

“You suggested
at that time,
art was not
necessarily work
made for a
general public,
*but more like a
gang of friends*”

Colophon

The publication "You suggested at that time art was not necessarily work made for a general public, but more like a gang of friends", is made in conjunction with the project "BA Graduation Exhibition 2014" at Fossveien 24, Grünerløkka, Oslo, curated by Rachel E. Dagnall in 2014.

Editors:

Rachel E. Dagnall
Elin Eriksen

Published by:

Academy of Fine Art/Oslo National Academy of the Arts
Vanessa Ohlraun (Dean)
Postbox 6853, St. Olavs plass, 0130 Oslo, Norway
kunstakademiet@khio.no
www.khio.no/Norsk/Kunstakademiet/

Design:

Printed and bound by:

Elin Eriksen
Printall AS, Estonia
500

Edition:

With thanks to:
Brødrene Jensen, Norsk Billedhuggerforening, Atelier Nord and
Blomqvist Kunsthandel AS

Copyright:

Academy of Fine Art/Oslo National Academy of the Arts, the editors,
the artists, the authors, the photographers.

All rights reserved, including the right of reproduction in whole
or in part in any form.

Every effort has been made to contact the rightful owners with regards
to copyrights and permissions. We apologize for any inadvertant errors
or omissions. For queries regarding copyrights,
please contact: kunstakademiet@khio.no

ISBN 978-82-92613-49-8



KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS

KUNSTAKADEMIET
THE ACADEMY OF FINE ART

Contents

4	Open letter from two students at the Art Academy of Oslo
5	Letter from the Dean
6	Ina Hagen
8	Camilla Aas
10	Carl Mannov
12	Ksenia Aksenova
14	Urd J. Pedersen
16	Daisuke Kosugi
18	Thomas Bergsten
20	Øyvind Johansen Lind
22	Endre Mathistad
24	Titus Boguslaw
26	Christoffer Danielsson
28	Daniel Lacey-McDermott
30	Endre Opheim
32	Helena Lund Ek
34	Johan Carlsson
36	Jonathan Terry
38	Kim Groustra
40	Calle Segelberg
42	Linda Kristin Røed
44	Sigbjørn Pilskog
46	Lord Chief Justice
48	Performance program

> *Open letter from two students of the Art Academy of Oslo*

Finishing our time at the academy, we keep thinking that the graduation is a rite of passage. Now, rituals have a lot of things going for them, celebrating the various transitory stages of life. Setting the stage, clearing the slate, doing off with the old or welcoming the new. Rituals define where something starts or stops, outlining that which is not immediately visible. As important symbolic events, they allow individual change to be witnessed and affirmed by society as long as others recognise the ritual as valid and valuable.

Through our education, we have been expected to become autonomous producers, taking full responsibility for our own process. And we have learned to claim this autonomy for our own, as an artist among artists. This is how the ritual of graduation is staged: as an event through which we can prove this ability in our own work, as a collective and a generation - the twenty-fourteens. Perhaps a fitting number as far as age goes, not really allowed independence but eager to claim it.

In our third semester, we started planning our exhibition, well aware that the relationship between Stenersen Gallery and the Academy had been discontinued. It soon became apparent that none of the other Oslo institutions were able to host us either, even if the exhibition was due one year into the future. We would have to take matters in our own hands. So we started looking for alternatives, gradually taking ownership of the process. It became a place for us as a group to come together and

create. We were given the option to choose our context, to try to tackle all the external forces one very rarely can control. And it was encouraged.

Entering into the last semester however - still having no real options at hand - we felt we had to settle for the venue made available by the academy. The feeling of insecurity that comes with a constantly changing of plans takes its toll on a graduating student, and the need for a proper solution in the future is more than pressing.

We have coped in different ways, and it shows the individual's ability to adapt and cover their needs. In writing this short comment, we have changed our strategy several times, trying to meet the requirements of our surroundings. We have sought to rediscover the social function of our ritual play, to shift our focus and see where our autonomy actually lives and breathes. Many things have been left out, but the issues are obvious to all involved in this institution and they need to be dealt with.

Now as the exhibition is installed, the drinks are on the table and the audiences are all present, let this be part of our contribution - raising the issue of what is being celebrated. Hopefully it is not hard to recognise.

Ina and Endre

Letter from the Dean



“The only reason for time is so everything doesn’t happen at once”, Albert Einstein once famously said. Sometimes it appears as if everything *did* happen at once. The seemingly short time that I’ve been here at the Academy of Fine Art in Oslo coincides quite precisely with the time, you, the graduating students of the bachelor class, have studied here. And *many*, many things seemed to happen at once, as you were such an active class.

It struck me from the beginning how close you were as a group, the “Duba” class as we first came to know you. Close, but not closed, for you always invited others to participate in your activities and your exchange of ideas. I hope that the bonds you have developed during the time of your studies will prove to last, some maybe even for a lifetime. This, I believe, is one of the very unique things an art school can offer: a nurturing ground for collectivity and peers that will support each other through good times and bad times, or rather, “challenging” times, as I’ve learned to say. Indeed, your graduation project, including this very publication, shows how you’ve succeeded in this – you’ve not allowed the challenges you’ve encountered to affect your good spirit, to dull your sparkle, while pointing a critical finger at the difficult issues at hand.

At this art school you have found a “gang of friends”, but also a platform for the exchange of ideas about work, life, politics and society, food, pets, love, music, and anything else that is important

to you. Duba Sambolec, your teacher in the first semester, surely taught you something about this in her wonderfully rigorous manner, and after that formative first semester, you will have chosen other teachers, who each in their individual manner, will have taught you something or other about art – and life. As you will have taught *them* something too – for such is the special nature of art education: We share a belief in the potential of art to communicate across our differences and to open our eyes to other ways of viewing the world. This is certainly what I have learned from you, dear graduating students: to listen to what the other has to say, for your perspective will undoubtedly be different from mine, since we all come from such different places, in all senses of the term.

Before you all disperse from our common place, the art academy, let us celebrate your graduation together. Congratulations on a fantastic achievement!

Vanessa



Hello everybody, and welcome.

We will start shortly, but first I would like to provide you with a brief introduction and outline:

My name is Ina, I am a student at the Academy of fine arts and my practice revolves around knowledge distribution and mediation. This may take the form of conversations or different forms of presentations, in speech or in writing.

On this basis I want to ask if everyone is ok with that I record this tour using a sound recorder?

The recording will not be used for anything other than my own studies, and will not take part in any documentation or exhibition related to this tour. As I see it: knowledge can never fully be separated from the one who knows, it is filtered and mediated, never directly transferred. In our situation this means that your experience can not be disassociated from you. Following this logic it makes no sense to reproduce this conversation that we are going to have in any form.

Is this clear for everyone?

If it is OK, I will turn the sound recorder on. -----

Please feel free to speak up at any time during the tour, ask questions or reflect on the conversation and where it might take us. I am very happy to answer anything you might be wondering.

Ina Hagen





> *Camilla Aas*

Q: In your thesis you have written that you want the audience of your films to be absorbed into the consciousness of the camera – and into you. Do you see the video camera as an extension of yourself? And how do you achieve this effect visually?

A: I want the audience of my films to be absorbed into the consciousness of the camera, and I do see the video camera as an extension of myself. Visually I achieve this effect through different forms. Either by framing my surroundings, I give the technical apparatus my gaze. This gives me access to other kinds of realities. As well as my body movement, including reflections of both the camera and myself in the images. Sometimes also the camera sounds.

Q: You mention Walter Benjamin's notion of the "loss of aura" – what is the relevance of this in terms of your work?

A: Benjamin's notion of "loss of aura" and the relevance of that in terms of my work, would be through trying to achieve some kind of unique presence

and an authentic gaze with the camera. The camera becomes my eyes, and the audience might experience what Benjamin sees as aura, in the sense that the viewer and the images becomes closer with the bodily movement of the camera, so as little as possible in the process is lost, as in Benjamin's point that film who reproduces the world as moving images loses it's "aura" on the way towards the audience. He also pointed out that the meeting between humans and the camera no matter what would have an alienating effect.

Q: You also mention Malraux's idea of the "organized crowd response" (as in cinemas). This is interesting in terms of controlling the context of the screenings of your work. Do you think this is important?

A: Malraux is interesting in the sense of the idea of organized crowd response, and also that he sees the compilation between artworks as something that will destroy the "aura". When it comes to "controlling" the context of the screenings of my own work, it would be

some sort of feeling of entering into the psychology of the camera, that the viewer could also get a close atmospheric tension of what has been chosen to be framed.

Q: What are you working on for your degree show?

A: For my degree show I am working on two looped film installations. The two films have some sort of language around the psychological effect architecture can have on human beings. One of the installations is also a person being kind of chased by the camera, unable to get away, where in the corridors the person seeks nervously through, almost the way you seek through the existence of yourself, and it doesn't end anywhere, it just keeps dissolving - both the person, and the architecture surrounding her, almost suggesting a parallel dimension of a psychoanalytical landscape. The chasing camera can also be read as a comment on the digital technology times we live in, where everyone carries a camera where ever they go.



> *Carl Mannov*



Q: I like your idea of “non-sub-vocalized hunches” – can you say something about how they manifest themselves in your work?

A: I prefer to think of my thesis as a collection of analogies that can function independently and parallel to my work, not as an extension of it.

In the paragraph that you refer to I am pairing the analogy of ‘sub-vocalizing’, the voice that mentally pronounces our thoughts and the words we read, with that of describing and analyzing artworks. Here, the ‘hunches’ fall into a marginalized category of thinking due to their indistinct and abstract nature (arguably what makes them enticing).

If we characterize these hunches by being significant understandings that we cannot pinpoint or formulate (not even to ourselves), the nature of your question becomes more or less paradoxical. Do you remember your last amnesia?

Q: You’ve also talked about “converting materials” – What does that mean and how do you do it?

A: That sounds like something along the lines of making materials appear like something they are not. I am generally occupied with exaggerating the nature of materials and the processes involved; be it the act of placing, the mechanism of clasping or the physics of hanging or standing. My efforts go into accelerating the contrasts between these materials and mechanisms. The economy of these contrasts is what makes up the problematic, along with all the minuscule choices that reside in every fold of every gesture. I believe that exaggerating the transparency of things will at some point obscure them.



Q: When we had the presentation of the theses, rightly enough you had a fever, but do you remember talking about language? I don't remember exactly what you said, but it was to do with dictionary definitions and analyses and "ready-made text." (Whatever that is?)

When I see your work, I think of it as being outside of these linguistic models – do you disagree and can you talk about the linguistic point of origination?

