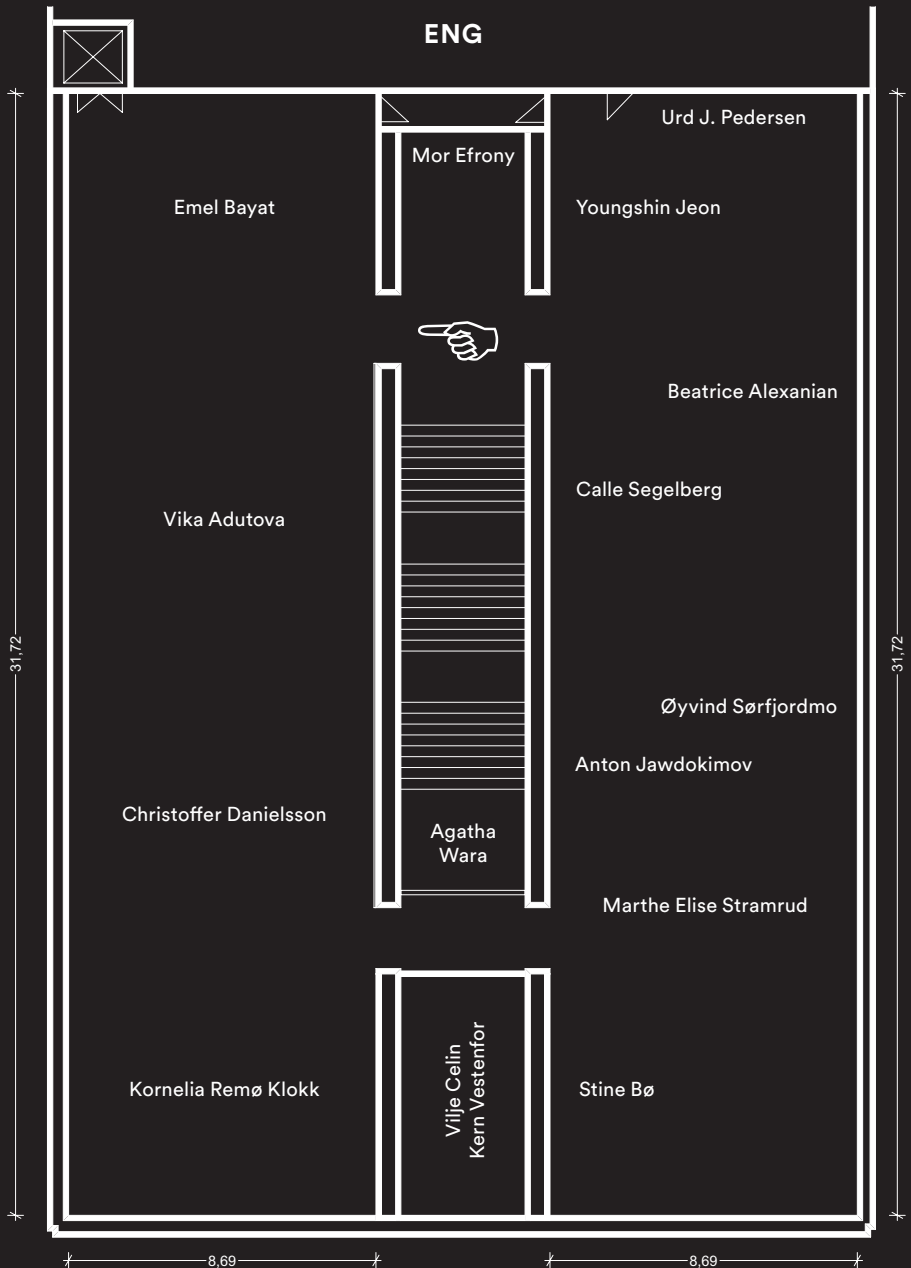


Master of Fine Art – The Academy of Fine Art  
Degree Show 2018 May 26–June 24



## Agatha Wara

“Oh hello. I made a suit.”

