Norway, lives and works in Bergen, Norway) within the Audio Art 2013 Festival, Krakow, Poland, where she presented her work *Writings*. According to the artist '*Writings* is an installation of spinning sound objects. Manmade holes that appears in nature has been places of investigation in Signe Lidén's artistic practice during the past years'. Other participating artists included Andrea Pensado, Peter Bogers, Marcin Paczkowski, Gero Koenig, Claudia Robles Angel and Piotr Madej. Curator: Marek Choloniewski, Curator, Audio Art Festival, Krakow, Poland 15 November 2013 **NOK 15 000**

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G: Ruben Steinum, Ida Falck Øien and Charlotte Bik Bandlien  
PS: Support provided to artist Ruben Steinum (b.1984 in Oslo, Norway, lives and works in Oslo), HAIK designer Ida Falck Øien (b.1979 in Oslo, lives and works in Oslo) and anthropologist Charlotte Bik Bandlien (b.1977 in Oslo, lives and works in Oslo) who participated with the project SELF REPAIR within 'Exhibition as Residency – Art, Anthropology, Collaboration' at the Arts Incubator in Washington Park, Chicago, IL, USA. According to the curator 'Ethnographic Terminalia is an international curatorial collective of anthropologists, artists and curators who will bring anthropology and art into

conversation with one another, in innovative and experimental ways'. According to the applicants 'SELF REPAIR was a development of the project "HAIK w/RKS" curated by Geir Haraldseth at Rogaland Art Center in Stavanger, Norway, spring 2013, in which the HAIK collective, anthropologist Charlotte Bik Bandlien and four contemporary artists engaged in the topic of "repair" within the Rogaland area'. Other participating performers included Zoe Bray; EBANOCollective; Jesse Colin Jackson, Tori Foster, Lindsay A Bell; Ian Kirkpatrick; Andrea Walsh, Trudi Lynn Smith & Sylvia Olsen in collaboration with Coast Salish Knitters Adam Olsen and Joni Olsen; and Robert Willim.

Curator: Fiona P. McDonald, Curator, Ethnographic Terminalia and the Ethnographic Terminalia Collective 2013, Chicago, IL, USA 17–23 November 2013  
**NOK 18 000**

G: Sebastian Lloyd Rees

PS: Support was provided to artist Sebastian Lloyd Rees (b.1986 in Stavanger, Norway, lives and works in Stavanger) for his participation in a residency at Fondazione MACC, Calasetta, Italy, followed by the exhibition 'You Have Used Me as a Fish Long Enough' at the Museum of Contemporary Art of Calasetta and the Mangiabarche Gallery in Calasetta, Italy. According to the artist, he wanted to 'reconfigure processes from industry and construction such as formwork and vacuum forming that can immediately respond to and be essentially contingent upon

specific geographies and landscapes'.

Curator: Stefano Rabolli Pansera, Director, Fondazione MACC, Calasetta, Italy  
1 December–1 November 2013  
**NOK 4 500**

G: Kjell Bjørgeengen

PS: Support was provided to artist Kjell Bjørgeengen (b.1951, Sandvika, Norway, lives and works in Stabekk, Norway) for his participation in the 13<sup>th</sup> NOWnow festival in Sydney, Australia. Kjell Bjørgeengen was invited to join MURAL, an improvising group consisting of Jim Denley, Kim Myhr and Ingar Zach, with the video performance '*Porto VI 6.44–10.44*'. According to the artist 'With MURAL we engages in a performance where I will turn the video/audio towards the music to alter the ending source of both music and video. This method produces a precarious situation for both the musicians and the performance: a very small change has drastic effects on the outcome, thus paving the way for an acute awareness which makes "playing" by habit impossible'. Other participating artists included Matt Chaumont, Rishin Singh, Jon Hunter, Mayu Kanamori, Three Lanes, Phillip Petit and Shoeb Ahmad.

Curator: Andrew Brooks, President, NOWnow festival, Sydney, Australia  
8–12 January 2014  
**NOK 16 000**

G: Lars Morell

PS: Support was provided to artist Lars Morell (b.1980, Kristiansand, Norway, lives and works in Oslo, Norway) for

his participation in the group exhibition 'El Hotel Eléctrico' at the Museum of Modern Art in Antwerp, Belgium. According to the curator Edwin Carels, "El Hotel Eléctrico" is not to be understood as a group exhibition, but rather as a visual essay, specialised experience that triggers questions about how "time is taking place". Lars Morell contributed with the works *Ink on Paper* (2012) and *Silent Codes* (2012). Other participating artists included Robert Breer, Tony Conrad, Philippe Parreno, Luc Tuymans and Roman Ondak.

Curator: Edwin Carels, Curator, 'El Hotel Eléctrico' at the Museum van Hedendaagse Kunst Antwerpen (M HKA), Antwerp, Belgium  
21 February–11 May 2014  
**NOK 8 000**

KNUT HENRIK HENRIKSEN

Opening of his solo exhibition at Stiftung Opelvillen, Rüsselsheim, Germany (2013). Courtesy the artist



CAMILLE NORMENT

The artist performing at Transformer Station, The Cleveland Museum of Art. Photo: Bodil Furu. Courtesy the artist



CHRISTIAN BERMUDEZ

Installation view at 18th Contemporary Art Festival Sesc Videobrasil, Associação Cultural Videobrasil, Sao Paulo, Brazil (2013). Courtesy the artist



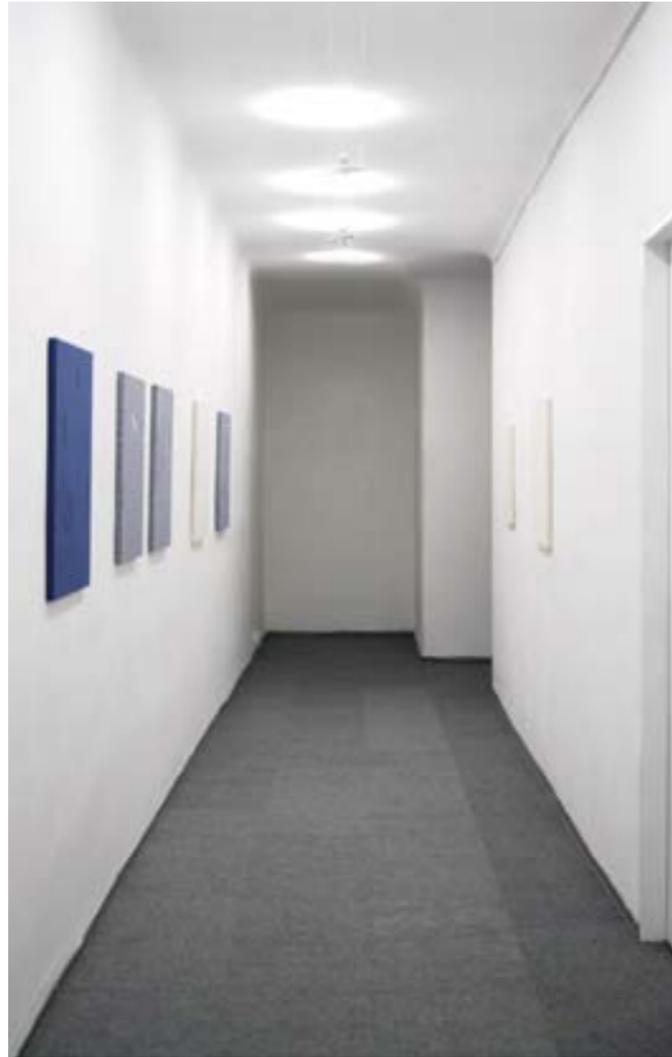
KJELL BJØRGEENGEN  
Video performance with  
MURAL within 'NOWnow  
festival', Sydney,  
Australia (2013).  
Courtesy the artist



MARIT ROLAND  
Installation view of  
*Paper Drawing 7* at Museo  
d'arte contemporanea  
Villa Croce, Genova,  
Italy (2013). Courtesy  
the artist



MARTIN SÆTHER  
Installation view at  
Hallway Gallery, Vienna,  
Austria. Courtesy the  
artist



MATTIAS CANTZLER  
Installation view of  
*Plenty of shit* within  
'High dessert test site  
(HDS)' Joshua Tree-Albu-  
querque, NM, USA (2013).  
Courtesy the artist



SIGNE LIDEN  
Installation view of  
*Writings* at Audio Art  
Festival, Krakow, Poland  
(2013). Courtesy the art-  
ist



Recipients during 2013  
4<sup>th</sup> Quarter

Grants allocated for  
International Biennials  
and Institutional Grants  
for Solo Exhibitions

G: Randi Nygård

PS: Support was provided to the artist Randi Nygård (b.1977, Bergen, Norway, lives and works in Oslo, Norway and Berlin, Germany) for the solo exhibition entitled 'Careful Management and Study of Relations' at YYZ Artists' Outlet in Toronto, Canada. According to the artist she did 'show work about how time might not be a fundamental structure but something that occurs between different layers of space and objects, so that the parts of the world serve as clocks for each other while another series questions the relationship between ecology and economy'.

Curator: Ana Barajas, Curator, YYZ Artists' Outlet, Toronto, Canada  
11 January–8 March 2014

**NOK 8 000**

G: Modern Art Oxford

PS: Support was provided towards Modern Art Oxford, Oxford, UK, for the participation of artists Silje Linge Haaland (b.1984, Fitjar, Norway, lives and works in Oslo, Norway), Lotte Konow Lund (b.1967 in Oslo, lives and works in Oslo), Marius Engh (b.1974 in Oslo, lives and works in Berlin, Germany) and Marthe Ramm Fortun (b.1978 in Oslo, lives and works in Oslo) within the exhibition 'We Are Living on a Star': an international exhibition of contemporary visual art inspired by Hannah Ryggen's tapestry from 1958, from which the title of the exhibition has been drawn, initiated and developed in collaboration with Henie Onstad Art Centre.

Curator: Sally Shaw, Head of Programme, Modern Art Oxford, Oxford, UK  
Scheduled for winter–spring 2014  
**NOK 40 000**

G: Konsthall C

PS: Support was provided to Konsthall C, Stockholm, Sweden, for the solo exhibition of Book & Hedén (comprising of Carina Hedén, b.1948, Mora, Sweden, lives and works in Oslo, Norway and Ingrid Book, b.1951, Malmö, Sweden, lives and works in Oslo) entitled 'The field/O Campo'. According to the curator 'the solo exhibition will have a starting point in the work *The field/O Campo* (2004) where the artists amongst other issues, focus on the culturalisation of the landscape'. Book & Hedén will be presented within the framework of the two-year investigative programme at Konsthall C, 'Sustainability, What Do We Actually Mean? (part II)'.

Curator: Arbetslaget – Karolin Tampere, Anna Ahlstrand, akcg (Anna Kindgren and Carina Gunnars), Curators, Konsthall C, Stockholm, Sweden  
Scheduled for winter 2014  
**NOK 18 000**

G: FRANK

PS: Support was provided to the artist group FRANK (comprising of Liv Bugge, b.1974 in Bærum, Norway, lives and works in Oslo, Norway, Silje Storihle, b.1985 in Tromsø, Norway, lives and works in Nøtterøy, Norway) for the solo exhibition entitled 'Marie Høeg meets Klara Lidén', and a presentation by Matias Danbolt, (b.1983 in Bergen, Norway, lives and works in Copenhagen, Denmark) at ONE National Gay and Lesbian Archives in Los Angeles, CA, USA. The presentation coincided with the release of FRANK's latest book entitled *Voluspå*.

Curator: David Evan Frantz, Curator, ONE National Gay and Lesbian Archives, Los Angeles, CA, USA  
21 February–28 June 2014  
**NOK 30 000**

G: SculptureCenter

PS: Support was provided to the SculptureCenter, New York, NY, USA, for a solo exhibition of Jumana Manna (b.1987 in Princeton, New Jersey, USA, lives and works in Berlin, Germany, and Oslo, Norway). The SculptureCenter informed that Jumana Manna's solo exhibition would be simultaneously on view with a series of solo presentations by three other international artists. This is part of a new initiative by SculptureCenter to present solo exhibitions of artists at significant points of development in the early stages of their careers.

Curator: Ruba Katrib, Curator, SculptureCenter, New York, NY, USA  
1 March–12 May 2014  
**NOK 32 769**

G: Ignas Krunglevicius

PS: Support was provided to the artist Ignas Krunglevicius (b.1979, Kaunas, Lithuania, lives and works in Oslo, Norway) who participated with the work *Interrogation* (2009) within the 19<sup>th</sup> Biennial of Sydney. The biennial, entitled 'You Imagine What You Desire' was curated by Juliana Engberg and sought 'to understand the need artists have today to create immersive and expanded environments, and locates this activity as part of an art historical trajectory'. Krunglevicius also gave an artist

talk about his practice. Other participating artists included Eglė Budvytytė, Hubert Czerepok, Douglas Gordon, Yingmei Duan, Eva Koch and Nathan Coley.

Curator: Juliana Engberg, Artistic Director, 19<sup>th</sup> Biennale of Sydney, Sydney, Australia  
21 March–9 June 2014  
**NOK 14 800**

G: Arnolfini

PS: Support is provided to Arnolfini, Bristol, UK for the presentation of works by artist Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway). According to the curator the exhibition will 'exhibit, among other works, a series of framed cardboard boxes and bags; the video work *Gateway* (2003), presenting an illegal street race from a specific point of view, together with new works created in response to the spaces of Arnolfini'.

Curator: Axel Wieder, Curator, Arnolfini, Bristol, UK  
Scheduled winter 2014  
**NOK 26 000**

G: EVA International

PS: Support was provided to EVA International 'AGITATIONISM', Ireland's Biennial of Contemporary Art, for the participation of Kjersti G. Andvig (b.1978 in Oslo, Norway, lives and works in Oslo), who exhibited at the venue Kerry Group (former Golden Vale Milk Plant) with the work *Meditation Evil*, especially made for the biennial. According to the artist the piece is 'a sound installation composed of so-called non-sounds. [...] They quick become

a continuous noise which disappear into other regular sounds, like the TV, music and voices'. Other participating artists, among others, included Bisan Abu-Eisheh, Doa Aly, Amanda Beech, Tom Flanagan & Megs Morley, GRRRR, Siobhán Hapaska and Ramon Kassam.

Curator: Bassam el Baroni, Curator, 36<sup>th</sup> EVA International 2014, Limerick, Ireland  
12 April–6 July 2014  
**NOK 15 000**

G: EVA International

PS: Support was provided to EVA International 'AGITATIONISM', Ireland's Biennial of Contemporary Art for the participation of Per-Oskar Leu (b.1980 in Oslo, Norway, lives and works in Oslo), who exhibited at the venue Kerry Group (former Golden Vale Milk Plant) with the video work *Crisis and Critique* (2012). According to the artist the piece was exhibited in a new setting; 'a trial-like situation with wooden benches and five channels surround sound, in addition to a large stage curtain'. Other participating artists included, among others, Bisan Abu-Eisheh, Doa Aly, Amanda Beech, Tom Flanagan & Megs Morley, GRRRR, Siobhán Hapaska and Ramon Kassam.

Curator: Bassam el Baroni, Curator, 36<sup>th</sup> EVA International 2014, Limerick, Ireland  
12 April–6 July 2014  
**NOK 14 000**

G: Lawrence Malstaf

PS: Support was provided to the artist Lawrence Malstaf (b.1972, Roselare, Belgium, lives and works in Tromsø,

Norway) for participation within the International Triennial of New Media Art 2014 'thingworld', organised by the National Museum of China (NAMOC), Beijing, China, with the works *Compass* (2005) and *Solid State* (2012). The exhibition focused upon current intellectual trends in the discourse of media art and culture, within the thematic framework of the compound word, being described by the curator as 'a geographic stretch across the infinite space of two imaginary ends in the ancient mind'. Other participating artists included, among others, Keith Armstrong & Lawrence English, Cécile Babiole, Christopher Baker, Rosa Barba, Ralf Baecker, Benjamin Gaulon and Carl-Johan Rosén.

Curator: Zhang Ga, Curator, National Art Museum of China (NAMOC), Beijing, People's Republic of China  
10 June–7 July 2014  
**NOK 25 000**

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#### Recipients during 2013 4<sup>th</sup> Quarter

#### Grants allocated for International Support

G: Mikael Damstuen Brkic  
PS: Support was provided to the artist Mikael Damstuen Brkic (b.1987, Oslo, Norway, lives and works in Oslo) for the participation within the residency programme at The Mountain School of Arts (MSA) in Los Angeles, CA, USA. According to the artist he adopted a studio based work method he 'largely sees as analog to the bricolage-like practice that Claude Lévi Strauss describes in his book *La Pensée Sauvage*'. Visiting teachers at MSA have previously included Pierre Bismuth, Dan Graham, Bruce Hainley, Pierre Huyghe, Paul McCarthy, Bob Nickas, Raymond Pettibon, Mayo Thompson and John Waters.

Organisers: Eric Wesley and Piero Golia, Founders, Mountain School of the Arts, Los Angeles, CA, USA  
15 February–15 May 2014  
**NOK 7 000**

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G: Te Tuhi  
PS: Support provided to the non-profit institution Te Tuhi, Auckland, New Zealand, for the participation of artist Toril Johannessen (b.1978, Trondheim, Norway, lives and works in Bergen, Norway) within the exhibition 'Unstuck in Time' which, according to curator Bruce E. Phillips 'exists as three temporary public platforms: an exhibition of international artists, a multi-media publication, and a series of newly commissioned site-specific works'. Toril Johannessen contributed with *Mean Time* (2011). Other participating artists included The Otolith Group, Matthew Cowan, Phil Dadson, Duane Linklater, Sally Morgan, Layne Waerea, Shannon Te Ao and Nicolas Kozakis & Raoul Vaneigem.  
Curator: Bruce E. Phillips, Curator,

Te Tuhi, Auckland, New Zealand  
2 August 2013–26 October 2014  
**NOK 20 000**

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G: Tartu Art Museum  
PS: Support provided to the Tartu Art Museum, Tartu, Estonia, for the participation of artist Toril Johannessen (b.1978, Trondheim, Norway, lives and works in Bergen, Norway) within the exhibition 'Museum project. Artist versus Institution' with the work *Transcendental Physics*, which was adapted to the size of the museum. According to the artist the work 'is a sculpture, which is absolutely the largest object one can possibly be inserted into the gallery space in one piece, and thus circumscribes the volume and architectural framework of the exhibition space'. Other participating artists included Marika Agu, Mare Joonsalu, Hanna-Liis Kont Osalevad kunstnikud: Johanna Billing, Cyprien Gaillard and Flo Kasearu.

Curator: Rael Artel, Director, Tartu Art Museum, Tartu, Estonia  
23 January–16 March 2014  
**NOK 4 000**

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G: Witte de With, Center for Contemporary Art  
PS: Support was provided to Witte de With, Center for Contemporary Art, Rotterdam, the Netherlands, for the presentation of works by artists Matias Faldbakken (b.1973, Hobro, Denmark, lives and works in Oslo, Norway) and Gardar Eide Einarsson (b. 1976, Oslo, lives and works in New York, NY, USA) within the exhibition 'The Crime Was Almost Perfect', where the curator, Cristina Ricupero, took inspiration from Thomas De

Quincey's book questioning the topic. According to the institution the artist's was invited 'as co-conspirators by including existing works and producing new ones in an exhibition conceived as a detective story, shedding new light on their artistic practice'. Other participating artists included Saâdane Afif, Kader Attia, Dan Attoe, Dirk Bell, Guillaume Bijl, Bik Van der Pol, Jean-Luc Blanc, Monica Bonvicini, Ulla von Brandenburg, Aslı Çavuşoğlu, François Curlet, Brice Dellsperger, Jason Dodge and Claire Fontaine.

Curator: Cristina Ricupero, Curator for Witte de With, Center for Contemporary Art, Rotterdam, The Netherlands

24 January–27 April 2014

**NOK 40 000**

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G: Marti Manen

PS: Support was provided to the curator Marti Manen for the participation of Toril Johannessen (b.1978, Harstad, Norway, lives and works in Bergen, Norway), who was exhibiting work from the series *Words and Years* (2011), in the exhibition entitled 'Chronicle: Narrative, History and Subjectivity' taking place at Fabra i Coats Centre d'Art Contemporani in Barcelona, Spain. Other participating artists included Patricia Esquivias, Aurélien Froment, Ana Garcia-Pineda, Diana Artus, Pere Llobera, Antonio Ortega and Richard T. Walker.

Curator: Marti Manen, Curator, Fabra i Coats Centre d'Art Contemporani, Barcelona, Spain

31 January–16 March 2014

**NOK 3 500**

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G: Torpedo

PS: Support provided to Torpedo (consisting of Elin Maria Olaussen, b.1975, Oslo, Norway, lives and works in Oslo, and Karen Christine Tandberg, b.1976, Tønsberg, Norway, lives and works in Oslo) for their participation in the LA Art Book Fair 2014, a non-profit fair taking place at The Geffen Contemporary at MOCA, Los Angeles, CA, USA. According to Torpedo 'it will be a presentation of five new publications, among them: *Modeling Time*, based on the exhibition "Model as Ruin" and two books in a series of artists' writings with Valentinas Klimasauskas and Matthew Rana, co-edited with Karl Larsson'.

Curator: AA Bronson, LA Art Book Fair 2014, Los Angeles, CA, USA

31 January–2 February 2014

**NOK 9 500**

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G: The American-Scandinavian Foundation

PS: Support provided to The American-Scandinavian Foundation, New York, NY, USA for the participation of artist Tonje Bøe Birkeland (b.1985, Bergen, Norway, lives and works in Bergen, Norway) for her participation within the exhibition 'Darkness & Light: Contemporary Nordic Photography'. According to the foundation 'five leading institutions in the world of Nordic photographic arts have come together to develop and curate the exhibition: the Museum of Photographic Arts (Museet for Fotokunst), Odense, Denmark, the Finnish Museum of Photography in Helsinki, Finland, the Preus Museum in Horten, Norway, the Reykjavik

Museum of Photography, Iceland and the Moderna Museet in Stockholm, Sweden. The programme included an international symposium, with lectures, programming for children, and film accompanying the exhibition. Other participating artists included Thora Dolven Balke, JH Engström, Joakim Eskildsen, Ulla Jokisalo, Bára Kristinsdóttir, Tova Mozard, Nelli Palomäki, Katya Sander, and Pétur Thomsen.

Curator: The Museum of Photographic Arts (Museet for Fotokunst), Odense, Denmark, the Finnish Museum of Photography in Helsinki, Finland, the Preus Museum in Horten, Norway, the Reykjavik Museum of Photography, Iceland and the Moderna Museet Stockholm, Sweden, for The American-Scandinavian Foundation, New York, NY, USA

22 February–26 April 2014

**NOK 7 800**

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G: Anne Hilde Neset

PS: Support was provided to curator Anne Hilde Neset (b.1973, Oslo, Norway, lives and works in Oslo) for participation in 'Her Noise: Feminism and the Sonic', a lecture and exhibition which will be taking place at the James Gallery in New York, NY, USA. According to Neset 'the symposium and exhibition seeks to begin a dialogue about the gendered aspects of music cultures in the context of contemporary art'.

Curator: Katherine Carl, Curator, The James Gallery, The Graduate Center of the City University of New York, New York, NY, USA

Scheduled for winter 2014

**NOK 10 000**

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G: roARaTorio

PS: Support was provided to roARaTorio for the participation of artists Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway), Crispin Gurholt (b.1965 in Oslo, lives and works in Oslo), Per Dybvig (b.1964, Oslo, lives and works in Oslo) and Kristina Kvalvik (b.1980 in Skodje, Norway, lives in Copenhagen, Denmark) within the screening event 'Rencontres Internationales' that took place at Palais de Tokyo in Paris, France. Other participating artists included Alain Fleischer, Pedro Costa, Joan Leandre, Axel Stockburger, Marcel Wesdorp and Patrick Bernatchez.

Curator: Nathalie Hénon and Jean-François Rettig, roARaTorio, Paris, France

24 February–2 March 2014

**NOK 14 000**

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G: AV Festival 14

PS: Support was provided to the AV Festival 14, Newcastle upon Tyne, UK in the 2014 edition titled 'Extraction' for the participation of Morten Norbye Halvorsen (b.1980 in Stavanger, Norway, lives and works in Hundvåg, Norway) in the performance *Ab Ovo* by Jessica Warboys and Norbye Halvorsen, showed at Laing Art Gallery, Newcastle. According to the curator 'The soundtrack for *Ab Ovo*, composed by Halvorsen, is a roaming synth arpeggio with a series of field recordings. Halvorsen and Warboys' performance will take place in the exhibition space and use its sculptural works as props, the painting as a backdrop, as well as introducing additional

objects, vessels and sound to animate the space'. Other participating artists included Akio Suzuki, Lara Almarcegui, Mathieu Kleyebe Abonnenc, Simon Starling, Anja Kirschner & David Panos and Wang Bing.

Curator: Rebecca Shatwell, Director, AV Festival 14, Newcastle upon Tyne, UK

1–31 March 2014

**NOK 4 000**

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G: Performance Art Bergen (PAB)

PS: Support was provided to artist group Performance Art Bergen (PAB) for the participation of the artists Anja Carr (b.1985, Bergen, Norway, lives in and works in Bergen and Oslo, Norway), Rita Marhaug (b.1965, Bergen, lives and works in Bergen), Agnes Nedregard (b.1975, Bergen, lives and works in Bergen), Franzisca Segrist (b.1984 in Switzerland, lives and works in Oslo) and Kiyoshi Farias Yamamoto (b.1983, Japan, lives and works in Bergen) at the performance event and meeting organised by Dimanche Rouge titled 'Focus on Norway' taking place at Le Generator in Paris, France, and other venues in Paris; Plateforme Galleri, La Maison de Norvège and L'Université Paris 8. The group presented a selection of performances working 'in the particular gap of the body's presence and absence, present and re-present'. Within the exhibition Anja Carr presented *Horseplay*, Agnes Nedregard *Vertigo of the Mind*, Franzisca Siegrist *Sans titre* and Rita Marhaug *Skin Deep*.

Curator: Opie Boero Imwinkelried, Agnes Nedregard and Rita Marhaug, Le Generator and

Dimanche Rouge, Paris, France

17–24 March 2014

**NOK 23 000**

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G: Lars Morell

PS: Support was provided to artist Lars Morell (b.1980, Kristiansand, Norway, lives and works in Oslo, Norway) for his participation in the group exhibition 'El Hotel Eléctrico' at the Museum of Modern Art in Antwerp, Belgium. According to the curator Edwin Carels, "El Hotel Eléctrico" is not to be understood as a group exhibition, but rather as a visual essay, specialised experience that triggers questions about how "time is taking place". Lars Morell contributed with the works *Ink on Paper* (2012) and *Silent Codes* (2012). Other participating artists included Robert Breer, Tony Conrad, Philippe Parreno, Luc Tuymans and Roman Ondak.

Curator: Edwin Carels, Curator, 'El Hotel Eléctrico' at the Museum van Hedendaagse Kunst Antwerpen (M HKA), Antwerp, Belgium

21 February–11 May 2014

**NOK 20 000**

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G: Art in Progress

PS: Support was provided for the participation of Bull.Miletic (Synne Bull, b.1973 in Oslo, Norway and Dragan Miletic, b.1970 in Novi Sad, Yugoslavia, both live and work in Oslo), Hans Hamid Rasmussen (b.1963 in Alger, Algeria, lives and works in Oslo), Siri Hermansen (b.1969, Geneve, Switzerland, lives and works in Oslo) and Toril Johannessen (b.1978 in Trondheim, Norway, lives and works in Bergen, Norway) selected by curator

Marianne Hultman (b.1970 in Eriksfält, Sweden, lives and works in Oslo) who was invited to work on a proposal for 'RE Culture II', the International Visual Art Festival in Patras, Greece. Hultman invited artists to reflect on the theme of the festival, 'Diversity in a Reflecting Europe: Poverty – Solidarity – Way Out', in a project that traced the origins of current democratic regimes to connects it to the history of Norway's own democracy and the relationships of artists to this history.

Curator: Marianne Hultman, Curator for 'RE Culture II', the International Visual Art Festival, Patras, Greece.

1 September–31 October 2013  
**NOK 7 500**



RANDI NYGÅRD  
*Ecology 1. Serious application of mind of the give an account of young tree or herb newly planted or intended for planting and breath with their dwell (2014). Courtesy the artist*

RANDI NYGÅRD  
*Ecology 3. The seat of learning of the bring into connection or comparison of shoot for planting and breath with their mental constitution (2014). Courtesy the artist*



RANDI NYGÅRD  
Installation view of  
*Careful Management* and  
*Study of Relation* at YYZ  
Artist Outlet, Toronto,  
Canada (2014). Courtesy  
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 2013, 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 32 applications received by OCA. Following four juried meetings the overall request for funding from the applicants amounted to 1.436.470 NOK.

In this section a complete list of projects which were granted support by OCA's International Jury are listed. Being the Annual Report issued when closing the financial year, dates and status of the project are listed accordingly.

Recipients during 2013  
1<sup>st</sup> Quarter

Grants allocated for  
International Support  
with 03-funding

G: Marianne Hultman  
PS: Support provided to curator Marianne Hultman (b.1970, Eriksfält, Sweden, lives and works in Oslo, Norway) for the participation of artists Ahmad Ghossein (b.1981, Beirut, Lebanon, lives and works in Beirut and Oslo, Norway), Siri Hermansen (b.1969, Oslo, lives and works in Oslo), Petrine Lillevold Vinje (b.1980, Askim, Norway, lives and works in Oslo) and Hans Hamid Rasmussen (b.1963, Alger, Algeria, lives and works in Oslo) in 'Lust for Life' at Darb 1718 in Cairo, Egypt. Taking as point of departure the expulsion of Adam and Eve from Paradise and Iggy Pop's , describing a nomad's journey through the city, Hultman selected artists that 'work with issues of exclusion, exile or states of transitions, either built on private, personal experiences or through field research of different kind'.