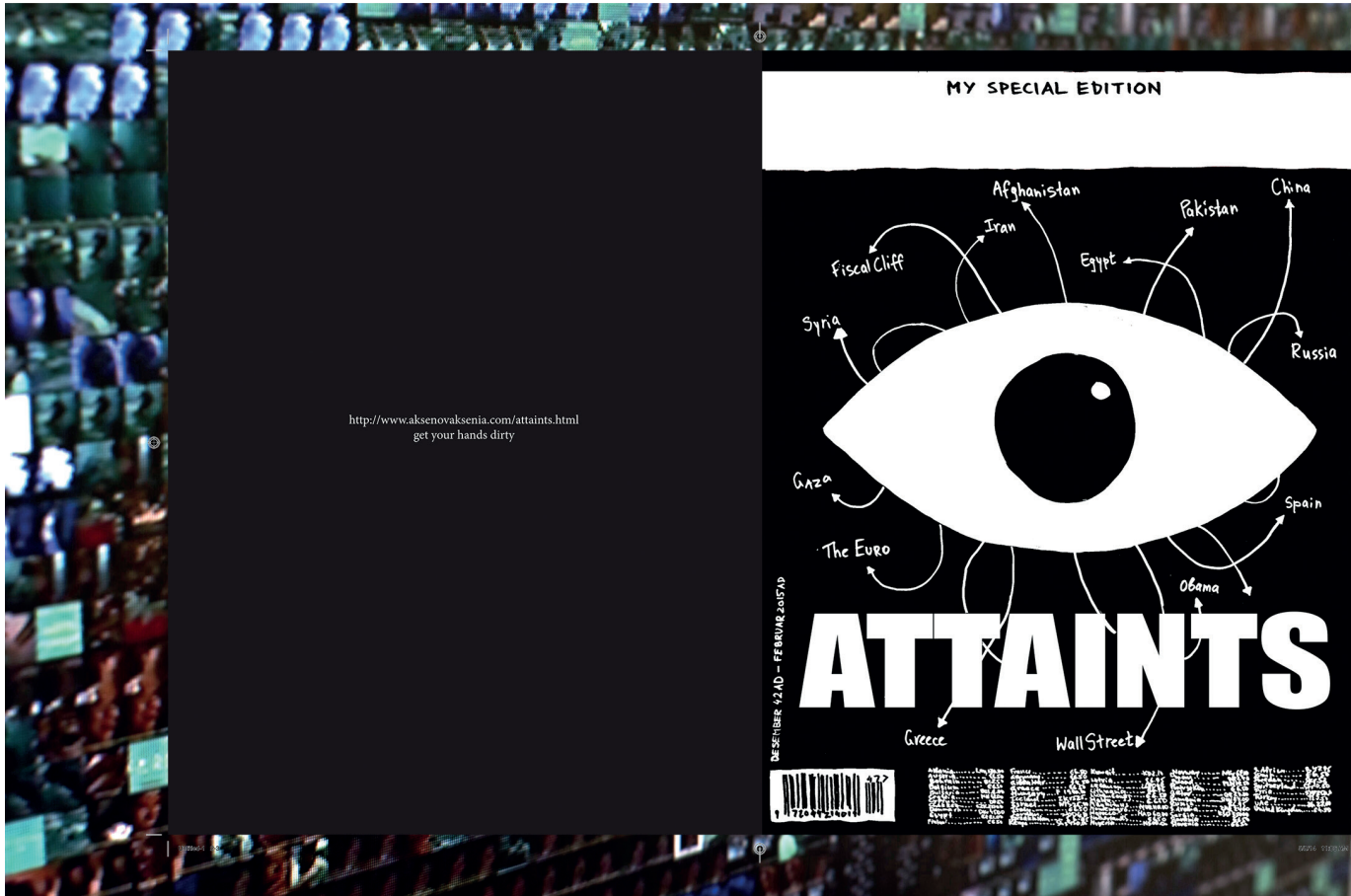
A: One of the analogies that I make use of in my thesis, is the scientific journal *'Language, tools and the brain'* in which scientist Patricia M. Greenfield studied the brain activity of large groups of modern

people as they performed both linguistic and technological skills.

What she discovered was that the same exact area of the brain lit up on the brain scans when they communicated and when they created. Greenfield explains this by comparing the hierarchical structure of both skills: Joining two pieces of pipe with other parts to create a shower, the shower will then be combined with other elements of the same level to create the higher order unit, a bathroom etc. In language, phonemes, the sound units, are combined to make words, words are combined to make sentences which in turn are joined to create discourse.



“You suggested
at that time,
Seneca, wise
men were above
all the attainments
of worldly things,
*but you yourself
became attainted”*”



Q: Am I correct in understanding that you are interested in the transformation of text?

A: Transformation in text. Transformation as text. Transformation as a phenomenon. It could be in a content, a human body, politics, or objects. Transformation, transfiguration, morphing, transition, change. Look, so many words!

Q: Can you explain the "Attaints" project?

A: The project is based on the initial idea of a collage of a Newsweek magazine. The word Attaints is something I find out after making my "collage" of the Special Edition Newsweek ISSUES 2013. And then I create and publish My Special Edition Newsweek ATTAINTS where I discuss the found word, the politics of media and corrupted content. Furthermore, I propose the return of this word back into active use in the English language. Look it up.

Q: What is Morphoforma?

A: It's a word, a tautological irony.

A little bit paleontological, but created by me, to make the absurdity seem more absurd. Violence of repetitive transformation.

Q: I think I have read your thesis 7 times (my lucky number) and I still don't understand why it is called Lucky Strike. I follow the idea that things have fallen into place, an equation has been solved, but is this an artistic or linguistic experience you are talking about?

A: 'Lucky strikes', coincidences, irony, repetition and foolishly poetic - are things that intrigue me. I do not like separations into twos, blacks or whites; I'd rather prefer thresholds; grey areas of uncertainty. I'd rather we were silent about certain things and listened to music of Bach. In the beginning things fall into place, but then they can fall into pieces. Lucky strikes or not, it is all about truth. As Viktor Misiano said once, "even the word success is not successful anymore".

> Urd J. Pedersen

Urd found it difficult to respond so she wanted the text in Urdu - I sent you that I have translated the Urdu to English and she said it was good - Rachel E. Dagnall

Q: I enjoyed reading your thesis, it was very explanatory and an interesting attempt to try to uncover the aspects of your artistic practice which you say you don't fully comprehend.

You say that the starting point for some of these paintings was a Norwegian TV series from the nineties and that is in many respects irrelevant. I ended up writing the title incorrectly when I googled it as a reference and so I ended up watching an American sci-fi spoof detective series made by ABC in the 1970's called Holmes and Yo yo – and I then got quite confused! I didn't see any connections to your paintings whatsoever, which tells me that even though you don't think so, perhaps some of this information is relevant for viewing your work, or?

A: YOYO, I do not know. This is an opportunity to LOYEN. And coincidences can be both good and bad.

Q: I can continue by asking about the video works. Like the one you described of your family all dancing to the same song separately, in different locations. Does this have any parallels to you always painting several

paintings simultaneously?
And do you ever show the videos?

A: I do not think it has any connection with him. But my mind often, and often do not understand how very confused. Brain mixer. It could be. But I painted many paintings at a time because I want it every day in my work as much as you want to get. I get tired of painting to do and if I can go to another. So I did not lose focus. Paint is fun!

Q: Continuing from the first question. I am also thinking that the culturally specific is relevant. The references are relevant and the way you have grown up to think is relevant in terms of your subject and all of the things that you choose to do. I watched a tv series called neighbours in the 1980's, a lot. The people that I collaborate with artistically also watched a lot

of neighbours, so I don't think it's irrelevant – we laugh at the same jokes....

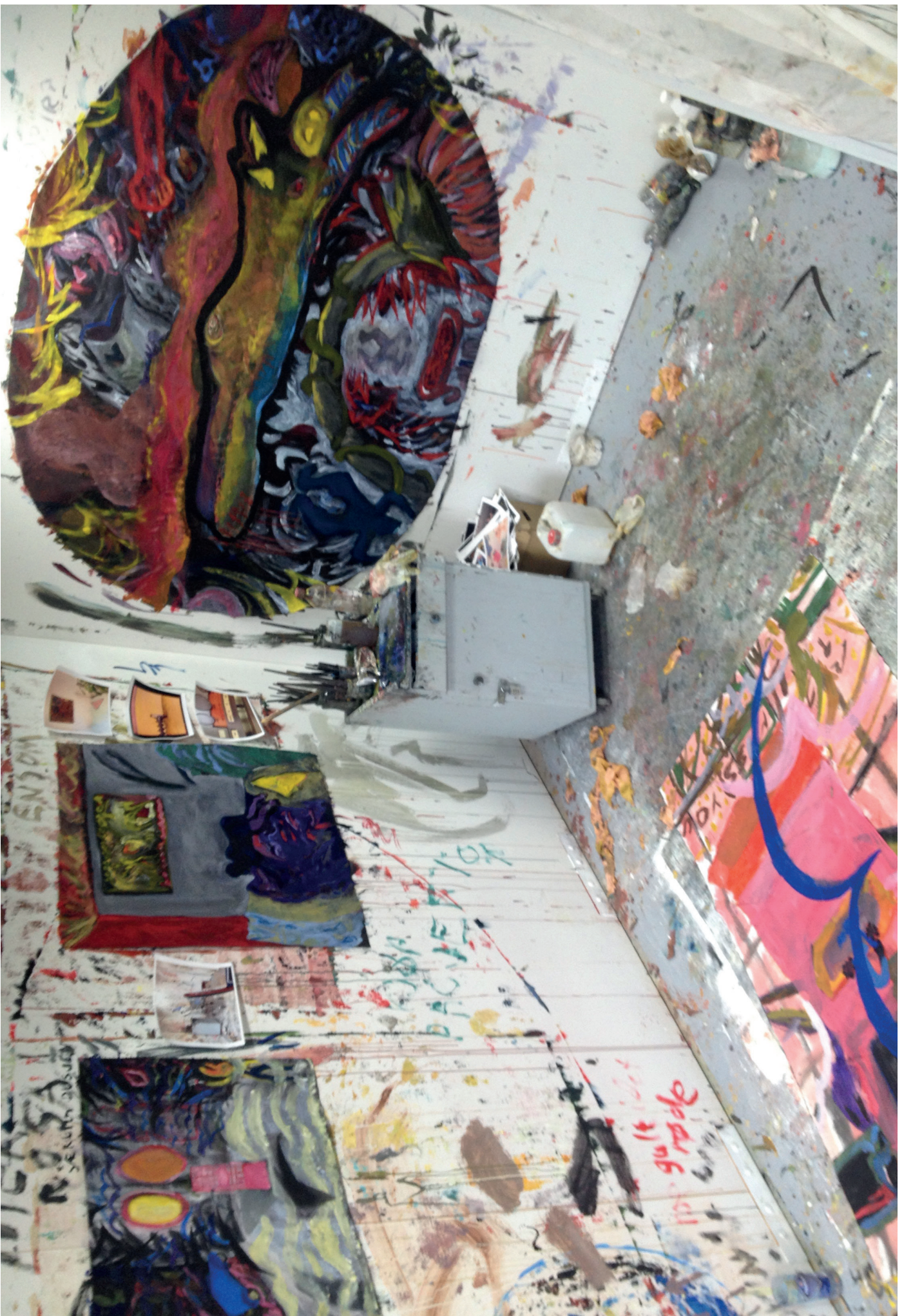
This is a bit long, but I am thinking of asking who you want to address with your paintings? And who will be at your concerts? And who will watch the videos? And could you write the Press Release for the degree show?



And as a comment question, the parallels I see with a David Richter kind of painterly scenario (and formerly) – only yours is based on a bad taste, but culturally representative – in that it is meant to be a comedy - domestic scenario from comfortable Norway in the 1980's. Is that positioning something you have to hide? Or is it that the painting should be able to stand on its own? And why since they are made simultaneously (like a kind of action)?

A: The audience is going to see concerts. The same goes for video. I have to answer the first question a little I'm not sure. But I take a genre and audience response.







