

June 5–14

Oslo National Academy of the Arts
MFA Medium and Material Based Art

Exhibition Opening
June 5, 18:00

Opening Hours
Mon–Fri 15:00 to 20:00
Sat–Sun 12:00 to 18:00

Kunsthøgskolen i Oslo
Fossveien 24

www.travel.khio.no

Patrik Berg
Christian Magnus
Tømmeraas Berg
Maia Birkeland
Matilda Björkne
Stine Bråthen
Stein Are Kjærås Dahl
Emil Gustafsson
Jeanett Gustavsen
hÅkon gÅre
Jørgen Frederik Scheel
Haarstad
Anita Hanch-Hansen
Elin Hedberg
Andrea Wikhammer Heir
Steinar Laumann
Aron-Irving Li
Tina Lindvall
Rebecca Szabo Onstad
Zahra Rashid
Hege Cathrine
Hauge Thoresen

MFA Graduate Show

2015

In the Usual Direction of Travel

»In the Usual Direction of Travel« manifests the movement at the heart of this exhibition. Visitors walk across the Khio campus and follow an itinerary to see the show: from the inside to the outside, from one artwork to the next, from the Seilduken gallery right down to the shore of Akerselva.

This itinerary is very much »in the usual direction of travel« for the artists – both students and professors – who use the campus daily. But most do not associate walking across these well-worn paths with taking a trip. With the word »travel,« the exhibition title adds the sense of accomplishing a voyage, wandering, expedition, trek or adventure – even if the destinations are nearby. Travel – a Norwegian neologism taken from the French *travail* (work) – is also about having a great deal to do.

That is how many of the MFA artists have experienced their studies, their work with diverse materials and, above all, their collaborations and exchanges with each other over the past two years. Making art can be a way of travelling – with little displacement but a lot of discovery: on a wood block, in a ceramic glaze, in a copper wire, on a thread. Of course, as the degree show, this exhibition is an end – and a beginning – of a journey over time. While marking their own rite of passage, the artists present the public with works that challenge our perceptions of everyday life.

Statement from Dean Jørn Mortensen

The Department of Art and Craft seeks to elaborate on the relationship between art and life, on matters of materiality (production, sustainability, the global), on design and architecture and on artistic practice in social and political contexts from a contemporary perspective. This is a quite ambitious goal, and it is only possible due to the sensitivity with which our students perform both as artists and as social, political and cultural individuals. The students' reading of and response to their surroundings is translated into works of art, which secure a relationship between art and life.

So by exposing ourselves to the students' work, we learn not only about each individual artist but also about the complexity of the contemporary culture we live in. The students provide us with unique insights, reflections, investigations and speculations, which is a generous gift to encounter.

This year's class has shown a remarkable will to explore and to research. They have learned to become curious as a group and have benefited artistically and intellectually from an interest in common discussions and discourse, despite their different artistic points of departure. I dare say that they have taken the opportunity to produce what could only have been produced here. I hope the public takes the opportunity to learn more about their findings, their works of art.

Jennifer Allen
Curator

Thank you to the teams from the
Oslo National Academy of the Arts:

Jørn Mortensen
Dean, Department of Art and Craft

Sunniva McAlinden
*Head of the Master Programme in Medium
and Material Based Art*

Anna Talbot
Head of Master Studies, Department of Art and Craft

Elisabeth Jarstø
Head of Bachelor Studies, Department of Art and Craft

Frode Rønning and Tove Berit Sollien
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Even Onsager
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Anne Line Abotnes
Information Officer

Vidar Iversen
Works Manager

Johannes Vemren Rygh
Works Department

Kaja Glenne Lund
Lighting Manager

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the artists:

Steinar Elstrøm, Danuta Haremska,
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Lecturers

Ingjerd Hanevold, Tiril Schröder
Associate Professors

Anders Ljungberg, Jan Petterson,
Hans Hamid Rasmussen,
Apolonija Šušteršič, Marit Tingleff
Professors

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KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS

KUNST OG HÅNDVERK
ART AND CRAFT



Untitled 2015, cast iron, 8 × 8.5 × 7 cm.



Untitled 2015, cast iron, 10.5 × 11.5 × 9.5 cm.

Elin Hedberg (1988, Stockholm) is an artist based in Oslo. Before attending the Oslo National Academy of the Arts, she studied Metal Design and Craft at Nyckelviksskolan in Stockholm as well as Metal Design and Silversmithing at Leksands Folkhögskola in Leksand, Sweden. While completing her MFA studies at the Oslo Academy in 2015, Hedberg worked mainly with metal smithing, casting, wood sculpture and installation. Her work has appeared in both solo and group exhibitions at the Galleri Seilduken in Oslo.

In my artistic practice, I work with items we already know – items we know how to lift, to hold and to use. We do not think about it, we just do it. I am working with vessels like the bowl, the vase and the teapot. I explore how to change the way we look at them and handle them by making the objects massive or by closing them up so that the viewer can no longer see how they are supposed to be approached. In this way, we cannot tell if the objects are heavy or light, if they are upside down or right side up or how to hold them. By making these changes, I hope that viewers will spend time with the objects to reflect upon and understand them. I believe that we have to experience an object with all our senses, not only with our eyes, to understand it. Even if the »teapot« might look like a teapot, we cannot be sure whether it is a teapot or not until we have walked around it, lifted it up and felt its weight and form in our hands.

I mainly work with metal and wood using various techniques, which are all an important part of my process. The different techniques provide the objects with tactile qualities, changing the way they are experienced. This is important for how the object feels in the hands of the person touching it. My practice includes building larger installations that represent situations that we can recognise or settings that change the way we usually look at and experience the objects.

Time is essential in my work process, and I want the audience to spend some time sensing and reflecting upon my works. I have chosen how the objects appear and want to share with others that experience which is more meeting than merely looking. The objects do not reveal everything at first glance; they want you to come closer. *Elin Hedberg*

Elin Hedberg



Happy Family 2014, copper and wood, height 40 cm.
All images courtesy: the artist; photograph: Henrik Sörensen.

The Haptic Aura

Can you touch the aura? That question arises in Elin Hedberg's work: smooth ovoid shapes in metal, wood and sometimes plaster. Many would fit into your hand, but even the larger pieces beg to be touched, cradled, even stroked like a cat. Walter Benjamin described the aura as an appearance of distance surrounding an object, no matter how close at hand. Consider the commanding presence of religious and art objects, which produce a sense of awe and prohibit the sense of touch. While Hedberg fabricates artworks, she seems all too aware of their ability to intimidate viewers. To foil this effect, she chooses useful objects, such as teapots, as models so that viewers get closer to them, perhaps touch them. Some pieces are actual teapots encased in plaster, like broken limbs in a cast; others are copper vessels with spout-like holes but no handles; none could be used to make a pot of tea. Whether or not we touch her pieces, they create a sense of distance – another kind of aura – not because they are artworks but because they do not live up to our usual, useful expectations of them. Devoid of handles yet inviting touch, Hedberg's pieces are like an old friend who suddenly stops offering a hand to shake and wants to be embraced: we are put at a distance and drawn in closer. Or to use Benjamin's terms, we experience a proximity to the object, whether we touch it or not. To emphasise this haptic aura, the artist's practice extends beyond production to display; she exhibits her works together in sets to frustrate any sense of distance created by uniqueness. To date, she has shown them in familiar settings that welcome the viewer: on tables (like a dinner); suspended in the air (like birds flying by); or inside upended pedestals (which become like boxes to be unpacked). Just as a stereo creates surround sound, Hedberg's works are sculptures that become installations: encompassing environments that we co-inhabit with objects. *Jennifer Allen*



Happy Family 2014, wood, 17 x 19 x 23 cm.
Photograph: Henrik Sørensen.



Happy Family 2014, copper, diameter 5 cm. Photograph:
Henrik Sørensen.

Elin Hedberg



Untitled 2015, copper, cast iron and MDF, objects ca. 15 cm high.

What Happened

For Matilda Björkne, a troll could be the ugly dwarf in Nordic folklore or the online bully in the global village of social media. The artist is well-versed in her native Swedish oral traditions, which gave rise to fairy tales, and in role-playing in the gaming community, both online and offline. In these pursuits, she focuses on the stories that we tell each other, whether fiction or fact, and their transformative power, whether metamorphosis or mutation. What happens when a troll puts a spell on you? If you open live role-playing to the public? Her practice – which ranges from interactive multisensory installations to dense drawings – appears to fuse folklore and gaming instead of separating them. It is not surprising that animals, including monstrous varieties, show up in her works: drawn, photographed, sculpted. *My Dear Deer* (2011) recreates a full-scale living room, complete with a wall display of deer heads but fabricated in white porcelain – a colour that highlights the taxidermist’s ghostly intervention. *Mitt i naturen* (In the Middle of Nature / Mine in Nature, 2010) superimposes her painterly rendition of a moose with the goat in Goya’s *The Witches’ Sabbath* (1797–98): psychedelically-colourful antlers with witchcraft horns. In this work and others, Björkne may accumulate images from many sources, one image on top of the other, to indicate a transformative passage of time, somewhat like rings on a tree trunk. Her installations – which might include fresh moss and dried leaves collected from the forest floor – recall the vitrines in a natural history museum as well as stages in a theatre, except that the viewers can walk into them, watch her performance and interact with each other – just as they might in the virtual spaces of gaming. However influenced by Nordic folklore, Björkne re-creates what’s beyond the glowing screen with the ease of Alice moving beyond the looking glass. *Jennifer Allen*



Örahult 2011–15, video, 720 x 1080 PAL, 3:45 min and 3:59 min, loop.

Matilda Björkne

På midten av 90 tallet lånte jeg boka *Seduction* av Jean Beaudrillard på akademiets bibliotek. Av denne boka satt jeg igjen med et minne om en setning som var omtrent som dette; *Den transseksuelle mannen kan kle på seg sin egen kvinnelighet, noe en kvinne nødvendigvis ikke kan- fordi hun allerede er kvinne.*

I ettertid vet jeg ikke engang om denne setningen eller noe som ligner finnes i boka. Det kan være noe jeg har tatt ut av sin sammenheng og rørt sammen til det ugjenkjenkelige. Det ville ikke være første gangen. Det skjer ofte med et bilde, en setning, en strofe eller et objekt. Jeg gjør det ikke bevisst, jeg bare fullfører en historie. Min muligens imaginære setning fra *Seduction* er uansett interessant for meg fremdeles, 20 år senere, fordi den skaper en motsetning mellom kjønnene som ikke er der før du tenker tanken. Man kan ikke kle seg ut som det man allerede er. Kvinnen blir redd for å miste den hun egentlig er, altså seg selv som kvinne, i det konstruerte kvinnelige.

I møte med Matilda Björkne og arbeidene hennes har jeg ofte tenkt på denne setningen. For Matilda kan kle på seg kvinnelighet, ofte en kvinnelighet som er så overdrevet og med en slik lekenhet at man skulle tro hun var en mann som kledde seg ut som en kvinne. Og hun gjør det uten angst for å hviske ut sitt egentlige jeg.

Matilda, er også med i rollespill og hun har hatt som rolle å gi opp seg selv, og være en annen. Matilda som kunstner er også med på rollespillene. Jeg tror ikke Matilda tar av seg påkledningene sine og blir den egentlige Matilda, jeg tror hun er den rollen hun spiller. Menneskene i byen legger merke til Matilda, og Matilda vil at de skal legge merke til henne. Når Matilda reiser hjem til de skogene hun vokste opp i, og ikke treffer de mytiske figurene hun husker der som barn, lager hun en ny historie, omtrent som jeg har laget setningen fra *Seduction*.

Det er klart, på den tiden da jeg gikk på akademiet, på midten av nittitallet, var dekonstruksjon det store. Dekonstruksjon av alle kjente historier, av den lineære måten å lese på, av kjønn og identitet. Vi er et helt annet sted i dag.

Produksjonsnotat 1989 - 2015

Ting som skjer parallelt
Ulike situasjoner som henger sammen
Relatert til natur, nostalgi kanskje
Minner som ikke er mine
Som ikke er dine
Det er slik det begynner
Sammensetninger av ord
Som lager små miljøer på arket
Samler seg som en liten gjeng
Du får være med, ikke du osv.

Alltid. Aldri. Berg. Bestemme. Bok. Buss. Bergtatt. Belgia. Bulgaria. Beirut. Celle.
Dal. Deichmanske. Drill. Demning. Drapering. Dilemma. Drukne. Elv. Eske. Ellevill.
Ek. Eple. Ess. Emirat. Elg. Far. Fjell. Finne. Felt. Fugl. Fisk. Gran. Glass. Gammel.
Gress. Gods. Glemte. Grisete. Gevir. Gul. Hest. Heist. Helikopter. Hårruller. Hammer.
Is. Isbit. Iskrem. Jeg. Jammen. Jesper. Klein. Kyr. Klokke. Lat. Lese. Lakksko. Last.
Mat. Melk. Mel. Mellom. Mester. Nerve. Negl. Nese. Nebb. Naske. Osmose. Ost.
Olje. Ovn. Post. Panser. Pule. Peis. Pille. Q-tips. Regn. Rogn. Rein. Rave. Rangle.
Spiker. Stein. Salamander. Terreng. Undergrunn. Undertekst. Varmt. Vingle. Vertinne.
Vær. Værelse. Vann. Walter. Xylofon. Ymse. Zorro. Æsj. Ødelagt. Ål.

Tanker om øde øyer
Det er som slutten på en bok
Men alle vet at det er da det begynner
Alt er farget magenta, gjennomiktig
Du kommer på alle tingene du trodde du hadde glemt
Som har irritert deg i dagevis
Du har hatt det på tungen
Du er alltid nesten der

Lukt av noe som er kjent
Noe som glitrer i strandkanten
Vi er der nå
Du ser det også

Kims lek

Produksjonsnotat 1989 - 2015 2015, poem. Courtesy:
Hedda Roterud Amundsen.



