

**Office for
Contemporary Art
Norway**

Annual Report 2010

Director's Foreword

In 2010, OCA's main challenge was to meet its responsibility as an autonomous institution holding a mandate to promote the activities of Norwegian artists and cultural professionals abroad while also serving in its traditional role as organiser and time to time commissioner of the Nordic representation in Venice on the occasion of the International Art Exhibition, La Biennale di Venezia. Following new agreements adopted by the Nordic Commission and the respective boards of the authorities of these institutions, the Nordic Pavilion—traditionally shared by Finland, Norway, and Sweden— was to be rotated for a provisional period from 2011 through 2015. Without an adjustment to OCA's annual budget to reflect the increased costs of this new reality, OCA, with the support of its Board, faced the unforeseen challenge to fathom an experimental programme for the 54th International Art Exhibition, La Biennale di Venezia, 2011, given the restricted financial frame for realisation. Without abandoning OCA's commitment to maintaining critical integrity with respect to its public programming, OCA proposed a constellation of discursive projects that reflected upon the actual conditions the world is undergoing. Rooted upon the principle that the image of a nation may in fact be defined by its internationalism, OCA formulated the programme 'The State of Things'. The programme takes its cue from the Nansen Passport, created by Norwegian diplomat and explorer Fridtjof Nansen at the end of World War I in an attempt to enable refugees to move across borders in search of political and intellectual

shelter. 'The State of Things' will be a series of public lectures to be held throughout the biennale period, reflecting upon themes such as diversity, the environment, peace-making, human rights, capital, migration, asylum, Europe, aesthetics and revolution. Each presentation will have the aim to tackle the 'state of things' today, drawing from the speakers' fields of activity and research, and from what they consider the intellectual and political priorities of today. The programme for the 54th International Art Exhibition was further enriched by engaging Bjarne Melgaard to develop a master's course for the Università Iuav di Venezia. In an attempt to tackle one of the key issues in the world today, Melgaard built up a programme titled 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS', structured around a series of lectures and workshops by the artist taking place from mid-February to mid-May 2011 and to be concluded with a public project and a publication reflecting the materials researched during the course.

This experimental approach envisaged for the next year is grounded on the 53rd International Art Exhibition, La Biennale di Venezia, where the Office for Contemporary Art Norway—the hosting organisation for the Nordic Pavilion in 2009—and the Danish Arts Council's Committee for International Visual Arts, as commissioners of their respective pavilions, created a 'transnational neighbourhood' within the Giardini, an exhibition context traditionally dedicated to national representation. This experimental and transnational model,

which saw the appointment of Michael Elmgreen and Ingar Dragset as curators of the project titled 'The Collectors', resulted in a great success with which the International Jury of the Biennale awarded the project with a prestigious honorary mention. Artist duo Michael Elmgreen and Ingar Dragset were further awarded with The Norwegian Art Critics' Prize 2009, who gave a precious inland recognition of the achievement of the project for the Nordic and Danish Pavilions within the 53rd International Art Exhibition. The award ceremony took place at OCA on 7 April 2010.

The year 2010 has been the full operative second calendar year of activities for the Office for Contemporary Art Norway at its new location. The new public platform inaugurated in the last months of 2008, saw a full year programme of activities already within 2009. The last 12 months have further demonstrated the importance of this vigorous model with increased attendance figures and a deeper response by the Norwegian and the international art scene. The organic and plastic structure of the new space has allowed the development of a consistent and fluid programme during the last year with the ability to gather lectures, workshops and even other forms of visual experimentations requiring huge flexibility that the new building was able to integrate harmonically. With 'Sounds and Measures', a concert by Nils Bech with Bendik Giske, Ole-Henrik Moe, Kari Rønnekleiv and Daniel Herskedal, accompanied by works of Anders Nordby and Arild Tveito, OCA closed the extensive

project 'Grammar of Forms – On Art Criticism, Writing, Publishing and Distribution', organised in the second semester of 2009 with the aim to look at language, writing, criticism and publishing in relation to contemporary art. 'The Grammar of Forms' explored the diverse modes of operation and possibilities within historical and contemporary practices of experiences and approaches to writing and language, specifically in relation to art. 'The Grammar of Forms' also saw the exceptional participation of AA Bronson—invited as part of OCA's International Studio Programme—who organised the project 'Queer Zines' under the name of Printed Matter, Inc., New York, lectured and held a workshop at OCA Public Space during his stay in Oslo, in January 2010.

The 2010 programme continued with two important projects: 'Sheela Gowda: Postulates of Contiguity' and 'Big Sign – Little Building'.

The strategies of the 03-funds started in 2009 with 'Nasreen Mohamedi: Notes. Reflections on Indian Modernism (Part 1)', received an important international recognition, whose shadows have been extensively demonstrated by the dimensions of the traveling of the exhibition, which started in the last months of 2009 will continue until mid-2011, crossing important venues throughout Europe—Milton Keynes Gallery, UK; Lunds Konsthall, Sweden; Kunsthalle Basel, Switzerland. 'Postulates of Contiguity' followed the lines stirred with the 'Nasreen Mohamedi' project on 03-funds.

'Postulates of Contiguity', the first European solo exhibition by the Bangalore-based artist Sheela Gowda, took the form of a dialogue between two works—*And...* (2007), a languorous serpentine rope produced from individual threads and needles that coiled throughout the exhibition space to intercede the spectator's path and field of vision, and *Best Cutting* (2008), a display that combined a constructed newspaper, *The Chronic Chronicle*, overlaid by tailoring patterns. Both works asymptotically share the support of a material line to formulate a postulate on space that undermines continuity and coherence to, instead, privilege notions of contingency making unstable logical connectives and inferred certainties.

In the autumn OCA launched the ambitious project 'Big Sign – Little Building' exhibiting for the first time 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, creating a new genre for cultural production. 'Big Sign – Little Building' achieved record-breaking attendance and the press reacted enthusiastically to the exhibition stating that 'rarely an exhibition has been able to show its very paratext as its primary object, rendering the role of criticism a continued refinement and scaling down of this same object'. 'Big Sign – Little Building' looked at the expanded temporal and spatial field for cultural production resulting from the modern shift in the notion of landscape from the Kantian

sublime to the space of leisure time. The exhibition departed from and extended beyond a seminal project developed by the architects Robert Venturi, Denise Scott Brown and Steven Izenour, who, in their book *Learning from Las Vegas* (1972), drew from existing critiques of urban space at the time to explore the role that signs played in providing order to the landscape. As an articulation of a space contesting the hegemony of Euclidean space, this approach also intrigued artists such as Charlotte Posenenske, Ed Ruscha, Robert Smithson, and Jeff Wall, who further challenged such 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. The autumn programme was further enriched when art historian and author T.J. Clark accepted the invitation to participate in OCA's International Studio Programme. During his stay in Oslo, T.J. Clark presented two public lectures on Pablo Picasso. In questioning modern art's relation to the century in which Picasso lived and worked, Clark discussed Picasso's painting *Guernica*, from 1937, as an archetype of 'political' art.

In the autumn 2010 OCA also launched a pivotal project developed throughout an artists' residency at OCA. This project initiated

Statement of the Board

a mentorship programme through which OCA engages with artists at the beginning of their careers. The residency will culminate with an especially commissioned exhibition project by Norwegian artists Runhild Hundeide and Joakim Martinussen (both artists based in Oslo) in the autumn 2011, as a conclusion of their nine-month residency at OCA.

The stirring of OCA strategies in networking on an international scale, with the consistent support of Norwegian art and culture internationally, resulted in the participation of Norwegian artists in very central Biennals and exhibition spaces within the discourse of contemporary art. Gardar Eide Einarsson and Mette Tronvoll were invited to participate within The 17th Biennale of Sydney, 'The Beauty of Distance: Songs of Survival in a Precarious Age'; Lene Berg and Anders Eiebakke within Manifesta 8; Verdensteateret in 'The 8th Shanghai Biennale 2010', Shanghai, Peoples' Republic of China; Lars Laumann within The 6th Liverpool Biennial, 'International 10: Touched'; Hanne Mugaas and Lars Laumann presented their work within 'Free' at the New Museum of Contemporary Art in New York; as well as in the last months of 2010, it was announced the participation of Ida Ekblad within the Prague Biennale 5 in the Czech Republic, to be held from May to September 2011. A major representation of Norwegian art has been visible through solo-exhibitions in key international venues. Matias Faldbakken held solo exhibitions at Kunsthalle Fridericianum in Kassel, and at the Neuer Aachener Kunstverein, in Aachen, both in Germany;

Ane Mette Hol hold a solo exhibition at the Künstlerhaus Bethanien in Berlin, and artist duo Michael Elmgreen and Ingar Dragset held their first major solo exhibition in Germany at the ZKM – Museum of Contemporary Art in Karlsruhe. OCA has continued through the last 12 months to raise awareness about the importance of 'regenerative programming' in an effort to revitalise the sense of the international community in Norway—whose benefit has been welcomed by Norwegian artists and curators—as well as to strengthen the position of contemporary visual arts and production from Norway among international art professionals and institutions, promoting internationally outstanding practices by Norwegian artists and cultural producers.

Marta Kuzma
Director, Office for
Contemporary Art Norway

2010 was a year of strengthening OCA's position as an important public platform for the Norwegian art community in Nedre gate 7. The significance of OCA's activities is well documented by an increased and broadened audience attendance as well as nearly double the amount of national and international press coverage compared to 2009.

Planning the International Art Exhibition, La Biennale di Venezia for 2011 has been a main focus of operation in the year 2010. As announced internationally in April 2010, the new rotational structure for the Nordic Countries individually hosting the Nordic Pavilion at the Venice Biennale for the period 2011–2015, marked an important challenge for OCA. This new structure, chosen by the Boards representing The Nordic Commission in 2009, forced OCA, as the official commissioner for the Norwegian participation at the International Art Exhibition, La Biennale di Venezia, to develop a new strategy outside the format of a dedicated pavilion in the context of the Giardini. Following up the great success of the 53rd International Art Exhibition, from 2009, where the Nordic Pavilion, commissioned by the Office for Contemporary Art Norway, was awarded the prestigious honorary mention by the International Jury of the Biennale, a more intense pressure was put on OCA to formulate a new powerful concept for the Norwegian presence in Venice. Being realistic about the funding available, OCA's Board wanted to look into an experimental model beyond the representation of a country through a physical

pavilion. OCA responded with a vision built on Norway's historic role of mediation and on its universal model of social humanitarian work. 'The State of Things' is the resulting lecture programme, inspired by the powerful spirit of the Nansen Passport (in the same year of the 150th Anniversary celebration of Nansen's birth) reflecting politically and intellectually around themes of contemporary culture: human rights, environment, peace processes, capital, sustainability, Europe, migration, esthetics and war. The public lectures will be held by internationally renowned intellectuals in Venetian cultural and academic institutions, running through the entire period of the Biennale. This alternative programme was extended with an important contribution by Bjarne Melgaard based on his invitation to develop an academic programme at the Faculty of Design and Arts, Università Iuav di Venezia. The results of his studio course titled 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS' will be presented within the Biennale context.

In spring 2010, OCA's Board approved the formation of the International Council of the Office for Contemporary Art Norway—building an international support network around OCA's field of activities and programme. Aud Cuniberti, a native of Norway and resident of both London and Venice, was appointed as head of OCA's International Council. The International Council represents an important step in starting a new way of networking and funding for the new challenges

posed to OCA for the upcoming years, especially regarding the imminent tasks and representation to be commissioned within the Venice Biennale, which requires not only additional resources on an economical level, but also new ways of being present within such an important international art venue.

The Office for Contemporary Art Norway has, in 2010, strengthened valuable international networking with long perspectives. The success of these strategies was formalised by the appointment of OCA's Director Marta Kuzma as part of the core curatorial team of dOCUMENTA (13), headed by Artistic Director Carolyn Christov-Bakargiev. The Board values this as an important recognition of OCA strong position in the international art scene under the leadership of Marta Kuzma, and gives their full support for the participation of OCA's Director within the dOCUMENTA (13) team. This new challenge will further promote OCA and the Norwegian art scene and continue to build international networks for Norwegian artists.

The Board has also encouraged an increased national traveling to strengthen networks and visibility of OCA within Norway. The positive impact of exchange with art communities and academic institutions in Bergen and Trondheim has been mutual, specifically in relation to upcoming projects such as 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard', scheduled for the 2011 spring semester plan, which will include important works by Norwegian artist Hannah Ryggen,

who, while forgotten for many years, can be critically reconsidered both nationally and internationally.

In the autumn of 2010, OCA also launched a pivotal project developed throughout a Norwegian artists' residency at OCA in support of artists at the beginning of their careers. The residency will culminate with a specially commissioned exhibition project by young Norwegian artists Runhild Hundevide and Joakim Martinussen in the autumn of 2011, as a conclusion of their nine-month residency at OCA.

Taking full advantage of the unique potential of the public platform in Nedre Gate 7, the 2010 programme presented a full continuity of public activities with lectures, seminars and two exceptional exhibition projects 'Sheela Gowda: Postulates of Contiguity' and 'Big Sign – Little Building'. Extended with international resources such as OCA's ISP guests AA Bronson and T.J. Clark, OCA's programme of activities was also met with enthusiasm by Norwegian artists and critics, triggering new critical, intellectual and academic relations within the Norwegian art community. Their participation within OCA's public programme was celebrated through consistent coverage in the national press.

OCA's strategic approach of supporting Norwegian art and culture internationally have become more consistent with the participation of Norwegian artists in the most renowned Biennales and exhibition spaces of contemporary art: Gardar Eide Einarsson and Mette Tronvoll

International Support

in The 17th Biennale of Sydney, 'The Beauty of Distance: Songs of Survival in a Precarious Age'; Lene Berg and Anders Eiebakke within Manifesta 8; Verdensteateret in 'The 8th Shanghai Biennale 2010', Shanghai, Peoples' Republic of China; Lars Laumann within The 6th Liverpool Biennial, 'International 10: Touched'; Lars Laumann and Hanne Mugaas within 'Free' at the New Museum of Contemporary Art in New York; in the 4th support round the announcement of the participation of Ida Ekblad within the Prague Biennale 5, in the Czech Republic, spanning from May to September 2011.

Again, we would like to thank our founders and collaborators in Kulturdepartementet and Utenriksdepartementet, with whom we have had constructive dialogue and several meetings to develop our strategies during the year.

Finally, we will like to extend our thanks to Marta Kuzma, the staff and the jury of OCA for their tireless contributions, creativity and intelligence to continually strengthen the position OCA has achieved internationally in support of Norwegian art.

Gro Bonesmo
Chair of the Board, Office for
Contemporary Art Norway

02-FUNDING

The Office for Contemporary Art Norway provides financial support to applicants on four designated deadlines throughout the year toward international projects that include Norwegian artists and/or cultural producers. Support is extended to non-profit entities, and priority is given to exhibitions taking place in premiere international art institutions and project spaces. Support is also extended to solo exhibitions and group exhibitions initiated by international curators as well as to Norwegian art professionals organizing exhibitions and projects abroad. Norwegian artists/curators and international artists/curators residing in Norway on a permanent basis are eligible to apply. The objective of OCA's International Support is designed to foster artistic production and international interchange and dialogue and to professionalize 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 2010, OCA received 201 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 2.141.036 NOK, which constitutes the earmarked support provided to OCA from the Norwegian Ministry of Foreign Affairs for that allocation. A total of 98 applications (close to 50%) were supported. It should be noted that the overall request for funding from the applicants amounted to 7.408.760 NOK.

Recipients during 2010 1st Quarter Grants allocated for International Support

G: Magnus Bjerk
b.1980 in Sarpsborg,
Norway, lives and
works in Berlin,
Germany and
Sarpsborg

PS: Magnus Bjerk was
invited to exhibit
within 'Mediators' at
the National Museum
in Warsaw, Poland.
The exhibition was
presented in in a
museum space
consisting of over 20
specially constructed
containers placed
in front of the
National Museum
and, according to its
curator, aimed to be
'a mediation between
the real life outside
and the "internal life"
of the museum'. Bjerk
presented *The Inside
Of The Outside Of
The Inside*, a series
of photographs
portraying trailers,
which, according
to the artist, 'have
abandoned their role
as mere transport
vehicles. Instead they
portray the relation-
ship between nature/
culture, individual/
collective perception
and act as borders
between the idea of
the inside/outside
and the tangible/non-
tangible'.

Curator: Tomasz Wend-
land, Director Mediations
Biennale, Poznan, Poland
21 May–8 August 2010
NOK 20 000

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

PS: Aeron Bergman and
Alejandra Salinas
were invited to
participate within
'Always Moving (A
performance labora-
tory in several parts)'
at Gertrude Contem-
porary Art Spaces in
Melbourne, Australia.
Within the exhibi-
tion, the artist duo
presented the instal-
lation *Unbroadcasted
News Footage of
the 1967 Rebel-
lion Projected
Through Feng-Shui
Objects* and *Quick
Economic Assump-
tions*, in which the
artists toyed with the
idea of revolution,
'from aggression to
bureaucracy, from
boldness to failure'.

Curator: Jared Davis,
Independent Curator
based in Melbourne,
Australia, for Gertrude
Contemporary Art
Spaces, Melbourne
18 June–17 July 2010
NOK 22 000

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

PS: Morten Norbye
Halvorsen was
invited to participate
in Jessica Warboys'
exhibition 'Ballad
of the Green Hoop'
at South London
Gallery, London,
UK. The exhibition
was a presentation
of Jessica Warboys'
new film work. Using
film, painting, sound
and props, the gallery
space became the
stage for a perform-
ance combining
various typical
elements of her
films, whose mate-
rials partnered with
elements create often
a complex emotional
and psychological
dimensions. Within
the exhibition Morten
Norbye Halvorsen
presented a musical
accompaniment to
the film *Les Arènes
de Lutèce* (2010)
and the performance
L'Alouette (2010),
made in collaboration
with Warboys. The
sound for *Les Arènes
de Lutèce* (2010)
was created in
post-production and
involved a minimal
cast of synthesized
sound, found sound,
field recordings
and foley sound

- employing various objects and characters. The performance *L'Alouette* created for 'Ballad of the Green Hoop' named after the play *L'Alouette—The Lark* by Jean Anouilh was performed on the opening night.
- Curator: Anne-Sophie Dinant, Associate Curator South London Gallery, London, UK
8–11 April 2010
NOK 5 700
-
- G: Bjørn Hegardt b.1974 in Ørebro, Sweden, lives and works in Berlin, Germany and Oslo, Norway
- PS: Bjørn Hegardt, editor of FUKT, was invited to present FUKT magazine and curate a show together with Marco Raparelli in The Reading Room, Nomas Foundation's project space in Rome, Italy. The exhibition launched FUKT issue #8/9 and presented drawings by artists Laura Bruce, Abdelkader Benchamma, Bjørn Hegardt, Guillaume Pinard, Luigi Presicce, Marco Raparelli and Martin Skauen. In addition an animation screening with videos by Aline Helmcke, Eric Nyquist, Kristofer Ström, Eline McGeorge, Joanne Hummel-Newell, Bjørn Hegardt, Geoff McFetridge and Marco Raparelli was shown.
- Curator: Cecilia Canziani and Iliaria Gianni, Head of Programming of the Nomas Foundation, Rome, Italy
7–22 July 2010
NOK 8 500
-
- G: Kurt Johannessen b.1960 in Bergen, Norway, lives and works in Bergen
- PS: Kurt Johannessen was invited to participate in 'Navinki 2010, 12th International Performance Art Festival', an annual international performance festival in Minsk, Belarus. The festival plays an important role in contemporary cultural life in Belarus as well as represents an opportunity for international networking of performance artists. Within the festival Johannessen presented the new performative-work titled *Fifth Deliverance*. Among other exhibiting artists were Anna Syczewska, Elisa Andessner and Katnira Bello.
- Curator: Victor Petrov, Curator, Navinki 2010, Minsk, Belarus
27–30 August 2010
NOK 5 800
-
- G: Haraldur Karlsson b.1967 in Reykjavik, Iceland, lives and works in Oslo, Norway
- PS: Haraldur Karlsson was invited to participate within the 2010 edition of RAFLOST festival in Reykjavik, Iceland. Organised by the Iceland Electronic Art Association, the annual festival was dedicated to artists who were using electricity or electronic equipment at any stage in their work process. Within RAFLOST, Karlsson presented a lecture and a performance on the concept of 'creating the now, or does it add something?'. Other participating artists were Pall Thayer, Rasa Smite and Linda Vebere, RIXC, Linda Hilfling and Martin Howse.
- Curator: Áki Ásgeirsson, Curator RAFLOST, Reykjavik, Iceland
14–22 May 2010
NOK 5 000
-
- G: Museum of Contemporary Art Vojvodina, Novi Sad, Serbia
- PS: Norwegian based artists Øyvind Aspen (b.1983 in Molde, Norway, lives and works in Gjemnes, Norway and Oslo, Norway), Aeron Bergman and Alejandra Salinas (Bergman b.1971 in Detroit, MI, USA and Salinas b.1977 in La Rioja, Spain, both live and work in Oslo), Bull.Miletic (Synne Bull, b.1973 in Oslo and Dragan Miletic, b.1970 in Novi Sad, Yugoslavia, both live and work in Oslo), Mai Hofstad Gunnes (b.1977 in Oslo, lives and works in Berlin, Germany), Farhad Kalantary (b.1962 in Tabriz, Iran, lives and works in Oslo), Eline Mugaas (b.1969 in Oslo, lives and works in Oslo), Nina Toft (b.1974 in Asker, Norway, lives and works in Oslo), Jeremy Welsh (b.1954, Gateshead, UK, lives and works in Bergen, Norway) and Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo) were invited to participate in the video-installation exhibition 'Cities Re-imagined' at the Museum of Contemporary Art Vojvodina, Novi Sad, Serbia. The exhibition focused on Norwegian film and video-works that related to architecture and urban space. The exhibition represented a cross-disciplinary research into the fields of architecture and visual practice enquiring 'qualities of the city, such as speed and motion, as well as increasing effects of networked and surveilled societies manifested in urban fabrics, as well as considering globally expanding urban developments and the increasingly porous borders between architecture and moving images'. An extensive catalogue collecting, amongst other materials, essays by Branislav Dimitrijevi, Jonathan Lahey Dronsfeld and Sanja Koji -Mladenov, accompanied the exhibition.
- Curator: Sanja Koji Mladenov, Curator Museum of Contemporary Art Vojvodina, Novi Sad, Serbia
7–27 July 2010
NOK 7 800
-
- G: The National Museum, Warsaw, Poland
- PS: Lars Laumann (b.1975 in Brønnøysund, Norway, lives and works in Oslo, Norway and New York, NY, USA) was invited to participate within the exhibition 'Mediators' at the National Museum in Warsaw, Poland. The exhibition was presented in specially constructed containers placed in front of the National Museum, which, according to its curator, aimed to be 'a mediation between the real life outside and the "internal life" of the museum'. Within the exhibition, Laumann presented the video-work *Morrissey Foretelling the Death of Diana* (2006), a video montage that suggests that Morrissey, the former lead singer of The Smiths, somehow anticipated the death of Princess Diana.
- Curator: Tomasz Wendland, Director Mediations Biennale, Poznan, Poland
21 May–8 August 2010
NOK 10 000
-
- G: Natalie Hope O'Donnell b.1979 in Lørenskog, Norway, lives and works in London, UK
- PS: Curator Natalie Hope O'Donnell was invited to participate in the two-day symposium 'Institution as Medium. Curating as Institutional Critique?' at Kunsthalle Fridericianum, Kassel, Germany, organised by Kunsthalle Fridericianum and the Post-graduate Program in Curating, ICS, DKV, Zürcher Hochschule

der Künste, Zürich, Switzerland. The symposium examined the possibilities, opportunities and the limitations of current critical curating based on the presentation of exemplary projects, curatorial programmes, theoretical analyses and artist's talks. The symposium also focused on art institutions, exhibition formats and exhibition paradigms. O'Donnell participated on Panel 2, 'Educational Critique: How to Swot Curating', that aimed to create a 'discussion about the globally evolving and newly developing education system of the curatorial studies and to open up a space for the new generation of curators to examine the challenges of the newly built and experimental curatorial study programs'. Symposium organisers: Irene Grillo, Damian Jurt, Editors of ONCURATING.org, Jennifer Johns, Independent Curator, Andrea Linnenkohl, Curator Kunsthalle Fridericianum, Kassel, Germany, Siri Peyer, Assistant to the Director, Postgraduate Programme in Curating, ICS, DKV, Zürcher

Hochschule der Künste, Zürich, Dorothee Richter, Programme Director, Postgraduate Programme in Curating, ICS, DKV, Zürcher Hochschule der Künste, Zürich and Rein Wolfs, Artistic Director, Kunsthalle Fridericianum, Kassel
26–27 March 2010
NOK 4 040

G: Øyvind Renberg and Miho Shimizu Renberg b.1976 in Oslo, Norway and Shimizu b.1976 in Tokyo, Japan, both live and work in Oslo
PS: Øyvind Renberg and Miho Shimizu were invited to participate in the exhibition 'Bodies of Dispersion: Mechanisms of Distention' at Galeria Arsenal in Bialystok, Poland. According to its curator, the exhibition 'examined the relationship between the singular body and its mechanisms of multiplicity in everyday life'. Within 'Bodies of Dispersion' Renberg and Shimizu exhibited the projects *Art of Cheese* (2008-10) and *Rio Porcelain* (2008). According to the artists, '*Art of Cheese* has been part of a series of works that investigates the translation of social codes and culture, between

communities' and *Rio Porcelain* was an extension of the project that took shape in a series of porcelain tableware with motives produced as part of *Art of Cheese*. Other artists exhibiting within 'Bodies of Dispersion' were Alex Villar, Spurse, Xurban Collective, Elin Wikström, Artur Zmijewski, and eteam.
Curator: Denise Carvalho, Independent Curator, for Galeria Arsenal, Bialystok, Poland
21 May–20 June 2010
NOK 7 600

G: Vibeke Slyngstad b.1968 in Ålesund, Norway, lives and works in Oslo, Norway
PS: Vibeke Slyngstad was invited to participate in the exhibition 'Murder at the Savoy', organised by Malmö Konsthall, Malmö, Sweden, which took place in public spaces throughout the city of Malmö. The exhibition brought to Malmö's perspective a social and political history based on Maj Sjöwall and Per Wahlöö's crime novel *Murder at the Savoy* (1969). Slyngstad exhibited three new

large-scale paintings titled *Rifle Range* and *Hotel Savoy*, dedicated to the novel's locations. Other exhibiting artists were Matthew Buckingham, Leif Eriksson, Ylva Friberg, Annika von Hauswollf, Saskia Holmqvist, Martin Karlsson, Jakob Kolding, Elisabeth Apelmo/Marit Lindberg, Ann Lislegaard, Elin Lundgren and Gerhard Nordström.
Curator: Jacob Fabricius, Director, Malmö Konsthall, Malmö, Sweden
18–25 July 2010
NOK 18 000

G: Åsa Sonjasdotter b.1966 in Helsingborg, Sweden, lives and works in Tromsø, Norway
PS: Åsa Sonjasdotter was invited to participate in the exhibition 'EATLACMA' at the Los Angeles County Museum of Art, Los Angeles, CA, USA. 'EATLACMA's projects considered food as a common ground that explored the social role of art and ritual in community and human relationships. The project consisted of artist's gardens planted and harvested on the museum campus, public events and

an exhibition. Within 'EATLACMA', Sonjasdotter exhibited *The Way Potatoes Go*. Inspired by Agnes Denes' *Wheatfield*, the project presented an average looking potato field developed in collaboration with the farmers' collective The Communities of The Potato Park in Cuzco, Peru. Other participating artists were Lauren Bon, Materials and Applications, Fallen Fruit and The National Bitter Melon Council.
Curator: Fallen Fruit, Artist Collective, Los Angeles, CA, USA and Michele Urton, Curator Contemporary Art, Los Angeles County Museum of Art, Los Angeles
27 June–7 November 2010
NOK 15 000

G: Sølyst Artist in Residence Center, Jyderup, Denmark
PS: Ida Ekblad (b.1980 in Oslo, Norway, lives and works in Oslo) and Ann Lislegaard (b.1962 in Norway, lives and works in Copenhagen, Denmark and New York, NY, USA) were invited to participate within the exhibition 'Pastiche. When a Tree Falls in the Forest'. The exhibi-

tion—the 2010 edition of the annual outdoor show at Sølyst Castle in Jyderup, Denmark—presented commissioned site-specific works and explored ideas around 'perception and pre-conceived modes of experience art'. Lislegaard and Ekblad exhibited site-specific outdoor artworks produced during a short residency at Sølyst Castle in April 2010. Other exhibiting artists were A Kassen, Benandsebastian, Ultragrøn, Mads Lynnerup, Lone Haugaard Madsen, Elena Bajo, Olaf Breunning, Ellen Harvey, Franz Höfner – Harry Sachs, Stefan Saffer and Wolfgang Karl May.
Curator: Laurie De Chiara, Independent Curator and Tine Bundgaard Quedenbaum, Director Sølyst Artist Residence Center, Jyderup, Denmark
29 May–5 September 2010
NOK 9 000

G: Torpedo Press, Oslo, Norway
PS: Torpedo Press was invited to participate in the second edition of 'PAPER/VIEW Art Book Fair' at Wiels Contemporary Arts Centre in Brussels,

Belgium. PAPER/VIEW gathered together Europe's 33 leading artist-book publishers. It also held a panel discussion titled 'The Artist Book as Exhibition' with Elaine Sturtevant, Joost Smiers, Seth Siegelaub, Daniel McClean and Luc Derycke. Participating publishers were A Prior, Archive Books, Book Works, Filip, Onestar Press, Witte de With Publishers and Roma Publications among others. Liv Bugge and Lina Viste Grønli also participated in the fair.

Curator: Frances Horn, Curator MER. Foundation, Gent, Belgium
22–25 April 2010
NOK 10 000

G: Kjell Varvin
b.1939 in Bærum, Norway, lives and Høvik, Norway

PS: Kjell Varvin was invited to have a two-month residency at The Emily Harvey Foundation in Venice, Italy. During his stay, the artist studied geometrical patterns in the mosaic pavements of churches in the Veneto region with the aim of further developing the use of geometrical patterns within his work.

Organiser: Henry Martin, Board of Directors, The Emily Harvey Foundation, Venice, Italy
30 April–30 June 2010
NOK 5 000

G: Witte de With, Center for Contemporary Art, Rotterdam, the Netherlands

PS: Baktruppen (Øyvind Berg b.1959 in Oslo, Norway, lives and works in Lillehammer, Norway; Jørgen Knudsen b.1961 in Bergen, Norway, lives and works in Bergen; Worm Winther b.1955 in Bergen, lives and works in Oslo; Ingvild Holm b.1965 in Levanger, Norway, lives and works in Oslo; Bo Krister Wallström b.1962 in Stockholm, Sweden, lives and works in Oslo and Berlin, Germany and Per Henrik Svalastog b.1969 in Oslo, lives and works in Oslo) and D.O.R (Sverre Gullesen b.1980 in Mo i Rana, Norway, lives and works in Oslo/Brussels; Steinar Haga Kristensen b.1980 in Oslo, lives and works in Oslo/Brussels) and Kristian Ø. Dahl b.1968 in Asker, Norway, lives and works in Asker) were invited to participate within

'Let Us Compare Mythologies' at Witte de With, Center for Contemporary Art, Rotterdam, the Netherlands. 'Let Us Compare Mythologies' was a three-day cycle of performances for which artists developed new productions exploring the very nature of the performance. The programme was part of 'Morality', the leitmotiv of Witt de With's 2009/2010 programme and questioned 'man's relationship to objects and the meaning, location of the (art)object'. Within 'Let Us Compare Mythologies' the theatre group Baktruppen staged a first edition of a work in progress: 'Together with musicians, a children's choir, coffee and waffles, Baktruppen evokes adventurous travelers, a longing for proximity to one's homeland, traditions and to question this new economy in their song lyrics'. For the Witte de With's commissioned project, D.O.R. attempted to show the fragility of storytelling in a performance they describe

as 'a neo-relational shadow play on the postmodern situation'.

Curator: Renske Janssen, Curator Witte de With, Center for Contemporary Art, Rotterdam, the Netherlands and Dorothea Jendricke, Director Aachener Kunstverein
18–20 June 2010
NOK 20 000

G: Torpedo Press, Oslo, Norway

PS: Torpedo Press participated in 'No Soul For Sale—A Festival of Independents' taking place in the Turbine Hall at Tate Modern in London, UK. Festival Curators Cecilia Alemani, Maurizio Cattelan and Massimiliano Gioni, invited more than seventy independent art spaces, non-profit organisations and artists' collectives who presented art events, performances, music and film, displayed in 'an unconventional, do-it-yourself style'. Torpedo showcased its publishing activities and 'work in progress' by exhibiting works related to three new titles in their series of artists' book. Artists Marius Engh (b.1974 in Oslo, Norway, lives and works in

Berlin, Germany), Liv Bugge (b.1974 in Oslo, Norway, lives and works in Oslo) and Lina Viste Grønli (b.1976 in Bergen, Norway, lives and works in Oslo, Norway) each presented an artwork that was key to their respective book projects. Torpedo was founded in 2005 by Elin Maria Olaussen (b.1975 in Oslo, lives and works in Oslo), Karen Christine Tandberg (b.1976 in Oslo, lives and works in Oslo), Eivind Slette-meås (b.1974 in Oslo, lives and works in Oslo), Pia Søndergaard (b.1972, lives and works in Oslo), and Anna Carin Hedberg (b.1966 in Oslo, lives and works in Oslo). Among the other independent arts organisations who took part in 'No Soul For Sale' were: Alternative Space LOOP, Artspeak, Artists Space, Capacete Entertainment, L'appartement 22, Light Industry, New Jersey and Para/Site Art Space.

Organisers: Cecilia Alemani, Maurizio Cattelan and Massimiliano Gioni, for Tate Modern, London, UK

14–16 May 2010
NOK 30 000

Recipients during 2010
1st Quarter
Grants allocated for
International Biennials
and Institutional Grants
for Solo Exhibitions

G: Liverpool Biennial, Liverpool, UK
PS: Lars Laumann (b.1975 in Brønnøysund, Norway, lives and works in Oslo, Norway and New York, NY, USA) was invited to participate within 'International 10: Touched', as part of the 2010 Liverpool Biennial, Liverpool, UK. Open Eye Gallery and the New Museum in New York co-commissioned Lars Laumann to produce a new work. Titled *Helen Keller (and the great purging bonfire of books and unpublished manuscripts illuminating the dark)* the work is a video essay in two parts, using a range of techniques and approaches to discuss 'filmic and literary adaptation, multiple narratives, censorship and the burning of books'. Alongside *Helen Keller*, Laumann also exhibited two existing video works—*Duett*, from 2010 and *Morrissey Foretelling the Death of Diana*, from 2006. Other participating

artists included Allan Kaprow, Alfredo Jaar, Otto Muehl, NS Harsha and Raymond Pettibon.

Curator: Lewis Biggs, Director Liverpool Biennial, Liverpool, UK
18 September–28 November 2010
NOK 14 500

G: Mette Tronvoll b.1965, in Trondheim, Norway, lives and works in Oslo, Norway
PS: Mette Tronvoll was invited to participate within the 17th Biennale of Sydney, 'The Beauty of Distance: Songs of Survival in a Precarious Age', curated by Artistic Director David Elliott, which took place in Sydney, Australia. Within the exhibition Tronvoll presented a selection of works from her series *Mongolia* (2004) and *Rena006* (2006). *Mongolia* is a series of portraits depicting the Mongolian nomads and their houses, the *ger* or *jurte*. The portraits are taken outdoors, in the dry, monochromatic Gobi desert (the nomads' environment) and indoors, in the colourful interior of the *ger*. *Rena006* is a series of portraits taken at the military camp Rena Leir in Østerdalen, Norway.