Curator: Marianne Hultman,  
Curator for Darb 1718, Cairo,  
Egypt  
Scheduled for spring 2014  
Postponed to November 2014  
**NOK 30 000**

G: Jesper Alvær  
PS: Support provided for artist Jesper Alvær (b.1973, Copenhagen, Denmark, lives and works in Oslo, Norway) for his participation within the Episode Three of 'Sarai Reader 09: The Exhibition: Art as a Place' at Devi Art Foundation in Gurgaon, Delhi, India. Alvær presented his work in the 'Sarai Reader 09', an ongoing contemporary art exhibition at the Devi Art Foundation, curated by the Raqs Media Collective.

The exhibition took its name from the Sarai Reader book series, which has been, over the years, widely recognised as a site of critical and creative thinking. The catalogue will accompany the exhibition. Other participating artists included Rama Sangye, Kurt Girk Trio for Liquid Leveling and Gabi Tolkowsky.

Curator: Raqs Media Collective,  
Curator for Devi Art Foundation in  
Gurgaon, Delhi, India  
3 February–16 April 2013  
**NOK 10 000**

G: Karl Ingar Røys  
PS: Support provided to artist Karl Ingar Røys (b.1967 in Volda, Norway, lives and works in Oslo, Norway) for the participation within the art project 'Burmese Days' in Yangon, Myanmar. According to the organisers, 'Burmese Days' sought 'to document and explore the Burmese civil society cultural movement towards a more democratic society while questioning the influence that George Orwell's dystopian books may have had in Burma. The project did focus, through audio and video format, on the performative political aspect of the country's underground culture scene'.

19 February–17 March 2013  
**NOK 8 000**

G: Transnational Arts Production  
(TrAP)

PS: Support provided to Transnational Arts Production (TrAP) for the participation of artists Angelica Teuta, Mauro Renato Benavidez, Elkin Caldéron Guevara, Victor Albaracin, and Juan Carlos

Guerrero within 'Bogotápolis' as part of 'Colomborama' at Stenersenmuseet, Tegnerforbundet, Dortmund Bodega, Fotogalleriet, Podium, W17 and Rommen scene, Oslo, Norway. 'Colomborama' was a multiplatform exhibition project curated by El Parche (Marius Wang, b. 1975 in Oslo, Norway, lives and works in Oslo and Bogotá, and Olga Robayo, b.1972, Bogotá, Colombia, lives and works in Ås, Norway and Bogotá, Colombia) and produced by TrAP that, according to the curators, 'aims to represent today's thriving art and culture scene in Bogotá and the neighboring Colombian cities'. Other participating artists included Jaime Avila Ferrer, Carlos Bonil, Carlos Castro, Wilson Diaz, Miguel Kuan, Edinson Quinones, José Alejandro Restrepo, Maria Isabel Rueda, Edwin Sánchez and Andrés Felipe Uribe.

Curator: Marius Wang and  
Olga Robayo, Curators for  
Stenersenmuseet, Tegnerforbundet,  
Dortmund Bodega, Fotogalleriet,  
Podium, W17 and Rommen scene,  
Oslo, Norway  
28 February–30 June 2013  
**NOK 30 000**

G: Snowball Cultural Production  
PS: Support provided to Snowball Cultural Production (Josefina Posch and Leslie Johnson) for the participation of Lars Laumann (b.1975 in Brønnøysund, Norway, lives and works in Oslo, Norway) and Anders Smebye (b.1975 in Oslo, lives and works in Oslo) within the exhibition and seminar 'Nordic Art / Between Miracles' at the Center for Contemporary

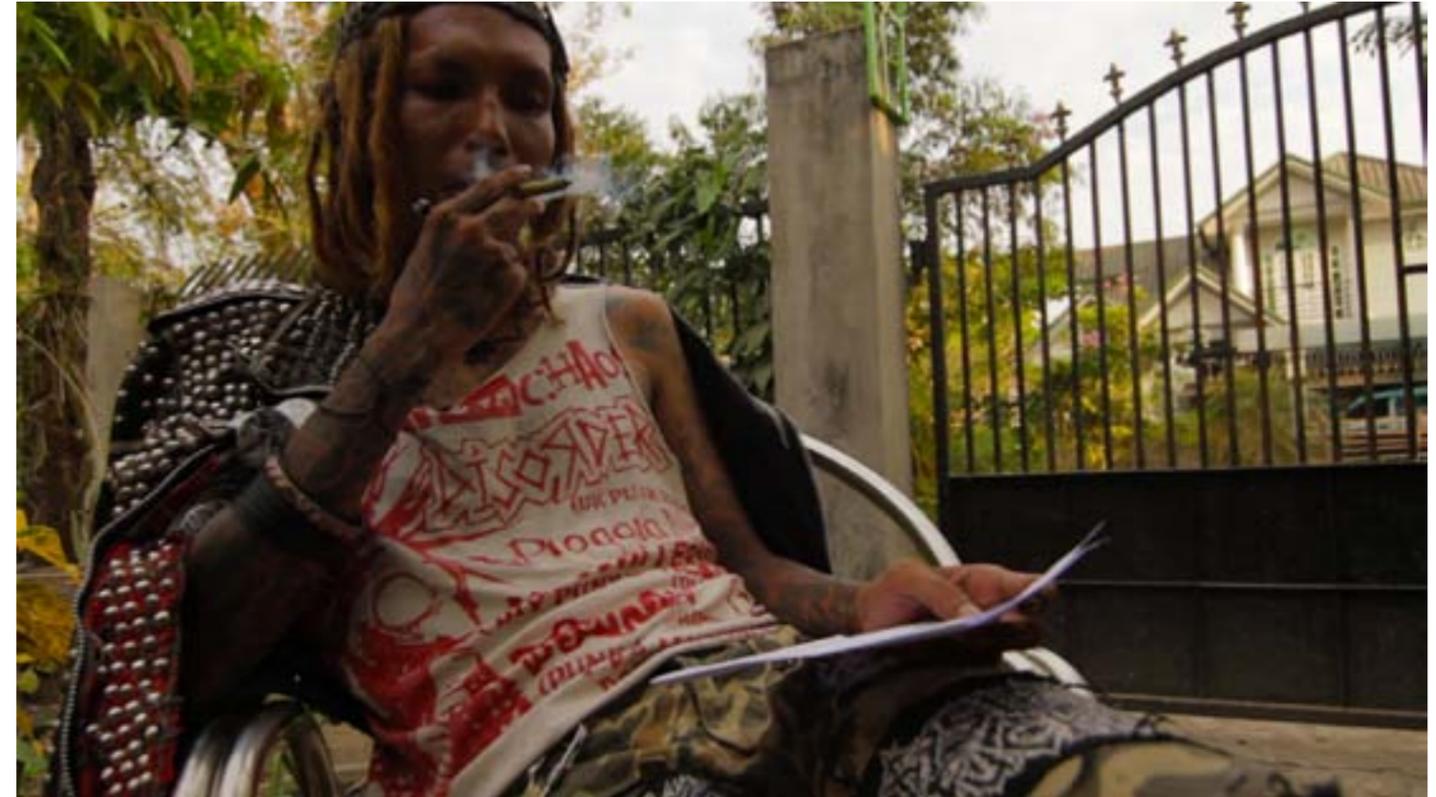
Art in Tbilisi, Georgia. A collaboration between Center for Contemporary Art Tbilisi and Snowball Cultural Productions, 'Nordic Art / Between Miracles' sought to network and share experiences among Nordic and local Georgian artist-run-initiatives. According to curator Wato Tsereteli, 'immigration, globalisation and changing economies has opened the perspective of Nordic artists on how to create a career. They have embraced the ideas of actively participating in every step of their art production from research and creation to self-organisation and curatorial work with a strong sense of commitment to public engagement rather than assume the miracle will arrive'. Other participating artists included Eva Koch, Sasha Huber, Bryndis Snabjarnsdottir, Elin Wikström, Leslie Johnson and Josefina Posch.

Curator: Wato Tsereteli, Founding  
Director, Center for Contemporary  
Art in Tbilisi, Georgia  
7 March–7 April 2013  
**NOK 21 500**

JESPER ALVÆR  
*Liquid Leveling* as part  
of Sarai Reader 09 at  
Devi Art Foundation, Gur-  
gaon, Delhi, India (2013)



KARL INGAR RØYS  
*Burmese Days* (2013).  
Courtesy the artist



**Recipients during 2013  
2<sup>nd</sup> Quarter**

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

G: Bodil Furu

PS: Support was provided to Bodil Furu (b.1976 in Askim, Norway, lives and works in Oslo, Norway) who was invited by Elvira Dyangani Ose, curator of the Lubumbashi Biennale 2013 in Lubumbashi, Congo, to present a new documentary film, based on her earlier exploration of issues of urban development and growth, as well as city planning, public space and urban sociology. The film focuses on a copper mine just outside the city, and through it on the way the country manages natural resources. According to the artist: 'Today we see increasing environmental problems related to mining. We see international companies' desire for big profits and cities that are growing too fast. I want to question the various structures that maintain and legitimise the production and exploitation of natural resources'. Other participating artists included Lard Buuman, Walter Iraheta, Mario Macilaou, Maha Maanomun, Salem Makuria, Theo Eshetu, Katia Kameli, among others.

Curator: Elvira Dyangani Ose,  
Curator, Lubumbashi Biennale  
2013, Lubumbashi, Congo  
1–6 October 2013

**NOK 40 000**

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**Recipients during 2013  
2<sup>nd</sup> Quarter**

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

G: Petrine Lillevold Vinje

PS: Curator Marianne Hultman invited Petrine Lillevold Vinje (b.1980 in Askim, Norway, lives and works in Oslo, Norway) to take part in 'Lust for Life', an exhibition that took place at the Darb 1718 in Cairo, Egypt. The artist exhibited new works based on the notion of the knot as taken from illuminated manuscripts and macramé, as a starting point for formal constructions with symbolic power. The exhibition included artists who, according to the curator, 'deal with different forms of transition process, something that requires observation, insight and courage' in order 'to be able to find new perspectives, to break new ground'. Other participating artists included Adrian Paci, Berry Bickle, Raphael Mouzinho, Martin Gustavsson, Morgan Schagerberg, Judy Chicago, Runo Lagomarsino and Henrik Lund Jørgensen.

Curator: Marianne Hultman, 'Lust for Life', DARB 1718, Cairo, Egypt  
Scheduled for spring 2014  
Postponed to November 2014

**NOK 25 000**

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BODIL FURU  
*The Copper Variations*  
(2013). Courtesy the art-  
ist



**Recipients during 2013  
3<sup>rd</sup> Quarter**

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

G: El Parche

PS: Support was provided to the artist group El Parche, consisting of Olga Robayo (b.1972, Bogotá, Colombia, lives and works in Ås, Norway and Bogotá), Marius Wang (b.1975 in Oslo, lives and works in Ås, Norway and Bogotá) and Herman Mbamba (b.1980, Windhoek, Namibia, lives and works in Haugesund, Norway). The group was invited to participate in the La Otra Bienal 2013, (Fundacion Valenzuela y Klenner), Bogotá, Colombia. According to the group 'for the biennial, El Parche worked in the neighborhood La Perseverancia where, as its name refers, inhabitants persevere in their traditions and resistance to gentrification'. The artists planned 'to build an installation with recycled materials, mainly different kind of packaging and europallets, that carry with them, more than products, an ideology intimate legate to the social injustice within the ruling neoliberal policies'. Other participating artists included Sady González, Juan Javier Salazar, Isaac Cordal, Left Hand Rotation, Nathalie Mba Bikoro and Demián Flores

Curator: Gabriela Salgado, Emilio Tarazona, Edna Sandoval and Guillermo Vanegas, Curatorial team, La Otra Bienal 2013, (Fundacion Valenzuela y Klenner), Bogotá, Colombia  
7–30 November 2013  
**NOK 45 000**

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**Recipients during 2013  
3<sup>rd</sup> Quarter**

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

G: Randi Nygård

PS: Support was provided to artist Randi Nygård (b.1977 in Bergen, Norway, lives and works in Oslo, Norway and Berlin, Germany) for her participation in the exhibition, lecture, seminar and residency programme at URRRA, Buenos Aires, Argentina. The residency in URRRA invites about fifteen international artists to come together and work for one month in Buenos Aires. The programme included a seminar with lectures by each of the participants at The Latin American Art Museum of Buenos Aires (MALBA). And a group exhibition took place in the Art Gallery Del Infinito Arte during the month. Other participating artists included Chiara Banfi, Dan Mihaltianu, Doin Kraal, Jorge Mino, Juan Duque, Magdalena Z'Graggen and Nocolas Robbio.

Curator: Melina Berkenwald,  
Director, URRRA Buenos Aires,  
Argentina  
1–31 October 2013  
**NOK 7 000**

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G: Bjørn Hegardt

PS: Support was provided to curator Bjørn Hegardt (b.1974 in Örebro, Sweden, lives and works in Oslo, Norway) for the preparation and co-curating of the exhibition 'Time Being Time' at the Museum of Contemporary Art, Banja Luka, Bosnia Herzegovina in 2014, in cooperation with curator Miodrag Manojlovic. According to the organisers, 'the exhibition "Time Being Time – contemporary drawing in motion" brings together 13 international artists from Norway, Serbia, Bosnia Herzegovina, Germany, The Netherlands, Italy, Japan, China and the USA, to show contemporary analogue animation in the Museum of Contemporary Art in Banja Luka, Bosnia Herzegovina'. Other participating artists included Aline Helmcke, Atsushi Wada, Bettina Munk, Eline McGeorge, Kakyoun Lee and Marco Raparelli.

Curator: Bjørn Hegardt & Miodrag Manojlovic, Curators for the Museum of Contemporary Art, Banja Luka, Bosnia Herzegovina  
17 April–13 Mai 2014  
**NOK 7 000**

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**Recipients during 2013  
4<sup>th</sup> Quarter**

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

G: Mohamed Ali Fadlabi  
PS: Support was provided to artist  
Mohamed Ali Fadlabi (b.1975  
in Omdurman, Sudan, lives  
and works in Oslo, Norway)  
for a solo exhibition at the Nile  
Sunset Annex in Cairo, Egypt.  
According to curator Maxa  
Zoller, Fadlabi 'contributed  
with the presentation of his  
work to the discussion about  
contemporary art practice in  
Africa and the African diaspora'.  
Furthermore the 'exhibition  
serves as an invitation to young  
Egyptian artists to engage in a  
discussion about art, identity,  
history and the politics of the  
global south, while at the same  
time it allows Fadlabi to test and  
deepen one of his key concerns,  
which is the question of African  
contemporary art'.  
Curator: Maxa Zoller, Curator,  
for the Nile Sunset Annex, Cairo,  
Egypt  
1–30 November 2013  
**NOK 41 495**

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**Recipients during 2013  
4<sup>th</sup> Quarter**

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

G: Hanan Benammar  
PS: Support was provided to  
Hanan Benammar (b.1989 in  
Paris, France, lives and works  
in Oslo, Norway) for research  
conducted in Algeria and  
participation in the ARIA artist  
residency. According to the artist,  
her project focused on 'previous  
researches and archives on  
Algerian history and recordings  
of witnesses'. The project was  
finalised with a group exhibition  
titled 'Intervening Space: from  
the Intimate to the World' at  
the Mosaic Rooms, London,  
UK. Other participating artists  
included Fayçal Baghriche,  
Amina Menia, Atef Berredjem,  
Massinissa Selmani and Sadek  
Rahim.  
Curator: Yasmina Reggad,  
Programme Coordinator, ARIA,  
Algiers, Algeria  
1 January–28 June 2014  
**NOK 14 000**

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G: Ahmett Salina  
PS: Support is provided to the  
artist duo Ahmett Salina  
(consisting of Irwan Ahmett  
and Permata SP Salina) with  
their project 'CITIZEN Tactics',  
for their participation within  
the Air Bergen-Residencies,  
for Visiting Artists at USF in  
Bergen, Norway. According  
to the artists they produce 'a  
series of interventions in public  
spaces using found objects  
and situational experiments,  
specifically designed to respond  
to the problems of the specific  
city they live in temporarily'.  
Organiser: Line Nord, AIR  
Manager, AIR Bergen, Bergen,  
Norway  
3 April–26 June 2014  
**NOK 12 679**

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# Biennials and Major Solo Exhibitions

Mohamed Ali Fadlabi, Anawana Haloba, Jumana Manna and Sille Storihle at the Sharjah Biennial 11

'Re:emerge, Towards a New Cultural Cartography'

Curator: Yuko Hasegawa

13 March–13 May 2013

Sharjah Biennial 11, Sharjah, United Arab Emirates

According to the organisers, in 'Re:emerge, Towards a New Cultural Cartography', curator Yuko Hasegawa proposed a Biennial that 'reassess the Westerncentrism of knowledge in modern times and reconsiders the relationship between the Arab world, Asia, the Far East, through North Africa and Latin America'. Hasegawa was inspired by the courtyard in Islamic architecture, in particular the historical courtyards of Sharjah, where 'elements of both public and private life intertwine, and where the objective political world and the introspective subjective space intersect and cross over. Within the network of intensifying international and globalising links, the courtyard as an experiential and experimental space comes to mirror something of Sharjah as a vital zone of creativity, transmission, and transformation'. For the Sharjah Biennial 11, Hasegawa selected more than one hundred artists, architects, filmmakers, musicians and performers whose artworks and practices resonated with strands of the curatorial theme: 'the complexity and diversity of cultures and societies; spatial and political relations; notions of new forms of contact, dialogue, and exchange and production through art and architectural practices of new ways of knowing, thinking, and feeling'.

Within this context, Mohamed Ali Fadlabi presented the installation project *The Prediction Machine*, commissioned by Sharjah Art Foundation. While maintaining its roots in African culture, the work is 'tempered by irony and postcolonial theoretical discourse as the artist seeks to seduce the viewer with a series of culturally defunct frames of reference'. Telling stories of saints and superheroes, *The Prediction Machine* references Ethiopian church paintings, African barber salon art, Sun Ra's afrofuturism, retrofuturism and music. The work questions Western norms in art, the meaning of Europe today and the persistent division between what is designated the West and the non-West.

In her project titled *This and Many More?*, Anawana Haloba explores conflicts that occurred during periods of colonisation and resistance, looking at how such conflicts affected approaches to development. Haloba reenacts events, such as the 1930 Salt March led by Mahatma Gandhi in India, via gestures and narratives that allow the viewer to approach history from a different vantage point, creating links between past and present conflicts. The installation unfolds over two sections. In the first are four barrels cast from polyester, fiberglass and metal dust. Each barrel widens at the top to create a large flat surface that functions as a screen, onto which four videos are projected. The second section is a brightly lit white cube gallery in which stands a heap of coarse salt, 150 kilos in weight, and around which people can sit. The work was commissioned by the Sharjah Art Foundation. Along with *This and Many More?* Haloba also performed *Road Map* (2007–12).

Jumana Manna and Sille Storihle participated in the Sharjah Biennial 11 with a documentary titled *The Goodness Regime*, exploring the image of Norway as a country of peace and benevolence. Archival footage of political speeches and clips from Hollywood films are woven together with a series of enactments by children, in which they recount the myths, historical events and cultural personae that have propelled the understanding of this Scandinavian nation. In a satirical deconstruction of the 'goodness regime', the artists explore the past moral dilemmas of one of the wealthiest countries on Earth. Jumana Manna also presented *Mappa Mundi* (2012), a mosaic work, which is an abstraction of the Hereford Mappa Mundi, a world map belonging to a pre-scientific, Christian cartographic tradition that placed Jerusalem at the centre of the world.

#### About the Artists

Mohamed Ali Fadlali (b.1975 in Omdurman, Sudan, lives and works in Oslo, Norway) graduated from the Oslo National Academy of the Arts. He works primarily with painting, performance and text. Living in Norway since 2003, his work maintains its roots in African culture, tempered by irony and postcolonial theoretical discourse. In 2008, he founded the platform One Night Only in Oslo. His work has been shown at the National Museum of Contemporary Art, Oslo; Kunsthall Oslo; Kunstnerforbundet, Oslo; UKS (Young Artists Society), Oslo, and at the National Museum of Art, Architecture and Design, Oslo, among others.

Anawana Haloba (b.1978 in Livingstone, Zambia, lives and works in Oslo) is a graduate of the Rijksakademie van Beeldende Kunsten in Amsterdam, the Netherlands. She explores the positions of different communities within varied political, social, economic and cultural contexts, which she then abstracts into performance-based works incorporating moving images, objects and sound. Haloba's work has been featured in both solo and group exhibitions, including the Rauma Biennale, Finland; ZKM Museum of Contemporary Art, Karlsruhe, Germany; Museum Berardo Collection, Lisbon, Portugal; the 53<sup>rd</sup> International Art Exhibition, la Biennale di Venezia, Venice, Italy; the 16<sup>th</sup> Biennale of Sydney, Australia; Manifesta 7, Bolzano, Italy and the Sharjah Biennial 08.

Jumana Manna (b.1987 in Princeton, NJ, USA, lives and works in Berlin, Germany) holds an MA in Aesthetics and Politics from CalArts, Los Angeles, CA, USA and a BFA from the Oslo National Academy of the Arts, Norway. Working primarily with video and sculpture, Manna explores the construction of identity in relation to historical narratives and uncertain states of contemporary communities. In her sculptural practice, she employs a language of minimalism and abstraction to reformulate familiar objects into a state of ambiguity, navigating between negation and seduction. In 2012, Manna was awarded the Young Palestinian Artist of the Year Award sponsored by the A. M. Qattan Foundation for her short film *A Sketch of Manners (Alfred Roch's Last Masquerade)*.

Sille Storihle (b.1985 in Tromsø, Norway, lives and works in Oslo) holds an MA in Critical Studies from CalArts, Los Angeles, CA, USA, and a BFA from the Trondheim Academy of Fine Art, Norway. Storihle's research-based practice takes form primarily in publications, happenings and films. Concerned with the phantasmagoria of history, gender politics and the disputed position of knowledge production within the arts, her collaborative investigations seek to complicate seemingly smooth narratives of collectivity in the past and present. With artist Liv Bugge, she runs FRANK, a salon to build community, present contemporary art and generate discussions addressing hegemonic structures in society relating to gender, sexuality and desire.

#### About the Sharjah Biennial and the Sharjah Art Foundation

Since its inception in 1993, the Sharjah Biennial has formed a cultural bridge between artists, art institutions and organisations locally, regionally and internationally. The eight-week Biennial consists of various components from its primary exhibitions of visual art, film, music, and performance, to seminars for artists and art professionals and workshops for students and families. The Sharjah Art Foundation brings a broad range of contemporary art and cultural programmes to the communities of Sharjah, the United Arab Emirates and the region. Since 2009, SAF has built on the history of cultural collaboration and exchange that began with the first Sharjah Biennial in 1993. Working with local and international partners, SAF creates opportunities for artists and artistic production through its core initiatives, including the Sharjah Biennial, the annual March Meeting, residencies, production grants, commissions, exhibitions, research, publications, and a growing collection. The Sharjah Art Foundation is funded by the Department of Culture and Information, Government of Sharjah.

JUMANA MANNA AND SILLE  
STORIHLE  
Still from *The Goodness  
Regime* (2011-13).  
Courtesy the artists



## 'WINTER'

The official Central Asian representation  
at the 55<sup>th</sup> International Art Exhibition, la Biennale di Venezia

Curators: Ayatgali Tuleubek and Tiago Bom

1 June–24 November 2013

Palazzo Malipiero San Marco 3079 Venice, Italy

Curators Ayatgali Tuleubek and Tiago Bom presented the exhibition 'WINTER' as the official Central Asian representation at the 55<sup>th</sup> International Art Exhibition, la Biennale di Venezia. The title is taken from a poem by Abay Qunanbaiuly, a poet and thinker from the 19<sup>th</sup> century with a great intellectual and influential legacy on the Central Asian region, through his work dealing with questions of social justice.

Tuleubek and Bom's curatorial project for the exhibition aimed to re-contextualise this poem into the current-day Central Asia. One of the questions raised by the exhibition was 'How can the specificity of the local political and artistic context be approached in a way that transgresses common assumptions about authority and power?'

The curators stated that 'the project seeks to engage a variety of practices within the exhibition, the publication and a parallel programme of lectures, film screenings and conferences in Central Asia, Venice and Oslo. Our hope is to serve as a catalyst for a genuinely open public debate on issues such as the relation between art and power structures and its potential to have an impact on society.'

The works presented in the exhibition were by artists, poets, writers, activists and other cultural practitioners, selected through an open call, and are either born or based in Central Asia. The six participating artists came from Kazakhstan, Kyrgyzstan, Uzbekistan and Tajikistan.

The exhibition was the result of a project initiated by the US-based Open Society Foundation and the Dutch-based Humanist Institute for Development Cooperation (Hivos) with the Oslo Academy of the Arts as an administrative supporter of the curatorial team.

## About the Curators

Ayatgali Tuleubek (b.1985 in Zhambyl, Kazakhstan, lives and works in Oslo, Norway) holds a MFA from the Oslo Academy of the Arts. He has presented solo exhibitions at UKS in Oslo (2011) and Malmøgata Fine Arts Project Space in Oslo (2011). He has also been included in group exhibitions at the III Moscow International Biennale for Young Art in Russia (2012), the National Center for Contemporary Art in St. Petersburg, Russia (2011) and the Delhi International Arts Festival in New Delhi, India (2010).

Tiago Bom (b.1986 in Lisbon, Portugal, lives and works in Oslo) holds a MFA from the Oslo Academy of the Arts. He has been included in exhibitions at the Centro Cultural Emmerico in Sines, Portugal (2011), the Museu do Oriente in Lisbon, Portugal (2009) and the EKA Sculpture Department Gallery in Tallinn, Estonia (2008).

**Morten Norbye Halvorsen**  
within 'Oo'  
an exhibition spreading through the Cypriot and Lithuanian pavilions  
at the 55<sup>th</sup> International Art Exhibition, la Biennale di Venezia

1 June–15 September 2013

Palasport Giobatta Gianquinto (Palasport Arsenale)

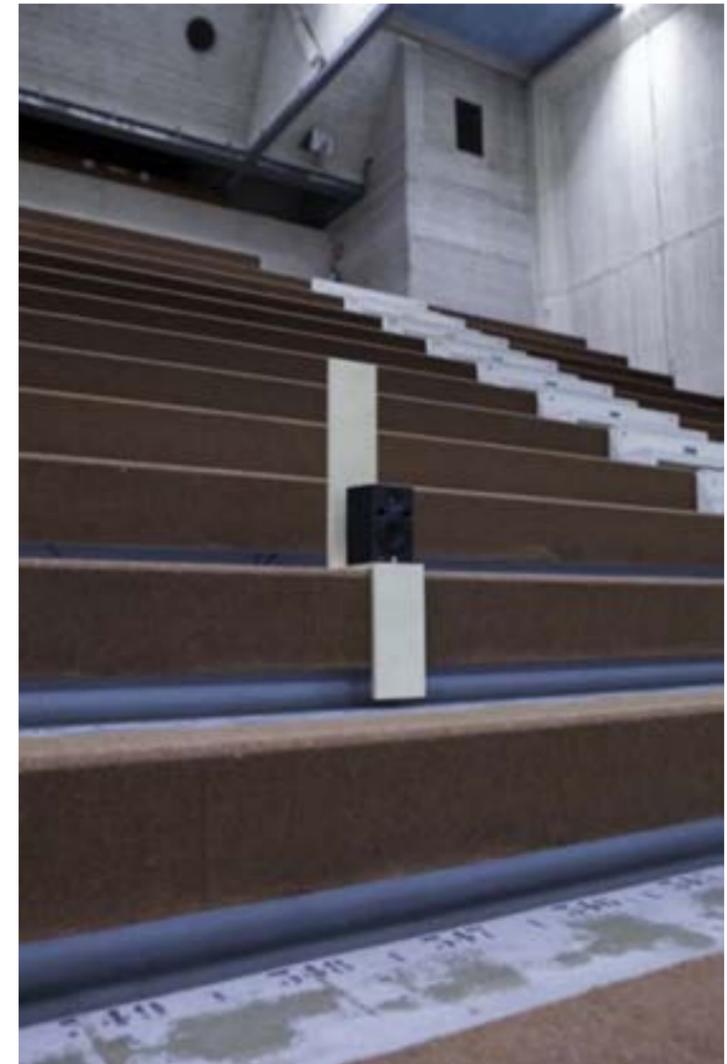
Calle San Biagio 2132 Venice, Italy

Morten Norbye Halvorsen was invited to participate within the Cypriot and Lithuanian pavilions through the exhibition 'Oo' at the 55<sup>th</sup> International Art Exhibition, la Biennale di Venezia, in Venice, Italy, which was awarded with a special mention for National Participation. The concept of the exhibition, curated by Raimundas Malašauskas, was 'entailed by organisational surfing, drawing on interest in forms of organisation rather than organisation of forms'. Other participating artists included Lia Haraki, Maria Hassabi, Phanos Kyriacou, Constantinos Taliotis, Natalie Yixi, Jason Dodge, Gabriel Lester and Dexter Sinister.

**About the Artist**

Morten Norbye Halvorsen (b.1980 in Stavanger, Norway, lives and works in Hundvåg, Norway) is a graduate of Falmouth College of Arts, Cornwall, UK and The Trondheim Academy of Fine Art, Norway. He participated in the Lithuanian Pavilion at the 55<sup>th</sup> International Art Exhibition – la Biennale di Venezia, in Venice, Italy (2013), which was awarded with a special mention for National Participation. Among other recent exhibitions and performances are 'The Museum Problem', Frutta Gallery, Rome, Italy (2012); 'Run, Comrade, the Old World is Behind You', Kunsthall Oslo (2011); 'A Clock That Runs on Mud', Galeria Stereo, Poznan, Poland (2011); 'More or Less, A Few Pocket Universes', Gallery Augusta (HIAP), Helsinki, Finland (2011); 'Champagne Polka', Gaudel de Stampa, Paris, France (2011); 'Token Took', Chert Gallery, Berlin, Germany (2011); 'Clifford Irving Show', Objectif Exhibitions, Antwerp, Belgium (2010); 'Repetition Island', Centre Pompidou, Paris (2010); 'Paper Exhibition', Artists Space, New York, NY, USA (2009) and 'Clifford Irving Show', New Langton Arts, San Francisco, CA, USA (2008).