Installation view Force Times Distance (2012)

報告内容		※ 実損の有無に関わらず、実際に事故が発生の場合は、別紙「事故状況報告書」使用のこと	
分類	事故未然防止 (物損・人身・その他)	発生日時	2013年4月9日 午前(午後) 2時頃
	○ 対外関係 (発注者・協力会社 ・近隣苦情(その他))	報告遅延理由 (3日以後)	
関連事案	立教大学 一号館改修工事	事案番号	0834-3488761112-04
発生場所	東京都豊島区西池袋3-3-4-1 立教大学一号館前現場		
当事者1	氏名: コスギ	連絡先: ()	関係: 立教大学卒業生
当事者2	氏名:	連絡先: ()	関係:
当事者3	氏名:	連絡先: ()	関係:
状況内容	現場作業中のレンガ職人からの連絡により、現場立会。 コスギと名乗る30代前後の男性が現場内に訪問。 立教大学卒業生であり、現在ノルウェーで芸術の勉強中をしているとのこと。 芸術大学もレンガ作りであり、レンガ作りの建築について研究しているため、余分なレンガを一つ欲しいとのこと。		
対処方法	レンガ業者に確認を取り、余分なレンガを一つ渡す。 連絡先情報確認の為、名刺の有無を訪ねるも所持していないとのこと。 容姿ならびに対応からの判断により、事後トラブルの可能性低いと判断し、連絡先確認せず、安全に現場を立ち去ったことを確認。 念の為、情報連絡として報告。		
管理本部使用欄			
別途対応	備考	担当者印	管理者印
有・無	報告者と同様に判断する。		

Administrative headquarters

Case number: H25TK0023427

Safety Control Department, Site management group

To the person in charge

Report for on site circumstances

Reporter's information		Report date: 10.04.2013	
Department	Construction headquarters	Construction Control Division	
	Renovation department	Title	Site foreman
Name	kana	Employee number	CR198774
	Censored		
Extension number	3 - 235 - 965	Date of birth	22/5/1966

Contents of report

(Regardless of damages, please use the Accident Report form for actual accidents)			
Category	Prevention of accident (Property damage/personal injury/others)	Time and date of occurrence	09/04/2013 AM / PM Around 2
	X Foreign relations (Owner・cooperative company/ complaints from neighbours/others)	Reason for delayed report (After 3days)	
Related project	Renovation of building number 1 in Rikkyo University	Project number	0834-3488761112-04
Site of incidence	The construction site in front of building number 1, at Rikkyo University 3-3-4-1 Nishiikebukuro, Toshima, Tokyo		
Person concerned 1	Name: Kosugi	Telephone number:	Relations Graduate from Rikkyo University
Person concerned 2	Name:	Telephone number:	Relations:
Person concerned 3	Name:	Telephone number:	Relations:
Circumstance	After being contacted by a bricklayer on site, I went down there. A man named Kosugi, in his thirties, was visiting the site. He presented himself as a graduate from Rikkyo University, currently studying art in Norway. Inquiring about a left over brick for his research on brick architecture, as the art school he is attending is also made by brick.		

Correspondence	After checking with the brick company, I gave him one extra brick. I asked him for his business card to get his contact information, but he didn't have one. I judged that there is a marginal possibility for trouble afterwards by his appearance and conduct, and I made sure he left the site safely without checking his contact information. I hereby report this for your information.		
----------------	---	--	--

To be filled out by the administrative headquarter

Extra correspondences	remarks	Signature Executive officer	Signature Department manager
yes/no	My judgement follows the reporter's conclusion.		



Q: When you devise your interventions in public spaces and are considering all the different perspectives your audience might have, are you busy devising ways of collecting this information, to use as material?

A: I respond to reactions from people during and after my interviews or interventions, but I don't devise particular method to survey all different perspectives. Rather I try to analyze my perspective in order to find reasons for my interpretation and then try to open up possibilities for other interpretations.

Q: I was intrigued by your account of taking the (house) brick on the aeroplane from Japan to Norway and the "analogous reasoning" around the potential dangerous nature of the brick. Is this enforced logic - prevalent in societies with strict social constraints - something that

you would like to highlight? The contrasts between ways of thinking, in different cultures?

A: I don't consider the methods of interpreting law, *Analogous reasoning* and *Argumentum a Contrario*, as culturally specific in a functional state of law. However, there are tendencies in how different countries weigh the value of "What the law is meant to be", "What is actually written", "How it was interpreted before", "How this sentence will effect future cases" etc.

With my thesis, I wanted to highlight how seemingly solid legal structures are still layers of fluid human interpretations, which I try to embed in my artworks.

Q: How would you best describe your work – As actions? As interventions? As performance? I see it as a relational practice with very investigative foundations. I really like these guidelines and pseudo – official

documents that you produce.

A: I describe my work differently depending on the occasion where I'm presenting my work. My work has moments of action, intervention, sculpture, installation, re-telling and text, all in one work. One could sum it up as a "transmedia practice", but I would like to give audiences the possibility to define what was "the work" for them, and that is the reason why my thesis title called "Where Artworks Settle".

Q: What are you working on now?

A: My interest has developed more into the small anecdotes within my process and around my work. So currently I'm working on something in the border between documentary and art video. I start with interviews or interventions, and make video and audio documentation with some editorial freedom, and then present that video with performance elements.





photo: Petter Sørnæs

Thomas Bergsten

Q: Have you made The Sun piece? What is it? A musical meditation?

A: The Sun is a chord that appears in different forms in my own works. I look at it as part of a longer exploration/ study of one chord music or music/sound as sculpture, and it can be viewed as a meditation on time.

Q: Can you explain about the connection of places in the piece and how you then work out the chords?

A: In The Sun as it's first incarnation as a musical composition the chord is altered with a set of rules by times and places. The rules are the composition, the times/ places and here and now (when and where it is performed), are variables that make the piece different from performance to performance. The piece is free to be performed with any kind of ensemble, at any kind of location, at any given time.

Q: I am wondering if the structure and method in this piece is something really obvious for musicians and if I find it complex because I don't do music in that sense... it feels a bit alienating, is that the intention?

A: The "semi-randomness" and basic structure of the piece is similar to pieces by Marcel Duchamp and John Cage (and many many more) but still there is a anti

Cage-an approach to harmony and musicality. In other works featuring The Sun i focus on prolonged exposure to the chord in it's pure form and how that will make the listener hear melodies and cosmic overtones that are not present in real life, but rather appears in the listeners own imagination in lack of variation. I wouldn't say it's a music piece, it does incorporate some terms from music, but it is more like a poem than a musical composition.

Q: What are you going to be doing for your degree show and how will you engage the audience?

A: for my degree show I will make a multi channel tape installation ending in a very intense never ending "song". It incorporates an electronic rework of The Sun and also elements from my project the Harvey Steel show. I will also make a shrine/commercial for the Harvey Steel show project.

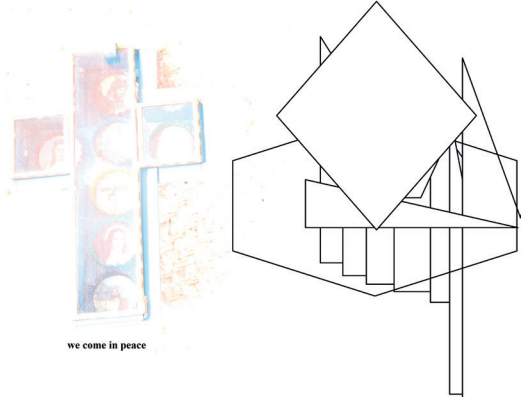
Q: Can you say something about your performances?

A: My performance will take part in the never-ending song and will have part guitar, part rave. The opening performance will merge into the piece as a tape loop and will disintegrate with time. As will the other parts of the never ending song, making it a never ending song that ends at one point.



i dag gikk jeg tom for stifter, det er rart, jeg kan ikke huske sist jeg stiftet noe s m helst

i dag oppdaget jeg at jeg kan reise til en annen verden jeg klarte ikke være der så lenge, men jeg tror det skal være mulig . denne gangen ble jeg kastet tilbake etter ca. ti-minutter. den andre verden var ganske lik denne, på en måte men alt virket malt eller tegnet på et vis, vanskelig å forklare. selv virket jeg også malt. det var anderledes å tenke der også, mer flytenede. jeg så ikke noen "menneskelignende" skapninger, men det var tegn på intelligent liv der... en grusvei og vegetasjon som kan minne om her på jorden. men som sagt virket alt malt eller tegnet. jeg prøver å reise dit igjen i morgen.
cincano, 1961, 23. oktober



we come in peace

<http://gunerius.tumblr.com/>, <http://harvesteel.tumblr.com/>



Harvey Steel's spiritual guidance: Yellow Spectral Star (not pictured), Boatswain Sea Bass, Blue Cosmic Storm, Sneaky Snare Bear, Cream Puff Warrior, Trixie Marmalade (not pictured)

> *Oyvind Johansen Lind*

Q: In your thesis, you put forward the idea that “play” can be a liberating force in Contemporary Art. It struck me as the opposite of the tradition of painting – for two reasons. Firstly that there isn’t necessarily any progression in play and secondly that there isn’t necessarily any resulting object. Is it not then restricted to conceptual art practices?

A: I think both progression and objects can result from play, but as the debris of play rather than a particular goal. Progression, objects, acquiring skills etc. Do not necessarily conflict with my idea of play, so long as they occur as serendipity in the pursuit of knowing and directly realizing ones desires. I’m open to the suggestion that conceptual art might be more suited for the playful process, but I still think that it has the potential to bloom in any kind of contemporary artist, and a lot more so than in most other professional occupations, otherwise within the status quo.

Q: I was interested in your suggestion that that the contemporary artist is non-definable. I can identify with

that, though I think that most contemporary artists are both on the inside and the outside simultaneously and that the audience for contemporary art is mostly on the inside. Don’t you agree? And are you thinking that you will be making art for at institutions in the future, or do you have another plan?

A: I think I agree. If contemporary art was a purely radical tension, operating exclusively on the outside, I don’t suppose it could work as a zone of opacity, the way I speculate that it does today. I think that I might put up shows at artist driven DIY kind of spaces in order to reach out to like-minded people. Other than that I’d like to gather people and make things happen by ourselves, for ourselves. Exhibitions happening only as a potential by-product.

Q: And if contemporary Art practice is a counter balance to, or is using the remnants of the masses of visual representations out there – then the contemporary art audience should also be expanding. I wonder then

who we are making contemporary art for? Consumers? Art Lovers? The market? Yourself ?

A: I think “we” are supposed to make art for market driven consumers who claim to love art. I attempt to make art for myself, and other would be artists and/or radicals.

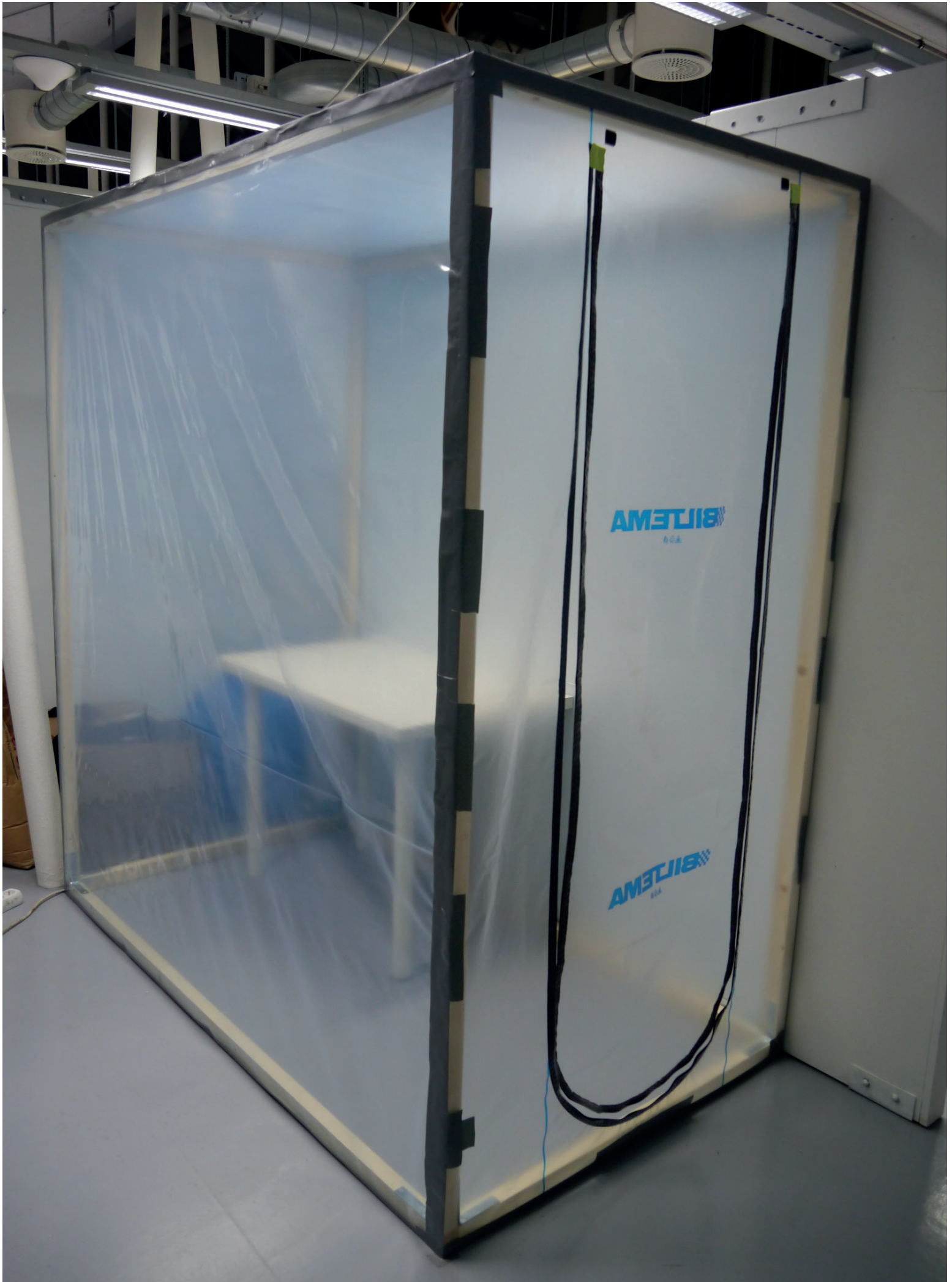
Q: You are making a mushroom laboratory for your degree show and have been interested in this field for some time. What are you aiming to achieve with this work in this context?