Tronvoll was allowed to portray a group of elite soldiers from The Norwegian Army Special Operations Commando with high-level competence within special and anti-terror operations, an environment where photography is normally strictly prohibited. The soldiers are photographed in masks and uniforms individualised and customised to different combat situations. The uniforms almost become parts of their own bodies, 'revealing a tension between their politically loaded surface and the subjective content behind it'. On Sunday 16 May, at 14:00, Mette Tronvoll gave a talk in relation to her participation within 'The Beauty of Distance: Songs of Survival in a Precarious Age' at the Museum of Contemporary Art, Sydney, Australia.

Curator: David Elliott, Artistic Director, 17th Biennale of Sydney Sydney, Australia
12 May–1 August 2010
NOK 15 000

G: Bonner Kunstverein, Bonn, Germany
PS: Marte Eknæs (b.1978 in Elverum, Norway, lives and works in

Berlin, Germany) was invited to hold a solo exhibition at Bonner Kunstverein, Bonn, Germany. The exhibition, titled 'Insert', displayed new sculptures and wall works that examined different architectural structures from Bonn, deriving from the notion of 'consciousness industry' as described by Alexander Kluge and Oscar Negt for whom the public sphere excludes substantial life-interests while claiming to represent society as a whole.

Curator: Anna Dietz, Curator, Bonner Kunstverein, Bonn, Germany
13 April–13 June 2010
NOK 22 000

G: Landesgalerie Linz, Austria
PS: Mette Tronvoll was invited to hold a solo exhibition at Landesgalerie Linz. 'Mette Tronvoll: Photographs 1994–2010' was the artist's first solo exhibition in Austria and a continuation of Landesgalerie's exhibition series on portrait photography, following 'August Sander: Linzer Jahre 1901–1909' and 'Fiona Tan: Mirror Maker'. The photographic portraits on display were taken in the period 1994

to 2010 in Norway, USA, Japan and Mongolia among other locations, and included photographs from the series *AGE Women 25–90* (1994), *Couples* (1996), *Double Portraits* (1998), *Isortoq Unartoq* (1999), *New Portraits* (2000–2002), *Portraits and Architecture* (2002), *Mongolia* (2004), *Rena 006* (2006) and *Goto Fukue* (2008). Mette Tronvoll examines the possibilities of the medium of photography in her immediate environment through her encounters with often marginalised cultures. 'Mette Tronvoll: Photographs 1994–2010' was organised by Stavanger Art Museum, Stavanger, Norway, and was a collaboration with Bergen Art Museum, Bergen, Norway; Landesgalerie Linz, Haus am Waldsee, Berlin, Germany and Brandts Museet for Fotokunst, Odense, Denmark, and is touring the respective institutions throughout the years 2010 and 2011. An English/German catalogue published by Schirmer/Mosel accompanied the exhibition.

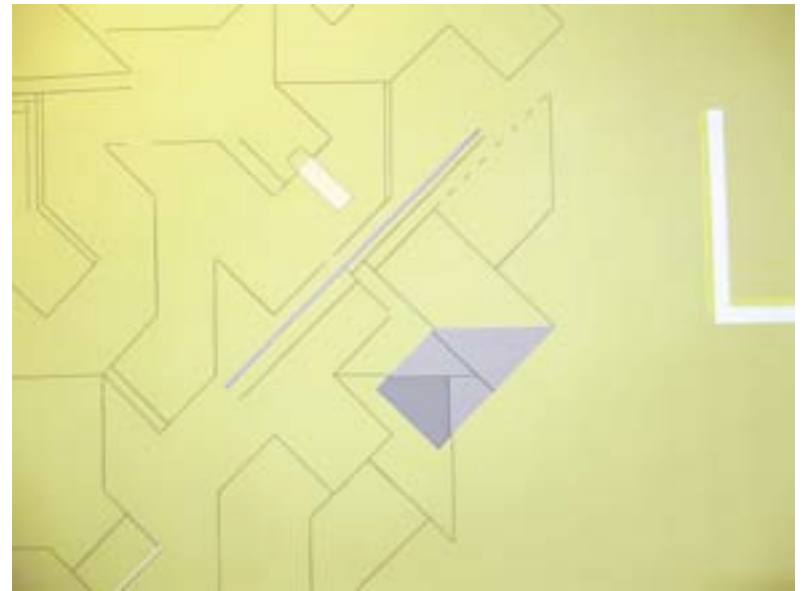
Curators: Stefanie Hoch and Martin Hochleitner, Curator and Head of the Landesgalerie Linz
17 February–8 May 2011
NOK 40 000



AERON BERGMAN AND ALEJANDRA SALINAS
Unbroadcasted News Footage of the 1967 Detroit Rebellion Projected through Feng-Shui Objects (2010) / Video Projection, Feng Shui Objects, Gold Pedestals, Painting / 2.5 x 1.5 x 2 m / Photo: Alejandra Salinas and Aeron Bergman / Courtesy the Artists



ÅSA SONJASDOTTER
 Detail of *The Way Potatoes Go* (2010) / Mixed Media / Variable dimensions / Photo: Åsa Sonjasdotter / Courtesy the artist



KJELL VARVIN
 Detail of wall drawing (1 of 7) for Lørenskog hus Cultural Center (February 2011) / Pencil and Acrylic on Concrete / approx. 400 x 700 cm (each wall) / Photo: Kjell Varvin / Courtesy of the artist



BJØRN HEGARDT
 Installation view of 'Reading Room #4 - FUKT MAGAZINE', Rome (2010) / Photo: Bjørn Hegardt



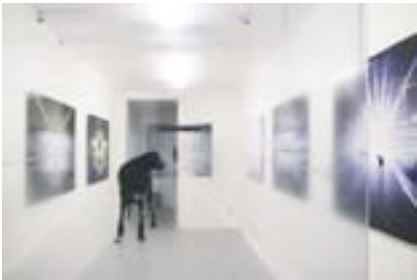
KURT JOHANNESSEN
Fifth Deliverance (2010) /
 Performance / Duration: approx. 20
 mins / Photo: Denis Romanovski /
 Courtesy the Artist



LARS LAUMANN
 Still from *Helen Keller (and
 the great purging bonfire of
 books unpublished manuscripts
 illuminating the dark)* (2010) /
 Video projection / 27 min. /
 Courtesy of the artist



IDA EKBLAD
 Installation view of *Wrapped in
 Silk* (2010) / Metal, wooden twigs /
 190 x 240 cm / Photo: Ida Ekblad /
 Courtesy of the Sølyst Artist in
 Residence Center and the artist



MAGNUS BJERK
 Installation view of *The Inside Of
 The Outside Of The Inside* (2003-
 2010) at The National Museum in
 Warsaw, Poland / 8 photographs: 6
 C-type Light-jet print laminated
 and mounted on aluminum and 2 UV
 prints on acrylic / 90 x 110 cm
 (each) / Photo: Magnus Bjerk /
 Courtesy of the artist



D.O.R. (Deadly Oregon Radiation)
*Situation. The Kashubian
 interregnum (New theory)* /
 Performance at the auditorium of
 the Witte de With on 18 June 2010 /
 aprox. 20 min. / Photo: Peter
 Rakossy / Courtesy Witte de With
 and the artists



BAKTRUPPEN
First Waffles, Then Morality (2010) /
 Performance at the Nordic Seamen's
 Church on 18 June 2010 / 60 min. /
 Photo: Peter Rakossy / Courtesy of
 the artists



METTE TRONVOLL
ISORTOO UNARTOO #20 (1999) /
 C-Print / 73.7 x 89.9 cm / Courtesy
 of the artist



MORTEN NORBYE HALVORSEN
L'Alouette (2010) / Performance
 made in collaboration with
 Warboys / Foley sounds, cymbals,
 sound system, paper, spray paint,
 fake money, found carpet, wood,
 scaffolding / Variable dimensions /
 Photo: Morten Norbye Halvorsen /
 Courtesy the artist



NATALIE HOPE O'DONNELL
 From the panel: 'Institution as
 Medium. Curating as Institutional
 Critique?' (2010) at Kunsthalle
 Fridericianum, Kassel, Germany /
 Photo: Ann Cestelyn



VIBEKE SLYNGSTAD
Hotel Savoy (2010) / Oil on
 canvas / (1 of 2) 70 x 92 cm /
 Photo: Øystein Thorvaldsen /
 Courtesy of the artist



JEREMY WELSH
 Still from *Spatial Traces* (2008) /
 Video / 4 min. / Photo: Denis
 Romanovski / Courtesy of the
 artist

**Recipients during 2010
2nd Quarter
Grants allocated for
International Support**

G: Lene Berg
b.1965 in Oslo,
Norway lives and
works in Berlin,
Germany
PS: Lene Berg was
invited to partici-
pate in 'Waiting
for the Political
Moment' at Wolfart
Project Spaces in
Rotterdam and BAK
in Utrecht—both in
the Netherlands.
'Waiting for the Polit-
ical Moment' was
a conference and
artistic programme
that examined the
cultural state of poli-
tics today. Lene Berg
exhibited *Stalin by
Picasso or Portrait
of Woman with
Moustache* (2008),
a work dealing with
the so-called 'Portrait
Scandal' that was
later named as the
first consequence of
Joseph Stalin's death
in 1953. The film
traces the personal,
political, artistic
and media implica-
tions of such simple
artistic act. Other
artists participating
in 'Waiting for the
Political Moment'
were Petra Bauer &
Dan Kidner and Ine
Lamers.
Curator: Katarina Zdjelar,
Artist, for Wolfart Project

Spaces, Rotterdam, the
Netherlands
16–19 June 2010
NOK 3 786

G: Ingrid Book and
Carina Hedén
Book b.1951 in
Malmö, Sweden and
Hedén b.1948 in
Mora, Sweden, both
live and work in Oslo,
Norway
PS: Ingrid Book & Carina
Hedén were invited
to participate in
the exhibition 'The
Moderna Exhibition
2010' with their work
*Bexell's Stones, a
Monument out of
Sight* at the Moderna
Museet in Stock-
holm, Sweden. 'The
Moderna Exhibition
2010', curated by
Fredrik Liew with
Gertrud Sandqvist
and Lisa Rosendahl,
aimed at contrib-
uting to the ongoing
debate on Swedish
contemporary art.
The *Bexell's Stones*
depicts the story of
Alfred Bexell, who
ordered hundreds of
proverbs and names
to be chiseled into
rocks and boulders in
the forests within his
property in Sweden.
The inscriptions are
spread over a large
area—sometimes
difficult or impos-
sible to find—offering
a wisdom in many
areas of life, and
revealing a radical

view of history where
rebel leaders, women
writers, American
Indians, journalists,
scientists, artists,
farmers and protago-
nists from the French
Revolution are
figuring side by side.
Curator: Fredrik Liew,
Curator, Swedish &
Nordic Art, Moderna
Museet, Stockholm,
Sweden
3 October 2010–9
January 2011
NOK 50 000

G: Anna Ceeh
PS: Curators Anna Ceeh
and Franz Pomassl
at the Secession,
Vienna, Austria
invited Karolin
Tampere (b.1978 in
Estonia, lives and
works in Bergen,
Norway) and Sex
Tags (Peter Anatol
Mitterer, b.1983 in
Zell am See, Austria
and Stefan Mitterer
b.1983 in Zell am
Zee, Austria, both
live and work in
Bergen, Norway and
Berlin, Germany) to
participate within
the 2008-10 monthly
audio-visual events
'Sonic Zones'. 'Sonic
Zones' focused on
developments and
trends in advanced
electronic and
experimental music
in the Baltic and
Commonwealth of
Independent States
(CIS) countries.

Karolin Tampere
and Sex Tags' pres-
entation was part
of a series titled
*Norwegian Special
– Lytte og Se*. Other
participating artists
were Pan Sonic,
Tommi Grönlund, CM
von Hausswolff and
Zavoloka.
Curators: Anna Ceeh
and Franz Pomassl,
for Secession, Vienna,
Austria
Performance: 9 July 2010
NOK 9 000

G: Rachel Dagnall
b.1972 in Liverpool,
UK, lives and works
in Nesoddtangen,
Norway
PS: Rachell Dagnall was
invited to partici-
pate within 'Rude
Britannia: British
Comic Art' at the
Tate Britain, London,
UK. The artist exhib-
ited the photographs
*Iconic Moments of The
Twentieth
Century: Napalm;
Vietcong; Yalta and
Jack Ruby* from the
series Henry VIII's
Wives. In *Iconic
Moments of The
Twentieth Century*
Dagnall asked to
a group of aged
volunteers to pose in
their everyday outfits
to depict 'historical
moments' that took
place in their lifetime:
Churchill, Roosevelt
and Stalin at the
Yalta Conference

during the World
War II, the Napalm
Attack and the killing
a Vietcong from the
Vietnam War are
the chosen subject
of these images.
'Rude Britannia' at
Tate Britain aimed to
offer an overview of
the role of humour in
British culture over
the centuries. Other
exhibiting artists
were Donald McGill,
Aubrey Beardsley
and Sarah Lucas.
Curator: Martin Myrone,
Curator, Tate Britain,
London, UK
9 June–5 September
2010
NOK 15 000

G: Leander Dønne
b.1981 in Odda,
Norway, lives and
works in Odda
PS: Leander Dønne
was invited to
participate in the
exhibition 'Nordic
Delight' at L'institut
Suedois à Paris,
Paris, France. Within
'Nordic Delight',
which played with
the image of the
north, both past and
present, Leander
Dønne exhibited *Live
and Let Die; Colonial
Sovereignities and
the Death Worlds
of Necrocapitalism*,
an installation based
on the slave ship
Fredensborg and
constructed with
wood collected from

different areas in
Paris. 'Represented
by artists such as
August Strindberg,
Edvard Munch or
Carl Larsson the
Nordic art has
always fluctuated
between the two
extremes: lightness
and darkness. The
works presented
were both dark and
bright, humorous
and macabre, mostly
extreme allegories'
stated the curator.
Curator: Sinziana Ravini,
Independent Curator, for
L'institut Suedois à Paris,
Paris, France
8 September–24
October 2010
NOK 3 000

G: D'vis, Antwerp,
Belgium
PS: Marte Johnslie
(b.1977 in Lille-
hammer, Norway,
lives and works in
Oslo, Norway) was
invited to partici-
pate in 'Modern
Dialect' at Museum
van Hedendaagse
Kunst Antwerpen (M
HKA) and other sites
throughout Antwerp,
Belgium. 'Modern
Dialect' examined
the work of archi-
tect Renaat Braem.
Johnslie exhibited
*Monument to the
Right Angle*, a new
series of small-scale
sculptures produced
from certain param-
eters deriving from

- Braem's work. The 'Modern Dialect' exhibition brought Braem's modernist architecture face to face with the work of contemporary artists 'revealing a number of paradoxes and creating a multifaceted view of modernism and the social utopia of its formal idiom, which still influences the world's architecture today'. Other exhibiting artists were Corey McCorkle, Tim Etchells and Suzanne Krieman.
- Curator: Win Van den Abbeele, Board member and Co-founder Objectif Exhibitions, Antwerp, Belgium
10 September–14 November 2010
NOK 10 000
-
- G: Electra, London, UK
PS: Eline McGeorge (b.1970 in Norway, lives and works in London, Berlin, Germany and Oslo, Norway) was invited to participate in the exhibition '27 Senses' at Chisenhale Gallery, London, UK. '27 Senses' investigated how certain ideas central to Kurt Schwitters' work were manifesting themselves today across the visual arts, performance and sound based practices.
- Within '27 Senses', Eline McGeorge presented *Travelling Double Interventions II*, a commissioned installation-work. Other exhibiting artists were Kenneth Goldsmith/UbuWeb, Carl Michael von Hausswolff/Selmer Nilsen, Karl Homqvist and Jutta Koether.
- Curator: Lina Dzuverovic, Co-founder and Director, Electra, London, UK
18 July–22 August 2010
NOK 20 000
-
- G: Sara Eliassen b.1977 in Oslo, Norway, lives and works in Oslo
PS: Sara Eliassen participated in the Whitney Independent Study Program at the Whitney Museum of American Art, NY, USA. During her stay in New York, the artist further developed the project *The Screen Is Not Neutral*, exploring how moving images can be used when not dominated by artificially constructed values aimed at enhancing our lives as consumers. The study program culminates in a Studio Program exhibition, to be held in June 2011.
- Curator: Ron Clark, Director Whitney Independent Study Program, New York, NY, USA
September 2010–June 2011
NOK 30 000
-
- G: Marius Engh b.1974 in Oslo, Norway, lives and works in Berlin, Germany
PS: Marius Engh was invited to participate within 'Urban Narration', the second exhibition of the Project 'Urban Installation – Urban Narration – Urban Orientation' at Weltecho / Oscar e. V., Chemnitz, Germany. The aim of the project was to temporarily regain the space of the city as a stage, as a space for experiments and as a reflection of an analysis that is contextual and relevant to society. Marius Engh produced a new site-specific work dealing with the theme of the exhibition. Among other exhibiting artists were Janet Cardiff, Bruno Nagel and Hanns-Jochen Weyland.
- Curators: Simone Zaugg and Pfelder Weltecho, for Weltecho / Oscar e. V., Chemnitz, Germany
7 August–11 November 2010
NOK 10 000
-
- G: Fundação de Serralves, Porto, Portugal
PS: Mattias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo) and Gardar Eide Einarsson (b.1976 in Oslo, lives and works in New York) were invited to participate in the exhibition 'To the Arts, Citizens!' at the Serralves Museum of Contemporary Art, Porto, Portugal. This exhibition, curated by João Fernandes, Director of the Museum, and by Óscar Faria, journalist and art critic, explored the intersections between art and politics through concepts such as activism, citizenship, emigration, exile, ideology, iconoclasm, crisis, etc. It brought together works produced by 30 artists all born after 1961—the year of the construction of the Berlin Wall, an object that materializes an ideological division that marked the 20th century, and whose shadow still impinges upon political and cultural thought at the beginning of the 21st century.
- Curators: João Fernandes, Director, Fundação de Serralves, Porto, Portugal and Óscar Faria, Journalist and Art Critic, for Fundação de Serralves, Porto
21 November 2010–13 March 2011
NOK 60 000
-
- G: Hans Christian Gilje b.1969 in Kongsberg, Norway, lives and works in Berlin, Germany and Bergen, Norway
PS: Hans Christian Gilje was invited to participate at ISEA2010 Ruhr, 16th International Symposium on Electronic Art in Ruhr, Germany. Within the festival, the artist presented *Blink* (2009) an installation investigating how 'audio-visual techniques and light can transform, enlarge, enhance and interpret physical spaces'. It combined mapped projection with reflections from the floor onto the walls of the space, and the mirroring of images from the walls onto the floor, to create abstract light paintings. Other participating artists were Seiko Mikami, Carsten Nicolai and Ariel Guzik
- Curators: Andreas Broeckmann and Stefan Riekeles, Independent Curators, for Hartware MedienKunstVerein, Dortmund, Germany
-
- G: Morten Norbye Halvorsen b.1980 in Stavanger, Norway, lives and works in Paris, France
PS: Morten Norbye Halvorsen was invited to participate within 'Repetition Island', part of 'Les Rendez-vous du Forum' a public programme at the Centre Pompidou, Paris, France. The project consisted of a seven-day happening in which 'one day "repeats itself" over and over again'. An orchestrated, fixed sequence of creative activities (talks, screenings, performances, amongst other events) unfolded repeatedly for seven days during the working hours of the foundation, but each day introducing a new variant. Within 'Repetition Island', Morten Norbye Halvorsen presented *Re and Un*, an audio based piece recording and unrecording the days in a different number of ways. Other participating artists included Manon de Boer, Pierre Bismuth and Audrey Cottin.
- Curator: Raimundas

Malasaukas, Independent Curator, for Centre Pompidou, Paris, France
6–12 July 2010
NOK 10 000

G: John Hansard Gallery, Southampton, UK
PS: Caroline Bergvall (b. 1962, Hamburg, Germany, lives and works in London, UK) was invited to hold her solo exhibition 'Middling English' at John Hansard Gallery, Southampton, UK. 'Middling English' was a project investigating writing practices that 'move from the authority of the printed letter to a loose realm of mixed reading and viewing codes—visual, audio, kinetic, perceptual'. Chaucerian contemporaneity was recombined with songline patterns, systemic grids and luminescent texts. The project also included a publication of a CD of mixed sound-text materials from the exhibition by a commissioned DJ.
Curator: Stephen Foster, Director, John Hansard Gallery, Southampton, UK
7 September–23 October 2010
NOK 20 000

G: K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
PS: Jan Christensen (b.1977 in Copenhagen, Denmark, lives and works in Berlin, Germany) was invited to participate within 'Intensif-Station' at K21, Düsseldorf, Germany. The exhibition was built around a display concept where each room was dedicated to one artist. Each of the twenty-six rooms of the Museum was realised in close collaboration with the artists, either showing an installation or a series of works. Jan Christensen's recent work combined the sketchiness of notebook scribbles with the decorative monumentality of mural painting. 'Intensif-Station' was conceived as a long-term project to stay on view for a period of one year.
Curator: Dr. Susanne Meyer-Büser, Curator, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
10 July 2010–4 September 2011
NOK 12 000
G: Shamim M. Momin
PS: Matias Faldbakken (b.1973 in Hobro,

Denmark, lives and works in Oslo, Norway) and Gardar Eide Einarsson (b.1976 in, Oslo, lives and works in New York, NY, USA) were invited to participate in the exhibition 'The Secret Knows' at the Los Angeles Nomadic Division (LAND), Los Angeles, CA, USA. Featuring over fifty artists, the project started in asking to each participant to use Robert Frost's poem *The Secret Sits* as the inspiration for their work. 'The Secret Knows' was previously exhibited in a different form at LAND in Austin, TX, USA. Other exhibiting artists are Gert Jan Kocken, Aleksandra Domanovic and Tobias Madison.
Curator: Shamim M. Momin, Curator and Director, LAND, Los Angeles, CA, USA
10 July–16 August 2010
NOK 9 000
G: New Museum of Contemporary Art, New York, NY, USA
PS: Lars Laumann (b.1975 in Brønnøysund, Norway, lives and works in Berlin, Germany and Oslo, Norway) was invited to take part in the exhibition

'Free' at the New Museum of Contemporary Art, New York, NY, USA. 'Free' featured work by twenty-three artists, and explored how the internet fundamentally changed our landscape of information and our notion of public space. Within 'Free', Laumann presented *Helen Keller*, a new video-work co-commissioned by the Liverpool Biennial and the New Museum. *Helen Keller (and the great purging bonfire of books and unpublished manuscripts illuminating the dark)* is divided in two parts. The first part of the video examines Helen Keller's accused instances plagiarism using found footage from an Iranian film about censorship; and the second part of the video focuses on Selma Lagerlof's novel, *The Wonderful Adventures of Nils*—a well-loved children's book about Sweden in which the author omits a small region of the country from the narrative.
Curator: Lauren Cornell, Executive Director Rhizome and Adjunct Curator, New Museum of Contemporary Art, New

York, NY, USA
20 October 2010–23 January 2011
NOK 19 000
G: Heidi Nikolaisen b.1973 in Bodø, Norway, lives and works in Bergen, Norway
PS: Heidi Nikolaisen was invited to participate in 'Marrakech a Palermo – A proposal for articulating works and places (part2)' at the Riso Museum of Contemporary Art, Palermo, Sicily, Italy. The exhibition was part of the project 'OTHERS – Le Biennali d'arte di Marrakech, Istanbul, Atene a Palermo e Catania', which presented a selection of works from recent biennials in Istanbul, Athens, and Marrakech. Nikolaisen exhibited the work *We Belong to the Same Tree* (2009), an artwork incorporating elements from letters, passports and photographs to depict the meaning of a single person's value in history.
Curator: Sergio Allesandro and Abdellah Karroum, Curator, 3rd AiM International, Marrakech, Morocco
10 July–28 November 2010
NOK 9 000

G: Ståle Stenslie b.1965 in Elverum, Norway, lives and works in Oslo, Norway
PS: Ståle Stenslie was invited to hold a solo exhibition at the Kapelica Gallery, Ljubljana, Slovenia. Titled 'Psychoplastics – sculpting yourself' and curated by Jurij Krpan, the exhibition explored 'how we can virtually sculpt and manipulate our personality' through 'a combination of advanced sound and haptic stimulus' that affect our perception, 'moulding, shaping and sculpting it'. The users were dressed in electronic, computer-controlled bodysuits that became a 'new skin, slipping into the corpus of a story told through touch and binaural, three-dimensional sound'. The interactive performative experience took place both inside and outside the gallery space.
Curator: Jurij Krpan, Director Kapelica Gallery, Ljubljana, Slovenia
11 November–28 November 2010
NOK 5 000

G: Leif Magne Tangen b.1978 in Reine, Norway, lives and works in Oslo, Norway

PS: Curator Leif Magne Tangen was invited to participate in FIDMarseille, documentary film festival in Marseille, France. Leif Magne Tangen presented the film *A Spell to Ward off the Darkness*, a project by Ben Rivers and Ben Russell, produced and curated by Tangen. The film, shot in Super-16mm, presented possibilities of existence in an increasingly secular Western culture as well as a 30 minute lecture focusing on the artistic roots of the project, reference and conceptual frame and subjective content. The jury also endowed two awards to the project, stating: 'It's a record of experience that proposes belief in transcendence as a viable outcome of living in the now'.

Curator: Jean-Pierre Rehm, Director International Documentary Festival of Marseille, France
8–10 July 2010
NOK 4 000

G: Arild Tveito b.1976 in Oslo, Norway, lives and works in Oslo

PS: Arild Tveito was invited to exhibit the sculptural work *Trophy (From the Burghers of Calais by Auguste Rodin)* in the exhibition 'Turbo Props' at the Institute of Social Hypocrisy, Paris, France. The Institute of Social Hypocrisy is an artificial organization that fronts an artist-led project, run by the artist Victor Boulet in the centre of Paris.

Curator: Oliver Laric, artist, for The Institute of Social Hypocrisy, Paris, France
28 May–5 June 2010
NOK 5 000

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

PS: Øystein Aasan was invited to hold his solo exhibition at the Kunstverein Arnsberg, Arnsberg, Germany. Titled 'Honky Tonk', the exhibition consisted of a single site-specific sculpture titled *HONKY TONK* which acted as a barrier between the viewer, the physical properties of the artwork and that of the architecture.

HONKY TONK occupied various spaces and two doorways of the Kunstverein.

HONKY TONK was the artist's first institutional solo exhibition internationally.

Curator: Vlado Velko, Artistic Director Kunstverein Arnsberg, Arnsberg, Germany
23 July–19 September 2010
NOK 15 000

G: Maumaus, Lisbon, Portugal

PS: Artist Lars-Andreas Tovey Kristiansen (b.1983 in Halden, Norway, lives and works in Braunschweig, Germany, and Malmö, Sweden) was invited to hold his solo exhibition at Maumaus Lumiar Cité Gallery in Lisbon, Portugal. The project entitled *you don't need a weatherman to know which way the wind blows*, resulted from a site specific process of intervention in the public space around the gallery area, through which the artist built a four-meter high home-made wind generator with skills acquired from manuals from the internet. The artist also gave a public talk on the occasion of the exhibition opening.

Curator: Jürgen Bock, Director, Maumaus, Lisbon, Portugal
2–27 June 2010
NOK 15 000

Recipients during 2010 2nd Quarter Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions

G: Lene Berg b.1965 in Oslo, Norway, lives and works in Berlin, Germany

PS: Lene Berg was invited to participate in the 8th edition of the European Biennial for Contemporary Art, Manifesta, which took place in the region of Murcia, Spain. Manifesta 8, curated by three autonomous curatorial units, ACAF (Alexandria Contemporary Arts Forum), CPS (Chamber of Public Secrets) and transit.org, engaged with the north-south division, specifically with Europe's present-day boundaries with northern Africa and its interrelations with the Maghreb region. Curators Bassam El Baroni and Jeremy Beaudry (ACAF) invited Lene Berge to take part in their curatorial programme, which focuses 'on cultivating a deeper awareness of art in relation to all aspects of contemporary life and culture'. Within

the exhibition Berg presented a new video-work, *Shaving the Baroness (After Man Ray and Marcel Duchamp)*, based on a film shot in the 1920s, of which only two frames remain, that were attached to a letter written by Man Ray. There are different voices around the original film, but no certitudes, especially on the role played by the Baroness Elsa von Freytag-Loringhoven, central figure in the story.

Curators: Curatorial Collective Alexandria Contemporary Arts Forum (ACAF) (Bassam el Baroni and Jeremy Beaudry), for Manifesta 8, Murcia, Spain
9 October 2010–9 January 2011
NOK 70 000

G: The Contemporary Art Centre, Vilnius, Lithuania

PS: Kim Hiorthøy (b.1973 in Trondheim, lives and works in Oslo, Norway and Berlin, Germany) and Tor-Magnus Lundebø (b.1966 in Fredrikstad, Norway, lives and works in Oslo) were invited to participate within the exhibition 'False Recognition', as part of the 14th Vilnius Painting Triennial at

the Contemporary Art Centre, Vilnius, Lithuania. The Triennial exhibited work by artists who 'exemplified the tension between tradition and newness and whose work embodied different attitudes towards the image, the gesture, time and subjectivity'. 'False Recognition' took Lithuania and the Baltic Sea Region as a point of departure 'providing visitors with an opportunity to become acquainted with a particular visual sensibility that has emerged from this part of Europe'. Other exhibiting artists were John Baldessari, Koen van der Broek and Inga Meldere.

Curators: Evaldas Stankevicius, Curator and Deputy Director The Contemporary Art Centre, Vilnius, Lithuania and Anders Kreuger, Director Malmö Art Academy, Malmö, Sweden and Exhibitions Curator Lunds konsthall, Lunds, Sweden
18 June–15 August 2010
NOK 25 000

G: Anders Eiebakke b.1970 in Oslo, Norway, lives and works in Oslo

PS: Anders Eiebakke was invited to participate

in the 8th edition of the European Biennial for Contemporary Art, Manifesta, which took place in the region of Murcia, Spain. Manifesta 8 was curated by three autonomous curatorial units, ACAF (Alexandria Contemporary Arts Forum), CPS (Chamber of Public Secrets) and transit.org. Anders Eiebakke was invited by curators Khaled Ramadan and Alfredo Cramerotti (CPS). His project consisted of three parts: a TV programme entitled *Border Crossing* where he built small radio controlled airplanes equipped with video cameras and GPS systems; two radio programmes in which the historical paradoxes of the Spanish enclave of Melilla in Northern Africa, and the city of Murcia in mainland Spain were discussed; and an installation built around two drones used to cross the Moroccan-Spanish border.

Curator: Curatorial Collective Chamber of Public Secrets, (Khaled Ramadan and Alfredo Cramerotti), for Manifesta 8, Murcia, Spain
2 October 2010-9

January 2011
NOK 25 000

G: Neuer Aachener Kunstverein, Aachen, Germany

PS: Matias Faldbakken's (b.1973 in Hobro in Denmark, lives and works in Oslo) was invited to have his solo exhibition 'War After Peace (After War)' at the Neuer Aachener Kunstverein in Aachen, Germany. The exhibition presented four works: *See You On The Front Page ... #4*, the fourth issue of his newspaper articulating a radical critique of media and mass culture displaying only empty columns instead of any content; *COLORED Tiles*, an installation evoking associations of subway stations or other places appropriated by sub-culture graffiti; *VIDEO: Movie upon Movie*, a 'double-layer movie consisting of Mel Gibson's Hollywood movie 'The Passion of the Christ' and the 90ies road movie 'Kalifornia' with Brad Pitt and David Duchovny; and *Screw Piece(s)*, a minimal sculpture 'displaying not only physical strength but

also referring to the main topic of Faldbakken's work: the motif of negation and violence as a certain form of negation'.

Curator: Dorothea Jendricke, Director Neuer Aachener Kunstverein, Aachen, Germany
26 September–14 November 2010
NOK 15 000

G: Kunsthalle Fridericianum, Kassel, Germany

PS: Matias Faldbakken (b.1973 in Hobro in Denmark, lives and works in Oslo, Norway) was invited to hold his solo exhibition 'That Death of Which One Does Not Die' at Kunsthalle Fridericianum, Kassel, Germany. The exhibition presented more than thirty new works around the motivation of the 'garbage bag paintings'. These works, which could be understood as a development of the well-known *Tap Series*, exhibited abstract abbreviations and acronyms, sketchily drawn with a black marker on large garbage bags. 'Reduction and abstraction as means of turning ones back to the world as well as a destructive gesture, which

expresses itself in the spontaneous act and a demolishing process, conduce Matias Faldbakken to an artistic attitude, which also manifests an anti-aesthetic, explicitly directed by the artist against the conventional art production', stated Rein Wolfs, the institution's Artistic Director.

Curator: Rein Wolfs, Artistic Director, Kunsthalle Fridericianum, Kassel, Germany
28 August-14 November 2010
NOK 40 000

G: ZKM Center for Art and Media Karlsruhe, Karlsruhe, Germany

PS: Elmgreen & Dragset's (Michael Elmgreen b.1961 in Copenhagen, Denmark and Ingar Dragset b.1969 in Trondheim, Norway, both live and work in Berlin, Germany) were invited to have their solo exhibition 'Celebrity – The One and the Many' at the ZKM Center for Art and Media Karlsruhe – Museum of Contemporary Art, Karlsruhe, Germany. The exhibition was comprised of two large installations: an open, labyrinthian structure and a block-style, four-story

apartment building in which various scenes and dramas took place. 'Celebrity – The One and the Many' was the duo's largest solo museum exhibition in Germany. This artistic presentation included a staging of a series of different yet interwoven narratives which, by using randomly positioned stage lights, aimed at directing attention towards numerous social, political, and artistic aspects.

Curator: Andreas F. Beitin, Head of ZKM | Museum of Contemporary Art, Karlsruhe, Germany
7 November 2010–27 March 2011
NOK 54 000

G: Bonniers Konsthall, Stockholm, Sweden
PS: Ida Ekblad (b.1980 in Oslo, Norway, lives and works in Oslo) was invited to hold her solo exhibition *Digging. Treasure* at the Bonnier Konsthall, Stockholm, Sweden. The exhibition was the first solo presentation of the Norwegian artist in Sweden. Ekblad developed her artistic method working on site, collecting material for new artworks in Stockholm. The materials and found

objects 'functioned as reminders of our time's mass produced and industrial abundance, which had been spared its fate to rot in a container and been merged into new entities'. The exhibition included an opening night performance by the Norwegian artist Nils Bech and Bonniers Konsthall also collaborated with the Royal Art Academy's Professor Olav Westphalen, on a seminar identifying new tendencies in painting where Ida Eklad's artistic practise was contextualised.