Örahult video installation, exhibition: Betwixt, 4.2 x 3.8 x 3.6 m,
video, 720 x 1080 PAL, 3:45 min and 3:59 min, loop.

Matilda Björkne

Till Matilda!

J min atelje för 25 år sen, stod
en liten flicka framför en vit duk,
klädd i en gammal artistrock, med
pennor och penslar i högsta hugg.
Jovon var stor när hon satte igång,
med att arbeta sitt första motiv,
ett litet pådyr. Det blir en liten paus,
och så frågar Matilda med bestämt kost,
"Min farmor, hur för man brun färg?"
Som svar på detta visade jag vilka färger
som bildar brunt. Nöjd återgår Matilda
till att måla med djärva penseldrag och
Bambi väner fram i hennes första försök.
Deter är mitt minne av
Matildas första steg på sin konstnärliga
bana.

Ett litet steg på en trivrig som
bestått av olika fuser, tekniker
och influenser. En utveckling som
ännu ej nått sin kulmen. och
fortsätter i all oändlighet.
Det har varit ett privilegium
för mig att få följa Matilda på
hennes väg.

Gerd Björkne
"Farmor"

Till Matilda 2015, letter, 21 x 29.7 cm. Courtesy: Gerd Björkne.

Gården (The Farm) 2015, detail, found pallets, wood and corrugated iron, video, sound, 250 x 420 x 360 cm.



Close Yet So Far

Maia Birkeland has a curious relationship to the immobility of places. On the one hand, she seems driven by a desire to make fixed sites move: to bring the viewer an experience of tree tops swinging in a remote forest or a lonely farm field, perched on the slope of a fjord. On the other hand, the artist is driven by a need to remind the viewer that these places are indeed distant: you are not there, but right here in your body. Take *Gården* (The Farm, 2014), the video of the field, spotted with wild flowers. That initially seems like a one-way nature trip, except that Birkeland screened the video in the second-floor window of a building and offered the viewers headphones to hear the soundtrack: the artist reading a text describing an evening with fellow field workers at the farm. Viewers had to look up at the projection, whereas they would normally look down at a field; both the field and the video of it remained physically distant (and inaccessible). Here, nature is not only disconnected from its original site but also spatially, temporally and aurally split up as a representation. It's as if the artist were sceptical of the Romantic realism that has driven much art, literature and film. Her works – textiles in the broadest sense and in the expanded field of video, installation and short prose text works – are often visually appealing, only to unsettle the viewer's illusions, like whispers in a movie theatre. *All Those Emotions, I Carry Them with Me* (2013) is a collection of found red clothes, carefully folded and stacked into a towering cloth column. Yet since Birkeland installed them at the end of a tight corridor, viewers are drawn into a kind of trap: a cherry-red-ruby dead end. Such deceptions may recall the synecdoche whereby one part represents the whole (to represent that vast, lonely field, she collected a sack of hay from it). For Birkeland, there are many parts, which can never replace the whole nor fit with each other. *Jennifer Allen*



Tanke & Arbeid (Labour & Thought) 2014, birch and linen, dimensions variable.
All images courtesy: the artist.

Maia Birkeland (1978) lives and works in Oslo. Before completing her MFA studies at the Oslo National Academy of the Arts in 2015, she earned a BA in Visual Art (Textiles) at the same academy in 2013. She also studied in the Department for Sculpture and Environmental Art at the Glasgow School of Art and participated in international workshops in Skoki, Poland and Bangalore, India. She has taken part in several group exhibitions, including »Kasbah Vandring II / Kasbah Walking II« at Galleri F15 in Moss, Norway, in 2013.

Maia Birkeland



All Those Emotions, I Carry Them with Me 2013, found red textiles folded and rolled, narrow white corridor, light, 45 x 240 x 270 cm.
Photograph: Klara Pousette.

Stein Are Kjærås Dahl



Forever Light 2015, acrylics and oil on silk canvas, 185 x 160 cm.



My Reality is Realer Than Yours 2015, acrylics and oil on silk canvas, 185 x 160 cm. All images courtesy: the artist.



The Place 2015, acrylics on silk canvas, 185 x 160 cm.

THE PLACE Every experience has its own place, or at least a somewhere that resembles one. It's a specific place but with an uncertainty to it, which is hard to locate and in some cases even harder to put into words. Is it even possible to grasp art without considering some kind of dependency between the piece and the artist? Absolutely. Is it possible to do the same without considering some kind of dependency between the artwork and yourself as the person experiencing the work? I don't think so. Let's remove the artist from the equation. It's all about you the spectator and about the work you are experiencing. In my opinion, it is only by embracing the subjectivity of this relationship that one has a chance to find the Place.

The Place exists at more than one location simultaneously. Finding it might feel like gazing through several parallel universes at the same time. I've visited my place lots of times. Sometimes it's full of fluidity and colour. On the brink of explosion. Other times it seems completely consumed by darkness, sailing off into the mist; slowly fading. Sometimes it is crawling with life, other times it feels lonely, yet it is never without beings. There are always creatures present. There, where limitation seems absent, I have dominion over everything that is real. I speak the first language, the native tongue of existence, and everything articulated in this language becomes real, because nothing said in this dialect can be a lie. It is the formative language. The most fundamental constituent.

The Place seems more vibrant and vivid if it is neither hunted nor expected. As if its manifestation were somehow reliant on instinct. Directness adds to its strength, and preparation equally weakens it. Wasting away under the presence of expectation, so to speak.

I'll never stop searching for the Place even though I know it takes me further away from its sudden arrival. I just can't help myself.

Stein Are Kjærås Dahl

Stein Are Kjærås Dahl (1980, Tønsberg) is an Oslo-based artist working with painting, drawing, printmaking and sound. Before completing his MFA studies at the Oslo National Academy of the Arts in 2015, Dahl studied interdisciplinary arts at Det Tverrfaglige Kunstinstitutt in Oslo (2003–06) as well as printmaking at Escola Superior de Artes e Design in Caldas da Rainha, Portugal (2008). There, he was an artist-in-residence at the Atelier-Museu António Duarte and participated in group exhibitions, most notably »Paperwork« at the Centro Cultural de Cascais. In 2012, Dahl was chosen to participate in »Emerging Printmaking« at the T-Gallery in Bratislava, Slovakia. Initiated by T-Gallery, this group show brought together nine artists from the academies of Stockholm, Helsinki and Oslo. In spring 2014, Dahl curated and contributed to the group exhibition »The Ship vs. Strawberry Helmet« at Oslo Kunsthavn.



The Time #5 silkscreen, 2015, 76 x 56 cm.



The Time #2 2015, silkscreen, 76 x 56 cm.

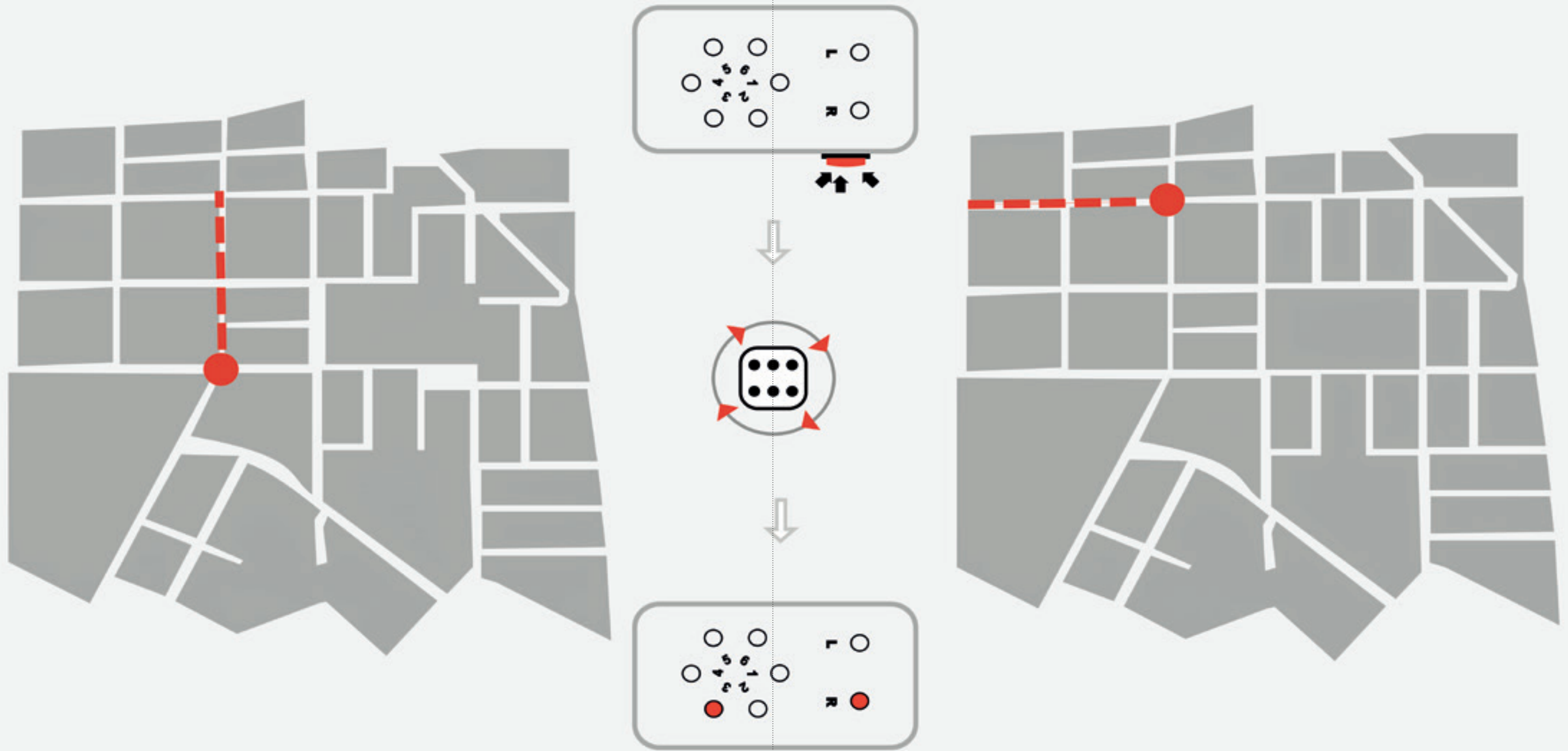
Stein Are Kjærås Dahl



The Time #1 2015, silkscreen, 76 x 56 cm.

Elusive Realism

Stein Are Kjærås Dahl's oeuvre seems driven by a desire to cover surfaces with vibrant colours and fantastical imagery. The artist focuses on painting, drawing, printmaking and sound pieces although he has created collages with found objects and other works, usually from the dregs of popular culture, whether a rusty car panel or a print of the Virgin Mary. His imagery remains both realist and figurative, however unlikely to occur in reality. In the drawing *You're Dead!* (2015), faces are multi-coloured spheres rising like soap bubbles; a massive plant blooms in eyeballs; and a green landscape is filled with a geometry of triangles and swirls instead of grass and trees. As such, Dahl's imagery comes close to psychedelic art, one of the movements documented by the French art historian Jean-François Chevrier in his survey *L'hallucination artistique* (Artistic Hallucination, 2012). As Chevrier explains, such visions were associated, first, with delirious states in the 19th century and, later, with drugs in the 1960s. Yet Dahl's works seem to take their cue from pop culture: its abundance, freakishness, variegation along with the latent dreams that seduced masses of consumers. However fantastical his imagery, the artist embraces the pragmatism of illustration, by making album covers or poster series. Plus, his visions are not singular but are often marked by patterns and by collaborative efforts, with unknown or known partners. His works with found objects include embroidered portraits, which he spray-painted over in neon shades. With fellow artist Patrik Berg, he printed political posters, inspired by historical propaganda and their own interpretations of utopian dreams in images only. Both drawings were superimposed on the same print without any words. The posters are striking for their discreetness as messages; they are a kind of political *trompe l'oeil* which seduces with an ardent palette instead of a powerful slogan. To return to Chevrier, Dahl reworks the original meaning of hallucination, as defined by Flaubert in 1866: perception without an object. Dahl's work appears as perception without subjects: waiting for a collective vision to be seen and realised. *Jennifer Allen*



Performance Pieces

Jewellery and Yahtzee don't go together – unless you're wearing Emil Gustafsson's work. To make *Screw This! The Ornament Game* (2014), the artist invited participants to play the dice game, only to calculate their scores in his production process. The resulting pieces are custom-made products of chance: highly individualised and totally random. Such interactive and often playful interventions – games, questionnaires, pull rings, messages – are used alongside Gustafsson's standard calipers, loupes and tweezers. Although trained in silversmithing, the artist was influenced by the anthropologist Edward T. Hall's *The Hidden Dimension* (1966), a study of the physical distance people maintain between each other in different contexts and cultures. Gustafsson considers jewellery to be objects of communication, closer to dynamic functional machinery than to static symbolic ornament; they are active means of navigating social space rather than fixed signs of established social roles and relations. Due to the role that social media plays, his works combine the older and the newer senses of digital: handwork and computers. A brooch – *This is the approximate size of an iPhone screen* (2014) – sported precisely this message in black lettering on a white rectangle, smart phone-size. Wearing it on a bus, the artist managed to get more than a few commuters to look up from their own mobile screens. He also fabricates keyboards and machines to mimic larger digital forces, from Twitter to the NSA. When he invited participants to fill out a questionnaire to produce *Snowflakes* (2012), he also informed them that he would be storing all of their answers as data, from their favourite shapes to their fingerprints. Far from a techie, the artist believes that technology should not get in the way of his jewellery, which also include implied products because they are interactive not only in production but also in post-production. Take his wearable *Relationship Starter Kits* (2015) or mini-machines that react if someone comes physically too close to you. While traditional rings were used to seal relations – whether marriage, leadership, alliance – Gustafsson's pieces are ways to generate them. *Jennifer Allen*



This is the approximate size of an iPhone screen 2015, brooch, acrylic, steel, silver, rubber, aluminium, 5 × 8.9 × 1.6 cm. All images courtesy: the artist.