MORTEN NORBYE HALVORSEN  
Installation view of  
*Dance, Derrivé, mouth*  
(2013) within 'Oo', an  
exhibition spreading  
through the Cypriot and  
Lithuanian pavilions at  
the 55th International  
Art Exhibition, la Bien-  
nale di Venezia. Courtesy  
the artist



MORTEN NORBYE HALVORSEN  
Opening night of 'Oo',  
an exhibition spreading  
through the Cypriot and  
Lithuanian pavilions at  
the 55th International  
Art Exhibition, la Bien-  
nale di Venezia. Courtesy  
the artist



## Ann Lislegaard and Bjarne Melgaard at The 12<sup>th</sup> Biennale de Lyon

'Meanwhile... Suddenly, and Then'

Curator: Gunnar B. Kvaran

12 September 2013–5 January 2014

12<sup>th</sup> Biennale de Lyon, Lyon, France

According to the organisers of the 12<sup>th</sup> Biennale de Lyon, curator Gunnar B. Kvaran invited artists who 'work in the narrative field and use art to experiment with the modalities and mechanisms of storytelling'. Kvaran stated that 'for some decades now, artists have been more concerned with creating new narrative structures for their stories, whether real or imaginary, and for their experiences, whether major or minor. The starting point is no longer the matter and technique of traditional painting or sculpture, but a concept, an idea or a story, which is then given concrete form. Up to a certain point it can even be said that the originality of the artistic act hinges on the originality of narrative constructions marked by great diversity of materials and innovative forms of spatial organisation'. For the 12<sup>th</sup> edition the exhibition included works by seventy artists from twenty-one different countries that reflected the curatorial theme. Artists, among others, included James Richards, Hiraki Sawa, Hannah Weinberger, Tabor Robak, Matthew Barney, Helen Marten, Jeff Koons, Karl Haendel, Dineo Seshee Bopape, Ed Atkins, Yoko Ono, Robert Gober, Mary Sibande, Paulo Nimer Pjota and Mette Edvardsen.

In this context Ann Lislegaard presented her new video animation, based on Philip Dick's *Do Androids Dream of Electric Sheeps?* The video, titled *Oracles, Owls – Some Animals Never Sleep* (2012–13), presents two owls, inspired by the replicant owl from the movie *Blade Runner*, engaged in a monologue consisting of aphorisms. The different fragments of the animation can be viewed as 'prophecies from the I-Ching or a feminist speaking in tongues'. Lislegaard sees science fiction 'as an experimental take-off point for the invention of new narrative structures'.

Bjarne Melgaard presented, *Untitled* (2012), new installations from his recent solo exhibition 'A New Novel', that shares its title with his latest novel. The installations, created in collaboration with designers and craftspeople, were based on the story of the novel; 'its protagonist's tortured infatuation with a doorman and the willing degradations of a surrounding cast of characters, an exploration of the ways in which sex and violence dovetail with love and loneliness'. This work is meant to illustrate his 'defying of established narrative norms, his overlapping ideas and digressions, confronting reality in all its chaotic splendour'.

### About the Curator

Gunnar B. Kvaran (b.1965 in Reykjavik, Iceland, lives and works in Oslo, Norway) has since 2001 been the Director of the Astrup Fearnly Museum in Oslo. He holds a PhD in Art History from l'Université de Provence, Aix-en-Provence, France. From 1989 to 1997 he served as Director of The Reykjavik Art Museum and was the Director of The Bergen Art Museum in Bergen, Norway, from 1997 to 2001. Kvaran was the commissioner and curator for the Icelandic pavilion at the International Art Exhibition of la Biennale di Venezia in 1984, 1986, 1988 and 1990.

### About the Artists

Ann Lislegaard (b.1962 in Tønsberg, Norway, lives and works in Copenhagen, Denmark and New York, NY, USA) holds an MFA from the Royal Danish Academy of Fine Arts in Copenhagen, Denmark, where she also served as a professor from 2004 to 2013. Recent solo exhibitions include 'Tapping of the Fox Sisters', Marabouparken Contemporary Art Centre, Sundbyberg, Sweden (2010); 'What if, MOCAD', Museum of Contemporary Art Detroit, Detroit, MI, USA (2009); '2062, Ann Lislegaard', The Henry Art Museum, Seattle, WA, USA (2009). Her work has been presented at the group exhibitions 'The Smithsonian Effect', Utah Museum of Fine Arts, University of Utah, UT, USA (2011); Busan Biennale 2010, Busan Museum of Art, South Korea (2010); 'Wall of Sound', Te Tuhi Centre for the Arts, Auckland, New Zealand (2010); 'Power Games', Ludwig Museum of Contemporary Art, Budapest, Hungary (2010); 'Automatic Cities', Museum of Contemporary Art San Diego, San Diego, CA, USA (2009); 'Nyerhvervelser 2007–2008', Louisiana Museum of Modern Art, Denmark (2009), among others.

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, Poland. 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 Fearnly 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 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, together with the lecture series 'The State of Things'.

BJARNE MELGAARD  
Installation view of *Un-  
titled* (2012) at the 12th  
Biennale de Lyon, France.  
Courtesy the artist



## Toril Johannessen and Elmgreen & Dragset at the 13<sup>th</sup> Istanbul Biennial

'Mom, am I Barbarian?'

Curator: Fulya Erdemci

14 September–20 October 2013

13<sup>th</sup> Istanbul Biennial, Istanbul, Turkey

The 13<sup>th</sup> edition of the Istanbul Biennial borrowed its title; 'Mom, am I Barbarian?' from the Turkish poet Lale Müldür's book, that focuses on the theme of public space as a political forum, and it was held between 14 September and 20 October 2013. According to curator Fulya Erdemci 'the idea of the public domain has diverse historic, philosophical, theoretical and geopolitical roots and definitions. This highly contested concept serves as a matrix in order to generate ideas and develop practices that question contemporary forms of democracy, challenge current models of spatio-economic politics, problematise the given concepts of civilisation and barbarity as standardised positions and languages and, above all, unfold the role of contemporary art as an agent that both makes and unmakes what is considered public'.

Toril Johannessen was invited to present *Extraordinary Popular Delusions* (2012), previously shown during dOCUMENTA (13) in Kassel, Germany. The work consists of a projector, custom-built in the style of an old historical magic lantern that displays an image of the sun. The work 'relates to energy cycles and economy by establishing a metaphorical and material relationship between the source of light and the projected image through the use of petroleum, an outcrop of the earth. The works' concern overlap with that of the biennial by relating to economy, like the "secret cycles" of finance, stock-market prices and sunspot cycles'.

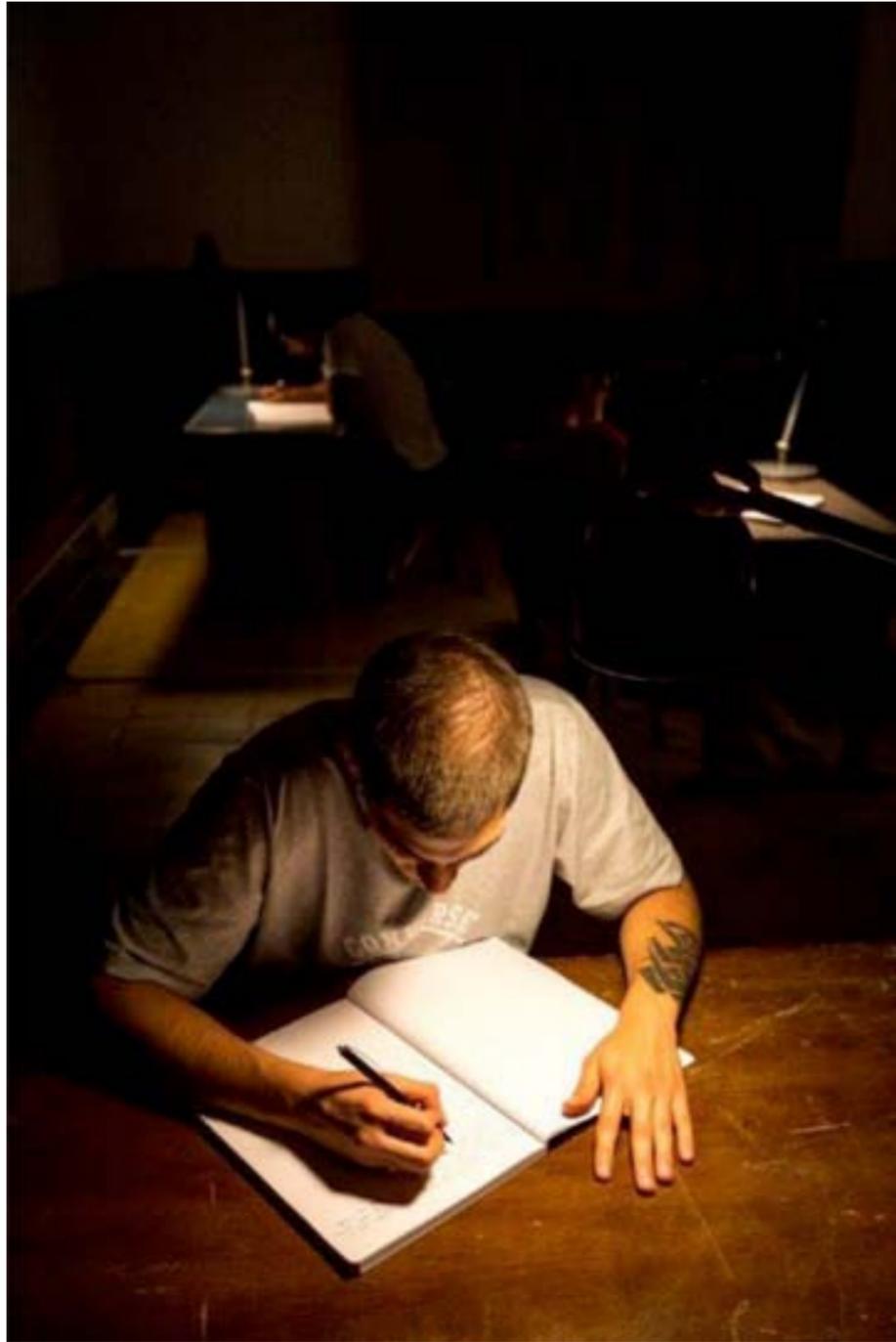
Elmgreen & Dragset took part in the biennial with a site-specific project titled *Istanbul Diaries* (2012), where they questioned public domain from different perspectives, aiming to 'address the generational breaks and historical transformations experienced in both public space and the political realm in Istanbul'. The project took place in the Galata Greek Primary School, built on an existing inclination within their oeuvre. In a performance in 2003 in Paris, France, five young men were invited to spend the duration of the exhibition thinking, keeping journals and writings in notebooks inside a space full of desks. The artists later included these writings in a publication. These works 'function as a way of returning to themes of personal and subjective existence, collective thought and individual time, recalling that politics is a problem of language above all else'.

### About the Artists

Toril Johannessen (b.1978 in Trondheim, Norway, lives and works in Bergen, Norway) holds a BA and MA from the Bergen National Academy of Arts and she later trained at the Mountain School of Arts, Los Angeles, CA, USA. She was one of the participating artists in dOCUMENTA (13), Kassel, Germany (2012). Her work has been presented at Witte de With, Rotterdam, The Netherlands; SMART Project Space, Amsterdam, The Netherlands; Bergen Art Museum, Bergen, Norway; CSA Space in Vancouver, Canada and INCA, Detroit, MI, USA, among others.

Elmgreen and Dragset is an artist duo consisting of Michael Elmgreen (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', Trafalgar Square, London, UK (2012-13); Performa 11, New York, NY, USA, (2011); 'Celebrity: The One and the Many', ARoS Aarhus Kunstmuseum, Denmark (2011) and ZKM Center for Art and Media, Karlsruhe, Germany (2010). In 2009 Elmgreen & Dragset curated the international exhibition within the Nordic and Danish pavilion at la Biennale di Venezia, Italy, which was awarded with a special mention by the jury for their curatorial work.

ELMGREEN & DRAGSET  
*Istanbul Diaries* (2013).  
Courtesy the artists



TORIL JOHANNESSEN  
Installation view of  
*Extraordinary Popular  
Delusions* (2012) at the  
13th Istanbul Biennial  
(2013). Courtesy the art-  
ist



## 'Drawing in Space'

A Solo Exhibition by Bente Stokke at Kunsthalle Recklinghausen, Recklinghausen, Germany

Curator: Ferdinand Ullrich

3 February–7 April 2013

Ferdinand Ullrich, curator at Kunsthalle Recklinghausen, invited artist Bente Stokke to present a solo exhibition from 3 February to 7 April 2013. The exhibition, titled 'Drawing in Space', which occupied three floors in the kunsthalle, consisted of drawings from the early 1980s until today. According to the curator, Stokke's drawings are always '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 drawing is more an idea rather than a work that allows itself to be reduced to a material aspect'. The artist herself adds that 'traces of action performed according to rules and conditions – time, motion and space can be read in the drawings'. The comprehensive catalogue *Bente Stokke Projects 1982–2012*, presenting an overview of the complete works of the artist, was published parallel to the exhibition at Kunsthalle Recklinghausen.

### About the Artist

Bente Stokke (b.1952 in Oslo, Norway, lives and works in Oslo and Berlin, Germany) received her education from the Norwegian National Academy of Craft and Art Industry (now Oslo National Academy of the Arts); Camberwell College of Art, London, UK; Royal College of Art, London and Jan van Eyck Academie, Maastricht, the Netherlands. She has presented solo exhibitions in venues such as Bergen Kunstforening, Bergen, Norway; Galleri F15, Moss, Norway; Storefront for Art & Architecture, New York, NY, USA; Center for Contemporary Art (Centrum Sztuki Wspolczesnej), Warsaw, Poland; Künstlerhaus Bethanien, Berlin; Malmö Art Museum, Malmö, Sweden; Kunstneres Hus, Oslo and Haugar Vestfold Kunstmuseum, Tønsberg, Norway. Her works can be seen in public spaces such as the University of London; College of Science and Technology, London; Norwegian Directorate for Nature Management, Trondheim, Norway and in the Dovrefjell-Sundalsfjella National Park, Hjerkin, Norway. Her works feature in the collections of the Nordic Arts Centre, Helsinki, Finland; Museum of Contemporary Art, Oslo, Norway; Arts Council Norway; Malmö Art Museum; Kunsthalle zu Kiel, Kiel, Germany; Preus Museum, Horten, Norway; The New Museum of Contemporary Art, Sydney, Australia and Moderna Museet, Stockholm, Sweden,

among others. In 1993 Stokke was part of the Nordic Pavilion at the 45<sup>th</sup> Venice Biennale, Italy. She is currently a professor in drawing at the Weissensee Art Academy Berlin, a position she has held since 2005.

Ny Musikk, Henie Onstad Kunstsenter (HOK), Kunsthall Stavanger, Kunsthall Oslo, Hordaland Art Centre, Entrée and Unge Kunstneres Samfund (UKS) at Pavilions Without Walls PERFORMA 13

Founding Director and Curator: RoseLee Goldberg

1–24 November 2013

New York, NY, USA

The Pavilions Without Walls, a new Performa initiative modeled on the idea of the Venice Biennale's pavilions, were created to forge strong partnerships between New York and countries around the world, allowing Performa to foster deeper levels of cultural and artistic exchange. The strategy of the inaugural year's Norwegian Pavilion was specifically to highlight cultural producers in Norway and present some of the country's most outstanding artists. The programme was co-curated with leading institutions such as Ny Musikk, Henie Onstad Kunstsenter (HOK), Kunsthall Stavanger, Kunsthall Oslo, Hordaland Art Centre, Entrée and Unge Kunstneres Samfund (UKS), in collaboration with the directors and curators there.

### 'Porta's Description'

A Solo Exhibition by Lars Morell  
at Palais de Tokyo, Paris, France

Curator: Marc Bembekoff

27 February–4 April 2013

For his installation at the Palais de Tokyo, entitled 'Porta's Description', Lars Morell envisioned the exhibition space as a theatrical, illusionist space, somewhere between uncertainty and tangible proof, in which the works became mysterious theatrical props. The artist referred to an essay by Italian scientist Giambattista della Porta entitled 'How to see, in a room, things that aren't there', published in 1558 in the volume *Magia Naturalis*. In this essay, he explains how one might, through optical illusions with reflective glass plates, produce apparitions and disappearances of silhouettes, an effect that flourished in the second half of the nineteenth century, when it was frequently employed by magicians. Palais de Tokyo's curator Marc Bembekoff stated that 'the work of Lars Morell has its roots in the artist's wide-ranging curiosity, encompassing ancient scientific discoveries and cabinets of curiosities as well as pop music and magic shows. This modus operandi allows Morell to devise an analytic approach tinged with dreamlike, mystical touches. By instilling an element of magic, he creates installations in which illusions stimulate the spectators' eyes and minds'.

### About the Artist

Lars Morell (b.1980 in Kristiansand, Norway, lives and works in Oslo, Norway) has since his graduation from Oslo National Academy of the Arts exhibited at Jan Wentrup, Berlin, Germany (2006); Jeu De Paume, Paris, France (2009) and Fondation d'entreprise Ricard, Paris (2010); Perla Mode, Zurich, Switzerland (2010) and the annual Autumn Exhibition, Kunstneres Hus, Oslo (2011). In 2013 he was the recipient of the Pollock-Krasner Foundation's Grant. Recent exhibitions include 'Hotel Paris' at Galerie Nivet-Carzon, Paris and BYOB at Palais de Tokyo.

### 'A Man Does Things: Photographs and Video Works 1983–2012'

A Solo Exhibition by Per Maning at the Espoo Museum of Modern Art, Espoo, Finland

Curator: Timo Valjakka

6 March–9 June 2013

Curator Timo Valjakka at the Espoo Museum of Modern Art (EMMA) in Espoo, Finland, invited artist Per Maning to present the solo exhibition 'A Man Does Things: Photographs and Video Works 1983–2012'. Presenting a wide selection of Maning's art from the 1980s until today, the exhibition at EMMA featured 26 photographic and video works from 1983 to 2012. The retrospective part of the exhibition included Maning's animal-themed photographic series that were exhibited at the Sydney Biennale in 1992 and at the Venice Biennale in 1995, among others. It ended with *Self-portrait* (1997–98), a series of works created with Norwegian actor Nils Sletta that expanded the focus of Maning's art to cover the essential nature of human beings and non-verbal communication. The final part of the exhibition presented a series of new photographic works portraying people of different ages and their emotional states. According to the curator, Maning's work deals with '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 with essays by the curator and art historian Gertrud Sandqvist accompanied the exhibition.

### About the Artist

Per Maning (b.1943 in Oslo, Norway, lives and works in Oslo) has been exhibiting in national and international venues for more than three decades. Selected exhibitions include Fotogalleriet, Oslo (1988); The Sydney Biennale, Sydney, Australia (1992); Galleri Lars Bohman, Stockholm, Sweden (1994); The Nordic Pavillion, la Biennale di Venezia, Venice, Italy (1995); Suermondt Ludwig Museum, Aachen, Germany (1998); Albertinum, Staatliche Kunstsammlungen, Gämdelegalerie Neue Meister, Dresden, Germany (1997); National Museum of Contemporary Art, Oslo (2002) and The Munch Museum, Oslo (2006). He has also been part of exhibitions in venues such as the Museum of Modern Art, New York, NY, USA (1999) and Centre Pompidou, Paris, France (2011). His works are also represented in public collections such as the Museum of Modern Art, New York; Museum Folkwang, Essen; Germany; Kiasma, Helsinki, Finland; Stedelijk Museum, Amsterdam, The Netherlands; Moderna Museet, Stockholm, National Museum of Contemporary Art, Oslo; Malmö Museum, Malmö, Sweden; Norwegian Arts Council, Oslo and Preus Museum, Horten, Norway.

## A solo exhibition by Knut Henrik Henriksen at Stiftung Opelvillen, Rüsselsheim Germany

Curator: Dr. Beate Kemfert

3 July–27 October 2013

Curator Beate Kemfert invited Knut Henrik Henriksen to present a solo exhibition at Stiftung Opelvillen in Rüsselsheim, Germany, from 3 July to 27 October 2013. The manor of Opelvillen was built in the early 1930s, as the private residence of Fritz Opel and has been since utilised for a variety of purposes. It has served as a military hospital, a general hospital and a local court, ultimately standing empty until the Opelvillen Foundation was established, using the estate for cultural purposes. The aim of Henriksen's project was to visualise the architectural conditions surrounding the structure of Opelvillen, intervening and positioning his work in relation to the architecture, highlighting its composition and elucidating the origins of cultural experience. The project also offered a retrospective view on Henriksen's work, coming together with the painting and drawing work of Georges Rousse, on display in the building.

According to the curator, Henriksen 'proceeds from a given object, he does not alter units of measurement, but rather trains us how to view what we encounter. He also continues works he has performed in other places in other contexts, enabling new cases of architectural permeation'.

### About the Artist

Knut Henrik Henriksen (b.1970 in Oslo, Norway, lives and works in Berlin, Germany) has studied at the Bergen Academy of Art and Design in Bergen, Norway and Städelschule, Staatliche Hochschule für Bildende Künste in Frankfurt, Germany. He has exhibited at, among others, 'Echoes', Bergen Kunsthall, Bergen, Norway (2012); 'Villa Savoye redrawn with an Opel Astra 2012', Sommer & Kohl, Berlin, Germany (2012); 'The Go-Betweens and a Black Avalanche', Elastic Gallery, Malmö, Sweden (2011); 'circles, squares and a door handle', Galerie Denise René, Paris, France (2010). He has been included in the group exhibitions Momentum 7, Moss, Norway (2013); 'If you want it you can get it for the rest of your life. (Truth is what works.)', International Studio & Curatorial Program (ISCP), New York, NY, USA (2012); 'ABSTRAKT /// SKULPTUR', Georg-Kolbe-Museum, Berlin (2011); 'Space Oddity', CCA Andratx Art Foundation, Mallorca, Spain (2011); 'Beyond These Walls', South London Gallery, London, UK (2009); '3 x 3 x 3 x 3', Galerie de multiples, Paris, France (2009); 'The Re-conquest of Space', Overgaden, Copenhagen, Denmark (2007); 'Berlin North', Hamburger Bahnhof, Museum für Gegenwart, Berlin (2004).

## 'Alluvium' A Solo Exhibition by Morten Norbye Halvorsen at Objectif Exhibitions, Antwerp, Belgium

Curator: Chris Fitzpatrick

14 September–26 October 2013

From 14 September to 23 October 2013 Objectif Exhibitions presented 'Alluvium', a solo exhibition by Morten Norbye Halvorsen, aiming to present the artist's diverse practice, consisting of sound, film, sculpture, photography, performance and the internet.

The exhibition comprised of two video projections that alternated on a single screen, surrounded by four speakers that 'fill the basement with visual and auditory images, inquiry, procedures and temporality'.

The first projection *Placer*, is 'set in an alluvial gold field in Finnmark, Norway. Tracking shots of forest foilage, sorted rocks, concave fields and other matter culminate with metamorphic dolomites by the Barents Sea. Both the imagery and sound operate as characters, at times, synchronised, at others, independently'. *Vertical Belongings* develops as a 'sequence of images slides, which morph and advance within set parameters. Two horizontal, one vertical, but all three overlaid with their configurations triggered by sounds forged in Halvorsen's studio. This procession of dislocated information alternated with *Placer* on loop-cycling bits of paper, sticks, rubber, copper, mung beans, dripping acid and danceable square waves'.

A third screen was displaying Halvorsen's project *www.reverbarium.com*, 'a remote repository, accessible from anywhere as an ongoing publication, "depot for rebooting and reanimating desktop sedimentation"'.

According to curator Chris Fitzpatrick "'Alluvium" is firmly grounded in nature. Or, perhaps less fixed than that. Erosion is, after all, a complex process of conveyance, which leaves pastoral traces, as clay, silt, sand, or gravel congeal. Water moves as it will, and reshapes the earth in its wake. Yet these currents leave other, more symbolically valuable, traces, gold and platinum ore, gemstones. Value lures other forces, whose prospection causes erosion of another sort, a material and relational choreography, explained away through mythology (by those who remain), and abandoned (by those who don't) to be orated geologically'.

### About the Artist

Morten Norbye Halvorsen (b.1980 in Stavanger, Norway, lives and works in Hundvåg, Norway) is a graduate of Falmouth College of Arts, Cornwall, UK, and The Trondheim Academy of Fine Art, Norway. He participated in the Lithuanian Pavilion at the 55<sup>th</sup> International Art Exhibition – la Biennale di Venezia, in Venice, Italy (2013), which was awarded with a special mention for National Participation. Among other recent exhibitions and performances are 'The Museum Problem', Frutta Gallery, Rome, Italy (2012); 'Run, Comrade, the Old World is Behind You', Kunsthall Oslo (2011); 'A Clock That Runs on Mud', Galeria Stereo, Poznan, Poland (2011); 'More or Less, A Few Pocket Universes', Gallery Augusta (HIAP), Helsinki, Finland (2011); 'Champagne Polka', Gaudel de Stampa, Paris, France (2011); 'Token Took', Chert gallery, Berlin, Germany (2011); 'Clifford Irving Show', Objectif Exhibitions, Antwerp, Belgium (2010); 'Repetition Island', Centre Pompidou, Paris (2010); 'Paper Exhibition', Artists Space, New York, NY, USA (2009) and 'Clifford Irving Show', New Langton Arts, San Francisco, CA, USA (2008).

MORTEN NORBYE HALVORSEN  
Installation view of  
*Alluvium* at Objectif  
Exhibitions, Antwerpen,  
Belgium. Courtesy the  
artist



MORTEN NORBYE HALVORSEN  
Still of *Alluvium* at  
Objectif Exhibitions,  
Antwerpen, Belgium.  
Courtesy the artist



# 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 at Ekely for their stay in Oslo, and additional research possibilities during his or her stay.

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

In 2013, OCA's ISP programme saw the participation of four cultural producers and one curatorial group 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.

## February

### SOULEYMANE BACHIR DIAGNE

#### Philosopher

b.1955 in Saint-Louis, Senegal, lives and works in New York, NY, USA

Souleymane Bachir Diagne is a philosopher and a Professor of French at Columbia University, New York, NY, USA. He works in the areas of the history of logic, the history of philosophy, Islamic philosophy, African philosophy and literature, and is the author, among other titles, of *Boole, l'oiseau de nuit en plein jour* (Paris: Belin, 1989), *Comment Philosopher en Islam* (Paris: Panama, 2008), *Islam and the Open Society: Fidelity and Movement in the Philosophy of Muhammad Iqbal* (Dakar: Codesria, 2011), and *African Art as Philosophy: Senghor, Bergson, and the Idea of Negritude* (Calcutta, London and New York: Seagull, 2011). His latest book, *Bergson postcolonial: L'élan vital dans la pensée de Léopold Sédar Senghor et de Mohamed Iqbal* (Paris: Editions du CNRS, 2011) was awarded the Dagnan-Bouveret prize by the French Academy of Moral and Political Sciences for 2011. He is the co-director of the journal *Éthiopiennes*, and a member of UNESCO's Council of the Future.

*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.'*

## June

### 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 monofilm, as reflected, for example, in his book *Media Crisis* (2004).

August/September

**ROTOR**  
Collective

Rotor is a young working collective of architects, engineers, designers and researchers based in Brussels, Belgium. In addition to bringing architecture and design projects to life, Rotor questions the use of architecture and design, materials and waste through research, exhibitions and writings. Rotor received international recognition for their contribution at La Biennale di Venezia in 2010 and the OMA exhibition at the Barbican in London, UK, in 2011.

October 2013

**MIKE SPERLINGER**  
Cultural producer  
b.1977, lives and works in  
London, UK

Mike Sperlinger is the co-founder of LUX in London, a London-based agency for artists' moving images which holds the largest collection of artists' film and video in Europe. He has curated many screenings and exhibitions, both for LUX and independently, and edited a number of publications including *Kinomuseum: Towards An Artist Cinema* (2008).

December

**SVEN AUGUSTIJNEN**  
Artist  
b.1970 in Mechelen, Belgium,  
lives and works in Brussels,  
Belgium

Sven Augustijnen studied at the Royal Academy of Fine Arts in Antwerp, Belgium; the Hoger Sint-Lukas Instituut in Brussels, and at the Jan van Eyck Academy in Maastricht, the Netherlands. His films have been included in exhibitions and festivals in Athens, Greece; Basel and Fribourg, Switzerland; San Sebastián, Spain; Siegen, Germany; Rotterdam, the Netherlands; Tunis, Tunisia; Tel Aviv, Israel; Tokyo, Japan and Vilnius, Lithuania, among others. In 2007 he participated in the documenta 12 magazines project, in collaboration with *A Prior*, and in 2011 he was awarded the Evens Prize for Visual Arts.

**CORINNE DISERENS**  
Director

Diserens has graduated from Art history studies, University Paris, and Independent Study Program of the Whitney Museum of American art. She was curator at IVAM, Valencia; freelance curator and founder of Carta Blanca Editions, Madrid/Paris; Director of the Museums of Marseille, and then of the Fine Arts Museum of Nantes. Currently she is Director of Museion, Bolzano.

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

**Souleymane Bachir Diagne**

During his stay in Oslo, Bachir Diagne presented a lecture at OCA titled 'Senghor's Philosophy and Politics of African Art' on 22 February and visited several cultural institutions in Oslo while in town.

**Peter Watkins**

During his stay at OCA's Munch residency at Ekely in Oslo, Peter Watkins conducted research on the figure of Edvard Munch, to whom he dedicated a film in 1973 titled with the artist's name. Peter Watkins is working on a new film on the second part of Munch's life.

**Rotor**

Rotor stayed at OCA's Munch residency at Ekely in Oslo, in conjunction with their curatorial development and presentation of the Oslo Architecture Triennale 2013.

**Mike Sperlinger**

Mike Sperlinger stayed at OCA's Munch residency at Ekely in Oslo, in conjunction with a series of lectures he held at The Oslo National Academy of the Arts (KHiO) and in preparation of his lecture within OCA's programme 'Fashion: The Fall of an Industry'.