Curator: Sara Arrhenius, Director, Bonniers Konsthall, Stockholm, Sweden
27 August–24 October 2010
NOK 38 000

G: Kunsthalle Winterthur, Winterthur, Switzerland

PS: Lars Laumann's (b.1975 in Brønnøysund, Norway, lives and works in Berlin, Germany and Oslo, Norway) was invited to hold his solo exhibition at the Kunsthalle Winterthur, Winterthur, Switzerland. The exhibition presented Laumann's last

four video-works: *Swedish Book Store* (2007), *Berlinmuren* (2008), *Shut up Child, This Ain't Bingo* (2009) and *Kari & Knut* (2009). Laumann's video-works are built through 'conspiratorial stories found on television, in cinema or on the internet. A variety of people, networks, situations and places serve as a kind of raw material that is re-constructed and re-contextualised into surprising new stories. The use of quotations and the sampling of various real and fictitious 'facts' result in artworks that offer more than just contemplation, inciting for an individual research'

Curator: Oliver Kiemayer, Curator, Kunsthalle Winterthur, Winterthur, Switzerland
10 October–21 November 2010
NOK 7 000



LARS LAUMANN
Installation view at Kunsthalle Winterthur of 'Lars Laumann' (2010) / Photo: Kunsthalle Winterthur / Courtesy Kunsthalle Winterthur and the artist



TOR-MAGNUS LUNDEBY
Drawn by Numbers (Prospect Disorder III) (2008) / Alkyd and oil on canvas / 155 x 555 cm / Photo: Vidmantas Ilciukas / Courtesy of the artist



INGRID BOOK & CARINA HEDÉN
Goethe / Bexell's Stones, a Monument out of Sight (1989-2010) / (1 of 75) inkjet print from 6x6 Hasselblad negative / 43.2 x 45.4 cm / Courtesy of the artists



INGRID BOOK & CARINA HEDÉN
H. Wieselgren / Bexell's Stones, a Monument out of Sight (1989-2010) / (1 of 75) inkjet print from 6x6 Hasselblad negative / 43.2 x 45.4 cm / Courtesy of the artists



INGRID BOOK & CARINA HEDÉN
Klinger / Bexell's Stones, a Monument out of Sight (1989-2010) / (1 of 75) inkjet print from 6x6 Hasselblad negative / 43.2 x 45.4 cm / Courtesy of the artists

INGRID BOOK & CARINA HEDÉN
 Installation view at the Moderna Museet of *Bexell's Stones, a Monument out of Sight* (2010) / Photo: Albin Dahlström / Courtesy of the artists



SEX TAGS
 Live sound performance within 'Sonic Zones' at Secession, Vienna / 9 July 2010 / Photo: Rainer Dragan



ARILD TVEITO
Trophy (From the Burguers of Calais by Auguste Rodin) (2008) / Silicon, bronze, rope / 47 x 30 x 18 cm / Photo: Arild Tveito / Courtesy of the artist



GARDAR EIDE EINARSSON,
MATIAS FALDBAKKEN
Installation view of 'To the arts,
citizens!' at Fundação de Serralves
- Museu de Arte Contemporânea,
Porto / Gardar Eide Einarsson,
Infinite Crisis (2006), Light box,
59.7 x 214.4 x 26.7 cm, Courtesy
of Honor Fraser & Stravos Merjos /
Matias Faldbakken,

Remainder XIV (2010), Enamel
paint on tiles, 220 x 580 cm,
Courtesy Standard, Oslo. Simone
Lee Gallery, London and Galerie
Giti Nourbakhsh, Berlin / Photo:
Filipe Braga / Courtesy Fundação
de Serralves - Museu de Arte
Contemporânea, Porto



LARS LAUMANN
 Installation view of *Helen Keller
 (and the great purging bonfire of
 books and unpublished manuscripts
 illuminating the dark)* (2010)
 within 'Free' at the New Museum
 of Contemporary Art, New York /
 Photo: Benoit Pailey /
 Courtesy of the New Museum



ELMGREEN & DRAGSET
 Installation view of 'Celebrity
 - The One and the Many' at ZKM
 | Museum of Contemporary Art,
 Karlsruhe/ © Elmgreen & Dragset,
 VG Bild-Kunst, Bonn (2010) / Photo:
 ONUK / Courtesy of the artists and
 of ZKM | Museum of Contemporary
 Art



STÅLE STENSLIE
 Photo documentation of *The Blind
 Theatre* (2009) at the National
 Theater, Oslo / Photo: Ståle
 Stenslie / Courtesy of the artist



ØYSTEIN AASAN
Honky Tonk (2010) / Wood and
 Japanese ink / Variable
 dimensions / Photo: Øystein
 Aasan / Courtesy of the artist
 and Lautom, Oslo, PSM, Berlin and
 Galerie Katharina Bittel, Hamburg



MORTEN NORBYE HALVORSEN
Re and Un (2010) / Microphones,
 computer recording system, sound
 files, sound system / Variable
 dimensions / Photo: Morten Norbye
 Halvorsen / Courtesy of the artist



LARS-ANDREAS TOVEY KRISTIANSEN
*you don't need a weatherman to know
 which way the wind blows* (2010) /
 Aero generator, batteries,
 plinth, lamp, cables / Variable
 dimensions / Courtesy of the
 artist



MARTE JOHNSLIEN
Monument to the Right Angle
 (2010) / Four sculptures / Mixed
 media / Variable dimensions /
 Photo: Win Van den Abbeele /
 Courtesy of the artist



MARIUS ENGH
Curtain Fall (2010) / Assemblage
 of found objects / Rack with six
 theater spotlights / 265 x 230 x
 100 cm / Property of the City of
 Chemnitz / Photo: Marius Engh /
 Courtesy of the artist

**Recipients during 2010
3rd Quarter
Grants allocated for
International Support**

G: Kjetil Skøien
b.1952 in Oslo,
Norway, lives and
works in Oslo

PS: Kjetil Skøien was
invited to present
his solo perform-
ance *Still Life*
(2009)—based on
objects and videos in
which 'the body, the
timing, slow motion
and quick changes
in rhythm make the
performance close
to a composition
of music'—within
the Performance
Festival 'Live Action
New York' in Grace
Exhibition Space,
Brooklyn and Scan-
dinavia House,
Manhattan. The
festival presented a
variety of perform-
ance artists including
Rita Marhaug,
Marilyn Arsem, Mari
Novotny-Jones and
Tony Schwensen.

Curator: Jonas Stampe,
Curator and Director Live
Action NY, New York,
NY, USA
1–7 November 2010
NOK 8 800

G: Stein Koksvik
b.1963 in Oslo,
Norway, lives and
works in Oslo

PS: Stein Koksvik was
invited to participate
in the group exhibi-

tion 'Hotchpotch'
at the Lx-factory in
Lisbon, Portugal.
'Hotchpotch' is an
ongoing exhibition
project initiated by
Norwegian artists
Javier Barrios
(b.1979 in Mexico,
lives and works in
Oslo), Petter Garaas
(b.1978 in Kongs-
berg, Norway, lives
and works in London,
UK), Christian Kol-
verud (b.1973 in Oslo,
lives and works in
Oslo) and Marius
Engstrøm (b.1975
in Oslo, lives and
works in Oslo) that
'wishes to create
and develop projects
where Norwegian
art can be exposed
abroad in collabora-
tion with international
colleagues'. Within
'Hotchpotch' Koksvik
presented his work
*Obrigado meu
Deus mais uma vez*
(2010), a set of draw-
ings presented both
on trolleys and in
video projections.

Coordinator: Nevena
Pejic, Coordinator
'Hotchpotch', Lisbon,
Portugal
24 September–1
November 2010
NOK 7 000

G: Anne Hilde Neset
b.1973 in Stavanger,
Norway, lives and
works in London, UK

PS: Anne Hilde Neset
was invited to

moderate a round-
table panel discus-
sion devoted to
the work of the
pioneering sound
artist Maryanne
Amacher as a tribute
to Amacher's influ-
ence on contempo-
rary musicians and
composers, held at
the Massachusetts
Institute of Technol-
ogy's Program in Art,
Culture and Tech-
nology, Cambridge,
MA, USA. Neset
also had her lecture
Women And Noise,
'a history looking
at the relationship
women have had
to noise from the
industrial revolu-
tion up until noise
music, with special
emphasis on Amach-
er's position working
with uncompromis-
ingly loud and physi-
cally challenging
sonic works'. Other
participants in the
panel discussion
included composers
and artists Florian
Hecker, Kevin Drumm
and Jessica Rylan
Piper.

Organiser: Ute Meta
Bauer, Associate
Professor and Director of
the Visual Arts Program
at the Massachusetts
Institute of Technology,
Cambridge, MA, USA
22 October 2010
NOK 10 000

G: Kunstverein
Hamburg, Hamburg,
Germany

PS: Ingrid Lønningdal
(b.1981 in Oslo,
Norway, lives and
works in Oslo), Cato
Løland (b.1982
in Stord, Norway,
lives and works in
Bergen, Norway) and
the artist collective
Institute for Colour
(Ingrid Lønningdal;
Steffen Håndlykken,
b.1981 in Oslo, lives
and works in Oslo;
Silje R. Hogstad,
b.1977 in Oslo, lives
and works in Oslo;
Elisabeth Schei,
b.1980 in Oslo, lives
and works in Oslo)
were invited to partic-
ipate in the exhibition
'Zwischenraum:
Space Between'
at the Kunstverein
in Hamburg. As a
collaborative project
between Kunstv-
erein in Hamburg,
Hamburg, Germany,
Hordaland Art
Center, Bergen,
Norway, SMART
Project Space,
Amsterdam, The
Netherlands, and
SWG3, Glasgow,
Scotland. The exhibi-
tion was created
on site in Hamburg
Kunstverein during
a residency period
for the artists, and
the audience was
invited to an exhibi-
tion, which was in
constant change.

According to the
curators 'Zwischen-
raum: Space
Between' placed
'production and
process in the fore-
ground', as opposed
to 'traditional exhibi-
tions, and their
mediation'.
Curators: Annette Hans,
Curator, Hamburg
Kunstverein, Hamburg,
Germany, Anne Szefer
Karlsen, Director,
Hordaland Art Centre,
Bergen, Norway, and
Jamie Kenyon, Asso-
ciate Curator, SWG3,
Glasgow, Scotland
16 October–28
November 2010
NOK 25 000

G: Rita Marhaug
b.1965 in Bergen,
Norway, lives and
works in Bergen

PS: Rita Marhaug was
invited to participate
in the Perform-
ance Art Festival
'Live Action NY',
New York, NY, USA
with her perform-
ance *Norwegian
Liquid*. The festival
presented a variety
of performance
artists including
Marilyn Arsem, Mari
Novotny-Jones and
Tony Schwensen.
According to
the curator, the
invited artists 'are
completely working
with their intuition in
the process of live
creation, they don't

use choreography,
but exist in their own
action'. Marhaug's
Norwegian Liquid
reflects upon 'money
and value systems'
through the use
of 'the everyday
body language, and
standards of physical
normality as a source
of inspiration'
Curator: Jonas Stampe,
Curator and Director Live
Action NY, New York,
USA
1–7 November 2010
NOK 8 800

G: Tegneklubben
Martin Skauen,
b.1975 in Fredrik-
stad, Norway, lives
and works in Berlin,
Germany
Terje Nicolaisen,
b.1964 in Drammen,
Norway, lives and
works in Oslo
Paul Dring b.1966 in
Derby, England, lives
and works in Oslo
Ulf Verner Carlsson,
b.1966 in Borås,
Sweden, lives and
works in Oslo
Bjørn Bjarre b.1966,
Oslo, Norway, lives
and works in Oslo

PS: The artist group
Tegneklubben was
invited to participate
within the exhibition
'D12' at the Grim-
museum in Berlin,
Germany. 'D12' was
a series of six solo
exhibitions. Following
the concept of the
original D12 group—a

rap collective of Detroit, MI, USA, formed in 1996, whose initiator, Proof, asked the six members of the group to each create an alter ego—the curator and artist Despina Stokou invited six art professionals from the Berlin cultural scene to each present a project as themselves and one as their alter ego. The invited artists include a gallery director, a collector, an art critic, a curator, an artist and an artist group.

Curator: Despina Stokou, Curator Grimmuseum, Berlin, Germany
4–11 November 2010
NOK 9 000

G: Inger Lise Hansen b.1963 in Trondheim, Norway, lives and works in Oslo, Norway
PS: Inger Lise Hansen was invited to publish a book and DVD set produced through Lux, London, UK, in connection with her trilogy of films titled *Proximity* (2006), *Parallax* (2009) and *Travelling Fields* (2009). The book includes essays and contributions by film critics and academics such as Trude Schjelderup Iversen (b.1974 in

Oslo, lives and works between Oslo and New York, NY, USA), curator, editor and art critic; Stefan Grisse-mann, film critic and journalist based in Vienna, Austria; and Nicole Hewitt, film artist and lecturer at the Academy of Visual Arts in Zagreb, Croatia.

Organiser: Benjamin Cook, Director, Lux, London, UK
December 2010–June 2011
NOK 20 000

G: Museum of Contemporary Art KIASMA
PS: Samba Fall (b.1977 in Dakar, Senegal, lives and works in Oslo, Norway) was invited to participate in ARS 11 at the Museum of Contemporary Art KIASMA in Helsinki, Finland. The premise of the ARS 11 exhibition is Africa in contemporary art. Memory, recollection and the simultaneous presence of different histories and layers of time, these are some of the common starting points of the work of many artists featured in ARS 11. About 30 artists were invited to participate in the exhibition, some of which produced new work for the show. Other participating

artists included were: Geroges Adéagbo, Samba Fall, Laura Herelli, Alfredo Jaar, Otobong Nkanga.

Curators: Pirkko Siitari, Director KIASMA, Helsinki, Finland; Arja Miller, Chief Curator KIASMA and Jari-Pekka Vanhala, Curator KIASMA, Helsinki
15 April–27 November 2011
NOK 30 000

G: Kaja Leijon b.1980 in Tromsø, Norway, lives and works in Oslo, Norway
PS: Kaja Leijon was invited to participate in the exhibition 'Monitoring' at the Kasseler Dokumentarfilm-und videofest, Kassel, Germany. According to the organiser, 'Monitoring' 'transfers the medium of film from the cinema to the context of an exhibition by presenting contemporary media installations'. Within the exhibition Leijon presented her video-work *Resonances* (2009), a work that, according to the artist, 'deals with the relation between perception and imagination from a young woman's point of view'.

Organiser: Gerhard Wissner, Director,

Kasseler Dokumentarfilm-und Videofest, Kassel, Germany
9–14 November 2010
NOK 6 000

G: Kulturföreningen Konsthall C
PS: Joar Nango (b.1979 in Alta, Norway, lives and works in Oslo, Norway) and Åsa Sonjasdotter (b.1966 in Lund, Sweden, lives and works in Tromsø, Norway) were invited to participate within the project 'Home Sweet Home' at Konsthall C in Stockholm, Sweden. The project 'investigates the tension between individuals' desire to shape their lives and the overall concepts and structures that govern planning and housing policy'. The exhibition presented the results of an extended research phase conducted in collaboration with the Academy of Fine Art in Tromsø.

Curators: Kim Einarsson, Curator and Director Konsthall C, Stockholm, Sweden; Johan Tirén, Artist based in Stockholm, and Niklas Östholm, Writer and Independent Curator based in Stockholm
1 October 2010–6 March 2011
NOK 13 000

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

PS: Hanne Mugaas was invited to participate within the exhibition 'Free' at the New Museum, New York, NY, USA. The exhibition included works by twenty-three artists working across different mediums, such as video, installation, sculpture, photography, the Internet, and sound, 'reflecting artistic strategies that have emerged in a radically democratized landscape redefined by the impact of the web'. Mugaas presented her ongoing project *Secondary Market* (2010), which refers 'colloquially to the backroom of galleries, and literally to the resale of contemporary artworks', as an assemblage of items she had sourced from an online auction site, which, as she states, 'intentionally or unintentionally contain references to art history'.

Curator: Lauren Cornell, Executive Director of Rhizome and Adjunct Curator, New Museum, New York, NY, USA

20 October 2010–23 January 2011
NOK 12 000

G: Serina Erfjord b.1982 in Erfjord, Norway, lives and works in Oslo, Norway
PS: Serina Erfjord was invited to participate at 'Electrohype 2010', Ystad Art Museum, Ystad, Sweden. Within the exhibition, Erfjord presented *Normal. Blue* (2010). As stated by the curators of 'Electrohype 2010', Erfjord's works are 'unique in the way she implements them into the existing building structure and at the same time draws the viewer's attention in an almost magnetic way'. Other participating artists included Vicky Isley and Paul Smith, Sion Jeong, Yunchul Kim, Nikki Koole, Diane Landry, Norman T. White, David Rokeby, Enrique Radigales and Caleb Larsen.

Curators: Lars Gustav Midtbøe and Anna Kindvall, Co-directors, 'Electrohype 2010', Ystad, Sweden,
27 November 2010–30 January 2011
NOK 12 000

G: Jørund Aase Falkenberg, Maja Nilsen, Tommy Johansson, Randi Nygård Falkenberg, b.1978 in Stavanger, Norway, lives and works in Stavanger; Nilsen, b.1978 in Klæbu, Norway, lives and works in Berlin, Germany; Johansson, b.1975 in Kristiansand, Norway, lives and works in Oslo, Norway; Nygård, b.1977 in Bergen, Norway, lives and works in Rosendal, Norway and Berlin, Germany

PS: Jørund Aase Falkenberg, Maja Nilsen, Tommy Johansson and Randi Nygård were invited to participate within the group exhibition 'Project 0' at Norræna Husid, Reykjavik, Iceland. In 'Project 0', works in a variety of media explored themes such as 'degradation and development, tradition and change, and the possibility for alternative structuring of society and new perspectives inside the mental and material framework that defines a culture'.

Curator: Puriður Helga Kristjánsdóttir, Project manager, Norræna Husid, Reykjavik, Iceland
4 June–26 June 2011
NOK 25 000

G: Association roARaTorio
PS: Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway) was invited to participate in a programme of screenings in association with the Rencontres Internationales Paris/Berlin/Madrid festival at the Centre Pompidou and the Palais de Tokyo, Paris, France. Within the programme, media artist Knut Åsdam presented *Abyss* and *Tripoli* (both 2010). *Abyss* portrays 'an urban reality characterised by migration and change—the movement of people, the movement of money and power, and the drift of the imagination'. *Tripoli* emphasises the 'relationship between urban identities, political history and architectural traces through the preserved relics of our recent past', starting from the analysis of a market place designed by the Brazilian architect Oscar Niemeyer in 1966 and never completed. 'The site is an unfinished monument from an optimistic time in the Middle East, and a

historic fantasy, in contrast to the "real" everyday modernism of Tripoli, which rises like a wall of apartment blocks behind. The film is part architectural documentary and part theatrical drama'. In addition, a number of arts professionals, including Gavin Jantjes (b.1948 in Cape Town, South Africa, lives and works in Oslo), Helga-Marie Nordby (b.1977 in Fredikstad, Norway, lives and works in Tromsø, Norway) were invited to lecture and participate in the discussions taking place during the festival.

Organisers: Nathalie Hénon and Jena-François Rettig, Directors and Curators, Rencontre Internationales, Paris, France
4 October 2010
NOK 18 000

G: Stian Ådlandsvik b.1981 in Bergen, Norway, lives and works in Oslo, Norway.

PS: Stian Ådlandsvik was invited to participate at MOT International, London, UK. In the exhibition, Ådlandsvik presented *Still life with modern guilt* (2010), a work resulting from collaboration with

the artist Lutz-Rainer Müller. According to the artists, the project leading to *Still life with modern guilt*, began with the ordering of 'CT-Scans of Lutz-Rainer Müllers left arm and Stian Ådlandsvik's right arm, which were used to produce duplicates of every bone in their arms cast in Polyamide. After travelling with these bones in a suitcase, a London-based fortune teller did a reading of the placement of the bones giving a description of the upcoming exhibition. The exhibition was made using this vision as a point of departure'.

Curator: Wiebke Grone-meyer, Curator, MOT International, London, UK
23 September–10 October 2010
NOK 7 520

G: Karen Skog b.1982 in Kristiansand, Norway, lives and works in Bergen, Norway

PS: The Karen Skog Orkester was invited to perform in the exhibition 'The Sympathizer!' at Capricious Space in Brooklyn, New York, NY, USA. The Karen Skog Orkester, consisting of four instruments

and three musicians, Erik Andreas Røklund (b.1983 in Bergen, lives and works in Bergen) who plays the organ, Sivert Nikolai Nesbø (b.1982 in Oslo, Norway, lives and works in Bergen) who plays the cello and Karen Skog who plays the violin and theremin, was commissioned to give a musical interpretation on the exhibited installation which was composed of photographs and sculptural works produced by the artist Santiago Mostyn during a spring 2010 residency at Flaggfabrikken in Bergen.

Curator: Sophie Mørner, Founder, Capricious Space and Magazine, New York, NY, USA
13–21 October 2010
NOK 10 000

G: Alejandra Salinas and Aeron Bergman Salinas b.1977 in La Rioja, Spain, lives and works in Oslo, Norway; Bergman b.1971 in Detroit, MI, USA, lives and works in Oslo, Norway
PS: Alejandra Salinas and Aeron Bergman were invited to present their performative installation *No One Knows How To*

Reach That Immortal Place (2009) within the exhibition 'Gathering Gathering' at Your-Space, Van Abbemuseum, Eindhoven, The Netherlands. According to the curator, the exhibition brought together 'four projects exploring what structures, events and issues are able to bring people together'. Salinas and Bergman use the last phrase of *Peach Blossom Journey* by the 8th Century poet Wang Wei 'No One Knows How To Reach That Immortal Place' to question whether in 'this twilight capitalist dream trance lights will celebrate our arrival'.

Curator: Clare Butcher, Research Curator, Van Abbemuseum, Eindhoven, The Netherlands
4 November 2010
NOK 11 000

G: Marius Watz b.1973 in Oslo, Norway, lives and works in Oslo and New York, NY, USA
PS: Marius Watz co-curated the exhibition 'abstrakt Abstrakt: The Systemized World' with Eno Henze at NODE10 Forum for Digital Arts, a programme developed in asso-

ciation with the Frankfurter Kunstverein, Frankfurt, Germany. The week-long event had three major components, an exhibition and a conference that explored theoretical issues related to code-based art, together with a series of practical workshops and live audio-visual performances. The participating artists included Ralf Baecker, Ben Fry, Leander Herzog, Robert Hodgkin, Thilo Kraft, Brandon Morse, Louise Naunton Morgan and John Powers, amongst others.

Curators: Eno Henze and Marius Watz, Curators, NODE10 Forum for Digital Arts, Frankfurt, Germany
15–20 November 2010
NOK 8 000

G: SMART Project Space

PS: Toril Johannessen (b.1978, Harstad, Norway, lives and works in Bergen, Norway) was invited to participate in the group exhibition 'Smooth Structures' at the SMART Project Space, Amsterdam, the Netherlands. Within the exhibition, Johannessen presented *Expan-*

sion in Finance and Physics (2010), a work 'addressing the subject of scientific modelling and how scientific theories are visualized and interpreted by way of analogies'. 'Smooth Structures' was developed in collaboration with Enough Room for Space (ERforS), an artist-run organization based in Rotterdam, The Netherlands, and it explored the unexpected intersections between a new dark matter and dark energy hypothesis and its conceptual visualisation mediated through art. NASA scientist Martin Lo, who was personally involved in the project, gave a public lecture and wrote an in depth text on the ideas presented in the exhibition'.

Organiser: SMART Project Space, curated by Enough Room for Space, Rotterdam, The Netherlands and Brussels, Belgium
6 November–19 December
NOK 18 000

G: Nils Bech and Bendik Giske
Bech, b.1981, Oslo, Norway, lives and works in Oslo and Giske, b.1982, Oslo,

Norway, lives and works in Oslo
PS: Nils Bech and Bendik Giske were invited to participate at the The NY Art Book Fair, New York, NY, USA, taking place at MoMA PS1. Printed Matter, Inc.—historical artists' publishing house in New York—and The NY Art Book Fair presented international presses, book-sellers, antiquarians, museums, galleries, and artists from twenty-four countries, exhibiting what has to be considered as 'the very best of contemporary art publishing'. The NY Art Book Fair included a series of conferences on contemporary artists' books and an exhibition on 'zines from the '90s, available for reading and photocopying'. Different project rooms organised by several publishers displayed historical intersections of photography and book art, a screening program featuring new and historical video works, a free-distribution center for critical texts, and alternative economic system for design services.
Curator: AA Bronson,

Executive Director,
Printed Matter and the
New York Art Book Fair,
New York, NY, USA
5–7 November 2010
NOK 15 000

**Recipients during 2010
3rd Quarter
Grants allocated for
International Biennials
and Institutional Grants
for Solo Exhibitions**

G: Bonniers Konsthall
PS: Gardar Eide

Einarsson (b.1976 in Oslo, Norway, lives and works in Oslo and New York, NY, USA) was invited to hold his solo exhibition titled 'Power Has a Fragrance' at Bonniers Konsthall, Stockholm, Sweden. The exhibition was a collaborative project by the Reykjavik Art Museum, Reykjavik, Iceland, the Astrup Fearnley Museet for Modern Art in Oslo and the Bonniers Konsthall in Stockholm, Sweden, the Kunsthalle Fridericianum, Kassel, Germany and has been presented at each institution throughout 2010-2011 with newly commissioned work by the artist for the Stockholm venue where he presented *Barricade (Stockholm)*, a 'sculpture inspired by the barricades of bamboo poles and car tires erected during the recent violent street fighting in Bangkok'. An illustrated catalogue with essays by

the exhibition curator and contributions by Nicolas Bourriaud, Ina Blom and John Kelsey, as well as by the Icelandic surrealist poet Sjón, accompanied the exhibition.

Curator: Sara Arrhenius, Director, Bonniers Konsthall, Stockholm, Sweden
16 February–12 June 2011
NOK 40 000

G: Fredrik Raddum
b.1973 in Sarpsborg, Norway, lives and works in Oslo, Norway

PS: Fredrik Raddum was invited to hold his solo exhibition at the Aarhus Kunstmuseum (ARoS), Århus, Denmark. Titled 'GET LOST....', the exhibition presented over 50 large and small sculptures, installations and neon works created in the last decade, as well as a range of new works, produced especially for the exhibition at ARoS Aarhus Kunstmuseum. An artist book documenting processes, sketches and presentations of the artworks accompanied the exhibition. According to Raddum 'GET LOST....' is 'a phrase with both a negative and a positive

meaning. It is referring to expressions such as "Hey you, go get lost!" and the romantic idea to get lost in nature or knowledge'. Since this kind of ambivalence matches with 'the force of his work', the artist chose 'GET LOST....' as the exhibition title. Raddum's works often feature animals, people, and elements from the Norwegian countryside and popular culture. 'Crafted from shiny, smooth materials, the works can appear to be Romantically tinged Pop art at first glance, but closer inspection reveals that the motifs have a firmly embedded serious side with a sharp, socially indignant and satirical bite'.

Curator: Marie Nipper, Curator, ARoS Aarhus Kunstmuseum, Århus, Denmark
2 April–24 July 2011
NOK 40 000

G: Västerås Konstmuseum

PS: Artist Olav Christopher Jenssen (b.1954 in Sortland, Norway, lives and works in Berlin, Germany and Lya, Sweden) was invited to hold his solo exhibition, titled 'The

Protagonist', at the Västerås Konstmuseum, Västerås, Sweden. The museum reopened in a former industrial building in the city centre of Västerås on 4 September 2010. As the first artist invited to present a solo exhibition at the institution, Jenssen presented new paintings and sculptures produced within the last two years. According to the curator Eva Borgegård, 'the exhibition focused on Jenssen's energetic and intense new works in which he explored the endless possibilities of painting'.

Curator: Eva Borgegård, Exhibition Curator, Västerås Konstmuseum, Västerås, Sweden
27 November 2010–30 January 2011
NOK 13 000



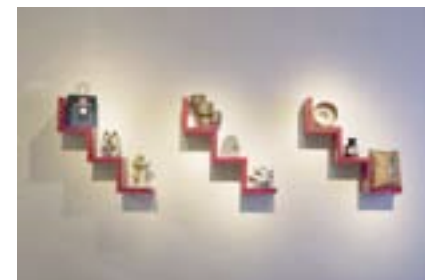
KNUT ÁSDAM
Still from *Abyss* (2010) / 35mm to
HD, 5.1 surround audio / 43 min. /
Courtesy of the artist

KNUT ÁSDAM
Still from *Tripoli* (2010) / RED
to HD / 24 min., colour, stereo /
Courtesy of the artist

KNUT ÁSDAM, GAVIN JANTJES, HELGA-
MARIE NORDBY
Opening at Centre Pompidou of the
festival Rencontres Internationales
Paris/Berlin/Madrid / 26 November
2010 / Photo: Josquin Bernaert /
Courtesy of Rencontres
Internationales Paris/Berlin/Madrid



GARDAR EIDE EINARSSON
Installation view of *Barricade*
(Stockholm) (2011) at Bonniers
Konsthall / 100 car tires and
cast resin / Variable dimensions /
Photo: Mattias Givell / Courtesy of
the artist, Bonniers Konsthall and
Nils Stærk, Copenhagen



HANNE MUGAAS
Secondary Market (2010) /
Installation / Variable
dimensions / Photo: Benoit
Pailley / Courtesy of the New
Museum



FREDRIK RADDUM
I WILL SAVE THE WORLD (2005) /
Photo: Fredrik Raddum / Courtesy of
Galleri Brandstrup, Oslo



ALEJANDRA SALINAS AND AERON BERGMAN
 Installation view of *No One Knows How to Reach that Immortal Place* (2010) at Van Abbemuseum / Performative Installation / Photo: Aeron Bergman and Alejandra Salinas / Courtesy of the artists



GAVIN JANTJES, HELGA-MARIE NORDBY
 Panel discussion at Palais de Tokyo for the festival Rencontres Internationales Paris/Berlin/Madrid / 30 November 2010 / Photo: Josquin Bernaert / Courtesy of Rencontres Internationales Paris/Berlin/Madrid



INGRID LØNNINGDAL
 Installation view of *Architecture Unfolded in Time #6* (2010) at Kunstverein in Hamburg / C-print, pencil and watercolor on paper and wall / Photo: Marco Schwensfeger / Courtesy of Kunstverein Hamburg and the artist



RANDI NYGÅRD
Growth And Movement 2. A Vulcano Eruption Contributed To The French Revolution (2010) / Books, shelf / Variable dimensions / Photo: Randi Nygård / Courtesy of the artist

ed in Time #6 (2010) at Kunstverein in Hamburg / C-print, pencil and watercolor on paper and wall / Photo: Marco Schwensfeger / Courtesy of Kunstverein Hamburg and the artist



RITA MARHAUG
Norwegian Liquid X / Performance / approx. 15 min / 4 November 2010 / Photo: Denis Romanovski / Courtesy of the artist



KAJA LEIJON
Still from *Resonances* (2010) / HD
and 35 mm film / 11 min. / Courtesy
of the artist



INGER LISE HANSEN
Still from *Travelling Fields*
(2009) / 16 and 35 mm film / 9 min /
Courtesy of the artist



STIAN ÅDLANDSVIK
Stian Ådlandsvik (in collaboration
with Lutz-Rainer Müller), *Daisy*
(2010) / Cattle-trampled Mercedes
bonnet / 143 x 125 cm x 14 cm /
Photo: Hanna Perry / Courtesy L-
RM&SÅ and MOT International



SERINA ERFJORD
Normal. Blue (2010) / Moving
sculpture / Metal, liquid paint,
electric motor / 1.5 m (diameter) /
Photo: Serina Erfjord / Courtesy of
the artist



TORIL JOHANNESSEN
Expansion in Finance and Physics
 (2010) / Massive wood / 100 x 50 x
 50 cm / Photo: Niels Vis / Courtesy
 of SMART Project Space



TEGNEKLUBBEN
 Installation view of 'D12' at
 the Grimmuseum, Berlin / Mixed
 media / Variable dimensions /
 Photo: Tegneklubben / Courtesy
 of the artists



SAMBA FALL
 Still from the film in production
Yesterday, I had a dream (2011) /
 Video Animation / 7 min. / Courtesy
 of the artist.



OLAV CHRISTOPHER JENSEN
 Installation view of 'The
 Protagonist' at Västerås
 Konstmuseum / Photo: Västerås
 Konstmuseum / Courtesy Västerås
 Konstmuseum, Galleri Riis, Oslo and
 the artist

**Recipients during 2010
4th Quarter
Grants allocated for
International Support**

G: Los Angeles Nomadic Division (LAND), Los Angeles, CA, USA
 PS: Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) was invited to have an initial site visit in order to plan a public project in Marfa, TX, USA as part of LAND's large-scale, multi-venue exhibition 'Nothing Besides Remains'. According to curator Shamim M. Momin, 'each installation will have a perspicacious relationship to both the artist's individual practice and to the unique location in Marfa'. The series of public projects will be launched in the late spring of 2011 and continue through the spring of 2013.
 Curator: Shamim M. Momin, Founding Director, LAND, Los Angeles, CA, USA
 Spring 2011–Spring 2013
 NOK 9 000

G: Juste Kostikovaite
 PS: Ignas Krunglevicius (b.1979 in Kaunas, Lithuania, lives and works in Oslo, Norway) was invited

to participate in the series of workshop, talks and an exhibition project 'Spheres of Power. Tension & Exchange' at GlogauAIR artist-in-residency project space in Berlin, Germany. According to the curator Juste Kostikovaite, the panel series examined 'the role of artistic production in the process of interpretation, reinterpretation, appropriation or fixation of concepts such as poverty and power'. Other project participants are Alex Auriema, Robertas Narkus, Javier Fresneda among others.
 Curator: Juste Kostikovaite. Independent Curator based in for GlogauAIR Berlin, Germany
 1 February–11 June 2011 (all project period, including preparation, implementation and reporting)
 NOK 7 880

G: Toril Johannessen b.1978 in Trondheim, Norway, live and works in Bergen, Norway
 PS: Toril Johannessen was invited to participate in the alternative higher education programme of the Mountain School of

the Arts[^] (MSA[^]) in Los Angeles, CA, USA. According to MSA[^] founders Eric Wesley and Piero Golia, the programme 'has the unique objective of supplying the academic community with a distinct brand of cultural fortification'. International in scope, MSA[^] provides students with 'a stress-free, mutually beneficial and organic alternative to the typical university'.
 Organisers: Eric Wesley and Piero Golia, founders, MSA[^], Los Angeles, CA, USA
 10 January–31 March 2011
 NOK 10 000

G: Geir M. Brungot
 PS: Geir M. Brungot (b.1962 in Herøy, Norway, lives and works in Sykkylven, Norway) was invited to hold a solo exhibition titled 'Fragile Memories Recycled' at Meetfactory - International Center of Contemporary Art in Prague, Czech Republic. He presented two new series of photographs shot in Prague and Norway titled *Campingvogner* (2010) and *Inside Out* (2010). The two series are balancing

each other—one 'describing mobile summer houses with obscure forms and locations, while the second is recording remains of human activities in an already abandoned countryside'. Characterised by the absence of the human body, the photo landscape 'suggestively depicts the essence of contemporary human beings'.
 Curator: Dušan Zahoranský, Curator Meetfactory, Prague, Czech Republic
 3–20 February 2011
 NOK 9 000

G: Are Blytt b.1981 in Bergen, Norway, lives and works in Oslo, Norway
 PS: Are Blytt was invited to participate in a one-month residency at Circolo Scandivano's Residency for Nordic Artists in Rome, Italy. The artist created new work for a presentation at the conclusion of the residency. He also delivered a public lecture.
 Curator: Mette Perregaard, Director, Circolo Scandivano, Rome, Italy
 1–31 May 2011
 NOK 3 500

G: Victor Boulet b.1969 in Oslo, Norway, live and works in Paris, France
 PS: Victor Boulet was invited to hold a solo exhibition at the Berlin-based Sommer & Kohl Gallery, Germany. Titled 'This Spectacle', the exhibition project was affiliated with Boulet's ongoing project The Institute of Social Hypocrisy in which he explores the 'relation between hypocritical and purely visual entertainment'. A publication titled *The Sound of Downloading Makes Me want to Upload*, anthologised by Boulet with contributions by thinkers and artists such as Matias Faldbakken, Hans Ulrich Obrist, Keren Cytter, Merlin Carpenter and Marte Johnsen was released contemporarily to the exhibition opening.
 Project Manager: Cédric Aurelle, Referent for Visual Arts, Cultural service of the French Embassy, Berlin, Germany
 14 January–17 February 2011
 NOK 12 000

G: Maya Økland, Hilde Jørgensen and Kristin

Tårnesvik Økland, b.1980 in Bergen, Norway, lives and works in Bergen; Jørgensen, b.1973 in Sandnessjøen, Norway, lives and works in Bergen and Tårnesvik, b.1964 in Tromsø, Norway, lives and works in Bergen
 PS: Maya Økland, Hilde Jørgensen and Kristin Tårnesvik were invited to participate in the exhibition 'BLACKOUT Helsinki' at Galleri Huuto, Helsinki, Finland. The exhibition was the result of collaboration between Flagfabrikken in Bergen, Norway and Galleri Huuto, which was initiated to promote Finnish artists in Norway and Norwegian artists in Finland. According to curators Juhanna Moisander and Minna Suoniemi, 'BLACKOUT' referred to 'the ambiguous notion of control, or the lack of it. 'BLACKOUT' explores the intersections of the functional and the dysfunctional, the sane and the insane, the rigid and the promiscuous.'
 Curators: Juhanna Moisander and Minna Suoniemi, Curators,

Galleri Huuto, Helsinki,
Finland
8–23 January 2011
NOK 17 000

G: Haninge Konsthall,
Haninge, Sweden
PS: Tori Wrånes (b.1978
in Kristiansand,
Norway, lives and
works in Oslo,
Norway) was invited
to hold her solo exhibi-
tion at the Haninge
Konsthall. Titled
'Tori Wrånes: Height
Operation' and
curated by Johanne
Nordby Wernø in
collaboration with
Åsa Mårtensson the
exhibition presented
a new video,
photographs and
sculpture produced
by Wrånes in the
last year. Johanne
Nordby Wernø said,
'Wrånes's visual
output is an eccentric
flow of new juxtaposi-
tions and disturbing
yet humorous varia-
tions of the human
body'.

