

The Silent After

Kunstnerisk arbeid er en samlebetegnelse på en rekke ulike aktiviteter. Først og fremst tenker vi på det som prosessen(e) som leder fram til et kunstverk eller en kunstnerisk hendelse. Og ofte tenker vi kanskje at den kunstneriske arbeidsprosessen stopper der, ved avslutningen av verket, og at dette arbeidet primært finner sted i kunstnerens lukkede arbeidsrom. Sånn er det jo ikke. Kunstnerisk arbeid er også høyeste grad et offentlig anliggende.

En viktig del av en kunstners arbeid er å bringe verk og kunstneriske hendelser ut i møte med et publikum. Dette er en like selvfølgelig og vesentlig del av kunstnerisk arbeid som fordypning i og utvikling av kunst på verksteder eller arbeidsrom. Og i den *bevegelsen ut* – enten det er ut av kunstutdanningens skjermede liv eller ut av atelieret eller verkstedet blir kunsten potensielt allemannseie. For studentene betyr denne *bevegelsen ut*, at den kunstneriske fordypningen og det kunstneriske arbeidet ikke lenger bare en del av en diskusjon mellom studenten og læreren. Det kunstneriske arbeidet blir med ett en del av en offentlig sammenheng hvor alle kan se på det, tenke omkring det og diskutere det. I denne bevegelsen utvides kunstens rekkevidde både i praktisk og kunstfilosofisk forstand.

På den måten blir en masterutstilling mer enn en øvelse i formidling av kunst. En masterutstilling handler som alle andre utstillinger om å gjøre kunst virkningsfull i verden der ute.

Ellen K. Aslaksen

Dekan

Avdeling Kunst og håndverk

Art practice is a term that stands for a range of different activities. First and foremost, we use it to describe the processes involved in finalising an artwork, an artistic event or situation. It is often thought that the process of producing an artwork comes to an end in the private space of the artist's studio or workshop. But this is not the case: art production and art practices largely involve the public.

An important part of an artist's practice is the presentation of his or her work or artistic situation to a wider audience. This is as natural and essential to the artist's everyday practice as the development and progress of art in the studio or workshop. In taking this outward-looking stance, be it in the context of the art academy, the studio or the workshop, art becomes a matter for the public domain.

It is from this encompassing perspective that the relationship between the artist's own development and production no longer concerns the simple relationship between teacher and student; what was once the artist's own unseen artwork must engage with a public, make itself visible to all viewers. The work infiltrates the thoughts of others and may become subject to debate or discussion. In this act of transition, the realm of art expands practically and concretely to enter the terrain of the philosophy of art.

In this way, an MFA degree show is more than an exercise in showing art. The show, like all exhibitions, is a matter of making art an effective part of the world.

Ellen K. Aslaksen

Dean

Art and Craft Department

The Silent After

Avgangsutstilling 2016
Master i Medium- og materialbasert kunst
Master i Kunst og offentlig rom

Avdeling Kunst og håndverk
Kunsthøgskolen i Oslo

The Silent After fremsetter ideen om utstillingen som en form for offentlig forpliktelse, fremfor et kuratorstyrt narrativ rammeverk eller en undersøkelse av bestemte temaer og innfallsvinkler. Masterutstillingen *The Silent After* har blitt til som et møte mellom de enkelte verkene, som til sammen belyser bredden av ulike kunstneriske praksiser. Disse praksisene både underbygger, utfordrer og redefinerer virksomheter som tilhører den medium- og materialbaserte kunsten, samt feltet som kalles for kunst og offentlig rom. Prosjektet har for første gang satt fokus på forholdet og dynamikken mellom de to masterprogrammene ved avdeling kunst og håndverk: medium- og materialbasert kunst, og den nyetablerte retningen kunst og offentlig rom. Til tross for at ingen bestemte føringer ble pålagt studentene under produksjonsprosessen, kommer likevel en rekke karakteristiske fellestrekk og utfordringer til syne når man betrakter verkene under ett.

Utstillingsprosjektet tar utgangspunkt i idéen og erfaringen med å arbeide langsiktig frem mot en presentasjon av verk i bred forstand, og det er nettopp i denne strategien at denne utstillingen skiller seg fra et klassisk utstillingsformat.

Over en fem måneders periode i forkant av utstillingen ble studentene bedt om å beskrive sine verk ved å levere tekniske ark over prosjekter og idéer, samt å reflektere over sin egen kunstneriske praksis gjennom å formulere egne «artist

statements». Denne tilnærmingen gjorde oss i stand til å utvide forståelsen av den relasjonelle erfaringen av å stille ut, samt å styrke sammenhengen mellom produksjon og utstilling.

Denne katalogen speiler forsøket på å sette sammen en gruppeutstilling som dekker et sett av ulike problemstillinger, og som samtidig bygger på ideen om utviklingen av kunstneriske praksiser og offentlige presentasjoner utenfor utstillingsrommets domene.

Både de personlige og de tekniske beskrivelsene av de kunstneriske arbeidene og de kunstneriske tilnærmingene som denne katalogen er et resultat av, var med på å gjøre studentene oppmerksomme på nye innganger og perspektiver rundt sine egne kunstverk. Dette gjorde det mulig for oss å utvikle en felles refleksjon og forståelse omkring selve offentliggjøringen av en publikasjon, som også er med på å strukturere og legge til rette for ulike former for resepsjon.

Publikasjonen inkluderer en nyskrevet tekst som Laurence Rassel ble invitert til å bidra med. Rassel belyser i teksten ulike temaer knyttet til sted og identitet til en Kunst og Håndverk-avdeling lik den i en stor kunstinstitusjon som Kunsthøgskolen i Oslo, med sine totalt seks ulike avdelinger. I Rassels tekst settes det spørsmålsteget ved omstendighetene rundt produksjonen og tilgjengeligheten av objekter. Rassel tar opp ulike begrep og virkemidler som understreker noen av områdene som studentene

er opptatt av: kroppen, tiden, lyset og konstruksjonen av ulike narrativer.

Samtalene holdt med studentene, som ligger til grunn for deres arbeidsprosess, har vært avklarende med tanke på studentens vilje til å forplikte seg til kunstens diskurs og uttrykksform. Studentenes diskusjonsprosess økte både i presisjon og rekkevidde etter hvert som utstillingsprosjektet skred fram.

Verkene som vises på utstillingen er for det meste relativt stille arbeider. De står for en form for stille frigjøring, som i mange tilfeller er tilhold for opprop eller protester – om det vergeløse, det meningsløse, om mennesker på flukt, om stum frykt. Dette er ikke uttrykk for en form for stille refleksjon over isolasjon, tilbaketrekning eller ensomhet, men heller en form for *dérive* gjennom ulike idéer knyttet til overlevelse, galskap, tap, og i noen sammenhenger spørsmålet om hva det vil si å ikke tilhøre en gruppe i det individualiteten tar overhånd. Det er en sansbar og lydhor stillhet, som sjelden kommer til uttrykk i abstraksjonen, men som henter referanser fra historie, science-fiction, utforskningen av relasjonen mellom natur og kultur, vitenproduksjon og den særlig frigjørende kraften som ligger i litteraturen.

I arbeidene til **Ahmad Umar** setter han spørsmålstegn ved konstruksjonen av sin egen identitet, gjennom å undersøke den komplekse problematikken tilknyttet homoseksualitet i Islam. Her understrekes særlig forholdet mellom autoritet og moral. Prosjektet tar for seg det poetiske element i det han lar kunstnerens mange ulike «selv» dø. Dette vises først gjennom en hvit keramisk representasjon av kunstnerens kropp, svøpet, bevart, beskyttet og samtidig fanget i Koranens vers 80 og 81; og videre som en sarkofag tilpasset hans egen kropp.

Andrea Scholzes keramiske objekter er skalert til halvparten av en kropps

naturlige størrelse. Objektene er plassert i svært narrative installasjoner. De tar form gjennom komposisjoner som oftest er basert på historiske artefakter og historier knyttet til science-fiction og film. Scholze konstruerer sin egen særegne relasjon til hva hun definerer som en egen form for tidsfornemmelse («sense of time»). Scholzes individuelle arbeider og installasjoner ser simultant tilbake på og fremover i tid.

Emilie Skogstad Aasheims arbeid fremstår som en reise i en egen geografi av tegning, overflater og tekstiler. Aasheim skriver dette inn i en praksis knyttet til en form for eksistensiell topografi. Hennes bruk av fargestoffer fra naturen, grafitt og papir avslører hennes bevisste bruk av elementer som, i sin optimale tilstand, fremkaller en nærmest viral karakteristikk av det organiske og «real-time»-aspektet ved systematisk organisk vekst som også eksisterer ut over verket. Dette avgir ideer om både enhet og fullkommenhet, samtidig som det også transenderer det feilbarlige og mislykkede.

Eric M. Kellys arbeider bringer sammen kroppsspråk og interessen for rene materialer. Kelly undersøker science-fiction genrens semiotikk, så vel som 3D og CNC teknologi. Kunstneren plasserer «objekter» på kroppen som ligner segmenter av en overlegen formasjon, som svarer til reduksjonens forsøk på å simulere en ideell form. En form som kunne være i stand til å gå opp i en høyere og bestandig orden.

Hans Christian Lichtenberg Nielsens arbeider med fortellingen som medium. Hans benytter seg av fragmenterte tekster. Tekstene skildrer spørsmålet om det å høre til et sted, og om søken etter personer som etter hvert blir karakterer i ulike post-apokalyptiske verdener. Betrakterne blir bedt om å ta aktiv del i denne søken. På denne måten, gjennom betrakterens valg om å bli medskaper, kommer historienes

spesifikke rytmer fra de lyttende og deres reaksjoner.

Julie Ebbing arbeider handler om konstruksjonen av identiteten. Ebbings installasjoner består av funnede objekter, ulike rester av alt fra dyrespor til avklippede negler til tomme poser. Disse gjenstandene kjennetegnes av deres uferdige karakter, og vises gjennom en rekke ulike medium som blant annet prints, tegning, tekster og objekter. Dette danner en levende og overbevisende samling arbeider.

Klara Pousettes kunstneriske praksis utforsker hvordan spesifikke håndverk og tekstiler assosieres til ulike former for femininitet. Pousette gjør gjentakende bruk av et ponnihode som prydes med feminine dekorasjoner. Arbeidene kan oppfattes som en kritisk kommentar til herskende stereotypier som infantiliserer det feminine.

Virkelighet og fiksjon danner grunnlaget for **Kristin Strøms** arbeider, som ofte er rekonstruert på stedet hvor fortellingen finner sted. Tematisk kretser arbeidene til Strøm rundt tilstander av ensomhet og mangel på forståelse i møte med en verden hvor den uhemmede individualiteten hersker, familier brytes opp og kjærlige bånd slites av. Dette knyttes igjen opp til divergerende ideologier.

Line Solberg Dolmen skaper gjennom en rekke ulike teknikker og tekstiler komplekse former for habitasjon, som forsiktig invaderer naturlige og arkitektoniske rom med telt, primitive hytter og andre husstrukturer. Kunstnerens installasjoner peker på muligheten for alternative og kollektive bosetninger som i sin inviterende form tilbyr vern og ly.

I **Marie Hepsøs** verk er det bilder av kroppsdeler og fragmenter som har fått sin egenart og liv fjernet, for så å gå over til å

bli struktur og mekanisk material. Kroppen blir her forstått som en fysisk beholder, hvor minner av psykologiske emosjoner og stress er plassert. Hepsøs segregering av kroppen gir oss tilgang til dens enkelte deler, men nekter oss en opplevelse av helhet.

I arbeidene til **Marie Skeie** speiles en tydelig analytisk og kritisk posisjon, som plasserer seg i nåtidens samfunnsmessige og politiske landskap. Hun presenterer seg selv i rollene som vitne og forteller. Skeies urolige fortellerrolle presenterer historier som er oppbygd gjennom et språk som er basert på det å stille spørsmål. Dette undersøkende aspektet står sentralt for kunstneren. Her får kunsten evnen til å undergrave de utallige svarene som Skeie mottar og viderefører til oss.

Matthew Quentin Midtskau inntar en kritisk og ironisk posisjon i forhold til de grunnleggende premisene for de kulturelle og sosiopolitiske systemene som vi lever i. I stedet for å være basert på fiksjon har hans apokalyptiske manifest et narrativ bestående av vold og kollaps som kjerne. Denne kjernen har i nyere tider blitt forstyrrende gjenkjennelig. I dette scenarioet blir hans skulpturer til midler for overlevelse, som muligens vil vise seg å være mer nyttig en først antatt.

Gjennom en uavbrutt serie som er organisk, subjektiv og selvmotsigende, arbeider **Moa Håkansson** med skulptur, installasjon og tekst. Dette er en strategi for å konstruere en retning som fokuserer spesielt på fiasko og oppdagelse. Tittelen på hvert verk er elementet som later å pålegge en orden, noe som utnytter dets makt til å regulere og beholde det formløse. Arbeidene utgjør volumbærende overflater der kunstneren tilføyer elementer og materialer som er ladet med symbolisme. Disse tilføyelsene forteller historier om bevegelse, strid og paradoks.

Arbeidene til **Nari Yun** tar opp forestillinger knyttet til kulturelt og personlig minne, om kunnskap som krysser generasjoner og tidens innviklede øyeblikk. Disse ideene blir tilnærmet gjennom installasjoner som defineres gjennom intrikate strukturer og ekstrem presisjon. De er komponert av keramiske knuter som konstruerer raffinerte tråder av lys. Hver knute blir bærer av en liten historie.

Ragna Misvær Grønstad utforsker de forskjellige måtene vi oppfatter virkeligheten på gjennom litterære tekster. Figurer som Simone de Beauvoir, Guy Debord og Hannah Arendt navigerer i hennes bunnløse akvatiske verden. Kunstneren referer til disse som *Saltvannsblomstene*. Hos Grønstad blir de representanter for frigjøring, poesi og punk, samt individets singularitet og hennes/hans emansipasjon.

På et tilsynelatende uskyldig vis bruker **Stine Hartvigsen** dukker som referanser til mennesket. Dukkene fremstilles ofte dualistiske, og representerer menneskenaturens ulike emosjonelle tilstander. Hartvigsen fremstiller dukkene som figurer presentert i grupper, med en merkbar stillhet. En tilstand av stille kaos og desorientering kommer til syne.

De interaktive skulpturene til **Sven Roald Undheim** er i dialog med en fornemmelse av tillit knyttet til maskineriets solide og funksjonelle konstruksjon. Til tross for dette meddeler hans installasjon en sinnstemning knyttet til risiko og uro gjennom objekter som betrakteren oppfordres til å aktivisere.

Vibeke Frost Andersen undersøker landskapet som et område for gjennomtrengende og voldsom analyse. Landskapet er et bestridt territorium, og gjennom dette territorium kan vi oppnå en forståelse, visualisering og konkretisering av de sterke kreftene som karakteriserer vår tid.

Kunstneren gir navn til disse kreftene – energien, kapitalen og de sirkulære strukturene og mekanismene som opprettholder dem – som et ansvar som hun inntar og representerer gjennom forskjellige medier: tegning, installasjon, video og undervisning.

Eva González-Sancho

Kurator

The Silent After

Eva González-Sancho er uavhengig kurator. Hun har en eksamen i kunst fra ISLAP-ERG i Brussel og mastergrad i utstillingsfag, med spesialisering i samtidskunst, fra Rennes 2 universitetet i Frankrike. Hun var leder og kurator ved Frac Bourgogne (Dijon) fra 2003 til 2011, samt direktør og leder ved Art Projects Office Etablissement d'en face Projects (Brussel) fra 1998 til 2003. Hun har undervist i utstillingshistorikk ved Metz universitet fra 2001 til 2004.

Hennes kuratoriske virke og interesseområde er knyttet til refleksjoner rundt den offentlige sfære, språk og «ikke-autoritære» kunstpraksiser. González-Sancho har kuratert over femti utstillinger, og var co-kurator for blant annet Lofoten International Art Festival (LIAF, 2013). Hun har sammen med ulike kunstnere utviklet prosjekter som: Dora García: *Where do characters go when the story is over?* (CGAC, Centro Gallego de Arte Contemporáneo, Spania, 2009), Armando Andrade Tudela: *Aujourd'hui, Demain, Aujourd'hui, Demain, Hier, Aujourd'hui* (2010), og Rita McBride & Koenraad Dedobbeleer: *TIGHT, REPEATING BOREDOM* (2008) på Frac Bourgogne. Hun har samarbeidet med kunstnere som Guillaume Leblon, Pedro Cabrita Reis, Lara Almarcegui, Jonas Dahlberg, Katrin Sigurdardóttir og Matthew Buckingham, og har startet og ledet flere residency-programmer i Frankrike.

Eva González-Sancho er ansatt sammen med Per Gunnar Eeg-Tverbakk som kurator for Oslo Pilot, på oppdrag for kulturetaten i Oslo Kommune. Oslo Pilot er et toårig prosjekt som utforsker kunstens rolle i og for offentlige rom, for å berede grunnen for en fremtidig kunstbiennale.