**Corinne Diserens**

**Sven Augustijnen**

Corinne Diserens and Sven Augustijnen participated in OCA's International Studio Programme to conduct research within museums in the country about the groundbreaking Norwegian artist Hannah Ryggen to envision upcoming exhibitions at the École de Recherche Graphique and La loge in Brussels, Belgium.

Sven Augustijnen.  
Photo: OCA / Espen Hagestrand



Souleymane Bachir Diagne.  
Photo: OCA / Espen Hagestrand



Peter Watkins.  
Photo: OCA / Espen Hagestrand



Rotor: B. Lasserre,  
L. Devlieger, T. Boniver,  
M. Tamm, M. Gielen,  
M. Ghyoot



# International Residencies

In 2013, 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 City, the International Artist in Residence Programme at WIELS Contemporary Art Centre in Brussels, and the International Artists in Residency programme at 18<sup>th</sup> Street Art Center, Los Angeles, CA, USA. In 2013, OCA continued the collaboration with Raw Material Company (RMC) in Dakar, Senegal, in order to offer a residency for a Norwegian artist at RMC's residential programme Raw Residency.

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

## **RAW RESIDENCY, DAKAR, SENEGAL**

In 2012, OCA 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 residences happened through invitation, and selections were made in collaboration with Raw Material Company and its director Koyo Kouoh.

**March/April 2013**

### **SIRI HERMANSEN**

Artist

b.1969 in Geneva, Switzerland,  
lives and works in Oslo, Norway

Siri Hermansen had a residency in the months of March and April 2013 at Raw Material Company, Dakar, Senegal, to conduct research within the city, its historical context and its urban development. Since the 1970s more than thirty cinemas in Dakar have been closed to never be reopened. The buildings, which are now abandoned, stand like monuments of a lost culture. Siri Hermansen was invited to investigate this metaphorical collapse of filmic culture in Dakar.

Siri Hermansen is an artist working with a variety of media such as video and photography and whose concern is the after-effects of abrupt social, economical or political changes in society. She received her education from the Parsons School of Design, Paris, France and École Nationale Supérieure des Beaux-Arts, Paris, France. She has had solo exhibitions in a number of international venues such as the Stenersen Museum, Oslo, Tsedeka, Central House of Artists Moscow, Russia, Fondazione Pastificio Cerere, Rome, Italy and MK Gallery, Rotterdam, the Netherlands and Biennale Regard Benin 2012. From 2009 to 2012 she was a Research Fellow at the Oslo National Academy of the Arts.

Siri Hermansen's residency in Dakar is supported by O3-funds and is part of a series of programme activities OCA is developing in relation to art, society and politics in contemporary Africa, to explore the history of artistic and culture production in the continent.

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

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

**1 October–  
31 December 2013**

### **MARIUS ENGH**

Artist

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

Marius Engh is a visual artist working with a variety of media to summarise different stages of his research on history, anthropology, modernism and social semiotics. He has had several gallery and museum exhibitions, including at the Kunsthall Oslo (2011), Fábrica de Talentos, Porto, Portugal (2010), Witte de With Center of Contemporary Art, Rotterdam, The Netherlands (2009) and Bergen Kunsthall (2006). His work is part of several private and public collections.

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

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

**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, where she graduated in 2011. Høibo premiered with her first solo exhibition at STANDARD (OSLO) in Oslo in January 2012 followed by a solo exhibition project at the Henie Onstad Kunstsenter in Høvikodden, Norway, which opened in March 2012 and was 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 2013–  
15 August 2014**

### **THORA DOLVEN BALKE**

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

Thora Dolven Balke has exhibited extensively in Norway and internationally in the past years, involving both an exploration of image-making through her own artistic practice, and an involvement in the organisation of artistic and curatorial platforms that contribute to the development of other artists' work as well as their connection with other cultural forms, such as music and performance. Her photographs, in the form of polaroids and photographic albums as well as films, suggest a diaristic, subjective approach to image-making that refuses to come clear about the level of fiction they contain. In 2008 she was part of 'Lights On – Norwegian Contemporary Art', which took place at the Astrup Fearnley Museum of Modern Art. Her work was later part of 'The Collectors', an exhibition curated by Michael Elmgreen and Ingmar Dragset as the official representation in the 2009 Venice Biennale.

**1 September–  
30 November 2013**

### **HILDE METHI**

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

Hilde Methi has been concerned with specific projects dealing with what has been the 'local art history' of the last decades in particular contexts, with an extensive artists-visitor's production in an area, to inquiry: Is it an empowerment? Or is art illustrating what the local already 'knows'? Is it subtracting its contents? 'If one were to make a parallel to the mine – the iron ore that has to be taken away to realise its potential, is 'the local' remaining a raw material for the art – that needs to be moved somewhere else to fulfill its potential?' Methi build up collaborative and ongoing project, with an organic development.

## 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 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.

**1 December 2013–  
15 November 2014**

### **HANS KRISTIAN BORCHGREVINK HANSEN**

Artist  
b.1985 in Kongsvinger, Norway,  
lives and works in Bergen,  
Norway

Hans Kristian Borchgrevink Hansen is a visual artist whose concern is to map specific geographical areas, by making use of materials and discoveries collected from the street. Debris from the pavement and found objects become an image of the city's visual undercurrents and with their indeterminate and abstract forms are reminiscent of diminished modernist sculptures. Borchgrevink Hansen holds an MA from the Bergen National Academy of the Arts (KHiB) and a BA from the Oslo National Academy of the Arts (KHiO).

## BERLIN MITTE, BERLIN, GERMANY

In 2013 OCA offered four residencies for curators, critics and artists in collaboration with the KW Institute for Contemporary Art, Berlin.

### January–February 2013

#### FRANK

Artists

FRANK is a flexible platform that uses domestic settings to host art, initiated by the artists Liv Bugge (b.1974 in Oslo, Norway, lives and works in Oslo), Sille Storihle (b.1985 in Tromsø, Norway, lives and works in Nøtterøy, Norway) and co-founder Synnøve G. Wetten (b.1978 in Akershus, Norway, lives and works in Oslo). FRANK was established to nurture art and critical discourse revolving around gender issues, desire and sexuality. The platform operates in different locations and with various co-curators. FRANK has hosted work by artists and curators such as Karen Røise Kielland, A.K. Burns & A.L. Steiner, Shoghig Halajian, Wu Tsang, Zackary Drucker, Jumana Manna and Vebjørn Guttormsgaard Møllberg.

### March–April 2013

#### JOHANNE NORDBY WERNØ

Curator

b.1980 in Oslo, Norway, lives and works in Oslo  
Johanne Nordby Wernø is a writer and curator currently working as a critic for the daily paper *Dagbladet* and for *Artforum*. A freelance writer since 2000, she has contributed to publications such as *Vinduet*, *Morgenbladet*, *Klassekampen*, *Billedkunst*, *D2* (*Dagens Næringsliv*), *Kunstkritikk*, and many more, and to various anthologies. She serves on the board of *Kunstkritikk*, the Nordic art review. In 2009, she graduated with an MFA in Critical Writing and Curatorial Practice from Konstfack University College of Arts, Crafts and Design in Stockholm. She also holds a BA in Aesthetical Studies from the University of Oslo. Her recent curatorial projects include *Tori Wrånes* at Haninge Konsthall, Stockholm; *'Pica Pica'* (Per-Oskar Leu, Ebba Bohlin, Kaia Hugin) at *Entree*, Bergen; and the group exhibition *'Rom for stein og hjort'* co-curated with Karolin Tampere, which traveled to five cities in Norway throughout 2011.

### September–October 2013

#### RUNA CARLSEN

Artist

b.1964 in Oslo, Norway, lives and works in Oslo  
Runa Carlsen was educated at Oslo National Academy of the Arts and at Parsons The New School for Design in New York, NY, USA. Carlsen works with a variety of media such as video, photography, text and sound-installations, where she combines documentary and autobiographic material to investigate the relation between personal and collective memory within a socio-political contexts and its history. Recently, she held solo exhibitions at *Fotogalleriet*, Oslo and at *Den Frie Centre of Contemporary Art* in Copenhagen, Denmark. Her latest video-work was presented within *The Spring Exhibition 2013* at *Kunsthal Charlottenborg* in Copenhagen. Together with Unni Gjertsen she initiated a Reading group at *Kunstnerens hus* in 2011. Their recent collaboration called *The Corner Office* is a platform whose intention is to create a nomadic vessel using interdisciplinary, dialogic approaches to contemporary issues to operate in art spaces, universities and the corporate arena.

### September–October 2013

#### UNNI GJERTSEN

Artist

b.1966 in Sjøvegan, Norway, lives and works in Oslo  
Unni Gjertsen is a visual artist working with subjects relating to history and memory. She studied at *Trondheim Academy of Fine Arts* and *University of Oslo*. In Gjertsen's silk-screen series *Creative History* (2003–04) tabloid statements were presented in a seductive form, telling a story of success for ten women intellectuals and artists. She mixed facts, lies and possible truths addressing a relationship between truth and wanting to believe. She employed a similar strategy in *The Mai Zetterling-Project* (2005), which focused on the historiography on the Swedish filmmaker. Unni Gjertsen's most recent solo exhibitions are *Baltic Sea Cultural Centre*, Gdansk (2007) and *Konsthall C Stockholm* (2005). Group shows include *Kasteel van Gaasbeek*, Gaasbeek/Belgium, *Henie-Onstad Art Centre Norway* and *Rauma Biennale Finland* in 2008, *MuHKA Antwerp* and *IASPIS Stockholm* in 2007, and *Göteborgs Konsthall* (2006).

### November–December 2013

#### ELLINOR AURORA

AASGAARD

Artist

b.1991 in Kristiansand, Norway, lives and works in Malmö and Stockholm, Sweden  
Ellinor Aurora Aasgaard is a graduate of the *Malmö Art Academy*, Malmö, Sweden. Aasgaard's work is concerned with humor is and its social function in its development as a political experience in relation to art. Her work has been exhibited in *Penang*, Malaysia; *Kristiansand*, Norway; *Oslo*, Norway; *Malmö*, Sweden and *Arendal*, Norway.

## PLATFORM CHINA, BEIJING, CHINA

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

**1 April–  
31 May 2013**

### MARIUS MOLDVÆR

Artist

b.1985 in Oslo, Norway, lives and works in Aurland, Norway

Marius Moldvær graduated from Bergen National Academy of Art and Design, Department of Photography in 2011. Together with his class from the academy he established Gruppe-11, that has worked together on exhibitions at One Night Only and Bergen Kjøtt, and also through various publications and other events. Moldvær has exhibited at Holodeck, Oslo (2011) and published the book *Real World or Places that Don't Exist together* with Carl-Oskar Linné in October 2012. In 2013 he was part of Vestlandsutstillingen.

**1 September–  
31 October 2013**

### RAGNHILD AAMÅS

Artist

b.1984 in Volda, Norway, lives and works in Oslo, Norway and London, UK

Ragnhild Aamås graduated from the Oslo National Academy of the Arts in 2012. Recent exhibitions include 'Spoken word' at Percival Space, Oslo (2012) at Kunstnernes Hus and Black Box Theatre, Oslo (2012), 'Hypertekstuel Wasteland', Audiatur Biennial, Bergen (2012) and Salon#1 at INCA, Detroit, MI, USA (2011).

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

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

**1 April–31 December 2013**

### ANDRÉ TEHRANI

Artist

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

André Tehrani is a Norwegian-Iranian artist who holds an MA from the Oslo National Academy of the Arts. He works with a variety of media. His works draws attention to the ways in which political and ideological dynamics influences popular culture and juxtaposes appropriated imagery with encyclopedic facts and art historical archetypes. Past exhibitions include 'This House', Palais de Tokyo, Paris, France (2013); 'Game of Life', Kristiansand Kunsthall, Kristiansand, Norway, (2012); 'Transit Vestfold', Haugar Vestfold Kunstmuseum, Tønsberg (2011) and 'Depattern', Galleri Erik Steen, Oslo (2010).

# 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 2013, the IVP hosted eleven curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives.

### January 2013

#### JULIANA ENGBERG

Juliana Engberg is a curator, writer, publisher and designer. She is the Artistic Director of Australian Centre for Contemporary Art, Melbourne, Australia (ACCA) and of the 19<sup>th</sup> Sydney Biennale (2014). She was the curator of the Melbourne Festival Visual Arts Programme from 2000 to 2006, and in 2007 she was the senior curatorial advisor for the Australian presentations at the Venice Biennale. She inaugurated the ACCA Pop Up Programme in Venice to coincide with the 54<sup>th</sup> Venice Biennale (2011). She was the Artistic Director of the Melbourne International Biennial 1999, 'Signs of Life', and Senior Curator of the Art & Industry Biennale, Christchurch, New Zealand (2002). Engberg has worked as a Senior Curator at the Heide Museum of Modern Art, Melbourne, the Assistant Director of the Monash University Gallery and Director of the formative contemporary art space, the Ewing and George Paton Galleries, The University of Melbourne. She is an Adjunct Professor in Architecture, Design and Art at RMIT University, Melbourne and a Professorial Fellow in the Faculty of Art, Design and Architecture at Monash University, Melbourne.

### February 2013

#### EKATERINA DEGOT

Ekaterina Degot is an art historian, art writer and curator based in Moscow. Exhibitions she has curated or co-curated include, among others: 'Body Memory: Underwear of the Soviet Era' (shown in St Petersburg and Moscow, Russia, Helsinki, Finland and Vienna, Austria, 2000–2004); 'Struggling for the Banner: Soviet Art Between Trotsky and Stalin' (New Manege, Moscow, 2008); 'Citizens, Mind Yourselves: Dimitri Prigov' (Museum of Modern Art, Moscow, 2008). In 2010, she curated the 1<sup>st</sup> Ural Industrial Biennial in Ekaterinburg, Russia, under the title 'Shockworkers of the Mobile Image', together with David Riff and Cosmin Costinas. In 2011, she curated the exhibition and discussion platform 'Auditorium Moscow' with David Riff and Joanna Mytkovska, in collaboration with the Warsaw Museum of Contemporary Art, and in 2012, 'Art After the End of the World', the discussion platform of the Kiev Biennial of Contemporary Art Arsenal, Ukraine, and 'Time/Food' in Stella Art Foundation in Moscow, with Anton Vidokle and Julieta Aranda. In 2013, she curated the First Bergen Assembly in Bergen, Norway, together with David Riff. She is currently teaching at the Moscow Alexander Rodchenko Photography and New Media School. Her books include: *Terroristic Naturalism* (1998), *Russian 20th-Century Art* (2000) and *Moscow Conceptualism* (with Vadim Zakharov, 2005). As an art critic she has contributed to *Frieze*, *Artforum* and *e-flux magazine*.

### March 2013

#### ANDREA VILIANI

Andrea Vilianni is the Director of the Fondazione Donna regina per le arti contemporanee/Museo MADRE in Naples, Italy. From 2009 to 2012 he served as the Director of the Fondazione Galleria Civica-Centro di ricerca sulla contemporaneità in Trento, Italy. From 2005 to 2009 he was a curator at the MAMbo-Museo d'Arte Moderna in Bologna and, from 2000 to 2005, the Assistant Curator at Castello di Rivoli-Museo d'Arte Contemporanea in Rivoli-Torino, Italy. In 2010 he was appointed member of the Agent-Core Group of dOCUMENTA (13) and in 2012 he co-curated, with Aman Mojadidi and Carolyn Christov-Bakargiev, a part of dOCUMENTA (13) in Kabul and Bamiyan (Afghanistan).

**ANGIE KEEFER**

Angie Keefer is an artist, writer, editor, amateur engineer and occasional librarian whose speculative non-fiction traces circuitous routes through highly specialised information. Recently she has exhibited or staged her work at Yale Union (YU), Portland, OR, USA; the São Paulo Biennial, São Paulo, Brazil; MoMA, New York, NY, USA, and Kunsthall Charlottenborg, Copenhagen, Denmark, among others. In May 2013 she exhibited at the Objectif Exhibitions in Antwerp, Belgium. Along with Dexter Sinister, Keefer is the co-founder of The Serving Library, a non-profit artists' organisation dedicated to publishing and archiving in a continuous loop, and the co-editor of The Bulletins, The Serving Library's bi-annual publication.

**ALEX KLEIN**

Alex Klein is an artist, writer and curator working between Los Angeles, CA, USA, and Philadelphia, PA, USA, where she is the Dorothy and Stephen R. Weber (CHE'60) Program Curator at the Institute of Contemporary Art (ICA) at the University of Pennsylvania, PA, USA. At ICA she co-curated the exhibition 'First Among Equals', and launched the four-part exhibition, publication and programming initiative 'Excursus', with Reference Library, East of Borneo, Ooga Booga and Primary Information. In autumn 2014 she will curate the first major monographic survey of artist Barbara Kasten. Klein is the co-founder of the editorial project and publishing imprint Oslo Editions, which organised and published the lecture series 'CONTRA MUNDUM I-VII' (2010), and is the editor of the critical volume on photography *Words Without Pictures* (LACMA / Aperture, 2010). Other recent publications include *To Be Blunt in How Soon is Now?* (Luma Foundation, 2012) and *Humanist Correspondence in The Human Snapshot* (Sternberg Press, 2013).

**FRAM KITAGAWA**

Fram Kitagawa is a curator, professor and writer based in Toyko, Japan. He is the General Director for Echigo-Tsumari Art Triennial, General Director for Setouchi Triennale 2013 and Acting Director, Chichu Art Museum, Naoshima. Kitagawa is a professor at the Joshibi University of Art and Design in Tokyo. Since his graduation from Tokyo National University of Fine Arts and Music he has organised numerous exhibitions and events on grass-roots level, introducing Japan to works of art previously rarely exhibited inside the country. This included, among others, the 'Antonio Gaudi' exhibition that took place in eleven different cities from 1978–1979. Since 1996 he has acted as the general coordinator for the Echigo-Tsumari Art Necklace Project and as general coordinator for the Echigo-Tsumari Art Triennale, for which he received the Minister of General Affairs' Prize in 2000, and the Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize in 2006. He is also the recipient of the Ordre des Arts et des Lettres from France, the Order of Culture from Poland and the Order of Australia: Honorary Member (AM) in the General Division, among other awards. Kitagawa has initiated numerous art projects related to urban, architectural and regional community development.

**HIROMI KUROSAWA**

Hiromi Kurosawa is the Chief Curator of the 21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa, Japan. She was appointed by the museum in 2003 and she worked with the artists for the inaugural exhibition 'The Encounters in 21<sup>st</sup> Century: Polyphony Emerging Resonance' (2004–05). She has been curating numerous exhibitions in Kanazawa, which include, among others, 'Olafur Ellisason: Your Chance Encounter' (2008), 'Kazuhiko Hachiya: OpenSky' (2008), 'Inner Voices' (2010), 'Takashi Homma: New Documentary' (2011) and 'Do Ho Suh: Perfect Home' (2012). Most recently she curated 'Fiona Tan: Ellipsis' (2013) and 'Isabel and Alfredo Aquilizan: Project Another Country' (2013). In 2012, she was co-curator of 'City Net Asia' in South Korea. Kurosawa also works for educational programmes with children from elementary and junior high schools for appreciation and formative activities in the museum. As part of the museum's public programme working with community, she joined the project 'Kanazawa Art Platform' in 2008.

**CHRISTOPHER Y. LEW**

Christopher Y. Lew is Assistant Curator at MoMA PS1. He joined the museum in 2006, and has organised 'New Pictures of Common Objects', 'Chim↑Pom', 'Clifford Owens: Anthology', 'Jack Smith: Normal Love', and 'Nancy Grossman: Heads (with Klaus Biesenbach)' as well as projects by Edgardo Aragón, Rey Akdogan, Iija Karilampi and Caitlin Keogh. He has also curated exhibitions and programmes in New York City at venues including Artists Space and Aljira, and has written broadly. Prior to joining the Museum, he worked as a Managing Editor at ArtAsiaPacific and held positions at the Aperture Foundation and the Asian American Arts Centre.

**PAULINA POBOCHA**

Paulina Pobocho is Assistant Curator in the Department of Painting and Sculpture at the Museum of Modern Art (MoMA) in New York, NY, USA. During her time at the museum, she has co-organised the exhibitions 'Gabriel Orozco' (2009), 'Abstract Expressionist New York' (2010), and 'Claes Oldenburg: The Street and The Store' (2013). She has also worked extensively with the museum's collection, most recently participating in the reinstallation of the collection galleries with works from 1940 to 1980. With Ann Temkin, she is currently co-organising a Robert Gober exhibition, scheduled to open in the fall of 2014. Prior to joining the curatorial staff of MoMA, Pobocho was Joan Tisch fellow at the Whitney Museum of American Art, New York, where she lectured on a broad range of subjects in contemporary and modern art. In 2011 she was appointed critic at the Yale University School of Art. Pobocho received her BA from Johns Hopkins University in 2000, and her MA in 2003 from the Institute of Fine Arts, New York University, where she is now completing her doctoral dissertation.

November 2013

**YUKO HASEGAWA**

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

December 2013

**JOSÉE DROUIN-BRISEBOIS**

Josée Drouin-Brisebois is the Senior Curator of Contemporary Art at the National Gallery of Canada, in Ottawa, where she is also responsible for the collections of Canadian and International Contemporary Art. The National Gallery, located in the capital city Ottawa, Ontario, is one of Canada's premier art spaces and with its 445.000 annual visitors.

Drouin-Brisebois organised the Canadian contribution to the International Art Exhibition la Biennale di Venezia in 2011 (Steven Shearer's 'Exhume to Consume') and 2013 (Shary Boyle's 'Music for Silence'). She has curated exhibitions by Canadian artists Arnaud Maggs, 'Identification' (2012); Christopher Pratt (2005) and thematic group exhibitions: 'It Is What It Is: Recent Acquisitions of New Canadian Art' (2010–11); 'Nomads' (2009); 'Caught in the Act: The Viewer as Performer' (2008) and 'De-con-structions' (2007). Drouin-Brisebois also co-curated 'Misled by Nature: Contemporary Art and the Baroque' with Catherine Crowston and Jonathan Shaughnessy at the Art Gallery of Alberta, Edmonton, Canada (2012); and 'Spectral Landscape' (2012) and 'The Shape of Things' (2012) with David Liss at the Museum of Contemporary Canadian Art, Toronto, Canada (MOCCA). Her writings have appeared in numerous publications, which among others include: *Barroco Nova: Neo-Baroque Moves in Contemporary Art* (Museum London, Artlab Gallery and McIntosh Gallery, 2012);

*Dominique Rey: Erlking/Pilgrims* (Southern Alberta Art Gallery, 2012); *Wanda Koop: On the Edge of Experience* (Winnipeg Art Gallery, 2010) and *Otherworld Uprising: Shary Boyle* (Conundrum Press, 2008).

Andrea Viliani.  
Photo: Amedeo Benestante



Alex Klein



Juliana Engberg



Fram Kitagawa.  
Photo: Yuichi Noguchi



Angie Keefer



Yuko Hasegawa.  
Photo: Hisashi Kumon



Christopher Y. Lew



Ekaterina Degot



Hiromi Kurosawa



Paulina Pobocho



# 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 2013 OCA semesterplan were the projects 'WORD! WORD? WORD! Issa Samb and the Undecipherable Form', 'On Négritude: A Series of Lectures on the Politics of Art Production in Africa' and 'Fashion: the Fall of an Industry'. Unless otherwise noted, all semesterplan events occurred in OCA's public space.

**JANUARY****Practice**

IVP: Juliana Engberg

**FEBRUARY****Practice**

ISP: Souleymane Bachir Diagne

**Practice**

IVP: Ekaterina Degot

**Theory**

Wednesday, 14 March

Speaker: Souleymane Bachir

Diagne

Subject: *Senghor's Philosophy and Politics of African Art***MARCH****Practice**

IVP: Andrea Viliani

**APRIL****Practice**

IVP: Angie Keefer

**Theory**

Thursday, 25 April

Speaker: Angie Keefer

Subject: *The Serving Library***MAY****Practice**

IVP: Alex Klein

**Event**

Friday, 3 May

Opening: 'WORD! WORD?

WORD! Issa Samb and the

Undecipherable Form'

**Project**

Saturday, 4 May–Sunday, 23 June

Exhibition: 'WORD! WORD?

WORD! Issa Samb and the

Undecipherable Form'

**SEPTEMBER****Practice**

IVP: Fram Kitagawa

**OCTOBER****Practice**

IVP: Hiromi Kurosawa

Christopher Y. Lew

Paulina Pobocha

**Theory**

Thursday, 17 October

Speaker: Jorunn Haakestad

Subject: *In the Shadow of the Beat**Generation: Norwegian Textile Art**Crossing Borders 1960–1980***Theory**

Thursday, 24 October

Speaker: Anja Baumhoff

Subject: *94 Years Later: Putting**the Bauhaus into Perspective. On**Art & Design, Identity & Gender***Theory**

Thursday, 31 October

Speaker: Manthia Diawara

Subject: *Photography and Fashion**in Mali***NOVEMBER****Practice**

IVP: Yuko Hasegawa

**Theory**

Monday, 4 November

Speakers: Ann-Sofi Rönnskog,

Armin Linke and John Palmesino

Subject: *Anthropocene**Observatory: Empire of Calculus***Theory**

Thursday, 7 November

Speaker: Rike Frank

Subject: *On Textile Structures***Theory**

Thursday, 14 November

Speaker: Anne Wagner

Subject: *Feminism, Trockel**Fashion***Theory**

Thursday, 21 November

Speaker: Elisabeth Haarr. Followed

by a conversation with Jan Lauritz

Opstad, Brit Fuglevaag and

Benedicte Sunde

Subject: *On Beauty: Textile**Aesthetics within a Feminist**Perspective***Theory**

Thursday, 28 November

Speaker: Yuko Hasegawa

Subject: *Design as Resistance:**Rei Kawakubo and Her Followers***DECEMBER****Practice**

IVP: Josée Drouin-Brisebois

**Theory**

Thursday, 5 December

Speaker: Jorunn Veiteberg

Subject: *Division of Labour:**Textiles as a Gendered Medium in**Norwegian Art in the 1970s***Theory**

Wednesday, 11 December

Speaker: Wendelien Van

Oldenborgh. Followed by a

conversation with Mike Sperlinger

Subject: *Globalisation, Image**Production and La Javanaise***Theory**

Thursday, 12 December

Speaker: Linder Sterling in

conversation with Anne Hilde

Neset. Followed by Rob Young's

Live Jukebox: an audio-illustrated

lecture on the connections

between textiles, costumes and

the philosophies of sound and

performance

Subject: *Costumes, Textiles, Music*

Thursday, 17 October  
Opening lecture in the  
series: 'Fashion: the  
Fall of an Industry'

*In the Shadow of the Beat  
Generation. Norwegian  
Textile Art Crossing  
Borders 1960-1980*  
JORUNN HAAKESTAD  
Photo: OCA/ Espen  
Hagestrand

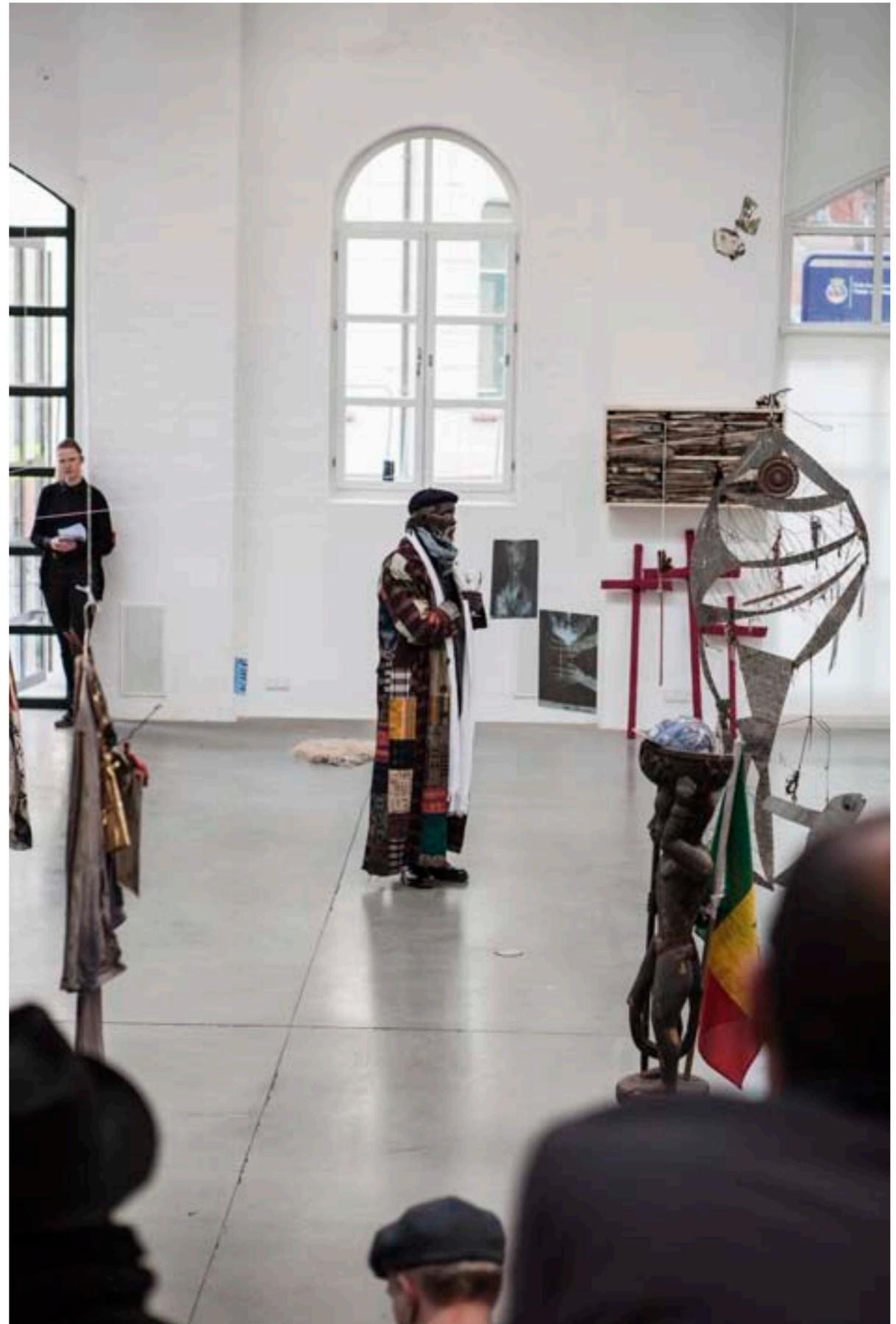


Friday, 3 May  
Opening of 'WORD! WORD?  
WORD! Issa Samb and the  
Undecipherable Form'.  
Photo: OCA / Magne Risnes









# Verksted

OCA's Verksted is a series of publications launched by Office for Contemporary Art Norway in 2003 to commission research focused on current discourses relating to contemporary cultural production, culture and aesthetics. The Verksted series constitutes an integral part of OCA's programme to investigate the relationship between philosophy and aesthetics in the form of interrelated seminars and workshops. The publications explore not only the most recent tendencies in art production but review particular points of political radicality throughout the Modernist period.