Curator: Johanne Nordby
Wernø, Independent
Critic and Curator, for
Haninge Konsthall,
Haninge, Sweden
2 April–8 May 2011
NOK 32 000

G: Liv Bugge
b.1974 in Oslo,
Norway, lives and
works in Oslo
PS: Liv Bugge was
invited to launch
the book *You make*

*me want to die in
the countryside:
A meditation on
Heart of Darkness
by Joseph Conrad*
at Konsthall C in
Stockholm, Sweden,
at Útúrdúr Bókabúð
in Reykjavík, Iceland
and at Motto in
Berlin, Germany.
According to the
artist, the book
uses the places and
characters in *Heart
of Darkness* to 'deal
with post-colonialism
and its storytelling,
history-writing and
language'. The book
launch was accom-
panied by screenings
and talks at each
location.

Publisher: Torpedo
Press, Oslo, Norway
NOK 15 000

G: Entrée, Bergen,
Norway
PS: Entrée (an artist-run
non-profit gallery in
Bergen) was invited
to participate in
Supermarket 2011,
an alternative art
fair in Stockholm,
Sweden, which
provides a show-
case for artists'
initiatives from all
over the world in
order to create
new international
networks. At the fair,
Entrée presented
the artist Gabriel
Kvendseth (b.1984
in Karlsøy, Tromsø,
Norway, lives and

works in Bergen),
with *Omnivm-Finis-
Imminet*, an ongoing
project started in
2010 from 'textual
object/sculptures, a
series of text prints
and a series of
handmade weapons
produced from rather
commonplace tools
and objects'.

Curators: Pontus Raud,
Andreas Ribbung and
Meggi Sandell, Project
Managers, Supermarket
2011, Stockholm,
Sweden
18–20 February 2011
NOK 20 000

G: Anne Guro Larsmon
b.1981 in Austmarka,
Finnskogen, Norway,
lives and works in
Oslo, Norway

PS: Anne Guro Larsmon
was invited to hold
her solo exhibition
'Girl, Interrupted'
at STYX projects
in Berlin, Germany.
The exhibition took
the form of a site-
specific installation
with objects, scents
and sounds, which
according to curator
Michael Rade, 'deals
with traces, history
and identity' in an
attempt to 'conjure
up non-linear narra-
tives'. Larsmon
invited artist Marthe
Ramm Fortun to
perform a spoken-
word text 'where she
responded to the
environment—which

consists of smells,
obstructions and
noise'. A catalogue
published by STYX
Press featuring
texts by curator Geir
Haraldseth and
artist Marthe Ramm
Fortun's performance
texts and documen-
tation of Larsmon's
works accompanied
the exhibition.

Curator: Michael Rade,
Founding Director, STYX
projects, Berlin, Germany
3–22 December 2010
NOK 5 000

G: Sol Kjøk
b.1968 in Lille-
hammer, Norway,
lives and works in
New York, NY, USA

PS: A group of artists
were invited to partici-
pate in 'THE NORTH
STARS SERIES:
Blue, White & Red',
a series of three
exhibitions at .NO
Gallery in the Lower
East Side neighbour-
hood of New York,
NY, USA. According
to curator Sol Kjøk,
the exhibitions were
structured 'around
the colours of the
Norwegian flag—both
drawing on and ques-
tioning the rich tradi-
tions of symbolism
and psychological
charge inherent in
these three hues,
each exhibition
chapter focused on
one single colour'.
The first chapter is

'BLUE', with 'bitter-
sweet and dream-
like scenarios'; the
second instalment
was dedicated to
the colour 'WHITE',
'a sampling of more
pared-down pictorial
languages: minimalist
investigations of form
as well as figura-
tive work where the
expressive force
resided in the naked
line'. The final round:
'RED', was a selec-
tion of narratives on
the 'eternal themes
of love, passion,
Eros, pain, violence,
and lust for life, all
conveyed through the
vehicle of the body'.
'BLUE' included the
artists Frank Brunner
(b.1971 in Kris-
tiansand, Norway,
lives and works in
New York, NY, USA),
Andre von Morisse
(b.1966 in Oslo,
Norway, lives and
works in New York),
Stefan Schröder
(b.1966 in Dresden,
Germany, lives
and works in Oslo
and Dresden), Åsil
Bøthun (b.1971 in
Stavanger, Norway,
lives and works in
Oslo and Kabelvåg,
Norway), Mikkel
Wettre (b.1974 in
Norway, lives and
works in Oslo), Rune
Olsen (b.1971 in
Bergen, lives and
works in New York),
Kurt Johannessen
(b. 1960, lives and
works in Bergen,
Norway), and
TEGNEKLUBBEN
(Martin Skauen,
b.1975 in Fredrik-
stad, Norway, lives
and works in Berlin,
Germany; Terje
Nicolaisen, b.1964 in
Drammen, Norway,
lives and works in
Oslo; Paul Dring,
b.1966 in Derby,
England, lives and
works in Oslo; Ulf
Verner Carlsson,
b.1966 in Borås,
Sweden, lives and
works in Oslo; Bjørn
Bjarre, b.1966, Oslo,
lives and works in
Oslo).
'WHITE' included
the artists Ane
Graff (b.1974 in
Bodø, Norway,
lives and works in
Oslo and Berlin),
Finn Graff (b.1938
in Wangerooge,
Germany, lives and
works in Oslo), Bjørn
Hegardt (b.1974 in
Sweden, lives and
works in Berlin),
Lotto Konow Lund
(b.1967 in Oslo,
lives and works
in Oslo), Agnes
Nerdregaard (b.1975
in Bergen, lives and
works in Bergen
and Glasgow, Scot-
land, UK), Kristin
Skrivervik (b.1954
in Nordfjordeid,
Norway, lives and
works in Nesodden,
Norway), Lars

Strandh (b.1961 in Göteborg, Sweden, lives and works in Oslo), Anki King (b.1970 in Harestua, Norway, lives and works in New York), Rune Olsen (b.1971 in Bergen, lives and works in New York), Kurt Johannessen (b. 1960, lives and works in Bergen) and Sol Kjøek. 'RED' included the artists Hanne Lydia O. Kristoffersen (b.1964 in Tromsø, Norway, lives and works in Oslo), Kjetil Skøien (b.1952 in Oslo, lives and works in Oslo), Rune Olsen (b.1971 in Bergen, lives and works in New York), Marianne Darlen Solhaugstrand (b.1975 in Tromsø, lives and works in Oslo), Marit Victoria Wulff Andreassen (b.1971 in Kasfjord, Norway, lives and works in Stavanger), Eli Skomsø (b.1966 in Oslo, lives and works in Oslo), Tone Gellein (b.1963 in Trondheim, lives and works in Oslo and London, UK), Anne-Marte Eidseth Rygh (b.1973 in Norway, lives and works in Stavanger), Kurt Johannessen (b.1960, lives and works in Bergen) and Sol Kjøek. Curator: Sol Kjøek, founder of .NO Gallery,

New York, NY, USA
4 February–15 May 2011
NOK 60 000

G: Synnøve G. Wetten b.1978 in Akershus, Norway, lives and works in Malmö, Sweden
PS: Synnøve G. Wetten was invited to hold a solo exhibition titled 'TRANS-PANTHERS – Today's Labyrinths' at Galleri S:t Gertrud in Malmö, Sweden. According to the artist, the project 'is motivated from a biopolitical perspective where gender, body and identity is being questioned and is in a state of transformation'. Combining video sequences of the Brazilian transsexual porn actor Camilla De Castro with material relating to the artist's own background as an androgyne fashion model, the project created 'an audio-visual labyrinth in the border between documentary and fictional—a synthesis between poetic and political subjects'.

Curator: Synnøve G. Wetten, Artist, for Galleri S:t Gertrud, Malmö, Sweden.
5–26 February 2011
NOK 6 000

G: Hans Christian Gilje b.1969 in Kongsberg, Norway, lives and works in Bergen, Norway

PS: Hans Christian Gilje was invited to hold his solo exhibition 'Blink Brussels' at iMAL center for digital cultures and technology in Brussels, Belgium. The artist had worked at the center for a month to create a site-specific installation of *Blink*. The exhibition 'Blink Brussels' is in a direct continuation of Gilje's *Blink*—a work developed for the artist's solo exhibition at Hordaland kunstsenter, Bergen, Norway in October 2009, and shown at Netherlands Institute of Media Art in Amsterdam, the Netherlands, as part of Sonic Acts in March 2010, as well as at ISEA2010, Dortmund, Germany, in August 2010, as part of the exhibition 'Trust'

Curator: Yves Bernard, Artistic Director, iMAL, Brussels, Belgium
29 April–29 May 2011
NOK 7 000

G: Zoë Gray
PS: Ane Hjort Guttu (b.1971 in Oslo, Norway, lives and works in Oslo) was

invited to participate in the group exhibition 'Making is Thinking' at the Witte de With Center for Contemporary Art in Rotterdam, The Netherlands. According to curator Zoë Gray, the exhibition 'explored distinct artistic practices engaged with notions of conceptual craft and intuitive industry. It sought to collapse the persistent dichotomy between the practical and the intellectual, and presented a range of works that refuse the binary of concept and form'. Within the exhibition Hjort Guttu presented *Static Dynamic Tension Force Form Counterform* (2009)—a series of photographs showing exercises on form made by students approximately between 1960 and 1980—and *How to be a Non-Artist* (2007)—a video dealing with a rearrangement of everyday objects—. An accompanying publication produced over the course of the exhibition and made available to the public in online instalments, featured an interview with Ane Hjort Guttu by Solveig Ovstebo.

Other participating artists included Eva Berendes, Julia Dault, Koki Tanaka and Rita McBride, among others.
Curator: Zoë Gray,
Curator, Witte de With Centre for Contemporary Art, Rotterdam, The Netherlands
23 January–1 May 2011
NOK 16 310

G: Yngve Holen b.1982 in Braunschweig, Germany, lives and works in Berlin, Germany
PS: Yngve Holen was invited to participate in—and to co-curate—the group exhibition 'The Smart Frrridge. Chilly Forecast for Internet Fridge' at Kunstverein Medienturm in Graz, Austria. The exhibition took the form of a smart refrigerator, divided conceptually into six compartments (or rooms in the exhibition space) with an in-built computer that could have been connected to the internet. 'The Smart Frrridge. Chilly Forecast for Internet Fridge' proposed a reflection on the appliances 'that include not only handhelds and smart devices, but also web-enabled versions of typical household appli-

ances. Other participating artists included Nicolas Ceccaldi, Simon Denny and Ilja Karilampi, among others.

Curators: Sandro Droschl, Director, Kunstverein Medienturm, Graz, Austria
11 December 2010–19 February 2011
NOK 7 000

G: Heidi Bale Amundsen and Gerd Elise Mørland Amundsen, b.1983 in Bærum, Norway, lives and works in Oslo, Norway, and Mørland, b.1976 in Haugesund, Norway, lives and works in Oslo, Norway
PS: Curators Heidi Bale Amundsen and Gerd Elise Mørland were invited on the research trips to Utrecht and Eindhoven, The Netherlands and London, UK. The purpose of the trips was to conduct interviews with various artists and curators in relation to the project 'BEYOND MODE ONE', which, according to Amundsen and Mørland, investigates new modes of 'knowledge production which is context oriented, problem focused and transdisciplinary'.

Centred around the University of Oslo, the project attempts to 'ask if the crossing of the practice-based knowledge production of the artworld and the theoretical perspective of academia, will lead to fruitful collaboration and exchange'.

Curators: Heidi Bale Amundsen, Freelancer and Art Critic, Gerd Elise Mørland, Freelance Curator and Art Historian, both based in Oslo, Norway
August 2012
NOK 12 000

G: D21 Kunstraum Leipzig, Leipzig, Germany
PS: Lene Berg (b.1965 in Oslo, Norway, lives and works in Berlin, Germany) was invited to participate within 'Avantgarde Ist Keine Strömung' at Reihe Experimentalfilm / D21 Kunstraum Leipzig, that through the 2010 investigated important practices in film both from the current and last century. For the last session of 'Avantgarde Ist Keine Strömung' Reihe Experimentalfilm / D21 Kunstraum Leipzig organised a two-days festival with four programmes. The fourth programme

was a solo presentation of artist Lene Berg. Berg screened her film *Stalin by Picasso or Portrait of Woman with Moustache* (2008), and discussed the project with Sarah Schipschack. *Stalin by Picasso or Portrait of Woman with Moustache* consists of a video, a book and three façade-banners. The project deals with the so-called 'Portrait Scandal', which later has been considered as the first consequence of Joseph Stalin's death in 1953. Other participating artists and filmmaker included Ben Rivers, Emily Wardill, Mark Leckey and Raymond Conroy among others.

Curator: Sarah Schipschack, Curator, D21 Kunstraum Leipzig, Leipzig, Germany
17–18 December 2010
NOK 2 000

G: Kristoffer Myskja b.1985 in Finnsnes, Norway, lives and works in Oslo, Norway
PS: Kristoffer Myskja was invited to participate in the group exhibition 'Measure for Measure' based around artistic approaches to mathematics at Central

Booking, a non-profit gallery in New York, NY, USA. The new exhibition-project followed a series of science-based exhibitions started in November 2010 with 'Attract/Repel', featuring artists whose main research was related to physics. 'Measure for Measure' further explores the 'art of mathematics and the mathematics of art, highlighting 20 mathematical artists and artistic mathematicians, the topology of the three-dimensional and the geometric illusions of three-dimensionality—and occasionally four'. The artist presented his installation *Rule 30* (2010), a machine made of wood, paper and metal, 'sleekly constructed yet kinetically functional' creating numerical patterns. Other artists participating in the exhibition included Rosaire Appel, Sarah Stengle, Will Ashford, Pablo Huguerra and Julie Shaw Lutts.

Curator: Maddy Rosenberg, Founder Central Booking, New York, NY, USA
10 February–3 April 2011
NOK 18 000

G: Morten Norbye Halvorsen b.1980 in Stavanger, Norway, lives and works in London, UK
PS: Morten Norbye Halvorsen was invited to perform in the one-night-only programme 'Clifford Irving Show' at Objectif Exhibitions in Antwerp, Belgium, where he produced a 7" vinyl record, entitled *Orson's Theme*. Conceived by curator Raimundas Malasauskas and titled eponymously in relation to the unauthorised biographer of Howard Hughes, the programme took the form of a live variety show that revolved around the central question 'Where do authors go when characters interrupt the story?'. Malasauskas wrote that the programme 'starred a variety of stories, performances, characters and audiences'. Other participating artists included Ayreen Anastas, Rene Gabri, Steven Baelen, Marco Belfiore, Elise Berkvens and Pierre Bismuth, among others.
Curator: Raimundas Malasauskas, Independent Curator based in Paris, for Objectif Exhibitions, Antwerp, Belgium

4 December 2010
NOK 5 000

G: Small Projects, Tromsø, Norway
PS: Small Projects (an artist-run non-profit gallery in Tromsø, Norway) was invited to participate in Supermarket 2011, an alternative art fair in Stockholm, Sweden, which provided a showcase for artists' initiatives from all over the world in order to create new international networks. Small Projects planned to use its space in the fair to stage performances by several emerging performance artists from Bergen, Kristiansand, Oslo and Tromsø, including Laurent Fauconnier (b.1959 in Paris, France, lives and works in Tromsø), Karen Skog (b.1982 in Kristiansand, Norway, lives and works in Bergen, Norway) and Margarida Paiva (b.1975 in Coimbra, Portugal, lives and works in Oslo, Norway).
Curator: Pontus Raud, Andreas Ribbung and Meggi Sandell, Project Managers, Supermarket 2011, Stockholm, Sweden
18–20 February 2011
NOK 20 000

G: Sparwasser HQ, Berlin, Germany
PS: Curator Marianne Zamecznik (b.1972 in Trondheim, Norway, lives and works in Oslo, Norway) and artist Anders Sembye (b.1975 in Oslo, lives and works in Oslo) were invited for residencies in order to develop a case study for Norway in relation to what Sparwasser HQ curator Lise Nelleman describes as a 'peculiar phenomenon of Berlin—the proliferation of different artist communities, around a specific nationality or place of origin'. The project 'Micro-scenes' will take place at Sparwasser HQ, a non-profit artist-run space in Berlin, Germany. For their residency periods in Berlin, Zamecznik is developing a discursive programme and Anders Smebye is organising a re-enactment of his former Oslo-based project space Bastard.
Curator: Lise Nelleman, Curator, Sparwasser HQ
1 September–1 November 2011
NOK 20 000

G: Judy Sirks Vevle b.1972, in Gothenburg, Sweden, lives

and works in Bergen, Norway

PS: Judy Sirks Vevle was invite to participate within the group exhibition 'The End of History and The Return of History Painting' at The Museum of Modern Art in Arnhem, The Netherlands. The exhibition was structured around 4 parts: The Return of Religion; Theater of Fear; War on Terror and Protest and The End of Truth and the Rise of Storytelling. The artists portrayed in 'The End of History and The Return of History Painting' according to the curator showed that 'painting as a medium offers renewed possibilities and is able to provide an alternative and critical reading of contemporary history while it engages with its own technological and mass-media context'. The exhibition also toured to the Domus Artium (DA2) Contemporary Art Center in Salamanca, Spain.

Curator: Paco Barragan,
Curator, Museum voor
Moderne Kunst Arnhem
29 January-8 May 2011
NOK 4 850

**Recipients during 2010
4th Quarter
Grants allocated for
International Biennials
and Institutional Grants
for Solo Exhibitions**

G: Bjarne Melgaard
b.1967 in Sydney,
Australia, lives and
works in New York,
NY, USA
PS: Artist Bjarne
Melgaard was
invited to develop a
teaching programme
at the Faculty of
Design and Arts,
Università luav di
Venezia, Italy. Titled
'Beyond Death:
Viral Discontents
and Contemporary
Notions about AIDS',
the programme
consisted of lectures,
workshops, screen-
ings and seminars for
the MA programme
at the Università luav.
With reference to
the work of theorists
such as Leo Bersani,
Guy Hocquenghem
and Lee Edelman,
writers such as
James Robert Baker
and artists such as
David Wojnarowicz,
Melgaard studied,
from the perspective
of his artistic prac-
tice, how AIDS had
shaped responses
in the artistic and
cultural sector, as
well as behaviour
and responses within
a wider social and
political context. As

part of Norway's
representation at
the 54th edition of
the Venice Bien-
nale in 2011, the
programme will be
concluded with a
public project devel-
oped by Melgaard
in collaboration with
the students, as
well as a publica-
tion gathering the
research materials
and developments
taking place within
the programme.

Organiser: Angela
Vettese, director of the
Graduate Programme in
Visual Arts, Università
luav di Venezia
February-June 2011
NOK 491 050

G: Nicola Trezzi
PS: Ida Ekblad (b.1980
in Oslo, Norway,
lives and works in
Oslo) was invited to
participate within the
Prague Biennale 5 in
the Czech Republic.
Under the direc-
torship of Giancarlo
Politi and Helena
Kontova, the exhibi-
tion was structured
in three sections,
'Expanded Painting',
'Art In General' and
'Focus Italy'. The
directors organised
the exhibition 'with a
structure reminiscent
of a Chinese Box,
each macro section
is divided into smaller
sections, each of
them organised by an

international curator'.
'Inspired by Rosalind
Krauss' text *Sculp-
ture in the Expanded
Field*, 'Expanded
Painting' considers
the work of artists
who do not neces-
sarily work only with
painting, but rather
with artists whose
practices speak
about the legacy
of the medium'. In
this frame Nicola
Trezzi, co-curator of
'Expanded Painting'
section, states
that Ekblad's 'work
perfectly embodies
the idea of the
section 'Expanded
Painting' which
speaks about the
cross-pollination
between painting and
other mediums such
as installation and
performance'.

Curator: Nicola Trezzi,
Curator and Exhibition
Coordinator, the Prague
Biennale, Prague, Czech
Republic
19 May-11 September
2011
NOK 20 000

G: Performa, New York,
NY, USA
Artist-duo Elmgreen
& Dragset (Ingar
Dragset, b.1969 in
Trondheim, Norway,
lives and works in
Berlin) has been
invited to participate
within Performa 11,
New York, NY, USA,
a Biennial presenting

a 'vast array of high caliber performance by visual artists from around the world'. Performa's curator RoseLee Goldberg states that 'performance is an important catalyst in the development of the history of twentieth century art. A biennial dedicated to performance provides audiences with a highly selected overview of the most outstanding work and, at the same time, shows the relevance of live art as an innovative and important contemporary form'.

Curator: RoseLee Goldberg, Founding Director and Curator, Performa, New York, NY, USA
1–21 November 2011
NOK 54 000

G: Lina Viste Grønli
b.1976 in Bergen, Norway, lives and works in Oslo, Norway

PS: Lina Viste Grønli was invited to hold her solo exhibition in the Project Room of the WIELS Contemporary Art Centre in Brussels, Belgium. Titled 'Lina Viste Grønli: The Alphabet And Other Writings', the exhibition presented new works produced during the previous nine-months residency at

WIELS. Viste Grønli combines semi-otic sculpture and collage techniques that deconstruct language as a narrative form. Following the exhibition 'Feminism and Selected Writings', on view at Gaudel de Stampa, Paris, France, from November 2010 to January 2011, this exhibition continued a focus on the experience and transmission of language, the ambiguity of words and phrases, and the way in which context contributes to meaning. A publication of *Sentences in English* was published as part of the exhibition. For the opening night artist and collaborator Nils Bech performed songs interacting with Viste Grønli's work in the Project Room, closing off with an intimate concert in the Wiels café.

Curator: Devrim Bayar, Curator & Residency Coordinator, WIELS Contemporary Art Centre, Brussel, Belgium
15–30 January 2011
NOK 11 400



JUDY SIRKS VEULE
Mortals are neither good nor evil
(2005) / Acrylic on canvas / 4 x
100 x 80cm / Photo: Marc Pluim /
Courtesy of the artist



GEIR M. BRUNGOT
from *Campingvogner* (2010) /
Jomfruland, Norway / Colour print
from colour negative / (1 of 48)
47.5 x 59.5 cm / Courtesy of the
artist



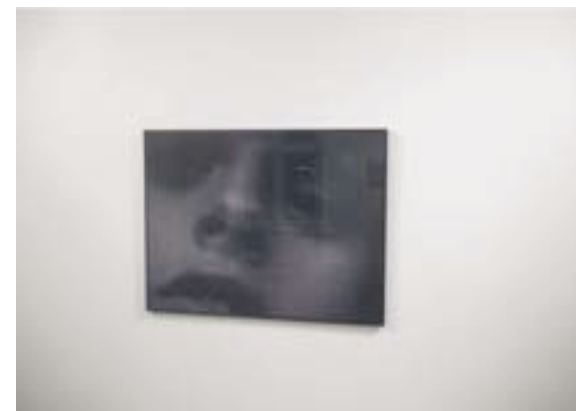
ANNE GURO LARSMON
Krümmt (2010) / Found metal / 110
 x 110 cm / Photo: Leo Kaufmann /
 Courtesy of the artist



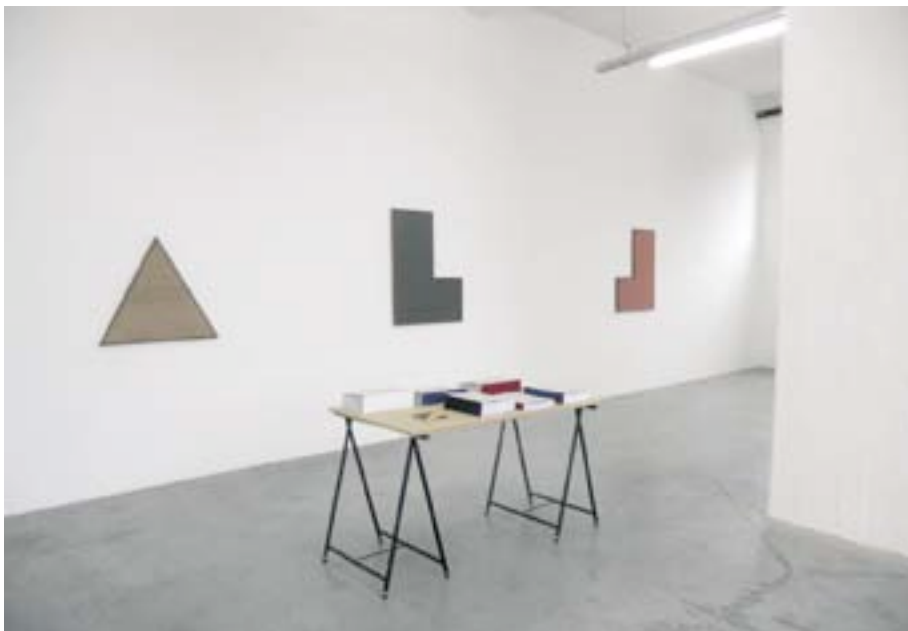
MORTEN NORBYE HALVORSEN
Orson's Theme (2010) / Vinyl
 record / 7 sec. / Courtesy of the
 artist



ARE BLYTT
The Abstraction of Barry Lydon
 (2011) / Oil on paper, frame and
 hand coloured linen / 4 x 26 x 36
 cm / Photo: Kikki Rogde / Courtesy
 of the artist



SYNNØVE G. WETTEN
 Installation view from 'TRANS-
 PANTHERS - Today's Labyrinths'
 (2010) / Courtesy of the artist



LINA VISTE GRØNLI
 Installation view of 'The Alphabet
 and Other Writings' at Wiels
 Contemporary Art Centre, Brussels
 / Courtesy of the artist and
 Gaudel de Stampa, Paris



ANNE GURO LARSMON
Hesitation Waltz (2010) / Sculpture:
 Found banisters on wooden plate /
 50 x 25 x 100 cm / Photo: Leo
 Kaufmann / Courtesy of the artist



AGNES NEDREGÅRD
Greenhorn Greetings / 4 March
 2011 / Performance held during the
 opening of WHITE: Chapter 2 of the
 'NORTH STARS SERIES' at .NO, New
 York / approx. 30 min. / Photo:
 Shannon Cochrane/ Courtesy the
 artist and .NO Gallery, New York



KRISTOFFER MYSKJA
Rule 30 (2011) / Kinetic
 Installation / 210 x 90 x 50 cm /
 Photo: Kristoffer Myskja /
 Courtesy the artist



TORIL JOHANNESSEN
 The Mountain School of Arts at
 artist Martin Kersels' studio,
 Sierra Madre, CA, USA / 23 February
 2011 / Photo: Toril Johannesen /
 Courtesy the photographer



YNGVE HOLEN
 Installation view of 'The Smart
 Frrridge' / Photo: Rainer Igler /
 Courtesy the artist and Johan
 Berggren Gallery



ANE HJORT GUTTU
*Static Dynamic Tension Force Form
 Counterform* (2009) / (1 of 20) /
 black and white photograph / C-
 print / 50 x 70 x 8 cm (each) /
 Courtesy of the artist

03-FUNDING

OCA was allocated 03-funds to frame a programme of support underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in the countries designated by the MFA. The purpose of the 03-funds, as allocated to OCA, is to further develop cooperation and professional networking between OCA and the constituency of artists, independent cultural producers, and organizations 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 2010, the amount of 453 633 NOK was allocated toward 23 projects, residencies, and exchanges associated with countries designated by the MFA as 03 from a total amount of 103 applications received by OCA. Following four meetings of the OCA jury, this support level was arrived at from an overall amount applied for of 2 257 391 NOK.

Recipients during 2010 1st Quarter Grants allocated for International Support with 03-funding

G: Kjersti G. Andvig
b.1978 in Oslo,
Norway, lives and
works in Oslo
PS: Kjersti G. Andvig was
invited for a research
trip to Ramallah,
Palestine to further
develop the project
*I Swear on the
Stone*. The project
was a continuation
of the artist's work
with objects that
produced sounds or
'speak' and had as
point of departure
the Black Stone—an
ancient object within
the Muslim tradi-
tion. The residency
resulted in the
works: *Concerning
the Stone, Interiors,
Stein macht Frei*
and *Den Brysomme
Graven*, which were
later exhibited at
Akershus Kunst-
senter, Oslo, Norway
as part of Andvig
solo exhibition 'Did
you expect the moon
to be square'.
Organiser: Nisreen
Naffa', Programme Coor-
dinator, A. M. Qattan
Foundation, London, UK
and Ramallah, Palestine
20 March–1 May 2010
NOK 10 000

G: Pernille Leggat
Ramfelt

b.1976 in Oslo,
Norway, lives and
works in Stabekk,
Norway
PS: Pernille Leggat
Ramfelt was invited
to participate within
the group exhibition
'Trace' at SanHe
Museum, Hangzhou,
People's Republic
of China. The exhibi-
tion, developed in
collaboration with
1918 ArtSPACE,
Shanghai, People's
Republic of China,
presented new
works by thirty
artists recently
graduated from the
Slade School of
Fine Art, London,
UK. The works were
developed during a
short residency in
Shanghai. Within
the exhibition
Ramfelt presented
a site-specific film
produced through
a development of
Ordinary Seen
(2007) and *Day for
Night* (2009). I.R.P
(Impulsive Random
Platform) were
commissioned to
create a catalogue
featuring works by
artists included in the
exhibition, which was
presented at SanHe
Museum contempo-
rarily to the exhibition
period.

Curator: Zhao Yonggang,
Director 1918 Art Space,
Shanghai, People's
Republic of China

10–19 June 2010
NOK 6 000

G: TOK, St Petersburg,
Russia

PS: Curator Kari
Brandtzæg (b.1966
in Oslo, Norway,
lives and works in
Oslo) was invited
to participate in a
meeting plan for the
project 'Nordic Art
Today'. The project,
comprising of a
curatorial research,
public/educational
programme, a publi-
cation and an exhi-
bition, considered
the curatorial and
artistic reflections on
challenging contem-
porary social issues,
such as nationalism,
business oriented
political agenda,
class division, migra-
tion, racism and
human inequality and
social isolation. The
exhibition is planned
to take place at Loft
Project ETAGI in St.
Petersburg, Russia in
Autumn 2011.

Initiator and co-curator of
the project: Anna Bitkina,
Founding Director and
Curator, TOK Creative
Association of Curators,
St. Petersburg, Russia
1–5 June 2010
NOK 6 000

**Recipient during 2010
1st Quarter
Grant allocated for
International Biennials
and Institutional Grant
for Solo Exhibitions
with 03–funding**

G: Marita Muukkonen and Power Ekroth
PS: Bjørn-Kowalski Hansen (b.1979 in Nesttun, Norway, lives and works in Oslo, Norway) was invited to travel to Dakar by curators Marita Muukkonen and Power Ekroth in order to plan the Nordic Pavilion 2012 at the Dak'Art Biennial, Dakar, Senegal. With the support of the Swedish Arts Council and the Danish Arts Agency, as well as IASPIS, Moderna Museet, Sweden and OCA, four artists and the two curators traveled to Dakar in April–May 2010 to commence the artist residency and to initiate the 2012 edition of the exhibition. The other artists invited were Juan-Pedro Fabra Guemberena and two of the artists from the artist group Parfyme, namely Pelle Brage and Laurids Sonne. The artists had the opportunity to meet up with Senegalese colleagues and to

see some of the possible future collaborators and places for residencies. Crucial initial processes and necessary contacts for the future art projects were made, and a cocktail was hosted by the project to inform about the future residency exchange and exhibition where art work where shown by the artists included in the exhibition.

Curator: Viye Diba, curator, Dak'Art 2010, Dakar, Senegal
7 May–7 June 2010
NOK 10 000

**Recipients during 2010
2nd Quarter
Grants allocated for
International Support
with 03–funding**

G: Beijing Today Art Museum, Beijing, People's Republic of China
PS: Matias Faldbakken (b.1973 in Hobro in Denmark, lives and works in Oslo, Norway) was invited to participate within 'Negotiations: The Second Today's Documents' at Beijing Today Art Museum, Beijing, People's Republic of China. The exhibition presented works by approximately sixty Chinese and thirty international artists in order to exemplify 'a broader international vision and reflection of relationships between the development of Chinese contemporary art and international art trends'. Within 'Negotiations: The Second Today's Documents', Faldbakken presented the installation work *Tarp Piece*.
Curators: Huang Du, Director, Beijing Today Art Museum, Beijing, People's Republic of China and Jonathan Watkins, Director, Ikon Gallery, Birmingham, UK
18 September–26

October 2010
NOK 25 000

G: Geir Haraldseth b.1977 in Oslo, Norway, lives and works in Lillestrøm, Norway
PS: Geir Haraldseth was invited to lecture within the São Paulo Biennial 2010 at the Teatro Arena São Paulo, Brazil. Capacete was responsible for a series of lectures in conjunction with the Biennial, functioning as a discursive platform. For the lecture, curator Geir Haraldseth, with the collaboration of Norwegian artist and curator Anders Smebye–residents at the time of OCA's residency programme at Capacete–gave a brief overview of the contemporary art scene in Norway, focusing on the independent and artist run segments, but also on how these are tied into larger issues of education, institutions and funding. The talk was also documented on video and archived as part of the Capacete programme of lectures. Capacete Entretenimentos and Fundação Bienal de São Paulo combined

to develop a project associated with the 29th edition of the Biennial, whose title was the verse 'There is always a glass of sea for a man to sail' written by the poet Jorge de Lima, and occurred, as an exhibition, between 25 September and 12 December 2010.

Curator: Helmut Batista, Director, Capacete Entretenimentos, São Paulo, Brazil
4 November 2010
NOK 12 000

G: Kurt Johannessen b.1960 in Bergen, Norway, lives and works in Bergen, Norway
PS: Kurt Johannessen was invited to participate within the 'Guangzhou Live 010', Guangzhou, People's Republic of China. 'Guangzhou Live 010' was an international art event which presented more than 35 artists from 24 countries. Besides presenting works of action art, Guangzhou Live featured discussions, lectures and workshops at GAFA, the Guangzhou Academy of Fine Arts. Kurt Johannessen presented the performative work titled *Hair collection office*.
Curator: Jonas Stampe, Artistic Director and

Co-founder of Infr'Action
Paris, France
8–14 December 2010
NOK 15 000

**Recipients during 2010
2nd Quarter
Grants allocated for
International Biennials
and Institutional Grants
for Solo Exhibitions
with 03–funding**

G: Audhild Dahlstrøm
b.1979 in Sandess-
jøen, Norway, lives
and works in London,
UK and Oslo, Norway
PS: Audhild Dahlstrøm
was invited to partici-
pate within 'Visual
Poetry' as part of
the II Baltic Biennale
of Contemporary
Art, at the Derzhavin
Museum in St.
Petersburg, Russia, a
project that focused
on poetic video art.
Dahlstrøm presented
within the exhibition
The Bear-Hunter,
(a melodramatic
embroidery), a video-
installation exploring
the truths and
secrets on a small
island.