\*

*Death suit (I'm not going home tonight I'm going to banana land, a place where only two things are true, only two things. One all chairs are green and two, no chairs are green.)*

Cotton velvet tuxedo with silk satin details and viscose lining. Single Breasted jacket and pants. Tailored, made-to-measure in Tallinn, Estonia by Sergei Repponen and Tatjana Pavlova. With Admir Batlak, Kristian Øverland Dahl, Anne Karine Thorbjørnsen, Ida Eritsland, Synnøve Mo, Mike Sperlinger, Katja Novitskova, Jan Verwoert, Henrik Pask (*I miss you*), Zebian Okoth, Brynhild Seim, Lee Lozano, Maria Arusoo, Matthew Post of Post Brothers, Steve Martin, El Chavo del Ocho, Marthe Ramm Fortun, and Jose Luis Romero and Gloria Romero.

Worn by artist variable times.

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*Death Suit (Artist Agatha Wara wearing “Death Suit (I'm not going home tonight I'm going to banana land, a place where only two things are true, only two things. One all chairs are green and two, no chairs are green.)” in her studio in Oslo, May 14th, 2018.) Photograph by Maria Pasenau.*

“UKS Standard” font by UKS.

Gicleé print on Canson Photo Satin 270g  
148 × 205 cm

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*Death suit (“The Elephant Never Forgets”, a song by Jean Jacques Perrey, 1970)*

Song played once a day at time of artist's choosing via a phone call to Kunstneres Hus.

2 min. 25 sec.

## Mor Efrony and Guests

*Nevel*

Found wood, Plywood, nylon strings, harp strings, tuning pins and steel

*Nevel* Originated from the idea of making Kunstneres Hus playable by making sculptural interventions in the building, for example stringing the stairwell to turn it into a harp. *Nevel* לבנ (a pun on the biblical words for ‘harp’ and ‘bastard’) is a massive-fragile harp constructed from found materials

*Nevel* became a platform for collaborative work with performers, musicians, writers and artists from diverse disciplines. This work will take place as Playing House Listening Sessions in which the stairwell and the rest of the building and it's surrounding will become a playground for exploring potential harmonies within that space while studying the new instruments.

The listening sessions will be held on selected dates throughout May and June with Miriam Myrstad, Ylva Gülpinar, Noam Eidelman Shatil, Jan Verwoert, Erle Saxegaard, Maria Kaada Hovden, Alexandra Vasic, Evelin Sillén, Anna Sofie Mathiasen, Tobias Nordbø, Snorre Nygren, Sulekha Ali Omar, Lazy Queen, Mor Ulven and more

The installation also includes a few objects around the building: *Metronome*, a sculpture; an untitled archival photograph and *Pound!* a drum made of a found table and sellotape.

### Playing House Listening Sessions program:

31/5 14:00 Miriam Myrstad

3/6 13:00–18:00 Mor Ulven (Ylva Gülpinar and Efrony) playing house with guest appearance of Maria Kaada Hovden, Evelin Sillén, Jan Verwoert, Snorre Nygren, Erle Saxegaard and more

6/6 14:00 Tobias Nordbø

8/6 Noam Eidelman Shatil

20/6 14:00 ASMeRmaid by Alexandra Vasic

22/6 14:00 Springar at Slottsparken – Little Birds Feast

## Emel Bayat

*Not yet touched by the mild boredom of order*

Table, two chairs, found objects, video

“Objects, and pieces of objects offer the means for a potential conversation in *not yet touched by the mild boredom of order*. There are no rules for the conversation as such; you are welcome to sit down and start a conversation with one another.”

## Vika Adutova

*Krai*

Recorded prose poems, 16 mm film, gelatin silver prints, inkjet prints, graphite and ink drawings, plywood.

My method is based on the idea of repositions—the shifts from visual to narrative, from pictorial to sculptural, from spatial to temporal. I work with a persistent attention to things and beings as they exist in time. In the work *Krai*, the departure point was a translation of ice and soil formations into the narrative of transitional states of both human memory and the elements themselves. The photographic images of textures are re-described through sculpture, drawings and audio narratives.

## Christoffer Danielsson

*It all floats in the same sauce*

Videos, LED display, *Auction*, insurance agreement, poplar wood, plexiglass, galvanized steel, felt, potatoes, aluminium, oranges, billiards ball, sewing thread, jacket, newspapers, Indian ink, pen, pencil and tape.

*It all floats in the same sauce* is an attempt to create an alternative story. At the centre there is a conversation between myself and a Sicilian philologist, an unexpected meeting between Syros and Athens. The sculpture *Auction* (1918) by the Swedish self-taught artist Döderhultarn is also part of the installation, both as a geographical and historical nod.