Human social communication constitutes the requisite for collecting and preserving knowledge and for founding of any kind of society. Each culture or subculture has its own unwritten rules which define how its members interact with each other. As we move around in public space, our different patterns, distances and behavioural tendencies distinguish us from each other. Objects that can be carried are more likely to influence an everyday situation than an object that is statically mounted in one place or too cumbersome to be considered portable. The hand-held object or the worn jewellery piece are more socially flexible objects because they are connected to the owner's body in one way or another. Communication via eye-to-eye exchanges might be taken for granted to some extent because it is the oldest means of communicating that we have as a species. The physical distance you keep with respect to your conversation partner, a person's posture or the time it takes before you avert your gaze from another person's eyes are all examples of triggers that shape and inform our interactions in a way that virtual communication does not. Being aware of the unwritten rules of physical communication opens up a place for reflection of everyday life and might present itself as a tool to improve a personal life or society at large. This awareness makes it possible to use art as a socially progressive tool, not in the sense dreaming about changing the entire world, but rather changing a social situation, informing or derailing a personal decision. Getting lost, measuring conversation distances, offering a stranger a napkin or pointing out behavioural patterns are all ways that we learn about the social public space and the people inside it. *Emil Gustafsson*

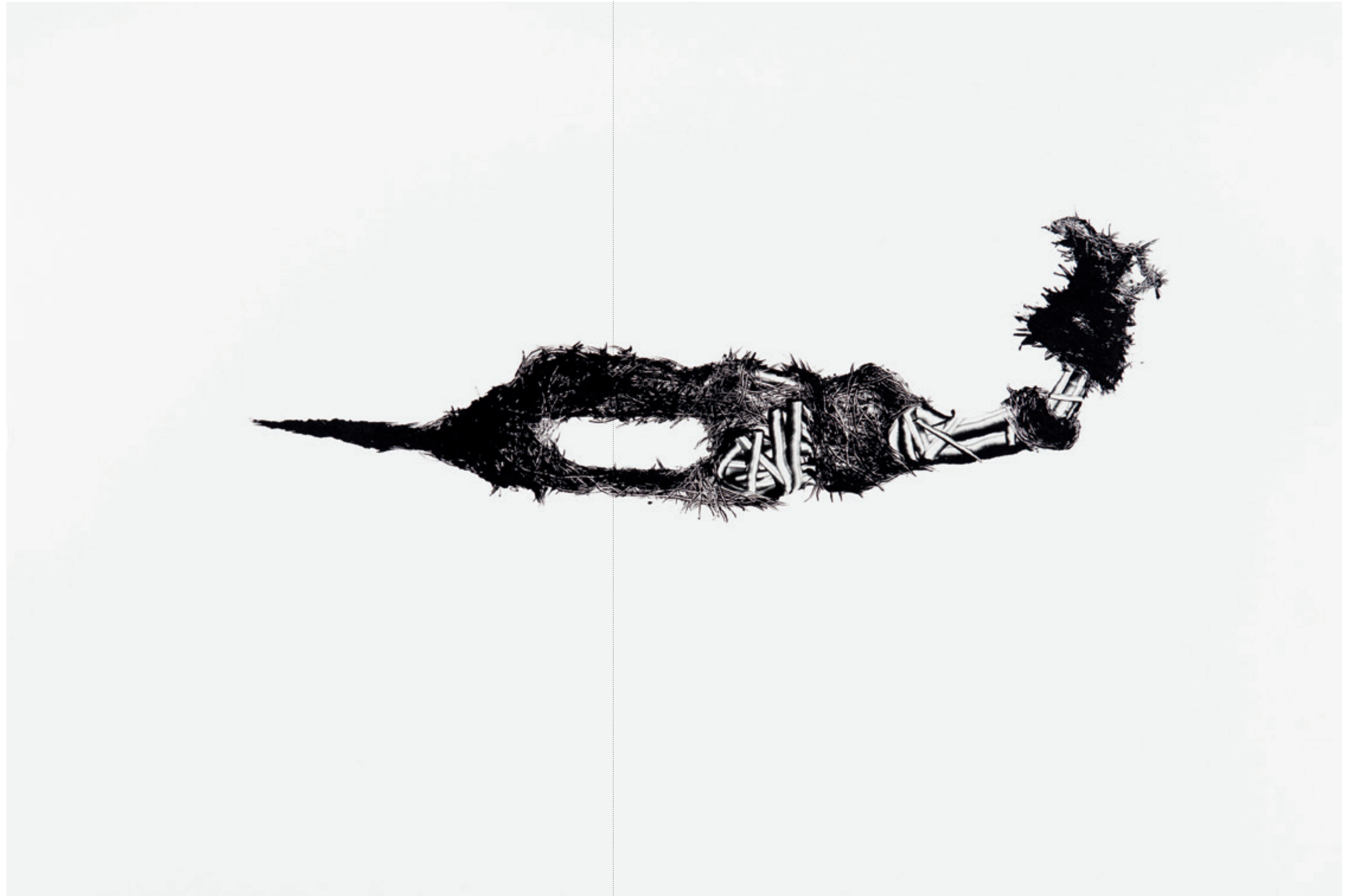
Emil Gustafsson (1987, Skara, Sweden) is an Oslo-based artist working with art as a means of conveying and exploring social interaction. His practice includes jewellery, machinery and social experiments. Gustafsson earned his BA at the Oslo National Academy of the Arts in 2013 and completed his MFA studies at the same academy in 2015. The artist has exhibited at the Galleri Seilduken in Oslo and at Reed College in Portland, Oregon. He has done performances and social projects at the National Museum of Decorative Arts and Design in Oslo and at the International Crafts Fair in Munich.

Emil Gustafsson



Conversation Distance Meter 2015, electronics case, battery, LEDs, ultrasonic range finder, microchip, steel, 8 × 12 × 5 cm.

Rebecca Szabo Onstad



Untitled 2014, monotype, ink, pigment and water
on paper, 70 cm x 112 cm.

Rebecca Szabo Onstad (1985, Moss, Norway) is an Oslo-based artist working with painting, drawing and printmaking. Before completing her MFA studies at the Oslo National Academy of the Arts in 2015, Szabo Onstad attended a workshop in Poznan, Poland, and participated in several group exhibitions, including »The Ship vs. Strawberry Helmet« at Oslo Kunsthavn in 2014.

Reluctant Figures

Rebecca Szabo Onstad seems to start out with clear intentions: to render a pier, a landscape or perhaps a tube – all in crisp black monotype prints. Yet, somehow, somewhere, her intentions go awry and the print appears to print itself, as if it were on autopilot: the pier morphs into rocky cliffs and shorelines; the landscape unravels into hundreds of tiny damask threads and knots; the tube spawns a mess of wires. Or veins? Maybe a ball of elastic bands. It's difficult to know, and that's the initial allure of her prints, which are not only intriguing but also intricate. In contrast to the free-flowing automatic drawings of Surrealism or the serendipitously-driven imprints of Rorschach blots, Szabo Onstad's prints are tightly-controlled images which waver between the poles of figuration and abstraction. The lines seem to condense upon themselves like silky fibres in a cocoon: spinning on their own axis while building up a kind of encasement, yet of oddly-related shapes and forms instead of uniform ones. It's tempting to perceive an almost Baroque logic in the generation of Szabo Onstad's prints, despite their figurative tinge, yet the elongated images hold onto the very center of the paper instead of spreading out to its edges, as expansive Baroque ornament would do. The blank whiteness of the paper is not a negative, empty, blank void to be filled with ink but a full space to be negotiated, if not relinquished. It's unclear whether the artist's printed images have marked the paper or if they threaten to slip away in the middle of the page, as ink down a wet drain. This particular treatment of surfaces – as potentially volatile, as present and perceived yet left alone – may have led Szabo Onstad to use other materials besides paper. *Untitled* (2012–13) is a series of large-scale prints of morphing abstractions, not drawn, but carved onto vinyl. *Digital Handmade* (2014) is yet another series created on the back of old linoleum flooring, which Szabo Onstad then exhibits, either traditionally hanging on the wall or suspended in the middle of a room – as if to emphasise that surfaces are always mobile, autonomous. Like the lines, surfaces don't stay put. Their directions may be straight as an arrow, but their destinations always take you by surprise. *Jennifer Allen*

The monotype is an act of investigation. I try to reach different, distinct surfaces in the material. With a variety of approaches, I see how the surfaces react against each other, and how I can bring about new structures. *Rebecca Szabo Onstad*

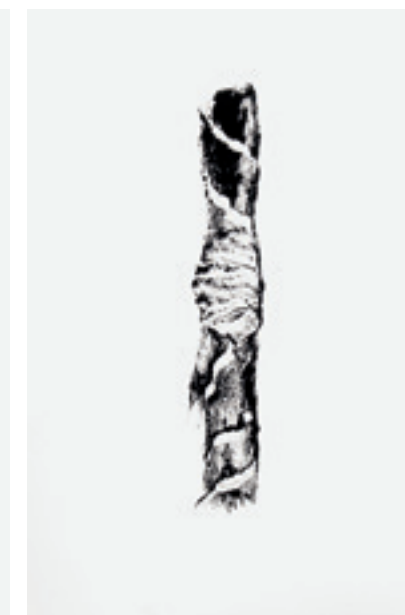


Untitled 2015, detail, monotype, ink, pigment and water on paper, 70 cm x 112 cm. All images courtesy: the artist.

Rebecca Szabo Onstad



Untitled 2014, monotype, ink, pigment and water on paper, 70 x 112 cm.



Untitled 2014, monotype, ink, pigment and water on paper, 70 x 112 cm.



Untitled (We Did Not Dream Enough in That House)
2014, carpet, 1.75 × 170 cm.

In my installations and sculptures, I explore the potential of objects, materials and space in relation to the memory, transformation, fragmentation, time and loss. The materials I work with – salt, bleach, steel, textiles, glass and found objects – connect to a domestic or an architectural sphere. I am interested in questioning the contrast between intimate, private space and general, public space. *Stine Bråthen*

Stine Bråthen



Untitled 2015, salt crystal, wood, cotton string, 60 × 58 cm.
All images courtesy: the artist; photograph: Arne Vinnem.

From A to B and Back

Drawing is not the first medium that comes to mind as one views Stine Bråthen's diverse oeuvre. She has executed a fair share of drawings, yet most of her works would fall into other categories. *It Asserted Itself Like a Person, Part 1* (2012) looks like an installation of rectangular metal frames. *Untitled* (2014) – a multicoloured rag mat, but unwoven into its humble origins as shredded cloth, thread and piping – fits into the medium of textiles as does *Untitled* (2014) – a blue runner, also unwoven but stained with bleach. *It Asserted Itself Like a Person, Part 2* (2014) – plasticine blocks shaped by being hauled around in the artist's luggage – could be none other than sculpture. Despite this diversity, it's compelling to consider all of these works as drawings – as a stubborn kind of drawing by any other means. Instead of using pen and paper, Bråthen has deployed metal wire, carpet threads or plasticine to draw: to create traces of haptic complexity on simple, uniform surfaces. To turn »blank« surfaces into expressive ones. Wire could double as a rigid pencil line; carpet is nothing but zillions of line-like threads woven together; plasticine has all the sensitivity of paper; the artist has also let salt crystallise, leaving its microscopic geometry on glass surfaces. While drawing by other means, Bråthen expresses a particular duration that is often not perceived in drawings. Sure, we may admire the brilliant labour in a drawing, from the motif to the cross-hatching. Yet who thinks of the pens, charcoal or pencils, worn down to make the work? Of the materials transformed, from the combusted carbon in graphite to the trees in paper? A drawing involves an invisible process of degradation, erosion, wear and tear. By showing this duration, Bråthen demonstrates that materials have a memory of what happens to them, whether weaving or staining. What are the unwoven carpets, if not clocks turned back in time? The plasticine, if not a watch that »ticks« away the seconds with dents, nicks and gouges? Unlike timepieces, Bråthen's »drawings« produce not only time but a memory of its passage. They are time-keepers, in the true sense of the word. *Jennifer Allen*

Stine Bråthen (1983) is an artist based in Oslo. She makes installations and sculptures in a wide range of materials: found objects, steel, salt, textiles, foam. Her works investigate the structure and construction of the materials and found objects in relation to memory and time. Bråthen completed her MFA studies at the Oslo National Academy of the Arts in 2015.



It Asserted Itself Like a Person, Part 2 2014, mixed media, dimensions variable.