Curator: Tamara Mishina-
Bukovskaya, Curator,
II Baltic Biennale of
Contemporary Art, St.
Petersburg, Russia
15 June–15 September
2010
NOK 2 633

G: Verdensteatret, artist
group, Oslo, Norway
PS: Verdensteateret was
invited to partici-
pate in 'The 8th
Shanghai Biennale
2010', Shanghai,
Peoples' Republic

of China, curated
by Gao Shiming,
with Fan Di'An, Li
Lei and Hua Yi. The
biennial presented
the concept of
'rehearsal'—a
discourse on the
art exhibition as a
phenomenon: 'The
exhibition not only
reformulated—repre-
sented—everyday life,
but also provided
a vessel for its own
representative polity.
In the meantime,
the exhibition was
also the autono-
mous region of art,
within which artists
were also legisla-
tors'. Within the
biennial, Verdenst-
eatret participated
with the work *And
All the Question-
marks Started
to Sing*, a hybrid
work consisting of
a performance, a
concert and installa-
tion with a multitude
of kinetic sculptures-
machines, sound,
animation, puppetry,
music, lights and
shadowplay.
*And All the Ques-
tionmarks Started to
Sing* was performed
by Asle Nilsen,
Lisbeth J. Bodd,
Håkon Lindbäck,
Piotr Pajchel, Chris-
tian Blom, Kristine
Roald Sandøy, Hai
Nguyen Dinh, Ali
Djabbary, Øyvind B.
Lyse, Gjertrud Jynge,

Espen Sommer Eide,
Thorolf Thuestad,
Eirik Blekesaune,
Hans Skogen, Janne
Kruse, Jannicke
Lie and Elisabeth
Gmeiner.
Curators: Gao Shiming,
Curator, 'The 8th
Shanghai Biennale 2010',
Shanghai, Peoples'
Republic of China, with
Fan Di'An, Li Lei and Hua
Yi, Assistant Curators,
'The 8th Shanghai Bien-
nale 2010'
24 October 2010–28
February 2011
NOK 45 000

**Recipients during 2010
3rd Quarter
Grants allocated for
International Support
with 03-funding**

G: SKMU Sørlandets
Kunstmuseum, Kris-
tiansand, Norway

PS: Joselina Cruz was
invited by Pontus
Kyander, Director,
SKMU Sørlandets
Kunstmuseum, Kris-
tiansand, Norway to
present a screening
programme of video
and film at SKMU.

The 'Roving Eye:
A Survey of South
East Asian Film
and Video Art' was
a programme that
Cruz, a Manila-based
curator, organised
contextual to a public
lecture in relation to
the projects included
in the screening
programme.
The programme,
according to Cruz,
'assumed the posi-
tion of the "roving
eye" as it has
scoured the land-
scape of concerns
that have currently
occupied artists from
the region'.

Organiser: Pontus
Kyander, Director, SKMU
Sørlandets Kunstmu-
seum, Kristiansand,
Norway
15 January–12 March
2011

NOK 35 000

G: Unni Gjertsen
b.1966, Sjøvegan,
Norway, lives and
works in Oslo,
Norway

PS: Unni Gjertsen was
invited to participate
in the 'Eternal Tour
2010', a festival that
reflected, according
to the organiser,
'on the question of
cosmopolitanism
in the context of
the 21st century by
experimenting with
tourism in order to
learn and re-evaluate
current interpreta-
tions and concep-
tions of the world'.
In 2010, the festival
took place in Jeru-
salem and Ramallah.
Gjertsen presented
*Departing from
Armenia*, a collabora-
tive research
project born out of a
journey to Armenia in
2009 with artist Liv
Strand. *Departing
from Armenia* is a
reading perform-
ance of a dialogue
that 'contains some
wildly digressive
associations, traces
of places and people.
It evolves around the
unstable, change,
re-shaping and new
formations'. Other
participant artist
included Imogen
Stidworthy, Olaf
Westphalen, Khaled
Hourani, Fabiana
de Barros and Beat
Lippert, among

others.
Organiser: Donatella
Bernardi, Founder,
Eternal Tour Association
4–10 December 2010
NOK 12 000

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

PS: Ayman Alazraq
was invited to hold
the solo exhibition
'You, From now on,
are not yourself' at
Windows from Gaza
for Contemporary
Art, Gaza, Palestine
State. The exhibi-
tion investigated
the political and
religious situation in
Palestine by 'bringing
into juxtaposition
the political imagery
with the basic human
situation along with
each individuals
relationship to the
"monument" as a
personal epitaph for
ambitions, survival
and suffering'.

Curator: Basel El
Maquosy, Founder,
Windows from Gaza for
Contemporary Art, Gaza,
Palestine State
10–16 October 2010
NOK 15 000

G: Píksel Produksjoner,
Bergen, Norway

PS: Alejandra Perez,
Jorge Crowe, Chris-
tiano Rosa were
invited to partici-
pate at Píksel10

festival, organised
by Píksel Produk-
sjoner in Bergen,
Norway. Perez
presented her work
*Cartografia Sonora
Antarctica*, which
uses sound record-
ings and footage
from an expedition
to Antarctica in
December 2009.
Crow presented the
piece *A/V* (2010),
an audiovisual
performance with
found, hacked and
handmade hardware.
Rosa presented
*Faça-Você-Mesmo +
Hágalo Usted Mesmo
+ DIY* (2010), an
audiovisual perform-
ance that uses
unique electronic
instruments built by
a combination of
assorted materials
found in electronic
debris.

Curator: Gisle Frøysland,
Festival Director, Píksel
Produksjoner, Bergen,
Norway
18–21 November 2010
NOK 30 000

**Recipients during 2010
4th Quarter
Grants allocated for
International Support
with 03–funding**

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

PS: Lise Charlotte Konow Lund was invited to participate within the programme 'Nordic Art and Azerbaijani Art Stations', organised by the Open Society Institute in Baku, Azerbaijan. 'Azerbaijan Art Stations' was initiated by Jahangir Selimkhanov, Arts & Culture Program Director of the Open Society Institute –AF, Azerbaijan, to create artworks dealing with communities in chosen locations across suburbs and villages around the city of Baku, Azerbaijan. Four cultural centres around Baku invited international cultural producers to contribute to 'Azerbaijan Art Stations'. Lotte Konow Lund was invited by Catrin Lundquist, Curator, Art & Learning Department, Moderna Museet, Stockholm, Sweden, to create a site-specific work for the Qala Cultural

Centre. The project titled 'The natural meeting point: Qala', consisted of two parts, an 'English Course', on a short term, as a way to understand Qala's people dream of becoming English interpreters, and 'Stage Carpet', on a long term, an item sewed with the women of the village. Other participating artists in the project included Eva Koch, Anna Lindal and Johanna Hyrkas.

Curator: Catrin Lundquist, Curator, Art & Learning Department, Moderna Museet, Stockholm, Sweden
2–14 May 2011
NOK 20 000

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

PS: Søsja Jørgensen (b.1968 in Oslo, Norway, lives and works in Skiptvet, Norway), Geir Tore Holm (b.1966 in Tromsø, Norway, lives and works in Skiptvet, Norway), Stefan Mitterer (b.1983 in Zell am See, Austria, lives and works in Bergen, Norway), and Karolin Tampere were invited in the one-week workshop 'Essay

#1' taking place at the Karukinka Natural Park, Tierra del Fuego, Chile. Initiated by Camila Marambio in collaboration with the Wildlife Conservation Society, Chile, 'Essay #1' brought together a group of sixteen national and international professionals from the fields of art, social studies and science to work through a series of questions that set the framework for a long-term artist in residency programme at the park. Topics for the workshop were 'land use and management, the concepts of use value and uselessness, the history, politics and recent trends in conservation, the role of memory (and disappearance, in light of the now extinct indigenous peoples of the area), representation and image-making in relation to preservation and the tourist industry and contemporary art's role in the questioning and developing of communal awareness'. These issues dealt with daily lectures held by the invited professionals, followed by a round of moderated

discussions and a series of excursions in and around the park guided by local experts.

Curator: Camila Marambio, curator and co-organizer, 'Essay #1', for Parque Natural Karukinka, Punta Arenas, Tierra del Fuego, Chile
10–20 February 2011
NOK 40 000

G: Eivind Reierstad b.1972 in Oslo, Norway, lives and works in Kløfta, Norway

PS: Ane Lan [Eivind Reierstad] was invited to hold the solo exhibition 'Pacto Femininum' at the Pinacoteca Municipal Miguel Angelo Pucci in Franca, São Paulo, Brazil. Based on performative actions by Reierstad as his feminine alter-ego Ane Lan, the project takes the form of a series of portrait photographs in which the artist says he 'questions traditional gender roles related to clichés of suffering women and investigates the psychology of suffering and being a victim'. In addition to the exhibition, the artist also participated in community outreach programmes designed to raise awareness of

violence against women in Brazilian communities.

Curator: Vitor Monico Truzzi, PAPO Art Dialogos, International Art Office, Oslo, Norway
12–27 March 2011
NOK 10 000

G: Leander Dønne b.1981 in Odda, Norway, lives and works in Oslo, Norway

PS: Leander Dønne was invited to participate in the El Parche Artist Residency in Bogotá, Colombia. During his residency, he produced an installation based upon the shipwreck of The Bark Bogotá, a slave ship from 1859. Dønne also organised a discursive programme in relation to the project in which he investigated 'how refusal and violence is an important and powerful reaction to the imposition of domination but it alone does not extend beyond the negative gesture'.

Curators: Olga Robayo and Marius Wang, Curators and Founders, El Parche Artist Residency
1 December 2010–1 January 2011
NOK 10 000

G: Anawana Haloba, Milumbe Haimbe and Gabi Ngcobo

Haloba, b.1978 in Livingstone, Zambia, lives and works in Oslo, Norway; Haimbe, b.1974 in Lusaka, Zambia, lives and works in Lusaka; Mutelekesha, b.1976 in Zambia, lives and work in Oslo; Ngcobo, b.1974 in Durban, South Africa, lives and works in Johannesburg, South Africa

PS: Anawana Haloba, Milumbe Haimbe, Victor Mutelekesha and Gabi Ngcobo were invited to participate within a research project–titled 'Relocating possible Arts histories in a Pan-African Lusaka of the 1960s and it's relation to the contemporary art now in a globalised world'–which investigated artistic practices in Zambia in relation to historical contexts. To facilitate their research, the artists collaborated with the Insaka triangle Art network/ Zambia National Visual Council. According to the artists, the project 'was a platform to consider central questions about how artistic production can help us to deconstruct particular readings of history and how historical

Biennials and Major Solo Exhibitions

context informs the artistic creation'.

Organiser: Kenneth Zenzele Chulu, Insaka triangle Art network/ Zambia National Visual Council
3–16 January 2011
NOK 25 000

G: Museo Tamayo, Mexico City, Mexico
PS: Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) was invited to participate within the group exhibition 'Abstract Possible' at the Museo Tamayo in Mexico City, Mexico. According to the exhibition curator Maria Lind, 'Abstract Possible' was a 'research project that aimed at exploring notions of abstraction, taking contemporary art as its starting point' and which was being developed in various locations over the course of two years. The first exhibition within 'Abstract Possible' was presented from 11 November 2010 to 16 January 2011 at the Malmö Konsthall, Malmö, Sweden. In the period 26 March–7 August 2011 'Abstract Possible' was part of the exhibition series 'Minor Histories,

Larger Worlds' at the Museo Tamayo, Mexico City, Mexico. Inaugurated in spring 2010 and developing over the span of three years through solo and group exhibitions, 'Minor Histories, Larger Worlds' aimed at exploring the relationship between the historical and the contemporary while seeking how artists investigate history, and how their work reconsiders and reshapes the past, articulates the present and imagines the future. Within 'Abstract Possible' Matias Faldbakken presented his work *Double Cover Xerox 03* (2008) and to contributed with the text *The The Situation Situation* as part of the readers anthology accompanying the exhibition. The artist also participated in the related discursive events, with a public talk on Economic Abstraction on 8 April. Other artists in the exhibition include Doug Ashford, Claire Barclay, Goldin+Senneby, Wade Guyton and Mai-Thu Perret, Claudia Fernández and Jose León Cerrillo, among

others.

Curator: Maria Lind, independent curator based in Stockholm, Sweden
26 March–7 August 2011
NOK 25 000

G: Unni Gjertsen
PS: Support provided for the participation of the artist Unni Gjertsen (b.1966 in Sjøvegan, Norway, lives and works in Oslo, Norway) in the solo exhibition 'Beyond Oxiana' at No 1 Shanthi Road Gallery in Bangalore, India. According to the artist, this text-based project, which developed from interviews with Chinese artists and intellectuals, 'departs from an interest in the spatial organisation of memories and how we picture or conceive the world'.
Curator: Suman Gopinath, Founder, CoLab Art & Architecture, Bangalore
15 January–13 February 2011
NOK 20 000

Gardar Eide Einarsson and Mette Tronvoll at the 17th Biennale of Sydney

'The Beauty of Distance: Songs of Survival in a Precarious Age'

Curated by David Elliott

12 May–1 August 2010

David Elliott, artistic director of the 17th Biennale of Sydney, invited Gardar Eide Einarsson and Mette Tronvoll to exhibit within 'The Beauty of Distance: Songs of Survival in a Precarious Age', taking place in Sydney, Australia. Within 'The Beauty of Distance', Gardar Eide Einarsson exhibited *Black Flag With Hole*, inspired by the Romanian revolutionary flag of 1989. In late December 1989, a week-long series of increasingly violent riots and fighting overthrew the government of Nicolae Ceaucescu. As a means of demonstrating their opposition to the government, the revolutionaries subverted the official state flag by cutting out the coat of arms of the Romanian Socialist Republic, thus leaving a gaping hole in the middle. The flag became known as 'the flag with the hole'—a visual solution that cuts to the heart of the revolutionary action by taking the state out of the nation, effecting a practical, visual *coup d'état*. Eide Einarsson's *Black Flag With Hole* consisted of a group of five black flags, all with their middle cutout, hanging from the old, industrial cranes no longer in use on Cuckatoo Island. In addition to *Black Flag With Hole*, Eide Einarsson presented the work *Liberty or Death* (2006).

Mette Tronvoll presented a selection of works from her series *Mongolia* (2004) and *Rena006* (2006). *Mongolia* is a series of portraits depicting the Mongolian nomads and their houses,

the *ger* or *jurte*. The portraits are taken outdoors, in the dry, monochromatic Gobi desert (the nomads' environment) and indoors, in the colourful interior of the *ger*. *Rena006* is a series of portraits taken at the military camp Rena Leir in Østerdalen, Norway. Tronvoll was allowed to portray a group of elite soldiers from The Norwegian Army Special Operations Commando with high-level competence within special and anti-terror operations, an environment where photography is normally strictly prohibited. The soldiers are photographed in masks and uniforms individualised and customised to different combat situations. The uniforms almost become parts of their own bodies, revealing a tension between their politically loaded surface and the subjective content behind it. Other artists participating in 17th Biennale of Sydney included Kutlug Ataman, Louise Bourgeois, Jake and Dinos Chapman, Rodney Graham, Martin Jacobson, Yayoi Kusama, Peter Hennessey, Paul McCarthy and Bill Viola.

About the Artists

Gardar Eide Einarsson (b.1976 in Oslo, Norway, lives and works in New York, NY, USA) makes works that use a particular stylistic approach to highly charged source material. He works in a range of media from painting to text works and from light boxes to installation. Gardar Eide Einarsson has had solo exhibitions at Sorry, We're Closed, Brussels, Belgium (2007), Nils Stærk Contemporary Art, Copenhagen, Denmark (2006), Team Gallery, New York, USA (2005) and Marres Centrum Beeldende Kunst, Maastricht, The Netherlands (2004). His work has been exhibited at venues such as P.S.1., New York, NY, USA;

Witte de With, Rotterdam, The Netherlands (both 2006); CCA Glasgow, Glasgow, Scotland; Istanbul Biennale, Istanbul, Turkey (both 2005); Malmö Art Museum, Malmö, Sweden (2004); Contemporary Art Centre, Vilnius, Lithuania (2003); and Casino Luxembourg Forum d'Art Contemporain, Luxembourg (2001).

Mette Tronvoll (b.1965 in Trondheim, Norway, lives and works in Oslo, Norway) is a Norwegian photographer and video artist known for her striking photographic works in the portraiture genre. The subjects of Tronvoll's mostly colour, large-scale photographs are captured directly, with an almost candid approach, and are often pictured in natural environments. They refer to a tradition of documentary or anthropological photography, and draw from influences such as the Düsseldorf School. Mette Tronvoll has exhibited in numerous venues internationally, including solo shows at Rogaland Kunstmuseum, Galerie Rupert Pfab, Düsseldorf, Germany (2006); Galerie Nordenhake, Stockholm, Sweden (2005); Kunsternes Hus, Oslo, Norway (2004); SK Stiftung Kultur, Cologne, Germany (2002); National Museum of Contemporary Art, Oslo (2001); and Künstlerhaus Bethanien, Berlin, Germany (2000). She was recently included in the group exhibition 'Traces of Siamese Smile: Art + Faith + Politics + Love', at Bangkok Art and Culture Centre, Bangkok, Thailand (2008).

Lene Berg and Anders Eiebakke at Manifesta 8, European Biennial for Contemporary Art, Murcia, Spain

Curatorial units: ACAF (Alexandria Contemporary Arts Forum), CPS (Chamber of Public Secrets) and transit.org

9 October 2010–9 January 2011

Manifesta 8—curated by three autonomous curatorial units, ACAF (Alexandria Contemporary Arts Forum), CPS (Chamber of Public Secrets) and transit.org—engaged with the north-south division, specifically with Europe's present-day boundaries with northern Africa and its interrelations with the Maghreb region. Curators Bassam El Baroni and Jeremy Beaudry (ACAF) invited Lene Berg to take part in their curatorial programme, which focused on cultivating a deeper awareness of art in relation to all aspects of contemporary life and culture. Berg presented the new video-work, *Shaving the Baroness (After Man Ray and Marcel Duchamp)*, based on a film shot in the 1920s, of which only two frames remain, that were attached to a letter written by Man Ray. There are different voices around the original film, but no certitudes, especially on the role played by the Baroness Elsa von Freytag-Loringhoven, the central figure in the story.

Anders Eiebakke was invited by curators Khaled Ramadan and Alfredo Cramerotti (CPS). His project consisted of three parts: a TV programme entitled *Border Crossing* where he built small radio controlled airplanes equipped with video cameras and GPS systems; two radio programmes in which the historical paradoxes of the Spanish enclave of Melilla in Northern

Africa, and the city of Murcia in mainland Spain were discussed; and an installation built around two drones used to cross the Moroccan-Spanish border.

About the Artists

Lene Berg (b.1965 in Oslo, Norway, lives and works in Oslo and Berlin, Germany) works with film, photography and texts. Using different media and fictions in her installations, she explores relationships between contemporary images and inherited conventions, between clichés and facts, between politics and rules of narration. Selected solo exhibitions and presentations include: Cooper Union, New York, NY (2008); Fotogalleriet, Oslo (2008); and Whitechapel Gallery, London, UK (2007). Group exhibitions include: 'Contour', Mechelen, Belgium (2009); Biennale Cuvée, Linz, Austria (2009); the Sydney Biennale, Sydney, Australia (2008); the Taipei Biennial, Taiwan (2008); 'Headlines & Footnotes', Henie Onstad Art Center, Oslo (2008); 'Conspire!', Transmediale, Haus der Kulturen der Welt, Berlin, Germany (2008); and 'Pensée Sauvage', Frankfurter Kunstverein, Germany (2007).

Anders Eiebakke (b.1970 in Oslo, lives and works in Oslo) is an artist, curator and critic based in Oslo, Norway. Eiebakke directed Samtidskunstforum gallery in Oslo, edited the magazine *Kunsttinsikt* and was chairman of the UKS (Young Artists Society in Norway). After 2001, he has focused on combining traditional craftsmanship with new technology and radical political analysis. He has spent the past three years researching the intricacies of aerial surveillance systems, developing and piloting small drones which

can be flown through video goggles and GPS systems. Selected solo exhibitions include: 'Camp Dreamland', Tromsø Kunstforening, Norway (2008); 'On History', Galleri 7011, Trondheim, Norway (2006). His group exhibitions include: 'Art Reclaiming Foreign Affairs', Rotor, Graz, Austria and Ljubljana, Slovenia (2008); '7011', Vestfossen, Norway (2007); 'Past/Present/Forever', Buia Gallery, New York, NY, USA (2005).

Matias Faldbakken**'That Death of Which One Does Not Die'**

A solo exhibition at Kunsthalle Fridericianum in Kassel
Curated by Rein Wolfs
28 August–14 November 2010

and

'War After Peace (After War)'

A solo exhibition at Neuer Aachener Kunstverein in Aachen
Curated by Dorothea Jendricke
26 September–14 November 2010

Matias Faldbakken was invited to hold a solo exhibition at Kunsthalle Fridericianum in Kassel, Germany as curated by Rein Wolfs, the institution's Artistic Director. Entitled 'That Death of Which One Does Not Die', the exhibition presented newly commissioned works by the artist from the series *Garbage Bag Drawings*. Comprised of abstract renderings of abbreviations and acronyms on large garbage bags, the works were situated throughout the main wing of the institution to present a counterpoint to prevailing concepts of the exhibition space. The exhibition also included an installation work created in collaboration with the Norwegian artist Anders Nordby.

Further in September, Matias Faldbakken presented the solo exhibition 'War After Peace (After War)' at the Neuer Aachener Kunstverein (NAK) in Aachen, Germany. Curated by Dorothea Jendricke, Director NAK, the exhibition presented the works *See You On The Front Page ... #4*, *COLORED Tiles*, *VIDEO: Movie upon Movie* and *Screw Piece(s)*.

About the Artist

Matias Faldbakken (b.1973, Hobro, Denmark, lives and works in Oslo, Norway) is a graduate of The Academy of Fine Art, Bergen, Norway, and Staatliche Hochschule für Bildende Künste, Städelschule, Frankfurt, Germany. Recent exhibitions include 'The Secret (Still) Knows', Los Angeles Nomadic Division (LAND), Los Angeles, CA, USA; 'The HHills', STANDARD (OSLO), Oslo; 'You Think You Go But You Gon't', Objectif Exhibitions, Antwerp, Belgium; 'Extreme Siesta' at Kunsthalle Sankt Gallen, Switzerland, 'Shocked into Abstraction' the National Museum of Art, Architecture and Design, Oslo; 'Matias Faldbakken', Reena Spaulings Fine Art, New York, NY, USA; 'The Way of the Bummer', Simon Lee Gallery, London, UK (2008) and 'Empty Glass', Galerie Giti Nourbakhsh, Berlin, Germany (2008).

Ida Ekblad**'Ida Ekblad: Digging. Treasure'****A solo exhibition at Bonniers Konsthall, Stockholm**

Curated by Sara Arrhenius and Camilla Larsson
27 August–24 October 2010

Bonniers Konsthall in Stockholm, Sweden invited Ida Ekblad to produce a solo exhibition. Curated by Sara Arrhenius, Director and Camilla Larsson, Curator of Bonniers Konsthall and titled 'Ida Ekblad', the exhibition presented specially commissioned works crafted from found elements collected in the streets of Stockholm. Old bicycles, concrete foundations and other objects obtained in dumpsters in the city served as the work's building elements together with classical materials such as canvas and paint. The exhibition marked the first solo presentation of the Norwegian artist in Sweden and, according to its curator, 'will make public the young but multifaceted artistic production of Ekblad, infusing traditional techniques such as painting and sculpture with new vigour'. The exhibition was inaugurated by the Norwegian performance artist Nils Bech.

About the Artist

Ida Ekblad (b.1980 in Oslo, Norway, lives and works in Oslo) received a Master degree from the National Academy of Art, Oslo in 2007, and in 2008 she attended the Mountain School of Arts, Los Angeles, CA, USA. Ekblad has exhibited in institutions such as the New Museum in New York, NY, USA; the Museum of Contemporary Art, Miami, FL, USA; the Swiss Institute, New York, NY, USA; White Columns, New York; Art in General, New York; Karma International, Zürich, Switzerland; La Vitrine, Paris,

France; the Astrup Fearnley Museum of Modern Art, Oslo; Fotogalleriet, Oslo; UKS, Oslo and Preus Museum, Horten, Norway.

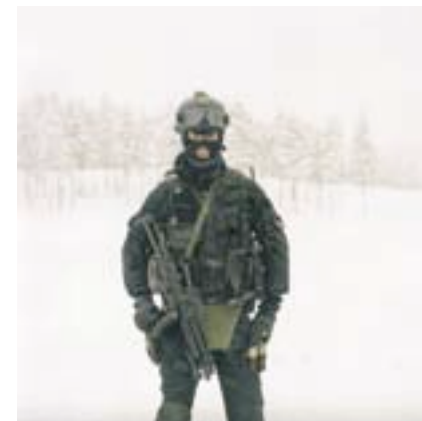


MATIAS FALDBAKKEN
 Installation view of 'That Death
 of Which One Does Not Die' (2010)
 at Kunsthalle Fridericianum /
 Photo: Nils Klinger / Wall: Matias
 Faldbakken, *Untitled (Garbage
 Bags)* (2010) / Framed and unframed
 garbage bags, marker pen, tape /
 Floor: Matias Faldbakken and Anders
 Nordby, *Untitled* (2010) / Two fire
 extinguishers emptied / Courtesy
 of the artist, Standard, Oslo,
 Simon Lee Gallery, London and
 Galerie Giti Nourbaksch, Berlin



GARDAR EIDE EINARSSON
Liberty or Death (2006) / Cotton
 and grommet / 150 x 250 cm /
 Courtesy of Nils Stærk, Denmark
 and the artist

METTE TRONVOLL
Rena 10 (2006) / C-print /
 110 x 110 cm / Courtesy of the
 artist



METTE TRONVOLL
MN 006 Ariuntuja (2004) / C-print /
 76.5 x 60.1 cm / Courtesy of the
 artist





LENE BERG
Still from *Shaving the Baroness*
(2010) / DVD PAL / 7:30 min. /
Courtesy of 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 in a central Oslo location, and additional research possibilities during his or her stay. The residency can be used for independent research, work on a project taking place in Norway, teaching purposes or for other activities in relation to Norwegian contemporary culture. OCA maintains three studios in its location at Nedre gate 7.

In 2010, OCA's ISP saw the participation of five artists, curators and critics who also extended their residency participation into networked activities in the form of public talks, seminars and presentations organised by OCA and/or at the invitation of other institutions throughout Norway.

January

AA BRONSON

Artist, curator, healer and writer
b.1946 in Vancouver, Canada,
lives and works in New York, NY,
USA

AA Bronson is a New York based artist, curator, healer and writer. He is the executive director of Printed Matter and of the NY Art Book Fair. In 1969 he founded General Idea with Felix Partz and Jorge Zontal; they lived and worked together for 25 years, founding FILE Magazine and Art Metropole, and exhibiting internationally. Since 1994 AA has had a solo practice, including solo exhibitions at Vienna Secession, Vienna, Austria; The Power Plant, Toronto, Canada; Whitney Biennial, Whitney Museum of American Art, New York, NY, USA; La Biennale de Montréal, Montréal, Canada; Museum of Contemporary Art Chicago, Chicago, IL, USA, and The Morris and Helen Belkin Art Gallery, Vancouver, Canada.

February

KOYO KOUOH

Exhibition maker and cultural manager

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

Koyo Kouoh is an exhibition maker and cultural manager. She is the founder and artistic director of RAW MATERIAL COMPANY, a mobile site for art practice and critical exchange. She was the coordinator of Cultural Programs at the Gorée Institute from 1998-2002. She collaborated with the Dakar Biennale of Art, Dakar, Senegal, from 2000-2004 and co-curated the Rencontres de la Photographie Africaine in Bamako, Republic of Mali, in 2001 and 2003. Specialising in photography and public interventions, she has curated exhibitions in Brazil, Switzerland, Austria, Germany and the United States and written on contemporary African art. She also served as advisor to the artistic director for documenta 12 and curated Philip Aguirre's project 'Gaal Gui' for the Beaufort Triennale 03, Ostend, Belgium. Her exhibition 'Hypocrisy: The Site Specificity Of Morality', co-curated with Stina Hoegkvist, was on view at the Museum of Contemporary Art in Oslo from February through May 2009. She has currently worked on 'Make Yourself at Home' an exhibition and public program in collaboration with Charlotte Bagger-Brandt for Kunsthal Charlottenborg, Copenhagen, Denmark. The project reflects on the notion of hospitality in contemporary art in the context of international migrations.

April 2010

SHEELA GOWDA

Artist

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

Sheela Gowda has studied in Santiniketan, a crucible of Modernism in India, as well as at the Royal College of Arts in London, UK. Her work has been included in major international exhibitions such as documenta 12 in Kassel, Germany, and the 2009 Venice Biennale, Venice, Italy, titled 'Fare Mondi//Making Worlds...'. She has also been part of group exhibitions such as 'Indian Highway' at The Serpentine Gallery in London, the Astrup Fearnley Museum in Oslo, and the Herning Museum of Contemporary Art in Herning, Denmark (2008-10); the 2009 Sharjah Biennial, Sharjah, United Arab Emirates; 'Textiles: Art and Social Fabric', M HKA, Antwerp, Belgium (2009); and 'Santhal Family: Positions Around an Indian Sculpture', also at M HKA in 2008.

April/May 2010

PETER FRIEDL

Artist

b.1960 in Oberneukirchen, Austria, lives and works in Berlin, Germany

Peter Friedl artistic practice—consistently heterogeneous in terms of medium, style, and meaning—emphasises the friction between aesthetic and political awareness in the framework of their respective narratives. His works explore the conditions and genres of representation, employing strategies such as permanent displacement, editing, or over-exposing. Friedl's recent solo exhibitions have been presented in international venues such as Sala Rekalde, Bilbao, Spain (2010), Extra City Kunsthal Antwerpen, Antwerp, Belgium (2008), Kunsthalle Basel (2008), Witte de With, Center for Contemporary Art, Rotterdam, the Netherlands (2004). In 2006, the Museu d'Art Contemporani de Barcelona (MACBA), Spain, organised a comprehensive retrospective exhibition 'Peter Friedl: Work 1964-2006', which was subsequently shown at Miami Art Central/Miami Art Museum, Miami, FL, USA (2007) and the Musée d'Art Contemporain in Marseille, France (2007). Friedl's work has been exhibited worldwide, including at documenta X (1997) and documenta 12, Kassel, Germany (2007), the 48th Venice Biennale, Venice, Italy (1999), the 3rd Berlin Biennale, Berlin, Germany (2004), the 2nd International Biennial of Contemporary Art in Seville, France (2006), Manifesta 7, Trento, Italy (2008), the 7th Gwangju Biennale, Gwangju, Republic of Korea (2008), the 28th Bienal de São Paulo, São Paulo, Brazil (2008), and Tirana

International Contemporary Art Biennial, Tirana, Albania (2009). Since the 1980s, Friedl has published numerous essays and book projects such as *Four or Five Roses* (2004) and *Working at Copan* (2007). Sternberg Press has released a selection of his *Writings and Interviews 1981-2009* in 2010.

August 2010

GOSHK MACUGA

Artist

b.1967 in Warsaw, Poland, lives and works in London, UK

Goshka Macuga attended Wojciech Gerson School of Art in Warsaw, Poland and Central Saint Martins School of Art, London, UK and Goldsmiths College, London. She merges the roles of collector, curator and artist, creating carefully staged, mixed-media installations that draw on the conventions of the historical archive and exhibition making. Her installations play with historic objects and documents. Creating networks of reference are poignant reminders of the profound relation between aesthetics and politics. She uses techniques and styles common in archiving and museum display. Macuga's solo exhibitions include, 'The Nature of The Beast', Whitechapel Gallery, London, (2009-10), 'I Am Become Death', Kunsthalle Basel, Basel, Switzerland (2009), 'Objects in Relation, Art Now', Tate Britain, London (2007), 'Sleep of Ulro', Liverpool, UK, (2006). Macuga's group exhibitions include, among others, 'Fare Mondi/Making Words...', the 53rd Venice Biennale, Venice, Italy, 'The Great Transformation: Art and Tactical Magic', Frankfurter Kunstverein, Frankfurt, Germany, 5th Berlin Biennial for Contemporary Art, Berlin, Germany, 'Martian Museum of Terrestrial Art', Barbican Art Gallery, London, 'The British Art Show', Baltic and touring the UK. She has also participated in the 27th São Paulo Biennial (2006) and was nominated for the Turner Prize in 2008.

November

T.J. CLARK

Art historian and author

b.1943 in Bristol, UK, lives and works in London, UK

T.J. Clark has been a Professor of Art History at UC Berkeley in California, USA, from 1988 until the spring of 2010. His writings on art history throughout the 1970s and 80s single-handedly redefined the history of modernism internationally. His books include *The Absolute Bourgeois: Artists and Politics in France, 1848-51* and *Image of the People: Gustave Courbet and the 1848 Revolution* (both 1973); *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (1985); *Farewell to an Idea: Episodes from a History of Modernism* (1999); *Afflicted Powers: Capital and Spectacle in a New Age of War* (co-written with Iain Boal, Joseph Matthews and Michael Watts under the name Retort, 2005) and *The Sight of Death: An Experiment in Art Writing* (2006). In a world increasingly invaded by regimes of high-speed visualisation, Clark has described his art history as 'more and more directed to keeping alive—and trying to describe more fully—past paradigms of complexity and depth in visual communication'.

ISP ACTIVITY IN OSLO

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

AA Bronson

During his stay in Oslo, AA Bronson partook in the project 'Columns, Grottos, Niches: The Grammar of Forms – On Art Criticism, Writing, Publishing and Distribution'. Bronson presented the project 'Queer Zines' (organised by Printed Matter, Inc., New York, NY, USA), a survey of serial, independent publications with a queer sensibility, spanning from the early 1970s until today. Among the seminal publications, the project included an explosion of punk zines. Their formal dynamism, mixed media and radical politics find a striking analogue in contemporaneous queer theory. AA Bronson presented the lecture 'AA Bronson: My Life in Books', in which he presented images and reflections on his life in art as seen through publications, beginning with the underground newspapers of the 1960s, and continuing with his involvement with artists' books and periodicals from the early 1970s to the present. He also gave a workshop titled 'Queer Zines, Queer Strategies' where he led a discussion about self-publishing and the fanzine, considering the history of General Idea, FILE magazine, the phenomenon of queer zines, and today's technologies of YouTube and on-demand publishing. Concurrently to his stay in Oslo, Torpedo Bookshop presented the exhibition 'File Magazine / General Idea Editions' that presented original editions of File Magazine and other General Idea editions.

Sheela Gowda

From 30 April to 26 June 2010, the Office for Contemporary Art Norway held a solo exhibition of Sheela Gowda. Titled 'Sheela Gowda: Postulates of Contiguity', the show took the form of a dialogue between two works—*And...* (2007), a languorous serpentine rope produced from individual threads and needles that coiled throughout the exhibition space to intercede the spectator's path and field of vision, and *Best Cutting* (2008), a display that combines a constructed newspaper, *The Chronic Chronicle*, overlaid by tailoring patterns. Both works asymptotically share the support of a material line to formulate a postulate on space that undermines continuity and coherence to instead, privilege notions of contingency making unstable logical connectives and inferred certainties.

Peter Friedl

During his stay, Peter Friedl met with various individuals in an effort to get acquainted with the Norwegian art scene. That happened through meetings with curators and artists such as Ina Bloom, Professor, Oslo University, Marianne Zamecznik, Managing Director, 0047, Petra Pettersen, Curator, Munch Museum, Tone Hansen, Curator, Henie Onstad Art Centre and Linus Elmes, Director, UKS. Friedl also attended exhibition openings as 'Gardar Eide Einarsson - Power has a Fragrance' at the Astrup Fearnley Museum of Modern Art and 'Hito Steyerl' at Henie Onstad Art Centre, besides looking into particular characters of Norwegian cultural history, such as visiting Ibsen's Museum and the Emanuel Vigeland Mausoleum.

Goshka Macuga

While in Oslo, Goshka Macuga held meetings and research trips to historical museums in town. She visited the Norsk Folkemuseum, where she met curator Kari-Anne Pedersen; the Vigeland Museum when she met curator Trine Otte Bak Nielsen; the Munch Museum where she met curator Magne Bruteig and the Historical Museum when she met with Kathy Elliott, Museum Lecturer, Exhibition and Public Section. Macuga had a study-guided tour of Oslo City Hall with Per Svålas, Senior Executive Officer City of Oslo and the Emanuel Vigelands Mausoleum with Yvonne Thomsen. While in Oslo, the artist also visited the Astrup Fearnley Museum of Modern Art where she met with curator Hanne Beate Ueland. On 25 August, OCA hosted a conversation between curator Juan A. Gaitán and Goshka Macuga at the Munch Atelier in Ekely. Attended by 39 people the conversation focused on three major projects by Macuga, 'The Nature of the Beast' (2009-10), 'I Am Become Death' (2009) and 'Plus Ultra' (2009). All three projects approach historical objects and documents by creating complex networks of reference, and constitute poignant reminders of the profound relation between aesthetics and politics. Through the conversation Macuga and Gaitán provided historical and artistic context to each work and examine Macuga's use of the historical archive and exhibition making.