The Silent After

2016 MFA Degree Show
Medium and Material Based Art
Art and Public Space

Art and Craft Department
Oslo National Academy of the Arts

The Silent After privileges the notion of exhibition as a form for public engagement over the curatorial sense of a constructed narrative or an examination of the problematics and politics of a particular theme. This MFA Degree Show has been conceived as a meeting of individual works that underscore the diverse range of practices that constitute, challenge and redefine this artistic field. This project has also centred, for the very first time, on the question of the dynamics between the Medium and Material Based Art cohort and the newly created Art and Public Space pathway within the Art and Craft Department. Although no specific frame or angle was imposed on the students in the lead-up to this exhibition, a series of recurrent themes and concerns come into view when looking across the work.

The exhibition project is rooted in the idea and the experience of progressing towards a presentation of work in the broadest sense, and for this reason it extends beyond a classic exhibition format. Over the five-month period leading up to the Degree Show, students were asked to describe their works by supplying technical sheets for projects and ideas, and to think about their wider artistic practice through the process of drafting artist statements. This approach enabled us to broaden the relational experience of exhibiting as well as to comprehend and strengthen the interrelation between production and exhibition.

This catalogue reflects the attempt to construct a group show traversed by a series of problematics, as well as the idea of progression in an art practice and its public presentation outside of the exhibition proper. The personal and technical descriptions of artworks and artistic approaches contained in these pages prompted students to consider new points of entry to their works and allowed us to collectively develop our thinking about the public nature of publication and the forms of reception it structures.

This publication also includes a newly commissioned text by Laurence Rassel, who offers insight into the place and identity of an Art and Craft Department within a larger art college such as the Oslo National Academy of the Arts (KHiO), which has a total of six departments. In her text, Rassel questions the context of production and circulation of objects, taking up several concepts and tools underpinning many of the students' works: the body, time, light and the construction of narratives.

The conversations with the students at the heart of this process have been revelatory in terms of their commitment to the language of art and its articulations, and to the responsibilities of the discussion process, which grew in rigour and scope as the exhibition project developed.

The pieces on show are, for the most part, relatively silent. It is an emancipatory silence, however, that in many cases intimates indictments and cries of protest—a lack of protection, the loss of reason, the forced displacement of populations, mute fear. This is not a silent reflection of isolation, reclusion or loneliness, but rather a *dérive* across ideas relating to survival, madness, loss and, in in a certain way, a sense of not belonging to the group, of excessive individuality. It is an intelligible and audible silence rarely exemplified by abstraction, but rather nourished by references to history, science fiction and explorations of the relations between culture and nature, the production of knowledge, and in particular, the liberating power of literature.

Work by **Ahmad Umar** questions the construction of the artist's personality and identity through the complex problematics surrounding the repression of homosexuality in Islam, looking specifically at the relationship between authority and morality. The project translates into the poetics of the death of the artist himself and one of his selves, represented firstly by a white ceramic reproduction of the artist's body, wrapped, contained, imprisoned and protected by verses 80 and 81 of the Quran; and secondly by a sarcophagus made to fit his body.

Andrea Scholze's ceramic objects are scaled to half the size of a human body, and are exhibited in highly narrative installations. They take the form of compositions most often based on historical artefacts and stories culled from science fiction and film. Scholze constructs her own particular relation to and experience of what she defines as a "sense of time," with individual works and installations looking simultaneously forward and backward.

The work of **Emilie Skogstad Aasheim** proposes a journey through a geography of drawing surfaces and textiles, inscribed by the artist as a practice of existential topography. Her use of natural dyes, graphite and paper reveal an attention to elements that, in their essential condition, affirm the near-viral characteristics of the organic and the real-time of systemic growth that extends beyond the production of the work and approaches the idea of unity and completeness.

Eric M. Kelly's work brings together body language and an interest in pure materials, exploring the semantics of science fiction as well as 3D and CNC technologies. The artist places "objects" on the body as segments of a superior formation, responding to the pretense of reduction to an ideal form that could represent a higher, inexhaustable order.

Hans Christian Lichtenberg Nielsen works with storytelling as medium. His fragmented texts speak of belonging, of a search for persons in post-apocalyptic worlds. His audiences are provoked into participating in this search—and thus, into the act of authorship—through the specific rhythms of his stories, which partly flow from his listeners and their reactions.

Julie Ebbing's work deals with the construction of identity. Her installations consist of found objects and remains, from animal traces to nail clippings to empty bags. They are characterised by their unfinished condition and span a variety of media such as printmaking, drawing, text and objects, to form a vibrant and extremely eloquent corpus.

Klara Pousette's practice explores the way in which certain crafts and textiles become socially endowed with a sense of femininity. She makes repeated use of the head of a pony adorned in feminine embellishments

in her works, which offer an acute commentary on stereotypes that infantilise femininity.

Real and fictional stories form the basis for **Kristin Strøm's** work, which are generally recreated in their places of origin. Her work deals with solitude and incomprehension in the face of a world of exacerbated individuality, as well as family breakdown and the loss of affectionate ties in relation to divergent ideologies.

Through a diverse array of techniques and textiles, **Line Solberg Dolmen** creates complex habitations that “sweetly” invade natural and architectural spaces with tents, primitive cabins and other enclosures. The artist's installations point to possible alternatives for dwelling and cohabitation, creating hospitable spaces that suggest possible uses and offer shelter and protection.

In **Marie Hepsø's** work, images of body fragments are stripped of their condition of singularity and life to become structure, material and machine. The body is approached as a physical container and memory of psychological emotions and stress. Hepsø's segregation of the body gives access to its parts but denies an experience of wholeness.

Marie Skeie's work reflects a clear analytical and critical position within the current social and political landscape. She presents herself in the role of witness and narrator—a disquieted narrator of histories constructed in a language that the artist deems of utmost importance: that of asking questions. Here, art has the capacity to undermine the innumerable answers that Marie receives and passes on to us.

Matthew Quentin Midtskau takes a critical and ironic stance on the basic premises that sustain the cultural and

socio-political systems in which we live. His apocalyptic manifesto is based not so much on fiction, but on a narrative of violence and collapse that has become unsettlingly familiar in recent times. His sculptures serve as a means of survival for this scenario, and might prove useful sooner than we think.

Moa Håkansson works with sculpture, installation and text in an organic, subjective and contradictory continuum, as a strategy for constructing a Way—particularly one of failure and discovery. The element that does seem to impose order is the title of each work, which exploits its power to regulate and to contain formlessness. The pieces provide volumetric surfaces to which the artist adds elements and materials loaded with symbolism, telling stories of movement, struggle and paradox.

Nari Yun's work takes up notions of cultural and personal memory, intergenerational knowledge and tangled moments in time. These ideas are approached through installations marked by extreme delicacy and precision, composed of ceramic knots that construct fine strands of light. Each node is the container of a small history.

Ragna Misvær Grønstad explores the ways in which we perceive reality through literary texts. Figures such as Simone de Beauvoir, Guy Debord and Hannah Arendt navigate her boundless aquatic world—which she refers to as *Saltvannsblomstene* (salt water flowers)—as representatives of liberation, poetry and punk, the singularity of the individual and his/her emancipation.

On an apparently innocuous scale, **Stine Hartvigsen** uses dolls to refer to human beings, which, through their multiple, often dual, versions, represent the emotional states that characterise the human condition. These figures are presented in

groups, in silence, evoking states of quiet chaos and bewilderment.

Sven Roald Undheim's interactive sculptures speak to a sense of trust in the solid and functional construction of machinery. But his installation imparts a mood of disquiet and danger through objects that the spectator is invited to activate.

Vibeke Frost Andersen explores landscape as a field for an incisive and violent analysis, a contested territory through which we may arrive at an understanding and visualisation of the powerful forces at play in our time. The artist names these forces—energy, capital and the circular structures and mechanisms that sustain them—as a responsibility that she assumes and represents through different media: drawing, installation, video and teaching.

Eva González-Sancho
Curator
The Silent After

Eva González-Sancho is a curator who has developed over fifty exhibitions at international art centres and directed various artists' residency programs. She was Co-Curator of the 2013 Lofoten International Art Festival (LIAF) (Norway); Director and Curator of Frac Bourgogne (Dijon, France) from 2003 to 2011; Lecturer on the History of Exhibitions course at Metz University from 2001 to 2004; and Director and Curator of Etablissement d'en face projects (Brussels) from 1998 to 2003.

Her curatorial interests are often concerned with reflections on public space, language and “non-authoritarian” art practices. She has developed projects with artists Dora García, Armando Andrade Tudela, Rita McBride and Koenraad Dedobbeleer, Guillaume Leblon, Pedro Cabrita Reis and Matthew Buckingham, among many others. González-Sancho holds a BFA from ISLAP-ERG (Graphic Research and Liberal Arts Institute) (Brussels) and an MA in Science and Technology “Exhibition Trades,” specialising in contemporary art, from Rennes 2 University (France).

She is currently working alongside Per Gunnar Eeg-Tverbakk as Curator of Oslo Pilot, an experimental research-based project initiated by the Agency for Cultural Affairs, Oslo, to define the best format for a future biennial in the city of Oslo.

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Open works.

Laurence Rassel

Art is an artefact sustained by a series of institutions, discourses, investments, even though it sometimes forgets its condition of artefact. What is not carried out as art is not art, and so lost to posterity.¹ What is not carried out as craft is not craft and also lost to posterity. But in another sense, that may be the point. To disappear completely from the ontological landscape of art or craft is an opportunity to reappear and become active somewhere else and differently. Here art history becomes social history. As Georg Vasold wrote: “Anyone who was concerned with textiles at an academic level was obliged to overcome the narrow boundaries of art history and to focus his/her attention on political, social and especially, economic matters.”² In his text “Woven thinking: Textile Art and the Advent of Modern Art Scholarship,” he outlines the conditions of textile production, its relation to slavery, to child labour, to industrial development, to gender, to politics, to education, to museology. To place textiles in the art category might run the risk of losing the memory and genealogy of the activity, so that it becomes detached from its social context, and couched in abstract and detached concepts. But no practice exists in a state of detachment or isolation. I would propose art and craft practices as possessing a *situated* quality, subject to a “dual-ontology”³ as both art *and* craft.

What values define the object produced? Usage? Price? Beauty? The context of the

object’s visibility? William Morris claimed that beauty was a value for each and every one of us; he was concerned by the ugliness of reproducibility and our non-involvement in the creation of objects in the industrial era. In his futuristic novel *News from Nowhere*,⁴ a socialist revolution has taken place and people now enjoy a capacity for creation, agriculture, building, because they are free. A freedom that means that work and craft are desirable, enjoyable, as the “mastery” of technique goes hand in hand with the collective ownership of the tools of production and the things produced. Building roads, cooking, carving, weaving, reading, writing take place as a single movement, in a single life. Aesthetics are not applied in order to distinguish between one object and another. As we know, and as Stephen Wright reminds us: “All sensual things have an aesthetic that cannot be deactivated. But they do not necessarily have an aesthetic function.”⁵ Aesthetics, the category of art and museums were created to display valuable objects to the public, but also to “protect” them, remove them from use⁶ and literally keep them out of reach. But what happens when the object escapes your hands and passes to other hands? The Brazilian artist Lygia Clark, moved from painting and sculpture, to making relational objects intended to be manipulated by a user, made from plastic, stones, threads, textile, plastic, paper. As Suely Rolnik stresses, “The meaning of the object

now depends entirely on experimentation, which prevents the object from being simply exhibited, and the receiver from simply consuming it without being affected by this encounter. The object loses its autonomy, it is only a 'potentiality,' which will or will not be made real by the receiver.⁷ In this sense, the object reduced to its minimum materiality is activated and brought into existence by relations, manipulation, the touch of the user and by the context of its use, in this case, a relationship of care.

Looking at other works that have passed from hand to hand, the Spanish artist Teresa Lanceta⁸ travelled to the Middle Atlas mountains in Morocco to work with the women weavers who produce textiles used as blankets and mantles. More recently, she has based work on the cloth that her grandmother wove to protect loaves of bread during the battle of the Ebro. Through these works, she engages with the contexts in which textiles are produced, examines them in detail, and so the repeated gestures of weaving are sensitised to an accumulation of knowledge and experience embodied in the action of weaving, its process and its knots: tradition, innovation, nature, culture—whatever that means—founded on the layers of time to generate a sensual aesthetic language. Preparing for her next exhibition, Lanceta now questions her own practice: how to give visibility to these works in terms of the economic and political conditions under which the descendants of these women live today.⁹

Hannah Ryggen, from Norway, taught herself to weave, spin and dye her own yarn, when she lived and worked on a farm. Her tapestries were not used as blankets or to wrap bread, or cover the floor, but are situated politically and aesthetically in relation to the political and discriminatory violences of the twentieth century. The women of the Middle Atlas Mountains, Norway or Spain do not rely

on a sketch when they begin their work but weave in an ongoing dialogue with the loom and the yarn. As Maria Lind comments on Ryggen's work: "the loom was like a musical instrument, played from the heart, eyes and hands, all together."¹⁰ As Lanceta points out: the women work without a sketch of image and background; rather, the object and the language, the support and the image construct themselves simultaneously, where the error is not allowed. She describes the time of the loom;¹¹ the loom as an ongoing event that makes visible every moment, every possibility, every responsibility, so that every element of the process from the yarn to the purpose is in dialogue with the tools of creation. The feeling that the work process is at one's fingertips, like playing a musical instrument, resonates with the practices of free software developers and users. Indeed, free software developers and users understand their own practice in terms of "sensing the tools" and "weaving" their work environment. In her text "Awkward Gestures," Femke Snelting writes about the use of free software in graphic design, stressing the importance of the non-disappearance of the open source tools used and of the decision to use them.¹² The programme source code is open and accessible, designed to be used and modified openly, and to adapt to the evolution of technology and usage. So the source code has to be documented, made readable, and worked through. This means that the tasks the software is to perform must be made clear so that a range of individual programmers and users can develop, fix, and improve programmes in response to evolving technologies and systems of exploitation. Users report glitches and their shifting needs. Programmers and users take collective responsibility for their work ecosystem. The machine comes to the foreground. To "feel" the tool means engaging with its presence as it speaks to you, calls for patches, updates and greater

understanding. As foreseen by William Morris, open source software designers are actively engaged in “mastering” their craft. This is constituted as collective ownership and a collective practice, an understanding of the relations between skills, tools, media, objects, usage. From Brazil, Norway, Spain, the Middle Atlas mountains, from computers, looms, hands, from art to craft, from weaving to open source software, these practices open up the space of learning and of transformation, create debates, narratives, possibilities and explore failures, mysteries, treasures.

To work a material is to enter a dialogue between oneself and the material. We cannot escape the body. Even as I write with the computer, or even if I imagine making a 3D model to be printed on another computer, I still use my fingers, I remain uncomfortably seated, and my eyes will be my medium for transmitting colours or textures to my brain. Or if I work in clay, glass, paper, yarn, the dialogue with the material to be transformed is always an ongoing conversation. As Eve Kosofsky Sedgwick experienced in her craft work: “(...) there are second-by-second negotiations with the material properties of whatever I’m working on, and the question ‘What will it let me do?’ and ‘What does it want to do?’ are in constant, three-way conversation with ‘What is it that I want to do?’”¹³ Or if we follow the terms proposed by Isabelle Stengers reading Etienne Souriau, the material, the situation ask the craftsman/woman: “what are you going to do with me?”¹⁴ The work produced is assigned a definition through the moment-to-moment relationship between hand and material. The outside affects this intimate dialogue. What is the context of the object’s creation, production and circulation? “What are you going to do with me? What will the system of production be? Am I to be reproduced and distributed by others? What references are in your mind when

you start to think of me? Am I to become an industrial product?” If that is so, then is this still craft? Is craft about the uniqueness of the gesture, an individual object made by an individual?

Objects are products of relationships, objects are transformed by their context, their use, their becoming commodity, art, garbage, art again, commodity, and so on. Tents, jewels, pots, machines, tables, textiles, computer programmes are to be used, interpreted, conceived for and with others. They are the bearers of speculative, narrative gestures, the “what if?”. They will be taken up and cared for by others. They are “open” in the sense coined by Umberto Eco: “Here the work is ‘open’ in the same sense that a debate is ‘open.’ A solution is seen as desirable and is actually anticipated, but it must come from the collective enterprise of the audience. In this case the ‘openness’ is converted into an instrument of revolutionary pedagogics.”¹⁵

1. Stephen Wright, *Toward a Lexicon of Usership* (Eindhoven: Van Abbemuseum, 2013)
2. Georg Vasold, “Woven Thinking: Textile Art and the Advent of Modern Art Scholarship,” in *Textiles. Open Letter* (Sternberg Press; Generali Foundation Vienna; Museum Abteiberg, Mönchengladbach, 2015)
3. Stephen Wright, *ibid.*
4. William Morris, *News From Nowhere or An Epoch of Rest Being Some Chapters From a Utopian Romance*, 1890.
5. Stephen Wright, *ibid.*
6. See Stephen Wright, *ibid.* and Giorgio Agamben, *Profanations*, trans. Jeff Fort (New York: Zone Books: 2007 [originally published by Nottetempo, 2005])
7. Suely Rolnik, “The Hybrid of Lygia Clark,” in *Lygia Clark* (Barcelona: Fundació Antoni Tàpies, 1998)
8. See <http://www.teresalanceta.com/>
9. Teresa Lanceta in conversation with Nuria Eguita Mayo introducing the exhibition *Adiós al rombo*. Conversation to be published in 2016.
10. Maria Lind, “Art with a Purpose: Notes on Hannah Ryggen’s Tapestries,” *Mousse* 34 (2012)
11. See also Leire Vergara, “Reading Textiles from the South. A Detour from the Background to the Foreground.,” in *Textiles. Open Letter* (Sternberg Press; Generali Foundation Vienna; Museum Abteiberg, Mönchengladbach, 2015)
12. Femke Snelting, “Awkward Gestures: Designing with Free Software,” *mag.net Reader* 3, [March 2008]
13. Eve Kosofsky Sedgwick, “Making Things, Practicing Emptiness,” in *The Weather in Proust*, ed. Jonathan Goldberg (Durham, NC: Duke University Press, 2011)
14. Isabelle Stengers, *Ferveur et lucidité – les obligations de l’instauration*, lecture in the framework of the conference *Gestes Spéculatifs*, Cerisy, 2013
15. Umberto Eco, *The Open Work* (Cambridge, MA: Harvard University Press, 1989)

Laurence Rassel is a cultural worker and organiser currently teaching the history and contemporaneity of art and media at the Bachelor level at École de recherche graphique, Brussels.