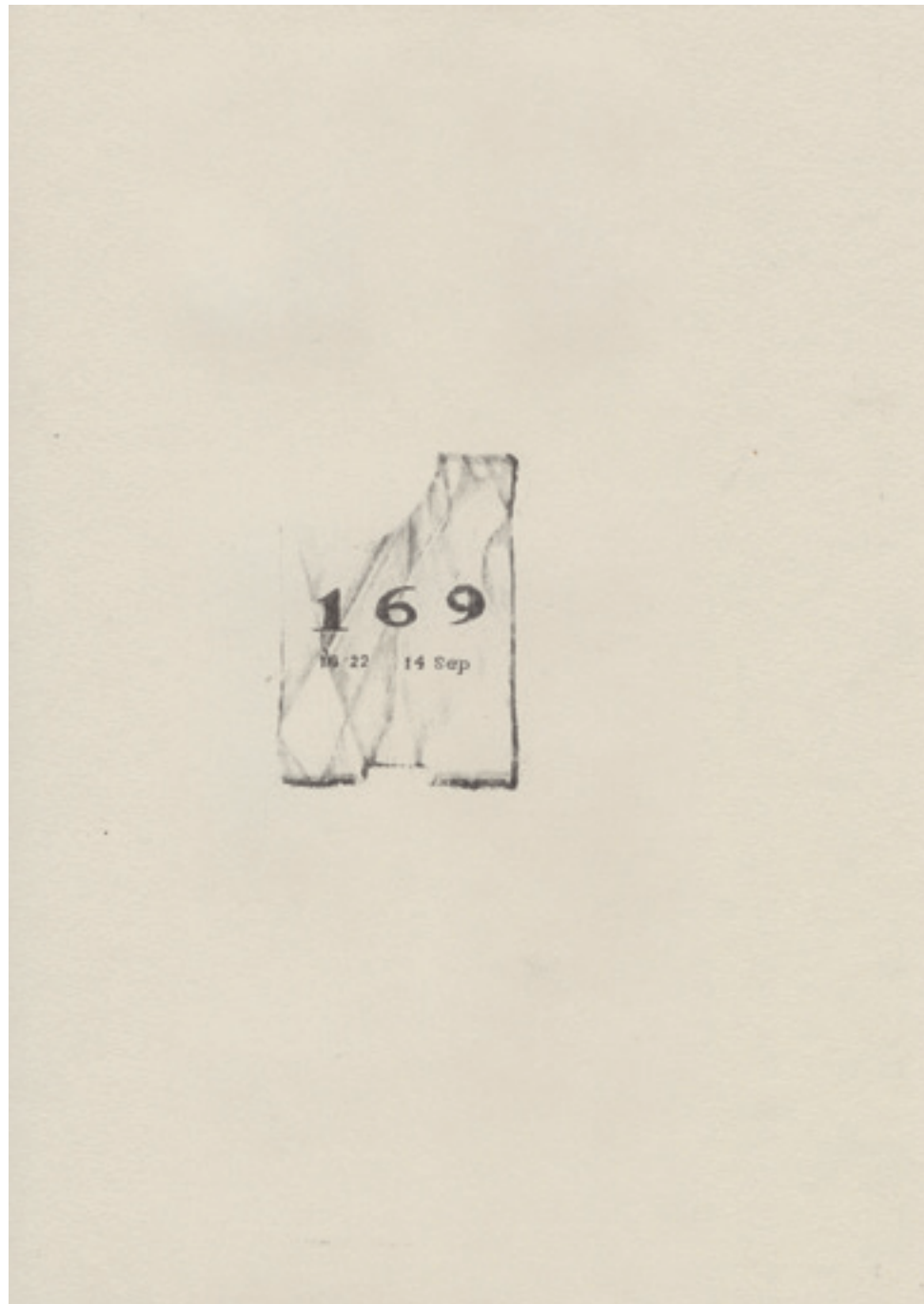


It Asserted Itself Like a Person, Part 2 2014, plasticine on wooden shelf, dimensions variable.

Stine Bråthen



It Asserted Itself Like a Person, Part 3 2014, steel, wood, plaster, dimensions variable. Photograph: Rebecca Szabo Onstad.



What a Clock Reads 2014, detail, lithograph, 21 x 29.7 cm.

My work is an ongoing investigation of material and form in different artistic mediums. I display my drawings (my way of thinking) in an installation as an unfinished inventory of fragments: objects, drawings, other inventions. My works can then be experienced in a Minimalist conception of spatial relations.

When making prints, I deal with the complexities of representation. I am not interested in preserving the original or the copy, nor in the question of value. In my work *What a Clock Reads* (2014), I used a shelf to display three pieces of paper beside the drawings of each piece of paper and a pile of copies of each drawing. By making the speed of the production visible, I attempt to make representation appear to offer a reformatted time. In this sense, my works stand in the space between two copies, where time is the subject of perception. Another significant part of my practice is making objects in the form of books. I discover new forms in the process of deconstructing, dematerializing and reconstructing objects. The function of the book – as a container for some content – tends to be the focus. In my work, a book is not always an object to look at or with pages to be turned. Instead, it can be a question, an argument, a proposal or a resolution. In this way, I have no program. I try to keep as many expressive options open as possible. *Zarah Rashid*

Zahra Rashid

Real Time, Paper Time

Once is never enough. That's Zahra Rashid's take on representation. Printing – with its series – would appear to be the logical choice for her medium. Yet Rashid prefers drawing, video and installation, which tend to be unique. Even if a video can be copied, most projections are singular apparitions – as is the case for Rashid's videos. In short, she does not copy one work but multiplies her representations of objects in different media: a drawing meets a video meets an installation. Her objects are likely to come from the paper trail of scraps – waiting room numbers, receipts, reminders – which accumulate in pockets as the crumpled remains of the day. For *Untitled* (2014), she drew an image of a blank piece of paper and attached that drawing onto a much larger sheet of paper; nearby she put the actual blank piece of paper on the floor and a video camera above it; finally she projected this live video onto her drawing-paper-screen. This surface teeters between the airy presence of film and the solid obstacle of papers while confounding the filmed scrap with the drawn scrap, which are superimposed on each other. The work appears as *trompe l'oeil*, yet Rashid is a honest trickster, happy to leave her deception in full view. With its hardware and wires exposed, the installation looks haphazard but has a delicate bearing, which comes from the superimposition of media and which seems akin to an airborne feather crashing into a tree trunk. Moreover, Rashid often adds another series of drawings, which she installs in different ways: hanging them on the wall or even setting them out on shelves. With her redundant »copies,« Rashid offers not only representation but also its process; she heightens our sense of duration by fusing the real-time of the camera with the accumulated time in the drawing and, perhaps, the time of waiting spent in the original use of such scraps of paper. Here, representation has many temporalities, if not speeds, instead of creating an illusion of coequality with what is represented. A sense of duration seems significant for the next-to-instant global transmission of digital images which move faster than we can comprehend them. Yet Rashid also foils our desire to experience representations as if they were coeval with our present as viewers. What we see instead is our desire to be tricked. *Jennifer Allen*

Zahra Rashid (1987, Tehran) works mainly with drawing, printmaking and installations. Lately the artist has been exploring multiple representations of objects and collective memory. In her practice, she uses elements of chance and improvisation to unsettle decision-making processes. Rashid earned a BA in Visual Communication from Tehran University of Art in 2012 and completed her MFA studies in Medium and Material Based Art at the Oslo National Academy of the Arts in 2015.



What a Clock Reads 2014, found objects, drawing, lithograph, wooden shelf. All images courtesy: the artist.



The second stone 2014, pen on paper, 19 x 14 cm.



Original Print 2015, found object.

I am an artist, drummer and composer. I've played in rock band for 20 years in London, Los Angeles and Oslo. High energetic hard rock is the essence of my daily engine and is the music genre closest to my heart, yet I'm also a visual artist who works primarily with ceramics and sound. My experience with hard rock has had an impact on my artistic practice, which veers away from traditional ceramics and sound works while combining these media in novel ways. During my MFA studies at the Oslo National Academy of the Arts, I studied ceramics, but I ended up at the Norsk Teknisk Porselen in Fredrikstad, which produces large-scale ceramic electrical insulators. To develop my compositions, I frequented Mic Productions recording studio as well as the composer Henrik Hellstenius with whom I did tutorials at the Norwegian Academy of Music in Oslo. By mixing these fields of experience, I have been able to turn ceramics into visual artworks (from sculptures to installations), sound works and audio-visual performances with instruments playing my own compositions.

Since my creative output is intermingled and inseparable, it makes little sense to perceive my works in isolation. While music is in its essence ephemeral and both immediate and complex, the same thing might be said about my artworks. Through a lyrical engagement with the materials, composing through rhythm, repetition and pauses, I hope to transform music into physical manifestations. Rock music is vulgar Romanticism, according to Robert Pattison, and while my artistic method shares the spontaneity and excess of rock'n'roll, it necessarily needs to take into account the fragility of ceramics, and it is this somewhat improvised dialogue that materialises in my works. Through experimentation with the ceramic object, I seek to reach an abstraction that transcends one fixed set of meanings to open up instead a more immediate, physical interpretation. *Jørgen Frederik Scheel Haarstad*



Jørgen Frederik Scheel Haarstad (1969) is an Oslo-based artist, drummer and composer of experimental music. He makes sculptural objects and sound works, including unique musical instruments, in ceramics. While completing his MFA studies at the Oslo National Academy of the Arts, Haarstad participated in several group shows, including the Gyeonggi International Ceramic Biennale in Korea in 2015, and the travelling exhibition »Transformator« held at the Bomuldfabriken Kunsthall in Arendal, Hydrogenfabrikken Kunsthall in Fredrikstad and RAM Galleri in Oslo in 2014-15.

Jørgen Frederik Scheel Haarstad recording and mixing in the studio.

Jørgen Frederik Scheel Haarstad



Lethal Assumption 2015, detail, porcelain, white concrete. All images courtesy: the artist; photograph: Geir Dokken.

Other Services

We tend to associate ceramics with the domestic realm: crockery, vases, figurines. Not Jørgen Frederik Scheel Haarstad. The artist looked to a ceramic form which is just as prevalent and beneficial as homeware in our daily lives yet not as visible: the electrical insulator. Perched on high-voltage power lines far above our heads or hidden away in a dark fuse box, the insulator is a kind of abstract Minimalist sculpture, yet valued for its resistance, water-tightness and strength. In contrast to domestic ceramics, ceramic insulators know few rivals because the material outperforms others. Plus the slightly flawed »rejects« are unlikely to find a home – unless of course they were produced in Fredrikstad at the national porcelain factory Norsk Teknisk Porselen where Haarstad collects both split and faulty insulators in monochrome white and black. He positions these large-scale sculptures in even larger installations which may be dangerous – not for any electrical current, but for the fatal sharpness of the shards. Again, in contrast to homeware, the insulators must be handled with even more care and caution when they are broken than when they are intact. Works such as *Lethal Assumption* (2014) – white shards, crowded tightly together, like the incisors in a tyrannosaur's mouth – manage to combine shattered fragility with lethal menace. Such installations might be viewed as industrial readymades, but Haarstad is also a professional musician and composer who decided to fashion his own musical instruments from porcelain: extra-large tiles, pipes or smaller pellet-like shapes. He plays these unique instruments in unconventional ways: hitting them with drumsticks or with other rough pieces of porcelain and even letting them crash to the floor. The sound generated by a large ceramic tile can last up to 45 seconds and ranges from 9 Hz to 17,000 Hz (human hearing rests around 20 Hz). The artist-musician will use a mixer to transform these sounds into a composition which shifts eerily from music to silence for human ears. With his unusual ceramic sound works, Haarstad multiplies the uses of industrial materials while rejecting their traditional destinations. His oeuvre – artworks, musical instruments, compositions, performances – blurs the division between these domains. By making music that can escape human perception, he not only challenges the ideal that music should be made for human beings but also questions the anthropocentrism of all arts. *Jennifer Allen*



Lethal Assumption 2015, porcelain, white concrete, 90 x 45 x 600 cm. Photograph: Geir Dokken.



Porcelain waste at Norsk Teknisk Porselen.

Jørgen Frederik Scheel Haarstad



1972 2013, porcelain, car spraypaint, loading straps, sound sensitive lights.

You Tell the Tale

It's hard to know if Jeanett Gustavsen is a jeweller or a storyteller. Perhaps she is both. Her work – compact aluminium disks, often in greenish tones – ranges in size from small change to commemorative medals. These disks may be joined in clusters, like intersecting spheres in a Venn diagram. Despite their initial similarity, their surfaces are distinct: punctured by small squarish shapes or covered with tight rows of engraved fine lines. Devoid of pins, chains and clasps, the pieces can be attached to each other and to clothing with discreet magnets; the pieces are completely modular, so one set of disks can be worn as a brooch, earrings, a necklace or a combination of all three, depending upon the wearer and how many pieces are attached together. Gustavsen's design – its appearance and its functionality – recalls the more geometric designs of Vienna Werkstätte which combined rich ornament with mute abstraction in useful objects, from jewellery to furniture. While cultivating such historical echos, the artist is open to futuristic readings, if not a science-fiction scenario of planets swirling in a cosmos – a reading reminiscent of the sense of ornament in the classical Greek definition of the term *kosmos*. In addition to making jewellery, Gustavsen produces drawings and short stories. It is tempting to segregate these media, yet her overall practice – modular jewellery, drawing, writing – suggests that all of her works are driven by the potential of narrative: not a finalised tale but the possibility of telling one, living one. With their modularity, the green aluminium disks are like the chapters in Julio Cortazar's *Rayuela* (Hopscotch, 1963): a novel that could be read chronologically or by »hopping« around the pages. Her disks could be akin to characters or their props in a story, whether recollected from the past, imagined in the future or time-travelling back and forth. By inviting each person to decide how to wear her disks, Gustavsen pushes jewellery from a confirmation of identity (think of the wedding ring) to an invitation to experience a new identity. *Jennifer Allen*



The Nonchalant 2015.