## Verksted#15

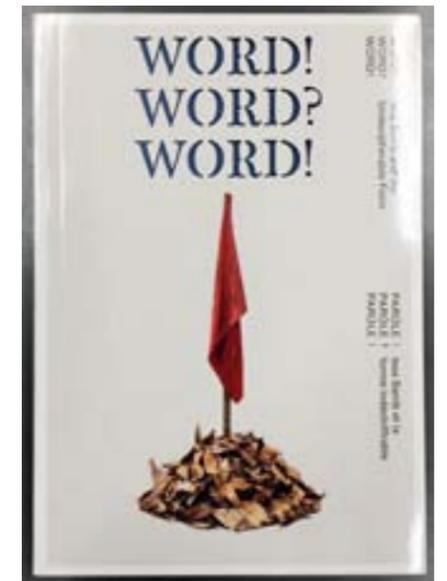
### **WORD! WORD? WORD! Issa Samb and the Undecipherable Form**

*WORD! WORD? WORD! Issa Samb and the Undecipherable Form* is a comprehensive monograph on the work of seminal Senegalese artist Issa Samb, aka Joe Ouakam. The monograph collects, for the first time within a single publication, emblematic works made by the artist over the past twenty-five years. These include paintings, drawings, sculptures, assemblages and installations as well as essays, plays, sketches, notes and poems. The publication contains critical essays by independent curator and novelist Simon Njami and art historian Sylvette Maurin, as well as a conversation between the artist and the publication's editor Koyo Kouoh, to cover a span of five decades of artistic practice and engagement.

The anthology *WORD! WORD? WORD! Issa Samb and the Undecipherable Form* also aims to bring to light Issa Samb's work as an author and to make available to an English-language context a collection of his writings, which constitute a central part of his overall production. *Poto-Poto Blues: A Collection of Poems* and *The Locusts: A Play*, among many other texts, are translated into English for the first time, appearing alongside a selection of previously unpublished manuscripts.

The anthology follows 'WORD! WORD? WORD! Issa Samb and the Undecipherable Form', the first solo exhibition in Europe by Issa Samb, organised and presented at OCA from 4 May to 23 June 2013 and on view at Raw Material Company in Dakar from 29 October 2013 to 4 January 2014.

The book is made possible by O3-funds as designated to OCA by the Norwegian Ministry of Foreign Affairs.



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

## Verksted#16

### **BIG SIGN – LITTLE BUILDING**

*BIG SIGN – LITTLE BUILDING* is a publication that reflects upon the expanded temporal and spatial field for cultural production as reflected in the practices of radical artists and architects who throughout the 1960s and into the 70s challenged the traditional aesthetic experience of nature, proposing a new mode of perception through the expressiveness in things.

*BIG SIGN – LITTLE BUILDING* gathers research material included in the exhibition of the same title curated by Marta Kuzma at the Office for Contemporary Art Norway. The publication departs from and extends beyond the seminal project developed by the architects Robert Venturi, Denise Scott Brown and Steven Izenour, who in their book *Learning from Las Vegas* (1972) attended to the notion of landscape as a fluctuating phenomenon – as a shift from a dominance of signs in space at a pedestrian scale to the perspective of the horizon perceived while in motion. The exhibition and publication consider the steady encroachment of commercial vernacular that made itself ever present throughout the 1960s and that lent to a commercial persuasion of the roadside eclecticism, to provoke a revision in the notion of landscape as an expression of the artifactuous.

*BIG SIGN – LITTLE BUILDING* also addresses how artists such as Charlotte Posenenske, Ed Ruscha, Robert Smithson and Jeff Wall challenged traditional notions of space in order to explore new interpretations of landscape within the fields of aesthetics, art and architecture, without succumbing to any one category. Other artists, such as Claes Oldenburg and Allan D'Arcangelo, cited as inspiration by the three architects, contested the sign system altogether, which increasingly reflected an attempt on the part of capital to claim nature, landscape and public space as commodities.

With an introductory essay by Marta Kuzma, the book includes historical writings and contributions by Robert Smithson, Venturi and Rauch Architects and Planners, Peter Eisenman and Steven Izenour. The book combines reproductions of the original glass lantern slides used by Steven Izenour for his academic lectures together with works by artists who transformed drafts, surveys, maps and manuals into cultural artifacts. Binding this together with archival materials and publications, the book reflects upon how artists and architects attempted to dislocate traditional interpretations of these concepts in an effort to generate a critical dialogue around the effects of standardisations and space-time relationships effected by corporate development, thus creating a new genre for cultural production.



Edited by Marta Kuzma, *BIG SIGN – LITTLE BUILDING* is published by the Office for Contemporary Art Norway and Koenig Books, London.

'On Négritude: A Series of Lectures on the Politics of Art Production in Africa', is a programme that during autumn and winter 2012-13 explored the history of artistic and cultural production in 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 opened in 2013 in OCA's public space were made possible with O3-funds\*.

The programme provided a framework for the exhibition, and at the same time analysed 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 addressed 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.

\*

*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.'*

### Souleymane Bachir Diagne

Friday 22 February 2013/19:00

OCA hosted philosopher Souleymane Bachir Diagne within the International Studio Programme. During his stay in Oslo, Diagne presented 'Senghor's Philosophy and Politics of African Art', a lecture at OCA's Public Space on Friday 22 February 2013, at 19:00, as part of 'On Négritude: A Series of Lectures on the Politics of Art Production in Africa'.

The oeuvre of Léopold Sédar Senghor (1906–2001) known as négritude was highly concerned with African art and the philosophy it expresses, namely a philosophy of vital force and rhythm. In presenting what Senghor as a philosopher and a poet has labeled 'Negro-African Aesthetics', Diagne examined the way in which this subject was translated into the cultural policy he put in place while he was the president of Senegal, from 1960 to 1980. This analysis was pursued in order to discuss the influence of Senghor's cultural policy on Senegalese art.

### About the Programme

The first lecture in the programme was presented by Salah Hassan, Professor of African and African Diaspora Art History and Visual Culture at Cornell University on Monday 29 October 2012, under the title 'The Conceptual Turn and the Postcolonial Moment in Africa: Laboratoire Agit-Art in Context'. The lecture contextualised the work of the Dakar-based Laboratoire Agit-Art within the rise of the postcolonial critique in post-independence Africa and the emergency of Conceptualism in art globally.

The second lecture, on 14 November 2012, was delivered by writer, filmmaker and cultural theorist Manthia Diawara. The presentation, 'African Film: New Forms of Aesthetics and Politics', read the history of African film through the lens of négritude, a political and intellectual current he traced to recent and contemporary developments.

### About the Speaker

Souleymane Bachir Diagne is a philosopher and a Professor of French at Columbia University, New York, NY, USA. He works in the areas of the history of logic, the history of philosophy, Islamic philosophy, African philosophy and literature, and is the author, among other titles, of *Boole, l'oiseau de nuit en plein jour* (Paris: Belin, 1989), *Comment Philosopher en Islam* (Paris: Panama, 2008), *Islam and the Open Society: Fidelity and Movement in the Philosophy of Muhammad Iqbal* (Dakar: Codesria, 2011) and *African Art as Philosophy: Senghor, Bergson, and the Idea of Negritude* (Calcutta, London and New York: Seagull, 2011). His latest book, *Bergson postcolonial: L'élan vital dans la pensée de Léopold Sédar Senghor et de Mohamed Iqbal* (Paris: Editions du CNRS, 2011) was awarded the Dagnan-Bouveret prize by the French Academy of Moral and Political Sciences for 2011. He is the co-director of the journal *Éthiopiennes*, and a member of UNESCO's Council of the Future.

# **Project: 'WORD! WORD? WORD! Issa Samb and the Undecipherable Form'**

From 4 May to 23 June 2013, the Office for Contemporary Art Norway presented 'WORD! WORD? WORD! Issa Samb and the Undecipherable Form', the first solo exhibition in Europe by the seminal Senegalese artist Issa Samb.

The exhibition brought together a selection of emblematic works created by Samb over the past 25 years, including paintings, drawings, sculptures, assemblages and installations, as well as objects, artworks made by others and diverse materials he has amassed in his studio in Dakar's rue Jules Ferry. Performative actions accompanied the works on view during the opening days. All these elements came together to reflect Samb's vast galaxy of interconnected universes, in which everyday signs are transformed into altars to personal obsessions.

In 1974, along with late filmmaker Djibril Diop Mambety and a group of artists, writers, musicians, actors and filmmakers, Samb founded the Laboratoire Agit'Art. Its multi-disciplinary actions were directed against the formalism of the École de Dakar, an object-bound movement developed at the National Art School of Dakar and shaped by Léopold Sédar Senghor's philosophy of *Négritude*. Aiming to start out from this conception, moving into experimentation and agitation, ephemerality rather than permanence, and political and social ideas rather than aesthetic notions, the Laboratoire Agit'Art developed a distinct 'aesthetic of the social'. Audience participation was paramount to the group's work, as was the privileging of communicative acts over physical objects. Neither utopian nor self-referential, it grounded its actions in the immediate sociopolitical situation. Today many of the early members have passed away, but the group's spirit persists, materialised in all of Samb's work.

From the time of the creation of the Laboratoire Agit'Art, Issa Samb has produced a graspable yet cryptic and evanescent body of work. Despite its avant-garde nature, the work is firmly rooted in African traditions of artistic multiplicity and simultaneity of forms and actions, in which the spoken word and performative actions are highly regarded. And in keeping with Samb's readings of Marxist philosophy and aesthetics, many of his sculptural assemblages take the paradigm of revolutionary movements as their subject matter, suggesting the possibility that the energy of the visual arts can be harnessed in support of the struggles of the weak and disadvantaged.

'WORD! WORD? WORD!' brought to Europe a selection of works focusing on Samb's multifaceted individual production, in a performative installation that references Samb's home studio in Dakar, known as 'La Cour' or 'The Yard'. The display created a fluid system of exchange between the objects, the artist and the audience.

The exhibition was organised in collaboration with the Raw Material Company in Dakar, where it travelled in October 2013 and where it was on view until 4 January 2014.

At OCA's initiative, the exhibition project involved Samb's participation in OCA's International Studio Programme in 2012, and a series of lectures that since October 2012 OCA had dedicated to the *Négritude* movement and its influence on art, culture and politics in Africa, with speakers Salah Hassan, Manthia Diawara and Souleymane Bachir Diagne. The programme analysed key socio-political developments taking place since the 1930s.

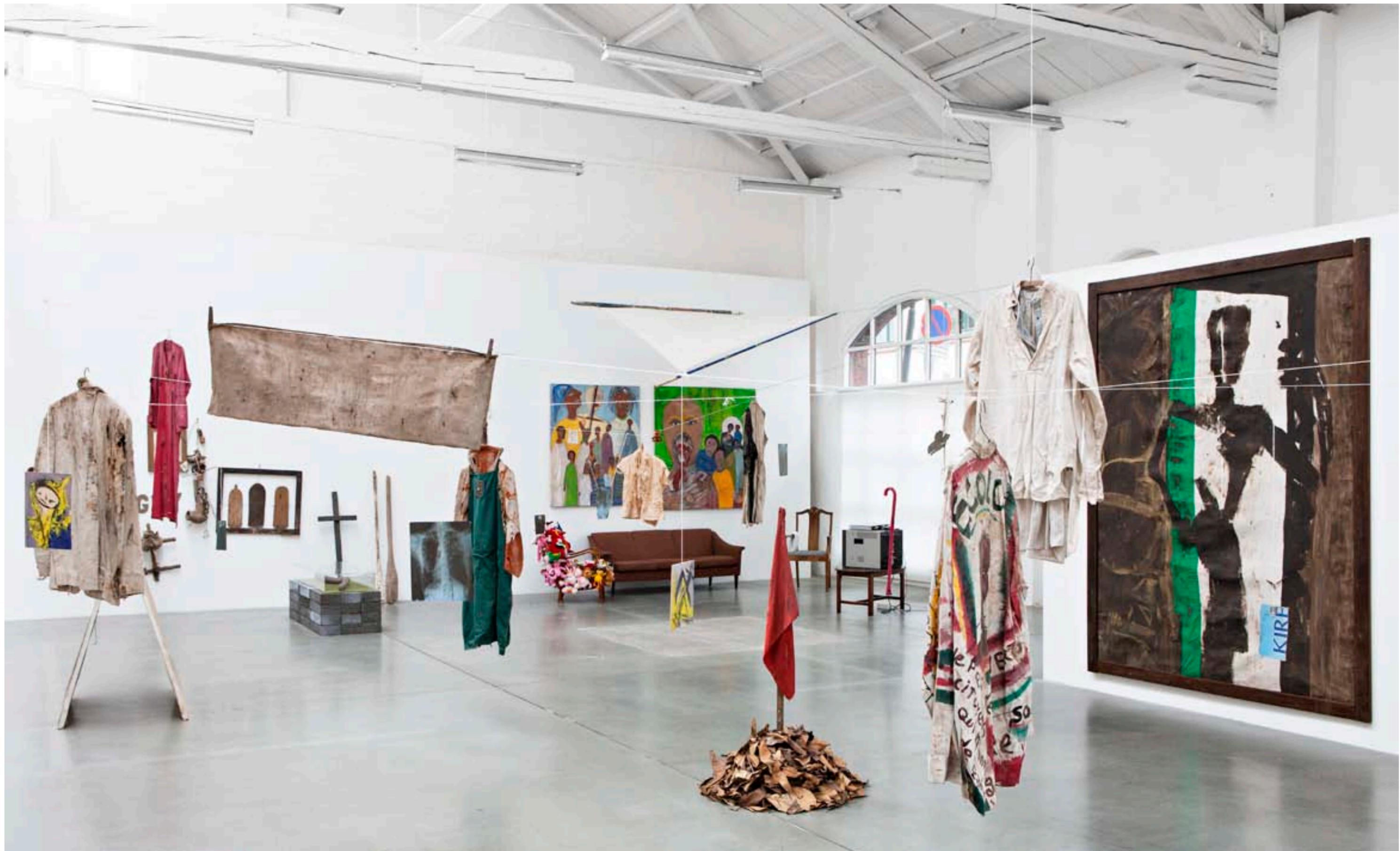
The speakers addressed *Négritude*'s figures and formations, as well as the reactions it gave rise to, from the perspective of art, cinema and philosophy and how the artistic, literary and ideological movement promoted by Léopold Sédar Senghor, Aimé Césaire and Léon Damas, with its self-affirmation of a unified culture of black peoples, led to processes of cultural and political identity formation in 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.

Sculptor, painter, actor, philosopher, performance artist, writer and critic, Issa Samb studied at the Ecole Nationale des Arts and was trained in law and philosophy at the University of Dakar. Beside living among his works in his yard as a permanent exhibition that varies over time, Samb's challenged his role as an iconic artist in Dakar engaging in theater, where he is both author, director and actor. He covered crucial topics that appeal to public life. Whenever his plays were set on view on the streets of Dakar, people could enter on stage at their own discretion to play their own partition. He conducted this experiment for years as a way to involve others in major problems affecting society.

Installation view of 'WORD! WORD? WORD! Issa Samb and the Undecipherable Form', 4 May-23 June 2013 / Office for Contemporary Art Norway / Photo: OCA / Vegard Kleven











# Project: 'Fashion: the Fall of an Industry'

From 17 October to 12 December 2013, OCA presented 'Fashion: the Fall of an Industry', a programme of lectures analysing the period of the 1970s in Norway, which saw a decline of employment in the textile industry. Through the interplay of garments, textile-production techniques and weaving processes, artists such as Brit Fuglevaag, Elisabeth Haarr and Sidsel Paaske found expression in a worldwide wave of labour militancy, developing techniques and practices fuelled by a strong sense of political entitlement.

Typically located in small communities in the western part of the country, Norwegian textile industry employment fell by 41% during the 1970s, creating a phenomenon of reabsorptive recruitment with the expansion of the welfare state as employer. While this passage created turmoil in other Scandinavian and Western countries, in Norway the role of the state became prominent, witnessing a passage of the majority of the employees from the industry into the welfare state.

Artists took different positions in their work, reacting to and reflecting upon the insurgent issues of industrialisation in its more unforeseen aspects: the need of care, for both the environment and workers, the outsourcing of production and its social consequences.

When growth began to falter in the late 1960s, in the midst of a post-war crisis felt throughout the Western world, the endemic conflict between capitalist markets and democratic politics, which up until then had sustained the political-economic peace formula between capital and labour (with a combination of an expanding welfare state, the rights of workers to free collective bargaining, regular wage increases, governments commitment to full employment) led to turbulence which pre-empted and shaped a global crisis. The programme aimed at providing a historical view upon how local policies shaped different reactions in different countries and upon the alignment of global patterns of concerns.

'Fashion: the Fall of an Industry' was curated by OCA's Antonio Cataldo and organised by OCA in cooperation with the Oslo National Academy of the Arts (KHiO), Visual Arts Department (Kunstfag). The closing event of the programme was organised in collaboration with nyMusikk, Oslo.

Thursday, 17 October, 7pm  
**Jorunn Haakestad**  
*In the Shadow of the Beat Generation. Norwegian Textile Art Crossing Borders 1960–1980*

Jorunn Haakestad argued that the field of printed textile and textile art, within the arts and crafts movement of Norway, crossed several institutional borders in the period between 1960–1980. The lecture emphasised the post-war changes in the mindset of the civil and intellectual worlds, and outlined these changes within arts circles.

‘We might trace a sense of beat culture in the avant-garde circles of Bergen at the beginning of the 1960s and 1970s, as well as in fringes of the textile art in Oslo in that period of time’. With this as a background, the lecture opened up to the new approaches characteristic of the beat generation and asked: in what way the beat trend had an impact on the development of textile art in Norway—or more specifically—on the field of printed textile art in such a period of quest for change?

Jorunn Haakestad holds a PhD in art history from the University of Bergen, Norway. She served as a Director of the West Norway Museum of Decorative Art during the period 1997–2007 and as Deputy Director in the consolidated KODE – the Art Museums of Bergen, until 2012, where she currently works as Head of Research. She has engaged extensively in education as a teacher, cultural mediator and as a cultural heritage consultant, and her academic articles and essays appeared in numerous catalogues. Her latest edited book *Gifts* (2012) has been published on the occasion of the 125th Anniversary of the West Norway Museum of Decorative Art.

Thursday, 24 October, 7pm  
**Anja Baumhoff**  
*94 Years Later: Putting the Bauhaus into Perspective. On Art & Design, Identity & Gender*

Anja Baumhoff explored the main ideas of the Bauhaus. Founded in 1919 in Weimar, Germany, the Bauhaus set out to unite arts and crafts with fine art, propagating the concept of ‘design’ or Gestaltung and thus aiming to reform post WWI German society through the notion of the total work of art (Gesamtkunstwerk). Retrospectively it may be considered one of the strongest promoters of modern design and architecture since the 1920s. It also boasted a socially progressive programme which endeavoured to treat men and women equally.

What became of this hopeful start and what difficulties did the school encounter? And what might we learn for this experiment today?

The first part of the lecture gave an overview of the history and the ideas of the Bauhaus, while the second part carried out a micro-historical study of some of the key Bauhaus students with a view to the issues of craft, gender and art in the workshop context.

Thursday, 31 October, 7pm  
**Manthia Diawara**  
*Photography and Fashion in Mali*

Manthia Diawara looked at the changing attitudes toward politics and fashion through the photography of Seydou Keita, Malick Sidibe, Mamadou Mbaye and Dahirou Traore. Surveying Malian photography from the 1950s to the present—with special emphasis on Sidibe—Diawara discussed the relations and tensions between local designers—Chris Seydou and Lamine Kouyate—and dominant Western imports.

Manthia Diawara is a writer, filmmaker, cultural theorist and a professor of comparative literature at 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 promotes an interdisciplinary approach to the study of black culture, literature and politics. A native of Mali, Diawara was educated in France, later travelling to the United States for his university studies. He has taught at the University of California and 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 Ngûgî wa Thiong’o on the making of the documentary *Sembene Ousmane: The Making of the African Cinema*, as well as directing the German-produced documentary *Rouch in Reverse*.

Thursday, 7 November, 7pm  
**Rike Frank**  
*On Textile Structures*

Drawing on the observation that the younger generation of artists are reintroducing textiles as a conceptual and critical device to their artistic practices, the lecture looked at the historical and current relationships between textiles and fine art. It re-examined preconceived notions of textiles and discussed why textiles are of particular relevance to deepening our understanding of social conditions, and economic and experiential processes as well as their inherent conflicts.

Rike Frank is a freelance curator and writer living and working in Berlin. In 2012, together with Grant Watson, she initiated the research and exhibition project 'Textiles: Open Letter' which looks at textiles in contemporary art and at their history, materiality and language. Her most recent presentations include the major exhibition *Abstractions, Textiles, Art* at the Abteiberg Museum, Mönchengladbach, Germany. She previously worked as a curator at the Secession, Vienna; she was also Head of the Curatorial Office at documenta 12 in Kassel, a member of the Programme Team for the European Kunsthalle in Cologne, Germany, and curator/researcher at the Academy of Visual Arts in Leipzig, Germany.

Thursday, 14 November, 7pm  
**Anne Wagner**  
*Feminism, Trockel Fashion*

The relationship between fashion and feminism has always been ambivalent, not least because both are so intimately bound up with women and their social roles. No wonder then that in the early years of her career, Rosemarie Trockel focused so closely on their relationship. What might feminist fashion achieve? The artist's 1980s works not only address this question, but suggest answers that this lecture aimed to reassess.

Anne M. Wagner is an art historian and author. Wagner is the Henry Moore Foundation Research Curator at Tate Britain, London, UK. For many years, Wagner worked as a professor at the Art History Department at the University of California, Berkeley, USA, where she remains the Class of 1936 Chair Emerita. Her work has appeared in journals such as *Artforum*, *Representations*, *October*, and *The Threepenny Review*. Her publications include, *Mother Stone: The Vitality of Modern British Sculpture* (Yale University Press, 2005), *Three Artists (Three Women): Modernism and the Art of Hesse, Krasner and O'Keeffe* (University of California Press, 1996); *Jean-Baptiste Carpeaux: Sculptor of the Second Empire* (Yale University Press, 1986). A book of her essays, *A House Divided: On Recent American Art*, was published in 2012. *Behaving Globally* is currently in progress, having been commissioned by Princeton University Press for a new series called *Essays on the Arts*. Wagner was a co-curator of the major exhibition 'Lowry and the Painting of Modern Life', on view at the Tate Britain (2013).

Thursday, 21 November, 7pm  
**Elisabeth Haarr**  
*On Beauty: Textile Aesthetics within a Feminist Perspective*  
Followed by a conversation with Jan Lauritz Opstad, Brit Fuglevaag and Benedicte Sunde

In her lecture, Elisabeth Haarr aimed to address another aesthetic other than 'the one often associated with textiles: beautiful lacework and small intricate stitches'. Haarr presented 'the brutal, raw and passionate' through examples both from her own work and that of others.

As an artist, Elisabeth Haarr has been emphasising that the production and the understanding of textile works has been based on craft and materiality rather than the profoundly pictorial. In keeping with early weavers, she continues to regard textile art as a mistreated art form lacking recognition, given limited space in museums and of which the experimental methods are all but omitted from art teaching.

Elisabeth Haarr is an artist. She was born in 1945 in Hamar, Norway and frequented the SHKS (now the Oslo National Academy of Arts). Haarr was a lecturer at the Art Academy in Bergen and the Sogn og Fjordane University College. Her work has been exhibited extensively in Norway.

Jan-Lauritz Opstad is an art historian and Director of the Nordenfjeldske kunstindustrimuseum in Trondheim. He was awarded a Masters in art history from the University of Oslo. He was then appointed curator of the Nordenfjeldske kunstindustrimuseum in 1978 and has been director since 1980. He has written several books, which among others include *David-Andersen* (1976), *Norsk art nouveau* (1979), *Ny norsk gullsmedkunst* (1983), *En ny bevissthet: norsk kunsthåndverk 1970–1990* (1989), *Norsk emalje: kunsthåndverk i verdenstoppen* (1994) and *Paa Trondhjemske vis: selskapskultur og skjulte matskatter fra 1700 til 1900* (2003).

Thursday, 28 November, 7pm  
**Yuko Hasegawa**  
*Radical Design as Resistance:  
Rei Kawakubo and Her  
Followers*

Brit Fuglevaag is an artist working with both textiles and drawing. She was born in 1939 in Kirkenes, Norway, and lives and works between Paris, France, and Oslo, Norway. She first trained at the SHKS (now the Oslo National Academy of Arts) (1959-1963) and then at the Warsaw Academy of Fine Arts (1963-1964). Her debut was at the Kunsternes Hus' Autumn Exhibition in 1964 and she has since had a number of exhibitions, being represented in the most important collections in Norway. Fuglevaag has also taught at the Oslo National Academy of the Arts, as well as serving as a guest professor at the universities of both Southern Illinois and Oregon State.

Benedicte Sunde is an art historian. She was awarded a PhD from the University of Oslo, and went on to become a curator for the Henie Onstad Art Centre from 1996 to 2006, and Curator at the DoGA, the Norwegian Centre for Design and Architecture, from 2007, where she is currently also the managing director.

Rei Kawakubo is one of the most radical and progressive fashion designers. This lecture offered an analysis of her working process and cultural background. Her methods are based on several dialectic dialogues ranging from contrary elements: modern and post-modern, virtual and physical, usefulness and uselessness, functionality and disfunctionality, beauty and ugliness, exaggeration and super-minimal, Western and Japanese traditions, as well as poverty and luxury.

Kawakubo observes social and cultural phenomena through her own perception, before her observation turns into conceptual diagrams of 2D clothing patterns. This is why her works radically reflect current socio-political situations and have their own special singularity.

In the lecture, Yuko Hasegawa presented her works from the 70s up to the present, as well as the work of young Japanese designers who follow Kawakubo.

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

Thursday, 5 December, 7pm  
**Jorunn Veiteberg**  
*Division of Labour: Textiles  
as a Gendered Medium in  
Norwegian Art in the 1970s*

With a closer look at the practices of artists like Brit Fuglevaag, Elisabeth Haarr and Sidsel Paaske, among others, this lecture examined why and how artists in the 1960s and 70s used textile materials and techniques as a basis for discussing both political and personal issues. Veiteberg argued how the choice of textiles, with their strong connotations to both the industry and the domestic sphere, also turned out to be a highly charged material in the field of art.

Jorunn Veiteberg lives and works in Bergen, Norway, and Copenhagen, Denmark. She gained both a Ph.D. and an MA in art history from the University of Bergen. She worked as a critic, curator and head of arts at the Norwegian Broadcasting Television and was editor-in-chief of the Norwegian arts and crafts magazine *Kunsthåndverk* from 1998 to 2007. Besides a number of scholarships, she was awarded the Torsten och Wanja Söderberg's Nordic design Prize as both critic and writer in 1999. She is currently a professor of curatorial studies and craft theory at the Bergen National Academy of the Arts. In 2008 she became the project manager of 'Creating Artistic Value', a research project spanning over three years. It focuses on developments in ceramics over the latest 10-15 years, in which the use of waste and ready-made items has become more and more common as materials in ceramic practises. The project led to the staging of internal seminars and international conferences, as well as spawning various exhibitions and publications. Among her recent publications, we might cite *Kim Buck: It's the Thought That Counts* (2007) and *Craft in Transition* (2005).

Wednesday, 11 December, 7pm  
**Wendelien Van Oldenborgh**  
*Globalisation, Image Production  
and La Javanaise*  
Followed by a conversation  
with Mike Sperlinger

Wendelien van Oldenborgh's *La Javanaise* is a film exercise which centres on the circularity of relationships between a Dutch textile company, former colonies in the East Indies, the image of colonial history and current African markets within a contemporary, globalised world.

It uses the example of the textile firm Vlisco, which developed a particular fabric known as 'Dutch Wax' or 'Wax Hollandaise' based on the traditional Javanese dye-resistant batik method. Under recent pressure from the imitations of Chinese producers, Vlisco now brands itself as the 'True Original' Dutch Wax and has relaunched as a fashion label, creating images in the Netherlands with international African top models, presenting the products to an African clientele.

Proposing a set of loose connections between ideas of authenticity and imitation, trading and branding, performing and posing, presenting and becoming the image, *La Javanaise* features the (Norwegian-Sudanese) fashion model Sonja Wanda, the (Dutch-Surinam) artist, writer and former model Charl Landvreugd, and the (Nigerian-British) writer and theorist David Dibosa.

After the screening, Mike Sperlinger and Wendelien van Oldenborgh embarked on a discussion on 'global image production' with regard to this work.

Wendelien van Oldenborgh is an artist based in Rotterdam, the Netherlands. She received her art education at Goldsmiths' College, University of London during the 1980s. Her artistic practice explores social relationships through an investigation of gesture in the public sphere. Van Oldenborgh often uses the format of a public film shoot, collaborating with participants in different scenarios to co-produce a script and orientate the work towards its final outcome, which might be film or another form of projection. The double screen installation *La Javanaise* (2012) was shown at the Berlinale Forum Expanded 2013, while *Bete & Deise* (2012) premiered in the Rotterdam International Film Festival, *Supposing I Love You. And You Also Love Me* (2011) was first shown in the Danish Pavilion of the Venice Biennial (2011) and *Pertinho de Alphaville* (2010) at the 29<sup>th</sup> São Paulo Biennial 2010.