T.J. Clark

During his stay in Oslo T.J. Clark met several cultural producers in town and visited various cultural institutions such as the Munch Museum, with the Museum's Senior Curator and Section Leader Ingebjørg Ydstie; viewed Edouard Manet's painting *L'exposition universelle de 1867* at the National Museum of Oslo with the Museum's Conservator Thierry Ford; the Vigeland Mausoleum and the Oslo City Hall. He also attended the opening of the Oslo Kunstforening and of Tegneforbundet. Clark also met OCA's IVP guests Ana Devi and Sabina Sabolovi from the curatorial collective What, How & for Whom/WHW.

During his participation in OCA's International Studio Programme, T.J. Clark presented two public lectures on Pablo Picasso at OCA Public Space—*Picasso in his Century* on Friday 12 November and *Picasso's Guernica Revisited* on Thursday 18 November 2010. On 16 November the art historian, philosopher and editor of *Kunstskritikk* Jon Ove Steihaug interviewed T.J. Clark. The conversation titled *Catastrophic modernity – T.J. Clark on Picasso's Guernica, pictorial space and modernism*, was later published, on 7 December, on the web version of *Kunstskritikk* magazine.

Peter Friedl travelled to Bergen on 25 and 26 May. During his short stay in Bergen Friedl had the opportunity to conduct meetings and grasp Bergen's art scene. At Bergen Kunsthall, Friedl met with director Solveig Øvstebø, curator Åse Løvgren and artist Knut Åsdam, who was opening the exhibition 'Abyss', which Friedl had the opportunity to see. The artist also met with Maya Økland and Hilde Jørgensen from Flaggfabrikken Center for Photography and Visual Art, a non-profit organization run by artists in Bergen, Norway. Økland and Jørgensen showed Friedl their new gallery space, that was going to be opened later in 2010. They also introduced Friedl to Arne Skaug Olsen, Director of USF Verftet's Gallery and he had a visit to USF Verftet, an art arena with five venues for presentation of music, theatre, films and contemporary art. In the evening Peter Friedl met Øystein Hauge, professor at KHiB Bergen National Academy of the Arts. The following day, Friedl met with Eli Okkenhaug, Senior Curator, Art Museums of Bergen. Following the meeting Friedl visit the museum, where he saw solo exhibitions by artists Heidi Kennedy Skjerve, Mette Tronvoll and Anna-Eva Bergman, besides the Museum's permanent collection. Friedl also visited the Hanseatic Museum.

From 30 August to 2 September, Goshka Macuga travelled to Tromsø to conduct tutorials to BA students from second and third year of the Academy of Contemporary Art in Tromsø. Organised in cooperation with Helga-Marie Nordby, Dean, Academy of Contemporary Art in Tromsø, the tutorials took place on 1 September and were attended by nine students. While in Tromsø, Macuga was also able to experience the region's landscape through hiking and a boat trip.

T.J. Clark travelled to Trondheim on 15 and 16 November. In his short visit to the city he had the occasion to visit the Nordenfjeldske Museum with the Museum's Conservator Knut Astrup Bull, and to meet the Museum's Registrar Steffen Holden. Part of the cultural tour within the city was devoted to a visit to Trondheim's Nidarosdomen Cathedral.



Sheela Gowda
Photo: OCA / Vegard Kleven



AA Bronson visiting the exhibition 'Bjarne Melgaard - Jealous' at the Astrup Fearnley Museum of Modern Art with the Museum's Curator

Hanne Beate Ueland
Photo: OCA / Suzana Martins



Art historian T.J. Clark with OCA's associate curator Pablo Lafuente in Thronheim
Photo: OCA / Marthe Tveitan



Koyo Kouoh meeting Farhad Kalantary, Atopia, Oslo
Photo: OCA / Suzana Martins



Koyo Kouoh with the Norwegian curator Marianne Zamecznik in Oslo
Photo: OCA / Suzana Martins



Peter Friedl during the 17 May Norway's Constitution Day in front of the Royal Castle, Oslo
Photo: OCA / Suzana Martins



Goshka Macuga at the Vigeland Museum, Oslo, with curator Trine Otte Bak Nielsen
Photo: OCA / Suzana Martins



Peter Friedl
At Henrik Ibsen's grave, Vår Frelsers gravlund, Oslo
Photo: OCA / Suzana Martins



Art historian T.J. Clark visiting the exhibition 'BIG SIGN - LITTLE BUILDING' at OCA
Photo: OCA / Asle Olsen



Sheela Gowda during the exhibition tour of her exhibition at OCA on 30 April 2010
Photo: OCA / Marthe Tveitan

International Residencies

In 2010, 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), the International Artist in Residence Programme at WIELS Contemporary Art Centre in Brussels and the Capacete Residency Programme in Rio de Janeiro and São Paulo, Brazil. Due to internal changes with the host institution, OCA concluded its collaboration with Platform Garanti Contemporary Art Center's Istanbul Residency Programme in Istanbul. OCA also initiated research to identify a collaboration that will lead to the development of a residency programme in Los Angeles, to be announced in 2011.

In January 2010, OCA launched the first short-term residencies in its ongoing collaboration with Colab Art & Architecture in Southern India, which aims to intensify the exchange of knowledge between the Norwegian and the Indian artistic communities, and to provide the opportunity for a deeper contact with the local reality both in terms of the cultural and art contexts. This programme happens through invitation, and selection is made by curators Suman Gopinath (Colab Art & Architecture) and Grant

Watson (Museum van Hedendaagse Kunst Antwerpen, M HKA).

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

RESIDENCY PLATFORM CHINA, BEIJING

In collaboration with the Norwegian Embassy in Beijing, China, OCA offered two studio residencies for artists or curators at Platform China Beijing Residency Programme, from 1 April until 31 May and from 1 September until 31 October 2010.

This programme is covered by O3-funding—Funds for the Exchange with Countries in the South. This is a support programme funded by the Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries in the South.

April/May 2010

TARJE EIKANGER GULLAKSEN

Artist

b.1973, Lørenskog, Norway, lives and works in Oslo, Norway and Berlin, Germany

Tarje Eikanger Gullaksen's artistic practice includes text, photo, film, installation and sculpture. In his art, he investigates objects and signs in relation to language, transgression, representation, transformation and loss. Recently his work has been shown at UKS, Oslo, Artspeak, Vancouver, Canada, The Museum of Modern Art, Aalborg, Denmark and Galerie Mehdi Chouakri, Berlin.

September/October 2010

ANE GRAFF

Artist

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

At the core of Ane Graff's work is an investigation into the nature of matter. Graff examines the surface and structure of organic mass. This year's exhibition 'Sliding' at Bethanien Künstlerhaus, Berlin, saw Graff continuing this examination into the concepts of molecular diffusion and particle decay. Graff's drawings and sculptures share a clear interest in the science of materials, the materials diffusion and drift. Recent exhibitions include 'Life Forms', Bonniers Konsthall, Stockholm, Sweden and 'The Drawing Biennale 2010', Moss, Norway.

RESIDENCY BERLIN MITTE

In 2010 OCA offered four residencies for curators, critics and artists in collaboration with the KW Institute for Contemporary Art, Berlin.

January/February 2010

STIAN EIDE KLUGE

Artist

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

Stian Eide Kluge is a graduate from the National Academy of Art and Design, Oslo and School of Visual Arts, Department for Film in New York, NY, USA. He works mainly with film, sculpture, text and drawing. Eide Kluge's work has recently been exhibited at Galleri Erik Steen, 0047, Galleri Trafo and Galerei Gabriel Rolt in Amsterdam, The Netherlands.

March/April 2010

MARIANNE ZAMECZNIK

Curator

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

Marianne Zamecznik is a curator based in Oslo, Norway. She studied at the curating programme at Konstfack in Stockholm, Sweden, from 2000 to 2002. In 2002 she co-founded Simon Says together with Stina Högvist, with the aim of realising various art-projects, events, exhibitions and publications. Zamecznik simultaneously held a position as a curator and producer at Filmform, the Swedish video art distribution archive, from 2002 to 2004. Since February 2007, Zamecznik has been the program director of 0047 in Oslo, where she has presented projects and solo exhibitions with, most recently, Hans Thorsen, Marte Johnsen, Saskia Holmkvist and Josefine Lyche. Her curated projects include 'The space between us – Introducing the work of Stanislaw Zamecznik' at 0047, Oslo, 'Vodou', 0047 and Gallery 54, Gothenburg, Sweden, 'Soft Spot', 0047, Oslo, 'MUTE', Bastard, Oslo and Tromsø Kunstforening, Tromsø, Norway, 'Untrue Stories', Media Art Farm CCCD, Tbilisi, Georgia, and 'Bokaktig', Fotogalleriet, Oslo. She has worked as an art critic in Kunstkrikk.no, Konsten.se and Billedkunst, and has been an editor for a number of publications and catalogues.

September/October 2010

ANNE GURO LARSMON

Artist

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

Anne Guro Larsmon was educated at Bergen National Academy of the Arts and Konstfack in Stockholm. A playful exchange of ideas and concepts is at the core of her practice, which involves drawing, painting, collage and sculpture. Larsmon is exploring structure, systems and materiality whilst negotiating these elements with narrative, expressionism and intuition. Her work often deals with traces in some way. They represent the process of remembering, repeating and working through past events, atmospheres and influences. This process is heavily influenced by Larsmon's upbringing in the woods, a place for mythologies, rituals and solitude. Recent group shows include 'We are the world', Roots & Culture Contemporary Art Center, Chicago; 'Tempo som tanke - byrom som skisse', Telemark Kunstsenter, Skien; and 'Post Puberty' (in collaboration with Emma Wright), Podium, Oslo.

November/December 2010

KRISTINA KVALVIK

Artist

b.1980 in Skodje, Norway, lives
and works in Copenhagen,
Denmark

Kristina Kvalvik studied film and fine art in Norway, Sweden and Canada, and completed her MFA from Malmö Art Academy in 2008. Kvalvik's work deals with matters relating to surveillance, the inexplicable, and the threatening. In her video installations, Kvalvik examines the limitations of sight and our ability to interpret what we see. Kvalvik has exhibited her work internationally at venues such as Overgaden Institute for Contemporary Art, Copenhagen; Göteborg International Biennial for Contemporary Art, Göteborg; LOOP Film Festival, Barcelona; Center for Contemporary Art, Glasgow; Galleri iBOX, Akureyri; Centre for Contemporary Art, Lagos; Galeria Miroslav Kraljevic, Zagreb; Kunsthalle Exnergasse, Vienna; Parkingallery, Tehran; Västerås Konstmuseum, Västerås; Høstutstillingen Kuntnernes Hus, Oslo and Abandoned Gallery, Malmö.

**INTERNATIONAL RESIDENCY
PROGRAMME AT KÜNSTLER-
HAUS BETHANIEN, BERLIN**

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

**December 2009/
November 2010**

ANE METTE HOL

Artist

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

Ane Mette Hol works with different methods and concepts of drawing. Her work focuses on the relation between drawing and reproduction of various objects, for example Xerox pages, prints or masking papers. A more attentive look discovers that all the traces, every mark and the objects themselves have been reproduced, drawn again by the artist. Her work is not an *objet trouvé*, or a simple copy of an object; it is a completely new re-production. Ane Mette Hol has participated in numerous group exhibitions, such as 'Lights On' at Astrup Fearnley Museum of Modern Art, Oslo; 'Hardcore' at Sørlandet Art Museum, Kristiansand, Norway. Her latest solo show was 'Reversed Site-Specific' at Galleria Enrico Fornello in Prato, Italy.

**December 2010/
November 2011**

STIAN ÅDLANDSVIK

Artists

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

Through an interplay of historical fact and artistic expression, Stian Ådlandsvik maps unusual connections in international trade and production systems, questioning their organisational forms and examining their infliction on society. He processes historical and contemporary events and objects, which he evaluates and re-contextualises in the form of drawings, photographs and sculptures. Recent exhibitions include 'Unfinished Business', Waterside Project Space, London, UK and 'The Barentz Triennale', exhibited in Oslo, Tromsø, Rovaniemi, Helsinki, Murmansk and Moscow. His recent collaborative projects with German artist Lutz-Rainer Müller include 'You only tell me you love me you're drunk', Hordaland Art Centre in Bergen, Norway, 'Still life with modern guilt', MOT International in London, and 'Still life with hyena, lotus and cave', W17/Kunstnernes Hus, Oslo. Ådlandsvik graduated in 2006 and holds a degree from HfBK in Hamburg, Germany and the National Academy of Fine Arts in Oslo.

CAPACETE RESIDENCY PROGRAMME

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

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

September/December 2010

ANDERS SMEBYE

Artist

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

Anders Smebye's work involves satire, regressions and misreadings to comment on cultural decay and decadence. Oddities and deities are scrutinized, often ending up as dysfunctional representations with a discharged symbolism. Smebye is educated at Chelsea College of Art, London; Universität der Künste, Berlin and the Royal Academy of Art, Oslo, where he graduated in 2004. In the last years he directed the project space Bastard and curated 'Provins - Ulf Aminde and Bruno Nagel' at UKS, 'Robert Smithson' at Fotogaleriet (co-curated with Lina Viste Grønli), and 'Monumento Mori' at Astrup Fearnley Museum of Modern Art in Oslo. Recent exhibitions include

'Devolution', UKS, Oslo; 'The White on the Summit Is Not Snow, but Volcanic Ash or Dust', Landings Projectspace, Vestfossen; 'Excavations', Sure Shore, Malibu State Beach, California, USA; 'Exfiltration I – XII', Snowball Editions, Market, Stockholm, Sweden; 'The Agony and the Extacy' (with Martin Skauen), GrimMuseum, Berlin, Germany; 'Strips and Steel', Office of Contemporary Anarchy, Podium, Oslo and 'Fulgura Frango', Høvikodden Live, (with Nils Bech), Henie Onstad, Oslo. He is working on the project, 'Mission Creep', for Nolnput Books (ed. James Hoff).

PLATFORM GARANTI CONTEMPORARY ART CENTER ISTANBUL RESIDENCY PROGRAMME

In 2010 OCA offered its last three-month residency for Norwegian artists, critics and curators at Platform Garanti Contemporary Art Center, Istanbul, directed by Vasif Kortun.

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

September/November 2010

DAG NORDBRENDEN

Artist

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

Dag Nordbrenden is an artist working primarily with photography. His work demonstrates an interplay between different genres of the medium. Lately he has been working with singular images that are less pre-contextualised. Many of these can be viewed in relation to personal experience; photographs that vary between snapshot-observations and still life-oriented scenes. The regaining of interest in the more autonomous image is evident. So is the playing around with how these photographs influence each other in combination. His latest exhibitions include the solo show 'Rub with Ashes' at Galerie Opdahl in Berlin, Germany, and 'A Member of the Wedding' a show curated by Susanne Winterling at Daniel Reich Gallery in New York, NY, USA.

INTERNATIONAL STUDIO AND CURATORIAL PROGRAM (ISCP), NEW YORK, NY, USA

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

September 2009/May 2010

LARS LAUMANN

Artist

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

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

September/November 2010

ELISABETH BYRE

Curator

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

Elisabeth Byre is an independent curator. She has been the curator of the independent gallery spaces Projekt 0047 in Berlin, Germany (2005-06) and 0047, Oslo. Recent exhibitions include 'Lessons in the Art of Falling - Photographs of Norwegian Performance and Process Art 1966-2009', curated with Jonas Ekeberg at Preus Museum, Horten, Norway; 'Storyteller – Organizing Time and Space', at 0047, Oslo; and 'Ghost in the Machine', curated with Susanne Ø. Sæther at Kunstnerens Hus, Oslo. Together, they have recently established the curatorial platform Sæther&Byre. Byre is an alumna from CuratorLab, a postgraduate curatorial program at Konstfack, Stockholm, and the Royal Danish Academy of Fine Arts, Copenhagen, Denmark, and holds an MA in Film Studies from the University of Copenhagen. She is currently working as director of the BFA program at the National Academy of Fine Arts, Oslo, and as a consultant for KORO/Public Art Norway.

September 2010/May 2011

ELINE MUGAAS

Artist

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

Eline Mugaas is an artist who works mainly with photography and video. She has through groups of photos examined city spaces and vernacular architecture. Her latest work is concerned with the juxtaposition of formal approaches with the documentary clutter of the everyday. She brings forth a web of connections between different images that combine the private and subjective with topographic depictions of urban environments and architecture. Recently her work has been shown at Bergen Kunsthall, Bergen, Norway and Preus Museum, Horten, Norway. Her latest solo show was at Galleri Riis in Oslo. Mugaas is also one half of the zine *Album* who launched their 3rd issue at Printed Matter in November 2010.

INTERNATIONAL RESIDENCY PROGRAMME AT WIELS CONTEMPORARY ART CENTRE, BRUSSELS

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

April/December 2010

LINA VISTE GRØNLI

Artist

b.1976 in Bergen, Norway, lives and works in Oslo, Norway

Lina Viste Grønli combines sculptural and collage techniques that deconstruct language as a narrative form. Her work draws from popular culture and imagery proposing alternative strategies and redefinitions. Although varying widely in scale and orientation, her work manifests a sense of displacement, suggesting a subversive orientation and a defying of convention. Grønli is currently working on several public sculpture proposals and a publication on the work *Grace Jones on Sculpture* (Torpedo Press). Her latest projects include a solo show at Gaudel de Stampa, Paris, France, Henie Onstad Art Centre, Oslo, Performa09, New York, NY, USA, Art Since the Summer of 69, New York, and Galerie de la Friche Belle de Mai, Marseille, France. Grønli was recently a resident in Yaddo in Saratoga Springs, New York.

OCA RESIDENCY IN SOUTHERN INDIA – WINTER RESIDENCIES

In 2009, OCA initiated a long-term collaboration with Colab Art & Architecture through the establishment of a residency programme in Southern India, which aims to intensify the exchange of knowledge between the Norwegian and the Indian artistic communities, and to provide the opportunity for a more thorough understanding of the context for developing projects in a more constructive way without being constricted by political codexes of bilateral relations. This programme is made possible by invitation from OCA based on the selection made by curators Suman Gopinath (Colab Art & Architecture) and Grant Watson (Museum van Hedendaagse Kunst Antwerpen). This residency is supported with 03-funding*. In January 2010, the Norwegian artist Camilla Løw, Oslo based art critic and writer Will Bradley, and Norwegian art critic, editor and curator Trude Schjelderup Iversen took part in a residency programme designed to run parallel to the jointly organised seminar 'Questions & Dialogue – A Radical Manifesto', a seminar around the Practice of K. P. Krishnakumar and the Kerala Radical Group by OCA, CoLab, and the School of Art and Aesthetics in New Delhi, which took place on 16 January 2010.

Camilla Løw (b.1976, Oslo, Norway, lives and works in Oslo), graduated from Glasgow School of Art in 2001. Her recent solo shows include 'M' (2009), AHO, Oslo; 'New Ruins' (2008), Bergen Kunsthall No.5; 'Embraced Open Reassembled' (2008), Sutton Lane, London; and 'Straight Letters' (2008), Dundee

Contemporary Arts / Piers Arts Centre, Orkney. Recent group shows include 'The Thing' (2009), MuKHA, Antwerp; 'Constructivismes' (2009), Almine Rech, Brussels; 'Almost Always is Nearly Enough' (2009), Standard (Oslo); 'Idealismusstudio', Grazer Kunstverein (2008); 'Standard Sizes' (2008), Andrew Kreps Gallery; 'Language of Vision' (2007), Middlesbrough Institute of Modern Art; and 'Dump: Postmodern Sculpture in the Dissolved Field' (2007), The National Museum of Art, Architecture and Design, Oslo.

Will Bradley is an art critic and curator based in Oslo. His publications include the books *Art and Social Change: A Critical Reader* (editor, Tate Publishing and Afterall Books, 2007), *Self-Organisation/Counter-economic Strategies* (co-editor, Sternberg Press, 2007) and the essays 'The New New Monuments' (Metropolis M, 2008) and 'Dreaming of Dreaming' (for the 'Dream Politics' edition of UKS Forum, 2009). He has curated many exhibitions, including 'Forms of Resistance' (Van Abbemuseum, Eindhoven, 2007, with Charles Esche and Phillip van den Bossche) and 'Radical Software, on the underground influences on Open Source culture' (Wattis Institute, San Francisco, 2006).

Trude Schjelderup Iversen (b.1974 in Oslo, Norway, lives and works in Oslo) is an art critic, editor and curator based in New York and Oslo. She has been the Director of UKS (Young Artists Society) 2001-05, where she curated several exhibitions. She has contributed to *Frame*, *Le Monde Diplomatique*, *Kontour*, *Morgenbladet*, *Billedkunst* and *Kunstkritikk.no* in addition to various catalogues and

books such as *Lights On* (2008) Astrup Fearnley Museet and *The New Administrations of Aesthetics* (co-editor, Torpedo Press, 2007). Schjelderup Iversen has been a Curator in Residence at Center for Curatorial Studies, Bard College, 2008-09, lecturing on Contemporary Art Theory. She is currently pursuing a PhD on art as critique, entitled *The Aesthetic Argument*, at the Department of Literature, Area Studies and European Languages at the University of Oslo.

RESEARCH RESIDENCY IN COLLABORATION WITH THE MONDRIAAN FOUNDATION AND THE PRICE CLAUS FUND IN THE NETHERLANDS 2010

In 2010 OCA concluded its collaboration with the Mondriaan Foundation and the Prince Claus Fund, by supporting the participation of Norwegian curators in a research residency in the form of an orientation programme, with the aim to intensify the exchange of knowledge by providing information about the contemporary arts scene in visited countries, foster the interaction between professionals from the visited cities and the group of invited participants and to create a multi-disciplinary network for future collaborations between all parties involved. For its cooperation in 2010, OCA supported the participation of Caroline Ugelstad, Chief Curator and Head of the Art Department at Henie Onstad Art Centre, Oslo, and Helga-Marie Nordby, Director of the Academy of Contemporary Art and Creative Writing in Tromsø. This programme was supported with 03-funding*.

Caroline Ugelstad (b.1972 in Oslo, Norway, lives and work in Oslo) is educated in art history from the Courtauld Institute of Art, University of London and philosophy from University of Oslo. She works as a chief curator and head of the art department at Henie Onstad Art Centre, one of Norway's major museums with a focus on modernism, contemporary art and experimental music. She has curated and co-curated numerous exhibitions, including 'Going to Market' (2009-10), 'Jean Tinguely: The Future as We Remember It' (2009), 'Reality Effects: When Reality Is Put to Work'

(2008) (with Tone Hansen), 'Headlines & Footnotes' (2008), 'Meret Oppenheim: Retrospektiv' (2007) and 'From 60 to 7 – the Politics of the Private' (with Frank Lubbers) (2007). Ugelstad has written extensively on contemporary art for journals and newspapers and has been editor of amongst others, the publication *Høvikodden Live: Henie Onstad Art Centre as Cross Cultural Arena 1968-2007* (2007). She has also tutored and lectured in theory and art history at Oslo National Academy of the Arts and was director at Oslo Art Society, Oslo, Norway, from 2004 to 2005.

Helga-Marie Nordby (b.1977 in Fredrikstad, Norway, lives and works Tromsø, Norway) is Director of the Academy of Contemporary Art and Creative Writing in Tromsø, Norway. Nordby has an MA in Curating from Goldsmiths College and in Art History from University of Oslo. From 2005-09 she was Director of UKS (Young Artists Society) in Oslo. Nordby has curated a number of exhibitions both nationally and internationally. Together with AK Dolven and Maaretta Jaukkuri she curated the Lofoten International Art Festival 2010 (LIAF).



WIELS CONTEMPORARY ART CENTRE,
BRUSSELS

Artist: LINA VISTE GRØNLI /
Feminism-Matte Black (2010) /
Valchromat, chestnut frame / 73 x
73 cm / Courtesy of the artist



PLATFORM GARANTI, ISTANBUL

Artist: DAG NORDBRENDEN / *Buzios
Paradise* (2007) / C-print / 56 x
49.5 cm / Courtesy of the artist



PLATFORM CHINA, BEIJING

Artist: TARJE EIKANGER GULLAKSEN /
Stills from the video *Unfinished
Symphony* (2009) / 19 min. /
Variable dimensions / Courtesy of
the artist



PLATFORM CHINA, BEIJING

Artist: ANE GRAFF / detail from
Patches Of Standing Water (2010) /
Courtesy Standard, Oslo



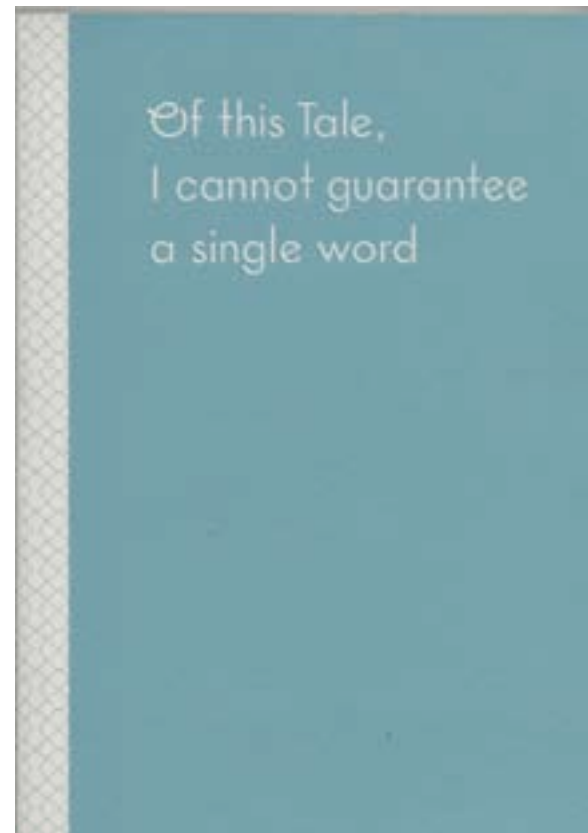
ISCP, NEW YORK

Artist: ELINE MUGAAS / flash
(2010) / C-print on pvc / 40 x 60
cm / Courtesy of the artist and
Galleri Riis, Oslo



BERLIN MITTE

Artist: ANNE GURO LARSMON / detail
of *Lonely Wolf* (2010) / mixed
media installation / Variable
dimensions / Courtesy of the
artist



BERLIN MITTE

Curator: NATALIE HOPE O'DONNELL /
*Of this tale, I cannot guarantee
a single word* (2008) / Catalogue
from the exhibition co-curated by
Natalie Hope O'Donnell at the Royal
College of Art, London, UK



BERLIN MITTE

Artist: KRISTINA KVALVIK / still
from the multi-channel video
installation *Night Shift* (2010) /
Variable dimensions / Courtesy of
the artist



KÜNSTLERHAUS BETHANIEN, BERLIN
 Artist: ANE METTE HOL /
 installation view of *After Day and
 Night* (2010) / Double Sequence
 Video / 24h Animation (12h cycle) /
 11:59:59 / Photo: Trevor Good /
 Courtesy the artist and LAUTOM
 contemporary



KÜNSTLERHAUS BETHANIEN, BERLIN
 Artist: STIAN ÅDLANDSVIK (with
 Lutz-Rainer Müller) / Installation
 view of 'Still Life with Hyena,
 Lotus And Cave' W17 / Kunstnernes
 Hus, Oslo / Variable dimensions /
 Courtesy of the artist



KÜNSTLERHAUS BETHANIEN, BERLIN
 Artist: ANE METTE HOL /
 Installation view of the Single
 Frames (Original drawings) for
After Day and Night (2010) at
 Künstlerhaus Bethanien / Pencil,
 black coloured pencil and graphite
 on Chromacolour Archival Animation
 Paper / aprox. 27 x 32 cm (each) /
 Photo: Trevor Good / Courtesy the
 artist and LAUTOM contemporary

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 2010, the IVP hosted four curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives.

March

CAROLYN CHRISTOV-BAKARGIEV

b.1957 in Ridgewood, NJ, USA, lives and works in New York, NY, USA and Kassel, Germany
Artistic Director, dOCUMENTA (13), Kassel, Germany

A curator and writer, Carolyn Christov-Bakargiev is the Artistic Director of *dOCUMENTA (13)*, which will officially open to the public in June 2012. She has been Chief Curator at Castello di Rivoli Museo d'Arte Contemporanea since 2002, and was interim director for 2009. The author of publications including *Arte Povera* (London: Phaidon Press, 1999), she was Senior Curator at P.S.1 Contemporary Art Center / a MoMA affiliate, New York, NY, USA, from 1999 to 2001. Curated exhibitions include 'On taking a normal situation and retranslating it into overlapping and multiple readings of conditions past and present', Antwerp, Belgium (1993), 'The Moderns', Rivoli-Turin, Italy (2003) and 'Faces in the Crowd', London, UK and Turin (2004). She co-curated the first edition of the Turin Triennial (2005) and in 2007-08 she was Artistic Director of the 16th Biennale of Sydney 'Revolutions: Forms That Turn' (2008), a constellation of works exploring the impulse to revolt and the forms embedded in the etymology of the word 'revolution', as well as the relation and the gap between revolutionary art and an 'art for the revolution'.

November 2010

What, How & for Whom/WHW (ANA DEVIĆ AND SABINA SABOLOVIĆ)

Curatorial collective based in Zagreb, Croatia

What, How & for Whom/WHW is a curatorial collective formed in 1999 and based in Zagreb, Croatia. Its members are curators Ivet Ćurlin, Ana Dević, Nataša Ilić and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organizes a range of production, exhibition and publishing projects and since 2003 directs Gallery Nova in Zagreb. What, how and for whom, the three basic questions of every economic organization, concern the planning, concept and realization of exhibitions as well as the production and distribution of artworks and the artist's position in the labor market. Among WHW's exhibitions are: 'What, How & for Whom, on the occasion of 152nd anniversary of the Communist Manifesto', HDLU, Zagreb, Croatia (2000); Kunsthalle Exnergasse, Vienna, Austria (2001); 'Broadcasting project, dedicated to Nikola Tesla', Technical Museum, Zagreb (2002); 'Looking Awry' Apexart, New York, NY, USA (2003); 'Repetition: Pride and Prejudice', Gallery Nova, Zagreb (2003); 'Side-effects', Salon of Museum of Contemporary Art, Belgrade, Serbia (2004); 'Normalization', Gallery Nova, Zagreb (2004); 'Collective Creativity', Kunsthalle Fridericianum, Kassel, Germany (2005); 'Normalization, dedicated to Nikola Tesla', Gallery Nova, Zagreb (2006); 'Here and Now Real, Not Yet Concrete', Mala Galerija, Museum of Modern Art, Ljubljana, Slovenia (2006); 'Ground Lost', Forum Stadtpark, Graz & Gallery Nova, Zagreb

(2007); 'All Dressed Up With Nowhere to Go', Gallery TranzitDisplay, Prague, Czech Republic (2007); 'Vojin Bakic', Gallery Nova & Grazer Kunstverein, Graz, Austria (2007/2008); 'What keeps Mankind Alive?', 11th Istanbul Biennial, Istanbul, Turkey (2009); 'Hungry Man, Reach for the Book. It Is a Weapon', Printed Matter, New York (2010); 'Ground Floor America', Lakeside, Klagenfurt and Den Frie, Copenhagen, Denmark (2010); 'Art Always Has Its Consequences', former building of MOCA Zagreb (2010). Currently, WHW is curating the Croatian pavillion for the 54th International Art Exhibition, La Biennale di Venezia.

December 2010

SØREN GRAMMEL

b.1971, lives and works in Graz, Austria

Artistic Director, Grazer Kunstverein, Graz, Austria

As a curator Søren Grammel has been responsible for numerous exhibitions in contemporary art spaces, which he prepared alone or with others, among them 'Telling Histories' (2003) and 'Total motiviert' (2003) at the Kunstverein München, München, Germany; the 'Videonale 9' in Bonn, Germany (2001), 'Raus hier! Eine Ausstellung und Konferenz zum Thema Weggehen' (2002) for Germinations Europe in Białystok, Poland, the research project 'We invite all' as a contribution to 'Whatever happened to social democracy' (2005) at the Rooseum in Malmö, Sweden or the shows 'Eine Munition unter anderen' (2000) and 'Kino der Dekonstruktion' (1999-2000) at the Frankfurter Kunstverein, Frankfurt, Germany. In 2005, he published the book 'Ausstellungsautorschaft', Frankfurt. He taught at the Kunsthochschule Kassel, Germany (presenting a lecture series titled *Working as a curator*) and held seminars at the Umeå Academy of Fine Arts, Umeå, Sweden and the Kunstakademie in Munich, Germany. Since 2005, he has held the post of Artistic Director of the Grazer Kunstverein, Graz, Austria; the exhibitions there include 'Eine Person allein in einem Raum mit Coca-Cola-farbenen Wänden', 'Idealismusstudio', 'Never for money, always for love', 'Es ist schwer, das Reale zu berühren', or 'traurig sicher, im Training'. The show 'Die Blaue Blume' was listed among the best themed shows of 2007 by the magazine Frieze. His website offers a complete catalogue of his curatorial projects and publications.



Carolyn Christov-Bakargiev
Photo: Ryszard Kasiewicz



Søren Grammel
Photo: Sunah Choi



Curatorial collective What, How and for Whom/WHW.
Photo: Arzu Yayinta

OCA Semesterplan

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

OCA semesterplan functions as OCA's public programme of talks, lectures, seminars, and symposia as presented by participating artists, curators, and critics within OCA's ISP and IVP Programmes. The OCA semesterplan also incorporates a public platform related to OCA's wider discursive frame as developed within the context of OCA's public projects, the Verksted publication series and *Kunst and Kapital* series. The main programmatic framing structures of the 2010 OCA semesterplan were the projects 'Columns, Grottos, Niches: The Grammar of Forms – On Art Criticism, Writing, Publishing and Distribution', 'Sheela Gowda: Postulates of Contiguity' and 'Big Sign – Little Building'. Unless otherwise noted, all semesterplan events occurred in OCA's public space.