MAGNETIC FIELDS For as long as I can remember, I have been seduced by science fiction and aerospace. These realms make me want to look up in the starry sky and think of the first encounter on the moon, where one step was, in many minds, impossible but became the start of something wondrous. My way of looking up and away was quite a huge leap to take for a little girl in the eighties. Television not only gave us a close history of the world's sufferings but also constantly reminded us of far away galaxies that experienced the same, only in another time than ours. There was always a question that bugged me: What happens when you are able to travel out there? Well, you should also expect visitors. With those deep thoughts, I started a lifelong preparation for a possible encounter. I had already learnt that flared pants, weird machines and silly hairdos were to be expected, but I also learned that my towel should always be nearby and that the answer to everything was 42. I bought heavy-duty shoes, had a towel tightly packed with me at all times and wrapped things in aluminium foil. I must add that I was deeply afraid of microwaves at that time.

I understood later that some of those gimmicks were more useful for my imagination than for a survival kit. I also found out that I enjoyed literature that did not involve only the dystopian and, in some way or another, an apocalyptic future. My conviction of outer space became rather an idea of stories about what it can be. One interesting approach is to figure out how to illuminate the planetary orbit or to make constellations with objects that are not commonly considered space props. How does that influence our perspective and possibilities?

Nevertheless... I still find myself afraid of the weird phenomenon called the microwave. How on earth did someone find the idea and the interest for that? *Jeanett Gustavsen*

Jeanett Gustavsen (1987, Tjøme) is a Norwegian jeweller based in Oslo where she completed her MFA studies at the Oslo National Academy of the Arts in 2015. While studying, she started her own gallery Spikern in 2012 and collaborated with Yuka Oyama in the group exhibition »From the Coolest Corner: Nordic Jewellery« in 2013 at the National Museum of Decorative Arts and Design in Oslo. Exploring post-Cold War futurist aesthetics, Gustavsen works with precious modular objects, making them into living nostalgic reminders of the dream of a final frontier.

Jeanett Gustavsen



Innerspace 2015. All images courtesy: the artist; all photographs: Ravn Heggerud.



Untitled 2015, aluminium, paint, steel, magnet, machine screws.



Work in Progress 2015.

Jeanett Gustavsen

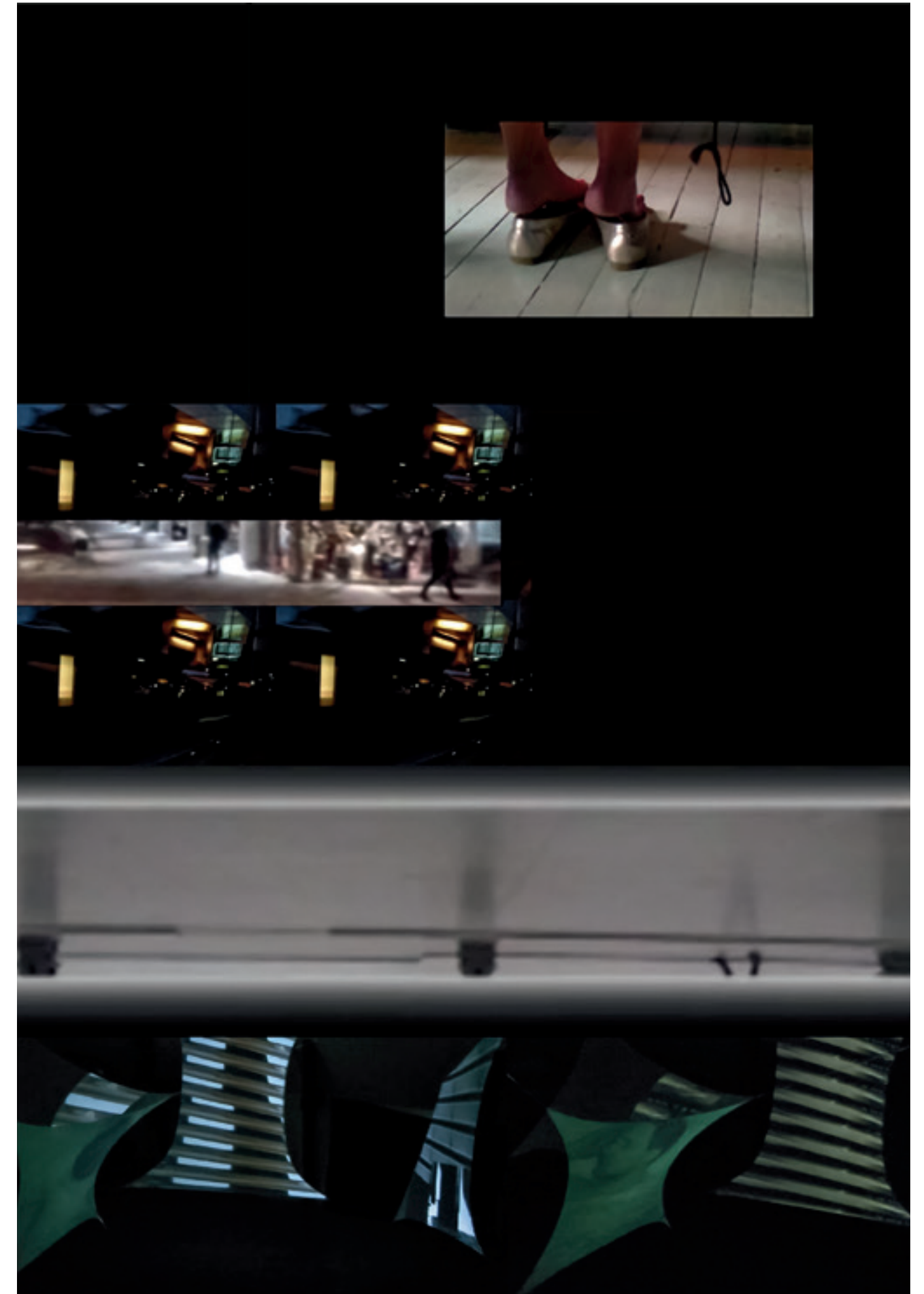


Is There Anything Out There? 2015.

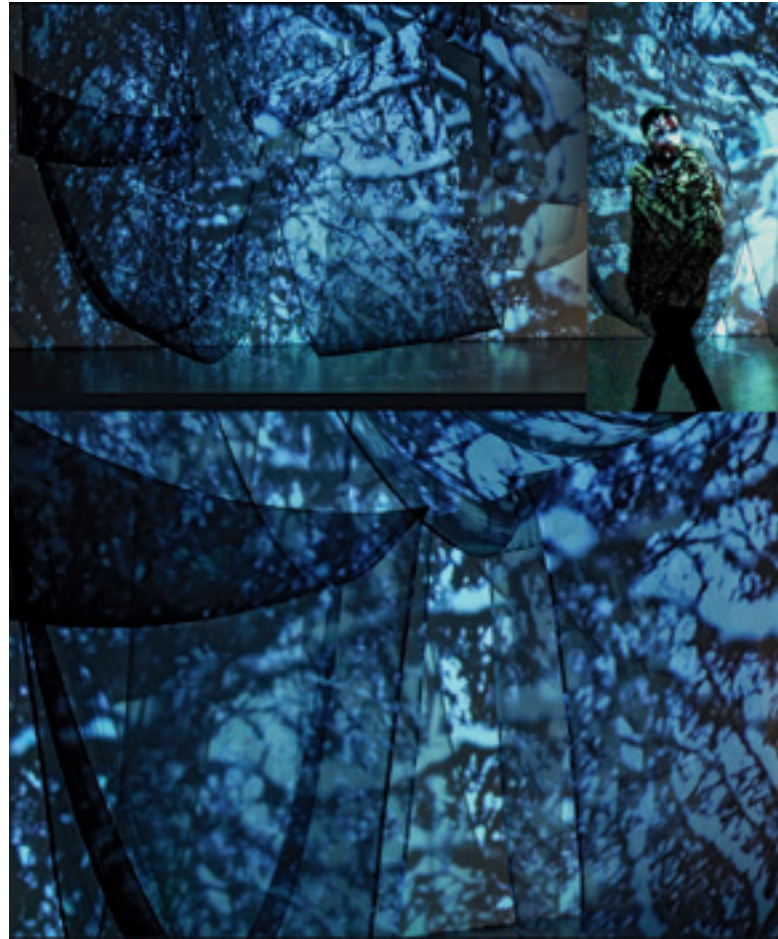


Images from various video installations 2014–15.

Tina Lindvall



Images from various video installations 2014–15.
All images courtesy: the artist.



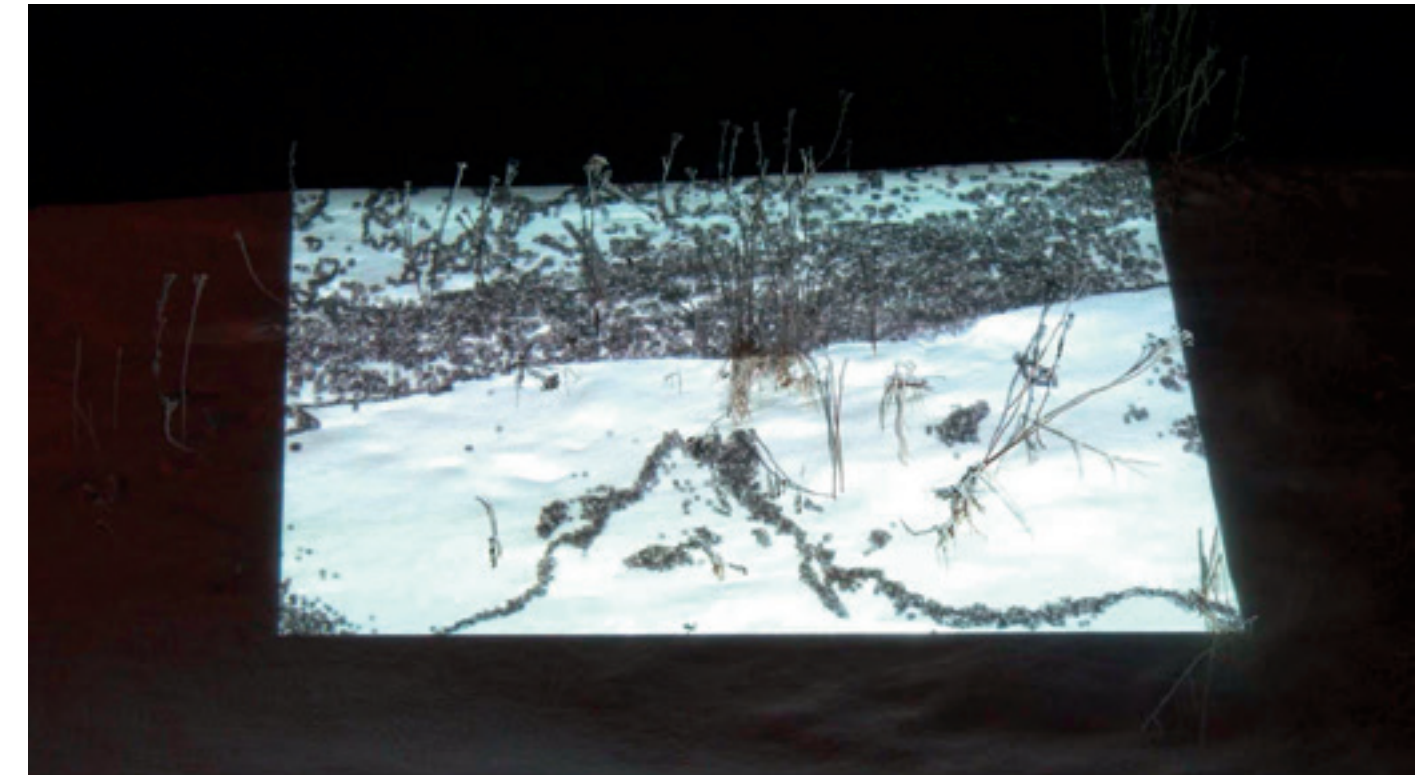
Betwixt I 2015, video projection on polyester chiffon, 300 x 260 x 205 cm. Photograph: Matilda Björkne and the artist.

Tina Lindvall (1976, Tromsø) is an Oslo-based artist working primarily with video-installations which focus on in-between states, movement and liminality. Her solo exhibitions include »WTF??« at HotDog Kulturkiosk in Tromsø in 2010 and »TIME« at the Swedish mobile gallery Maskinen in 2011. She was an artist-in-residence at the Performing Arts Forum (PAF) in St. Erme, France, in 2009 and created the scenography for the play »Utestemme« (Outside Voice) for the Forum Theatre Group Act2 at the Cafeteatret in the Nordic Black Theatre in Oslo in 2014. Lindvall received her BA from the Tromsø Academy of Contemporary Art in 2011. While completing her MFA studies at the Oslo National Academy of the Arts (2013–15), she attended workshops in Skoki (Poland), Berlin and Hamburg.

Neither Here, nor There

Tina Lindvall thrives on the threshold. It's not easy to occupy this position which implies stability and movement: both a border and its traversal. It is a seemingly empty frame – almost a no-man's land – but filled again and again with different individuals. Compare the threshold for pain with the threshold of success or even a common entrance way to a building. To combine this wide range of experiential realms – bodily, socio-symbolic and architectural – Lindvall has come up with an unexpected combination of artistic media: video and textile. She will often film people walking in public space, perhaps unaware of her camera, which tends to document their movements at peculiar angles: just their feet, in a reflection or through an unidentifiable barrier. These are not portraits of individual pedestrians but evoke an almost abstract scientific study of human movement: walking from here to there. The artist may also put her viewers on the move by projecting videos in installations which seem more architectural than filmic because they, too, possess the characteristics of passageways. The video itself might appear as a narrow, long band of moving light; the projection space might double as a corridor. And textiles? These may be used for the walls or the screen – a duty that emphasises not only the versatility of textiles but also the way they can be used as barriers and surfaces. In contrast to the passage or the entrance, textiles constitute not empty but »full« containing thresholds – our clothing being the most striking example. Indeed, Lindvall prefers how the British anthropologist Victor Turner expanded the definition of the liminal: from exclusively ethnographic rituals to broader cultural phenomena of being »betwixt and between.« Recently, she experimented with salt-encrusted textiles as projection screens; the countless crystal formations turn their surfaces into another liminal space which both refracts and absorbs light. It's a bit like projecting a video through hundreds of crystal balls – only the artist knows what will happen. *Jennifer Allen*

Tina Lindvall



A space in between.
 A moment of movement.
 A moment between spaces.
 A movement through spaces.
 A moment, not longer a moment,
 but a longer span of time.