She served as Director of the Fundació Antoni Tàpies, Barcelona, until June 2015. Over the course of her seven-year directorship, she opened the institutional archive to a network of cultural agents online and in the museum space and promoted new readings of Antoni Tàpies' works by putting them in dialogue with other fields such as contemporary performing arts and music. Rassel also developed a contemporary art programme over this period, mounting exhibitions of the works of Eva Hesse, Anna Maria Maiolino and Kerry James Marshall, and exploring the limits of the exhibition format with choreographer Xavier Le Roy, the works of Allan Kaprow and collective exhibitions such as *In the First Circle*, directed by the artist Imogen Stidworthy, or *Alma Matrix*, curated by Catherine de Zegher.

From 1997 to 2008, she was part of the core team of Constant, a non-profit, artist-run organisation based in Brussels. Active in the fields of art, media and technology, Constant is an interdisciplinary organisation focussing on many overlapping investigations: collaborative work, technological innovation, pipelined networks, software infrastructures, data exchange, algorithms, experimental archives, new forms of (re)presentation, copyright alternatives, (cyber) feminism and the ethics of the World Wide Web.

Ahmad Umar

Ahmad Umar is a cross-disciplinary artist who came to Norway in 2008 as a political refugee. His practice is strongly influenced by the themes of his upbringing and his experiences of living in a society structured by religion. His works recreate a narrative of his own life story, utilising various techniques such as sculpture, printmaking, painting and performance. In his attempt to resolve the contradictions of living in a distant and secular place, Umar mobilises these methods to explore the complex relationship between identity, authority, sexuality, depression and art. His work is charged with social critique, a sense of directness, Arabic calligraphy and a hint of his Nubian visual heritage. They reflect his memories and signal a long process of self-understanding and acceptance.

Ahmad Umar
Funeral Ceremony, 2014

printed copper plate on paper
ca. 200 x 100 cm

In *Funeral Ceremony*, I stage a Muslim burial ceremony for my own father who passed away seven years ago while I was here in Norway. Following Sudanese custom, my family hid the seriousness of his sickness in the days leading up to his passing, so I was not prepared for the news of his death nor able to return home for his funeral. In this work I gathered all the fragments of memory I have of him and imagined him on his deathbed leaning towards his Quran. To create this work I cut a copper plate to the exact measurement of my father's height and then let myself loose to express our troubled relationship through intuitive and spontaneous engravings. The work on the copper plate and etching is a document of this one-night performance.

The work is to be exhibited directly on a wall, unframed.



Funeral Ceremony, 2014

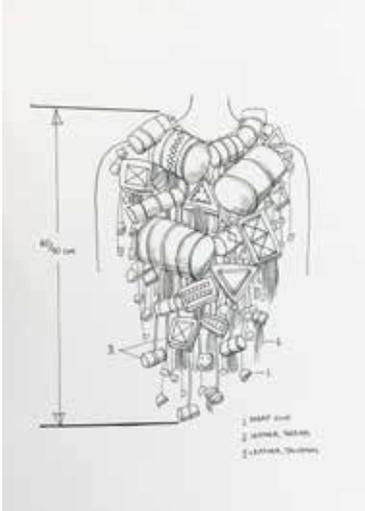
Ahmad Umar
Full Protection,
project idea

recycled leather, paper, sheep hoofs
ca. 90 x 40 cm

The *Full Protection* piece will be a voluminous costume-like necklace of hijab pockets of varying size. The hijab, in its origin, consisted of Quran verses and prayers written on a thin paper and then carefully rolled within an ornamented leather pocket. The ornaments are usually based on symmetrical simple shapes, often triangles or simple straight lines. The hijab is believed to protect against multiple imaginary forces such as magic eyes and bad spirits. Its size often signals the importance of the potential threat. The sizes and quantity used in this piece will be extended and exaggerated to a great degree.

The hijab is rooted in African paganism but has since been adopted by some African-Muslim countries such as Sudan, where I come from. Local religious figures are most commonly responsible for writing and preparing the hijabs. In recent years, the Islamic Wahabi extremist movement has been fighting to eliminate its use as it threatens the notion of the one and only God. As a result, the practice is gradually disappearing.

This work can be displayed on a wall or on a male mannequin with sand-brown skin tone.



Full Protection, sketch



Full Protection, project idea

Ahmad Umar
What Lasts!,
work in progress, 2016-

earthenware, mashed paper
ca. 180 x 65 x 45 cm



What Lasts!, work in progress



What Lasts!, work in progress

What Lasts! is a work in progress that began when I casted my whole body in mashed paper. Using 1.5 to 2 cm cut clay slabs, I will transcribe the verse of the seventh sura of the Holy Quran that tells the story of Sodom and Gomorra:

(81) And [We had sent] Lot when he said to his people, "Do you commit such immorality as no one has preceded you with from among the worlds?"

(82) "Indeed, you approach men with desire, instead of women. Rather, you are a transgressing people."

These verses along with a few other passages continue to be used to condemn

and kill LGBTQI citizens in some Islamic countries, including Sudan, where I come from.

The writing will be in fine Arabic calligraphy, such as that used in Kaaba, the holy black house of Mecca. The clay letters will be arranged so as to cover the surface of the paper body cast. When fired in the ceramic kiln, the paper will burn away and the clay letters will remain, keeping the exact shape of my body. The resulting sculpture will be finished with gold glaze.

This work is to be displayed directly in the floor.

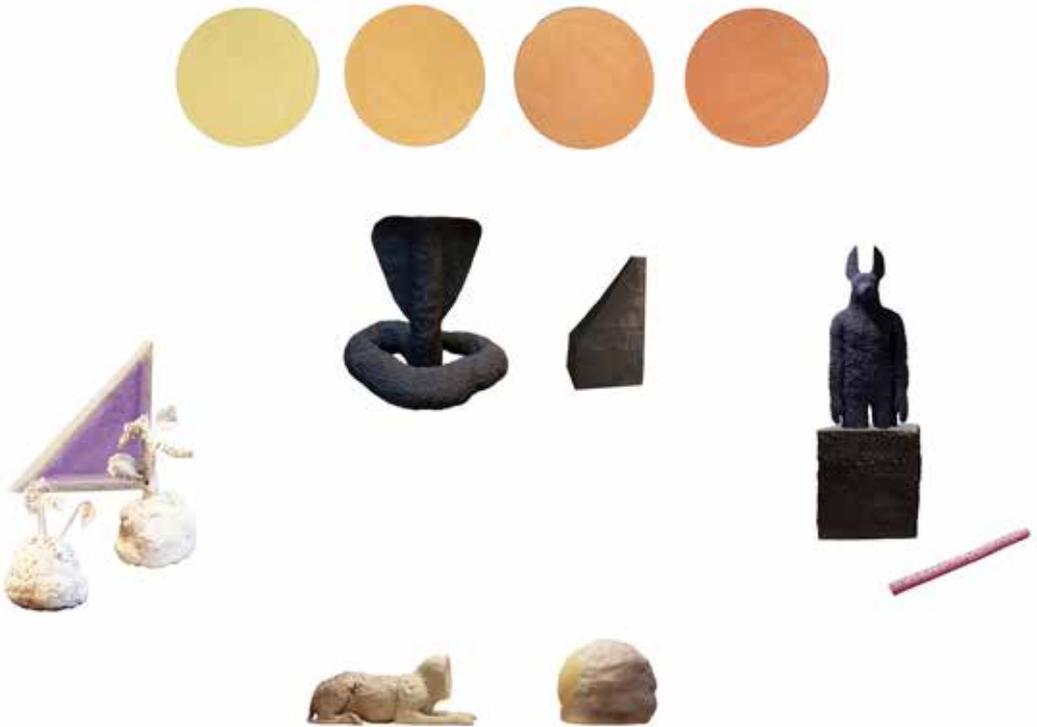
Andrea Scholze

Andrea Scholze primarily works with ceramics. She creates sculptural works that approximate a life-size scale, asserting themselves both visually and physically in their space of installation. Her sculptures are often figurative, but sometimes take more abstract forms. Roughly-modelled beings have long been a trademark of her practice, which seeks to prompt critical reflection on different aspects of human evolution. More recently, her work has been focused on creating compositional relationships between the ceramic objects she creates by staging them in different installation environments. Though they are presented in various groupings, the objects themselves maintain their individual presence and force in each of these compositions. Influenced by and akin to interior design and film sets, she brings these objects together into a defined visual space with its own aesthetic, often referencing different decades and eras.

Scholze's work examines composition, shape and visual qualities by highlighting how objects within a room relate and react to one another. The objects she creates suggest many different time periods and aesthetics, and by bringing them together into various constellations and settings, new associations and affiliations come to the fore. Within each of her installations, a new mysterious cosmos emerges.

Andrea Scholze
Composition series, 2016–

The four ceramic compositions detailed in the following pages form part of a series of works that are exhibited within the space of a single installation. The motivation to work with this form of installation comes from interior design and film sets, where objects are put together to create an overall picture or an atmosphere, an environment or scene. With their contrasting and complementary forms and various associations, the objects exert a certain energy on each other and accentuate one another's qualities.



Composition series, installation sketch

Andrea Scholze
Composition 1,
work in progress, 2016-

ceramic
92 x 96 x 90 cm
77 x 44 x 33 cm

The work takes the form of an abstract being, a type of cobra. It offers itself as something that could have been an occult artefact or could just as easily be a creature from a science fiction film or a mysterious prop in a 70s Giallo film. The cobra's organic form stands in contrast to the geometric objects forming the background of the installation—ceramic circles glazed in a gradient from yellow to orange, like a sun descending, and a geometric triangular shape reflecting the universe with its glaze.



Composition 1, work in progress

Andrea Scholze
Composition 2,
2016

ceramic
170 × 70 × 54 cm
90 × 9 × 9 cm



Composition 2, 2016

The aesthetics of Ancient Egypt carry with them a mysterious aura. Artefacts from this period are often associated with magical and occult qualities, as if to possess a hidden force or strength. Its aesthetic is defined by a stark contrast between rigid geometric temples and pyramids on the one hand, and figurative sculptures and detailed hieroglyphics on the other. Compositions of creatures and gods consisting of various animals are the most recognisable of these sculptures, often depicted with a human body and an animal head, such as Ra with the head of a falcon, or, in this work, Anubis with the head of a “jackal”.

In this composition, the Egyptian god of the afterlife, Anubis, is roughly modelled in clay with a matte black finish. It is

displayed atop a large rectangular, black object, serving as a podium or a table. The heavy square base is executed in an even coarser technique than Anubis itself. In contrast to the matte figure, this form has a very glossy glaze. On the floor next to these two dark objects lays a tubular form placed diagonally on the ground. It is pink with an 80s Memphis Group-inspired pattern. Its aesthetic plays against the heavier objects, bringing a more vibrant and modern feel to the composition.

Andrea Scholze
Composition 3, 2016

ceramic, glass, silicone,
LED light
37 × 97 × 43 cm
48 × 48 × 48 cm

The sphinx, as an amalgamation of several animals, can itself be considered a composition. The sphinx featured in *Composition 3*—partially feline, partially dog, partially unknown—first surfaced in my imagination a few years ago and has come to mind repeatedly over the years. Finally deciding to materialise this enigmatic, recurring image, I have created a visual form defined by the meeting of a rough figurative body with a smooth oval abstract head. This work merges a more modern form with an ancient figure.

Facing the sphinx is a ceramic object with a semi-transparent glass dome from which light emanates. It can be seen either as a sculptural lamp or a luminous sculpture, inspired by 70s Italian-designed lamps often seen in the sets of Italian Giallo films. It was produced using a rather lumpy and raw-looking unglazed ceramic, giving the piece an overall Flintstones-like feel.



Composition 3, 2016

Andrea Scholze
Composition 4,
work in progress, 2016-

ceramic, Plexiglas, LED-light
105 x 95 x 20 cm
94 x 45 x 45 cm
70 x 41 x 47 cm

The colour white plays a key role in science fiction films, which often feature clinical interiors. Plants are another significant motif, whether in a post-agricultural future or a post-civilisation wilderness. Plants are also a central element in many 70s aesthetics, often employed as large sculptural elements in interiors, imbuing them with a sense of life. Plants therefore simultaneously evoke prehistoric, human-made and posthistoric environments.

Within the composition, a geometric triangular shape standing on the floor contrasts the plants' organic form. It is produced from unglazed ceramics, and is accentuated by the light emanating from a purple sheet of Plexiglas along its side. The plants, with their white glossy glaze, are awash in this purple-hued light.



Composition 4, work in progress

Emilie Skogstad Aasheim

My practice consists mainly of organic, intuitive and abstract drawing. Through drawing I attempt to understand, explore and unearth my internal and external world, and find my place within the latter. The significance of rethinking existence and the reinforcement of our connection to—and appreciation of—nature, preoccupies me. I consider my works as process-oriented serial growth studies, as each new work or drawing is part of, and a junction of, a slow, yet extensive process and undertaking.

Initially, my works often deal with the basics and simplicity of mark-making and repetition. Focusing on drawing as both an activity and a subjective language, I approach it as an immediate medium and instrument for mind mapping—an untangling of thoughts. I primarily use coloured pencils—particularly shades of red—pencils and pure graphite. I frequently draw on cotton paper, which functions as substrate or ground—a prerequisite for growth. I tend to have a strong urge to cover the entire paper surface, as I am curious as to whether or not an overgrown drawing may reach some sort of bursting point—resembling dissolution, or even giving rise to a visual meltdown.

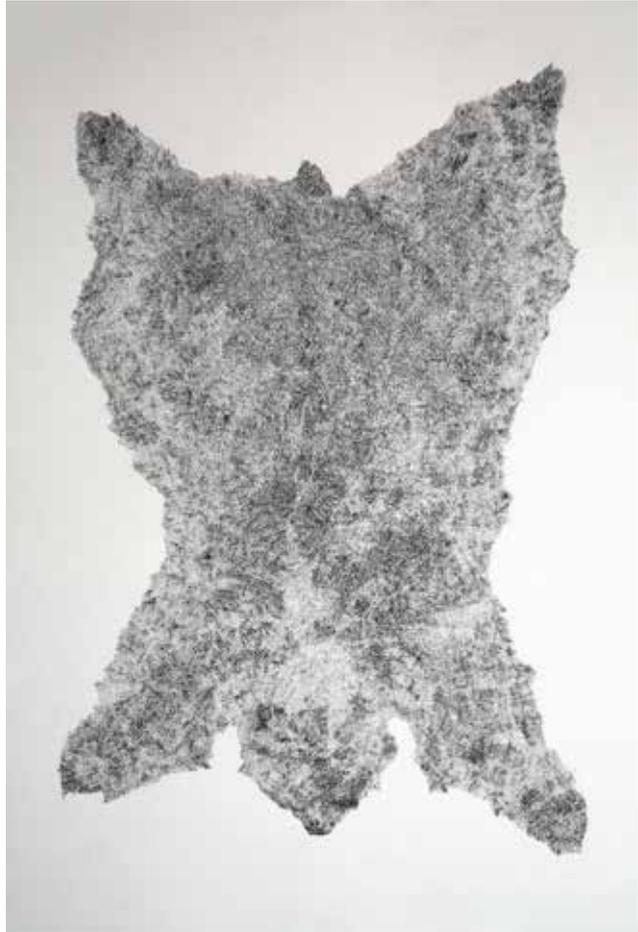
Recently, my work has come to encompass a search for, and a personal investigation of, a link between drawing and textiles. This exploration has entailed learning how to hand weave, experimenting with natural dyeing of paper and yarn (mostly with local plants) and other thread-related elements. As my drawings occasionally display a woven character, the need to accommodate a textile-based approach and expand my working methods has become a necessity. Natural dyeing, especially of paper, and experimentations with textile fibres may serve as extensions of my drawing practice.



Red cap/Myopic field, 2015-16, detail. Photo: Rickard Aall

Emilie Skogstad Aasheim
***Pelt (Bear in mind)*, 2016**

pencil and pure
graphite on paper,
65 × 50 cm



Pelt (Bear in mind), 2016. Photo: Martin Kolsrud

"In wildness is the preservation of the world."
—Henry David Thoreau, *Walking*, 1863

Pelt (Bear in mind) is one of my more recent drawings, in which I've worked in a similar ore as in many of my other ongoing growth studies. The piece was initially intended as part of a series of drawings, but has also come to function as a personal reflection upon human intervention in nature, and the unjustified administration and handling of natural resources. Human beings tend to seek control over, and attempt to tame, all that is wild. The bear can be thought of as a symbol of the wild and the untamed in nature—perhaps even the untamed and wild within ourselves.