Van Oldenborgh has exhibited widely in major institutions such as the Museum of Contemporary Art, Ljubljana, Slovenia, the Generali Foundation, Vienna, Austria, the Stedelijk Museum Amsterdam, The Netherlands, the Museum Sztuki Lodz, Poland, the Van Abbemuseum Eindhoven, The Netherlands, Muhka, Antwerp, Belgium. She also participated in the 4<sup>th</sup> Moscow Biennial 2011, the 11<sup>th</sup> Istanbul Biennial 2009, the Oberhausen

Thursday, 12 December, 7pm  
**Linder Sterling**  
*Costumes, Textiles, Music*  
In conversation with Anne Hilde  
Neset

Short Film Festival and Images Festival, Toronto 2010, where she received the Marian McMahon Award. She was also awarded the Hendrik Chabot Prize 2011 from the Prins Bernhard Cultuurfonds, The Netherlands.

Mike Sperlinger is Professor of Writing & Theory at the Oslo National Academy of the Arts. He was co-founder of LUX (www.lux.org.uk) in London, a London-based agency for artists' moving images which holds the largest collection of artists' film and video in Europe. He has curated many screenings and exhibitions, both for LUX and independently, and edited a number of publications including *Kinomuseum: Towards An Artist Cinema* (2008).

Since emerging in the late 1970s as a key figure on the Manchester punk and post-punk scenes, Linder Sterling has transformed herself as an artist numerous times. From early photo-collages, such as her iconic cover for The Buzzcocks' *Orgasm Addict* (1978), via her role as singer in Ludus (where she performed in a meat dress long before Lady Gaga could say gaga) to a series of epic and spectacular performance pieces, her visual art and mixed media work have synthesised feminist ideology and turned an irreverent aesthetic sensibility into a subversive critique of consumer society. Her recent solo retrospective at Musée d'Art Moderne de la Ville de Paris displayed an artist at the peak of her career and of her creativity. Over the past year, Linder has been a resident at Tate St Ives and The Hepworth Wakefield museum.

For this event, Linder talked to nyMusikk's Artistic Director Anne Hilde Neset about the relationship between costume, sound and music in her visual and performing arts, illustrating the discussion with audio and video clips.

Followed by Rob Young's Live Jukebox: an audio-illustrated lecture on the connections between textiles, costumes and the philosophies of sound and performance.

Linder Sterling is a visual artist, performance artist and musician, born Linda Mulvey in Liverpool, UK, 1954. She lives and works in Lancashire, UK. Beside her extensive work as a musician, Sterling has featured in a number of solo exhibitions and participated in major group exhibitions, including that presented at Musée d'Art Moderne de la Ville de Paris, Paris, France; Tate St. Ives, St. Ives, Cornwall (2013); The Goss Michael Foundation, Dallas, USA (2012); the Tate Britain, London; the Rencontres d'Arles Photographie, Arles, France (2010); the Kölnischer Kunstverein, Cologne, Germany (2009); the PS1/Museum of Modern Art, New York, NY, USA, the Museum of Contemporary Art, Chicago, IL, USA; and at the ICA, London, UK (2007).

Rob Young is a writer. His books include *Electric Eden: Unearthing Britain's Visionary Music* (Faber & Faber, 2010), *Undercurrents: The Hidden Wiring of Modern Music* (Continuum, 2002), *The Wire Primers: A Guide to Modern Music* (Verso 2009), and a selection of newly commissioned pieces on a legendary musical genius, *No Regrets: Writings On Scott Walker* (Orion, 2012). He has also written record label biographies on Warp (2005) and Rough Trade (2006). Young is contributing editor of *The Wire* and writes regularly for many publications including *Sight & Sound*, *The Guardian*, *Frieze*, *Artforum*, *Art Review*, *Uncut* as well as art catalogue notes for artists such as Jeremy Deller, Carsten Nicolai and Seb Patane.

Thursday, 24 October  
*94 Years Later: Putting the Bauhaus into Perspective. On Art & Design, Identity & Gender*  
ANJA BAUMHOFF  
Photo: OCA/ Asle Olsen



Thursday, 21 November  
*On Beauty: Textile Aesthetics within a Feminist Perspective*  
ELISABETH HAARR  
Followed by a conversation with Jan Lauritz Opstad, Brit Fuglevaag and Benedicte Sunde  
Photo: Asle Olsen



Thursday, 31 October  
*Photography and Fashion  
in Mali*  
MANTHIA DIAWARA  
Photo: OCA/ Asle Olsen



Thursday, 7 November  
*On Textile Structures*  
RIKE FRANK  
Photo: OCA/ Asle Olsen



Thursday, 14 November  
*Feminism, Trockel Fashion*  
ANNE WAGNER  
Photo: OCA/ Asle Olsen



Thursday, 28 November  
*Radical Design as Resistance: Rei Kawakubo and Her Followers*  
YUKO HASEGAWA  
Photo: OCA/ Asle Olsen



# Project: 'Anthropocene Observatory: Empire of Calculus'

## 'Anthropocene Observatory: Empire of Calculus'

A lecture by Ann-Sofi Rönnskog, Armin Linke and John Palmesino

Co-organised in collaboration with the Oslo Architecture Triennale 2013

Monday, 4 November 2013

OCA, in collaboration with the Oslo Architecture Triennale 2013 and its curatorial group Rotor, organised a lecture on 4 November 2013, titled 'Anthropocene Observatory: Empire of Calculus' in conjunction with the unravelling of the triennale exhibition project 'Behind the Green Door: Architecture and the Desire for Sustainability'.

Anthropocene Observatory is a project by Territorial Agency (founded by John Palmesino and Ann-Sofi Rönnskog), Armin Linke and Anselm Franke. Operating as an observatory, as a composition of documentary practices and discourses, the project traces the formation of the Anthropocene thesis. Information about scientific research is acquired, registered, evaluated, processed, stored, archived, organised and redistributed across specific international agencies and organisations. These behind-the-scenes processes, that lead to the equally complex decision making procedures, form new discourses and figures of shift.

Posing the question: 'How does the abstraction of modelling shape the decision-making practices and the many polities that characterise the contemporary epoch?', the lecture exposed comprehensive research on how the expansion of the reach of mankind on the planet is analysed by complex calculations and abstractions. From models, predictions, time series, simulations, analytical calculus linked to climate change sciences, Earth-System analysis and contemporary econometric practices and policymaking, a new epoch dominated by calculus tries to give form to the Planet.

The event showed documentary materials of the Anthropocene Observatory: unfolding across international institutions, the thesis of the Anthropocene was seen through the rise of calculus.

### About the Speakers

Armin Linke works on a constantly expanding archive of human activity and the different forms of natural and man-made landscapes. He calls into question the boundaries between fiction and realities through the combined use of photography, film and other visual media. His multimedia installations have been exhibited at la Biennale di Venezia and shown as part of the film programme at the Architekturtag in Graz, Austria. He is a Professor at the Karlsruhe University of Arts and Design, Germany, guest professor at the Università IUAV di Venezia, Italy, and research affiliate at the MIT Visual Arts Programme in Cambridge, MA, USA.

John Palmesino is an Italian architect and urbanist, born in Switzerland. He is a co-founder of Territorial Agency and is a teacher at the AA Architectural Association School of Architecture in London, UK. He is the initiator of a multidisciplinary research project on the implications of neutrality on contemporary spatial transformation processes. He is a research fellow at the Centre for Research Architecture, Goldsmiths, University of London, where he convenes the MA and is researching for his Ph.D. He has been Research Advisor at the Jan van Eyck Academie, Maastricht, The Netherlands, and previously led the research activities of ETH Zurich/Studio Basel – Contemporary City Institute, Basel, Switzerland. He is a founding member of Multiplicity, an international research network based in Milan. His works have been exhibited at Documenta 11, Kassel, Germany, la Biennale di Venezia, Venice, Italy, the Milan Triennale, Milan, Italy, Musée d'Art Contemporaine, Paris, France, and the Taipei International Arts Biennial, Taipei, Taiwan. He has lectured and published worldwide.

Ann-Sofi Rönnskog is an architect and urbanist from Finland. She is a co-founder of Territorial Agency. She teaches at the AA Architectural Association School of Architecture. She is a research fellow at The Oslo School of Architecture and Design, where she is researching contemporary territorial transformations in the arctic and subarctic regions for her Ph.D. She is a research fellow at the Centre for Research Architecture, Goldsmiths, University of London. Previously, she has been a researcher at ETH Zurich/Studio Basel – Contemporary City Institute.

Monday, 4 November  
*Anthropocene Observatory:  
Empire of Calculus*  
ANN-SOFI RÖNNSKOG, ARMIN  
LINKE AND JOHN PALMESINO  
Photo: OCA/ Asle Olsen





# Norway at the Venice Biennale

## 'Beware of the Holy Whore: Edvard Munch, Lene Berg and the Dilemma of Emancipation'

Fondazione Bevilacqua La Masa

Galleria di Piazza San Marco

San Marco 71/c

30124 Venice, Italy

1 June–22 September 2013

'Beware of the Holy Whore: Edvard Munch, Lene Berg and the Dilemma of Emancipation' was a project organised by the Office for Contemporary Art Norway (OCA) and Fondazione Bevilacqua La Masa in Venice, as the official Norwegian representation at the 55<sup>th</sup> International Art Exhibition, la Biennale di Venezia in 2013. The exhibition, which included a series of rarely exhibited works by Edvard Munch in addition to a newly commissioned film by Lene Berg, revolved around emancipation as an issue always vexed with contradiction – between the realm of freedom and the consequences of the isolation that often accompany the pursuit of a qualitatively different, 'alternative' life.

In his *Essay on Liberation*, Herbert Marcuse notes that the striving toward a 'new sensibility' involves a psychedelic, narcotic release from the rationality of an established system, as well as from the logic that attempts to change that system. Such new sensibility, which resides in the gap between the existing order and true liberation, might lead to a radical transformation – and in this shift art functions as a technique through which to reconstruct reality from its illusion, its imitation, its harmony, towards a matter not yet given, still to be realised. The impulse to operate in the margins – on the outside trying to break in or on the inside redefining the context – is one of the key driving forces in the history of art, and was also at the centre of 'Beware of the Holy Whore: Edvard Munch, Lene Berg and the Dilemma of Emancipation'. The exhibition, curated by Marta Kuzma, Angela Vettese and Pablo Lafuente, brought together rarely exhibited works from the collection of the Munch Museum in Oslo with Lene Berg's new film *Ung Løs Gris* (*Dirty Young Loose*, 2013) in order to explore the relationship between art, its social context and changing gender relationships, both in the age of emancipation in which Munch lived and today.

At the beginning of the 20<sup>th</sup> century, sexual norms and traditional gender roles were questioned amid new psychological theories of sex and politics and a struggle for women's equality. Challenged by such developments, Munch faced the alienation that characterised the Christiania Bohemia, a society bidding for emancipation but trapped in 'reality', struggling between two options: assimilating shared values, or going beyond them in order to construct a new frame for perception. Munch's emphatic treatment of these themes from 1902 to 1908, before entering the asylum, reflected an internal ambiguity and anguish. Munch described this period as an 'eternal civil war', after which his work moved to a more distanced treatment of subjects, in social caricatures in which he offers an ironic critique of an increasingly capitalist and permissive society. In *Social Studies, Cause and Effect* (1910), made shortly after, Munch also reflected upon the conditions of artistic production and its reception, via patronage, sales, criticism and public opinion, opening new dimensions for his work, from a psychological perspective into social and historical realms.

These issues echoed in Lene Berg's *Dirty Young Loose* (2013), a film that concentrates on three different characters who are interrogated about their roles as either victims or perpetrators in a complex situation. The film explores the interpretation of human behaviour based on preconceived concepts and established norms. Just like the exhibition as a whole, the film presents the deconstruction of an original scene which functions as a catalyst for a revision of the politics of liberation, of gender struggle and of internal conflict – the dilemma of emancipation.

'Beware of the Holy Whore: Edvard Munch, Lene Berg and the Dilemma of Emancipation' in its entirety was commissioned and funded by the Office for Contemporary Art Norway (OCA) in cooperation and with the generous support of Fondazione Bevilacqua La Masa in Venice. Additional support was provided by Fritt Ord – the Freedom of Expression Foundation, Oslo. Lene Berg's film was produced by Studio Fjordholm AS, and made possible with the additional support of NFI, the Norwegian Film Institute – Film commissioner: Åse Meyer, Norsk Kulturråd/Arts Council Norway, Fond for Lyd og Bilde/Audio and Visual Fund, Office for Contemporary Art Norway (OCA) and Norwegian Visual Artists Remuneration Fund.

### Screening of the Film: Edvard Munch (1973)

Directed by Peter Watkins  
Teatro Malibran  
Campiello del Teatro  
Cannaregio 5873, 30131, Venice  
13 October 2013

*Edvard Munch* is considered by Watkins as his most personal film. The work dramatises three decades of the life of the artist in the form of a docudrama that conveys Munch's subjective vision about tragic family events, difficulties in his first sexual relationships, and opposition from the conservative forces in Christiania (Oslo) following his engagement with its bohemian circle in the mid-1880s. The film concentrates on Munch's personal reactions to these events, enfolds them in the social and historical reality of the time, and shows how they directly affected the development of his style as a painter.

In parallel to his work as a filmmaker, Peter Watkins analysed and challenged for over four decades the widely accepted escalation of the standardised pictorial and narrative form of Hollywood within all forms of contemporary audiovisual communication, including modern internet technology. The artist Edvard Munch is often referred to as a 'modern' artist, but – Watkins asks – how are we to define 'modernism' in the broadest sense, in a world that idolises manipulative audiovisual forms which encourage mass consumerism, political passivity, and escalating environmental disaster?

The screening of Peter Watkins' *Edvard Munch* followed the exhibition 'Beware of the Holy Whore'.



Installation view  
and details  
'Beware of the Holy  
Whore: Edvard Munch, Lene  
Berg and the Dilemma of  
Emancipation', Galle-  
ria di Piazza San Marco,  
Fondazione Bevilacqua La  
Masa, Venice, Italy  
1 June-22 September 2013  
Photos: OCA/ Matteo de  
Fina





Dr. Otto Werniger  
Geschlecht und Charakter  
1885  
Verlag von Julius Springer  
Berlin

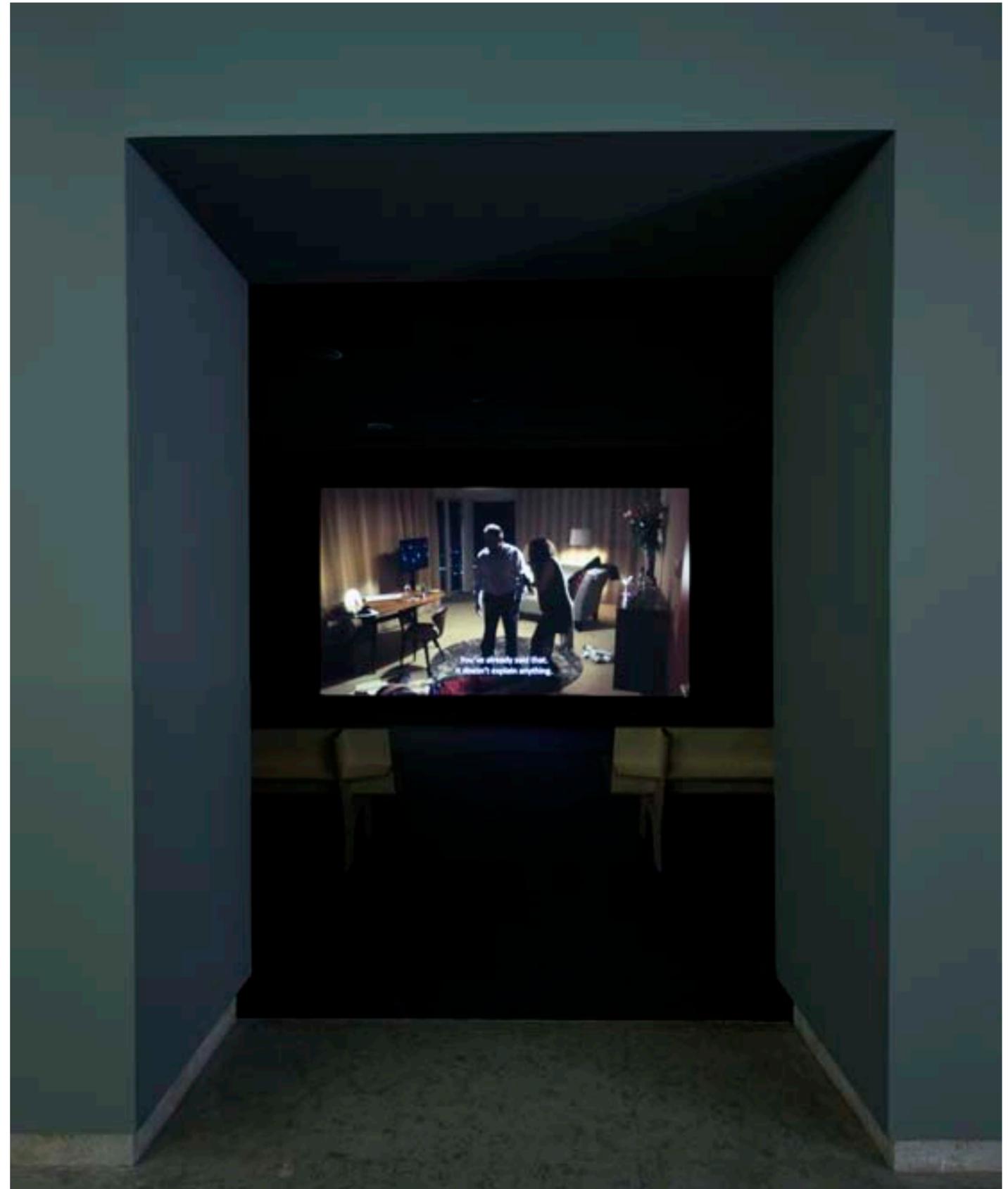
Die H. Stadelmann  
Psychopathologie und Kunst  
1862-18  
Verlag von Julius Springer  
Berlin



212



2013



213

Norway  
at the Venice Biennale

# OCA in the Press

In 2013 OCA was mentioned extensively in national and international press. The main topics were book reviews of *The State of Things* published together with Koenig Books, London, in late 2012; the final lecture in the series 'On Négritude' by speaker Souleymane Bachir Diagne, with articles on the exhibition 'WORD! WORD? WORD! Issa Samb and the Undecipherable Form'. National press commented the appointment of the new OCA Board. Norway's representation at the 55<sup>th</sup> International Art Exhibition, la Biennale di Venezia in 2013 –'Beware of the Holy Whore: Edvard Munch, Lene Berg and the Dilemma of Emancipation' – was reviewed by all the major Norwegian newspapers, including local papers Bergens Tidende and Adresseavisen. During the same period Marta Kuzma received attention upon the conclusion of her second mandate as OCA's Director, where the media focused on how she had shaped the profile of the organisation. Finally the process of seeking and hiring a new director garnered the attention of the press. When Katya García-Antón was appointed the new head of the organisation, art journals in Norway synchronously presented the news, and Morgenbladet published an interview with her.

**Selected International Press  
2013**

- Sam Steverlyncq, 'De wereld op haar kop', *De Standard*, 3 January 2013
- Matias Faldbakken PORTRAIT PORTRAIT OF OF A A GENERATION GENERATION at WIELS, Brussels, *Mousse*, 8 January 2013
- Timo Richter, 'Strandspasiergang für norwegischen Kurzfilm', *Ostsee Zeitung*, 7 March 2013
- Jason Farago and Milena Hoegsberg, 'Oslo City Report', *Frieze*, April 2013
- Mohamed Ali Fadlabi and Issa Samb in conversation: 'An artist doesn't need to go anywhere. Creating art is being. You can be wherever you are', *Contemporary And*, 23 May 2013
- Sebastiano Grasso, 'Munch, L'Urlo prima dell'Urlo', *Corriere della Sera*, 2 June 2013
- Angela Vettese, 'Vittime e Carnefici', *Flash Art*, June 2013
- Zeke Turner, 'Is Oslo the next art capital?', *Wall Street Journal*, 28 June 2013
- 'Norvegesi e Giapponesi alla Bevilacqua', *Il giornale dell'arte*, June 2013

**Selected National Press  
2013**

- Lotte Sandberg, 'Legg merke til disse', *Aftenposten*, 6 January 2013
- Jesper Alvær, 'Négritudes, agitasjon og hvorfor vi aldri har hørt om Abdel Khaliq Mahgoub', *Kunstkritikk*, 31 January 2013
- Maria Horvei, 'Manglar fagleg tyngde', *Klassekampen*, 15 February 2013
- Marius Lien, 'Mer OCA for pengene', *Morgenbladet*, 15 February 2013
- Emil Flatø, 'En form for nåtid', *Dagbladet*, 19 February 2013
- Torbjørn Tumyr Nilsen, Nicole Rafiki og Carima Tirilsdottir Heinesen, 'Tar sete', *Ny Tid*, 22 February 2013
- Sune Nordgren, 'Mye for pengene', *DN*, 16 March 2013
- Jesper Alvær, 'Men hva er OCA? Et forsøk på en tolking', *Billedkunst*, 20 March 2013
- Stian Gabrielsen, 'Dette skal utredes', *Kunstkritikk*, 26 March 2013
- Johanne Nordby Wernø, 'Oslo roses i Frieze', *Kunstkritikk*, 27 March 2013
- Lotte Sandberg, 'Gled deg til kunstvåren!', *Aftenposten*, 30 March 2013
- Ellef Prestsæter, 'Samtiden henger i en tynn, rød tråd', *Klassekampen*, 13 April 2013
- Henrik Plenge Jacobsen, 'Tilfældet Oslo', *Kunstkritikk*, 22 April 2013
- Stian Gabrielsen, 'Telemarksforskning evaluerer OCA', *Kunstkritikk*, 29 April 2013
- Kjetil Røed, 'Konkurrerende tidsrom', *Kunstkritikk*, 15 May 2013

- Per Christiansen, 'Munch til Venezia', *Adresseavisen*, 18 May 2013
- Guri Kulås, 'Kler av sosiale roller', *Klassekampen*, 28 May 2013
- Trude Schjelderup Iversen, 'Harde prioriteringer, unike resultater', *Kunstkritikk*, 28 May 2013
- Line Ulekleiv, 'Norsk frigjøring i Venezia', *Dagbladet*, 30 May 2013
- Lars Elton, 'Likestilling og moral i Venezia', *VG*, 30 May 2013
- Lotte Sandberg, 'Kunsten sprenger gamle rammer', *Aftenposten*, 31 May 2013
- Ulrik Eriksen, 'En plutselig innskrenkende tanke', *Morgenbladet*, 31 May 2013
- Øystein Hauge, 'Se opp for den hellige hore!', *Bergens Tidende*, 3 June 2013
- Lars Elton, 'Hellige horer i Venezia', *Kunstforum*, 3 June 2013
- Øivind Storm Bjerke, 'Frigjørende latter', *Klassekampen*, 5 June 2013
- Lotte Sandberg, 'Drøm og virkelighet', *Aftenposten*, 8 June 2013
- Kari J. Brandtzæg, 'Kunsten å frigjøre seg', *Kunstkritikk*, 11 June 2013
- Elizabeth Schei, 'I øyeblikket: Lene Berg', *Billedkunst*, 19 June 2013
- Maria Horvei, 'Mange har søkt OCAs direktørstilling', *Kunstkritikk*, 23 August 2013
- Ingvild Krogvig, 'Disse vil styre OCA', *Kunstkritikk*, 10 September 2013
- Christina Ørbekk Nikolaisen, 'Lover større åpenhet', *Morgenbladet*, 18 October 2013
- 'Ny direktør til OCA', *Kunstforum*, 8 November 2013

- Ingvild Krogvig, 'Katya García-Antón ny OCA-leder', *Kunstkritikk*, 8 November 2013
- Christina Ørbekk Nikolaisen, 'Ny direktør vil ha åpen dør', *Morgenbladet*, 8 November 2013

The screenshot shows the Østkantliv website interface. At the top, there's a navigation bar with 'ØSTKANTLIV' logo and links for 'Hjem', 'Om oss', 'Kontakt', 'Arbeid', 'Redaksjon', 'Sjåvar', 'Annonser', 'Sider', 'Arkiv', 'Sider', 'Om oss', 'Kontakt', 'Arbeid', 'Redaksjon', 'Sjåvar', 'Annonser', 'Sider', 'Arkiv'. Below the navigation, there's a main headline: 'Microsoft starter ES-countdown, styring runer of next'. The date is 'TORS DAG 3. JANUAR 2013'. The main article is 'Fjorårets kultur-vinner på Østkantliv: Ibrahim (8)'. There are several smaller articles on the right side, including 'HVA ER NORSK KULTUR?', 'GULL-REPRISER', 'HISTORIE OG TROVERD', 'NRK: HJØGMO NY VÅLERENGMANAGER', and 'UKAS TOPPSAKER'. There are also several images of people and art installations.

# De wereld op haar kop

De Noorse kunstenaar Matias Faldbarken is niet vies van wat vandalisme. Met een tentoonstelling in Wiels maakt hij zijn reputatie van 'bad boy' weer helemaal waar.



Op werk 'Vlaart' van kunstenaar Matias Faldbarken op een tentoonstelling van zijn tentoonstelling op Wiels. Faldbarken, 2

Met een krik heeft hij een muur van Wiels opgetild. In de wand zitten grote barsten: puur vandalisme.

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# Tingenes tilstand



Det er ikke lenger et enkelt spørsmål om å ha eller ikke ha makt, bevder Sæskia Sassen (64) i boken *The State of Things*. «There are new hybrid bases from which to act», skriver den hollandsk-amerikanske sosiologen, som er kjent for skarpe analyser av globalisering og migrasjon, og professor ved både Columbia University og London School of Economics. OCA's (Office for Contemporary Art Norway) gjerrige budsjetter var årsak til at Norge stilte med en foredragsrekke på verdens viktigste kunstbiennale i Venezia, 2011.

Men for noen foredrag! Nå er bidragene samlet i bokform av blant andre den franske filosofen Jacques Rancière, direktør Jan Egeland i Human Rights Watch Europe, den indiske fysikeren, økologen og aktivisten Vandana Shiva – og Sæskia Sassen, er vel verdt å lese – på engelsk. **Lotte Sandberg**

## Te koop: Russische vergane glorie

For feiring på to år av det russiske presidentvalget i Russland leverer kunstnerne berget av de russiske kunstnerne. De gjenlever på 20 år ettertiden som en regning på best ut.

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## Kunstkritikk

Négritudes, agitasjon og livorfor vi aldri har hørt om Abdel Khaliq Mahgoub



## INTERNASJONALEN

«En snerer at ein sløst om pengar, men eigentleg sløst ein om anerkjennings». Dette er et utdrag fra en av de mange artikler i OCA's nye utvalg av internasjonale kunstkritikk.

## NOTISER

Pioner-seld til USA

Den amerikanske kunstneren og skulptøren Robert Rauschenberg er blitt kåret til pioner i amerikansk kunst.

## OCA forteller oss hvordan ting ligger an her i verden.

# En form for nåtid



Marta Kuzma, Pablo Lafuente og Peter Osborne (red.)

«The State of Things» Norwegian Office of Contemporary Art (OCA) innleder sin vidtvidende ambisjon. Anmeldt av Emil Flato

## KULTUR&MEDIER



## SNARISKE: Tonje Holtan

Det skitter kring i markedsbladet i Bergen og letten for arbeidsmarkedet, Tonje Holtan.

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## KULTUR&MEDIER

Nytt OCA-styre på plass

To av fem med kunstfagleg bakgrunn

Må gjenreisa brei aksept

# – Manglar fagleg tyngde

Større kunstmag og internasjonal erfaring. Det etterlyser kritikerne av det nye styret til organisasjonen som skal styrke norsk kunst i utlandet.

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« Det er særlig kulturlivet som får unge, inkludert hørvarrende avis, som blir brukt som latrine i et forsøk på skatologisk avantgardeperformance.

**Tanestruff**

Spørk har spilt opp til koncerten i hele rom på én tone. Nå er de 7 timene ute på platt.

**Filmer om Scientologi**

Kjennetegnene på Scientologi-kirkens grunnlegger eksisterer. Det i seg selv er et mirakel.

**Et rop om friidom**

En evighet og en fluss! Friidom er et uttrykk for engasjement og lidenskap.

## Mer OCA for pengene

Venezia er viktigst, sier Marit Reutz. Hun skal rydde opp i organisasjonen som promotører norsk kunst. Men samtidskunst har hun ikke peiling på.

Marit Lien

«Jeg har inntrykk av at du er svært for å rydde opp i en organisasjon der noen mest økonomisk har tatt handlings. Er jeg på rett plass?»  
 «Vi må finne ut hvordan OCA kan bli noe av en penge, person og organisasjonsmæssig mandat og vilje oppgjør med hva som er meningen med å gjøre i det hele.»  
 «I tillegg må det være et visst nivå av støtte fra Kulturdepartementet internt. Hvor er du på nå? Det er en utfordring med OCA og departementet, eller om det bare er en utfordring. Hva er det?»  
 «Det er faktisk en stor del av det, og jeg får informasjon fra begge parter. Det har jeg ikke noe i seg. Jeg vet faktisk om det. Jeg har allerede god dialog med departementet, og det er veldig fint med å kunne i tillegg ha god dialog med organisasjonen. Jeg kan nok være bedre enn en venn.»  
 «Du er til daglig i et stort møterom med en gruppe av mennesker. Kan du jobbe i et kontor?»  
 «Jeg ser at OCA ikke får mye penger, så da gjelder det å få mest mulig ut av pengene. Vi må få gjort de viktigste og viktigste tingene. Det er veldig å gjøre med penger og skapere, så er veldig viktig å ha noen som kan hjelpe med å gjøre det. Det er ingen dramatik i dette. Det er viktig å ha noen som kan hjelpe med å gjøre det.»  
 «Utenfor institusjonen, sier du. Du har vært med på utstillinger. Hva er fordelene på å utleie i et styre i en kunstutstilling, som Thomas Bjørnsen har gjort eller Harald Rønnevik, og i et styre som Arnold R. Wilson eller et kunstutstilling som Linné?»  
 «Vi mener faktisk at det ikke er så enkelt som å utleie. Nå er det. Jeg er veldig opptatt av å ikke være en av de som er opptatt av å utleie, men som er opptatt av å utleie. Det er en veldig viktig del av det hele. Det er en veldig viktig del av det hele.»