A silence, an action, a withdrawal.

A notion of analogue versus digital.
 A body?
 Layers upon layers of movement and information.

Repetition.

A space in between.
 A space in time.
 A movement started, but not completed.

An event, started but refused to stop.
 Circularity, both visually and in sound.
 Should I, or am I even supposed to enter the "in-between space"?

A space in between.
 A place of meditation and an inside inside the initial space, commenting on the outside.
 An outside of the self as well as the outside of the exhibition space.

A clear tension between the layers,
 layers of inside and outside,
 analogue and digital,
 still and in motion.

An eeriness to the complete experience.
 A comment on communication and a gap between then and now.
 A development over time,
 happened but not told.

Digital Winterloop 2015, video projection on snow, 170 x 90 cm. Text by Thore Normann Andreassen.



The Other Homer

When Simon Reynolds wrote *Retromania. Pop Culture's Addiction to Its Own Past* (2011), he likely did not imagine that our collective love affair with history could go all the way back to Greek Antiquity. Then again, he never met Berg. Most of us are happy to cite or to revive cultural trends from the late 20th century: music as well as fashion and design. Yet Berg – who produces ceramic sculptures, including life-size self-portraits – might find such passions downright neoteric. His addiction is not to, say, Echo & the Bunnymen, flare jeans and Jean Prouvé chairs, but rather to Homer's epic Greek poem *The Odyssey* (circa 8th century B.C.) about the Greek king of Ithaca who took ten years to return home after the Trojan War. While Berg views his sculptures as interpretations of Homer, the pieces seem to cite scenes from the epic poem allegorically or to revive them in a more literal manner. For example, *Untitled* (2015) remains an allegory of Odysseus: sitting down slumped in a chair, surrounded by the heads of mortals, who double as the Furies, as well as an ornamental shield. In this sculpture and others, the shields are not merely decorative but relate stories, much like Antique Greek vases. *Untitled* (2015) seems closer to a revival, if not a re-enactment: the double-portrait bust depicts Berg himself as the young Ulysses. In a way, this work seems to combine the pursuits of James Joyce's novel *Ulysses* (1922) and Cindy Sherman's *Untitled Film Stills* series (1977–80): giving us a contemporary, human Odysseus while mimicking this historical figure, as if he were a character in a Hollywood film. Yet ultimately Berg's pursuit is closer to the memory of a society without writing. Since nothing can be written down, the past must be continually repeated: in songs, sculptures or epic poems. While the artist grew up with literacy, his approach belongs to orality, as does Homer's epic. However antiquated his source, Berg's oeuvre suggests that today's retromania might hold the elements of a much older past. *Jennifer Allen*



Calypso 2015, stoneware, life-size.
All images courtesy: the artist.

A zephyrean greeting whispered by the wind akin to a warm breath's intimate invitation. The horizon, the gentle hills already so distant in the morning mist, so intensely blue against the nascent sky. The night's pitch-black shroud, sparkling with countless stars, falls slowly behind us. The olive trees bob tenderly in the warm breeze; for a short while, it is absolutely quiet.

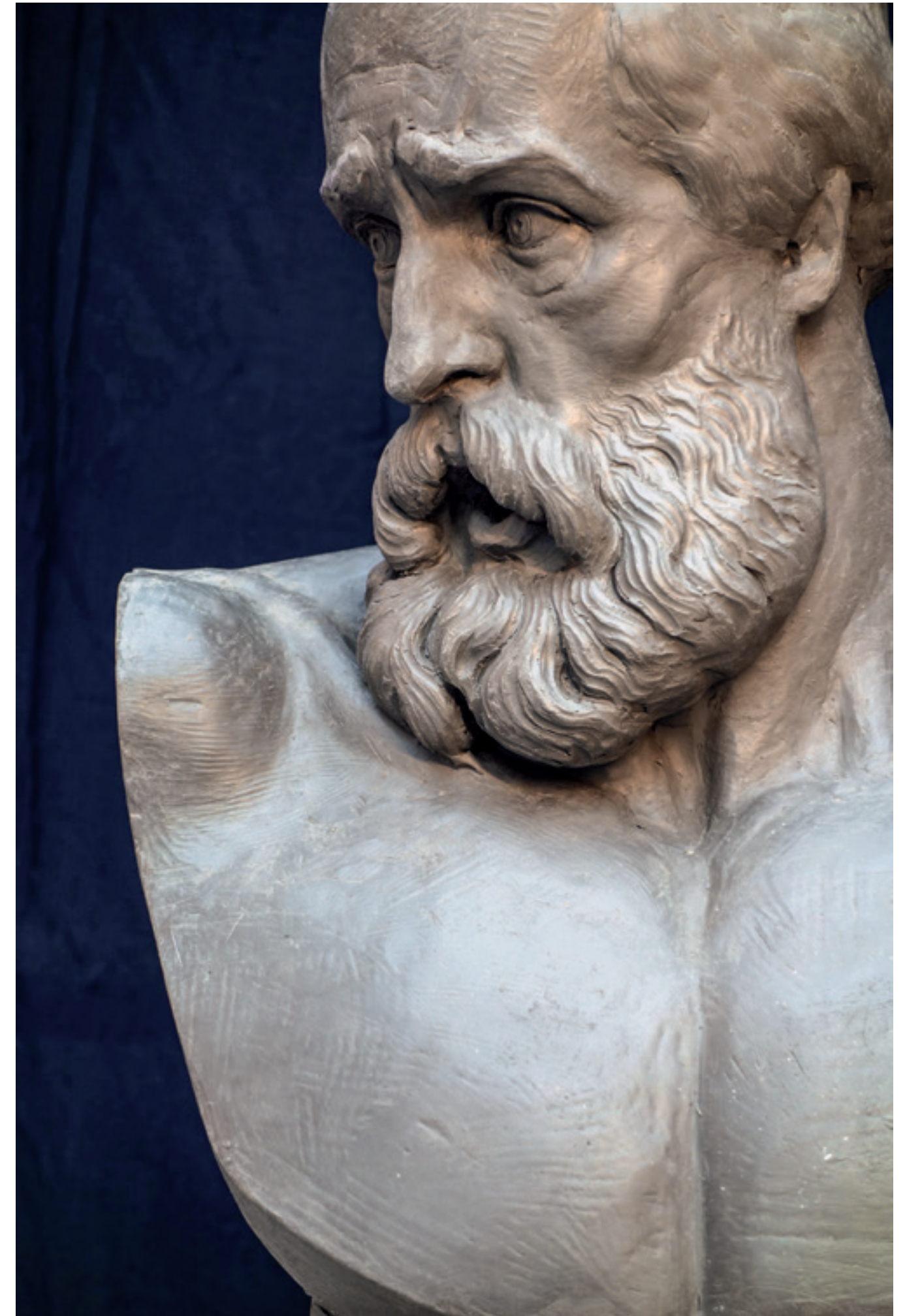
A distant sound of horses' hooves. Hollow echos of neighing and the thin rattle of gold-plated harnesses reaches us, the dump banging sounds of wagon wheels. We see embers on the horizon. Up he rises, Helios the magnificent, drawn in his quadriga by his feisty Pyrois, Aeos, Aethon and Phlegon. Yet again he rides out across the firmament, alone in his duty.

A ruin of faded marble harbours two twisted junipers. On a sun-warmed architrave among toppled columns, we find cover in a land of short shadows. Rest, water, romancing hearts alone in nature. The golden reeds wave softly under the azure sky, a dry wind silences the crickets. Above them traverses Helios the brilliant, perpetually industrious, austere in his office.

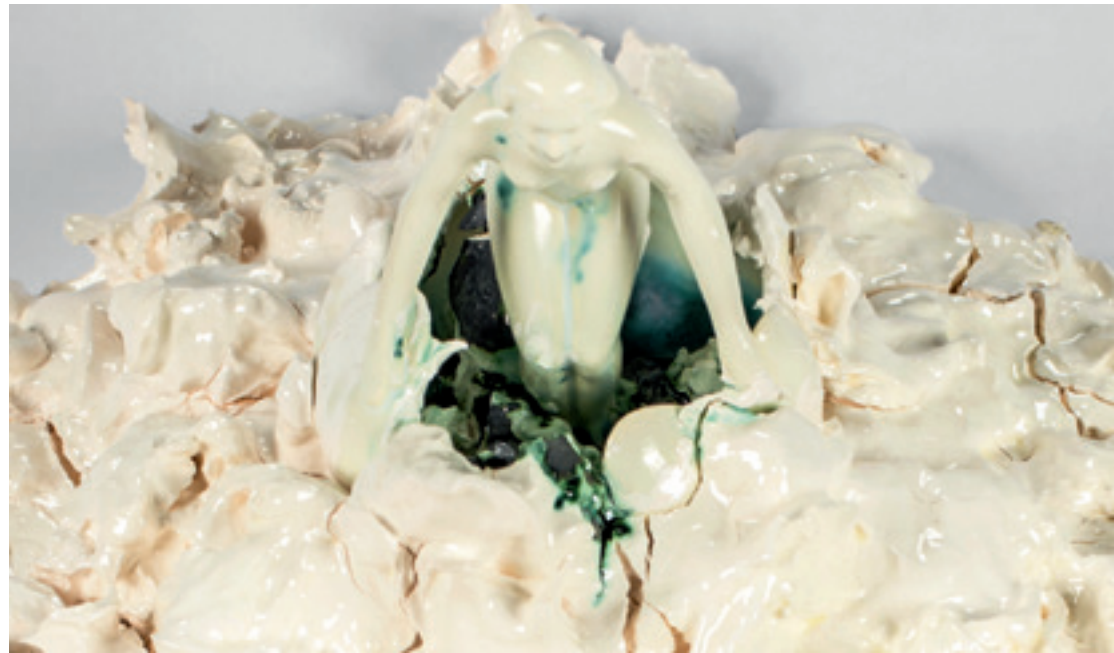
Immortal, eternal and perfect, Helios the titan rumbles down towards the garden of the Hesperides. There among the cypresses stands a tree bearing golden fruits, inaccessible, guarded by the dragon Ladon. No dance awaits with the nymphs of that twilight land, only his silent return down Okeanos, home to his palace of gold. A simple supper under a deep copper coloured sky, for them a joy in life.

Christian Magnus Tømmeraaas Berg

Christian Magnus Tømmeraaas Berg



So Grossly Incandescent 2015, stoneware, life-size.



Najad 2015, stoneware, readymade, porcelain, glaze, 15 x 35 x 35 cm.

My works are usually made in ceramics: everything from the finest porcelain to the coarsest stoneware. Yet I often combine my own creations with readymade figurines which I get from friends and acquaintances or buy in second-hand stores.

Today, these kinds of figurines – mass-produced objects – are considered tasteless and have low cultural and market value. Yet for me, they evoke many thoughts about time and life. These are objects that we have had around us for generations and that we have experienced in different contexts.

I combine the industrially-produced object with the handmade artwork. The found objects undergo a kind of transformation – both physically and symbolically – when they shift from one arena to the next.

The material – its ability to combine simplicity with complexity – attracts me. I am fascinated that ceramics can change character: from a liquid-like substance that cannot be held to a malleable plastic in the hands and finally hard as rock. The material carries a memory and a story that I find interesting to explore. *Anita Hanch-Hansen*

Anita Hanch-Hansen



Rabbit Taking Care of His Egg 2015, stoneware, readymade, porcelain, glaze, 25 x 20 x 10 cm. All images courtesy: the artist; all photographs: Kjetil Tefke.

Anita Hanch-Hansen (1971) lives and works in Rygge, Norway. Her artistic medium is ceramics, mainly stoneware and porcelain. Before completing her MFA studies at the Oslo National Academy of the Arts in 2015, she participated in group exhibitions at Kunsthall Grenland in Porsgrunn, Norway, at A.I.R. in Vallauris, France and at the inaugural Cluj International Ceramics Biennial at the Museum of Art Cluj-Napoca in Romania in 2014. During her studies, the artist was awarded a scholarship from the Norwegian fund for visual artists Bildende Kunstneres Hjelpesfond. Hanch-Hansen will have a solo exhibition at the Moss Kunstgalleri in 2016.

Ready to Be Made Again

Who owns an artwork? Can it be altered by others? Does its status rise or fall after such alterations? These questions are inherent to the recent works of Anita Hanch-Hansen. The ceramicist started collecting readymade porcelain figures which used to adorn the shelves of many households, only to fall out of favour, descend into kitsch and be sold off at flea markets for a song. Instead of just presenting her finds, Hanch-Hansen uses them to produce new hybrid works: both serial readymade and unique original, both figurative and abstract, both low and high culture. A bathing nymph steps out of a pool of green, all atop a white mound reminiscent of a meringue puff; a moose calls out from another mound of swirling blues and greens; a rabbit places its paw on an enormous egg – both unceremoniously splattered by white blotches. While some figures grow out of their symbiotic partners, others appear to be sinking into them. The artist adds glazed clay to the porcelains before firing the hybrid, although she occasionally uses porcelain herself to fuse the found figures. While some are chipped, Hanch-Hansen is not adverse to altering a pristine collector piece. In some eyes, her hybrids could be viewed as acts of vandalism, either welcomed or tolerated because the originals have lost market, cultural and symbolic value. However one judges her creations, they raise issues that go hand in hand with digital culture: from the end of copyright to the erasure of the old hierarchy between high culture and popular culture on the web. The porcelains were mass-produced, just as one digital image is inherently an infinite series. Who owns an image? Can it be altered by others with PhotoShop or GIFs? Does its status rise or fall – rise to an Internet sensation or fall into disregard among countless other commentaries – after the alterations? In a way, Hanch-Hansen is doing with ceramics precisely what digital natives are doing online: stealing, recombining, reviving. She just uses a kiln instead of a smart phone. *Jennifer Allen*



Mug 2015, stoneware, readymade, porcelain, green glaze, 40 x 30 x 25 cm.