Emilie Skogstad Aasheim
Fumus Terrae/Smoke of the
Earth/Jordrøyk
(working title),
project idea

coloured pencil on paper, naturally
dyed paper
ca. 32,5 × 25 cm to 65 × 50 cm



Untitled (growth studies), 2014,
project sketch. Photo: Rickard Aall

My initial idea is to make a series of drawings depicting local plants, eventually combining these botanical drawings with pieces of naturally dyed paper. The plants in question are small in size, yet abundant and common. Although typically ignored or considered to be weeds, they contain compounds with healing or medicinal properties, and some are even edible. This (useful) knowledge seems to be lost, or rather, trivial, to most urbanites. There is an old saying that plants grow where they are needed most.

The project might be an attempt to map out parts of my own locality—a kind of selective and subjective field guide to valuable resources hiding in plain sight. Becoming familiar with the living systems within our local environment and topocosm—learning the plants, fungi, animals, birds and insects—seems, from my point of view, to reinforce our connection to nature, and strengthen our relationship to a place or our natural environment.

The botanical studies, in addition to colour and substance extractions from these particular plants, could potentially be displayed in a cabinet or vitrine. Using a vitrine might underline the aspect of archaic or forgotten knowledge, highlighting both detachment and dislocation—or, ultimately, the opposite—re-introducing this knowledge, while at the same time cultivating an understanding and appreciation of the natural world.



Paper dyed with *Hypericum Perforatum*, 2016, scan

Eric M. Kelly

Eric M. Kelly's work takes inspiration from science fiction, botany, mycology, historical and contemporary metal working.

His practice seeks to explore the relationship between digitally-made art such as 3D printing, CNC and contemporary metal working. The artefacts he creates highlight the similarities and disparities in these techniques from the standpoint of the viewer, the wearer and the user.

His work takes the form of a series of objects that illustrate his material explorations. Approached as vessels or sculptures, the objects often relate to the body in the form of wearables, such as brooches, rings and pendants.

The materiality and construction of an artefact is a key part of his work. He explores the compression and fusion of metals and woods, and how different layers of material behave under pressure.

There is an inherent curiosity in human nature: we explore, we question and we create. Each time we do so, we delve deeper into subjects, raising new questions and creating new artefacts.

We look to the past to try to understand the world around us, and to the future to ponder potential outcomes. The artefacts of those who came before us build our understanding of the present and the artefacts we create now help us to imagine the future. Observation and development guide and propel one another, but the more we understand, the more questions are created.

Eric M. Kelly
Untitled, 2015

copper, silver, brass,
aluminium, 3D-printed plaster
7 × 5 × 5 cm to 2 × 2 × 2 cm



Untitled, 2015, installation view



If you could make anything you wanted whenever you wanted it, what would make it special? How would the preciousness and value of objects be effected? The work I created for the 2015 MFA1 exhibition *33% LOADING* responded to these questions. The exhibition consisted of fifty-six objects printed in plaster and six objects cast in a variety of metal alloys comprised of copper, silver, brass, aluminium. The objects where about the size of a hen egg or smaller, and were displayed as a floor installation. The aim was to invite the viewer to crouch down on the ground and examine the objects. Inciting questions of both the forms, the metals and the relationships between them, this installation provided an opportunity to clearly distinguish between automated production and the inherent qualities of handcrafted objects.

Eric M. Kelly

Untitled 1 Ring, 2015

brass, copper
25 × 25 × 14 mm

Untitled 2 Brooch, 2015

brass, copper, surgical steel,
silver solder
50 × 46 × 16 mm

Untitled 3 Brooch, 2015

plywood, brass, surgical steel
30 × 30 × 27 mm

Untitled 4 Brooch, 2015

brass, surgical steel
50 × 46 × 16 mm

These four works were first exhibited in a group exhibition at the Pinakothek der Moderne as part of Munich Jewellery Week. They were created to show states of compression and decompression, fusion and splitting, and how these processes come to fracture and expel matter.

Untitled 1 Ring is a reincarnation of discarded metals which have been fused and then turned on a lathe. The metal is comprised of oxidized copper and brass. It has been left scarred, fragile and vulnerable to the touch, yet still retains its strength, reborn through the violent turning pressures that formed it. What is lost is its precision. No longer is it constrained to the symmetry of a perfect torus; its insides can be seen and its edges have been cast away. My hands simply facilitated the release of the ring from its former block of metal. The material and the turning forces of the lathe have decided its final form, not I, just as the wind acts as sculptor to the tree. Never again will layers of metal be formed and deformed in the exact same way.

Materials are forever in a state of sporadic flux, subject to human activity and the forces of nature. But time will have more impact on the artefacts we create than we will. I embraced this phenomenon in producing *Untitled 1 Ring* but have intentionally countered its influence in the brooches (*Untitled 2 Brooch*, *Untitled 3 Brooch* and *Untitled 4 Brooch*). Here I have constructed brass frames or cages to hold and protect the artefacts I deemed precious.

Melted brass ejects from the edges of *Untitled 4 Brooch* and you may peer through small openings to the interior. *Untitled 2 Brooch* holds a heavily-worked sheet of Mocume Gaina with elliptical marks embossed in it.

Untitled 3 Brooch holds a wooden ring made of ordinary plywood salvaged from a waste bin. This ring on its own is wearable, however, it is extremely fragile. The brass cage around it gives it a certain level of protection and allows it to be worn as a brooch. At the same time, the cage's protective function also strips the ring from its original purpose of adorning the hand.

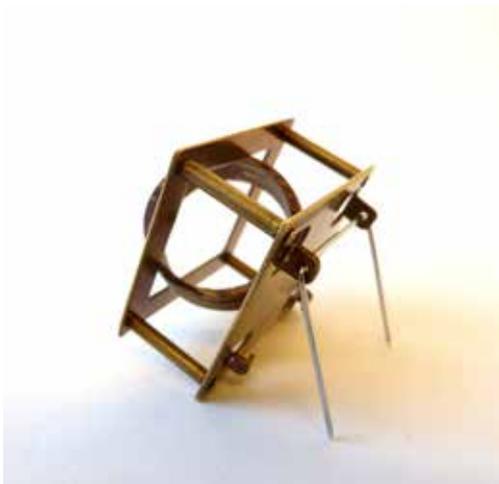
Whether or not we ought to be so protective of artefacts and deny their transient nature comes down to personal perspective. Unexpected changes are what often make objects interesting, yet can also be a source of stress heightening their imperfections. I try to celebrate this in my work.



Untitled 1 Ring, 2015



Untitled 2 Brooch, 2015



Untitled 3 Brooch, 2015



Untitled 4 Brooch, 2015

Hans Christian Lichtenberg Nielsen

Hans Christian Lichtenberg Nielsen comes from a family of artist-gatherers. He has grown up with the oral tradition of storytelling largely based on the series of artefacts collected by his family. The artist's work with artefacts, memory and fantasy has grown into his own storytelling practice, which centres on people's search for a place to belong.

Situated in a post-apocalyptic world, stories begin with one sentence and grow organically from there. Lichtenberg Nielsen positions himself as witness to the story and the characters in it. He has little control over the story as he follows it in its tracks.

Some of his stories are written. When the story comes to an end, it is sewn into an artifact with the likeness of a book. The writing consists of fragments, mostly in the form of a few disconnected sentences. The empty white spaces on the page allow audience to make their own connections between the fragments. A few of his stories also desire interaction with the audience, their development dependent upon the audience members' individual choices in a constructed situation.

Other stories Lichtenberg Nielsen tells on the spot, relaying what he sees in his imagination at the moment of its telling. Sometimes moments are quiet, while at others there is lot to tell. The only documentation that remains from these stories is the audience's collective memory, the same form of documentation he grew up with in getting to know his family's artefacts.

**Hans Christian
Lichtenberg Nielsen
Blood, project idea**

video projection
2-4 minutes



Blood, project idea

A video shot from a bird's-eye view, this work sees three pairs of hands alternate picking the topmost photo from a stack of old photos in the middle of a table. The hands belong to my mother, my father and myself, and the photos represent people and places that are now long-gone. There is no talking, just a steady shot of the hands picking up pictures and moving them out of view.

The video is supplemented with subtitles that have no direct link with the action displayed. They are comprised of fragments of text I have written, describing a scene, parts of a dialogue or thoughts that concern me. The subtitles are so loosely tied to the video that they enable the audience to make their own connections between the visual and textual dimensions of the work. Some might see it as dialogue between the three people sitting around the table, while others might see it as a spoken past.

The subtitles might also be seen as the photographs' memories, lost in time, glimpsed for a few seconds before they disappear from view. The video deals with the concept of loss by resurrecting the past through imagination and speculation rather than through any definitive means.

Hans Christian Lichtenberg Nielsen *A Taste for Preserving*, project idea

macarons, boxes, plates, stickers
15 minutes



A Taste for Preserving, project idea

In this project, the guide tells a story about a macaron from 1847. Before the story begins, a plate of macarons is circulated amongst the audience, with as many macarons as there are audience members. They are invited to take one piece each.

The story tells the tale of a Norwegian journeying to see the French King Ludvig Philip. He was invited to the king's party where he chose to bring home a macaron as a memory of the visit.

The guide shows the box with the macaron inside and the old handwriting on the back of the box documenting the macaron. After the story is finished audience members can take a box each and store the macaron inside if they haven't already eaten it.

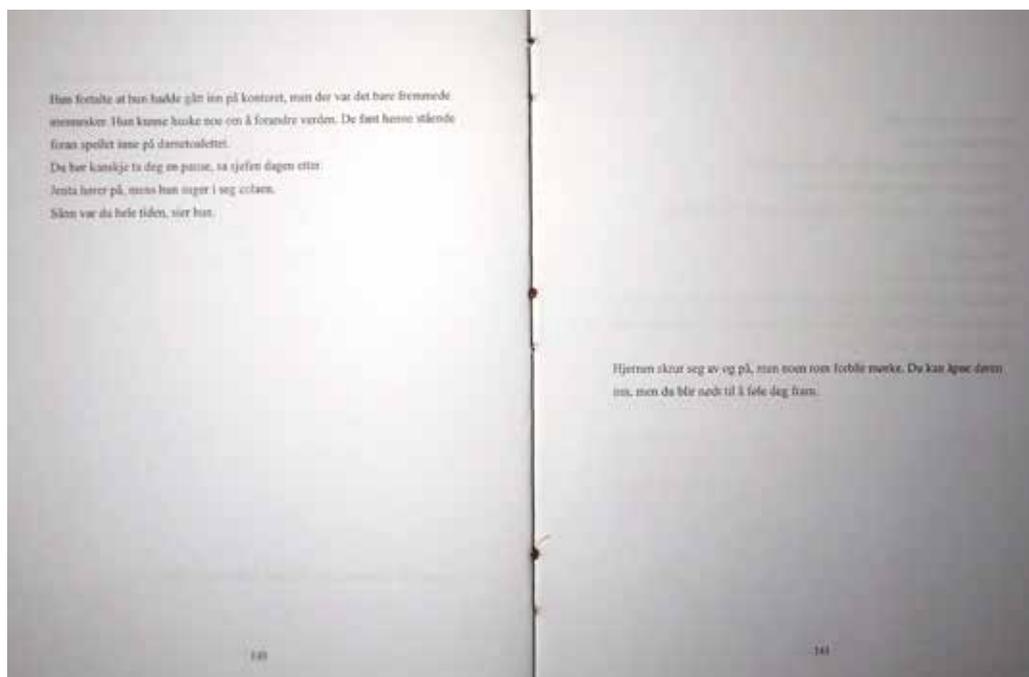
A Taste for Preserving is concerned with the way that an object's value increases as time goes by. The macaron from 1847 at first was worth little more than its nostalgic value, however, as it was passed from generation to generation, it gained more symbolic and even monetary value. The macaron in this project is meant to show the process through which an object becomes an heirloom.

**Hans Christian
Lichtenberg Nielsen
Picking the Pages,
project idea**

table, unnumbered pages,
twelve chairs, empty book covers
1-3 hours

Audience members are each given an empty book cover as they enter a room containing a table displaying loose pages from books. There are small fragments of text on each page which can be read on a quick glance. The audience is invited to make their own stories by picking up the pages with word fragments they like and putting them in their preferred order inside the book cover. There are no duplicates of the pages, so it is impossible for any two participants to create the same story.

In this interactive piece, audiences may work together to sort through the material, or each fight for what they perceive to be the best pages. Audiences' compositional strategies are not only telling with regards to individual and group dynamics, but are in many ways analogous to the ways in which we each make our lives into stories. One could opt for all the sensational pages and create a story solely from headlines, or one could avoid drama and conflict altogether and gather more calm, quotidian or blank content. Above all, this exercise is a reflection of the narratives we produce about ourselves on a daily basis.



Picking the Pages, project idea

Julie Ebbing

The wood, though dead, is alive. It has lived a previous existence and the material has been used for thousands of years. Wood is vastly diverse in its characteristics: its grain, knots, scars, cracks, growth rings, warping and joints. To understand it is to accept all of its identities, both strong and weak, indomitable and malleable.

Through my artwork I explore different questions surrounding identity. What is identity constructed from? To what degree does our heritage play into our identity? In what ways does it manifest? How might these aspects of heritage be malleable, and how can an identity change over time?

Controlled and accidental. Bold and subtle. Crude and refined. Stark contrasts between negative areas which are left standing and those printed black. There is no guesswork to woodcut. If you make a mistake, you cannot erase it. The nature of woodcut is uncompromising. The wood imposes discipline; my hand feels the resistance of the wood.

My perception of form and its essence isn't limited to paper, it is linked to manual tasks such as carving, cutting and printing. Art is shaped by the tensions that exist between opposites. Without contrast, you see nothing.

Julie Ebbing
Utedo,
work in progress, 2016-

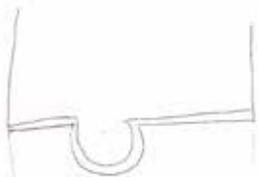
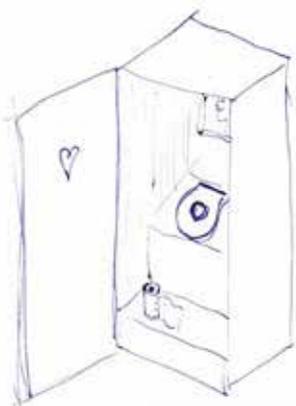
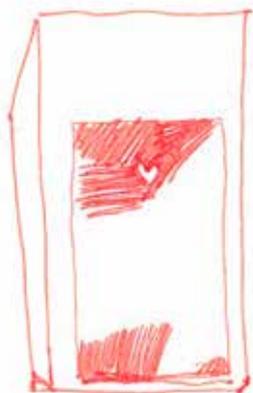
wood, vinegar, shoe polish,
spray paint, dirt, charcoal,
graphite, found objects
180 × 70 × 90 cm

“To have an authentic sense of place ...is to have a sense of belonging. You talk about your home town or home region, for example, and this implies a very deep sense of attachment, making place a strong part of who you are and the way you think about yourself”

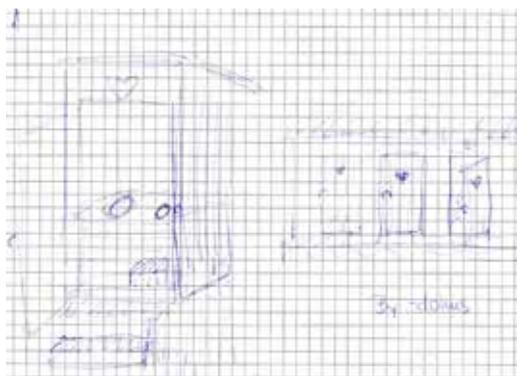
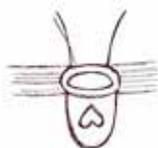
—Lewis Holloway and Phil Hubbard, *People and Place: The Extraordinary Geographies of Everyday Life*, 2001



Utedo, work in progress



Various contributors, sketches of utedo, 2016



Klara Pousette

My artistic practice is founded in my interest in the properties or associations one can attribute to a material or object, particularly textile materials conventionally associated with femininity.

In her book *The Subversive Stitch: Embroidery and the Making of the Feminine* (1984) Rozsika Parker describes how women historically learned to be feminine through embroidering, which led to embroidery itself being viewed as inherently feminine. I see a parallel to the way in which certain crafts or cultural expressions are socially constructed as “feminine” today. They are often called hobbies, implicitly acknowledging that they do not belong in a highbrow cultural context. Female taste has become synonymous with “bad” taste, and in my works I am revelling in what is seen as such—namely pastel, glitter and ponies. I use hobby materials such as beads, rhinestones and sequins to create my own feminine world.

My work consists of pony heads that I place on the wall like trophies. The heads are sewn from different materials such as pleather and vinyl fabrics in a colour palette drawn from the children’s toy and television series *My Little Pony*. Horses have for me always been associated with a feminine world, even though they are physically demanding to ride and train, and potentially dangerous. It is interesting that girls, who are often seen as weak and fragile, are also thought to be capable of managing a large animal driven by instinct. Horses also occupy a very masculine position in art history, often depicted with kings and generals to highlight the strength, dominance and power of the rider. In my work, I subject macho culture to a feminine aesthetic—the works sit on the wall like trophies, conveying an ultra-feminine girl’s dream.