Reutze: Det ble ikke noe av OCA i Norge.

**OCA**

Office of Contemporary Art Norway  
 • Offisielt opprettet for å promotere norsk kunst på den internasjonale kunstmarkedet. Opprettet av Marit Lien og Harald Rønnevik.  
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 • Opprettet for å promotere norsk kunst på den internasjonale kunstmarkedet. Opprettet av Marit Lien og Harald Rønnevik.

**Men egentlig er jeg der fordi jeg har greie på styrearbeid og business.**



Marit Lien, 47 år, er en norsk kunstner og styremedlem i OCA. Hun har vært styremedlem i OCA i Norge og har vært styremedlem i OCA i USA. Hun har vært styremedlem i OCA i Norge og har vært styremedlem i OCA i USA. Hun har vært styremedlem i OCA i Norge og har vært styremedlem i OCA i USA.



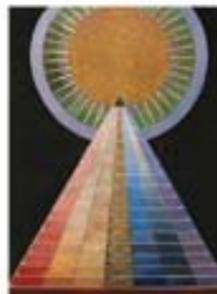
Denne største filmfestivalen er i India og Nigeria. Men 11 filmer viser USA og Vest-Europa og den første scenefilm. Men Hollywood viser amerikanske filmer, for eksempel den som er amerikansk, fransk og norsk film.



Tara Donovan stiller ut på Louisiana nå, her 'Littl' (Mykonos), 2011. FOTO: G. R. CHRISTMAS / COURTESY PAGE GALLERY



Cindy Sherman fotografier vises i Astrup Fearnley Museet fra 4. mai, her 'Littl' #93, 1981



Hilma af Klint presenteres i Moderna Museet i Stockholm til 26. mai. Her 'Littl', 1915. FOTO: MODERNA MUSEET / ALBERT DAHLSTRÖM / STOFFELSEN HOLMA AF KLINTS VERK



En sofa med «stars and stripes»-ingår i Louisianas utstilling Pop Art Design, og er fra 1969. FOTO: LOUISIANA / ESTUDIO 65



Tara Donovan stiller ut på Louisiana nå, her 'Littl' (Mykonos), 2011. FOTO: G. R. CHRISTMAS / COURTESY PAGE GALLERY



Edvard Munch ville fylt 150 år i år, i juni markerer markeringen med det norske bode på Venezia-biennalen og i Munch-museet og Nasjonalgalleriet. FOTO: EDVARD MUNCH



Den norske samtidskunstneren Ida Eklblad stiller ut i Museet for samtidskunst denne våren. Dette er 'Littl' (Innviert) et samarbeid med Oscar Tuazon for den 54. Venezia-biennalen, 2013

Nye kunstmuligheter. Her er noen smakebiter for reiselystne i Norden.

## Gled deg til kunstvåren!



**Guide Lotte Sandberg**

Kommentator

Det skjer mye innen kunstlivet i Norden også denne våren. Vi kan bare gi noen smaksprøver på alt som skal foregå, og begynner med publikumsmagnet Louisiana Museum i Hørsholm utenfor København. Frem til 9. juni er det mulig å se den danske institusjonens storutstilling 'Pop Art Design', som gjennom 180 verker fokuserer på et nært, inspirerende og fruktbart samarbeid mellom de kunstnere og designere, som i årene 1955-1972 satte popkulturen i denne utstillingen deler blant andre Andy Warhol, Roy Lichtenstein, Richard Hamilton, samt Charles og Ray James.

**Surrealisme i Sverige**  
 Frem til 20. mai viser Louisiana Contemporary den amerikanske

samtidskunstneren Tara Donovan. Hun eksperimenterer med nærmest verdens hverdagsgjensnæringer som tannpinner, folie, sukker og sønn. Ved å sette sammen gjerne 100 000 små gjenstander fremstår Tara Donovans organiske skulpturer, sterk forenende og poetiske.

Det er også mye å se i Moderna Museet i Stockholm, og frem til 26. mai kan man eksempelvis se bildene til den radikale banebryteren Hilma af Klint (1862-1944), som er kjent for å vende seg bort fra den synlige virkeligheten. Frem til 18. april varer den fieste utstillingen 'Museum - Le Couabon' i Hørsholm Laboratorium.

Like før påske og frem til januar 2014 viser Moderna Museet utstillingen 'Surrealismes i Duchamp'. Museet har nylig vist forholdet mellom Picasso og Duchamp, og fortsetter slik sin utforskning av Marcel Duchamps verk. Motivasjonen nå er å vise Duchamps bakgrunn i surrealismen. Bland annet kan vi se verk av Meret Oppenheim, Salvador Dalí, Max Ernst, Dorothea Tanning og Francis Picabia. Kurator er Iris Müller-Westermann.

**Sitter og Eklblad**  
 I vårt eget land står utstillingene av nesten innen abstrakt maleri, Inger Sitter frem. Fra 6. april

stiller Inger Sitter ut to steder i Oslo, Galleri Norske Grafikere og Kunstverket.

I slutten av måneden, 25. april, åpner samtidskunstneren Ida Eklblad i Nasjonalmuseets Museet for samtidskunst på Bankplassen.

4. mai åpner Astrup Fearnley Museet på Tjuvholmen Cindy Sherman, og varer til 23. september. Utstilte i tillegg er tittelen på utstillingen, som vil presentere den tonsangvende amerikanske kunstnerens utgangspunkt i fotografiske fremstillinger av kvinneroller.

23. mai åpner festspillkunstner i Bergen, bosatt i Tokyo og New York, Gardar Eide Einarsson. Kanskje det er for å markere kvinnens stemmerett i Norge at Oslo Kunstforening varter opp med en utstilling av den amerikanske feministkunstneren fremfor noen, 74 år gamle Judy Chicago (født kjent for verket 'Dinner Party' 1974-1979), og Sørlandets Kunstmuseum i Kristiansand viser den 11 år eldre japanske kunstneren Yayoi Kusama. 1. juni åpner den berøm-

te Venezia-biennalen, den 55. i rekken. OCA's utstilling som er under forberedelse og skal vises på Markusplassen, heter 'Se opp for den hellige bore: Edvard Munch og fjegjøringens dilemma'. Her vil Lene Berge film være inngangsporten til verker av Edvard Munch. Til sammen vil kunsten reflektere over en potensiell beggende energi.

2. juni åpner endelig storutstillingen 'Munch 150 i bode' i Nasjonalgalleriet og Munch-museet i Oslo. Munch 150, som inn-

går i 150-årsmarkeringen av kunstnerens fødsel, vil etter sigende bli den største utstillingen av Edvard Munchs kunst noensinne.

lote.sandberg@forbudsnett.no  
 twitter.com/lotesandberg

**Moderna Museet i Stockholm viser Meret Oppenheims 'My Nurse/Min Kinnersmädchen', 1936 i utstillingen Surrealismes i Duchamp.**  
 FOTO: MODERNA MUSEET / © MERET OPPENHEIM/STUBS 2013



Punktum i musikkstrid

Etterbørs 1984 er 100-årsjubileum for den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen.

Mye for pengene

Statens egen kunstsponsor leverer nye kunst for pengene – tross alle stridkløfter.

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The Sun på defensiven

Etterbørs 1984 er 100-årsjubileum for den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen.

Ny talsmann for Munch-ansatte

Etterbørs 1984 er 100-årsjubileum for den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen.

MODERNE KUNST DESIGN ANTIKVITETER. KUNST I HANSER. KUNST I HANSER. KUNST I HANSER.



MANNTIDET

Etterbørs 1984 er 100-årsjubileum for den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen.

Dagens Næringsliv Sentralbord 22 00 10 00. Kundenservice 815 11 815. Annonse 22 00 10 75.

Abonner på BILLEDKUNST

Etterbørs 1984 er 100-årsjubileum for den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen.

KULTUR MEDIER

Etterbørs 1984 er 100-årsjubileum for den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen.

Dagens Næringsliv Sentralbord 22 00 10 00. Kundenservice 815 11 815. Annonse 22 00 10 75.

Dette skal utredes

Etterbørs 1984 er 100-årsjubileum for den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen.



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OZ LOKAL Ribnitz-Damgarten und die Region. 11. Erinnerungen an die alte „Burg“. Strandspaziergang für norwegischen Kurzfilm.

frieze Oslo City Report. Europe's fastest-growing city is home to a supportive community of artists, curators and writers.

Etterbørs 1984 er 100-årsjubileum for den første utgaven av tidningen. Det er en anledning til å se tilbake på de mange år som har gått forbi. I 1984 var det 100 år siden den første utgaven av tidningen.

Tingenes tilstand: Office of Contemporary Art Norway har gitt ut de mest stimulerende utgivelsene om kunst de siste årene.

# Samtiden henger i en tynn, rød tråd

**M**ed utgivelsen av *«The State of Things»* av Peter Schjerve (194) er det kommet ut en utgivelse som er både spennende og viktig. Den er utgitt av Office of Contemporary Art Norway (OCA), som har gitt ut de mest stimulerende utgivelsene om kunst de siste årene.

**SAKPROSA**  
**Maria Kaura, Publisert av Peter Schjerve (194) i «The State of Things»**



1918: På Venezia-biennalen i 2011, i utstillingen «The State of Things» i samarbeid med OCA, ble Munchs «The Scream» vist sammen med andre verk av den norske maleren.

«The State of Things» er en utgivelse som er både spennende og viktig. Den er utgitt av Office of Contemporary Art Norway (OCA), som har gitt ut de mest stimulerende utgivelsene om kunst de siste årene.

«Det er et forsøk på å tvinge kunstneren i kontakt med politiske spørsmål.»

«Det er et forsøk på å tvinge kunstneren i kontakt med politiske spørsmål.»

**ISMAIL KARDAR DEN UØNSKEDE HOVINGEN**  
Den største utgivelsen er inspirert av islamske tekster og er et stort bidrag til kunsten. Utgitt av OCA.

**MILAN RUNDENA ET MØTE**  
«Ung kunsten er en del av oss som har blitt sett på som et middel til å løse politiske spørsmål.»

## Kunstkritikk

### Tilfeldet Oslo



Julian Taylor og Ole Edvard Raaen i forbindelse med utstillingen «The State of Things» i samarbeid med OCA.

Jeg tenker ofte på den tiden for oss av «The State of Things» i samarbeid med OCA. Utgivelsen er både spennende og viktig.



«The State of Things» er en utgivelse som er både spennende og viktig. Den er utgitt av Office of Contemporary Art Norway (OCA).

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**Kultur**  
**Kunst**  
Storsalg for di Caprio  
Vatikanet til Venezia



1918: På Venezia-biennalen i 2011, i utstillingen «The State of Things» i samarbeid med OCA, ble Munchs «The Scream» vist sammen med andre verk av den norske maleren.

# Munch til Venezia

«Se opp for den hellige høre.» lyder advarselen når Edvard Munch inntar Markusplassen i Venezia under årets biennale.

Venezia-biennalen arrangeres i år for 55. gang, med offisiell åpning 1. juni og avslutning først langt ut på høsten, 24. november.

«Se opp for den hellige høre.» lyder advarselen når Edvard Munch inntar Markusplassen i Venezia under årets biennale.







16. 12.16, juni 11 15.00
Wachter - Respekt på scenen

Informasjonsmøte om stipendiatprogram

En plutselig innskrenkende tanke

Lene Bergs nye kunstfilm er en treffende illustrasjon på utfordringene i den norske filmbransjen.

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

Trygg risiko
Omslag til regjeringens Handlingsplan for kulturseringene basert i kunnskap om mer enn ambisiøsitet i planen er det løst.

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»



«Ung las gris» er en av de tre videoene som utgjør Lene Bergs nye kunstfilm «Hellige hore».

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

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«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

Det er mye godt å si om årets norske bidrag til Venezia-biennalen, «Se opp for den hellige hore», skriver BIs kunstanmelder Øystein Houge.

Se opp for den hellige hore!

Utdanning billedkunst

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

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Frigjørende latter

KUNST

«Se opp for den hellige hore: Edvard Munch og frigjøringsdilemma»

AMELDELSE

Norges bidrag til biennalen er i år å finne i et av Venezias bedre utstillingslokaler med beliggenhet ved Markusplassen, OCA (Office for Contemporary Art)

Hellige hore i Venezia

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»



«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

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«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»



«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»



MUNCH: Lene Bergs video «Ung las gris» er et interessant eksempel på at kunstners tolkning av andre kunstnere, skriver Klasekampers anmelder.

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»

«Hva da jeg skal gjøre er veldig, veldig viktig for meg...»



Mange har søkt OCAs direktørstilling

Av Øyvind Skjerve



De søkende ble mødt av lederne for OCA i et møte i Oslo i januar 2013.

I januar er mange nye gallerier etablert og for utstillingene som er åpnet for OCA i Oslo...

Et av de nye galleriene er det tidligere kunstnerstudioet til OCA i Oslo...

Det nye galleriet er et av de nye galleriene som er åpnet for OCA i Oslo...



Maria Kusnezova, leder for OCA i Moskva.

En av søkende til OCA i Oslo.

Harde prioriteringer, unike resultater

Av Øyvind Skjerve



En av de mange utstillingene som er åpnet for OCA i Oslo.

I januar er mange nye gallerier etablert og for utstillingene som er åpnet for OCA i Oslo...

En av de mange utstillingene som er åpnet for OCA i Oslo.



En av de mange utstillingene som er åpnet for OCA i Oslo.

Disse vil styre OCA

Av Øyvind Skjerve



OCA i London.

I januar er mange nye gallerier etablert og for utstillingene som er åpnet for OCA i Oslo...

En av de mange utstillingene som er åpnet for OCA i Oslo.

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KUNSTforum

Ny direktør til OCA

Av Øyvind Skjerve - 08.11.2013, Publisert: 08.11.2013

En presentasjon i dag ble det offentliggjort hvem som ble den nye direktøren for OCA i Oslo...



Katya García-Antón, leder for OCA i Madrid.

Katya García-Antón er en av de mange utstillingene som er åpnet for OCA i Oslo...

En av de mange utstillingene som er åpnet for OCA i Oslo.

En av de mange utstillingene som er åpnet for OCA i Oslo.

En av de mange utstillingene som er åpnet for OCA i Oslo.

Article from 'Venezia' magazine titled 'Norvegese e Giapponesi alla Bevilacqua' with an image of a person.

### Kultur Kunst

## Ny direktør vil ha åpen dør

Engelsk-spanske Katya Garcia-Antón vil lære seg norsk og ha bred dialog når hun tar over den kritiserte kunstfremmderen OCA.

**Christine Østvik Mikalson**

**Nå er det klart** hvem som tar over etter Marte Kamm som direktør ved Office for Contemporary Art Norway (OCA) kunstner og kunstfremmder Katya Garcia-Antón. Hun går til jobben med bred internasjonal erfaring bak seg, blant annet fra samarbeidsprosjektene i Genève, Madrid, São Paulo, London og Birmingham. Nå får hun oppgaven med å gjøre norsk kunstbildevernet kjent i utlandet.

**Åpen dør.** OCA ble opprettet av Utenriksdepartementet og Kulturdepartementet i 2005 for å fremme utvekslingsprogrammer som skal presentere norsk kunstbildevernet internasjonalt. Kunstnerne har vært i land som den siste tiden. En rapport fra Utenriksdepartementet i juni kritiserer blant annet OCA for manglende åpenhet og for å berøre for store penger på administrasjonen. Garcia-Antón vil jobbe med begge deler.

**Det er ikke sikkert alle har utbytte av å bli presentert på Venezia-biennalen.**

**Katya Garcia-Antón, utnevnt som direktør for OCA.**

– Det er viktig å være åpen og tilgjengelig for dialogen, å ha en åpen dør. Det betyr ikke at jeg skal bli i Bergen, men å ha en åpen dør for kunstnerne og publikken, og legge til at hun allerede er i gang med å lære seg norsk.

**Internasjonal kontakt.** Garcia-Antón var blant annet direktør for OCA i London.

satt seg ned i de økonomiske dimensjonene, men det er viktig å være åpen for dialogen. OCA skal arbeide utvirket og samarbeide med andre mennesker. – Når jeg starter i jobben i Bergen, vil dette være noe av det første vi skal ta tak i. Jeg tror at det er viktig å etablere et nettverk for en engasjering gjennomgang av økonomien, og at dette blir en av de første å etablere et nettverk med OCA. Fremover. – Hva er din kjærlighet til den norske kunstbildevernet?

– Mye har jeg tilgjengelig OCA, som har vært en veldig god jobb og samarbeid med internasjonalt. I september var jeg i Berlin og møtte Ludovic Bourgeois, som er direktør for OCA. Det ble et møte som var veldig inspirerende. Det ble et møte som var veldig inspirerende. Det ble et møte som var veldig inspirerende.

**Vil du samarbeide.** Garcia-Antón var blant annet direktør for OCA i London.

– Jeg er en menneske som, men vi har et samarbeid med Norge, og jeg tror vi står veldig godt for å bli kjent med de forskjellige aktørene rundt i landet. Det er kunstnerne, men også kuratører, kritikere, akademikere og publikken. Jeg ønsker å knytte disse sammen, erfaringer og samarbeid, og å være en flytende dialog.

– Hvordan tror du OCA kan bli en god samarbeidspartner for kunstnerne internasjonalt?

– Det er viktig å være åpen og tilgjengelig for dialogen, å ha en åpen dør. Det betyr ikke at jeg skal bli i Bergen, men å ha en åpen dør for kunstnerne og publikken, og legge til at hun allerede er i gang med å lære seg norsk.



**Katya Garcia-Antón**

• Utnevnt som direktør ved Office for Contemporary Art Norway (OCA).

• Direktør ved Office for Contemporary Art Norway (OCA) i London.

• Kunstner for det som er Kulturdepartementet og Utenriksdepartementet ved Utenriksdepartementet og Utenriksdepartementet.

• Har vært utvekslingsdirektør i OCA i London, og vært kunstner for BBC, World Service.

• Utnevnt som direktør ved Office for Contemporary Art Norway (OCA) i London.

• Kunstner for det som er Kulturdepartementet og Utenriksdepartementet ved Utenriksdepartementet og Utenriksdepartementet.

• Har vært utvekslingsdirektør i OCA i London, og vært kunstner for BBC, World Service.

I tillegg er det en annen viktig sak som er viktig for oss. Det er viktig for oss å ha en åpen dør for kunstnerne og publikken, og legge til at hun allerede er i gang med å lære seg norsk.

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### 1,8 millioner for ønsket kunst

Staten bereder Verneis Bank 1,8 millioner kroner for det tredje kunstverket som etter planen skulle utstilles for øyene i Heløy og utvekslingsprosjektene og samarbeid og samarbeid mellom kunstnerne og publikken. Det betyr blant annet at kunstnerne og publikken, og legge til at hun allerede er i gang med å lære seg norsk.

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**FRITT ORD**  
 inviterer til søndag i Litteraturhuset i Bergen  
**Mandag 11. november, kl. 19.00-20.30**  
**Frode Grytten**  
**JOURNALISTAR I LITTERATUREN – OG UTANFOR**  
 Frode Grytten er journalist i bokstaver og på beina. Om fortellinger og rapportar frå den skilte nyverdenen. Om journalistar og offiserer. Om saker som må lesast.

Dette er gratis arrangement i foreningens (Journalistikkens klubb) - Norge og Bergen. Oppe for alle.

**1 samarbeid med Institutt for Internasjonale og medievitenskap, Universitetet i Bergen**

# Key Figures 2013

| INCOME STATEMENT                          | Note | 2013              | 2012              |
|---|------|-------------------|-------------------|
| The Norwegian Ministry of Culture         | 2    | 11.944.000        | 11.563.000        |
| The Norwegian Ministry of Foreign Affairs | 2    | 6.970.481         | 5.512.457         |
| Other public funding                      | 2    | 57.350            | 57.072            |
| Private contributions                     | 2    | 300.000           | 100.000           |
| Own income                                | 2    | 207.469           | 282.620           |
| <b>Sum income</b>                         |      | <b>19.479.300</b> | <b>17.515.149</b> |
| Project/exhibition/artist support         |      | 9.019.979         | 5.686.114         |
| Salary and other personnel costs          | 3    | 4.388.893         | 5.452.421         |
| Administrative fees                       | 4    | 575.640           | 755.931           |
| House rent                                | 5    | 3.267.375         | 3.300.867         |
| Building operating costs                  |      | 311.286           | 613.361           |
| Announcing                                |      | 222.857           | 125.242           |
| Other operating costs                     |      | 823.854           | 817.301           |
| Depreciation                              | 6    | 225.034           | 217.094           |
| <b>Sum costs</b>                          |      | <b>18.834.918</b> | <b>16.968.331</b> |
| <b>Operating result</b>                   |      | <b>644.382</b>    | <b>546.818</b>    |
| Other financial income                    |      | 40.053            | 51.648            |
| Other financial cost                      |      | 20.428            | 4.470             |
| <b>Net financial items</b>                |      | <b>19.625</b>     | <b>47.178</b>     |
| <b>Annual result</b>                      |      | <b>664.007</b>    | <b>593.996</b>    |
| Allocation of profit                      |      |                   |                   |
| Transferred to other equity               | 10   | 664.007           | 593.996           |
| <b>Sum allocation of annual result</b>    |      | <b>664.007</b>    | <b>593.996</b>    |

| BALANSE SHEET                        | Note | 31/12/13         | 31/12/12         |
|--------------------------------------|------|------------------|------------------|
| <b>Assets</b>                        |      |                  |                  |
| <b>Fixed assets</b>                  |      |                  |                  |
| <b>Tangible assets</b>               |      |                  |                  |
| Furnishing of new space in 2008      | 6    | 686.251          | 857.814          |
| Fixtures and fittings                | 6    | 76.154           | 129.624          |
| <b>Sum tangible operating assets</b> |      | <b>762.405</b>   | <b>987.438</b>   |
| <b>Sum fixed assets</b>              |      | <b>762.405</b>   | <b>987.438</b>   |
| <b>Current assets</b>                |      |                  |                  |
| <b>Receivables</b>                   |      |                  |                  |
| Accounts receivable                  | 7    | 14.961           | 68.861           |
| Prepaid costs                        | 8    | 361.865          | 299.324          |
| <b>Sum receivables</b>               |      | <b>376.826</b>   | <b>368.185</b>   |
| <b>Bank deposit and cash</b>         | 9    | <b>2.780.310</b> | <b>3.198.286</b> |
| <b>Sum current assets</b>            |      | <b>3.157.136</b> | <b>3.566.471</b> |
| <b>Sum assets</b>                    |      | <b>3.919.541</b> | <b>4.553.909</b> |

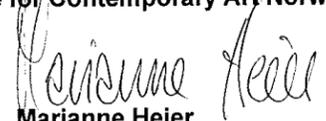
| BALANCE SHEET                     | Note | 31.12.13         | 31.12.12         |
|-----------------------------------|------|------------------|------------------|
| <b>Equity and liabilities</b>     |      |                  |                  |
| <b>Equity</b>                     |      |                  |                  |
| Basic capital                     | 10   | 50.000           | 50.000           |
| Other equity                      | 10   | 1.135.700        | 471.693          |
| <b>Sum equity</b>                 |      | <b>1.185.700</b> | <b>521.693</b>   |
| <b>Liabilities</b>                |      |                  |                  |
| <b>Current liabilities</b>        |      |                  |                  |
| Accounts payable                  |      | 302.381          | 474.106          |
| Current tax payable               |      | 1.048.766        | 2.514.902        |
| Grant liabilities                 | 11   | 947.241          | 815.989          |
| Other current liabilities         | 12   | 2.733.841        | 4.032.216        |
| <b>Sum current liabilities</b>    |      |                  |                  |
| <b>Sum liabilities</b>            |      | <b>2.733.841</b> | <b>4.032.216</b> |
| <b>Sum equity and liabilities</b> |      | <b>3.919.541</b> | <b>4.553.909</b> |

Oslo, 04. februar 2014

Styret for Office for Contemporary Art Norway

  
**Marit Reutz**  
 Styreleder

  
**Thomas Gunnerud**  
 Styremedlem

  
**Marianne Heier**  
 Styremedlem

  
**Mari Lending**  
 Styremedlem

  
**Per-Gunnar Eek-Tverbakk**  
 Styremedlem

  
**Toril Fjelde Høye**  
 Direktør (kontituert)

Office for Contemporary Art Norway  
 Annual accounts 2013  
 Notes

Note 1 – Accounting principles

The annual accounts are recorded in accordance with acts and good practice for small enterprises and good practice for non-profit organisations. The following accounting principles have been used:

**Accounting principles for essential accounting items:**

**Income**

Income is booked according to the earned-income principle. General funding is booked the time it is allocated for. Earmarked funds are booked concurrently with the use of the funding. Unused earmarked funding is booked as short-term liability in the balance sheet.

**Costs**

Costs are periodised to the year the activity leading to the costs are performed.

**Current assets/current liabilities**

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

**Fixed assets / long-term liabilities**

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

**Receivables**

Accounts receivables and other receivables are booked at nominal value after reduction of expected loss. Reservations for future losses are quantified on the basis of an individual evaluation of each of the receivables. In addition an unspecified reservation is made for other liabilities to cover possible future losses. In 2013 there has not been made any reservations for future losses.

**Tax**

The foundation is not liable to pay government tax for it's activities.

**Change of accounting principle**

There has not been made any changes in used accounting principles in 2013.

**Note 2 – Income**

| New government grants in 2013              | 2013              | 2013              | 2012              | 2012              |
|--|-------------------|-------------------|-------------------|-------------------|
| Contributors                               | Granted           | Paid              | Granted           | Paid              |
| The Norwegian Ministry of Culture          | 11.944.000        | 11.944.000        | 11.563.000        | 11.563.000        |
| The Norwegian Ministry of Foreign Affairs: |                   |                   |                   |                   |
| International support 02                   | 2.200.000         | 2.200.000         | 2.294.122         | 2.200.000         |
| Project funding 02                         | 3.200.000         | 3.200.000         | 3.105.878         | 2.919.101         |
| International support 03                   | 300.000           | 300.000           | 300.000           | 300.000           |
| African Programme                          | 787.060           | 787.060           | 2.000.000         | 1.000.000         |
| Other grants                               | 57.350            | 57.350            |                   |                   |
| <b>SUM</b>                                 | <b>18.488.410</b> | <b>18.488.410</b> | <b>19.263.000</b> | <b>17.982.101</b> |

| The distribution of use of grants from the Norwegian Ministry of Foreign Affairs in 2013: | 2013             |               | 2012             |               |
|---|------------------|---------------|------------------|---------------|
| International Travel Support 02   | 2.200.000        | 31,6%         | 2.242.622        | 40,7%         |
| International Residencies   | 1.238.970        | 17,8%         | 1.368.153        | 24,8%         |
| International Project Support   | 571.097          | 8,2%          | 485.259          | 8,8%          |
| Artist house at Ekely   | 348.379          | 5,0%          | 286.350          | 5,2%          |
| Lectures and publications   | 616.172          | 8,8%          | 232.175          | 4,2%          |
| International Profiling   | 188.390          | 2,7%          | 92.134           | 1,7%          |
| International Visitor Programme   | 236.992          | 3,4%          | 91.403           | 1,7%          |
| African Programme 03  | 1.270.481        | 18,2%         | 435.361          | 7,9%          |
| International Travel Support 03   | 300.000          | 4,3%          | 279.000          | 5,1%          |
| <b>SUM</b>  | <b>6.970.481</b> | <b>100,0%</b> | <b>5.512.457</b> | <b>100,0%</b> |

| The distribution of use of funding from the Norwegian Ministry of Culture in 2013: | 2013              | 2012              |
|--|-------------------|-------------------|
| Salary and other personnel costs   | 4.065.883         | 5.095.006         |
| House rent   | 2.929.558         | 3.030.096         |
| Administrative fees  | 573.140           | 749.661           |
| Building operating costs   | 284.656           | 595.642           |
| Projects and exhibitions   | 38.158            | 471.960           |
| Depreciation   | 225.034           | 217.094           |
| International jury   | 184.332           | 171.083           |
| The board of directors   | 152.521           | 165.291           |
| Travel and representation  | 77.559            | 164.742           |
| Telephone and IT   | 106.880           | 140.255           |
| Announcing   | 204.699           | 119.287           |
| Venice Biennale  | 2.337.224         | 98.349            |
| International studio programme   | -                 | 24.082            |
| Other operating costs  | 304.667           | 256.256           |
| Net financial items  | (19.625)''        | (47.180)''        |
| To equity  | 479.314           | 311.376           |
| <b>SUM</b>   | <b>11.944.000</b> | <b>11.563.000</b> |

| The distribution of use of other public funding in 2013: | 2013   | 2012   |
|--|--------|--------|
| Reception in Venice                                      | 37.750 | 14.572 |
| Reception in Kassel                                      | -      | 9.213  |
| Residency in China                                       | 19.600 | 27.150 |
| Brunch at Ekely  | -      | 6.137  |
| Curator visit  | -      |        |

| SUM                                   | 2013           | 2012           |
|---------------------------------------|----------------|----------------|
| SUM                                   | 57.350         | 57.072         |
| Use of private contributions in 2013: |                |                |
| Venice Biennale                       | 300.000        | -              |
| Peter Watkins film screening          | -              | 100.000        |
| <b>SUM</b>                            | <b>300.000</b> | <b>100.000</b> |

| Use of own income in 2013:  | 2013           | 2012           |
|-----------------------------|----------------|----------------|
| Venice Biennale             | 22.776         | -              |
| Transferred to other equity | 184.693        | 282.620        |
| <b>SUM</b>                  | <b>207.469</b> | <b>282.620</b> |

| Note 3 – Salary and other personnel costs   | 2013             | 2012             |
|---|------------------|------------------|
| Salary                                      | 3.163.819        | 3.847.075        |
| Folketrygd charges                          | 500.338          | 578.928          |
| Pension costs                               | 56.378           | 67.713           |
| Other personnel costs                       | 668.358          | 958.705          |
| <b>Sum salary and other personnel costs</b> | <b>4.388.893</b> | <b>5.452.421</b> |

| No. of permanent and temporary man-labour years at the end of the year | 2013 | 2012 |
|--|------|------|
|  | 4    | 7    |

| Remunerations (NOK)                | 2013             | 2012           |
|------------------------------------|------------------|----------------|
| The board of directors             | 120.000          | 120.000        |
| Director                           |                  |                |
| Salary                             | 973.444          | 734.199        |
| Contributions to pension liability | 19.467           | 14.682         |
| Other payments                     | 8.369            | 6.003          |
| <b>Sum</b>                         | <b>1.001.280</b> | <b>754.884</b> |

The director terminated her fixed period per 31 August 2013.