Mother Deer 2015, stoneware, readymade, porcelain, glaze, 25 x 20 x 20 cm.

Anita Hanch-Hansen



Reindeer 2015, stoneware, readymade, porcelain, glaze, 25 x 20 x 10 cm.

The Course of the Glacier 2013, workshop on glacier,
duration: six days. Photograph: Rebecca Szabo Onstad.



Ice That Ticks

Steinar Laumann has specialised in trekking across glaciers and even travelled to Greenland to traverse the ice cap – a labour that he has turned into an art practice. The challenges of walking on glaciers include the arctic chill and, equally important, not getting lost on what is essentially a plain devoid of markers to gain one's bearings. Hikers must follow an absolutely straight line since any deviation will result in an endless circle and possibly death. Perhaps due to this sensitisation to the positioning of bodies, Laumann has developed a unique vision of objects, which he seems to view as measuring systems – rudimentary clocks and rulers that can visualise the passage of time and space but without any dials or numbers. For *Den usynlige tråden* (2013–ongoing), Laumann inherited an old Egyptian golden brass table from his grandmother and hammered it into a bell-like dome, which, with a little nudge, rocks on the floor. Its motion and its sound recall a timepiece although what this object measures is more than just minutes and hours: the distance between Egypt and Norway, the lives between a grandmother and a grandson, the possessions that multiply with life and that scatter with death. Laumann describes the installation *How Long is the Coast of the Brain?* (2014–15) as a living library of wood instead of books: a steam box machine for bending lumber planks, sorted by tree species and how these react. The work doubles as a workshop, where spectators learn about their own reactions to doing something that most have never done before. The sound – of steam and an almost silent creaking – is as significant as a ticking second hand, although the machine is a compacted measure of the impact of water on trees. Laumann also invites fellow artists and others to glacier and other treks, which he then turns into documentary works with videos and artefacts. Such projects may sound like relational aesthetics meets extreme sports, yet the artist's collaborators become clocks and rulers, too – not really by the times and distances they complete but rather by accumulating the experience needed to make such treks safely in a group. For Laumann, people and objects seem to be durations, which require the right movement to be read. *Jennifer Allen*



Gamasjer og potetmos 2014, plastic sled, monitor, video, skis, 50 x 200 x 70 cm. All images courtesy: the artist.

At night when it is dark, we ride along the country road, the bike and I, surrounded by darkness. Hunting the headbeam we will never catch. We push it in front of us, next we are drawn towards it. Constantly surrounded by the darkness that lurks behind our back. With the mind flying. Drifting, knows no boundaries. *Steinar Laumann*

Steinar Laumann (1973, Skedsmokorset) is an Oslo-based artist who works with video, sound and installation in addition to organising various workshops. Before earning his BA in Visual Art (Textiles) from the Oslo National Academy of the Arts in 2013, Laumann trained as both a carpenter and a mountain guide. The artist is still active giving tours and workshops in mountaineering experiences, which have become part of his artistic practice. While completing his MFA studies at the Oslo National Academy, Laumann participated in several group exhibitions, including »Kasbah Vandring II / Kasbah Walking II« at Galleri F15 in Moss, Norway, in 2013.

Steinar Laumann



Ginnungagap 2015, site-specific installation, video, 11 windows filled with red lights, outdoor sound, duration video / sound: 3:22 min, loop.



Steamparty 2015 2015, steambox, food and drinks, duration: one evening.

Andrea Wikhammer Heir



Fatland 2014 2014, C-print on aluminum, 110 x 70 cm.

Wretched Beauties

Andrea Wikhammer Heir's works draw you in and push you away. Her photographs, drawings and sculptures feature internal organs or evoke their presence. You see a body part without quite knowing what body it once belonged to. Despite the shock, your eyes linger over the details. Is that a claw wrapped in burlap and twine? Or a skinny man's middle finger? A tuft of fur or hair? The artist often hangs her sculptural pieces from hooks on sturdy metal frames or from strings on the walls or the ceiling; other sculptures are crowded together on display tables or overlapped in photographic collages, life-size or extra-large. Such tactics recall the butcher's display methods, thus augmenting the sense of a disembowelment, albeit sanitised, even medicinal. Her works share an almost soothing smoothness and colour palette – warm beige to soft pink to crimson rose – which underscore their purely formal qualities: shape, texture, elasticity, density. Wikhammer Heir – who doesn't always mind if viewers end up touching her sculptures to satisfy their curiosity – associates this repelling-fascinating moment with the abject. This experience was traditionally explored by older generations of mothers who dealt with every substance produced by children's bodies, in sickness and in health. It's not surprising that the psychoanalyst Julia Kristeva linked the abject with a rejection of the mother's body in order to achieve an autonomous subjectivity. Yet in addition to psychoanalytic theories, there's a smaller philosophical tradition ignited by Karl Rosenkranz's *Ästhetik des Häßlichen* (Aesthetics of Ugliness, 1853) which restored the rightful significance of ugliness, if only in demarcating beauty. His title may sound like an irreconcilable mismatch – how can ugliness be aesthetic? – but Rosenkranz implicitly revives the original meaning of aesthetics as sense perception. The classic Greek term *aisthesis* covers the body's entire sensory realm – without judgements about beauty, ugliness or any other quality, made in the mind. Wikhammer Heir views the body as a container, perhaps akin to an archive of both sensations and sculptures. All of her works confront us not only with that polarised feeling of repulsion and fascination but also with the very »tools« that make such feelings possible. *Jennifer Allen*

Andrea Wikhammer Heir (1986, Levanger, Norway) is an artist currently based in Oslo. Her medium varies from printmaking and sculptural objects to video and photography. She completed her MFA studies at the Oslo National Academy of the Arts and the Escola Massana Centre d'Art i Disseny Barcelona in 2015. Wikhammer Heir has participated in several group exhibitions, including »Nytt blikk på grafikk 2011« (A New Perspective on Printmaking 2011) at Galleri Skårer in Oslo with artists from The Norwegian Printmakers Studio.



Untitled 2014, C-print on aluminum, 80 x 50 cm.
All images courtesy: the artist.

*Is it possible to find a balance between the repulsive and the attractive? Today, more and more areas of life are being shifted into the visual sphere. To move in the world, physical presence is no longer required. Is perception tending towards a detachment from bodily consciousness? Inspired by the duality of beauty and the grotesque in relation to the body, I set out to portray human conditions in connection with nature and to explore our impermanence as beings that are submissive to the laws of nature. Items such as hair, skin and liquids are present, both in the real and in the metaphorical sense. Through abstraction, I attempt to prevent viewers from immediately recognising these items so that my works must be closely explored. My reconstructed bodies are imperfect, sexless and headless. They often contain abject and sexual references, which in the three-dimensional pieces are supported by the use of materials such as nylon, wax and latex. In addition to sculpture, I use photography as a direct and indirect basis. The process is experimental, and coincidences that occur are developed instead of being ignored or eliminated. An emotional response – pure fascination – depends upon a compelling desire to experience flesh but, at the same time, to recoil in shame and aversion. *Andrea Wikhammer Heir**

Andrea Wikhammer Heir



Flesh Species 2013, detail, mixed media, 9 x 5 x 4 cm.



Flesh Species 2013, detail, mixed media, 120 x 80 x 20 cm.

Hege Cathrine Hauge Thoresen (1986, Bærum, Norway) is an Oslo-based artist working with drawing and graphics. Her main artistic practice is mezzotint, which she uses to create small and large-scale works. Before earning her BFA at the Bergen National Academy of the Arts in 2013, she did a six-month exchange in the Department of Printmaking and Painting at the Glasgow School of Art. Before completing her MFA studies at the Oslo National Academy of the Arts in 2015, she participated in group shows at the Norwegian Printmakers Gallery in Oslo and Trykk 17 in Stavanger.



Untitled 2014, from a series of 56 prints, mezzotint, 5 x 5 cm.

I'm drawn to the notion that light gives a visible form to hard matter. I work primarily with mezzotint yet in an extended manner, using other methods of printmaking together with the traditional mezzotint technique. The way nature presents itself aesthetically and poetically fascinates me. This fascination leads me to investigate structures, patterns and changes. Changes that occur as part of a spontaneous process, such as decay, in relation to the human body or to nature. The mezzotint technique is time-consuming in itself, so I use this sense of duration to investigate the concept of time in a wider perspective, beyond my methods and materials. I prefer small-scale works to achieve an intimate encounter with the viewer. *Hege Cathrine Hauge Thoresen*