Crystal Queen, 2016, installation view



Lightning Aurora, 2016, installation view



Royal Blush, 2015, installation view

Klara Pousette
Who Run the World,
project idea

chair, pleather, yarn,
embroidery, hobby clay
150 × 150 × 250 cm

In *Who Run the World* a purple velvet chair is adorned with two large pastel pleather pony heads. The chair is elevated by a platform covered in a red carpet. The legs of the chair are in fact four hooves made from pleather and hobby clay. Nylon yarn manes hang like drapes on both sides of the chair.

The ancient symbol of power, the throne, is transformed, with stereotypical femininity, into a symbol of feminine power. In this work, a pastel pleather power world is imagined, suggesting what power could look like if girls ran the world.



Who Run the World, sketch

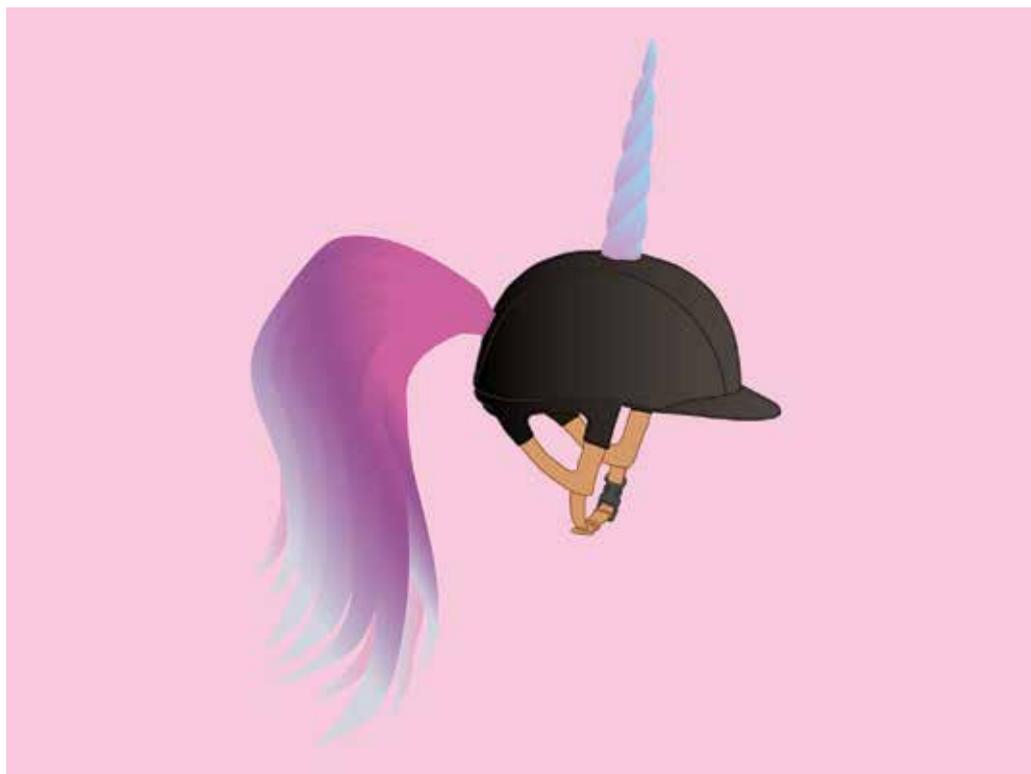
Klara Pousette
Princess,
project idea

riding helmet, hobby clay,
synthetic hair
40 x 30 x 60 cm

A riding helmet is decorated with a horn and ponytail to resemble a unicorn. The horn is made from hobby clay and decorated with glitter, and the ponytail is a synthetic wig made into a tail and fastened at the back of the helmet.

In her song "Pony," Frida Hyvönen sings: "A stable's where you learn to be in charge and not take shit." Girls who spend time in stables are more likely to end up in leadership positions, because in the stable they learn how to handle themselves in various strenuous situations, both physical and social. At the same time, a stereotypical horse-crazy girl is often viewed as a spoiled princess. The dirt of the stable has somehow been washed away, and all that is left is the fantasy of a girly world.

"Dress to the occasion" the song continues, and in this work the fantasy princess meets mucky reality.



Princess, sketch

Klara Pousette
Manic Pixie Dreamworld,
project idea

pink curtains, acrylic fur,
string lights, sofa
15 m²

A fifteen-square-metre room is transformed into a cozy, fluffy “dreamworld”. The walls are draped with pink curtains and the floor is covered by faux fur. String lights hanging from the ceiling soften the light. A sofa is placed in the room so that viewers can sit there for a while and rest.

In this work I transform a clean and minimal room into a stereotypical girl’s room. The “Manic Pixie Dream Girl” is a stock character in movies that exists solely to act as inspiration for male characters that need a little bit adventure in their lives. The “MPDG” is bubbly and fun but denied a storyline of her own. This work acts as a translation of that stereotype into the physical ambiance of a room. It exists solely to impart inspiration and a sense of adventure to the bored-to-death brand of Scandinavian minimalism.



Manic Pixie Dreamworld, sketch

Kristin Strøm

Kristin Strøm's photographic practice documents textile elements staged in natural environments. The specific topics and ideas in her work originate from her family farm, a place where real stories have been lived out through the generations. Themes in her work are often sourced from her family history. Many of the stories are based on one particular aunt who faced challenges in being perceived as different, and as a young adult was admitted for treatment at a mental hospital. The subject matter of Strøm's works is in general based on the need for self-worth, affiliation, individuality, alcoholism, otherness or mental stability. Even if these ideas are associated with her own story, the artist's general concern around these topics is rooted in society as a whole. In her photographic documentation, a subtle sense of connection to the research material emerges. Research takes the form of experiences and associations as well as statistics, articles and professional opinions. Through research, conceptual ideas are formed into visual solutions or objects, and these become Strøm's final works.

In addition to photography, materials such as silk and various qualities of yarn are used together with techniques associated with traditional needlework—knitting, crocheting, embroidery and dyeing. Fabric dyeing is employed to confirm the colour of the environment or to compliment an object's own colour.

A velvet fabric is used to absorb light in a photograph shot in a wooded area. In another project, contributors rely on a common knowledge of knitting techniques to produce individual patches. Incineration is another method given prominence in Strøm's work, as she records the burning of furniture that has been inherited to question the sense of responsibility toward upholding traditions. In this way, the use of materials and methods is customised in each project as each one can be seen to have a unique visual response to its content.

Kristin Strøm
Through I, II, III, 2014

photographs; dyed silk
90 x 100 cm

Research concerning the need to belong sets the background to photographs of the element of a silk fabric dyed green. To emphasise the mechanism of the human need for affiliation, the base of the research is made with a focus on religious groups, sects and other strong constellations such as the Hells Angels. The silk fabric is staged in environments associated with Jehovah's Witnesses. One reason for dyeing the silk this specific shade of green derives from facts discovered in the process of researching Jehovah's Witnesses' use of the colour green for the interiors of their preaching halls.

The closed door and space, which appear in *Through I* and *II*, are seen from an outside position. The activity or connection of being accepted into a group is kept inside. In *Through III*, the light layer of the silk is somewhat transparent, making it possible to see through the mechanisms of the sect from the outside. The human need for belonging is represented by the staging in nature itself, where we meet our genuine selves, and our true characteristics are revealed.



Through I, 2014



Through II, 2014



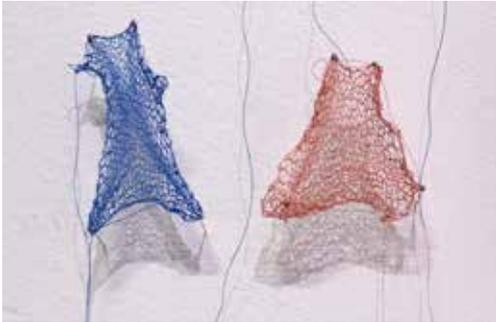
Through III, 2014

Kristin Strøm
One, One, One, 2015

200 knitted patches, sewing thread
90 × 400 cm



One, One, One, 2015, installation view



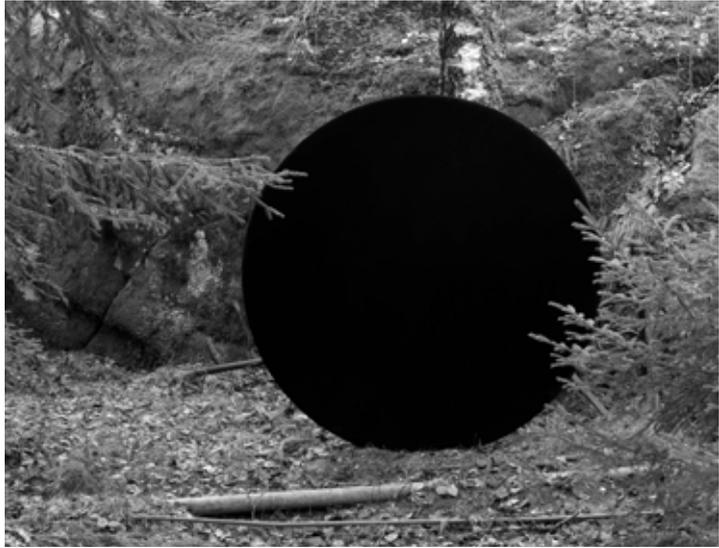
One, One, One, 2015, detail

A significant amount of patches were produced to illustrate a keen understanding of group dynamics in this work. By inviting others into the project, a variety of individual marks are shown. The contribution of seventeen people was crucial in order to make the desired two hundred knitted patches. All contributors had basic knowledge of knitting techniques. The instructions were simple: knit a patch of twenty stitches of sewing thread into a rectangular shape, using knitting needle number two. Contributors were allowed to choose their own colour of thread, with the exception of black and white. Though it was a relatively simple task, the results were substantially different. The individual look of the patches became even more distinct when stretched out and pinned to the wall.

The work is premised on citizens' wellbeing as individuals and independent selves, and the meaning of social acceptance, specifically evoking the feeling of being isolated within a group. The patterns of the individual patches cast a shadow on the wall, and there is a visual effect of transparency and 3D illusion. The subordinate grid holds the patches together, underlining analogous structures in society. The contribution of the group of people who knitted also suggests another subordinate structure: the concept of individual labour, and of collaborating toward a common goal. In this way the piece taps into the long history of handcrafted quilts, which serve as a symbol of both voluntary work and social unity.

Kristin Strøm
Dark Matter, 2015-16

photograph; velvet,
steel support
dimensions variable



Dark Matter, 2015-16

Dark Matter consists of a series of photographs in which an illusion of a black hole is shown in various positions in a natural environment. A black velvet fabric is stretched onto a steel frame construction to make a perfect round shape. An aunt who throughout her life had issues concerning mental health influenced this work. According to an FHI report (Nasjonalt Folkehelseinstitutt) on mental health in children and adolescents of 2014, young people struggling with anxiety and depression show an increasing tendency between the period of 1998 to 2012. The illusion of a black hole in nature symbolises the feeling of “loosing yourself” or “falling into darkness”. The gravitating feeling experienced when no light can pass through also suggests a connection to the science around the theories of a black hole. To summarise the debate, Stephen Hawking’s theory proposes the effect of the black hole on matter as information loss and Einstein’s theory proposes conservation. The term “dark matter” can be understood as the material content of the universe that cannot be observed, essentially holding everything together.

Visually, a black hole might be perceived as a feeling or state of mind that most people will have experienced in their lifetime, or in other ways would at least be able to recognise.

Kristin Strøm
My Inheritance, 2015–16

video
2:30 min

This video documents the act of burning furniture that had been inherited. The work is about bringing family traditions forward for generations to come, and about a personal story of not having a next generation to whom traditions and possessions may be handed down. The responsibility in this case will be to liquidate instead of maintaining. Traditionally, the family farm has served as homestead for generations who inherit agricultural knowledge and enjoy a strong sense of belonging to a place, farm and family. The roles of these generations are geared toward taking care of and increasing the standard and value of the farm before handing it down to the next generation. Besides personal facts and consequences connected to this work, the Norwegian “Odel” law regulates and protects family rights to inherit or sell a farm on the open market. Statistics suggest that the conditions in which a farm can be successfully run are economically trying, because roughly seven farms have closed down every day for the last fifty-five years. The action to burn an heirloom can be seen as a self-portrait, but in a wider sense this symbol, ritual or ceremonial action can represent the contemporary situation in which many people—whether fleeing war or migrating for work—are leaving their homes, their lands, inheritance and traditions to build new lives.



My Inheritance, 2015–16, video still

Kristin Strøm
Echoes of Inheritance –
Shimmer of Dark, 2016

PVC cylinder, ashes; dyed silk, frame
25 × 70 cm; 150 × 200 cm



Echoes of Inheritance – Shimmer of Dark, 2016, detail



Echoes of Inheritance – Shimmer of Dark, 2016, detail

The remains of previous works form the components of this new work. The silk fabric from *Through I, II, III* has been dyed black, and ashes and charcoal were picked up from the fire recorded in *My Inheritance*. The black silk is assembled around a round frame similar to the one in *Dark Matter*. The fabric is hung from the top as if it is melting or pulled to the floor by the force of gravity. The ashes have been sorted and layered as sedimentary deposits moving from smaller to bigger particles in a PVC cylinder. This display of sediments calls to mind the scientific sample, as if to prove the existence of previous generations of life and work. The physical presence of the materials approaches this idea through different means than photography, projections and video of the source works. The textures and reflections of the charcoal and wrinkled silk compliment one another. By repeating the visual element of the round shape, this work refers to the motif of the black hole in the series of photographs that comprise *Dark Matter*. The circle is yet again repeated in a top-view of the cylinder.

Line Solberg Dolmen

Line Solberg Dolmen works primarily with textile installation. Her work suggests potential alternatives of inhabiting and coexisting in various spaces, and is inspired by basic architectural principles, such as the construction methods of primitive tents and huts.

The pieces are presented as spatial installations, hanging from the roof or stretched out and suspended between walls. They take on a site-specific aspect by employing and enhancing structures already existing in the venue, like ventilation pipes and electrical wiring, or trees and lamp posts on outdoor locations. Ropes and string tie the space and the object together in an interdependent relation. Solberg Dolmen is particularly concerned with traditional craft techniques often perceived as feminine: hand sewing, quilting and weaving. The narratives that are found in her quilts are partly constituted by the use of a broad variety of textile materials—the worn out linens in *Linear Quilt Chain* (2010), pieces of tarp found on construction sites, or checkered Chinese shopping bags. Merged through careful stitching, they become a landscape of different shapes and identities.

Woven walls are said to be the origin of the architecture we know today, originally developed from primitive fences erected to protect the herd, the crop or the community living within its frame. In *Realignment of Existing Things* (2012), branches and rope are woven into a hutlike shape with the wood serving as the vertical warp, and the textiles as the weft.

The artist's work reflects the need for shelter and belonging in a world of flux. To tie oneself to a tradition or a history is a strategy for staying afloat when currents take us to places we have not yet experienced.

Line Solberg Dolmen
Vi bygger og utvikler
fremtidens samfunn
(working title),
work in progress, 2015-

textile installation
dimensions variable

It is said that the first walls ever made were constructed by woven tree branches. Whether talking about fabrics made of natural fibers or about plastic tarps, woven textiles bear a long and direct connection to architecture.

Nomadic cultures carry tents over great distances, which generally consist of basic geometric elements assembled so as to utilise the potential of the site in the most efficient way. These tents are made of cloth, leather or woven palm leaves, stretched out between trees or supported by a twig lattice. Sticks and stones found at the site serve as tent pegs.

Inhabiting spaces is one of our most fundamental needs: we mark a space, erect walls or drape curtains to define our territory.

The log cabin is a common quilt motive in the North American patchwork tradition. Rectangular pieces of leftover fabrics are applied to a square core, giving the building its shape. The strips are sewn to the expanding centre, one by one, partly overlapping, similar to the notch cottage constructed log by log. All the cabins are connected in long rows until the quilt reaches its desired size. And so the quilt becomes a village.



Vi bygger og utvikler fremtidens samfunn (working title), work in progress

Line Solberg Dolmen
Vi bygger og utvikler
fremtidens samfunn
(working title),
work in progress, 2015-

textile installation
dimensions variable

Mola is an appliqué technique developed by the indigenous Kunas in Panama.

Up to seven layers of cloths are laid on top of each other, and motifs are then formed by cutting pieces out of the different layers to reveal the colours underneath. The raw edges are tucked in and sewn with neat hand stitching. This process is repeated to make a colourful patchwork of geometrical borders and intricate figures. When finished, they form the front of women's traditional blouses, which are also called mola.

Flora or fauna are frequently used in the design of these blouse motifs. Depictions of personal experiences, political views or figures from dreams and mythology are common, and in recent times pop cultural references are increasingly popular, such as logos of famous brands and images of celebrities. These symbols were originally painted directly onto the body, but after the introduction of textiles by nineteenth-century missionaries and Spanish colonists, this form of cultural expression turned into a wearable costume.

The production of these garments is conducted by women in the matriarchal indigenous community and is seen as an valued form of labour within the culture. The male population is responsible for the majority of the remaining part of the housework.

The mola is a recognisable emblem of the Kuna struggle for independence, and the fight to preserve its distinctive culture.