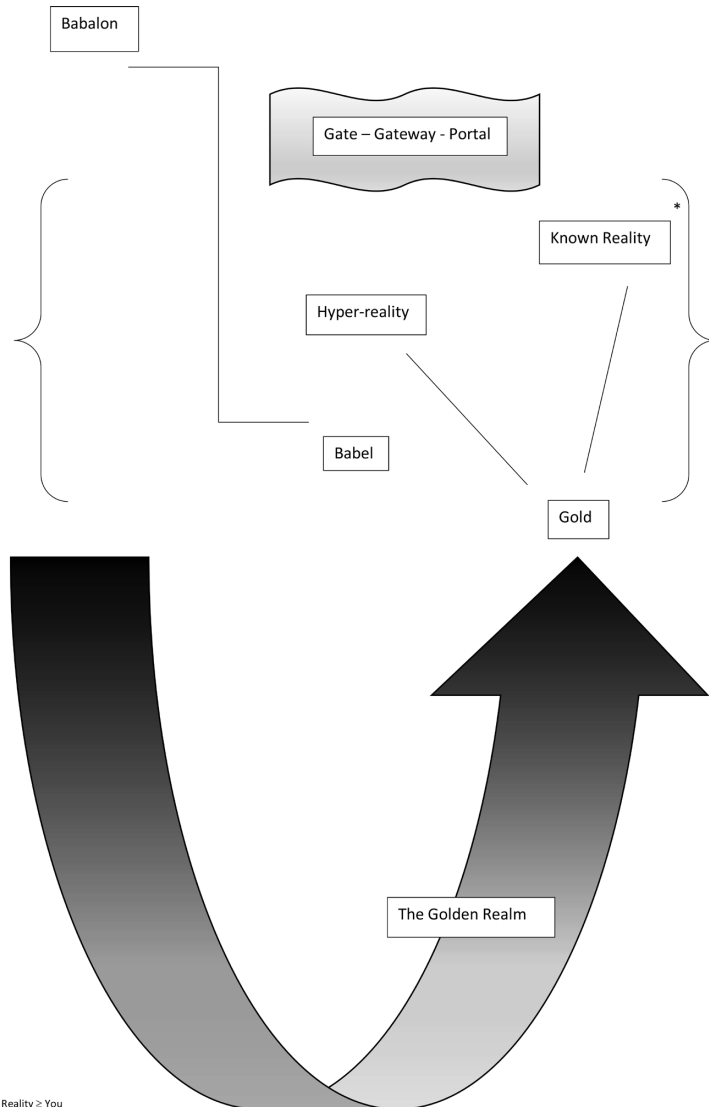
Representationally, the comet is a pictorial description of time. A tail (the past), a burning orb (the present) with a clear direction away from our shared epidermis. Antiquity—contemporaneity. Imagine the flying mass as a vegetarian lasagna instead. Just start digging. Horizontal and vertical interventions in lack of understanding. The plates, the dissolutions and the seasonal crops, all being swallowed by the biggest mouth. Nom nom nom! Despite our insatiable appetite, shouldn't we chew a bit? Green, yellow, and red, what? No talk about crop failure or potato revolutions.

\**Auction*, 1918, by Axel Petersson Döderhultarn (1868–1925) is borrowed from the private collection of Guttorm Guttormsgaard.

# Kornelia Remø Klokk

*Babel on Babalon*

Mixed media



\*Known Reality ≥ You

# Vilje Celin Kern Vestenfor

*Capsules*

Wall-to-wall carpet, panel lights, aquariums, fans, humidifier, text

Loose narrative about a past relationship, of the dysfunctional kind, which remains artificially alive during a cross-country trip in Japan – a single long-standing state of emergency.

# Stine H. Bø

*Days of Our Lives*

They are crazy those who travel to the South for two weeks in the summer, when you can find the South in Nevlunghavn, Larvik, four months of the year.

Soap operas consist of romances, secret relationships, extravagant affairs and true love. On several occasions, some sounds came from the caravan of our neighbor from Bø, Telemark, sounds that she ought not to make when her husband was away working in the North Sea. When she sat down with us later, I thought it was strange how she thought no one had heard her through the thin walls. After a while she became some kind of a friend of the family, and there were many late evenings with her, her husband or and sometimes her other men.