A: If the context you refer to is the content of my thesis, what I firstly and foremost want to achieve is a condition of play, a flow-state where creating and learning is self driven, joyful and seemingly endless. Instead of letting content dictate how I produce my art, I do what fascinates me, and layers of content simply manifest themselves: Post-civilized survival and technology, DIY science, reversed technology, science-as-art, alchemy, different degrees of domestication.

Q: I think that one of the most playful ways to make contemporary art is within collaborative practice. Partly because it is harder to commodify but also because there is a lack of authorship and therefore a diminished sense of responsibility – so more room to take things to the extreme. Is this something that you are interested in, or agree with?

A: Yes, I have had good experiences with play manifesting in full force during earlier collaborations, and plan to put similar events into motion in the future. That being said, I don’t want to diminish the importance of also learning to play on ones own.





RE: Fwd: Fjerning av trapp i bygg 6.3

Leander Djonne
Sendt: 22. mai 2013 15:22
Til: Endre Mathistad

Hei Endre

Jeg bare lurer på hva du vil jeg/akademiet skal gjøre med denne saken. Nå har det seg slik at skolen er delt inn i ulike driftsavdelinger. Og som du vet under gode statlige programmer så finnes det ikke så stort slingsringsmonn. Du må nesten ta ansvar å få fikset problemet eller forvalte problemet eller på en eller annen måte få Dag Erik feks til å gå til Drift å lage en løsning. Dersom Ingentin skjer vil den nok bare bli fjernet og det tidlig i juni. (innen 3 juni sikkert)

Ka du tror?

beste hilsner
Leander

From: Vidar Iversen
Sent: Wednesday, May 22, 2013 3:12 PM
To: Endre Mathistad; Therese Veier; Vanessa Ohlraun; Leander Djonne
Cc: Drift; Jan Svendsen
Subject: SV: Fwd: Fjerning av trapp i bygg 6.3

Hei Endre og Akademiets ledelse.

Påstanden om at saken dreier seg mer om bruken av «hemsene»/ mer korrekt «avsatsen», er helt riktig. Det er nettopp det at vi må hindre at en ulykke oppstår fra denne avsatsen. Dette er en avsats som ikke er laget med tanke på at noen skal oppholde seg der oppe, og når vi i tillegg registrerer at folk drikker alkohol der oppe, og til og med røyker saker og ting som du ikke får kjøpt på butikken, så er det vel på sin plass å gjøre noe. Å merke avsatsen med oppslaget «Åpent Akademi – Observation Deck (Floor 3 ½)» tilsier at avsatsen også er benyttet til utstilling, og det er for drøyt å henvise publikum opp der.

Om denne trappa er en skulptur, så er det merkelig at ingen i akademiets ledelse har visst om det, og gitt oss beskjed. Uansett vil man måtte behandle denne på lik linje som øvrige studentarbeider, og denne må da fjernes fra skolen innen den ryddefristen som er angitt fra så vel Akademiets ledelse og KHIO sentralt.

Vi skal ikke begi oss inn på en diskusjon om evt. plassmangel på akademiet, ei heller hvorvidt lokalene er bygget på en lite hensiktsmessig måte for Akademiet. I den forbindelse kan vi nevne at lokalene, inkludert utformingen av disse med tanke på atelierinndeling, fasiliteter mm. er spesifisert av Akademiets ledelse, og ikke av gårdeieren. Det er ikke slik at man kan ta i bruk rommet/ skolen etter eget ønske på denne måten, da vi selvsagt må forholde oss til at vi ikke eier bygget, og at det finnes regler å følge. En god ting er å alltid spørre om lov før man foretar seg ting som man åpenbart skjønner at går ut over normalen. Hadde det blitt gjort i forkant av Åpent Akademi, hadde vi ikke hatt denne saken å håndtere nå. Da ville vi ha informert om at denne avsatsen ikke kunne benyttes.

Vi kan ikke vente til 10. juni før vi tar trappen ned og rydder avsatsen. Dette sies av hensyn til sikkerheten for studenter og ansatte som måtte finne på å forville seg opp dit. Vi forholder oss til fristen vi har satt for neste uke, og dersom trappa må håndteres på en mer skånsom måte, regner jeg med at Akademiet selv finner en løsning på dette i tide.

Vidar Iversen
Driftsleder

Kunsthøgskolen i Oslo
Fossveien 24
0551 OSLO

Postadresse:
P.boks 6853, St. Olavs plass
0130 OSLO

Tlf. 90837992
e-post: vidar.iversen@khio.no

Fra: Endre Mathistad [mailto:mr.mistr@gmail.com]

Sendt: 22. mai 2013 13:50
Til: Therese Veier; Vidar Iversen
Kopi: Vanessa Ohlraun; Leander Djonne; Drift; Jan Svendsen
Emne: Re: Fwd: Fjerning av trapp i bygg 6.3

Ja ok men altså jeg har ikke kontroll på hva som finnes der oppe, var jo masse der fra før av.

Trappa er altså en skulptur, og den er dessuten velsignet av professor som disponerer rommet. Derfor har den blitt stående.

Jeg foreslår en løsning der den monteres mot en annen vegg, slik at den ikke fungerer som en trapp opp direkte til avsatsen. At drift selv henviser til avsatsen som en "hems", understreker vel bare at dette dreier seg heller om avsatsen enn trappa. Vi har jo en ganske akutt plassmangel på akademiet, og jeg tror at trapp eller ikke trapp, så vil etter all sannsynlighet dette ikke ha noe utslag på hvordan dette rommet blir brukt i fremtiden. Kanskje det aller greieste for huseier ville være å lage en forskriftsmessig løsning på bruk av dette rommet.

Hvordan enn dette måtte ende, så er jeg tilbake fra Venezia og København den 10. Juni. Jeg ber om at alle parter besinner seg så kan jeg gi dette full oppmerksomhet da. Kunstverket må fjernes på en skånsom måte, og jeg ser helst at dersom det skulle komme til det at den skal fjernes, så overlates dette til meg.

On 22. mai 2013 13:39, Therese Veier wrote:

hei Endre,

se nedenfor e-post fra Drift ad dette med trappen. Fint om du tar kontakt med dem snarest, jeg trodde du hadde snakket med dem om hvordan dette kunne løses, andre muligheter ol.

mvh,
therese

Videresendt melding:

Hei.

Vi har ved gjentatte anledninger gitt beskjed om at den store trappa som ble installert til «Åpent Akademi» i desember må fjernes og fraktes ut av skolen. I tillegg må hemsene som trappa fører opp til, ryddes i sin helhet. Første gang vi tok opp dette med dere i Akademiets ledelse var i et møte den 12. mars i år. Trappa står der fortsatt, og nå ønsker vi ikke å vente lenger.

Vi ber nå om at denne trappa demonteres og fjernes fra skolen før onsdag neste uke, altså senest tirsdag 28. mai. Det samme gjelder tømning av hemsene. Dersom dette ikke er håndtert innen da, ser vi oss dessverre nødt til å engasjere et eksternt firma for å håndtere denne jobben. Dette blir da for Akademiets regning.

Merk: vi ber om at dere sørger for at studentene deres mottar informasjon om at denne hemsene aldri kan benyttes på noen måte. Den er ikke tilgjengelig for KHIO. Dette dreier seg i det store og hele om sikkerhet, men også om at hemsene ikke er bygget for personbelastning.

Vi vil samtidig benytte anledningen til å si at vi var glade for å slippe å utføre den varslede stengningen av 3. etasje i bygg 3.6. Veldig bra at studentene til slutt ryddet den rømningsveien. Vi håper at de for fremtiden er mer bevisst sitt ansvar om å ikke redusere sikkerheten på slik måte.

NB! Dere vil motta en automatisk påminnelse om saken mandag 27. mai slik at dette ikke glemmes. Saken er flagget opp i e-postsystemet kl. 09:30 denne dagen. Denne påminnelsen er myntet på dere som jobber på Akademiet. Dere andre som står på kopilista kan se bort i fra denne påminnelsen.



Med hilsen

Vidar Iversen
Driftsleder

Kunsthøgskolen i Oslo
Fossveien 24
0551 OSLO

Postadresse:
P.boks 6853, St. Olavs plass
0130 OSLO

Tlf. 90837992
e-post: vidar.iversen@khio.no



Q: I really enjoyed reading your thesis, you write well and make interesting connections – but what is it actually about?

A: Answering that first stupid question is maybe the same as when you ask if this is radio wave or the Northern Lights are Art, or?

Q: I think you make important points about the established art elite in Norway (Europe and USA as well I guess) securing and defining themselves as knowledgeable - alienating curious onlookers by the way they communicate about art. Do you have any suggestions for how to avoid this situation, in Oslo or Norway at least?

Q: What are you doing for your degree-show piece and have you got any idea about what you want to achieve with it? Is participation an important aspect in this piece?

Q: What are your thoughts on future and past collaborations in your art practice? (Or life in general!) You have been working on text pieces with Ina and I thought that I'd like to entitle this exhibition *"You suggested at that time, art was not necessarily work made for a general public, but more like a gang of friends"* which is refers to the necessity of accepting a degree of influence from your colleagues. It was kind of ironic to some degree, since the level of participation in each other's projects, varies enormously – but still there is no denying that conversations and other small events have a major influence on your personal art production...

A: My thesis takes the form of a soliloquy, clarifying a state of mind as much for me as to the reader. In the end, I think it gives an insight into my views on what it means

being an artist, without trying to explain my art as something outside myself. It is more of a creative piece than an actual thesis, in that sense it is maybe more exemplary than explanatory.

I have been concerned a lot with ownership and authority. I think collaborations can be a good way of severing the umbilical between the ego and ones own ideas. I have been working on some texts with Ina Hagen on a few occasions where we are constantly editing each other - simultaneously, via shared Google documents. This is an extremely refreshing way of working, where the process and not the end result is of most importance. I hope to continue to work in this way with different artists, focusing on the creative energy and the process without being barred by ideas of ownership, value or copyright. I think the art scene would do well to stop differentiating between different artistic expressions. The funding system should be completely reworked too, as I believe it only serves to deepen the gap between the different disciplines. Many of the artists I enjoy the most are interdisciplinary, working for example with choreography as well as traditional fine art. I miss that sense of freedom in the Oslo scene at the moment.

In the degree show I wanted to focus on the issues I have with self representation and the feeling of having to constantly produce artworks. I have tried to work a lot with text since about a year and a half, and have struggled with my own preconceptions of art and literature. I wanted to bring in these topics with a Piet Hein way of humor. The piece uses selfies from twitter and ASCII art among it's ingredients, converting images to text and printing on a continuous sheet of paper, gradually filling up the space.