Vi bygger og utvikler fremtidens samfunn (working title), work in progress

Line Solberg Dolmen
Vi bygger og utvikler
fremtidens samfunn
(working title),
work in progress, 2015-

textile installation
dimensions variable

Plaid textiles exist in a variety of colours and patterns, the Scottish tartan perhaps one of the most iconic traditions of its use. Similar to the way that Scottish clans distinguish themselves through kilts with unique plaid patterns, the Norwegian folk costume bunad contains variations between regions, several with checkered woven shawls and aprons.

The oldest plaid textiles we know were found on mummies in the Taklamakan Desert, China, estimated to originate between 100 and 700 BC.

The material depicted is a large shopping bag. This specific bag pattern has many different names, the most common being “migrant workers’ plaid”. China has experienced a mass migration over the last twenty years, with more than 250 million people having left the countryside in search of work in the cities. They carry their few belongings in these plastic bags.

Other names for the bag are “Bangladeshi bag,” the German türkenkoffer meaning “Turkish suitcase,” South African Umaskhenkethe meaning “the traveller” and the west African “Ghana must go”.

High-end fashion brands have created collections based on this exact pattern. Louis Vuitton launched a replica of the immigrant bag made of fine leather for the price of GBP 1400 in 2007, and in 2013 Céline showed a series of skirts and coats on the catwalk as part of its Fall 2013 runway show.



Vi bygger og utvikler fremtidens samfunn (working title), work in progress



Details from the photo series *Vi bygger og utvikler fremtidens samfunn*



Marie Hepsø

Marie Hepsø's practice deals with the human body, inner emotions and the relationship between the two. Her works take the form of metal sculptures and objects related to body parts, encompassing both silhouettes and fragments of the body. Using metalsmithing techniques, she creates volume and movement in the metal plates using her own body during the physical process of production. The works range in scale up to human size, positioning audiences to physically confront the space, size and tactility of the body.

Tactility is central to Hepsø's works; viewers can touch and feel the coldness and the warmth in the different materials used, as well as their the size and weight. In addition to documenting the artist's physical contact with the material, the abstract works can be seen as an extension of the artist's own body, prompting reflection on the body's conception as a natural object. The works are bound together despite their apparent differences, each new work developing from the preceding one. Taking inspiration from the body's atmosphere, movement and shape, Hepsø's proposition of the human body as an abstract, unspecific and imperfect form grapples with the pressures and modes of tension to which bodies in Western society are subject.



Neck Object 3, 2016. Photo: Tina Hauglund



Neck Object 1, 2016. Photo: Tina Hauglund



Sculptural Object, 2016. Photo: Tina Hauglund

Marie Hepsø
Untitled, 2015

crimp sleeves, plastic
200 × 50 × 30 cm

This sculpture confronts the human body, creating a physical relationship with its volume and size. Working with the body as an unspecific, imperfect and abstract entity, the sculpture draws inspiration from the shapes of the female form and the way in which we deal with our body physically, mentally and emotionally. Combining this approach with the roughness of the raw material, the work becomes a container capturing the body's inside movement and atmosphere.

Tactility is important in this piece. The thick plastic layer is soft and stretches out from the inside. This is a sculpture you can encounter and immediately feel its tactility and experience its weight. It has a hollow inside that you can see in the end of the piece. At a slight remove from the piece, the work evokes a mysterious atmosphere. It confronts us by highlighting its material, its tactility and its size.

This work is inspired by ideas of what the imperfect human body may look like, how we deal with the pressures of living in Western society and the tensions that our bodies carry on a routine basis.



Untitled, 2015. Photo: Henrik Sørensen

Marie Hepsø
Untitled, 2015

copper
55 × 15 × 10 cm



Untitled, 2015. Photo: Henrik Sørensen

This work is based on the human body, taking inspiration specifically from human skin. It takes the form of a molt that, in its horizontal display, prompts views to envision a section of their own bodies inside it. The body's movement and shapes are abstracted to the organic, the unspecific, the incomplete and the imperfect. The work represents a reality in which sculptures have the same imperfection as people have, a reality in which nothing can be perfect.

This object is a section, a fragment of the body and a piece of the overall silhouette of the human form. Its fragments suggest limbs in abstracted form. Our body has inner textures, structures, movements and shapes that in various ways define its inner space and emotions. We store moods in our bodies, moods which come back at different times, triggered by the things we perceive and see around us. The hollow interior of this work allows us to reflect on this inner space.

The sculpture's copper material is rough and raw, left untreated after the smelting process. Its volume and structures stretch out into its surface. Its outer tactility is like human skin or a shell, offering protection against the outside world.

Marie Hepsø
Hamskifte, 2014

steel
150 × 80 × 14 cm

Hamskifte is a steel sculpture produced through metal-smithing techniques. Hammered steel pieces are combined to create an abstract silhouette of the human body. The movement of the steel is a key element in the sculpture, foregrounding the characteristics of steel as a material and allowing different colours to become visible in the metal.

The shape of the sculpture invites us to see our self and our own body inside its silhouette. It is humanized and has a three-dimensional shape forming a clear inside and outside to the work. The inside is hollow, like the body, a container for inner emotions represented through the work's layers and different textures. The work visualises traces of skin, which are arranged so as to create their own bodies. It is a shell of protection against the outer world, an abstraction of the body, a visual skin and a human molt. It enables us to see an absent human form and what is left after a physical process.



Hamskifte, 2014. Photo: Heidi Furre

Marie Skeie

Marie Skeie's artistic practice is embedded in its social and political context. In her view, art becomes relevant only when it ramifies beyond the art world. She believes that art has the potential to uncover concerns hidden in the margins. Through her art projects, she opens new conversations based on these concerns.

Skeie aims to create works that are ambiguous and open to multiple interpretations. The development and communication of her projects are as important as the works themselves. Her practice is grounded in a deep interest in the ways that social spaces can become artworks and vice versa, and the means through which artists can address social and political issues in their practice without merely representing them or reinforcing stereotypes.

She is currently working on a project on the topic of migration, which takes as its starting point her own experience with the Norwegian immigration system when applying for family reunion with her foreign husband. This challenging bureaucratic process made her question our rights as citizens. Through research, interviews and the realisation of her works *It's all for nothing* (2016) and *Re-bordering* (2016), she has been investigating the issue of migration from different angles. Working with ubiquitous materials such as coins, she creates conceptual installations that are open for public interaction.

Marie Skeie
Horizon Unfold – Migration,
2015–

temporary outdoor installation
5000 one-Krone coins
60 × 600 cm



Horizon Unfold – Migration, 2015, installation view

“It’s all about politics and economy” a resident of Lampedusa told the artist Marie Skeie in a conversation about boat migration to Lampedusa during her research trip to the Italian island. This conversation initiated the work *Horizon Unfold – Migration*. Marie Skeie has for some time been investigating the complex issue of migration from different angles

The first edition of *Horizon Unfold – Migration* (2015) was created outside of the main entrance of Oslo Academy of Arts and Design. Passersby were met with one word “MIGRASJON” (“migration”), written with 5000 one-Krone coins. The work was laid directly on the ground and stayed there for ten hours until there was only one coin left.

The work represents the economy of migration and the invisibility of economic gain and loss in society. It takes place in public space and opens itself to direct interaction with the audience. The coins were bought at Western Union, briefly taken out from the monetary system to be transformed to an artwork that again migrates back into the financial flow.

A second edition takes place in May 2016 in Kiev in connection to the Identity, Democracy and Public Space exhibition at the National Art Museum of Ukraine, where the work will be made with local currency.

Marie Skeie
It's all for nothing, 2016

performative outdoor installation
5400 ten-cent Euro coins
560 x 480 cm

Borders are in a continuous state of flux as they are subject to shifts of power and political and economical interests. *It's all for nothing* forms part of Marie Skeie's series *Horizon Unfold* (2015–), a project centered on borders and migration.

The installation is situated in the heart of Europe, at Place de la Monnaie in Brussels. Using 5400 ten-cent Euro coins, the work depicts the outline of the Schengen external border on the ground and remains in place until the coins are all taken by passersby. The coins represent both Europe's internal economics and its external border policy, which is regarded from the outside as "Fortress Europe". The value of the coins refers to the fee migrants must pay to cross some of the main borders with smugglers, such as from Calais, France to Dover, UK.

It's all for nothing confronts the public with the choice of whether to interfere with the work or not. The recent attacks in Brussels, the Brexit campaign and the EU deal with Turkey closing its border with Greece make the issue Europe's external and internal borders urgent and timely.



It's all for nothing, 2016, installation view



Marie Skeie
Re-bordering, 2016

outdoor installation
large-scale prints, brick wall
ca. 1000 x 225 cm



We can lose our bearings, but the horizon is a necessary condition for shaping our actuality. The horizon is the fundamental division establishing where we are.

—Jodi Dean, *The Communist Horizon*, 2012

The Italian island of Lampedusa occupies a geographical position as an external border of Europe, its horizon oriented towards the North African coast. Images taken during Marie Skeie's travel to the island in autumn 2015 form the basis of her work *Re-bordering*, which is part of the artist's larger *Horizon Unfold* series (2015–), a project looking at migration and borders.

The work sees two large-scale images from Lampedusa mounted on a brick wall in an internal courtyard at the Oslo National Academy of the Arts. Standing on the white gravel, the audience is confronted with the horizon of the Mediterranean Sea

in front of them. The installation of this work positions the invisible border on the horizon against the wall. The horizon can therefore be read as much as an opening as a limitation.

The horizon line enables audiences to visualise the borders dividing so many populations, serving as a reminder of the consequences of these boundaries. The images are thus silent witnesses of today's political situation.



Re-bordering, 2016, individual prints

Matthew Quentin Midtskau

I am getting ready for the apocalypse. Any apocalypse. The next super storm, the next meteor shower, proverbial flood or all-out world war. I am trying to educate myself to survive a sustained power outage. And I want to share this knowledge through spontaneous sculptures.

My artistic production primarily takes the form of creating functioning tools and weapons for survival, and presenting these objects as a sculptural library. Currently, my focus is on small game traps, rudimentary water filters and hunting weapons. There might be a lethal weapon in there for some killing too, as one never knows with an apocalypse. The hypothetical collapse underpinning my work is so dire that every available source of material is used, regardless of its intended function. My opportunistic choices of material lend an absurd aesthetic to the functionality and primitive forms of these sculptures.

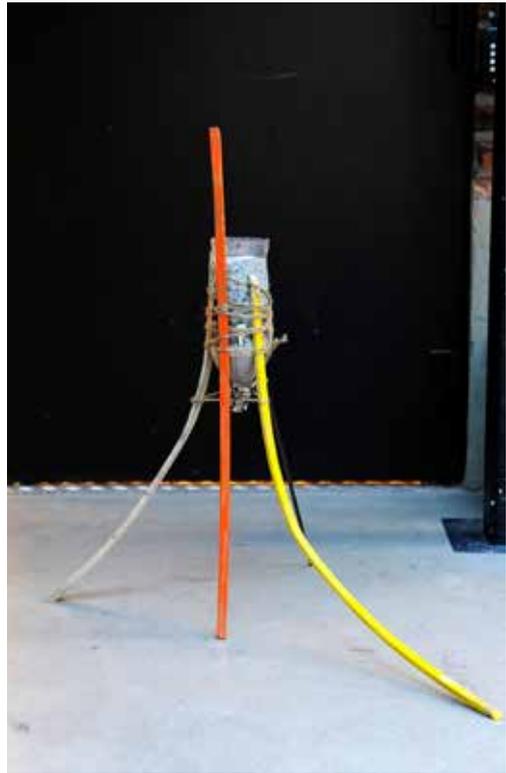
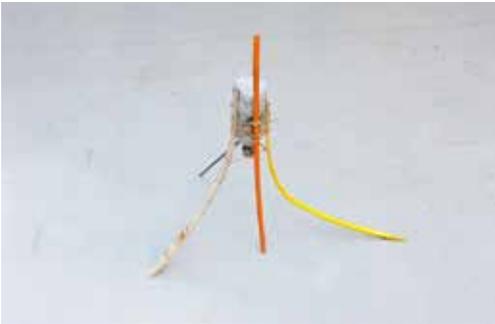
My work calls into question the sense of trust placed in the structures that currently hold our modern civilization together, offering alternative systems and safeguards. I have a greater degree of faith in outdoor physical spaces as a public domain for learning than a digital or text-based one. All of our libraries, universities, electrical power grids and digital data banks could simply shut down in the imagined scenario of social collapse. But hey, look, there's a spring trap for catching cats, and it's so simple and easy to duplicate. Let's go out to eat.

My handcrafted archaic weapons create a personal connection between the art object and viewer, while my rudimentary tools evoke a concern for our reliance on consumer culture and digital information storage. Every tool and weapon is conceived using found and reclaimed material and constructed without cutting or shaping any piece to fit. These tools and weapons can be used for any apocalypse, be it a zombie war or natural disaster.

I draw significant influence from the methods applied by the Arte Povera collective. Our common reactions to consumer culture, collective memory and interest in pre-industrial materiality are a binding factor in re-connecting art to life.

Matthew Quentin Midtskau
Water Filter, 2016

plastic cola bottle, wood, steel, twine,
wire, textile, sand, bark, leaves, fired
coal, coarse sand, stones or rock
nb. all materials reclaimed
120 x 60 x 50 cm



Water Filter, 2016

A central piece in my sculptural library is a rudimentary filter for removing basic toxins in water. This sculptural work consists of an upended plastic cola bottle with its bottom cut off, standing upright on three lengths of found wood and one steel rod. The construction is held in place with twine and wire bindings. The nozzle of the upended bottle is fitted with stretched cloth to act as a fine sieve.

Inside the bottle, in their respective order, are layers of fine sand, bark and leaves, fired coal, coarse sand and rocks. Foul water may be poured through the contraption and purified of basic toxins

upon exiting through nozzle. A handmade or found bowl is placed under the nozzle to capture cleansed water.

Awkward and quirky in its aesthetic presence, this sculpture evokes a sense of haste as well as pre- and post-industrialism methods through its makeshift assembly of items such as a textile sieve, coal and a mass-produced plastic bottle. In the same instance, it calls upon the gentle passage of time—its sand formed through the slow process of erosion, positioned in the bottle so as to evoke another measure of time's passing, the hourglass.

Matthew Quentin Midtskau
Let's Eat Out, 2016

wood, steel, plastic pipe,
Plexiglas plate, twine, wire, tree
branch, metal bolts, paint, glue
nb. all materials reclaimed
ca. 200 × 200 × 120 cm



Let's eat out, 2016

Let's Eat Out is a classical spring trap in used in bush-craft traditions and constructed with found material from urban areas. The spring trap is typically used for catching small game such as squirrels, rabbits, rats and mongoose.

A taught yet bendable length of pipe or wood is fitted to a solid platform and bent downwards to form a half circle. It is then attached to a small open gate formed by two sticks that are fitted towards the other end of the platform. A trigger stick is connected to the bent pipe with a noose and set into grooves cut into the small gate. Upon set-up, the trap will snap up small

game when the noose is triggered.

A major theme in my practice concerns our reliance on consumer culture and the structures that enable us to have everything at our finger tips. As part of this general concern, I have decided to focus on how we obtain our food on a daily basis. *Let's Eat Out* prompts a contemplation of our relationship to the supermarket, where food is held inside a building and may be retrieved for a fee. It also questions the parameters of active versus passive subsistence, our reliance upon food transportation, and what happens when this is disrupted.

Matthew Quentin Midtskau
Bow Drill, 2016

wood, twine, bark, string, paint
nb. all materials reclaimed
ca. 230 × 150 × 20 cm

Bow Drill takes the form of a length of steam-bent ash-wood plank joined to a flat wood plank with rough twine. An entry hole for a spindle stick lies at centre of the steam-bent plank. A thin wooden bow hangs on the spindle which is used to spin it back and forth very rapidly, creating heat through its friction.

The sculpture is coloured with yellow and orange paint and blackened at the centre using a flame. Painted areas on the sculpture pertain to a construction method, much like an instructional manual, allowing novices to construct it for themselves by matching the correct colours and lines.

Although it is labour intensive with its numerous connecting parts, the bow drill is one of the simplest methods for fire-making. The common fire-making bow drill is generally found in much smaller variations of size. For the purpose of my work as a sculptor I have created this bow drill at a larger size than is normal, in order to highlight the working systems and to lend an absurd aspect to the idea of energy consumption.

I see this piece as a reflection on modern society's reliance on energy, both in the way that it has been produced and what it is used for. Heat and energy are vital, and we are finally discovering that exactly how we produce this energy carries certain ramifications.



Bow Drill, 2016

Moa Håkansson

Moa Håkansson works with sculpture, sculpture installation and text. By creating her own universe of semi-figurative creatures, she constructs narratives that take up existential questions.

Håkansson's dynamic and organic making process can be traced in her sculptural works. She works intuitively, using low-tech techniques in basic materials such as ceramic, wood, leather, wax, cotton thread and watercolour paint. Working primarily with ceramics, she carefully investigates different clays, slips, glazes, building techniques and surface manipulation techniques. Her sculptures work with the dialogue between form, colour, surface and material, but also with composition—their body language, movements and actions within the space of exhibition.

Both Håkansson's sculptures and her written short stories illustrate ambivalent characters caught in struggles or in the process of transformation. She visualises these struggles using symbols and paradoxes. The descriptions are filled with contradiction: restrained and specific, subtle and stout, humorous and serious. This focus rests on the human desire for both freedom and security, individuality and fellowship, construction and destruction.

Moa Håkansson
Det är mycket med det
jordiska, work in progress,
2015–16

The work *Det är mycket med det jordiska* consists of two components, a sculpture installation and a booklet of short stories. The project's two elements each present simplified portraits of characters struggling with both inner and outer conflicts.