*Days Of Our Lives (Dressed in lime green tights with matching t-shirt, wich matched my entire sister, I gathered everything I found)*

Steel, VHS-covers, vinyl, plexiglass. 350×230×198 cm

*Days Of Our Lives (Every Week 40 she went to Gekås Ullared)*

Oil on canvas 150×180 cm

*Days Of Our Lives (Guess where I'm sitting now)*

Oil on canvas 61×54 cm

## Marthe Elise Stramrud

### *325 and The Beanstalk*

Glazed stoneware, porcelain, hops, soil, rope  
Various sizes

*She thought to herself, “Did I give them enough care and attention...most of all, did my loving and at times imperfect impressions build character? If so, what kind of character?” She paused. “Integrity is the most desirable quality, a kind of structure that keeps you whole and undivided against earth-cracking pressures.”*

Can handmade objects radiate joy? Can a sculpture be brought to life? My practice derives from a strong sense of personal enquiry into ascribed values of objecthood, particularly in relation to notions of spirituality and perception. The sensibility of the eye, the skin, as well as the heart make us experience non-human forms as having a soul. Playing with flatness and form, volume, surface and colour, I have allowed myself to make a place where non-verbal reactions can come forth. Such as joy, melancholy and humour.

*And then the words of another wise mother floated through her mind, “Ya no son mis hijas, son las hijas del mundo.” They are not my children, they now belong to the world. No. 325, 311 and 324.*

## Anton Jawdokimov

### *Permanent False Alarm*

Recycled picture glass, transducer speakers,  
neodymium magnets, amplifiers, electrical wire, wood. 730×60cm

“The noise of the external world is muting the sound of the internal world... and therefore our intuition pays the price for it.”  
– Malidoma Patrice Somé

One year ago, my initial idea was to construct 24 panes of glass, each one resonating with the sound of a past experience. I began to research today’s climate of information sharing and ‘echo chambers’, the evolution of storytelling from oral culture to the online world, and the relationship between signal and noise.

Driven by my addiction to sharing momentary illusions of personal well-being, I assembled an archive of anecdotes and experiences from my own life. Slowly, as I pursued ideas on the structure of information and its relationship to unexpectedness, the sculpture aligned itself to one pivotal experience in particular which I felt compelled to share.

Walk 24 paces with me: I want to tell you a story.

## Øyvind Sørjordmo

*Lou Eckhoff*

In the process of making; painting and sculpture is the same thing for me. When I smash metal, it bends the light in a way that makes me able to see echoes of the lines from my sketches. My eyes follow the shadows and bumps, it's like doodling with a hammer. In three dimensions, the folds of the sculptures create forms that I try to translate into two-dimensional form in the paintings.

In late 2015, flower motifs started appearing in my paintings. I was looking for an actual flower, which resembled the flower figure in my paintings—I wondered if it really existed. I found a flower that looked similar in an image from the garden of botanist, Louis Eckhoff, who had bred his own form of dahlia.

*Lou*

Metal, concrete and oil pastel, 225×60×60 cm

*Eckhoff*

Metal and concrete, 200×130×90 cm

*Uten tittel*

Oil on canvas, 450×200 cm

## Calle Segelberg

*Without title*

Egg tempera on paper 210×700cm

A flock of trees, both lonely and together, form a scene for Watteau's Rococo soldiers. They are deployed in an intimate landscape proceeding down the long road, carefully advancing after their master. The scene first shows the landscape – then the figures.

## Beatrice Alexanian

*Entering the flow 1–5*

Sandblasted glass, steel, Støren granite, molton, color print

*Entering the flow* is a group of sculptures with elements that carry, whether that means expression, context, body or potential. I often think of the works and their autonomy. When they move from belonging to being.

I photograph the sculptures. Especially those with an outstretched hand. They are directing and they are a reminder that time and space are forever in flux. In a way they seem to have reached a plateau. Highlighted.

In reality, it would be you and me. If one is to approach the history first and then the harmony. That is a way to think of it. You used to say that you appreciate the pronunciation itself, that the sculptures don't require explanations. That we are glowing before falling like meteors.