> *Titus Bogusław*

Q: What are the paintings you show in the catalogue dealing with?

A: I have channelized my experience of the world through my sister and mother. They represent a reality I cannot escape or unchoose. They embody a part of my self-image, and I see myself in them. I want this representation to come across in my paintings.

Q: Language and perception - can you believe in it and the act of painting?

A: The wish for speaking is more important, it is what fuels my work. I want my paintings to reveal my desire for a connection between the haptic and the perceptive. They begin with the memory of an image or the image of a memory, and the wish for the transfiguration of it into material. My motifs are strongly related to this. Language becomes secondary in this sense, and so does the act of painting.

Q. Are you working on questions of authenticity?

A: No. It is the experience of truthfulness and different modes of reality that inspire me.





> Christoffer Danielsson

Q: You have been concerned with where the degree show is going to be located. How has this affected your working process and do you always work out from the context in which the work you make will be shown?

A: Well, I strongly believe that the reading of a work is informed by its site of exposure, therefore it becomes my responsibility and one of my primary concerns whilst constructing new contexts. The form becomes content and the site becomes material. However, this does not mean that all my work is formatted into a specific context.

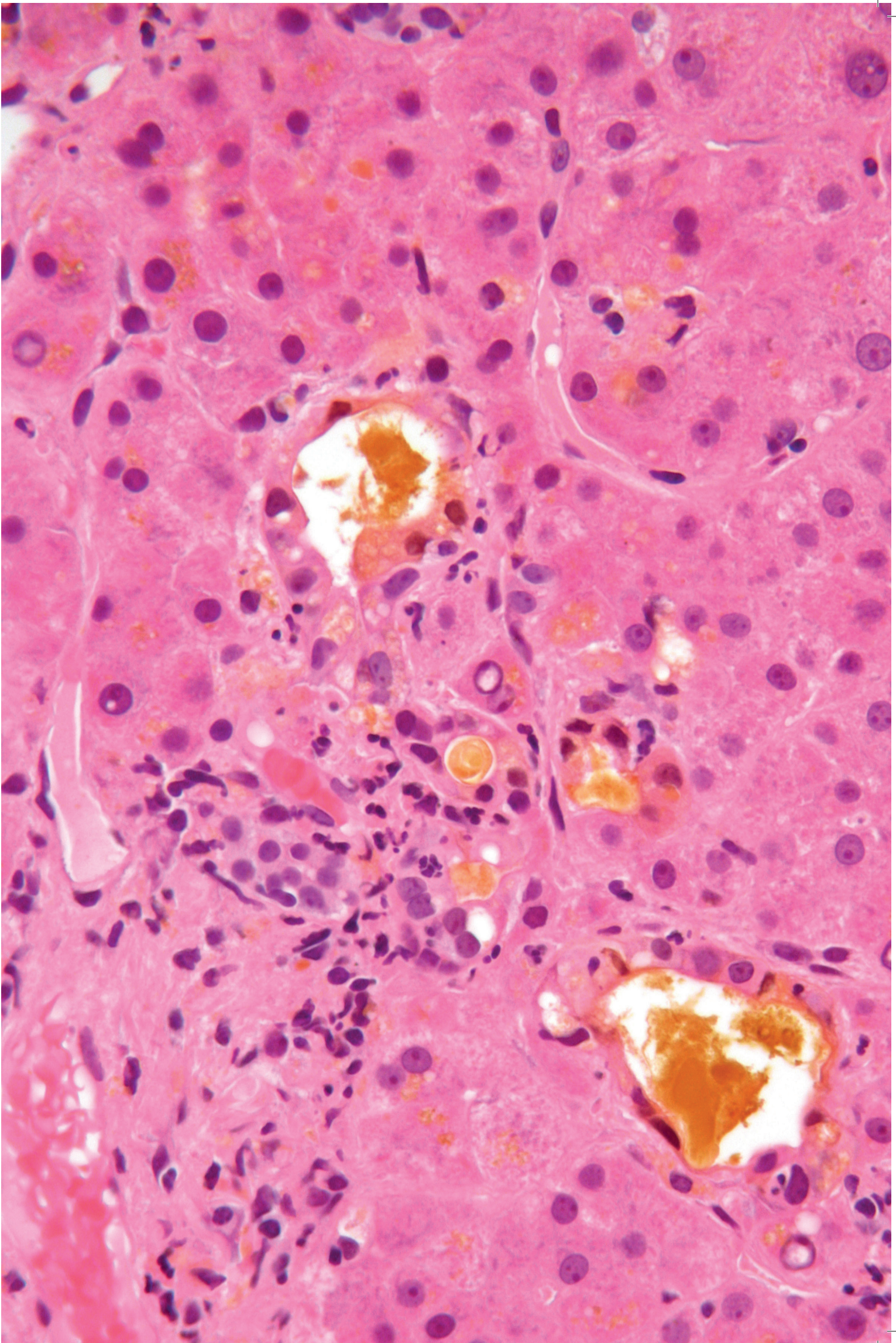
Q: Could you elaborate on the notion of the autonomy, which an artwork aspires to have? You referred to it as "nonfunctionality" and

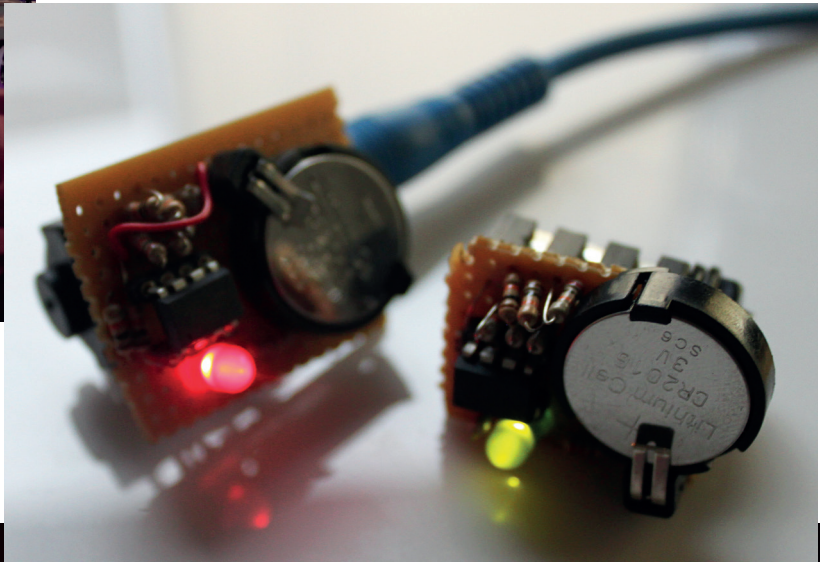
"purposelessness" in your thesis...

A: I was talking about art with explicit political intentions and my difficulties with it, how its specific agenda or purpose often interferes with its potential of becoming autonomous. To me, an artwork that has removed itself from any political agenda or overt function has greater chance to reach a state of autonomy, that is, it only has its own laws to follow. I was thinking about my own position in the exhibition *'Nærhet og Distanse'* at Deichmanske library last year in which I felt a need to distance myself from the milieu of 22nd of July. For me, the already politically charged specificity of the site and the surrounding architecture provided me with enough context to develop a response.



Boxer of Quirinal







Q: You wrote in your thesis that you have developed a DIY ethos in your practice (so it's no longer unwritten!) As a means to alienate yourself from external control – is it important for you that this is at all apparent?

A: It is not that important that the reasoning behind the DIY approach is immediately apparent, nor the scope of DIY in the creative process. The fact that I use home-brew tools to perform my music is I believe relatively obvious to anybody paying attention. But what is really important to me is the influence and effect this DIY ethos has on my creative choices and expression.

Q: You have a pseudonym "Captain Credible" which you use when you are performing these frantic battles as you call them "between man and machine". Are they choreographed and how much of the action is determined by the adaptations you do to the equipment? Do you know what's going to happen?

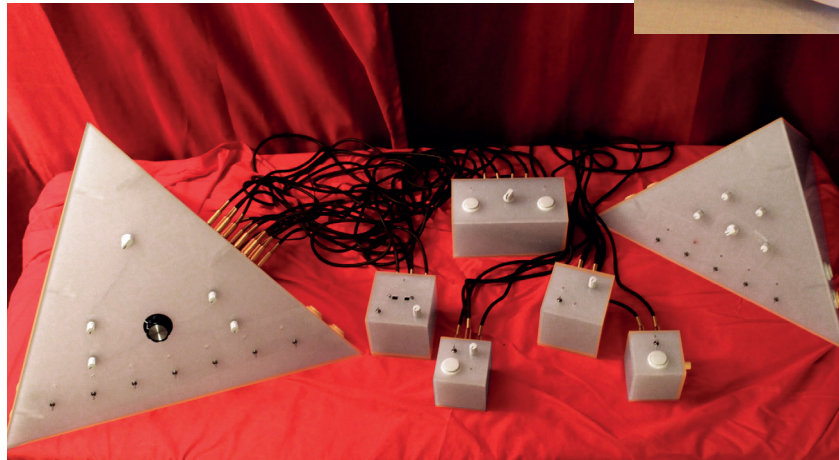
A: The performances are often outlined roughly and I have a general idea of what I intend to do in a broad sense, i.e. things like the order of the songs, the lyrics and at which point I intend to use my various helmets. But beyond that it is all improvised, and in the spur of the moment the precise form and function of the instruments play a huge role in what my subconscious tells me to do.

Q: Do you ever repeat performances? As far as I understood you are constantly adapting your tools and equipment, so that you cannot repeat yourself. Is that correct and where are you hoping to end up? Is there any progression in your work?

A: I do tours, and then I will play the same set of songs. But because the bottom line of the performance is improvised, it will never quite be the same song twice. The continuous morphing of the tools through destruction, repair and adaptation helps accentuate this. It all becomes a loop,

feeding back on itself and evolving. The only way evolution can really end up anywhere is through extinction. So I am not really hoping or planning to "end up" at all.

Q: You conclude by saying that you disagree with Richard Sennett's notion about craftsmanship in terms of the "emphasis between means and ends" – and as far as I understand, he is talking about crafting tools whereas you are talking about the



resulting objects – which function temporarily as tools. Isn't there then a need to define what a "tool" is – is it a thing in itself or a byproduct of a process?