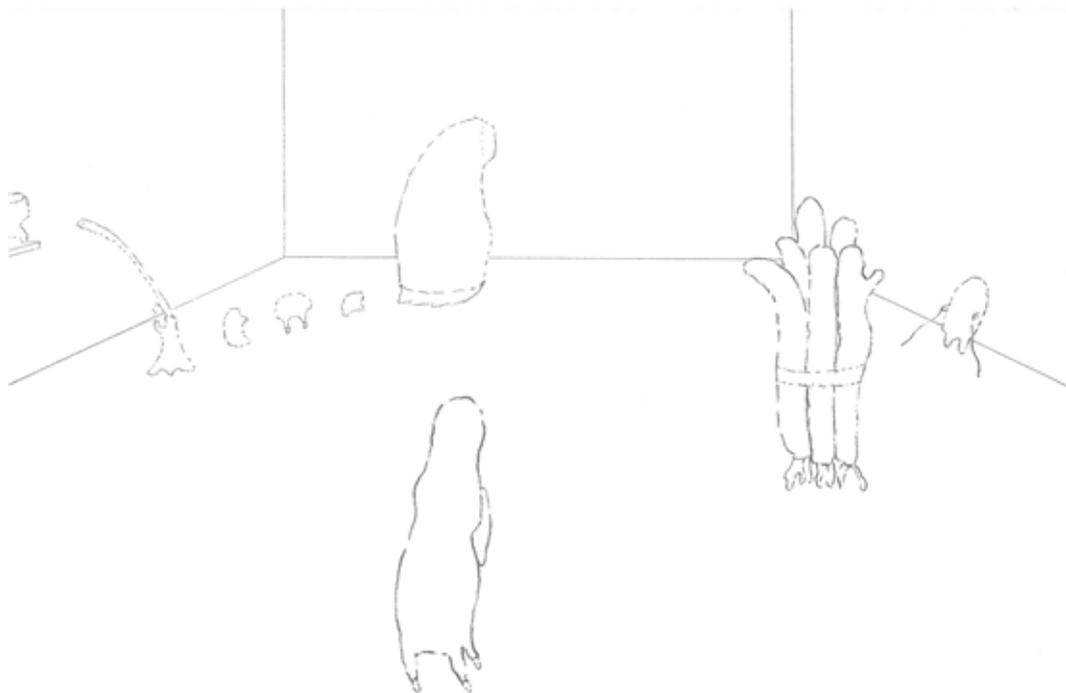
The installation consists of five to fifteen sculptures made of ceramic, wood, leather and watercolour paint, with dimensions ranging from the length of an arm up to life size.

The sculptures create a universe of their own. They are abstract yet anthropomorphic. Their organic forms, proportions and movements bear the expressions of living beings, as if to propose a fusion of human beings, animals and plants.

The booklet consists of seven short stories, and will be accessible within close proximity to the sculptural installation. Whether the sculptural and the written portraits are to be read as translations of one another is up to the viewer to decide.

This project has grown out of my personal existential musings and aims to illustrate a complex yet extremely simplified picture of human nature.

The following pages detail a selection of works from this series.



Det är mycket med det jordiska, installation sketch

Moa Håkansson
Överlevaren, 2015

ceramic, wood, leather,
watercolour paint
57 x 65 x 88 cm

Överlevaren is a sculpture placed on the floor. Its title taken from the Swedish word for “the survivor”. The ceramic body is made out of red earthenware painted with a white slip. The limbs are made out of carved wooden sticks painted with watercolour paints. The upper limb is carved a bit and joined to the ceramic body by wound leather.

This sculpture was initially built in an upright position, but accidentally fell down the floor halfway through the process of building the wet clay form. I rethought and adjusted the work, finishing the piece in a more horizontal position.

Is this creature dying or coming alive? Is it giving up or seeing new potential somewhere else? Or is it simply resting harmoniously?



Överlevaren, 2015

Moa Håkansson
Full kontroll, 2015

ceramic, wood,
watercolour paint
60 × 51 × 57 cm



Full kontroll, 2015

Full kontroll, meaning “full control” in Swedish, is a sculpture that supports itself against a wall. Its black stoneware base is painted with slips in different colours, then glazed with a transparent, glossy glaze. Two carved wooden sticks painted with watercolour paint extend out from the ceramic core.

Whether this sculptural character is in fact in control or not is questionable. Control as a phenomenon interests me, since power—actual and illusionary—affects our self-image and mental health to a great extent. In which different ways can a person exercise power and control? Is the need for control the same in each of us and only manifesting in different ways?

Moa Håkansson
Trängd, 2015

ceramic, found object
135 × 58 × 50 cm



Trängd, 2015

In *Trängd*, the ceramic body of the work is supported and transported by a metal stand on wheels. It is made from a sand-coloured stoneware and painted with slips in different colours, and finally glazed with an opaque glaze. The metal stand is a found object.

The title of this work is a Swedish word which means “hard-pressed,” but might also call to mind the word *tränga*, meaning “jostle” or “squeeze”.

Is this ceramic creature helped or oppressed by the rolling stand—or both? Is the stand a part of the creature or could the creature survive on its own?

The metal stand can represent our many support systems in life—finances, religion, tradition, routine, family or compassion. The relation and balance between apprehension of one’s own freedom and security interests me, since it explains a lot about human behaviour.



Det är mycket med det jordiska, work in progress



Det är mycket med det jordiska, work in progress, details

Nari Yun

Nari Yun's visual art practice explores aspects of time, memory and culture as they relate to artistic production. Knotting is a recurring theme in her work, creating a visual language that embraces her physical, conceptual and contextual approaches. Knots also serve as a visual embodiment of the personal, emotional and philosophical ways in which we register and interpret our surroundings. Many of the works take inspiration from history, mythology, literature and philosophy, creating an intimate dialogue between one's inner life and received cultural forms. Working in a diverse range of media including textile, ceramic, installation, video and writing, Yun seeks to expand viewers' understanding of materiality, inviting audiences to explore new modes of experiencing time and memory, as well as the relationship between cultural traditions and everyday life.

Specific media and materials are used in her works, including various kinds of thread and liquid porcelain, which represent the core concepts of emptiness and nothingness in Eastern philosophy. The sense of formlessness at the heart of Taoist and Buddhist philosophies can here be seen to manifest into contemporary artworks.

The metaphor of the knotted moment that runs through Yun's work is an attempt to bind the past to contemporary practice. These tangled spaces fasten together different stories emanating from culture and society into an abstract yet physical meeting point that is never fixed.

Nari Yun
The Endless Knot,
2015–16

paper, porcelain
4.5 × 5.5 m

The Endless Knot is an experimental installation project focused on the repetitive nature of bodily activities and the organic expansion of random actions. Its central concept is drawn from Buddhism, where the endless knot serves as a symbol of karma.

The idea of the endlessness of time, and the repetition of tangled knots created by the same technique in the work, point to the innate differences in each knot, as in Heraclitus's notion that, "No man ever steps in the same river twice".

The pale ceramic hand figures surge up within the white walls of the installation, bonding the formless web into a textile sculpture and gesturing toward the senses of time and memory entangled in the work.



The Endless Knot, 2015-16, detail



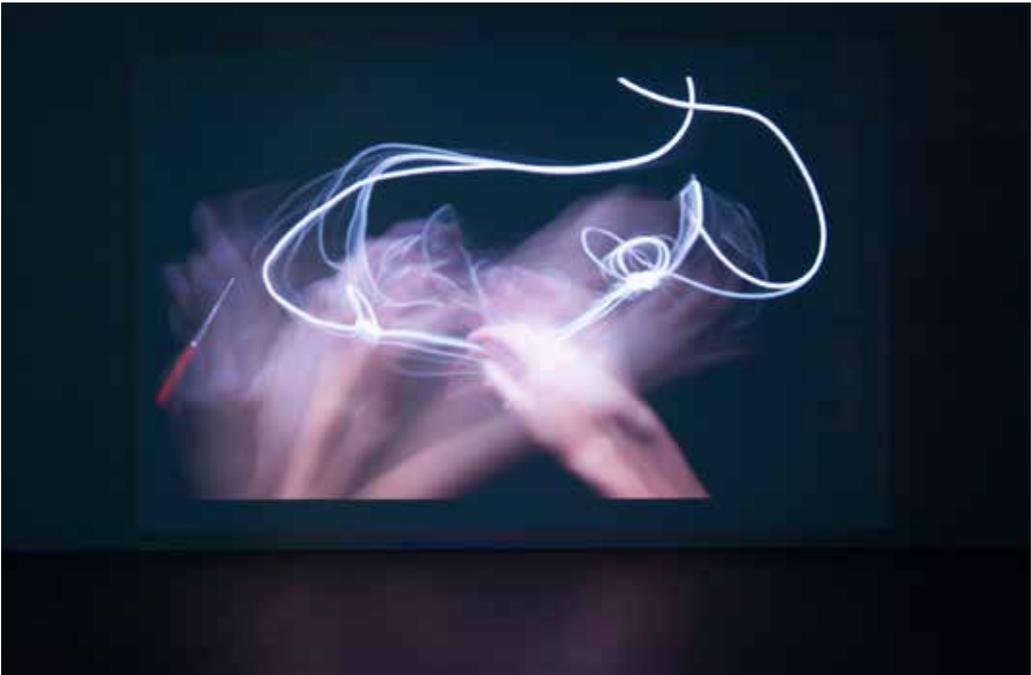
The Endless Knot, 2015–16, installation view

Nari Yun
Dancing with Hands,
2015–16

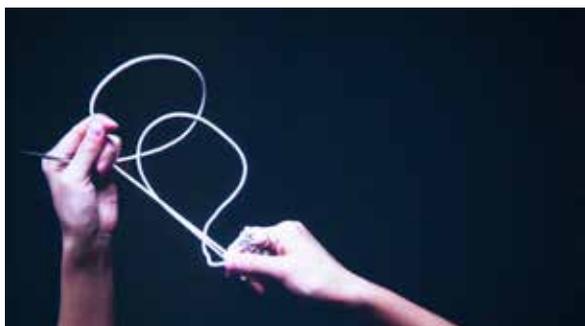
video
16 minutes

Dancing with Hands is a real-time knotting video project registering the movement of hands as they enact traditional Korean knotting techniques called *maedeup*.

This intangible knowledge, transmitted from hand to hand and generation to generation, embodies both historical and cultural dimensions. The artist engages in an ongoing dialogue with the new orientation of handy-craft traditions in contemporary society. She describes the *maedeup* technique of knotting thread by hand as a jovial moment in which traditions of the past dance with the contemporary context. Using the video format as medium, the work suggests a new approach to preserving this vanishing tradition. Further, by changing video frames, the movement of images also provides a way of experiencing the abstract action in real time.



Dancing with Hands, 2015–16, video still, installation view



Dancing with Hands, 2015–16, video stills

Nari Yun
Frame of Mind,
work in progress, 2016-

porcelain, silk, steel
blue: 32 x 32 x 47 cm
white: 30 x 30 x 30 cm
red: 40 x 40 x 40 cm

Frame of Mind is a ceramic sculpture series inspired by the concept of a cocoon shell as poetic space.

A knotted rope slip-casted in porcelain serves as a container of intangible senses. This hollow shell keeps its fragility as a metaphor of ourselves. It is suspended by a spider web-like thread structure representing tangled nerves, together evoking a body floating in illusionary space. With this work, Yun attempts to register one's frame of mind as it processes everyday reality.



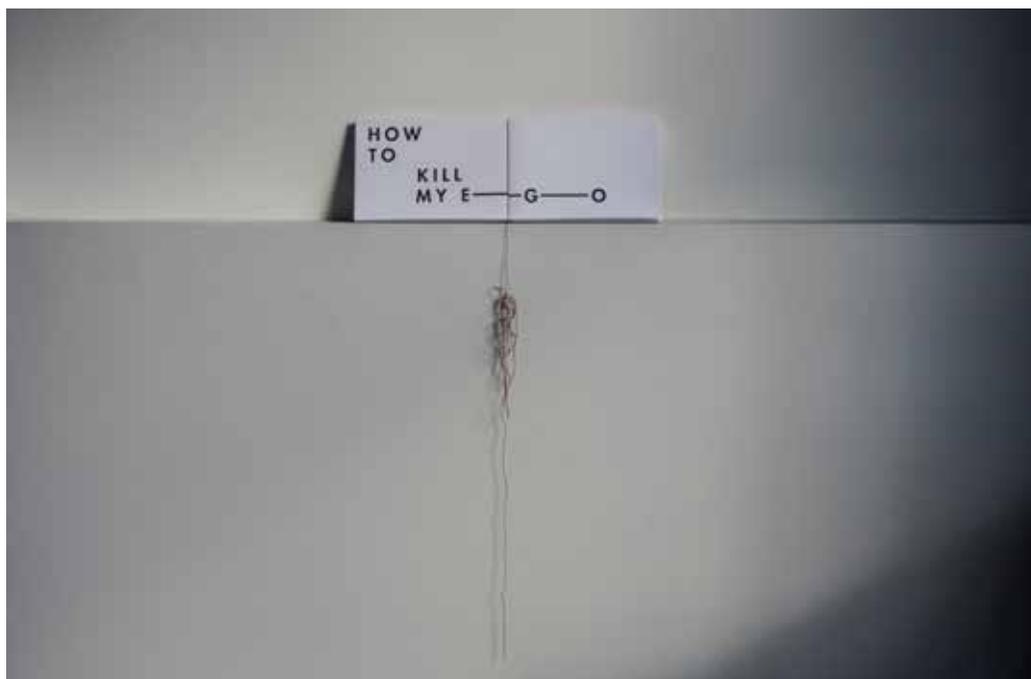
Frame of Mind, work in progress

Nari Yun
How to Kill My Ego, 2016

artist book
21 × 15 cm

How to Kill My Ego is an artist book containing the artist's activity over a five-day self-creative workshop. Yun challenged herself to develop her artistic investigation during the workshop, tasks inspired in part by a quotation from Hermann Hesse's novel *Demian: The Story of Emil Sinclair's Youth*: "The egg is the world. Who would be born must first destroy a world".

By using the format of artist book, the artist asserts the idea that artistic process is an essential ingredient of artworks themselves.



How to Kill My Ego, 2016

Ragna Misvær Grønstad

Ragna Misvær Grønstad's main body of work is situated within an aquatic landscape drawn figuratively and expressively, using printmaking techniques such as woodcut and intaglio. Her work is marked by a critical and philosophical voice emanating from fragments of text and contemporary poetry.

Her practice contemplates our perception of reality and individual emancipation from a timeless perspective. This social critique is anchored in her belief in the positive potential of escapism, and in the force of the imaginary.

The Imaginarium—as she refers to it—is where she connects all forms of art praxis. At the core of each of her prints is an expression of the universe, the depth of the oceans and life below the surface. Here we find an imaginary aquatic flora and fauna, with tiny traces of human interference. Yet the atmosphere within this aquatic environment refers more to the cosmos and nebulas than the deep blue sea. Misvær Grønstad's images are created roughly the size of a standard doorway, stating that: “It is easier to relate bodily to an image when it stands up to you, when it becomes the entrance—rather than a peephole—into another world”.

She formulates her approach to her images as drawing with unexpressed or wordless sensations, rather than looking at them strictly as figurative or abstract. The chemical processes of her printmaking techniques commonly form an important part of these works. She most often uses more than one technique in creating her images, as she finds each method unique in some ways but lacking the ability to express an entire picture or concept within its means. The possibilities presented through the combination of different styles and expressions allow her to draw in great detail and to convey the bigger picture, reflecting her relationship to a particular worldview and creating poetic spaces for contemplating concepts as vast and profound as an intimate infinity.

**Ragna Misvær Grønstad
On Board The Dérive –
From the Ship Gardener’s
Log Book #1 and Letters
from an Artist, work in
progress**

risograph-printed book
21 × 14 cm; 98 pages

In 2009 Ragna Misvær Grønstad embarked on an anarchistic voyage on a ship called The Dérive, where she served as the ship’s on-board gardener and print-maker. During the voyage, which lasted until 2023, she published several theme-based entries from her log book, this being the first edition from 2014 titled “Thoughts and Ponderings – On Knowledge and Stories”.

“Today as I checked the progress of the sprouts (I began the process of sprouting yesterday) I pondered with amazement upon the mechanisms of sprouting a seed, of the actual process of knowing when to sprout. The seedling ‘knows’ that the moment the water touches it, it is the clue to wake up the little life inside it, which has been hibernating within (for who knows how long). This offers insight into the survival of generations of the species. Some kind of motivational code is written into its mere existence.”

—Ragna Misvær Grønstad, excerpt of a log dated 23 February 2010, pg. 18



On Board The Dérive – From the Ship Gardener’s Log Book #1
and Letters from an Artist, work in progress

Ragna Misvær Grønstad
Archiving Sáivu, work in
progress, 2015-

etching
20 × 25 cm



Plansje #1, 2015

The term *sáivu* means a body of water with two bottoms, one leading into the world of our ancestors, if you were to believe the Sami culture. Within my imaginarium, I found something close to this place, the environment of a *Sáivu* within me. These drawings are a way of mapping something that I can never experience, something based on reality, but which relies on the imagined.