Semesterplan 2010

JANUARY

History

Saturday, 16 January
 Speakers: Anita Dube, Gavin Jantjes, Amar Kanwar and Will Bradley
 Subject: 'Questions & Dialogue: A Radical Manifesto', a seminar around the Practice of K. P. Krishnakumar and the Kerala Radical Group
 Venue: School of Art & Aesthetics, JNU, New Delhi, India
 (81 Attendance)

Practice

Wednesday, 27 January
 Speaker: AA Bronson
 Subject: *AA Bronson: My Life in Books*

(89 Attendance)

Practice

Friday, 29 January
 Organiser: AA Bronson
 Workshop: *Queer Zines, Queer Strategies*

(22 Attendance)

Project

Wednesday, 27 January–Saturday, 16 April
 'QUEER ZINES'
 Organised by Printed Matter, Inc., New York, NY, USA
 (98 Attendance)

FEBRUARY

Theory

Wednesday, 10 February
 Organiser: Mikkel Astrup
 Subject: '*On Literarity: A workshop on Samuel Beckett's Writings*'
 (22 Attendance)

Project

Wednesday, 10 February–Saturday, 16 April
 'Run from Fear, Fun from Rear'
 Organiser: Mikkel Astrup
 (19 Attendance)

APRIL

Practice

Wednesday, 7 April
 The Norwegian Critics Award Ceremony for Elmgreen and Dragset's 'The Collectors' within the Nordic-Danish Pavilions, Venice Biennale 2009

Organised by Norsk kritikerlag
 (125 Attendance)

Practice

Saturday, 17 April
 'Sounds and Measures': Nils Bech in Concert with Bendik Giske, Ole-Henrik Moe, Kari Rønnekleiv and Daniel Herskedal
 Accompanied by works of Anders Nordby and Arild Tveito
 (320 Attendance)

Project

Thursday, 29 April
 Opening: 'Sheela Gowda: Postulates of Contiguity'
 (149 Attendance)

Project

Friday, 30 April–Saturday, 25 June
 Exhibition: 'Sheela Gowda: Postulates of Contiguity'
 (285 Attendance)

AUGUST

Practice

Sunday, 9 August–Thursday,
3 September
OCA ISP at Munch Studio
Resident: Goshka Macuga

Practice

Wednesday, 25 August
Speakers: Goshka Macuga, Juan A.
Gaitan
Subject: A conversation between the
artist Goshka Macuga and Juan A.
Gaitan about three major projects
by Macuga, *The nature of the
Beast* (2009-10), *I am Become
Death* (2009), and *Plus Ultra*
(2009)
(54 Attendance)

Practice

Autumn 2010–Spring 2011
Residency at OCA, OCA Studio 1
Residents: Runhild Hundeide and
Joakim Martinussen

SEPTEMBER

Project

Wednesday, 15 September
Opening: 'BIG SIGN – LITTLE
BUILDING'
(240 Attendance)

Project

Wednesday, 15 September–
Wednesday, 15 December
Exhibition: 'BIG SIGN – LITTLE
BUILDING'
(1478 Attendance)

NOVEMBER

Practice

Wednesday, 10 November–Friday,
19 November
OCA ISP at OCA Studio 3
Resident: T.J. Clark

Theory

Friday, 12 November
Speaker: T.J. Clark
Subject: *Picasso in his Century*
(120 Attendance)

Theory

Thursday, 18 November
Speaker: T.J. Clark
Subject: *Picasso's Guernica
Revisited*
(80 Attendance)



'Queer Zines, Queer Strategies'
 A Workshop by AA Bronson
 Friday, 29 January 2010
 Subject: Photo: OCA / Mads Später Thomseth



'On Literarity'
 A workshop on Samuel Beckett's
 Writings by Mikkel Astrup
 Wednesday, 10 February 2010
 Photo: OCA / Mads Später Thomseth



AA Bronson: My Life in Books
 A presentation by AA Bronson
 Wednesday, 27 January 2010
 Photo: OCA / Mads Später Thomseth



AA Bronson: My Life in Books
 A presentation by AA Bronson
 Wednesday, 27 January 2010
 Photo: OCA / Mads Später Thomseth





'Queer Zines, Queer Strategies'
A Workshop by AA Bronson
Friday, 29 January 2010
Subject: Photo: OCA / Mads Später
Thomseth



'Queer Zines, Queer Strategies'
A Workshop by AA Bronson
Friday, 29 January 2010
Subject: Photo: OCA / Mads Später
Thomseth



OCA ISP Resident Goshka Macuga in
Conversation with Curator Juan A.
Gaitán at the Munch Studio - Ekely,
Oslo / Wednesday, 25 August 2010
Photo: OCA / Raymond Alv K. Egge



'Sounds and Measures'
Nils Bech in Concert with Bendik
Giske, Ole-Henrik Moe, Kari
Rønnekleiv and Daniel Herskedal
Accompanied by works of Anders
Nordby and Arild Tveito
Saturday, 17 April 2010
Photo: OCA / Mads Später Thomseth



'Sounds and Measures'
Nils Bech in Concert with Bendik
Giske, Ole-Henrik Moe, Kari
Rønnekleiv and Daniel Herskedal
Accompanied by works of Anders
Nordby and Arild Tveito
Saturday, 17 April 2010
Photo: OCA / Mads Später Thomseth



'Sounds and Measures'
Nils Bech in Concert with Bendik
Giske, Ole-Henrik Moe, Kari
Rønnekleiv and Daniel Herskedal
Accompanied by works of Anders
Nordby and Arild Tveito
Saturday, 17 April 2010
Photo: OCA / Mads Später Thomseth



The Norwegian Critics Award
Ceremony for Elmgreen and
Dragset's 'The Collectors' in the
Nordic-Danish Pavilions, Venice
Biennale 2009
Wednesday, 7 April 2010
Photo: OCA / Raymond Alv K. Egge



'Questions & Dialogue: A Radical Manifesto'
 A seminar around the Practice of
 K. P. Krishnakumar and the Kerala
 Radical Group at School of Art &
 Aesthetics, JNU, New Delhi, India
 Thursday, 27 January 2010
 Photo:



Pablo Lafuente introducing to
Picasso's Guernica Revisited
 A lecture by T.J. Clark
 Thursday, 18 November 2010
 Photo: OCA / Asle Olsen



Launch of Verksted #11
*Sol LeWitt's Sentences on
 Conceptual Art* at Wiels, Brussels,
 Belgium Saturday, 5 March 2010
 Photo:



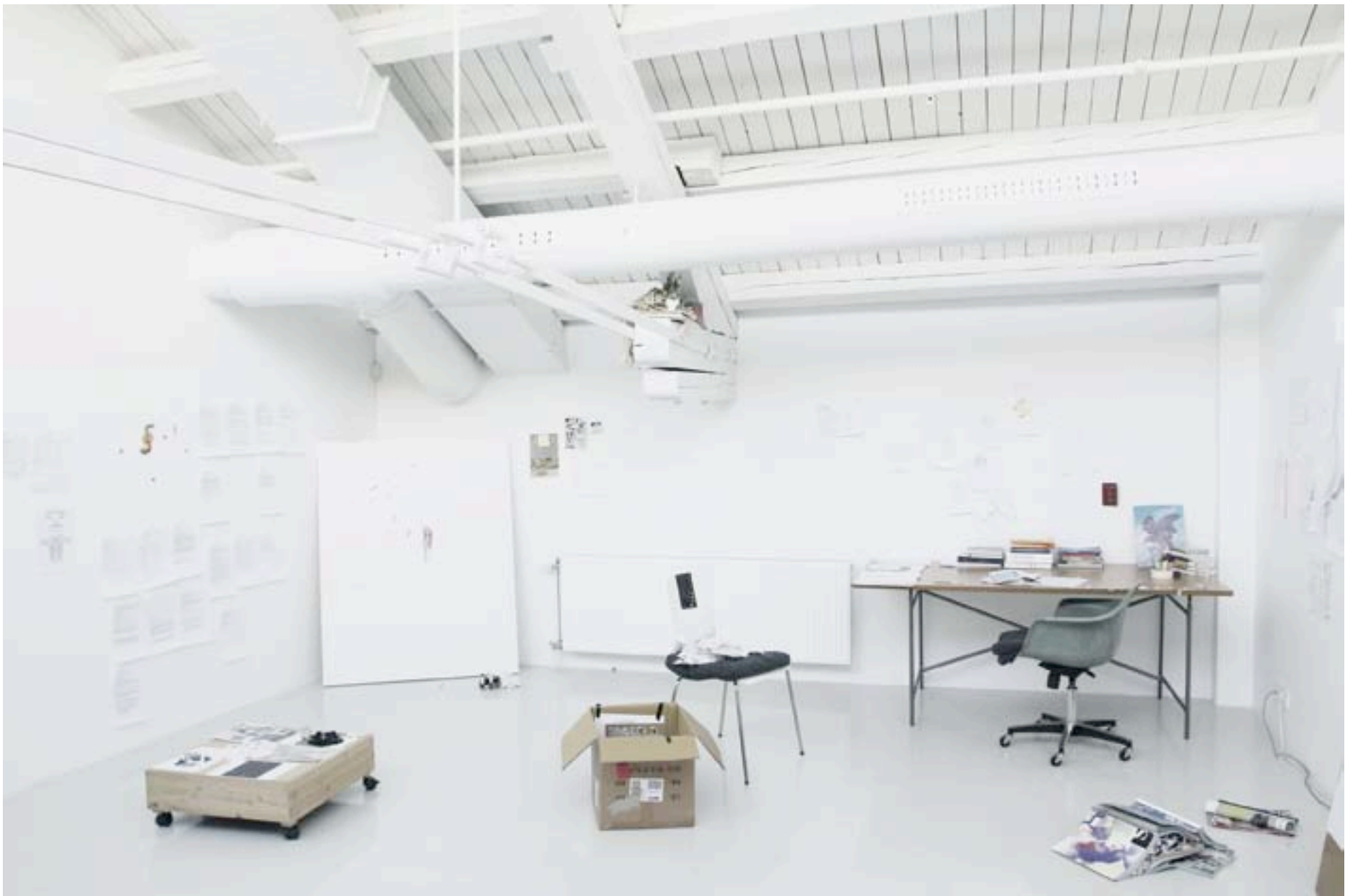
Marta Kuzma introducing to
Picasso in his Century
 A lecture by T.J. Clark
 Friday, 12 November 2010
 Photo: OCA / Asle Olsen







Picasso's Guernica Revisited
A lecture by T.J. Clark
Thursday, 18 November 2010
Photo: OCA / Asle Olsen



Residency at OCA

Residents: Runhild Hundeide and
Joakim Martinussen
Autumn 2010
Photo: OCA / Asle Olsen

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

On Art Criticism, Writing, Publishing and Distribution

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

PROGRAMME

A/ PROJECT + PRACTICE

27 January–16 April

Project: 'QUEER ZINES'

Organiser: Printed Matter, Inc.,
New York, NY, USA

'QUEER ZINES' presented a survey of serial, independent publications with a queer sensibility, spanning from the early 1970s to today, from Straight to Hell, Boyd McDonald's groundbreaking, filthy, oft-times political, sex zine of the 1970s, to *BUTT Magazine*, the Dutch mainstream super-zine still circulating today. Among these seminal publications, the project included an explosion of punk zines, perhaps best epitomized by the mythic JDs-zines that crossed the traditional boundaries of race, class, gender; cheaply produced and largely distributed by mail. Their formal dynamism, mixed media and radical politics find a striking analogue in contemporaneous queer theory. First shown in the New York Art Book Fair in 2008 as a larger survey exhibition curated by Philip Aarons and AA Bronson with Alex Gartenfeld, 'QUEER ZINES' was accompanied by a catalogue with the same name. In addition to the selection of queer zines, two videos by General Idea were also on view:

Test Tube (1979, 28:15 min,
colour, sound)

Produced by de Appel, Amsterdam during a residency there, *Test Tube* was conceived as a television programme. Presented under the brand 'The Color Bar Lounge', a cocktail bar in the mythical 1984's Miss General Idea Pavilion, the programme is a hybrid of popular television formats, including talk

show, soap opera, news magazine and infomercial. Introducing the programme, the artists-cum-media hosts pitch The Color Bar as a 'cultural laboratory', serving up curative portions in test tubes in a lounge environment. Advertisements for the bar are placed throughout the programme; a loaded word choice, full of double-entendres and innuendo, betrays the influence of both Dadaism and consumerism.

Shut the Fuck Up (1984, 14min, colour, sound)

Using ironic and iconic excerpts from television and film from the 1960s, such as The Joker character from Batman and part footage of Yves Klein's painting and performance from *Mondo Cane*, General Idea examine the relationship between the mass media and the artist. Recalling Klein's use of 'IKB'—International Klein Blue or chroma-key blue—they revisit their own performance *XXX blue* (1984), at Centre d'Art Contemporain in Geneva, where they painted large Xs using stuffed poodles dipped in blue paint. The video reveals the meaning of language and iconography in their work, and provides some background for their choice of poodles as mascot and metaphor. As Felix Partz comments: 'Those who live to please, must please to live'.

Wednesday, 27 January / 19:00

Speaker: AA Bronson

Subject: *AA Bronson: My Life in Books*

AA Bronson presented images and reflections on his life in art as seen through publications, beginning with the underground newspapers of the 1960s, and continuing with his involvement with artists' books and

periodicals from the early 1970s to the present. In particular, he focused on his 25 years with the artists' group General Idea from 1969 through 1994, when they produced FILE magazine (1972-89) and founded Art Metropole (1974). Bronson also offered a narrative of his ongoing projects, including the New York Art Book Fair and publishing projects at Printed Matter, New York, NY, USA, the non-profit organisation that he directed for the last five years.

Additionally, the Oslo based non-profit organisation Torpedo presented a selection of original FILE magazines and General Idea editions from Torpedo's archive at Torpedo Bookshop on 28 January at 19:00 at Hausmanns gate 42.

Friday, 29 January /

11:00–16:00

Speaker: AA Bronson

Subject: *Queer Zines, Queer Strategies*

'I have been thinking about precursors to the queer zine: Audrey Beardsley's *The Yellow Book*, for example, although it dates back more than 100 years; Jack Smith's *The Beautiful Book* (1962) more clearly steers the course for queer zines to come, with its very personalized and often erotic photos of Smith's peripatetic scene; and Walter Pfeiffer's *1970-1980* (1980), the now infamous diaristic photobook of the artists scene from Zurich in the 70s, with its hyper-erotic close-ups of beautiful Swiss boys, is a clear model for today's European zines. But ultimately, the best models for the zines themselves are other zines: they are a community in constant communication'.

Based on the research project 'QUEER ZINES' AA Bronson led a discussion about self-publishing and the fanzine, considering the history of General Idea, FILE magazine, the phenomenon of queer zines, and today's technologies of YouTube and on-demand publishing.

B/THEORY + PROJECT

Wednesday, 10 February / 11:00–16:00

Speaker: Mikkel Astrup

Subject: '*On Literarity*': A workshop on Samuel Beckett's *Writings*

Mikkel Astrup, a Research Fellow at the University of Oslo in the Department of Literature, Area Studies and European Languages, organised a workshop on the prose of Samuel Beckett: 'In an increasingly plastic life, challenged by sophisticated intellectual control, biochemistry and genetics alike, what are the criteria for a literary subgenre that can do justice to this situation?'. The workshop explored this question by revisiting the plastic qualities of Samuel Beckett's prose. Beckett's literature is singular in its use of socio-cultural and physical resistances to articulation. His frequent reversals of historical and socio-cultural impact, from signification to psychophysical imprints, were seen as comical obstacles to expression in his own time. In the contemporary context, the interest of his writing might reside in the capacity his techniques have to expand the realm of creative linguistic composition. The discussion drew on selected texts by Beckett, theoretical texts, literary samples and works of J.M. Coetzee and Bruce Nauman.

10 February–17 April

Project: 'Run from Fear, Fun from Rear'

Organiser: Mikkel Astrup

Bruce Nauman has been recognized since the early 1970s as one of the most innovative and provocative of America's contemporary artists. In a rejection of traditional materials,

Nauman—who is best known for his sculpture and installation works—employs fiberglass, styrofoam, and neon lighting to create confrontational and visceral viewing experiences. Language also plays a central role as a visual tool, becoming both a provocative signifier and aesthetic object. Nauman's works have been widely shown; in 2009 he was awarded the Golden Lion for the Best National Participation in the U.S. Pavilion at the 53rd Venice Biennale for his exhibition 'Bruce Nauman: Topological Gardens'. Astrup's workshop 'On Literarity' was accompanied by a presentation of Bruce Nauman's work *Run from Fear, Fun from Rear*, 1972. Bruce Nauman conducted several readings of Samuel Beckett's work, perhaps most notoriously the *Slow Angle Walk (Beckett Walk)* of 1968, paying homage to the awkward walks of *Watt* (1945) and *Molloy* (1951). A comparative reading of the work of the two authors illuminated how close Beckett came to treat words and meaning as plastic material, broadening the scope for possible definitions of what literarity might be.

C/PROJECT

Friday, 17 April / 19:00

Project: 'Sounds and Measures'
Participants: Nils Bech in Concert with Bendik Giske, Ole-Henrik Moe, Kari Rønnekleiv and Daniel Herskedal, accompanied by works of Anders Nordby and Arild Tveit

Singer and performer Nils Bech and saxophone player Bendik Giske, together with Daniel Herskedal, Ole-Henrik Moe and Kari Rønnekleiv, inaugurated OCA's public platform as a music performance space, and officially close the programme 'Columns, Grottos, Niches: The Grammar of Forms – On Art Criticism, Writing, Publishing and Distribution'. Bech's performance practice combines sparse a capella versions of contemporary and classical music with songs of his own writing and electronica sounds, which are often extended into informal performances in cooperation with other musicians and artists in contemporary art events both internationally and throughout Norway. Marking the releasing of Bech's *Look Back* by the label Fysisk Format on 19 April, this performance featured acoustic versions of the songs from the new album.

About the Speakers and Organisers

AA Bronson lived and worked as a member of the artists' group General Idea from 1969 through 1994, with Jorge Zontal and Felix Partz. Together, they presented over one-hundred solo exhibitions world-wide, and exhibited in biennales in Paris, France (1977), Venice, Italy (1982), Sydney, Australia (1983) and São Paulo, Brazil (1998), as well as documenta, Kassel, Germany (1983). They published the influential FILE magazine (1972-89), and founded Art Metropole (1974), an early artist-run archive and distribution centre for artists' editions and publications in Toronto, Canada. In the last seven years of their time together they worked solely on the subject of AIDS. Since the deaths of his partners in 1994, AA Bronson has worked and exhibited as a solo artist, curator, educator, animator and gay icon. Solo exhibitions include those presented at Secession, Vienna, Austria (2000); the Museum of Contemporary Art, Chicago, IL, USA (2001); the MIT List Visual Art Center, Cambridge, MA, USA (2002) and the Power Plant, Toronto, Canada (2003). Author and editor of numerous texts and books, including his autobiography *Negative Thoughts* (2001) and *Queer Zines* (2008), he lives and works as an artist and healer in Manhattan, where he is also the Director of Printed Matter, Inc., and the Artistic Director of the Institute for Art, Religion, and Social Justice at Union Theological Seminary, New York, NY, USA. He was appointed Senior Critic at the School of Art, Yale University, New Haven, CT, USA in 2006, and given honorary doctorates by NSCAD University, Halifax, NS, Canada, in 2007 and

Concordia University, Montreal, QC, Canada in 2009.

Mikkel Astrup (b.1973, Oslo, Norway) is Research Fellow at the University of Oslo, Norway. His fields of research and teaching are literary theory, derivatives of psychoanalysis, and writing. Astrup is currently developing a hypothesis on contemporary writing in his doctorate on Samuel Beckett's prose. He is also a freelance writer, publishing with journals and anthologies on Samuel Beckett, Neo-liberalism, politics, and desire.

Nils Bech (b.1981, Oslo, Norway, lives and works in Oslo) is a singer who focuses on the performative aspects of music. A key actor in the Norwegian art and music scene, he has participated in exhibitions of contemporary art both in Norway and internationally, as well as performing with his band, Nils Bech, with musician Bendik Giske, at a wide variety of festivals. Bech combines sparse a capella versions of contemporary and classical music with electronica, in a conceptual stage show laced with cabaret, contemporary dance and sculptural elements.

Bendik Giske (b.1982, Oslo, Norway, lives and works in Oslo) is a saxophone performer who has explored a wide variety of genres, ranging from pop to contemporary art music via jazz. He holds a degree in saxophone performance from the jazz division of the music conservatory in Trondheim and the Rhythmic Music Conservatory in Copenhagen, as well as the Norwegian Academy of Music in Oslo. Giske has toured widely and has released studio albums with, among others, the bands Listen,

Nils Bech and BG-5 (Bendik Giske Quintet).

Daniel Herskedal (b.1982, Molde, Norway, lives and works in Nord-Trøndelag, Norway) is a performing jazz tuba player who works as a freelance musician in the band Listen, Magic Pocket and Lochs / Balthaus / Herskedal. As part of Magic Pocket, Herskedal is currently developing a commissioned work for the Trondheim Jazz Orchestra for the occasion of its 50-year anniversary in 2010.

Anders Nordby (b.1975, Oslo, Norway, lives and works in Oslo) is an artist whose work involves artistic production and curatorial activities. His process-based art and installations draw inspiration from literature and sub- and countercultures. Nordby has exhibited in institutions such as Art in General, The Swiss Institute, White Columns and Rhizome at the New Museum, all in New York, NY.

Ole Henrik Moe (b.1966, Oslo, Norway, lives and works in Oslo) is a composer and violinist who has contributed to a number of crossover projects, including jazz performance. Moe is a renowned improviser, and has participated in theatre productions and modern dance performances. Together with Kari Rønnekleiv he forms the duo The Sheriffs of Nothingness. In 2007 Moe was awarded Spellemansprisen in the category Contemporary Music for his work with the album *Ciaccona/3 Persephone Perceptions*, together with Kari Rønnekleiv.

Kari Rønnekleiv (b.1972, Trondheim, Norway, lives and works in Oslo) is a violinist holding degrees from the

Trøndelag Conservatory of Music and Royal College of Music in London. She has played with the Tromsø Symphony Orchestra, Trondheim Symphony Orchestra, the Trondheim Soloists and Bodø Sinfonietta. Since 2004 she has performed with Ole-Henrik Moe in the duo The Sheriffs of Nothingness. For the album *Ciaccona/3 Persephone Perceptions*, with music composed by Ole-Henrik Moe, Rønnekleiv was awarded Spellemansprisen in 2007 in the category Contemporary Music.

Arild Tveito (b.1976, Oslo, Norway, lives and works in Oslo) is an artist living and working in Oslo, Norway. Tveito is a multidisciplinary artist working in a variety of media, such as installation, film, video and music. Tveito is also part of the artist group Institutt for Degenerert Kunst with Anders Nordby and Eirik Sæther.



Installation view: 'QUEER ZINES'
Organised by Printed Matter, Inc.,
New York, NY, as part of 'Columns,
Grottos, Niches: The Grammar of
Forms – On Art Criticism, Writing,
Publishing and Distribution'
Subject: Photo: OCA / Vegard Kleven



Installation view: 'QUEER ZINES'
Organised by Printed Matter, Inc.,
New York, NY, as part of 'Columns,
Grottos, Niches: The Grammar of
Forms – On Art Criticism, Writing,
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Subject: Photo: OCA / Vegard Kleven



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 Forms – On Art Criticism, Writing,
 Publishing and Distribution'
 Subject: Photo: OCA / Vegard Kleven



Installation view: 'Run from Fear,
 Fun from Rear'
 Organised by Mikkel Astrup, as
 part of 'Columns, Grottos, Niches:
 The Grammar of Forms – On Art
 Criticism, Writing, Publishing and
 Distribution'
 Subject: Photo: OCA / Mads Später
 Thomseth

Project: 'Sheela Gowda: Postulates of Contiguity'

The Office for Contemporary Art Norway (OCA) held the first European solo exhibition by the Bangalore based artist Sheela Gowda. Gowda studied in Santiniketan—a crucible of Modernism in India—as well as in London, UK, at the Royal College of Arts. Her exposure to different traditions has resulted in a practice that articulates in complex ways the relationship between diverse art historical genealogies as well as between avant-garde practices and the everyday. In the early 1990s, Gowda used unconventional materials through which she expressed the angst and melancholy caused by local socio-political tensions. In her own words, Gowda seeks a 'specificity within abstraction' that avoids strident statements and instead reveals meaning through suggestion. Titled 'Sheela Gowda: Postulates of Contiguity', the exhibition was on view at OCA's public space from the 29 April to 26 June 2010.

'Postulates of Contiguity' took the form of a dialogue between two works, *And...* (2007) and *Best Cutting* (2008). Sheela Gowda's work *And...* performed linearly within OCA's space, through a form that was inscribed by a meticulous and laborious process of production that was central to it. *And...* was produced by the artist in her studio in Bangalore starting from simple raw materials: 120 sewing needles and 120 red threads. As if in preparation for hand sewing, Gowda led each thread, measuring 230 metres in length, through the eye of each needle, doubling the thread at its centre. The threaded needles were then gathered together into an aggregate base that was bound together with a compound paste of a wood-based glue and kumkum—a powder made from turmeric mixed with slaked lime and traditionally used for religious rituals

and body adornment. The kumkum was methodically layered by Gowda along the serpentine thread, producing three separate cords of sanguine hues—the first two measuring 115 metres and the third 60 metres in length. Placed within the project space, the work transposed its material line drawing into a site-specific installation that established a set of relationships: of each of the ropes with the other two, of the head of the rope (the needles) to the tails (the loose ends) and the body, of the lines described by the cords to the space they occupied.

As an axiom or postulate in space, the work was not only self-evident as a physical rope, but it was also informed by its process of production, which reflected a set of relationships and unresolved contradictions—contradictions that reverberated between the physical tactility of materials, textures and colours, the process from which the work resulted, and the eventual abstraction as outcome.

For the previous two decades, Gowda made artworks in which abstract compositions constructed meanings through suggestion, avoiding strident statements and relying on very specific local materials—cow dung, metal pipes and coconut fibre, charcoal and incense, ash, human hair and embroidery—which might suggest an instinctual interpretation of her work within the tradition of craft and textile making. Yet this type of reading would inevitably short-circuit the complexity of Gowda's practice, which transposes these elements into social objects located within a network of production and distribution, and frames them in relation to India's socio-political legacy. In the wake of the Bombay riots of 1992, Gowda adopted a reflective consciousness toward fractional violence in India—an attitude that would

result 10 years later in *Best Cutting* (2008). Formally consisting of pages from a newspaper titled *The Chronic Chronicle*, *Best Cutting* is composed of newspaper clippings gathered for over a decade by Gowda and her partner Christoph Storz. Through this collection of clippings of humorous, tragic or erroneous news stories, *Best Cutting* renders explicit the political references that are always present in Gowda's work—for example, the State of Uttar Pradesh in the northern region of India; the polemics around the Bharatiya Janata Party; the ironies of Best Bakery Case and the person of Zahira Sheikh (a witness of communal carnage later sentenced to a jail term); the expulsion of Taslima Nasreen from Bangladesh; the political successes of the Bandit Queen Phoolan Devi; or the reflective issues inherent to the land policy toward the rural poor in India. These news stories serve as the backdrop for shapes that suggest how social constructions and ways of doing are created and maintained—with real patterns sourced from a tailoring book that gave its title to the piece. Together, both works use lines to undermine explicit narrative constructions of space—be it the exhibition space or the social space. Together, they short-circuit referential systems, as the relationships that are established between red and green tailoring on the page and red threads on the space ultimately dismiss the principles of continuity and coherence—principles that are supposed to regulate the ways that we perceive and understand our position in the world.

Gowda's work has been included in important exhibition contexts such as documenta 12, Kassel, Germany, 2007; 'Fare Mondi//Making Worlds...',

the 53rd Venice Biennale, Venice, Italy, 2009; 'Indian Highway' at The Serpentine Gallery, London, UK, Astrup Fearnley Museum of Modern Art, Oslo, Norway, 2009 and Herring Museum of Contemporary Art, Herring, Denmark, 2010; the 2009 Sharjah Biennial, United Arab Emirates; 'Textiles: Art and Social Fabric', Contemporary Art, Antwerp, Belgium; 'Santhal Family: Positions Around an Indian Sculpture', M HKA, Antwerp, 2008; and 'HORN PLEASE: Narratives in Contemporary Indian Art', Museum of Fine Arts Bern, Switzerland, 2007-08 among others.

'Sheela Gowda: Postulates of Contiguity' was organised by OCA and curated by its director Marta Kuzma.

The exhibition 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.'



Opening:
'Sheela Gowda: Postulates of Contiguity' / Office for Contemporary Art Norway, 29 April-26 June 2010
Photo: OCA / Mads Später Thomseth



Installation View:
'Sheela Gowda: Postulates
of Contiguity' / Office for
Contemporary Art Norway,
29 April-26 June 2010
Photo: OCA / Vegard Kleven



Installation View:
'Sheela Gowda: Postulates
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Installation View:
 'Sheela Gowda: Postulates
 of Contiguity' / Office for
 Contemporary Art Norway, 29
 April-26 June 2010
 Photo: OCA / Vegard Kleven



Details:
 Best Cutting (2008) as part
 of 'Sheela Gowda: Postulates
 of Contiguity' / Office for
 Contemporary Art Norway, 29 April-
 26 June 2010
 Photo: OCA / Vegard Kleven



Project: 'BIG SIGN – LITTLE BUILDING'

'BIG SIGN – LITTLE BUILDING' was an exhibition that looked at the expanded temporal and spatial field for cultural production resulting from the modern shift in the notion of landscape from the Kantian sublime to the space of leisure time. The discourse of natural beauty as linked to the sphere of art opens onto a field of ethics and social responsibility that harkens back to Kantian aesthetics. Yet, natural beauty as a concept primarily located within the phenomenon of landscape was significantly transformed by the process of societal modernisation that took place in the twentieth century. The experience of landscape consequently shifted from the Kantian category of the sublime to the space of leisure time—a space in which the experience of landscape became mediated by a human and technological mastery over nature. This enquiry was pursued by the radical artists and architects who throughout the 1960s and into the 70s explored how the aesthetic experience of nature within modernity arrived at the perception of the expressiveness of nature through the expressiveness of things. In doing so, their respective investigations reflected upon the loss of faith in natural beauty and evolved into an aesthetic experience of landscape as one no longer located within the 'towering mountains eloquent in what they crush overwhelmingly', but instead as projections of space liberated beyond the proliferation of artificial things.

The exhibition departed from and extended beyond a seminal project developed by the architects Robert Venturi, Denise Scott Brown and Steven Izenour, who, in their book *Learning from Las Vegas* (1972), drew from existing critiques of urban space at the time to explore the role that signs played in providing order to

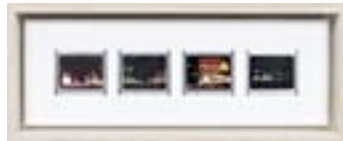
the landscape. As an articulation of a space contesting the hegemony of Euclidean space, this approach also intrigued artists such as Charlotte Posenenske, Ed Ruscha, Robert Smithson, and Jeff Wall, who further challenged such traditional notions of space in order to explore new interpretations of landscape 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.

'BIG SIGN – LITTLE BUILDING' exhibited, for the first time, 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, creating a new genre for cultural production at the time. The exhibition integrated artists' work, archival materials and publications that revised interpretations of landscape, building and monument reflecting 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 power inscribed in public information generated by the city and by the hierarchies, standardisations, and space-time relationships effected by corporate development.

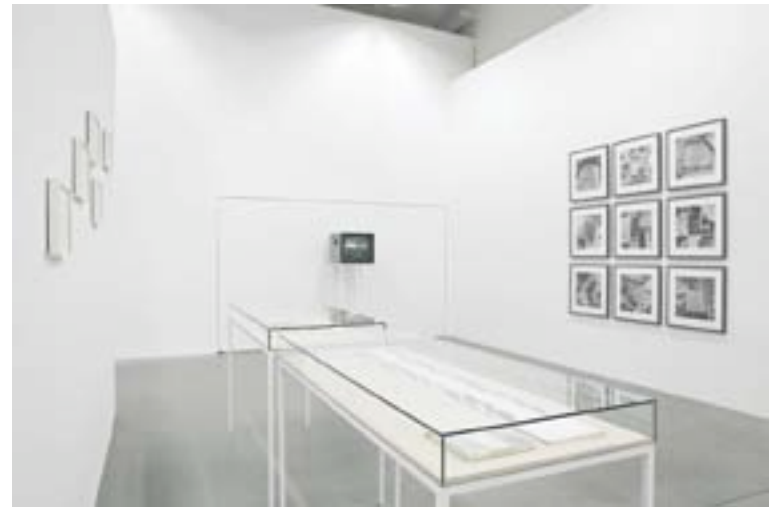
'BIG SIGN – LITTLE BUILDING' was organised by OCA and curated by its director Marta Kuzma. The exhibition was on view at OCA's public space from 15 September to 15 December 2010.



Installation Views:
 'BIG SIGN - LITTLE BUILDING' /
 Office for Contemporary Art Norway,
 15 September-15 December 2010
 Photo: OCA / Vegard Kleven



Installation View:
 Students and Instructors from
 the 'Learning From Las Vegas
 Research Studio', *Las Vegas Strip
 (Night)*, 4 glass lantern slides,
 (ca. 1968/72), courtesy of the
 archive of Venturi, Scott Brown
 and Associates as part of 'BIG
 SIGN - LITTLE BUILDING' / Office
 for Contemporary Art Norway, 15
 September-15 December 2010
 Photo: OCA / Vegard Kleven



Installation Views:
 'BIG SIGN - LITTLE BUILDING' /
 Office for Contemporary Art Norway,
 15 September-15 December 2010
 Photo: OCA / Vegard Kleven



Installation Views:
'BIG SIGN - LITTLE BUILDING' /
Office for Contemporary Art Norway,
15 September-15 December 2010
Photo: OCA / Vegard Kleven



Installation View:
Charlotte Posenenske, *Series
D Vierkantröhre* (1967), photo-
documentation of site-specific
installations at Frankfurt airport
/ Allan D'arcangelo, *Proposition #20*
(1966), Acrylic on canvas / as part
of 'BIG SIGN - LITTLE BUILDING' /
Office for Contemporary Art Norway,
15 September-15 December 2010
Photo: OCA / Vegard Kleven



Installation View:
Robert Smithson, *Monuments of
Passaic (1967)*, six photographs and
one photostat / Allan D'arcangelo,
Untitled (1967), Acrylic on canvas
/ as part of 'BIG SIGN - LITTLE
BUILDING' / Office for Contemporary
Art Norway, 15 September-15
December 2010
Photo: OCA / Vegard Kleven



Installation View:
Venturi, Scott Brown and
Associates, Inc., *Reproduction
of Thomas Cole's 'Architect
Dream, 1840'*, ca. 1968/72,
*Montage overlaid on Thomas Cole's
'Architect's Dream, 1840'*, 2 glass
lantern slides, ca. 1968/72 as part
of 'BIG SIGN - LITTLE BUILDING' /
Office for Contemporary Art Norway,
15 September-15 December 2010
Photo: OCA / Vegard Kleven

OCA in the Press

In 2010 projects receiving International Support from the Office for Contemporary Art Norway were mentioned 34 times in international press. Press coverage included reviews of solo exhibitions by Matias Faldbakken at Neue Aachner Kunstverien, Germany, and Elmgreen & Dragset at ZKM Center for Art and Media Karlsruhe, Germany, as well as group exhibitions and biennales such as 'Free' at the New Museum, USA, where Norwegian artists Hanne Mugaas and Lars Laumann participated, and Manifesta 8 in which Anders Eiebakke and Lene Berg exhibited.

Norwegian Press coverage of the Office for Contemporary Art Norway measured 67 mentions in 2010, a majority of which concerned the exhibitions 'Sheela Gowda: Postulates of Contiguity', 'Big Sign – Little Building' and T.J. Clark's lectures on Picasso's Guernica. In the international press the Office for Contemporary Art Norway was mentioned 29 times, most times in relation to the touring exhibition 'Nasreen Mohamedi: Reflections on Indian Modernism (Part 1)' and 'Big Sign – Little building'—including a 'Critic's Picks' on Artforum.com.

Selected International Press 2010

- Nicola Trezzi, *Performa 09*, Flash Art, January 2010, pp. 31-32.
- Nicola Harvey, *Auckland & Sydney 2010*, Frieze, January–February 2010, pp. 94-95.
- Nuit Banai, *Mette Tronvoll*, Artforum.com, 25 February 2010.
- Heidi bale Amundsen and Gerd Elise Mørland, *The political Potential of Curatorial Practise*, *Oncurating.org*, April 2010.
- Mariana Schroeder, *Touching the Taboo*, *Wall Street Journal Online*, 15 October 2010.
- Zehra Jumabhoy, *Nasreen Mohamedi*, Artforum, January 2010, p. 242.
- Sara Araújo Castro, *'La Otra'forma de vivir el arte*, *Elespectador.com*, 21 October 2010.
- Jörg Heiser, *The secret agents' press conference*, *Frieze online*, 30 October 2010.
- Kate Sutton, *Critics' Picks: "Big Sign – Little Building"*, *Artforum.com*, 29 November 2010.

Selected National Press 2010

- Lotte Sandberg, *Unike portretter*, Aftenposten, 11 April 2009, p. 10.
- Stig Arild Pedersen, *Fra kokain til kunst*, Klassekampen, 20 April 2010, p. 20.
- Eivind Kristensen, *Norges ukjente stjerne*, Dagbladet, 4 May 2010, pp. 36-37.
- Jonas Ekeberg, *Tror ikke på reaksjoner*, Kunstkritikk.no, 8 September 2010.
- Lotte Sandberg, *Liten kunst, stort tema*, 17 September 2010.
- Kåre Bulie, *Fra Las Vegas Med Kjærlighet*, DagensNæringsliv, 22 October 2010.
- Mariann Enge, *Marta Kuzma til dOCUMENTA (13)*, Kunstkritikk.no, 29 October 2010.
- Sarah Sørheim, *Nansen til Venezia*, Klassekampen, 10 November 2010.
- Øystein Sjøstad, *T.J. Clark i Oslo*, KUNSTforum.com, 23 November 2010.
- Fredrik Svensk, *Repetition, frihet och politik*, Kunstkritikk.no, 30 November 2010.