*Entering the flow 1*

Sandblasted glass, 150×100×0.6 cm

*Entering the flow 2*

C-print, 149×110 cm

*Entering the flow 3*

Molton, steel, 980×100 cm

*Entering the flow 4*

Støren granite, steel, 16×80×55 cm

*Entering the flow 5*

Steel, 16×80×55 cm

# Urd J. Pedersen

*3/4 Stressed & Worried; Loose & Crazy Reminds me of Stressed & Worried but its not he Same Emotions*

Eggtempera, oil, linoprint on canvas 182.7×258.4 cm

*1/4 Joy & Happiness; You don't Always have to include People to get a Sense of People*

Eggtempera, oil, linoprint on canvas 182.7×258.4 cm

## Extract from studio diary

### January 24

I'm going to do a task I did in high school. Paint four rooms, and describe four feelings. I think it's stupid, but the idea is good enough.

### January 26

Wrong and right at the same time.

### February 7

The plan is no figures. I don't think it matters if it turns out a little different than intended. Rather happiness / luck / luckiness. The right feeling is what matters. If not, it's GAME OVER! Do not get too attached to the colours. You do not have to include people to get a sense of people.

### February 8

If the perspective become wrong it's no big deal, but I found major mistakes. Some of the magic in those pictures is actually the perspective. This can't be compared

to overhead. This I have tried and it is a magic / thought / fantasy / soul-killer.

### February 9

BE BRAVE TODAY (I notice that I am more brave already). It's good that I have wide brushes + wide colours. Structure in the beginning is to my advantage. A bit of yellow + red. And light green.

### February 10

In Rest & Peace = don't listen to music, optionally a meditation program.

### February 13

Black pigment works better here. ROOF: light purple. FLOOR: black. WALLS: A kind of brown? Use the colours+the number of roses here. Look at the rose titles. Yellow roses = Joy & Happiness A little more yellow + gray + Loose & Crazy = yellow / brownish Pattern on the carpet – iron oxide

black + Parisian blue. Imitate the flooring from the old painting. Listen to C. B. to be on the safe side!

### February 14

Valentine's day. Today I painted the painting Loose & Crazy.

### February 15

Loose & Crazy today also. I look forward to when I can paint Joy & Happiness  
Knut said: purple + yellow  
Tarald said: yellow & green, black & orange (touches of orange) a little deep purple, a little white.  
I say:  
SOFA: BLACK + ORANGE-ISH

### February 17

I must go through four phases if I don't get finished.  
WINDOW + DOOR = INVISIBLE  
GRAY

### February 18

I took some chances today. Print some pink over the three faces tomorrow. Preferably with linocolor.

### February 19

I am worried about how I will paint Rest & Peace + Joy & Happiness

### February 20

Joy & Happiness = did put on Livi

& Knut's playlist. Text, maybe not in these painting. Dad says, "No, don't tell people what to feel!"

### March 26

A combination of destroying the image and at the same time not (a familiar feeling). I have to feel like that, if I'm not a coward & slow. Spirals should not only be in the floor pattern—because of Loose & Crazy. I discovered that the kindergarten broke into my studio.

### March 27

Today you made some problems for yourself. (Which you have to fix tomorrow)

### March 29

Rest & Peace = candles – transferred to flames.

### March 31

Today I had time to walk around + continue to become sick by the paintings.

### April 1

I notice that Joy & Happiness reminds me of Rest & Peace. Loose & Crazy of Stressed & Worried. But don't be fooled! They're not the same feelings.

# Youngshin Jeon

## *Niche*

Round book, 3D printed self-portrait, two rainbow springs, flip book on designed shelves, two acrylic plinths, two flip books, acrylic book stand, pokè ball, leftover print from publication, ribbon, knitted spider, knitted snake

Installation dimensions variable

The magazine format contains Google Image archives and essays, proposing the exhibition as a gallery space that is empty yet full – a publication that is both art writing and art work. “I dream of making a book which has a condition of totality; that has a traditional approach yet still exists in the present period.”

The display at Kunstneres Hus is inspired by a pinball game in which points are scored by manipulating one or more steel balls on the field inside of a cabinet. There is no steel ball here; however, movement is created by the viewer’s gaze following from shelf to shelf. Each shelf is designed for its own objects and the objects can be comprehensive items or triggers.