Inspired by scientific posters, like the antique ones made by explorers of distant parts of the world, I started the project of archiving creatures, looking at things as charts and maps rather than situations. The images are created by diving deep into the aquatic environment of my own imaginarium—a place where dreams come true and truth becomes fiction, and where the force of a thought can bend time and space. Here, the maps can become seeds of potential stories, stories not yet told.

The world has many adventures to offer us, as exploration did not end with the digital age. The society of the spectacle can never snuff out the adventurous, knowledge-seeking parts inside us, the burning desire to explore the world. Not knowing where my imagination can take me, this is the beginning of an adventure I hope to bring you into.



Conversations in Sáivu – Saltwater Flower #1 Hannah Arendt, work in progress, detail



Conversations in Sáivu – Saltwater Flower #2 Guy Debord, work in progress, detail



Conversations in Sáivu – Saltwater Flower #3 Simone De Beauvoir, work in progress, detail

Stine Hartvigsen

My artistic practice explores emotion, specifically how emotions manifest in the body, how they feel and what they would look like if they were a person.

I create drawings, porcelain ball-jointed dolls and stop-motion animation that I use to artificially stage emotions. I take both an impressionistic and expressionistic approach and set them alongside one another, to give an idea of how an emotion feels on the inside in contrast to how it might look on the outside. The result proposes a hybrid of emotions and inanimate objects.



The doll, as a hybrid of emotion and inanimate object, work in progress

Stine Hartvigsen
Doll, 2015

porcelain, fabric, mohair, oil paint,
elastic string, glue, wire, cork
ca. 42 cm tall

This doll is made of slip-cast porcelain and measures approximately forty-two centimetres in height. It is painted with oil paint and topped with a wig made of mohair and a cotton cap. The outfit is refashioned from my old clothes to look more like the clothes I own now.

The doll is encountered on the floor where she sits staring into the air. She is waiting for you to project onto her what she might be thinking, why she is on the floor and what she might be feeling.



Doll, 2015

Stine Hartvigsen
Versjoner (Versions), 2015

stop-motion animation:
paper clay, fabric, acrylic paint, lacquer,
synthetic hair, elastic string, wire, iPad
2:18 minutes

A ball-jointed doll handmade of paper clay is the main character in this stop-motion animation. The film is set in a bedroom, where you see the character struggling through a sleepless night. It is a silent film and the narrative is vague. The idea is for viewers to make up their own mind about what has happened, what she is feeling and what she might be thinking about.



Versjoner (Versions), 2015, video still

Stine Hartvigsen
Visual Migraine, 2014

ink on paper
60 × 42 cm



Visual Migraine, 2014

A zigzag pattern surrounds a portrait drawn with a 0,05-millimetre ink pen as an attempt to capture the essence of a visual migraine. Visual migraines form part of a wider phenomenon called an aura migraine, which is a perception distortion usually, but not always, followed by a migraine headache. Not everyone with migraine headaches experiences this aura. The visual part of the aura usually starts with a blurry blob, a kind of kidney shape in the middle of the visual field. Then it gradually grows, overtaking the visual field. As it grows, its flickering colour and zigzag pattern becomes clearer, until it disappears along with part of the visual field. This usually lasts between five minutes to one hour. I have been experiencing this phenomenon since I started getting migraines when I was six years old. I wanted to capture this in ink to give the viewer an idea of what this looks like, and to be able to freeze a frame of this visual experience from its constant movement. The fact that the portrait is surrounded suggests that this is something you cannot escape—it devours you.

Sven Roald Undheim

Sven Roald Undheim specialises in the craft of contemporary blacksmithing. His artistic practice is first and foremost an exploration and a study in this discipline, in which he attempts to gain a deeper understanding and mastery of the material he works with, through focused, dedicated experimentation. In so doing, he utilises an age old art form in order to create modern works for the twenty-first century.

Undheim uses his chosen techniques and medium to create sculptural works of various types. Animal and human anatomy, and organic shapes are common visuals in his work, and storytelling, power dynamics, movement, entropy, humour and irreverence form recurring themes.

He draws his influences primarily from popular culture, particularly from the genres of science fiction, fantasy and post apocalyptic fiction, but is also influenced by the works of Louise Bourgeois, Theo Jansen and Arthur Ganson, among others.

His current project consist of interactive sculptures in forged steel, usually set atop heavy wooden bases. These works are simple, manually-operated machines that can be manipulated and made to move through the use of, for example a foot pedal, crank or lever.

The sculptures are usually stand alone objects joining mechanical and anatomical components. The anatomical elements can be anything from an arm to an eye, and are generally constructed to the scale of an adult human or bigger. The sculptures vary considerably in size- from roughly two meters to little more than thirty centimeters in height.

Through this series of works, Undheim explores themes of power and control both in interpersonal relationships, and between humanity and the many machines we build, own, use and deeply rely on.

The sculptures he makes are without practical purpose and by using them, the audience becomes part of an interaction that is isolated from their daily interactions. Operating his works becomes an absurd act, and the absurdity of this act is precisely to encourage reflection on our place in the world we have made for ourselves.

Sven Roald Undheim
Bevegelige deler
(Moving Parts), 2015–16

This project encompasses creating a series of simple mechanical sculptures driven solely by muscle power, such as a foot pedal or manual handle cranking. The machines power various body parts or sections of human and animal anatomy that move in different ways, some with brutal and unpredictable movements, others with more calm and controlled ones. Through these interactive sculptures I seek to illustrate and comment on people's relationship with each other as well as our relationship with machines and technology, with a particular focus on the concepts of power and control.

The following is a series of short texts about three selected works from this project.



Work No. 2, 2015–16, detail

Sven Roald Undheim
Work No. 2, 2015-16

steel and wood
160 × 110 × 33 cm

This sculpture consists of a leg attached to a machine operated by a crank. The leg has moving joints and ends in a single sharp claw. Anatomically, it is structured in a way that is closer to the hind leg of a four-legged animal than a human.

Audiences engage with the work by turning a crank at the back of the sculpture, which drives a leaf spring up and down, causing the leg to move.

Although one can decide whether or not to make the leg move, one never has complete control over how the leg behaves. At high speed, the leg will kick out violently in random directions evoking the movement of a frantic animal.

The sharp claw gives the sculpture a sense of real danger, and reckless and careless use can actually cause serious damage to both people and objects around the sculpture.

There is, however a safe zone around the handle, as this is out of range of the leg no matter how hard it kicks out. This creates an interesting dynamic between the user and sculpture, as well as a balance between mechanics, the user and their mechanical forces at one end, and the kicking leg on the other end.



Work No. 2, 2015-16, detail



Work No. 2, 2015-16

Sven Roald Undheim
Work No. 3, 2016

steel, silver, brass, copper
35 x 25 x 25 cm



Work No. 3, 2016

The anatomical element highlighted in this work is the mouth. This mouth, like the rest of the sculpture is made of forged steel, but has a look that is meant to create an association to the common plastic wind-up “chattering teeth” toys giving the sculpture a more humorous tone than the others in the series.

This work functions by rotating a horizontal wheel that drives a set of four gears, which end in a lever that pushes down a second lever attached to the mouth. When this lever is pressed down the mouth is forced open. The mouth then closes by the force of gravity.

Compared with my previous work, this mouth is somewhat more controlled and predictable in its movement, and due to gear reduction it is also much slower and more deliberate than the earlier works. Despite this, it has its own brutality and power, as the mouth, although slow gives a hard and sharp bite each time it closes, creating a mixed atmosphere of humour and controlled aggression.

Sven Roald Undheim
Work No. 4, 2016

steel, silver, brass, copper
35 x 25 x 25 cm

The anatomical element selected for this sculpture is a moving eye.

Unlike previous works in the series, the primary anatomical element in the sculpture, the eye, is made of wrought silver, with brass and copper details. The rest of the work, the machine itself and the eyelid is made of forged steel creating a strong visual contrast between the materials.

This sculpture is operated by rotating the two drive rods that move the eye up and down- and left and right or in other words, moving the eye along an x and y axis. These two connecting rods are handled independently of one another, and it is therefore necessary to use both hands to operate the sculpture, making more sophisticated movement possible.

Like the mouth in *Work No. 3*, this work has a controllable pattern of action once audiences learn to use the machine, but the eye's fast, frantic and often jerky movement creates a work with a lot of personality and nervous energy.



Work No. 4, 2016

Vibeke Frost Andersen

How does places acquire meaning? What is it that gives us a sense of belonging? Vibeke Frost Andersen seeks to respond to these questions through an investigation of edge lands, voids and forgotten space. Considering economic, social and political structures governing the appearance and perception of landscape, both physical and mental, her research projects ask if it is possible to see, represent and understand some of the larger forces shaping our era.

Frost Andersen works in photography, installation and social interference. By engaging with a site and the people connected to it, her works evolve along a path of enquiry and possible outcomes. The works are executed in a mix of low-key materials and digital technology, employing different mediums according to their relation to the underlying idea and how they sit in the public sphere. By which medium is information about a specific topic usually mediated and accessed? What are common ways of representing a specific theme, and what are the potentialities and limitations of those technologies and techniques? By working with material in this way, Frost Andersen explores the possibility of generating alternative perspectives with a new local public.

The works follow from each other, with discoveries made in one project forming the basis for the next. In this way Frost Andersen's practice connects to the overarching problem influencing most of her work: late capitalism's accompanying sense of totalisation implacably at work everywhere, and the sense that our lives are ruled by abstractions of such immense vastness, invisibility and complexity that they can only be understood parts at a time —if at all.

Vibeke Frost Andersen
***Civic Bodies*, 2016–**
work in progress

digital video

Civic Bodies consists of two videos, the first a study of the landscape of Lampedusa and the other a study of the Ethiopian artist Kebreab Demeke's response to it. The videos are shown simultaneously on facing monitors.

The project came about after a conversation between Demeke and Frost Andersen in August 2015, which centered on the current situation of refugees migrating by boat in the Mediterranean. During the course of the conversation, the discrepancy between how they perceived the situation became apparent. It also became apparent that their different positions on the matter were mainly due to geopolitics, in the sense that they were constructed upon Demeke and Frost Andersen's respective access to mediated information.

The work tries to visualise these two different personal perceptions, by bringing them to—and studying how they unfold within—the geographical spot which has come to symbolise the issue of African migration to Europe for both parties: the island of Lampedusa. The videos attempts to show how different meanings are projected onto a place initially thought to be a common denominator, and how these are adjusted by the experience of actually being there.

The monitors are physical entities facing each other, creating a space between them which can be entered. The simultaneous screening of both videos alludes to the nature of the initial conversation, as representations of different mediated realities. Is it possible to visualise gaps or voids between different concepts and perceptions? What kind of third space might emerge, and what would it contain?



Civic Bodies, video still



Civic Bodies, video still

Vibeke Frost Andersen
0_0 Study, 2015

digital pinhole
6 minutes

Surplus Space is an ongoing research project and the latest series of works in an artistic practice which deals with landscape. The project investigates a cluster of four small islands which has somehow escaped the registration of properties in the Kragerø archipelago. According to the cadastral map and the municipality register, the ownership of this land is unknown.

o_o Study marks the beginning of a prolonged period of extensive research into this site. The video attempts to analyse the shape and surface of the islands, and how they sit in relation to one another. In order to do this it is necessary to move around the “objects,” and therefore the media of moving image was the most apt way of registering the time aspect of the study. The islands continuously change form and overlap as the boat slowly circles the site. The number of islands visible at any one moment fluctuates, as the islands reveal and obscure each other like sliding doors. Only occasionally the whole scene is in sight, and then just for a moment.

The pinhole technique is chosen for its indiscriminatory means of recording: unlike a lens, it doesn't focus on anything in particular at the expense of something else. The infinite depth of field brings everything to the same plane, and in the film this accentuates the shape and relation between the islands as described above.



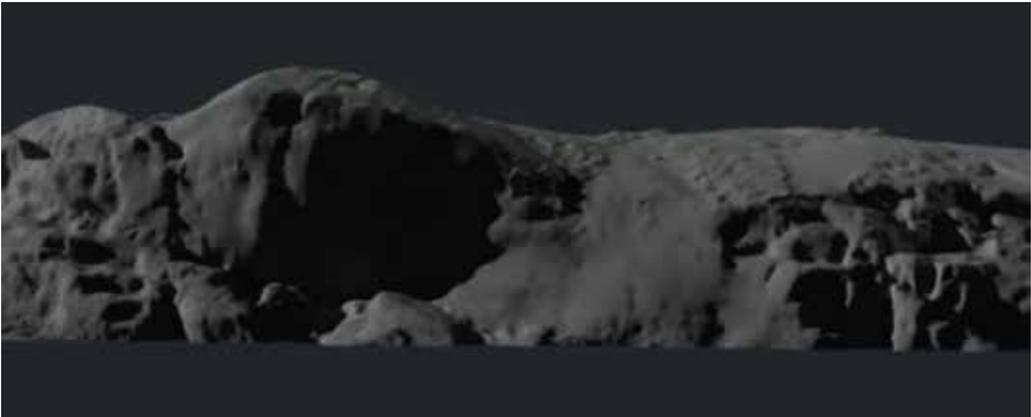
0_0 Study, 2015, digital pinhole still

Vibeke Frost Andersen
***O_0 Animation*, 2015**

3D animation
3:45 minutes

o_o Animation is based on an extensive 3D land survey of four small islands off Norway's southeast coast. Still images of the islands captured by drone are interpreted by software and translated into a point cloud detailing their assumed three-dimensional shape. This work, carried out by foreman Trond Mikkelsen at KHiO, has generated a large amount of detailed information about a previously blank spot on the map.

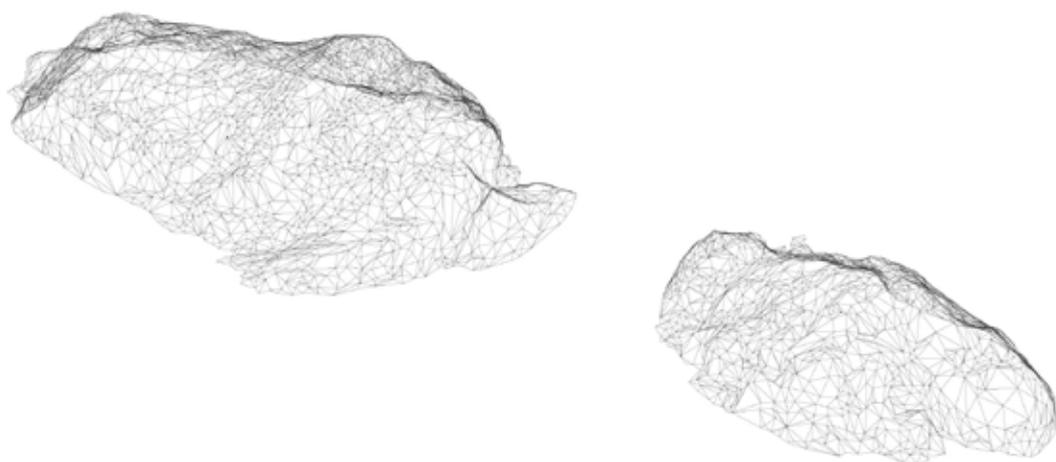
To create the animation, the point cloud was dressed with surface material, lit and filmed, attempting to simulate the experience of circling the islands in a boat—as documented in a previous video titled *o_o Study*. The animation gives the impression of having copied the actual site, but in fact it is a translation of computer-generated data in several stages. One must assume a number of mistakes are registered and information lost in this process, which mirrors the probable reason for the *o_o* islands having fallen off the cadastral map.



O_0 Animation, 2015, video still



0_0 Imprint, 2016



0_0 Representation, 2016, render

Vibeke Frost Andersen
0_0 Imprint and
0_0 Representation, 2016

screen print
50 x 70 cm

vector file
dimensions variable

Imprint (noun)[with object]

- 1.0 Impress or stamp (a mark or outline) on a surface.
- 1.1 Make an impression or mark on.
- 1.2 Fix (an idea) firmly in someone's mind.

Representation (noun)

- 1.0 The action of speaking or acting on behalf of someone or the state of being so represented.
- 2.0 The description or portrayal of someone or something in a particular way.
- 2.1 The depiction of someone or something in a work of art.
- 2.2 [count noun] A picture, model, or other depiction of someone or something.
- 2.3 (In some theories of perception) a mental state or concept regarded as corresponding to a thing perceived.
- 3.0 (representations) Formal statements made to an authority, especially so as to communicate an opinion or register a protest.

Oxford English Dictionary, 2016 online edition

The prints *o_o Imprint* and *o_o Representation* take material from a survey of the *o_o* islands as their starting point and translate it into two-dimensional surfaces: In *o_o Imprint*, contour lines are imposed on the silhouette of the four rocks, giving an impression of their three-dimensional shape in a manner akin to topographic maps. Although the computer model of the islands is very accurate and the contour lines give a detailed outline of their shape, the representation is described as “random” by surveying experts. The reason for this is that the model is not scaled and thus the size unknown. In *o_o Representation*, where the shape is described by dots connected by lines in a system of triangles, this is taken to an extreme with a vector file. The mathematics embedded in this file format mean that the rendering can, in theory, be infinitely expanded.

As part of the larger research project *Surplus Space*, these two works foreground the issue of uncertainty in measuring, mapping and giving value to land. They also make a claim for ownership, in the way that it has traditionally been asserted: prolonged presence in unchartered territories, coupled with meticulous documentation and registration, and followed by announcements of discovery and conquest.

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working with a team of graphic design graduates and
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