Toril Fjelde Høye was constituted acting director from 14 June 2013.

| <u>Note 4 – Specification of auditor fee:</u>       | 2013                             | 2012             |
|---|----------------------------------|------------------|
| Statutory audit                                     | 20.000                           | 67.250           |
| Other services apart from audit                     | 7.500                            | 74.500           |
| <b>SUM</b>  | <b>27.500</b>                    | <b>141.750</b>   |
| <u>Note 5 – Specification of house rent</u>         | 2013                             | 2012             |
| Nedregate 7   | 2.929.558                        | 2.889.896        |
| Artist house at Ekely                               | 332.979                          | 270.771          |
| IVP apartment in Oslo                               | 0                                | 75.200           |
| Edvard Munch's atelier                              | 0                                | 65.000           |
| Short term storage space                            | 4.838                            |                  |
| <b>SUM</b>  | <b>3.267.375</b>                 | <b>3.300.867</b> |
| <u>Note 6 – Capitalised investments</u>             | Furniture, fixtures and fittings |                  |
| Original cost per 01.01.13                          | 2.008.916                        |                  |
| Supply of new purchases in 2013                     | -                                |                  |
| Wastage of furniture, fixtures and fittings in 2013 | -                                |                  |
| Accumulated depreciation                            | 1.246.511                        |                  |
| <b>Capitalised value per 31.12.13</b>               | <b>762.405</b>                   |                  |
| Depreciation in 2013                                | 225.034                          |                  |
| Depreciation rate                                   | 10 - 33 %                        |                  |
| Depreciation schedule                               | Linear                           |                  |
| <u>Note 7 – Accounts receivable</u>                 | 31.12.13                         | 31.12.12         |
| Accounts receivable                                 | 14.961                           | 68.861           |
| Provision for bad debts                             | -                                | -                |
| <b>Total</b>  | <b>14.961</b>                    | <b>68.861</b>    |
| <u>Note 8 – Prepaid costs</u>                       | 31.12.13                         | 31.12.12         |
| Prepaid rent international residencies              | 361.865                          | 253.736          |
| Other prepaid costs                                 | -                                | 45.588           |
| <b>Total</b>  | <b>361.865</b>                   | <b>45.588</b>    |

| <u>Note 9 – Bank deposit, cash</u>   | 31.12.13         | 31.12.12         |                  |
|--|------------------|------------------|------------------|
| Bank deposit, cash   | 1.069.077        | 1.646.917        |                  |
| Deposit for house rent   | 1.367.549        | 1.337.683        |                  |
| Tax withholding  | 343.684          | 213.686          |                  |
| <b>Total</b>   | <b>2.780.310</b> | <b>3.198.286</b> |                  |
| <b>Available</b>   | <b>1.069.077</b> | <b>1.646.917</b> |                  |
| <u>Note 10 – Equity</u>  | Basic capital    | Other equity     | Total equity     |
| Equity 31.12.2012  | 50.000           | 471.693          | 521.693          |
| Allocation of profit in 2013   |                  | 664.007          | 664.007          |
| <b>Equity 31.12.2013</b>   | <b>50.000</b>    | <b>1.135.700</b> | <b>1.185.700</b> |
| <u>Note 11 – Status per 31.12 for received grants from the Norwegian Ministry of Foreign Affairs</u> | 31.12.13         | 31.12.12         |                  |
| Unused International support 02 from 2011  | -                | 93.075           |                  |
| Reserved for payment of int. travel supp. 02 from 2013   | 878.369          | -                |                  |
| Unused project funding 02 from 2010  | -                | 347.774          |                  |
| Reserved for payment of Int. travel supp. 02 from 2011   | 17.000           | 33.928           |                  |
| Reserved for payment of int. travel supp. 03 from 2013   | 44.679           | -                |                  |
| Unused Int. travel supp. 02 from 2012  | -                | 51.500           |                  |
| Reserved for payment of int. travel supp. 02 from 2012   | 27.500           | 690.290          |                  |
| Unused Int. travel supp. 03 from 2012  | -                | 21.000           |                  |
| Reserved for payment of int. travel supp. 03 from 2012   | -                | 29.300           |                  |
| Unused project funding 02 from 2012  | -                | 550.404          |                  |
| Unused African Programme budget  | 81.218           | 564.639          |                  |
| Unused Int. travel supp. 02 from 2009  | -                | 14.014           |                  |
| Unused Int. travel supp. 02 from 2010  | -                | 118.978          |                  |
| <b>Total</b>   | <b>1.048.766</b> | <b>2.514.902</b> |                  |
| <u>Note 12 – Other current liabilities</u>   | 31.12.13         | 31.12.12         |                  |
| Accounts payable   | 435.453          | 227.219          |                  |
| Current tax payable  | 302.381          | 474.106          |                  |
| Grant liabilities  | 1.048.766        | 2.514.902        |                  |
| Other current liabilities  | 947.242          | 815.989          |                  |
| <b>Total</b>   | <b>2.733.842</b> | <b>4.032.216</b> |                  |

**INTERNATIONAL SUPPORT 02**  
2007 - 2013

| Year | No. of applicants | Applied for in total NOK | No of grants | %   | People behind granted projects |        | Granted amount NOK | %   |
|------|-------------------|--------------------------|--------------|-----|--------------------------------|--------|--------------------|-----|
| 2007 | 213               | 6.930.000                | 77           | 36% | Male                           | Female | 1.700.000          | 25% |
| 2008 | 150               | 9.090.619                | 69           | 46% |                                |        | 2.100.000          | 23% |
| 2009 | 184               | 7.025.372                | 83           | 45% |                                |        | 2.259.988          | 32% |
| 2010 | 201               | 7.408.760                | 98           | 49% | 102                            | 78     | 2.141.036          | 29% |
| 2011 | 251               | 9.715.863                | 136          | 54% | 99                             | 103    | 2.231.253          | 23% |
| 2012 | 233               | 8.903.600                | 142          | 61% | 92                             | 113    | 2.330.172          | 26% |
| 2013 | 249               | 10.020.629               | 117          | 47% | 102                            | 130    | 2.200.000          | 22% |

**INTERNATIONAL SUPPORT 03**  
2007 - 2013

| Year | No. of applicants | Applied for in total NOK | No. of grants | %   | People behind granted projects |        | Granted amount NOK | %   |
|------|-------------------|--------------------------|---------------|-----|--------------------------------|--------|--------------------|-----|
| 2007 | 54                | 2.500.000                | 33            | 61% | Male                           | Female | 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% |
| 2013 | 32                | 1.436.470                | 14            | 44% | 13                             | 12     | 300.000            | 21% |

## INTERNATIONAL SUPPORT 02 2013

|  |            |
|--|------------|
| No. of applications                                    | 249        |
| Applied for in total                                   | 10.020.629 |
| No. of supported grants                                | 117        |
| No. of grants in % of no of applications               | 47%        |
| Granted amount in total                                | 2.200.000  |
| thereof to Travel                                      | 851.548    |
| thereof to Accomodation                                | 740.833    |
| thereof to Art transport                               | 527.619    |
| thereof to Art insurance                               | 14.000     |
| thereof to Catalogue production                        | 66.000     |
| Granted amount in % of applied for                     | 22%        |
| No. of persons behind the grants given;                | 232        |
| thereof female   | 130        |
| thereof male   | 102        |
| No. of national institutions involved in grants given  | 9          |
| No. of int. institutions involved in grants            | 149        |
| No. of Norway based female artists involved in grants  | 126        |
| No. of Norway based male artists involved in grants    | 104        |
| No. of Norway based female curators involved in grants | 30         |
| No. of Norway based male curators involved in grants   | 10         |

BIRTHPLACE OF PERSONS  
BEHIND THE 02 GRANTS  
IN 2013

|              |    |
|--------------|----|
| Oslo         | 66 |
| Trondheim    | 20 |
| Bergen       | 17 |
| Kristiansand | 14 |
| America      | 10 |
| Stavanger    | 9  |
| Harstad      | 6  |
| Sverige      | 6  |
| Bodø         | 5  |
| Tønsberg     | 5  |
| Tromsø       | 4  |
| Brønnøysund  | 4  |
| Switzerland  | 4  |
| Columbia     | 4  |
| Denmark      | 4  |
| Ålesund      | 3  |
| Elverum      | 3  |
| Bosnia       | 3  |
| Iran         | 3  |
| Lillehammer  | 2  |
| Sarpsborg    | 2  |
| Drammen      | 2  |
| Iceland      | 2  |
| England      | 2  |
| Greece       | 2  |
| Canada       | 2  |
| Zambia       | 2  |
| Lihuania     | 2  |
| Larvik       | 1  |
| Rjukan       | 1  |
| Halden       | 1  |
| Kirkenes     | 1  |
| Alta         | 1  |
| Notodden     | 1  |
| Kongsberg    | 1  |
| Kristiansund | 1  |
| Svalbard     | 1  |
| Finland      | 1  |
| Nederland    | 1  |
| Italy        | 1  |
| Østerrike    | 1  |
| Spain        | 1  |
| Australia    | 1  |
| Belgia       | 1  |
| Estland      | 1  |
| Irak         | 1  |
| Syria        | 1  |
| Poland       | 1  |
| Algerie      | 1  |
| Sudan        | 1  |
| Costa Rica   | 1  |
| Japan        | 1  |

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SUM 232

| COUNTRY WHERE GRANTED<br>02 PROJECTS TOOK PLACE IN<br>2013 |            |  |
|--|------------|--|
| America  | 28         |  |
| Germany  | 10         |  |
| France   | 10         |  |
| Denmark  | 7          |  |
| England  | 7          |  |
| Italy  | 7          |  |
| Australia  | 5          |  |
| Sweden   | 4          |  |
| The Netherlands  | 4          |  |
| Belgium  | 4          |  |
| Austria  | 3          |  |
| Greece   | 3          |  |
| Ireland  | 2          |  |
| Croatia  | 2          |  |
| Finland  | 2          |  |
| New Zealand  | 2          |  |
| Canada   | 2          |  |
| Spain  | 1          |  |
| Lithuania  | 1          |  |
| Chine  | 1          |  |
| Czech  | 1          |  |
| Polen  | 1          |  |
| Russia   | 1          |  |
| Israel   | 1          |  |
| Brasil   | 1          |  |
| Georgia  | 1          |  |
| United Arab Emirates                                       | 1          |  |
| Luxembourg   | 1          |  |
| Turkie   | 1          |  |
| Latvia   | 1          |  |
| Irak   | 1          |  |
| Estonia  | 1          |  |
| <b>SUM</b>   | <b>117</b> |  |

| INTERNATIONAL SUPPORT 03 2013                          |           |
|--|-----------|
| No. of applications                                    | 32        |
| Applied for in total                                   | 1.436.470 |
| No. of supported grants                                | 14        |
| No. of grants in % of no. of applications              | 44%       |
| Granted amount in total                                | 300.000   |
| thereof to Travel                                      | 174.005   |
| thereof to Accomodation                                | 88.500    |
| thereof to Art transport                               | 37.495    |
| Granted amount in % of applied for                     | 21%       |
| No. of persons behind the grants given;                | 25        |
| thereof female   | 12        |
| thereof male   | 13        |
| No. of national institutions involved in grants given  | 9         |
| No. of int. institutions involved in grants            | 14        |
| No. of Norway based female artists involved in grants  | 9         |
| No. of Norway based male artists involved in grants    | 11        |
| No. of Norway based female curators involved in grants | 4         |
| No. of Norway based male curators involved in grants   | 2         |

COUNTRY WHERE GRANTED  
03 PROJECTS TOOK PLACE IN 2013

|            |           |
|------------|-----------|
| Egypt      | 3         |
| Norway     | 2         |
| Argentina  | 1         |
| Bosnia     | 1         |
| India      | 1         |
| Columbia   | 1         |
| Algerie    | 1         |
| Georgia    | 1         |
| Myanmar    | 1         |
| Kongo      | 1         |
| Benin      | 1         |
| <b>SUM</b> | <b>14</b> |

Birthplace of persons behind the 03 grants in 2013

|             |    |
|-------------|----|
| Oslo        | 7  |
| Sverige     | 2  |
| Columbia    | 2  |
| Indonesia   | 2  |
| Bergen      | 1  |
| Ålesund     | 1  |
| Lillehammer | 1  |
| Harstad     | 1  |
| Halden      | 1  |
| Brønnøysund | 1  |
| France      | 1  |
| Namibia     | 1  |
| Denmark     | 1  |
| Libanon     | 1  |
| Suda        | 1  |
| Algerie     | 1  |
| <hr/>       |    |
| SUM         | 25 |

International residencies 2013

| Name   | Period       | No. of applications from |          |        | No. of grants to |          |        |
|--|--------------|--------------------------|----------|--------|------------------|----------|--------|
|  |              | artists                  | curators | critic | artists          | curators | critic |
| Bethanien, Berlin, Germany                       | 11,5 months  | 58                       | 0        | 0      | 1                | 0        | 0      |
| Berlin Mitte, Berlin, Germany                    | 2 months x 4 | 43                       | 2        | 0      | 4                | 0        | 0      |
| ISCP New York, USA                               | 11.5 months  | 44                       | 0        | 0      | 1                | 0        | 0      |
| ISCP New York, USA                               | 3 months     | 0                        | 4        | 0      | 0                | 1        | 0      |
| Wiels Contemporary Art center, Brussels, Belgium | 9 months     | 38                       | 0        | 0      | 1                | 0        | 0      |
| Platform China, Beijing                          | 2 months x 2 | 31                       | 1        | 0      | 2                | 0        | 0      |
| Los Angeles                                      | 3 months     | 43                       | 0        | 0      | 1                | 0        | 0      |
| Fondazione Bevilacqua La Masa, Venice            | 3 months     | 25                       | 0        | 1      | 1                | 0        | 0      |
| <hr/>  |              |                          |          |        |                  |          |        |
| TOTAL SUM  |              | 282                      | 7        | 1      | 11               | 1        | 0      |

Munch Museum  
Oslo Architecture Triennale  
Oslo National Academy of the Arts  
(KHiO)  
nyMusikk

**Biennials and Major Solo Exhibitions (Selected):**

'Re:emerge, Towards a New Cultural Cartography'  
Sharjah Biennial 11, Sharjah,  
United Arab Emirates  
ca. 90,000 visitors

'Meanwhile... Suddenly, and Then'  
The 12th Biennale de Lyon  
204,669 visitors

'Mom, am I Barbarian?'  
The 13th Istanbul Biennial  
337,429 visitors

PERFORMA 13  
ca. 40,000 visitors

'Idyll'  
Turku Biennial 2013, Turku, Finland  
ca. 18,000 visitors

A solo exhibition by Knut Henrik  
Henriksen at Stiftung Opelvillen,  
Rüsselsheim Germany  
ca. 2,500 visitors

A solo exhibition by Ida Ekblad  
at De Vleeshal, Middelburg, the  
Netherlands  
ca. 1,200 visitors

'Alluvium'  
A solo exhibition by Morten Norbye  
Halvorsen at Objectif Exhibitions,  
Antwerp, Belgium  
330 visitors

A solo exhibition by Marit Roland at  
the Museo d'Arte Contemporanea  
Villa Croce, Genova, Italy  
2,195 visitors

A solo exhibition by Randi Nygård  
at YYZ Artists' Outlet in Toronto,  
Canada  
850 visitors

**Project:  
On Négritude**

Number of attendants to  
the lecture: 55

**Project:  
WORD! WORD? WORD!  
Issa Samb and the  
Undecipherable Form**  
Total number of visitors: 1,615  
Number of days with open  
exhibition: 38  
Average number of visitor per day  
in exhibition: 43  
Average number of visitor per  
month: 808

**Project:  
Anthropocene Observatory**  
Number of attendants to  
the lecture: 58

**Project:  
Fashion: the Fall of an Industry**  
Number of lectures: 10  
Total number of attendants to  
the lectures: 652  
Average number of attendants  
per lecture: 65

Other events: 3  
Total number of visitors other  
events: 33

**Norway at La Biennale  
di Venezia, 2013:  
Beware of the Holy Whore:  
Edvard Munch, Lene Berg and  
the Dilemma of Emancipation**  
Total number of visitors: 6,662  
Number of days: 86  
Average number of visitor per  
day: 77

A Screening of Edvard Munch  
(1973)  
Attendance number: 95

Total number of visitors in  
Venice in 2013: 6,757

# Organisation and the Board

| <b>Year</b> | <b>Chair</b>                    | <b>Board member</b>                     | <b>Board member</b>               | <b>Board member</b>               | <b>Board member</b>            |
|-------------|---------------------------------|---|-----------------------------------|-----------------------------------|--------------------------------|
| 2002        | Tom Remlov                      | Aicha Bouhlou                           | Per Bjarne Boym                   | Jeannette Christensen             | Ann Ollestad                   |
| 2003        | Tom Remlov                      | Aicha Bouhlou                           | Per Bjarne Boym                   | Jeannette Christensen             | Ann Ollestad                   |
| 2004        | Tom Remlov                      | Aicha Bouhlou                           | Per Bjarne Boym                   | Jeannette Christensen             | Ann Ollestad                   |
| 2005        | Tom Remlov                      | Knut Brundtland                         | Hilde Hauan Johnsen               | Vibeke Petersen                   | Bente Sætrang                  |
| 2006        | Tom Remlov                      | Knut Brundtland                         | Hilde Hauan Johnsen               | Bente Sætrang                     | Øystein Ustvedt                |
| 2007        | Tom Remlov                      | Knut Brundtland                         | Hilde Hauan Johnsen               | Bente Sætrang                     | Øystein Ustvedt                |
| 2008        | Tom Remlov                      | Knut Brundtland                         | Hilde Hauan Johnsen               | Bente Sætrang                     | Øystein Ustvedt                |
| 2009        | Gro Bonesmo                     | Knut Brundtland                         | Hilde Hauan Johnsen               | Øystein Hauge                     | Gavin Jantjes                  |
| 2010        | Gro Bonesmo                     | Knut Brundtland                         | Hilde Hauan Johnsen               | Øystein Hauge                     | Gavin Jantjes                  |
| 2011        | Gro Bonesmo                     | Knut Brundtland                         | Hilde Hauan Johnsen               | Gavin Jantjes                     | Gavin Jantjes                  |
| 2012        | Gro Bonesmo                     | Hilde Hauan Johnsen                     | Øystein Hauge                     | Gavin Jantjes                     | Siri Meyer                     |
| 2013        | Gro Bonesmo<br>[until February] | Hilde Hauan Johnsen<br>[until February] | Øystein Hauge<br>[until February] | Gavin Jantjes<br>[until February] | Siri Meyer<br>[until February] |

## OCA Board

Marit Reutz, Chair (Economist, Director of Strategy and HR Development, Telenor)  
Per Gunnar Eeg-Tverbakk (Freelance Curator, Oslo)  
Deputy, Petter Snare (Treasurer, Collector and Food writer, Oslo)  
Thomas Gunnerud (Managing Director of Nationaltheatret, Oslo)  
Deputy, Astrid Aksnessæther (Head of Administration Department, The National Museum of Art, Architecture and Design in Oslo)  
Marianne F.S. Heier (Visual artist)  
Deputy  
Lars Finborud (Curator, Henie Onstad Kunstsenter, Høvikodden)  
Mari Lending (Professor at the Oslo School of Architecture and Design and editor-in-chief of the *Nordic Journal of Architecture*)  
Deputy, Aashild Grana (Dean, Bergen Academy of Art and Design)

## OCA Jury

Roger M. Buerger, Director, Johann Jacob Museum, Zurich, Switzerland  
Giovanni Carmine, Director, Kunst Halle Sankt Gallen, St Gallen, Switzerland  
Ann Demeester, Director, de Appel, Amsterdam, The Netherland  
Frank Falch, Art Historian and Curator, SKMU Sørlandets Kunstmuseum, Kristiansand, Norway  
Marta Kuzma, Director, Office for Contemporary Art Norway, Oslo  
Hege Nyborg, Artist, living and working in Oslo  
Livia Paldi, Director, BAC (Baltic Art Center), Gotland, Sweden  
Dirk Snauwaert, Founding Director, WIELS Contemporary Arts Centre, Brussels, Belgium  
Grant Watson, Senior Curator and Research Associate, Iniva (Institute of International Visual Arts), London, UK

## OCA Staff

Marta Kuzma, Director (Until September 2013)  
Toril Fjelde Høye, Head of Finance and Administration (Acting Director from mid-June 2013)  
Pablo Lafuente, Associate Curator (P/T) (Until July 2013)  
Antonio Cataldo, Senior Programme Coordinator  
Tara Ishizuka Hassel, Information and Web Manager (Maternity leave from May 2013)  
Petter Dotterud Anthun, Information and Web Manager (Maternity Cover from April 2013)  
Maria Moseng, Press Officer (P/T) (Until May 2013)  
Anne Charlotte Hauen, Grant and Administration Officer  
Asle Olsen, Production Coordinator

## OCA hosts for events in OCA's Public Space

Ruben Aas  
Tonje Bartnes Andersson  
Elevine Berge  
Veronica Bruce  
Jørn Tore Egseth  
Helena Lund Ek  
Monika Mørch Hauge  
Silje Høgevold  
Anders Fjelde Høye  
Hedda Grevle Ottesen  
Calle Segelberg

|      |  |   |   |  |   |  |   |  |  |
|------|--|---|---|--|---|--|---|--|--|
| 2002 | Director<br>Ute Meta Bauer   | Curator<br>Jonas Ekeberg  | Curator<br>Christiane Erharter                            | Coordinator<br>Velaug Bolligmo   |   |  |   |  |  |
| 2003 | Director<br>Ute Meta Bauer   | Curator<br>Jonas Ekeberg  | Curator<br>Christiane Erharter                            | Coordinator<br>Velaug Bolligmo   | Project Coordinator<br>Claudia C. Sandor  |  |   |  |  |
| 2004 | Director<br>Ute Meta Bauer   | Administrator<br>Eyrun Thune  | Curator<br>Jonas Ekeberg<br>[until July]                  | Curator<br>Christiane Erharter   | Head of Communication<br>Ole Slyngstadli<br>[from September]  | Coordinator<br>Velaug Bolligmo   | Newsletter Editor<br>Claudia C. Sandor  | Project Assistant<br>Heidi Nilsen<br>[from September]                            |  |
| 2005 | Director<br>Ute Meta Bauer<br>[until October]<br>Marta Kuzma<br>[from September] | Curator<br>Christiane Erharter<br>[P/T]   | Head of Communication<br>Ole Slyngstadli                  | Visitor Programme<br>Birgitte Lie<br>[P/T]   | Studio Programme<br>Sten Are Sandbeck<br>[P/T]  | Project Manager<br>Velaug Bolligmo<br>[P/T]  | Newsletter Editor<br>Claudia C. Sandor<br>[working by hours]                                  | Project Assistant<br>Heidi Nilsen<br>[from September]                            |  |
| 2006 | Director<br>Marta Kuzma  | Head of<br>Communication<br>Ole Slyngstadli   | Head of External Relations<br>Velaug Bolligmo<br>[P/T]    | Head of Internal Relations<br>Ida Lykken Ghosh   | Informations Officer<br>Siri Koren Furre<br>[from April]  | Programme Coordinator for the<br>International Visitor Programme<br>Erikka Fyrand<br>[from August]<br>Birgitte Lie<br>[until March, P/T] | Programme Coordinator for the<br>International Studio Programme<br>Sten Are Sandbeck<br>[P/T] | Newsletter Editor<br>Claudia C. Sandor<br>[until September, working by<br>hours] | Programme Associate<br>Heidi Nilsen Sellevold                              |
| 2007 | Director<br>Marta Kuzma  | Associate Director<br>Jørn Mortensen<br>[from September]  | Head of External Relations<br>Velaug Bolligmo<br>[P/T]    | Head of Internal Relations<br>Ida Lykken Ghosh<br>[until September]  | Informations Officer<br>Siri Koren Furre  | Programme Coordinator for the<br>International Visitor Programme<br>Erikka Fyrand  | Programme Coordinator for the<br>International Studio Programme<br>Sten Are Sandbeck<br>[P/T] | Programme Associate<br>Heidi Nilsen Sellevold                                    | Research Assistants<br>Tonja Boos<br>Elisabeth Weihe<br>[working by hours] |
| 2008 | Director<br>Marta Kuzma  | Associate Director<br>Jørn Mortensen  | Head of External Relations<br>Velaug Bolligmo<br>[P/T]    | Informations Officer<br>Siri Koren Furre   | Programme Coordinator for the<br>International Visitor Programme<br>Erikka Fyrand                     | Programme Associate<br>Suzana Martins  | Programme Assistant<br>Anne Charlotte Hauen<br>[P/T]  | Bookkeeper<br>Patience Darko   | Facilities Manager<br>Elisabeth Weihe<br>[P/T]                             |
| 2009 | Director<br>Marta Kuzma  | Head of Finances and<br>Administration<br>Anne Gunnæs<br>[since August]                                       | Associate Director<br>Jørn Mortensen<br>[until September] | Associate Curator<br>Pablo Lafuente<br>[P/T]   | Senior Programme Coordinator<br>Erikka Fyrand   | Coordinator for International<br>Relations<br>Alexandra Cruz   | Programme Coordinator<br>Fleur van Muiswinkel<br>[until August]                               | Programme Associate<br>Marthe Tveitan  | Programme Associate<br>Suzana Martins                                      |
| 2010 | Director<br>Marta Kuzma  | Head of Finances and<br>Administration<br>Anne Gunnæs   | Associate Curator<br>Pablo Lafuente<br>[P/T]              | Senior Programme<br>Coordinator<br>Marthe Tveitan  | Coordinator for<br>International Relations<br>Alexandra Cruz<br>[maternity leave: July 2010–May 2011] | Acting Coordinator for<br>International Relations<br>Paul W. Brewer  | Programme Associate<br>Suzana Martins   | Facilities Manager<br>Elisabeth Weihe  | Administrative Associate<br>Anne Charlotte Hauen                           |
| 2011 | Director<br>Marta Kuzma  | Head of Finances and<br>Administration<br>Anne Gunnæs<br>[until June]<br>Toril Fjelde Høye<br>[from December] | Associate Curator<br>Pablo Lafuente<br>[P/T]              | Senior Programme<br>Coordinator<br>Marthe Tveitan<br>[until October]<br>Antonio Cataldo<br>[from November] | Publications and Archive Manager<br>Antonio Cataldo<br>[until October]                                | Coordinator for International<br>Relations<br>Alexandra Cruz<br>[until September, maternity<br>leave: July 2010–May 2011]                | Head of International Relations<br>Paul W. Brewer   | Information and Web Manager<br>Tara Ishizuka Hassel                              | Associate Researcher<br>Tonja Boos<br>[P/T]                                |
| 2012 | Director<br>Marta Kuzma  | Head of Finances and<br>Administration<br>Toril Fjelde Høye   | Associate Curator<br>Pablo Lafuente<br>[P/T]              | Senior Programme<br>Coordinator<br>Antonio Cataldo   | Research and Programme<br>Coordinator<br>Tonja Boos<br>[P/T]  | Information and Web Manager<br>Tara Ishizuka Hassel  | Press Officer<br>Maria Moseng<br>[P/T]  | Coordinator for<br>International Relations<br>Paul W. Brewer                     | Administrative Associate<br>Anne Charlotte Hauen                           |

2002

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2003

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2004

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2005

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2006 Research Assistants Consultants  
Tonja Boos Paul W. Brewer  
Elisabeth Weihe Peter Osborne  
[working by hours] Lars Bang Larsen

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2007 Consultants Interns  
Paul W. Brewer Suzana Martins  
Peter Osborne [working by hours]  
Lars Bang Larsen

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2008 Information Officer Research Assistant Consultants Interns  
Elisabeth Ulven Tonja Boos Paul W. Brewer Marthe Tveitan  
[working by hours] [working by hours] Tone Evjan

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2009 Facilities Manager Programme Assistant Project Reseacher Bookkeeper Consultants Interns  
Elisabeth Weihe Anne Charlotte Tonja Boos Patience Darko Siri Koren Furre Ingrid Moe  
Hauen [P/T] [working by hours] Paul W. Brewer Iga Perzyna  
Erwin de Muer

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2010 Production Coordinator Associate Reseacher Assistant Consultant Interns  
Asle Olsen Tonja Boos Kristine Dragland Antonio Cataldo Iga Maria Perzyna  
[P/T] [P/T] [September–December, P/T] Stian Tranung

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2011 Press Officer Administrative Associate Production Coordinator Assistant Consultants Interns  
Maria Moseng Anne Charlotte Asle Olsen Kristine Dragland Anne Gunnæs Anna Katharina  
[P/T] Hauen [September–December, P/T] [July–December] Haukeland  
Jin Fan

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2012 Facilities Manager Production Coordinator Facilities Manager  
Elisabeth Weihe Asle Olsen Elisabeth Weihe

Office for Contemporary Art Norway  
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**Office for  
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Norway**

**2013**