A: Sennett focuses on craftsmanship from a sociological point of view, highlighting the benefits to well-being through communal activities and sharing of information and technique. In this sense it is the process of engaging in craftsmanship that is important for its own sake. To me however, although engaging in craftsmanship and interacting with the hacker community is a very rewarding and positive experience that no doubt contributes in more ways than I am aware to my work, I see it to a greater extent as a means to an end. The focus being the realization of a more deeply rooted intention to build my own instruments and tools, a desire to feel a closer affinity to the things I surround myself with and that play such a vital role in my artistic expression. I don't think a universal definition of what a tool is really makes much difference. To me a

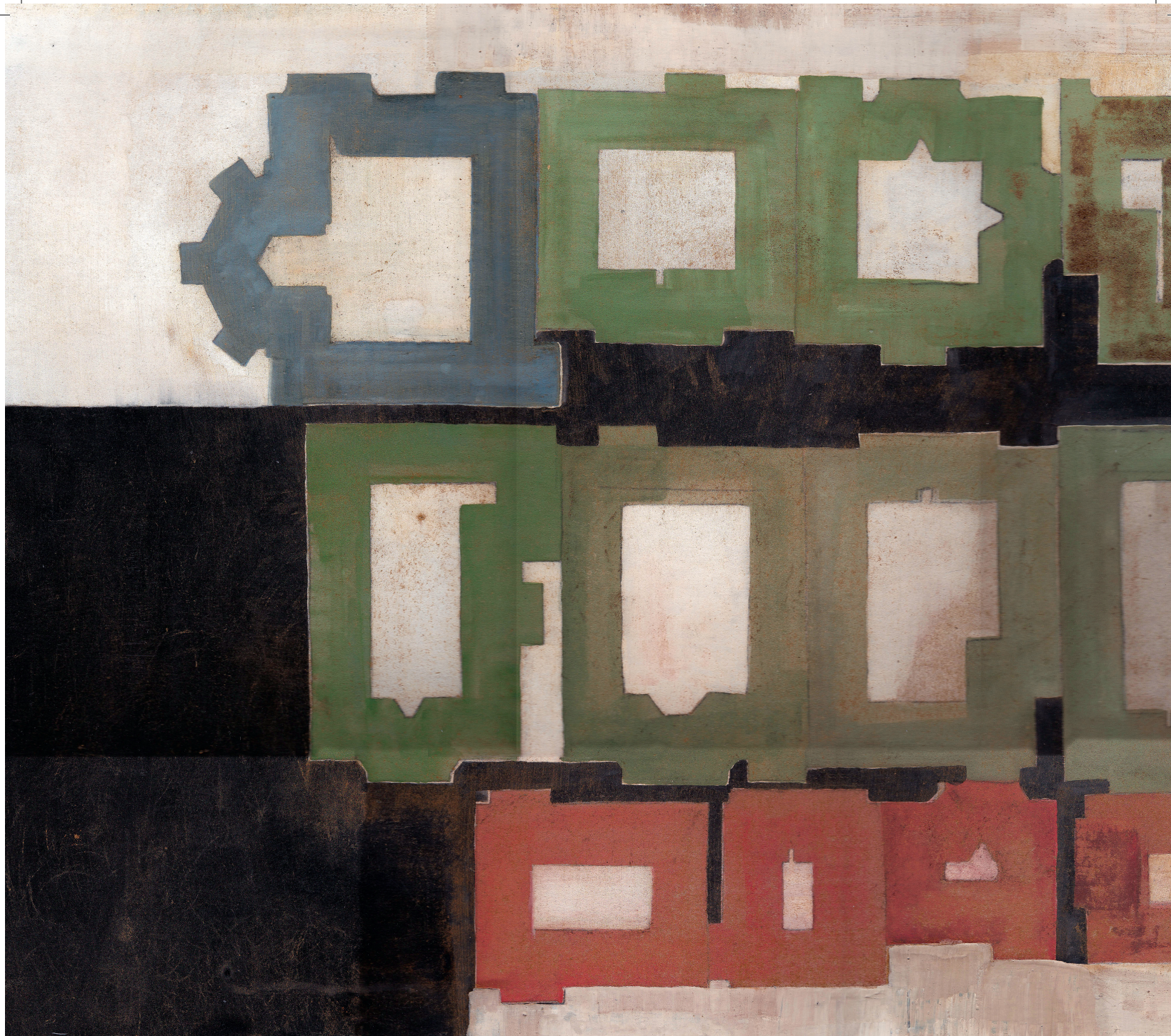


tool is anything that I consciously use to do or create, regardless of what other identifiers that thing might have.

Q: The notion of repair as a dying and subversive art form is interesting – an epoch which is soon over, but also has to do

with the thing in itself versus the constant morphing from one thing to another. Where are you in all of this? Do you think your performances make this hacker world more appealing? I must say I am intrigued.

A: I know that a lot of young people that see the show have their inspiration sparked and get into DIY musical instruments, electronics and hacking as a result. I also run a web page to help guide "predominantly young" people in the right direction when it comes to learning electronics and making instruments. Sadly I think the older people get, the greater the inhibition to attempt to learn new skills like these becomes. So although they may become impressed and intrigued they are not as likely to try it out for themselves. We are easily set in our ways and feel safe in a society where things are easily replaced or trashed when broken or made obsolete, and where people allow their choices and possibilities to be dictated by what tools and gadgets are made commercially available to them.



> Endre Opheim

Q: I really like your idea of a House being like a Machine. Can you say more about that – perhaps in terms of Le Corbusier's functional architecture and utopian design?

A: The title: «A House is a Machine» in my BA-thesis was a way for me to develop a certain language for my work. It helped me to figure the scale of the work and to a certain extent also how I wanted it to look; later I also needed to take into consideration how the objects could be produced.

This art project started out with the findings of the original drawings of the house. This automatically started a line

of associations from how the layout of this house is certainly built up by a strict grid or pattern. The last couple of years it has been very important for me that my works are based on certain set of rules, for example a certain grid as in this work.

The statement: «A House is a Machine» is a way of explaining my work. I have associated large industrial machines with this work, also how pistons within engines move and the repetition of each wall within each room is definitely a link to that. Another association regarding the machine term I've used is how the objects are today looking like old printed circuit boards

both in shape and color.

Q: The house with which you are working, is from 1938 and it belongs to your grandparents – who I understood built it. It seems to me that you are working with the psychological spaces, with the memories of how the rooms and spaces are joined. Is this installation a representation of the space between the spaces, (the negative space), so to speak? And is it a 3 dimensional drawing or painting?

A: Today I find the object I'm building as a representation of some sort of psychological space within the house.



For me this object represents memories attached to this house, especially my childhood memories.

This is why I have repeated and simplified each wall of the negative space of each room within each room several times. This repetition represents a blurred world, where old and new memories collides within each room.

I find this object as a 3-dimensional painting.

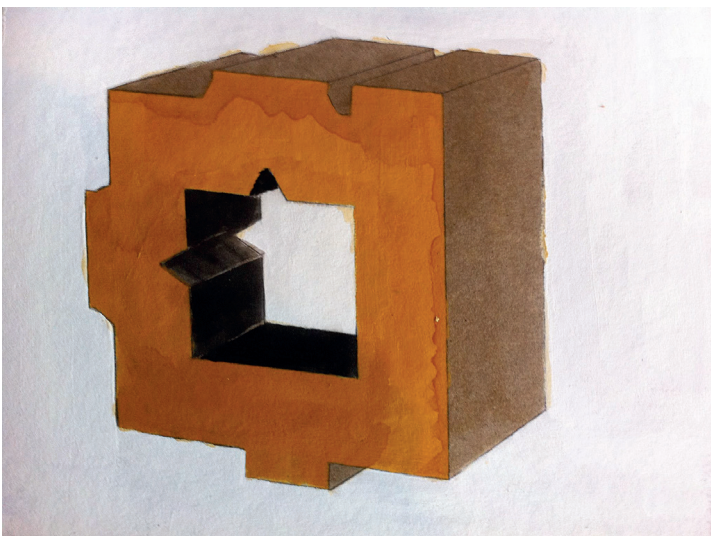
Q: This work is like almost like a puzzle, or at least the process seems like that. That you have had an idea of the structure, as you say and then have had to develop a strategy for realizing this piece. Are you happy with the result? Are you finished with this piece now or will it develop into something else do you think?

A: Right now I'm in the middle of building the different pieces for my degree work. I'm satisfied with the result so far and I think the work will do well in the space.

I maybe regret that I did not earlier think of integrating a rack for the work to stand on its own. I think this will be the least thoroughly worked through part of the piece.

Q: Do you still make paintings? I know you make drawings but are these sketches for sculptures?

A: I still do make smaller color sketches (with gouache on grey cardboard) for my larger works, but I do not work with larger paintings at the moment.



VENUS HAR REST SIG UR DIVANEN

Det är en måndag och jag går ner till butiken som säljer tyg. Den ligger i delen av staden där det finns prostituerade. Där jag en gång satt i väntan på en vän då en man kom fram och frågade vad klockan var. Han misstog sig. Tyget som jag ska köpa använder jag som duk till mina målningar. Det är obehagligt att gå till butiken. Försäljaren spannar alltid ögonen i mig när han pratar. Det är som om han försöker penetrera mina ögon med sin blick. Även när jag minskar responsen genom "Mm" och "Uhum", samtidigt som jag i huvudet går igenom eventuella rymningsvägar. Numera har jag försökt att se hur länge han kan prata på utan respons ifrån mig. Jag ler inte, jag har inte huvudet på sned, inga höjda ögonbryn eller någonting som skulle påtala något slags intresse. Jag står rakt upp och ner och ser på honom när han pratar. Han fortsätter. Det tar inte lika lång tid att komma därifrån nu som första gången, och det är ju bra. Tyget är billigt och han skulle nog aldrig bli fysisk.

När Velázquez i mitten av 1600 talet målade *'The Toilet of Venus'* var det antagligen ett beställningsjobb. Den första ägaren var förtjust i både kvinnor och konst och målningen var då en perfekt kombination om man nu reducerar kvinnor till en bild på en kvinna. Det var inte ok under denna tid i Spanien att måla en naken dam, men det var ok om man gjorde henne till Venus. Venus ligger med ryggen mot oss och ser in i en spegel i vilken man ser hennes ansikte. Målningen stannar inte vid vad man ser, utan målningen handlar om blicken till betraktaren. Antingen så ser du på Venus rumpa eller så möter du hennes blick i spegeln ovan rumpan. Väljer man rumpan, är man voyeuren som blir betraktad av henne. Ser man in i

spegeln så möter man hennes blick. Man kan inte göra bägge samtidigt. Av konsthistoriker har målningen blivit läst på olika vis, de flesta talar om bilden av den ideala kvinnan, hennes fåfänga och hennes åtråvärda rumpa.

En tisdag för hundra år sedan gick Mary in på National Gallery i London och skar med en kniv i *'The Toilet of Venus'*. Det blev flera revor i kroppen till Venus. Det var genom att förstöra bilden av den mest mytologiserade kvinnan i historien som hon ville protestera mot att suffragettledaren Emmeline Pankhurst hade blivit arresterad. Hon var också trött på hur män stod och glodde på målningen dagarna i ända. Ett performativ slag mot makten och bilden. Pankhurst hade tiden innan attacken sagt att statens egendomar kunde attackeras. Allt för att få till kvinnors rösträtt nu var berättigat. Tillbaka i studion igen river jag av tyget jag köpt tidigare under dagen. En fyra meter lång och en meter bred duk. Jag hämtar en stege, klättrar högst upp och häftar fast duken i väggen så att den hänger lodrätt. När jag är högst uppe på stegen ser jag ut över rummet. Jag börjar med att skissa upp Venus med kol. Idag ska hon få resa sig ur divanen.

För cirka 150 år sedan gick Victorine Meurent in i Manets studio. Hon var då arton år, kom ifrån en arbetarfamilj och ville bli konstnär. Men det var endast som modeller kvinnor fick komma in i ateljéerna. Jag hade aldrig hört talas om henne men jag ser målningen *'Olympia'* framför mig. Venus som en prostituerad kvinna i Paris. Hon möter betraktarens blick och bestämmer över situationen. I retroperspektiv hyllas Manet för sin samtida skildring. Den prostituerade som konfronterar blicken till betraktaren. Meurent blev en

konstnär och deltog i salongen i Paris år 1876, året då Manet blev refuserad. Rollen som konstnär fick hon dock inte i historien. Hon blev över åttio år gammal och bodde med sin väninna i ett hus utanför Paris. Men enligt myten till *'Olympia'* var hon en prostituerad som dog kort efter målningen kommit till.

På onsdagen när jag målat Venus, klädd i klänning, ser jag att jag har upprepat föreställningen om den Sköna. Jag har gett kärleksgudinnan en stor kvinnlig kropp och hon går barfota i det gröna. Dessutom har jag gett henne ett rödflammigt hår och en halvslö blick. Herregud, vilken klyscha. Jag går upp på stegen, rycker loss tyget, vänder på det och använder mig utav baksidan. Venus ska nu få vara mer än en kropp. Alternativet till att ligga ner kan inte vara att gå poserande runt. Nu går jag rakt på duken och drar mitt streck med en stor bred pensel.