Flash Art

Flash Art magazine is the most important magazine for contemporary art in the world. It is published in English, Spanish, Italian, French, German, Japanese, Chinese, Korean, Russian, and Arabic. The magazine is known for its high-quality photography and in-depth interviews with leading artists and curators. It covers a wide range of contemporary art movements and styles, from traditional painting to digital art and performance.

Flash Art NEWS



PERFORMA 00

PERFORMA 00 was a series of performances by artists from various countries, including the United States, Mexico, and Central America. The performances took place in a large, industrial space in Mexico City, and they explored themes of identity, migration, and social justice. The artists used a variety of media, including video, live performance, and installation.



L.A.'S BLOOM OF ART AND DESIGN

L.A.'s Bloom of Art and Design is a series of exhibitions and events that celebrate the city's vibrant art and design scene. The events take place in various locations throughout Los Angeles, including museums, galleries, and public spaces. They feature a wide range of art and design works, from traditional painting to contemporary digital art and design.

HE LEFT HIS MARK ON TIME

HE LEFT HIS MARK ON TIME is a series of exhibitions and events that explore the relationship between art and time. The events take place in various locations throughout Los Angeles, including museums, galleries, and public spaces. They feature a wide range of art and design works, from traditional painting to contemporary digital art and design.



Robert Rauschenberg's 'Pink Cloud' (1972)



Robert Rauschenberg's 'Pink Cloud' (1972) is a large, abstract sculpture made of metal. It features a long, cylindrical form extending from a larger, more complex structure. The sculpture is made of metal and is a prime example of Rauschenberg's work in sculpture.

ONCURATING.org



ONCURATING.org is a website that provides information about art exhibitions and events. It features a search function and a list of upcoming events. The website is a valuable resource for art enthusiasts and professionals alike.

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"Big Sign - Little Building"
OFFICE FOR CONTEMPORARY ART NORWAY
Nedre gate 7
September 10-December 10

"Learning from the existing landscape is a way of being revolutionary for an architect," authors Robert Venturi, Denise Scott Brown, and Steven Venturi learn in their collaborative 1972 publication *Learning from Las Vegas*. "Not the obvious way, which is to tear down Paris and to begin again, as Le Corbusier suggested in the 1920s, but another, more tolerant way: that is to question how we look at things."



View of "Big Sign - Little Building" 2016.

Curated by Maria Kultima, "Big Sign - Little Building" takes Learning from Las Vegas as a point of departure from which to consider the changing concept of a "landscape" in the age of American highways. The book itself appears page by page as a slow white stream, synchronized to project alongside the pages of the architect's *Every Building on the Street* (2010, 1996). On the opposite side of the gallery, a film projector presents Jeff Kuo's *Landscape Manual*, 1988, which chronicles his artist's experience of a landscape from his car window.

The exhibition builds along this axis, keeping at the Sunday driving speed of its projects. Video monitors and long walls of slides offer archival materials from the two-week seminar seminar conducted at Yale while doing research for Learning from Las Vegas. Kultima skillfully juxtaposes drawings by Robert Smithson and Claes Oldenburg, drawings and photographs of works by Charlotte Peinemann, and—perhaps most curiously—Kuo's paintings by Alan O'Neale, who derived his formal vocabulary from the highway, arranging dotted forms of roadblocks and driving lines into semi-abstracted compositions.

—Kate Sullivan

10 KULTUR

Popkunst med patos

Popkunst er en kunstform som har vært populær i mange år. Den handler om å bruke massemedia og massene til å skape kunst. Popkunst er en kunstform som har vært populær i mange år. Den handler om å bruke massemedia og massene til å skape kunst.

OSLOLISTA

Oslolista er en liste over kunstnerne som deltar i utstillingen. Den inneholder navnene på kunstnerne og deres adresser.

For alle som ikke er kunstner

For alle som ikke er kunstner, er det viktig å vite at kunst er en del av livet. Kunst er en måte å uttrykke seg på, og det er viktig å ha en god forståelse av kunst.

En av Norges fremste fotografer viser to høyst forskjellige billedserier – som også er fascinerende like.

Unike portretter

Kunst fotografi

Marika Tronvoll
Rune Fiske og Søren Fokse
Lullus K.



Omstillingstiden er en utfordring for alle. Det er en utfordring som krever at vi ser på verden på en annen måte. Det er en utfordring som krever at vi ser på verden på en annen måte.

Kunstnerne viser oss bilder av mennesker som lever i et annet land. De viser oss bilder av mennesker som lever i et annet land.

I Marika Tronvolls fotografier Søren Fokse (71) og Rune Fiske (78) er utdannede påførende medlem av arbeidsledet i Lullus K. De viser oss bilder av mennesker som lever i et annet land. De viser oss bilder av mennesker som lever i et annet land.

Marika Tronvoll er en av Norges fremste fotografer. Hun har tatt mange bilder av mennesker som lever i et annet land. Hun har tatt mange bilder av mennesker som lever i et annet land.

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Mette Tronvoll (45)
Mette Tronvoll er en av Norges fremste fotografer. Hun har tatt mange bilder av mennesker som lever i et annet land. Hun har tatt mange bilder av mennesker som lever i et annet land.

Fra kokain til kunst

En kunstner som har vært populær i mange år. Den handler om å bruke massemedia og massene til å skape kunst. Popkunst er en kunstform som har vært populær i mange år. Den handler om å bruke massemedia og massene til å skape kunst.

KUNST

Kunst er en måte å uttrykke seg på, og det er viktig å ha en god forståelse av kunst. Kunst er en måte å uttrykke seg på, og det er viktig å ha en god forståelse av kunst.

FOR ALLE SOM IKKE ER KUNSTNER

For alle som ikke er kunstner, er det viktig å vite at kunst er en del av livet. Kunst er en måte å uttrykke seg på, og det er viktig å ha en god forståelse av kunst.

Kunsten å spre kunnskap



Et av de viktigste måtene å spre kunnskap på er gjennom kunst. Dette er en måte å gjøre det på som er både effektiv og kreativ. Kunst kan brukes til å formidle komplekse ideer og følelser på en måte som er lett å forstå og relaterbar. Dette er spesielt viktig i en tid der kunnskap er avgjørende for framgang og velstand.

En av de viktigste fordelene ved kunst er at den kan nå et bredt utvalg av mennesker. Kunst er ikke begrenset til en bestemt klasse eller bakgrunn, og det er derfor en ideell måte å spre kunnskap på. Kunst kan også brukes til å bygge broer mellom ulike kulturer og mennesker, noe som er viktig for et globalt og inkluderende samfunn.

En annen fordel ved kunst er at den kan være både utdannelsesrettet og underholdningsrettet. Kunst kan lære oss om verden rundt oss og om oss selv, samtidig som den gir oss glede og inspirasjon. Dette er en måte å spre kunnskap på som er både effektiv og holdbar.

Kunst er en viktig del av vår kultur og vår identitet. Det er en måte å uttrykke oss selv og vår samfunnsverdier på. Kunst kan også brukes til å løse problemer og utfordringer, noe som er viktig for et framgangsrikt samfunn. Kunst er en måte å spre kunnskap på som er både effektiv og kreativ, og det er derfor en ideell måte å gjøre det på.



OFFICE FOR CONTEMPORARY ART FOR NORWAY

Office for Contemporary Art explores and represents the work of contemporary artists from Norway. It is a platform for artists to showcase their work and connect with a wider audience. The office is committed to promoting and supporting contemporary art in Norway.

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Photo: [Name] / [Agency]

The office is a platform for artists to showcase their work and connect with a wider audience. It is committed to promoting and supporting contemporary art in Norway. The office is a platform for artists to showcase their work and connect with a wider audience. It is committed to promoting and supporting contemporary art in Norway.

Kultur FEM

Norges ukjente stjerne

Viser suksesskunst i Oslo

Kjendiser digger Gardars kunst



Alle har sin egen stjerne. Denne er en stjerne som er ukjent for mange, men som er svært viktig for Norge. Denne stjernen er en kunstner som har gjort seg bemerket i Oslo og over hele verden. Denne stjernen er en kunstner som har gjort seg bemerket i Oslo og over hele verden.

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BOKTITTEL
Besøk

Av **Andreas Bratberg**
Illustrasjon av **Andreas Bratberg**

KUNSTUTSTILLING
Viryliens festaften

Denne utstillingen er en fantastisk opplevelse. Den viser et utvalg av verkene til den spanske maleren Viryliens festaften. Utstillingen er utrolig spennende og viser et utvalg av verkene til den spanske maleren Viryliens festaften.

Utstillingen er utrolig spennende og viser et utvalg av verkene til den spanske maleren Viryliens festaften. Den er en fantastisk opplevelse for alle som er interessert i kunst.



Astrup Family og OCA er to av landets viktigste institusjoner, men kunne knapt vært mer forskjellige.

Størrelse er ikke alt

I motsetning til OCA virker Astrup Family underbemannet i de nye stillingene.



Den 27. oktober, samme dag som Shanghai-besøket opplyste universitetene Cao Ling og Genna utstilling, var Fennoskand, på andre siden av Atlanteren, var et av de mest spennende utstillingene i verden. Utstillingen var et av de mest spennende utstillingene i verden. Utstillingen var et av de mest spennende utstillingene i verden.

Kunstkritikk

Av **Andreas Bratberg**
Kunstkritikk, 04

Redselen for det som ikke kan måles

Av **Andreas Bratberg**



Illustrasjon av **Andreas Bratberg** for **Kunstkritikk**, 04

I går, torsdag 27. mai, begynte en ny reise med demonstrasjoner på videregående skole. Rapportene gir et bilde av hvordan det er å være lærer i dag. Utstillingen er utrolig spennende og viser et utvalg av verkene til den spanske maleren Viryliens festaften.

Se også **Andreas Bratberg**

Kunstkritikk

Av **Andreas Bratberg**
Kunstkritikk, 04

Repetition, frihet og politikk

Av **Andreas Bratberg**



Illustrasjon av **Andreas Bratberg** for **Kunstkritikk**, 04

Den 27. oktober, samme dag som Shanghai-besøket opplyste universitetene Cao Ling og Genna utstilling, var Fennoskand, på andre siden av Atlanteren, var et av de mest spennende utstillingene i verden. Utstillingen var et av de mest spennende utstillingene i verden.

Kunstkritikk

Av **Andreas Bratberg**

Tre ikke på reaksjoner

Av **Andreas Bratberg**



Illustrasjon av **Andreas Bratberg** for **Kunstkritikk**, 04

Den norske kunstneren Anders Elvehøy har valgt å bruke sin utstilling som et spørsmål om identitet i Nord-Afrika for Marcelino E. Han tror ikke det kommer noen reaksjoner på utstillingen. Utstillingen var et av de mest spennende utstillingene i verden. Utstillingen var et av de mest spennende utstillingene i verden.

Manifesta i dialog med Afrika

av Kjetil Thoen

En kunstutstilling har valgt å hylle 50 kunstnere og kunstneregrupper 55. Manifesta 5 i Spania. Manifestet er utvidet, og nå inkluderer også kunstnere fra Afrika. Dette er den første kunstutstillingen som inkluderer kunstnere fra Afrika.



Den gamle arkitekturen i Madrid er et hovedtrekk ved Manifesta 5 i Spania. Foto: Erik Rasmussen

Det nye manifestet i Manifesta som består av 50 kunstnere og kunstneregrupper 55 er det mest mangfoldige som ligner på Manifesta. I tillegg er det inkludert kunstneregrupper som er utvalgt fra Afrika. Manifestet er utvidet, og nå inkluderer også kunstnere fra Afrika. Dette er den første kunstutstillingen som inkluderer kunstnere fra Afrika. Manifestet er utvidet, og nå inkluderer også kunstnere fra Afrika. Manifestet er utvidet, og nå inkluderer også kunstnere fra Afrika. Manifestet er utvidet, og nå inkluderer også kunstnere fra Afrika.

ART

BIG SIGN - LITTLE BUILDING
13. september - 13. desember 2010

The Office for Contemporary Art Norway presents **BIG SIGN - LITTLE BUILDING**, an exhibition that traces the historical and cultural landscape from the 19th-century Romanticism to the 21st-century. The exhibition is curated by Kjetil Thoen. The exhibition is held at the main building of the National Art Centre, and it is open to the public. The exhibition is held at the main building of the National Art Centre, and it is open to the public.

OCA: Big Sign Little Building

September 13th, 2010
[Architecture](#), [European](#), [Contemporary](#) and [Travel](#)

13 September 2010 – 13 December 2010
Opening reception 13 September 2010 at 19:00



BIG SIGN LITTLE BUILDING

A DISCOURSE OF LANDSCAPE FROM THE 19TH-CENTURY ROMANTICISM TO THE 21ST-CENTURY. THE EXHIBITION TRACES THE HISTORICAL AND CULTURAL LANDSCAPE FROM THE 19TH-CENTURY ROMANTICISM TO THE 21ST-CENTURY. THE EXHIBITION TRACES THE HISTORICAL AND CULTURAL LANDSCAPE FROM THE 19TH-CENTURY ROMANTICISM TO THE 21ST-CENTURY. THE EXHIBITION TRACES THE HISTORICAL AND CULTURAL LANDSCAPE FROM THE 19TH-CENTURY ROMANTICISM TO THE 21ST-CENTURY.

The discourse of natural beauty as linked to the sphere of art opens onto a field of ethics and social responsibility that harkens back to Kantian aesthetics. Yet, natural beauty as a concept primarily located within the phenomenon of landscape was significantly transformed by the process of secular modernisation that took place in the twentieth century. The experience of landscape consequently shifted from the Kantian category of the sublime to the space of leisure time – a space in which the experience of landscape became mediated by a human and technological mastery over nature.

BIG SIGN - LITTLE BUILDING is an exhibition that involves a discourse about the expanded temporal and spatial field for cultural production resulting from these shifts. The exhibition introduces a wider field of inquiry as pursued by the radical artists and architects who throughout the 1960s and into the 70s explored how the aesthetic experience of nature within modernity shifted at the perception of the expressiveness of nature through the expressiveness in things. In doing so, their respective investigations reflected upon the loss of faith in divine beauty and evolved into an aesthetic experience of landscape as one no longer located within the "lowering" romanticism allegories in what they claim (over)historically, but instead as projections of space located beyond the proliferation of artificial things.

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Galler: [LMM](#), [Christen](#), [Mortara](#)

Selected Events

OCA: Big Sign Little Building

BIG SIGN LITTLE BUILDING

Kunsternes Hus: Høstutstillingen 2010

Astrup Fearnley Museum of Modern Art: Ernesto Neto Intimacy

1857: ARCHITECTOORALOC

kunstenstepke

Search

BIG SIGN - LITTLE BUILDING

13. september - 13. desember 2010

Beskrivelse

The Office for Contemporary Art Norway presents **BIG SIGN - LITTLE BUILDING**, an exhibition that traces the historical and cultural landscape from the 19th-century Romanticism to the 21st-century. The exhibition is curated by Kjetil Thoen. The exhibition is held at the main building of the National Art Centre, and it is open to the public.

Program

Erstegangsforedrag: [Kjetil Thoen](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#), [Ulrich Rückriegel](#).

Nettside

[www.ocean.no](#)

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BJØRVIKA. Flunkende nye Kunsthall Oslo holder til i Bjørvikas ondskapsfulle Barcode-rekke. Mer enn å være alibi for grådige kapitalkrefter, kan den berike – og utfordre.

Kunst som utfordring



Kommentar

av **SIRI MADSEN**

IKKJE ENKELT er kunstutstilling og kunsthall i Bjørvika, og det er en utfordring for Bjørvika som område og bydel. Hvorfor?

«Det er svært kvalifiserte, tilrettegjorte, ja etterfølgende installasjoner som åpner i Bjørvika»

paradoks ved Kunstnernes i Oslo, KUNSTNERNES, holder til i et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen.

Nye steder, nye utstillinger
Kunstnernes i Oslo er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen.

for noen å trykke kunst på et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen.

Kunstnernes i Oslo
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Utvalgte utstillinger
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Unikt materiale fra den amerikanske postmodernismens fremvekst, viser endringer i oppfatningen av landskapet.

Liten kunst, stort tema

Kunstutstilling
Kunstner Marko Ruzica
Big Sign - Little Building
Office for Contemporary Art, OCA

Et stort utvalg av et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen.

Postmodernisme
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Spisegarning
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Med julegleder står en av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen.

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Sted
Sted er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen.

Office for Contemporary Art Norway
Nytt galleri i Oslo, Norge

Utvalg av et av de mest utviklede i byen.
Utvalg av et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen.



Fun for Fun!
This is a collection of fun and interesting facts about art and artists.



Big sign little building
A collection of art installations that use large signs to create a visual impact.



More information about the building and the art installation.

Kunstkritikk

Nær arkitektens nullpunkt



Et stort utvalg av et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen. Det er et område som er et av de mest utviklede i byen.

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'La Otra' forma de vivir el arte

Por Ana María Cárdena / Espectador.com

En el antiguo Hotel Continental habita la nueva edición de La Otra, una feria contemporánea y contemporánea

El antiguo Hotel Continental sobre la Avenida Jiménez parece más un lugar en medio de una tormenta que un recinto ferial. Faltan algunas horas para la inauguración de La Otra, feria de arte contemporáneo, y todavía están clavando puentes, arregando conexiones eléctricas y pegando cintas en las paredes. ¿Será que a los artistas y galeristas les coge la noche? Lo sorprendente de eso es tanto de ver los procesos, a los directores de La Otra no se interesa recoger susetos y frases de arte antes para la venta.

Jairo Velásquez, el director de este barrio que navega en otros espacios, explica el riesgo que acompaña al nombre del evento. Procesos de creación contemporánea. Lo primero que pasa es que la feria de galerías la hacemos en mayo, pero en este momento hay más ferias en el mundo y no es la mejor fecha para programarlas. Además, en el arte contemporáneo que es nuestro medio cuenta más el creador y su proceso que el resultado final. Por eso hacemos que este mesaje lo que al artista hoy le interesa exponer, que hacer y crear más allá de lo físico y bidimensional.

Es así que en medio del gran proceso creativo están Marlene Wang y Andrea Struelens, dos artistas que se reúnen de montar una obra hecha de vitales que se pegan en un gran vertical. Wang es artista pero participa este año como curadora. Tiene una larga relación con Colombia. Desde hace un par de años empezó un programa de residencia con artistas extranjeros en Bogotá y Struelens es uno de ellos. "Claro que Colombia influyó mucho en mi trabajo, desde el momento de 20 años que empezó este año en La Otra". También cuenta que la obra que está montando es "el reflejo de este proceso, pues nació de una lectura del texto pero con los problemas escritos con los colores y la simbología del lenguaje. Hace referencia a una condición política de este país de permanente combinación, de la urgencia de un repensar de esperanza e interacción", explica Struelens.

Además de la obra de Struelens, Marlene Wang trae para La Otra una selección de tres obras que representan sus ideas más nuevas en el lanzamiento de La Otra Cultural, una segunda parte de este encuentro que se realiza desde hace cuatro años. "Entre Mujeres y 1960", con las

En el antiguo Hotel Continental habita la nueva edición de La Otra, una feria contemporánea y contemporánea



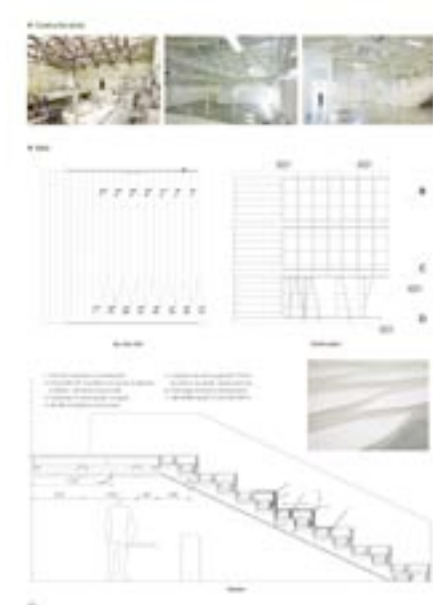
Struelens y Wang frente al montaje de la obra 'Textos sobre vitales'

OCA- Office for Contemporary Art

Wangshu China



Wangshu China is a Chinese architectural firm founded in 2005 by Wang Shu, Zhuang Yu, and Shao Fei. The firm is known for its traditional Chinese architecture and its work in the field of contemporary architecture. The OCA gallery space is a prime example of their work, featuring a minimalist design with white walls and a high ceiling.



Kunstkritikk

Marta Kuzma til DOCUMENTA (13)

En av prosjektlederne i Berlin tidligere i dag besøgende DOCUMENTA (13) er Marta Kuzma, direktør for OCA, Office for Contemporary Art Norway, ble delt av OCA til DA (13) sammen med kunstneren John Carty og det britiske kunstneret Marlene Wang. Marta Kuzma vil dermed bidra til å utvide den kunstneriske utvalget med det tredje temaet, ledet av Christian Balthazar, besøgende OCA-nytt i en presentasjon. Disse som utgjør det tredje temaet vil bli offentliggjort i nærmeste fremtid.

Ettersom, som ble startet i 1977 av kunstneren og kunstutvalget Anselm Kiefer, regnes som en av de viktigste internasjonale utstillingsanledningene, og ble delt av Kuzma, Trillhard, samt Simon de Puyguy de Montfort, i 2007, var utvalget av kunstnerer ledet av Roger M. Bouquet og Kerstin Roth Nord. I presentasjonen for OCA inkluderer det at Marta Kuzma vil bli delt av OCA til DA (13) sammen med kunstneren John Carty og det britiske kunstneret Marlene Wang. Marta Kuzma vil dermed bidra til å utvide den kunstneriske utvalget med det tredje temaet, ledet av Christian Balthazar, besøgende OCA-nytt i en presentasjon. Disse som utgjør det tredje temaet vil bli offentliggjort i nærmeste fremtid.



Marta Kuzma fra OCA

NEWS

U.S. INTERNATIONAL

International News Digest

10.20.10 **Details on the Next Venice Biennale**
German Pavilion at Venice Biennale to "Reunite" Lucy Rikhtersky
Cuban Gallery Wins National Duetting Prize
Two winners for Grand Prix, Philippe David
REAGAN



COMMUNITY | FILM

Expanded Festivals

2010 Lucie Award Winners Announced

10.20.10

The 2010 Lucie Award honorees include Oriolita Futuris for achievement in the art. Tina Barney for achievement in portraiture, and David LaChapelle, who received a lifetime achievement award. Other awardees honored for achievement include Howard Finlay, James Case, Lee Snow, and Michael Huxton. 2nd Edition was recognized as book publisher of the year, for *Urban* by Herman Leonard, while *Aperture* was chosen as photography magazine of the year. "Engaged Observers: Documentary Photography since the 80s" ranked by Brett Abbott at the Getty Museum. Los Angeles was named exhibition/courier of the year. For a full list of winners and finalists, click here.

Documenta 13 Announces Curatorial Team and Process

10.20.10

During a press conference held Friday in Berlin at the Hecker Theater, Documenta 13 announced a group of "agents" and "ambassadors" to the Kassel-based exhibition. The one-hundred-day sub-annual, directed this year by Christy Chaizoo-Bakargies, will begin on June 9, 2012.

The group of agents, who will serve as an "unstable curatorial entity" currently comprises Lexia Ahmady, Ayreen Azavedo & Pierre Gault, Sofie Hernandez Chong Gu, Sujoy Das, Kyoji Koyu, Jesse Kuyte, Maria Kusuma, Raimundas Madalavicius, Thuis Martheas, Lina Pabst, Matt Pezzini, Eva Schmitt, Killy Soak, and Alesia Wain.

The honorary advisory committee consists of individuals and practitioners from various fields who will "inform the processes of thinking and acting" of Documenta 13. They include Mario Baffino, Ismael Barrantes, Ali Brumby, Donna Haraway, Sarah Hassan, Pierre Huyghe, Michael Price, Alexander Sarachovskiy, Michael Taussig, Jane Taylor, and Anton Zeitlinger.

"In an art world dominated by the curator," said Christy Chaizoo-Bakargies, "to act without a predefined curatorial plan offers a possibility to both expand the network of connectivity of the digital age, while also reflecting on its shortcomings and implications from a critical viewpoint."

GALLERIES
FAKULTÄT FÜR KUNST
STADT KÖLN
ARTS CENTER
KÖLN

ORANGE TERRAZZ
GALLERY
LOS ANGELES

JOHN SAATCHI & SAATCHI
ARTS CENTER
LOS ANGELES

DAVID NOLAN
ARTS CENTER
LOS ANGELES

GALLERY
ARTS CENTER
LOS ANGELES

HONOR FRASER
ARTS CENTER
LOS ANGELES

Gavin Brown's Enterprise
ARTS CENTER
LOS ANGELES

KUNST

Gjør-det-s

Uovertruffen tegner

ANNE LUSTIG

She is an artist who is constantly reinventing herself, and her work is a testament to her creative spirit. Her latest exhibition, "Uovertruffen tegner," is a collection of her most recent works, including a series of drawings and paintings that explore themes of identity and self-representation.



Nansen 100th Anniversary

KIND

A commemorative exhibition celebrating the centenary of Fridtjof Nansen's Arctic expedition. The exhibition features a variety of artifacts, including maps, journals, and personal belongings, providing a glimpse into the challenges and triumphs of the expedition.

HYPERALLERGIC

Reactions to Art & Its Discontents

New Museum's "Free" Isn't Just About the Money

By **Lucy Liu** on November 2, 2010



Lucy Liu, "The Sun is Heavy Settling Somewhere Else" (2009) (Image from newmuseum.org)

To see the New Museum's **Free** exhibition, you'll have to look over at least enough to make the \$22 admission fee. For an exhibition that's all about the liberating dispersion of culture quickly, neatly, and cheaply through the Internet, the idea presents an unavoidable irony. Despite the title, **Free** represents a rare defense of looking at the most and information culture of the Internet is controlled content rather than in the privacy of their native habitat. The New Museum is presenting a chance for removal, a step back from the computer screen and into the real world. But as much as escape from connectivity of currency culture, **Free** probes the boundaries of how we talk about the flow of cultural artifacts themselves.

The New Museum introduces the show as embracing this new world of online exchange:

Today, culture is more dispersed than ever before. The web has leveled both the quality and kind of information freely available. It has distributed our collective experiences across

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Photograph © Roger Sargent

An exhibition of 20th Century Museum of Contemporary Art

Press conference: Thursday, 4 November 2010, 11 a.m. Opening: Saturday, 6 November 2010, 7 p.m.

Commissioned artist and artist Roger Sargent has been asking the most provocative questions in the contemporary space for over 20 years. Investigating various behaviors and power relations as well as the parameters of exhibiting art through exhibitions, installations, and performance. They have become known to a broader audience through occasional projects, such as a reconstructed Frank Zappa in the front desert, or the setting of a wooden frame floating through the ground in the middle of a water tank showing water. Their latest "The Exhibition" at the 20th Century Museum will take a bold step into the future of art.

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THE HOUSE - LITTLE BRILLIANT is an exhibition that invites a dialogue about the accepted historical and spatial role for urban production, seen in the context of the city of Berlin. The exhibition is organized by the project of artist, architect and curator, and is the first time that the artist's work is presented in the context of the city of Berlin. The exhibition is organized by the project of artist, architect and curator, and is the first time that the artist's work is presented in the context of the city of Berlin.

- SPERALLER
- art / concept
- Die Galerie (New Museum)
- HOTEL
- piktogram
- INTERNATIONAL PHOTOGRAPHY
- Exhibition of contemporary art

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KUNST

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How did the Spanish Civil War become a masterpiece of modernist art? T.J. Clark asks



Kunstig



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Kunstkritikk

11. november 2019

11. november 2019

Catastrophic modernity – T.J. Clark on Picasso's *Guernica*, pictorial space and modernism.

av Ingvor Størlaug

This interview was conducted at the Office for Contemporary Art in Oslo, where Clark had a residency in November 2018. In this connection he held two public lectures on Picasso, relating to his forthcoming book *Picasso and Truth: From Cubism to Guernica*. The first lecture was titled «Picasso in his century and death with Picasso»



T.J. Clark speaking at OCA in Oslo. Photo: Øyvind Aude Olsson.

in relation to the history of modernism at large. The second one was titled «Picasso's *Guernica* revisited», devoted to a discussion of the artistic process Picasso went through painting this major work in the spring of 1937 and the new conception of pictorial space it projects.

Ingvor Størlaug (OS): Professor Clark, you have earlier written about Picasso's cubist period in your book *Farewell to an Idea* from 1999. Why did you choose to work on Picasso again and why this part of his career?

T.J. Clark (TK): I think I started because I wasn't quite satisfied with the account of Cubism I gave in *Farewell* to an Idea. I take very much thought that Picasso was badly served in the literature we have. There's a strong and interesting literature on Cubism, but after Cubism I think the literature is dominated by a biographical approach which evades many of the great questions that are raised by Picasso's art. The more I worked the more I found that particularly the 1920s were a challenging period that had really been sort of lost. It was strange, because in the 1920s Picasso did get criticism that was substantial, imaginative and serious. You know, extraordinary writers like Carl Einstein, Michel Leiris, and André Breton to some extent. This was writing that captured the new consciousness of Picasso's art, particularly his ability to adapt

THE NEW YORKER



CLARK'S MODERNIST PAST EXPLAINED

How did he become the most important art critic of his generation? The New Yorker explains.



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KUNSTforum

BLAUS GRØN HVERDAGEN MELANIS TITEL BOKS

T.J. Clark i Oslo

11. november 2019

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...the most important... the most important... the most important...

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ERNESTO NETO

Imaging

Bilder til utsmykking

11.11.2019
Kun 2000
Kjøp nå!

11.11.2019
Kun 2000
Kjøp nå!

11.11.2019
Kun 2000
Kjøp nå!

Key Figures 2010

Key Figures & Comments

Income	2010	2009
Ministry of Culture	10.878.000	10.740.000
Ministry of Foreign Affairs	6.305.547	7.900.000
Foundation Fritt Ord	100.000	
Other contribution KUD	286.422	2.190.007
Other income	379.324	127.335
Total	17.949.293	20.957.342

Expenses

Salaries/fees	4.893.969	5.599.971
Projects/biennales/applications	7.949.964	12.178.902
Rent, administration, office	5.081.816	4.432.427
Total	17.925.750	22.211.300
Result	23.544	-1.253.958
Finance income	63.328	32.169
	86.872	-1.221.789

Balance

Property	1.368.095	1.273.094
Claims	269.160	341.386
Bank deposit	2.822.087	2.407.487
Total	4.459.342	4.021.967
Own capital ownership	50.000	50.000
Earned capital ownership	615.432	528.560
Debths	3.793.910	3.443.407
Total	4.459.342	4.021.967

Attendance Figures

Total visitors to OCA: 3044

Project
'COLUMNS, GROTTOS, NICHES:
THE GRAMMAR OF FORMS
– ON ART CRITICISM, WRITING,
PUBLISHING AND DISTRIBUTION'

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

Total visitors Semesterplan events and exhibition: 1132
Total days with open exhibiton: 55
Average visitors per day: 9
Average visitors per week: 29
Average visitors per month: 156

Total visitors to Semesterplan events: 695
Total number of Semesterplan events: 7
Average visitor per Semesterplan event: 99

Other organised visits to OCA:
Total visitors 51

Project
'SHEELA GOWDA: POSTULATES
OF CONTIGUITY'

Total visitors Semesterplan events and Exhibition: 434
Total days with open Exhibiton: 32
Average visitors per day: 9
Average visitors per week: 51
Average visitors per month: 148

Total visitors to Semesterplan events: 149
Total Semesterplan events: 1
Average visitor per Semesterplan event: 149

Project
'BIG SIGN – LITTLE BUILDING'

Total visitors Semesterplan events and Exhibition: 1478
Total days with open Exhibiton: 54
Average visitors per day: 20
Average visitors per week: 70
Average visitors per month: 288

Total visitors to Semesterplan events: 440
Total Semesterplan events: 3
Average visitor per Semesterplan event: 147
Other organised visits to OCA:
Total visitors 54

Organisation and the Board

Website Visitation

2009	Pages visited a month	Pages visited per day	2010	Pages visited a month	Pages visited per day
Jan-09	36662	1222	Jan-10	42214	1407
Feb-09	34425	1148	Feb-10	35964	1198
Mar-09	41805	1394	Mar-10	40758	1359
Apr-09	29299	977	Apr-10	38021	1267
May-09	33246	1108	May-10	43024	1434
Jun-09	30814	1027	Jun-10	32877	1095
Jul-09	29934	998	Jul-10	29435	981
Aug-09	30301	1010	Aug-10	38715	1290
Sep-09	38421	1281	Sep-10	40534	1351
Oct-09	42371	1412	Oct-10	46969	1566
Nov-09	39549	1318	Nov-10	44867	1496
Dec-09	36562	1219	Dec-10	35702	1190
Total	423389		Total	469080	15634

OCA Board 2010

Gro Bonesmo, Chair (Architect and partner in Space Group, Oslo)
Gavin Jantjes, (Curator for International Contemporary Art, National Museum of Art, Architecture and Design, Oslo)
Deputy, Øystein Ustvedt (Curator, the National Museum of Art, Architecture and Design, Oslo)
Øystein Hauge, (Assistant Professor/ Theory Coordinator, Bergen National Academy of the Arts)
Deputy, Gunvor Nervold Antonsen (Artist, living and working in Oslo)
Hilde Hauan Johnsen (Artist and Professor, Tromsø / Bergen National Academy of the Arts)
Deputy, Birgit Bærøe (Head of Visual Arts Section, Arts Council Norway, Oslo)
Knut Brundtland (Chief Executive Officer, ABG Sundal Collier, Oslo)
Deputy, Siri Meyer (Professor, Department of Linguistic, Literary and Aesthetic Studies (LLE), University of Bergen)

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Frank Falch, Curator, SKMU Sørlandets Kunstmuseum, Kristiansand
Marta Kuzma, Director, Office for Contemporary Art Norway
Hege Nyborg, Artist, living and working in Oslo
Dirk Snauwaert, Founding Director, WIELS Contemporary Arts Centre, Brussels

Deputies

Annie Ratti, President of Fondazione Antonio Ratti, Como and Director of Advanced Course in Visual Arts, Fondazione Antonio Ratti
Pablo Lafuente, Associated Curator, Office for Contemporary Art Norway and Managing Editor, Afterall, London

OCA Staff

Marta Kuzma, Director
Anne Gunnæs, Head of Finance and Administration
Pablo Lafuente, Associate Curator (P/T)
Marthe Tveitan, Senior Programme Coordinator
Alexandra Cruz, Coordinator for International Relations
(Maternity leave: July 2010-May 2011)
Paul Brewer, Acting Coordinator for International Relations
(July 2010-May 2011)
Suzana Martins, Programme Associate (until September 2010)
Elisabeth Weihe, Facilities Manager
Anne Charlotte Hauen, Administrative Associate
Asle Olsen, Production Coordinator (P/T)
Tonja Boos, Associate Researcher (P/T)
Kristine Dragland, Assistant (P/T) (September-December 2010)

Consultant

Antonio Cataldo

Interns

Iga Maria Perzyna
Stian Tranung

OCA hosts for events at OCA's**Public Space**

Tone Berg Størseth
Jade Boyd
Ann Iren Buan
Kristine Dragland
Sophie Greve
Hanne Grieg Hermansen
Gunnhilde Høyer
Vera Lid
Mikael Øye Hegnar
Iga Perzyna
Anna Ring
Elin Rødseth
Bror Sander Berg Størseth
Sümer Sayin
Øystein Wyller Odden

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Image on the inside cover:
Students and Instructors from the
'Learning From Las Vegas Research
Studio', *Las Vegas Strip (Night)*,
glass lantern slide, (ca. 1968/72),
courtesy of the archive of Venturi,
Scott Brown and Associates