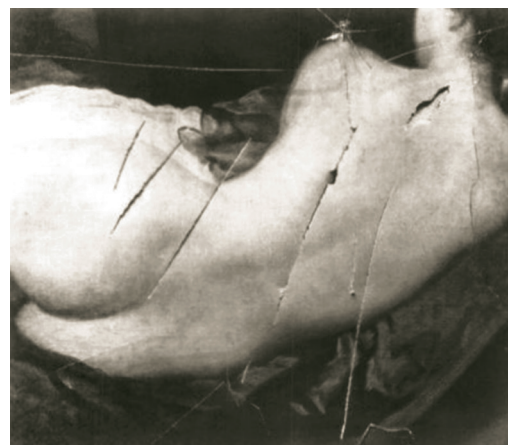
VENUS HAS RISEN FROM THE DIVAN

I'm on my way to the store that sells textiles. The fabric I use as canvas for my paintings. I don't like going there. The regular salesman stares at me as he speaks. It's like he tries to penetrate my eyes with his gaze. And he talks a lot. Even when I limit my response to "Mmm" and "Uhum". This while considering possible exit-routes. I don't smile, I don't tilt my head, I don't raise my eyebrows or show any indication of interest. And he still goes on.

Hundred years ago Mary went into the National Gallery in London and scarred the painting *'The Toilet of Venus'* by Velázquez. The painting was slashed at Venus bum and at her back. By destroying the picture of the most mythologized woman in history she protested against the arrest of the suffragette leader Emmeline Pankhurst. She said she also was sick of all the men staring at the painting all day long. Art historians discussing this painting of Velázquez have been focusing on the body of Venus and her delicate bum, though Velázquez painting is all about the gaze of the viewer.

Back in the studio I ripped the fabric I'd bought. Now I got a four metre long and one metre wide canvas. I got a ladder, climbed on top of it and nailed the fabric to the wall so that it hung vertically. I begin by sketching her with coal. Today Venus will rise from the divan.

I step back, seeing that I've repeated a cliché about beauty. She walks barefoot in the green. With red flaming hair and a gaze I recognize from the advertisements. I rip the canvas from the wall, turn it around and use the backside to make another painting. The opposite of laying down can't be standing up posing. I confront the canvas with a big wide brush.





> Johan Carlsson

Q: What do you mean by a “possible way back to the sentiment”?

A: I’m talking about a move towards decisions made not by intellect but by feeling. In painting I think specifically about getting rid of ideas and relying on the painted object as a carrier of traces of human presence, and let that be enough.

Q: Is the subject of your thesis essentially an investigation into the aftermath of modernism for abstract painting?

A: More than the idea of an evolution I believe that what we call modernism is an ongoing struggle with the fact that the technical and industrial evolution took (and is still taking) a lot of paintings former responsibilities away from it. In that sense I don’t believe in an aftermath but in an ongoing reevaluation of the activity of painting.

Q: Do you think that Torsten Andersson’s definition of the 2 components of a painting, the “skeleton” and the “flesh”, also can apply to abstract painting?

A: There is still way too much “flesh” added on to old “skeletons”, and this

goes for all forms of artistic practices.

Q: I was curious about your discussion about truth and reflection on Cecilia Edefalk’s work in terms of originals and copying – does this have any effect on the idea of progression – in your artistic practice?

A: I think of the content of a painting as being relocatable and reproducible, but the body of a painting as being original and irreproducible. The content is somehow floating above the physicality of the individual paintings but is brought into view through them.

Q: You conclude with a suggestion for the “The Possibility” or more correctly, “The Potential” within individual paintings. What are you showing in the degree show and does it have any relation to the standpoint that you arrived at in your thesis?

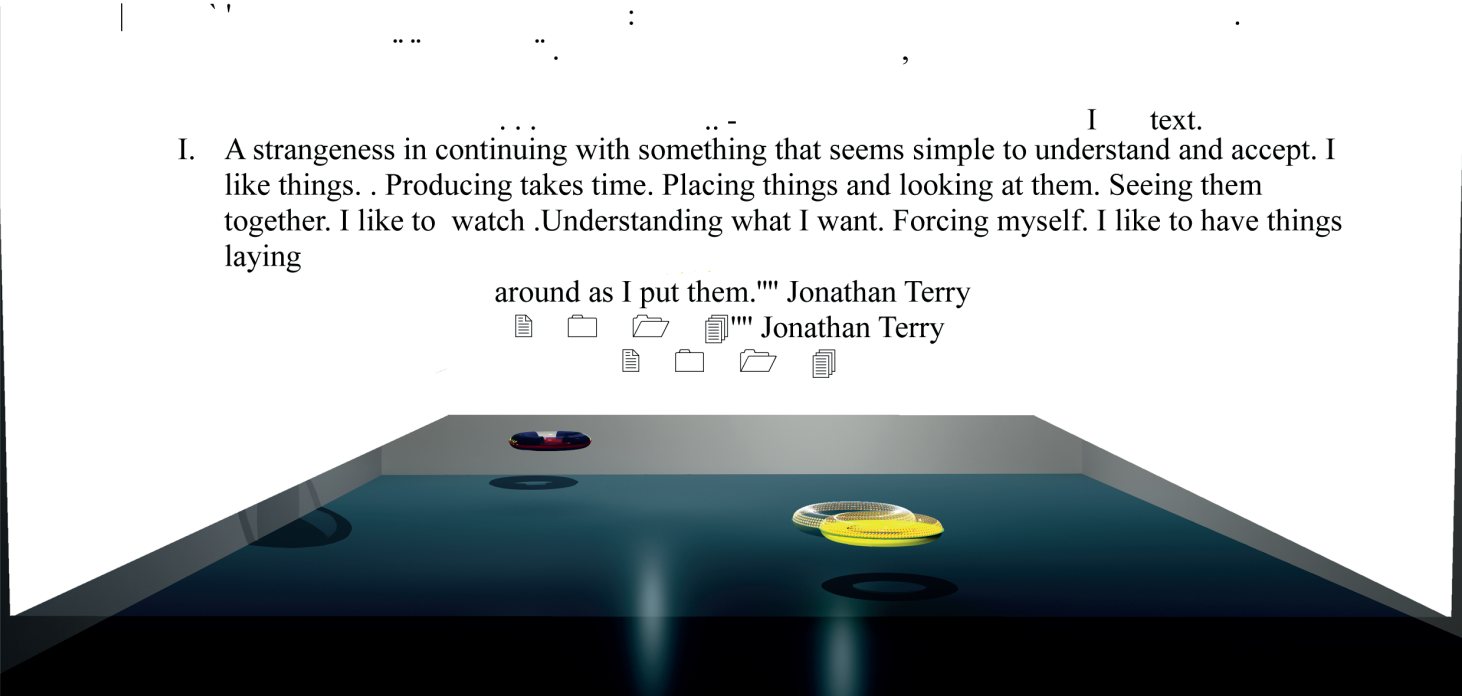
A: I show a selection of paintings dealing with the idea of shapes that emerge rather than get chosen. These emerged shapes are connected to the original physical carrier they rest upon, but are as an idea reproducible.



Fragmented text consisting of various symbols, punctuation marks, and characters scattered across the page, including colons, semicolons, apostrophes, and other symbols.

I text.
I. A strangeness in continuing with something that seems simple to understand and accept. I like things. . Producing takes time. Placing things and looking at them. Seeing them together. I like to watch .Understanding what I want. Forcing myself. I like to have things laying

around as I put them." Jonathan Terry
Jonathan Terry

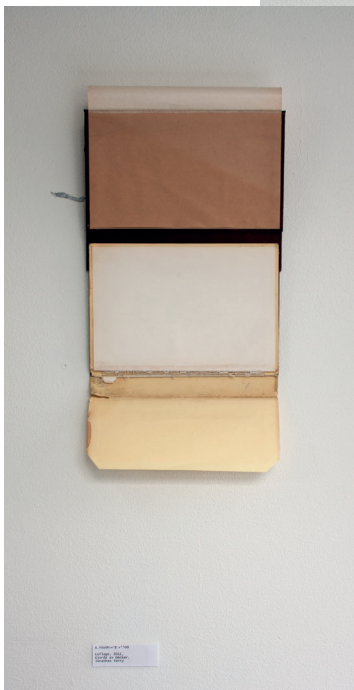




collage - 2012
source: an artist
Jonathan Terry



collage - 2012
source: an artist
Jonathan Terry



collage - 2012
source: an artist
Jonathan Terry

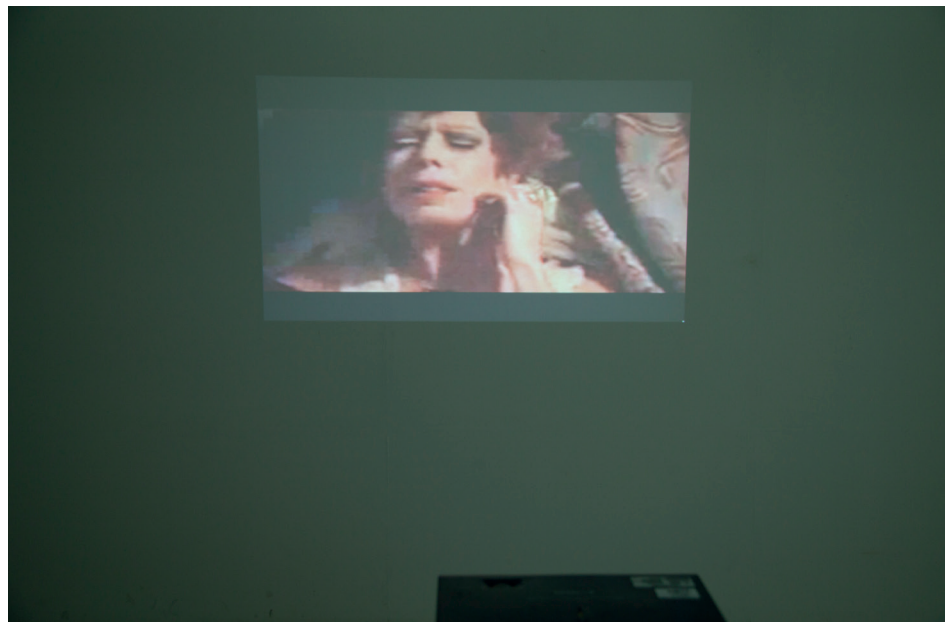
Jonathan Terry <

Q: Can you say something about the methods by which you colour-code your text?

A: The text was colored with the writing programs highlighting function. I just colored it as I liked it. I was thinking about why this is possible to do. For example why do we still print in A4 format which is a standing format when almost everything we write on has a landscape format? I can only see half the page on my screen so it's really hard to get an overview of what I'm doing. And also the strict structure of text – words, in times new roman and 12 pt.

Q: “The Perspective I’m In” – is your text an attempt to analyze your practice?

Perhaps or to summarize what I think is interesting for myself and why. Also an attempt to make text interesting for me to work with.



> Kim Groustra

Q: You say in your thesis that you are in a place between film and video art. I know that a lot of your pieces deal with personal issues and sensitive subjects. Do you think that the arena (art/non-art) you show your films in, is a way to determine what kind of audience you will have and is that important?

A: I wouldn't say that I use my arena to determine what kind of audience I want to have, because I don't feel that the arena should matter so much for what I want to show. It's of course a positive aspect that I have two arenas to show my work, but when I make my videos, I most of all focus on the theme/idea, more than on where I want to show them.

Q: How do you feel about collaboration? When you did the *One Night Only with Kos* I felt that your contribution really worked, that you really responded and played with what he was doing and it looked like you had the skills to do that. Do you think that working with other visual artists who work differently from yourself, may potentially open up new ways of working?

A: Collaboration is definitely a way of pushing yourself. Without collaboration I would



Above: Hit Myself, video, 2012
 Left: Untitled, video, 2014
 Below: No Record, installation, 2011





probably not be where I'm today. I find great satisfaction in seeing what others do and people are the greatest inspiration for me.

Q: Do you feel like in Art you always have to redefine your practice and what you are doing, and that in some ways its easier to work with film because that is at least a perimeter which you can relate to and know how to do – so you don't have to keep looking for the new form of expression all the time?

A: Since film is my passion, film has always been my to work, and that is the way I have always been thinking about art. But I sometimes feel I perhaps have to redefine my work, mainly for myself, because I'm a person who knows that, when I'm finished with a work, I'm totally finished with it, and get easily bored of works, so then I use a lot of time to find my new subjects or new ways to work with it.

Q: I understood from your thesis that you believe that the Film industry is influenced by the visual arts and especially art film. Do you think this is a one-way contribution, or do you think that Art film is dependent on the contemporary language of the film world?

A: Indeed I believe that this is a two-way contribution. You can't have B with A. Art film would perhaps not existed without the main film industry to be there to push the boundaries of what film is and can be.

Q: How do you relate to ethical questions in your work? When you are portraying people who have issues, how present are you behind the camera?

A: I try to be as ethical as possible, but as for instance with documentary, the "storytelling" is the main purpose, and at certain times you have to edit a situation, but I try as hard as I can, not to

manipulate people.

Q: What are you working on now for your degree show?

A: I'm working on a video piece about watching TV-show like *Idol* and *America's got Talent*, and about how they infect me as audience and how they use certain measure to get you to feel sad, happy etc. But also perhaps about the gesture of me finding clips on youtube, to make myself cry.







Calle Segelberg



Q: You talk about history as a source of inspiration, what is your relation to it?

A: I would not paint a historic event nor depict anecdotes, but rather using the experience I get from my contact with the information. For example re-using the skills of a late actor or treating an old king as an instigator for traveling or for preparing the canvas in a certain way.

Q: You refer to Pilnius' idea of the

life or existence of a painting - as something which occurs as an event and then which is forgotten – to be again rediscovered, or relived – is that correct?

A: Not really, I was speaking about when a picture go back to being a thought through disappearing and how that is as an apology to it.

> Linda Kristin Røed

Q: The first introduction I had to the Black Metal scene in Norway, was at a photography exhibition in North London that Canadian friend of mine insisted in dragging me to. I was intrigued, I admit by the Torbjørn Rødland like images (they were not his work) of Black Metal musicians posing in caves and forests (and naked in the centre of Bergen) – but even more so by the information captions under the titles of the works. Here was a completely contrasting story of nice kind men who worked as nursery school teachers and gardeners and the like, by day, turning into Black Metal hardcore demons by night.

Is it all a big fantasy or is it a way of life and an entire symbolic universe?

A: Nowadays when people put on the corpse-paint and transform themselves into demonic beings, it is usually just for the image and to achieve the right atmosphere and aesthetics on stage or in photos. It works like a mask, it makes it easier to transcend into your alter ego or the music performer. But there are also those who take the occult, ritualistic and satanic lifestyle more seriously, but it is not that common.

The symbolic universe surrounding the scene is there mostly to make it clear to others where you stand and where you belong.

Q: This question relates to the first. In your thesis, as in your artistic practice, you are investigating the male chauvinistic characteristics of the Black Metal scene. This leads me to ask you about whether women

and men in the Black Metal scene have different phenomenological experiences? It seems to me that you are able to be totally into this and at the same time hold a very critical eye to the whole genre, especially to the male domination and portrayal of women. Are you trying to change the genre from within?

A: It has never caused any problems for me in any way it's been more like an irritation. This road I have taken lately towards the textile project started with me slowly discovering that the metal scene was much worse regarding the views on women than I thought. I think the general sexualisation of the female that commercial media and the pop industry is creating have had some bad influences. So this has ended up as a small personal crusade in my work.



> Sigbjørn Pilskog

Q: In terms of your personal symbolism - could you explain the reference of the index finger?

A: I want to underline three words which are important to me in the following short interpretation of pointing: When the index finger is extended in conjunction with the arm, it forms the sharpest and most precise line our bodies can make. In this way it is a tool, which enables us to physically indicate objects to others. Presupposed in this action is *self-awareness*. When I attempt to make you see something by way of pointing, I am aware that you are aware of me. We rarely point in solitude, but in *communion* with others. Pointing is usually accompanied by certain words or sentences, but this is not necessary. It can direct *attention* without the use of language.

Q: You have talked about the "physical response to Art". Do you think this is something separate from an intellectual response to Art? Do you think that they compete as parallel interpretations?

A: I can't remember when I have said that, and it is quite surprising as I am of the opinion that everything is physical. I do not think that our minds are immaterial, nor that works of art can be immaterial. So the distinction I would draw up is rather that between a phenomenal (what something is like) and a conceptual response to art. But this division is not impenetrable. I suspect that all conceptual content has a phenomenal quality or feel. Poetry for instance. However, I do not think that all phenomenal content can be converted into or exhausted by language. This is where the magic happens and what

makes us different from machines.

Q: Would you say that you have an Artist Manifesto built upon the development of sensibility?

A: No, but as slightly implied in my last answer, I have an intuition that the betterment of phenomenal attention is important to enhance our understanding of ourselves and which values we would like to maintain in life. I know this sounds like flowery rhetoric, but I am serious when saying this.

Q: I would say that I am intrigued by the unpredictability of your practice? I know what you are doing now – but can you say something about why?

A: No, I don't think that I can articulate at this moment. By the way, I want to add that what I have answered above deals more with an attitude towards perceiving and making art, and not with the art I make specifically.



Left: video still
Opposite page: video still

hey partner

Dear family, dear friends, art lovers & muses,
& The twins are having a family reunion
& you are invited...

Lord Chief Justice presents...
THE TWINS FAMILY REUNION

at The Norwegian Association of Sculpture
BILLEDHOGGERFORENINGEN
Hekkeveien 5, 0571,
Carl Berner, Oslo

The grand opening will be happening on
thursday 29th of May

PROGRAM

- 18⁰⁰ The feast is on & the twins are excited
- 20⁰⁰ The pineapple holds a speech
- 20³⁰ Croissants are up for grabs
- 22³⁰ Sir Knight Turkish Delight & Consita Berber interpret *The Swan Lake* outside in the beautiful sculpture garden
- 23⁰⁰ The party is over & Lord Jeff makes sure of that



☞ THE INSTALLATION WILL BE UP UNTIL THE ☜
6TH OF JUNE IN THE FOLLOWING HOURS:



saturday/sunday 13⁰⁰ - 17⁰⁰
weekdays 16⁰⁰ - 18⁰⁰
closed on Mondays



LCJ



Lord Chief Justice



The Twins Family Reunion

How unappreciated is the idea of a powerful folly? Why not dry your tears on the apron of dreams? If only men were capable of forgetting the desire of the tongue, the need of the young. To suck the succulent nectar of life is but the hobby of death. All is lost in the act of completion.

Now, how does the harp kill, and the sword sing? By words and hands, by fingers fingering the fulfillment of fanatical fancy. Dreams of ether by fields of furry castles and stony parrots. The swan biting its tail, the raven ravaging its victim, the eagle googling the web of spiders contemplating the never ending upload of spirit to the realm of instant flight. Just like the time traveller reaching his destination only to realize that it's somewhere else, too early and still too late, lost in time and found in space. The beginning always beginning at the earliest of beginnings, begging for the end.

Death hides the need to eat anything but pussy, the vacuum of space forever sucking dick. The waves of the sea always jerking off. Sane inside insanity, wise in the cave of the mad. That which did not kill me has already been retroactively aborted.

THE TWINS ARE HAVING A FAMILY REUNION. Or that is to say, a reunion of entities resembling a family in the most outlandish way. Unforeseen culinary extravaganza. Pestilent postulates. The dinner party guests will be served an aperitif of refined epiphany in a sous of vinaigrette. Main course is dessert, and dessert is veal inside a baby twin sphinx with no riddle to tell, as it eats itself.

The Phoenix will burn, be consumed and then resurrect itself just in time for afternoon tea.

The taste of dandy art hide the smell of dizzy progress. Reality and illusion in a pudding resembling the ash of a forgotten peninsula of joy. Deep down in the grotto of knights an echo resonating the song of travel, the oracle of oral ecstasy. The return of the fork for the quest of hatching the swan which will give birth to the egg of immortal transgression. Put an everlasting lid on the transitory brew of cosmic conundrums. Welcome to the feast of a thousand swimming swans, where pineapples talk, and the platter copulates with the spoon of doom.

What is a family but a collection of similar hands and identical feet, equivalent fingers pointing to the legacy of sex? The only race left, is the one you run with the sweet goal of death. But before that sweet embrace, let's eat, as to scream to the godless sky – I am, and the excrement of my joy is a mountain of my achievements, and an ocean of divine memories too grand and too momentous a feat to ever fall into that endless depression. We are the gods for whom no other gods are equal, nor even manage to resemble that fruitful animus of mental excellence we so aimlessly inhabit.

Sleep will be sweet. Remembering nothing but the taste of heavenly grapes and bitter rhapsody. The twins will evaporate as the smell of the feast rises above the golden threshold of gated dreams. And as you fall into that everlasting pillow of vivid recollection, you realize that even dreams are dreams.

The Exhibition and Performance Programme has been curated by Rachel E. Dagnall

**Dear family, dear friends,
art lovers & muses.
The twins are having a family reunion
& you are invited...**

LORD CHIEF JUSTICE PRESENTS:
THE TWINS FAMILY REUNION

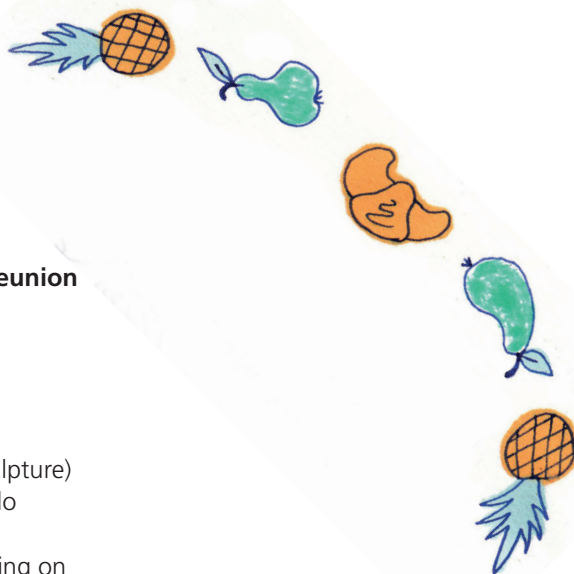
NORSK BILLEDHUGGERFORENING
(The Norwegian Association of Sculpture)
Hekkveien 5, 0571 Carl Berner, Oslo

The grand opening will be happening on
Thursday 29th May, 6pm–11pm

PROGRAM:

- 6pm The feast is on
& the twins are excited
- 8pm The Pineapple holds a speech
- 8.30pm Croissants are up for grabs
- 8.30pm Sir Knight Turkish Delight
& Consita Berber interpret
The Swan Lake outside in
the beautiful sculpture garden
- 11pm The party is over
& Lord Jeff makes sure of that

The installation will be open until the 6th
of June 2014 in the following hours:
Saturday/Sunday: 1pm – 5pm
Weekdays: 4pm – 16pm
Closed on Mondays



Performance program

day two

Friday 30th May at 6pm

Exhibition Opening

The Oslo Art Academy

2014 BA Graduation Show

Partnerboligen, Kunsthøgskolen i Oslo,

Fossveien 24, Grünerløkka, Oslo

Performances will take place from 7 – 9pm

DJ and Bar from 9pm

PERFORMANCES:

7pm	Ksenia Aksenova
7.15pm	Daisuke Kosugi
7.30pm	Thomas Bergsten
8pm	METT
8.30pm	Titus Boguslaw

The exhibition is open from

Saturday 31st May until Sunday 15th June, 2014

Opening times all days: 12pm – 6pm



day three



Saturday 31st May at 8pm
Performance by Captain Credible
The Point of Interaction
ANX, Atelier Nords Visningsrom,
Olav Ryes Plass 2. Grünerløkka, Oslo

Performance duration 30 min
Bar until 11pm

Thanks to

K·E·M



İpent Bakeri

KUNSTHØGSKOLEN | OSLO
OSLO NATIONAL ACADEMY OF THE ARTS



KUNSTAKADEMIET
THE ACADEMY OF FINE ART