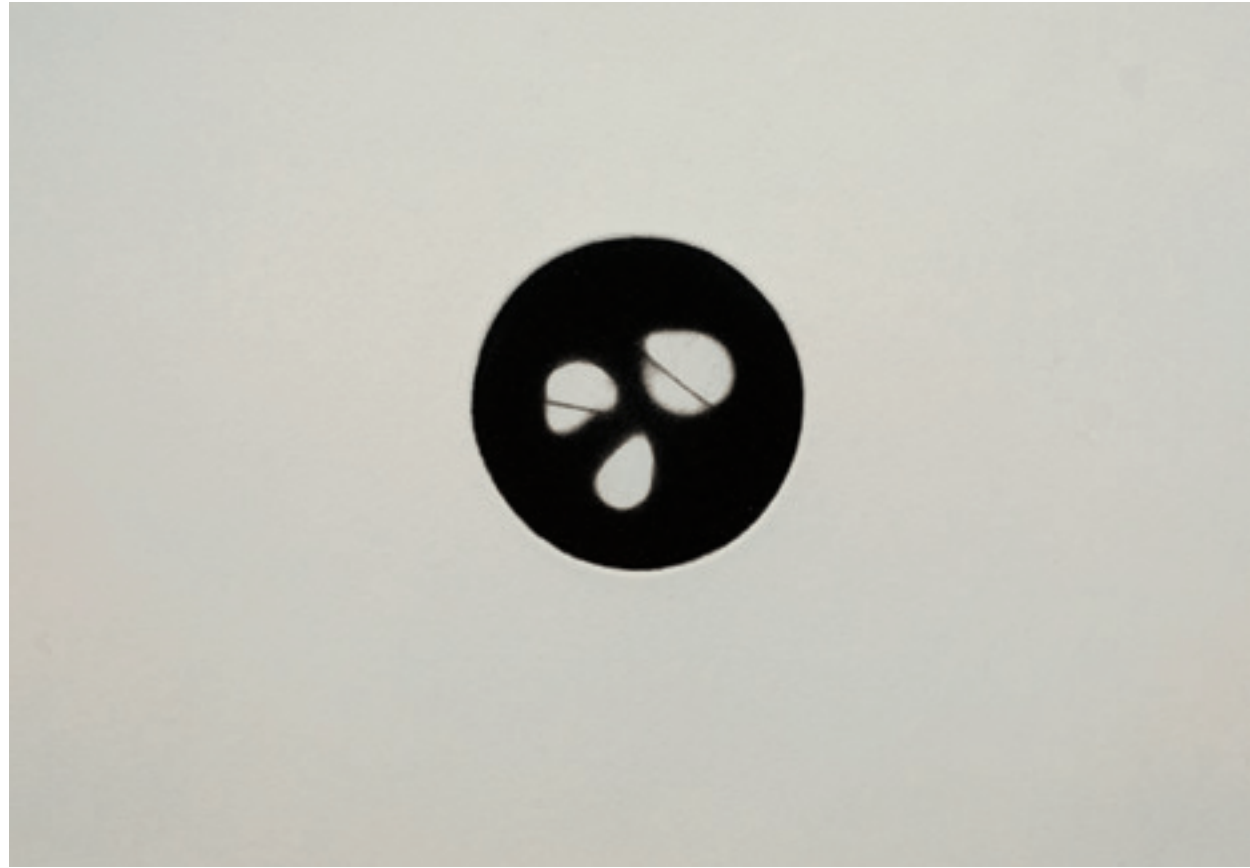
Hege Cathrine Hauge Thoresen



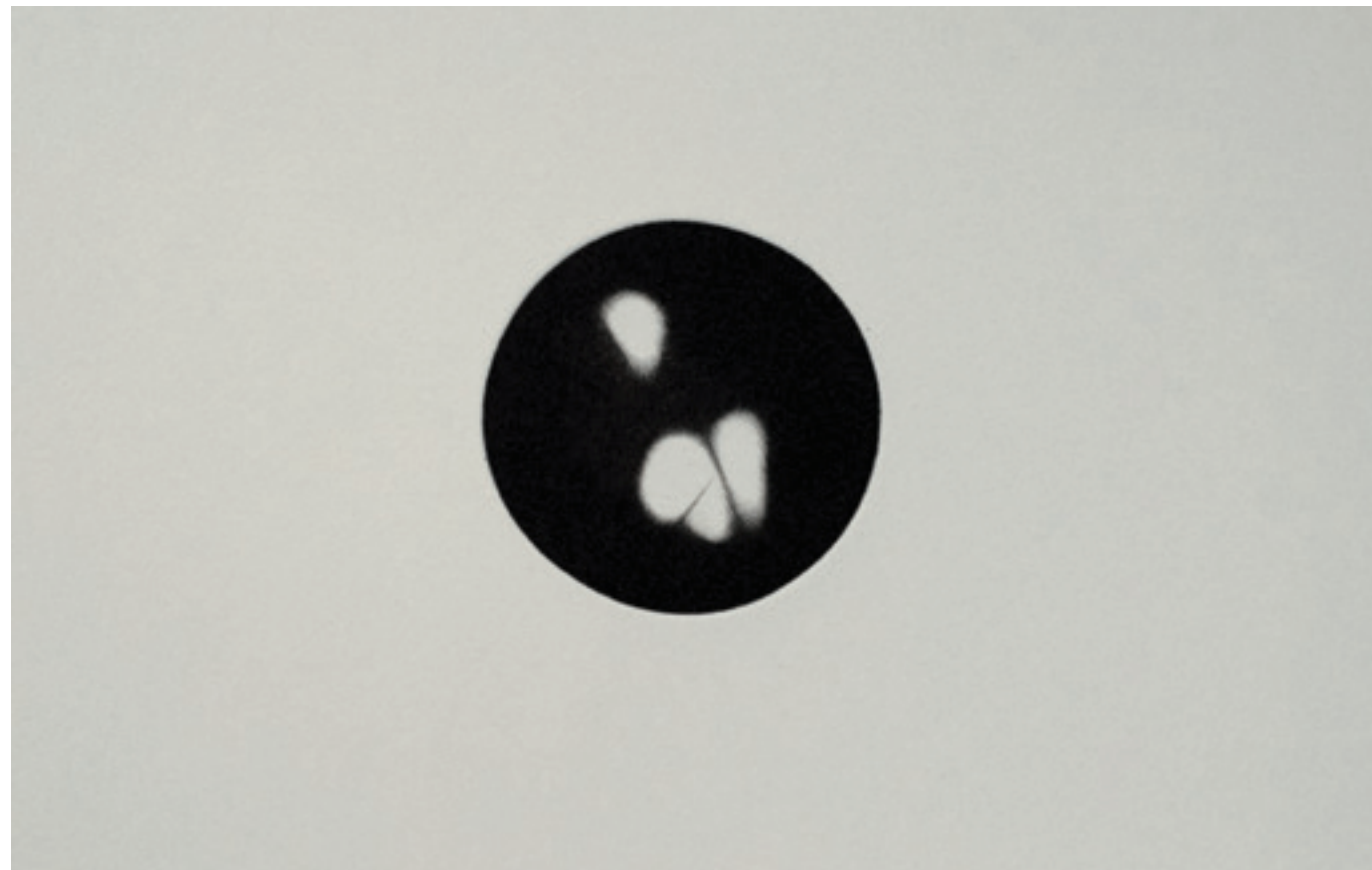
Untitled 2014, from a series of 56 prints, mezzotint, 5 x 5 cm. All images courtesy: the artist.

Haptic Light

Hege Cathrine Hauge Thoresen exists in two worlds: one with the rest of us and the other teeny-tiny, unhurried, intricate world of mezzotint. The artist has dedicated herself to this medium, a method of printing invented by Ludwig von Siegen in the 17th century. Dedication is no exaggeration. While a small-scale work – the size of a credit card – can be done in a day, a large-scale work can take up to five months. The slightly-abstract images of Thoresen's smaller mezzotints could be moths fluttering at a candle but viewed through keyholes, themselves sometimes covered by tissue paper in blue, red or yellow which glow in the black ink like the last embers in the ashes of a dying fire. Her larger mezzotints are more figurative, some showing factory buildings, emerging from the black through the light in their multipaned, muntin windows. The size and appearance of these larger prints initially recalls underexposed black-and-white photographs, if not x-rays. Yet any similarities with photography or x-rays end there. The artist prefers the dark-to-light technique of mezzotint: using a rocker to manually fill a copper plate with countless dot-like burrs which she then painstakingly shapes: burnishing, smoothing, flattening. Every burr must be defined; the method seems akin to sculpting hundreds of copper pinpoints by hand; one careless move could turn a fine mezzotint into a mere engraving. But why bother when you could engrave or, faster yet, press a camera button? Mezzotint knows no rivals for its degree of tonality; prints are not light or dark – black or white – but offer a unique experience of perception usually reserved for the roving human eye: fog up close and far away; the reflection of twilight on snow; the fading glow of a smart phone screen turning itself off. Seeing light gains a tactile dimension and, with it, the proximity of touch. Whatever the imagery, Thoresen's prints seem shrouded in secrets, due to not only their darkness but also their faint perceptibility. The sombreness may evoke spies, ghosts and assassins, but you still instinctively move closer to them, as if you were listening to the whispered confession of a friend. While adding touch to sight, Thoresen's prints manage the rare combination of trepidation and intimacy. *Jennifer Allen*



Untitled 2015, mezzotint.



Untitled 2014, mezzotint.



Untitled 2015, photoetching, 20 x 25 cm.



The Status Quo In Medias Res – Scenario 3 2015,
five layered sound isolated glass sheets, 75 x 92 cm.



Rester og erfaringer / Reminiscence and Experiences
2014, MIG welding, tape, plastic wrap, aluminum foil,
60 x 160 x 60 cm.

My work is based on doubt. Doubt about how things are supposed to be and about the truths and rules that are widely accepted. To explore my doubts, I try to push myself into the personally uncertain and unpleasant. This mental state is profound not only on an individual level but also in my relation to art. I use art and the exhibition space as an opportunity to sum up experiments, ideas and contemplation about materiality. Here, I develop both temporary and permanent works based on a combination of the premises of the rooms and the alternative use of everyday materials. I integrate this practice with previously developed illustrations, objects and sculptures. By reusing my already-developed work as made-readys, I get to study how the content and the character changes in new spatial constellations. By doing this, I seek to counterbalance the doubt.

hÅkon gÅre

hÅkon gÅre



The Status Quo in Medias Res – Scenario 1
2015, print on paper, dimensions variable.
All images courtesy: the artist.

Made-Ready

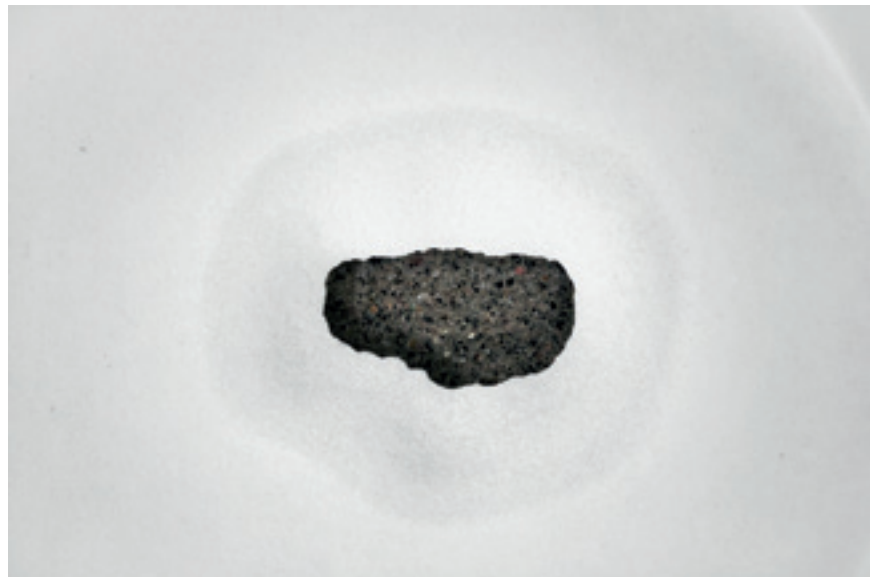
What is a »made-ready«? hÅkon gÅre came up with the neologism, which might be defined as a cross between the readymade and the relational. While gÅre uses found objects (aluminium foil, candle sticks, even the left-over materials from a fellow artist's project), he prefers non-planned and participatory works, which turn the audience and its surroundings into each work's most decisive medium. In short, the made-ready is not so much prefabricated as prepared to be shaped by a public in a specific place. *The Objectified Idea* (2014) – an airy sculpture made with metal wire and sealed in transparent plastic wrap – was unwrapped only after a casual vote among the viewers who were invited to test direct democracy in the white cube. Or perhaps to transform the virtual Likes of social media into the bodily actions of a group of people standing in the same place at the same time. Indeed, some of gÅre's mass-manufactured products – aluminium foil and plastic wrap as well as sandpaper and masking tape – suggest a kind of interface: a common flexible boundary that responds to the surface of an object and to the touch of a human hand. Since the artist tends to invite viewers to add the finishing touch to his works – and to debate their interventions as a work-in-progress – the results become the material records of accumulative collective actions. Moreover, gÅre may treat his own works as made-readys by remaking them all over again with a new audience in a new setting. The artist allows us to realise a novel scenario: what if clicking Like not only produced the statistics of hits but had all the possibilities of an on-going artistic process: made with a paintbrush, chisel or pen?

Jennifer Allen

hÅkon gÅre (1980, Oslo) is an Oslo-based artist who uses traditional techniques and new media to produce images, sculptures and installations which combine different materials. After finishing Text and Idea Development studies in 2005 at the Westerdals School of Communication, gÅre earned a BA from the Oslo National Academy of the Arts. While completing his MFA studies in Medium and Material Based Art at the same academy in 2015, he exhibited both inside and outside the institution and attended a workshop in Skoki, Poland.



The Status Quo in Medias Res – Scenario 2: Flink pica / Picalicious 2015, IKEA dining plate, 27 cm.

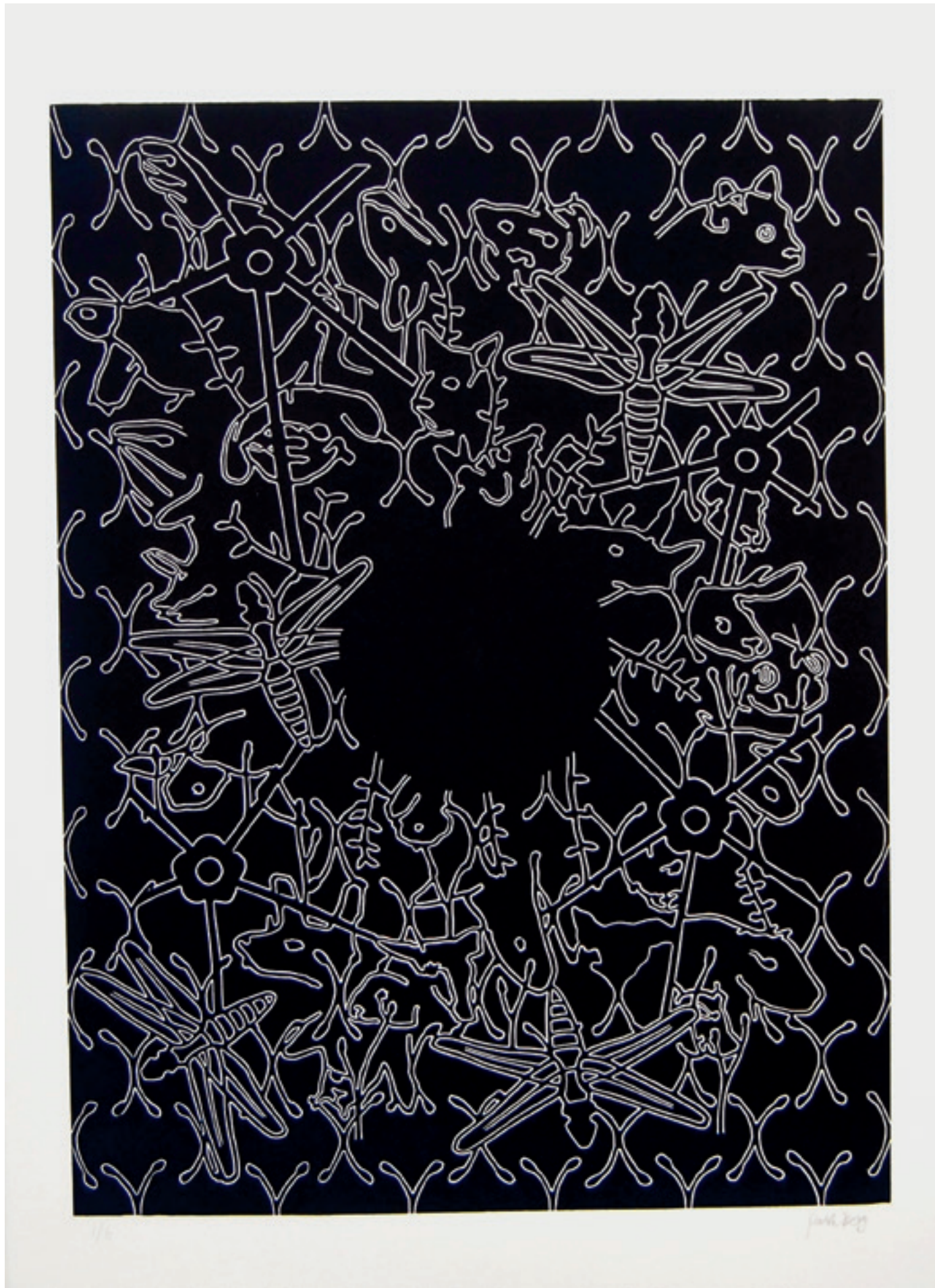


The Status Quo In Medias Res – Scenario 2: Flink pica / Picalicious 2015, detail, IKEA dinner plate, 27 cm.

hÅkon gÅre



The Objectified Idea 2014, steel wire, plastic wrap, dimensions variable.



Gravity 2015, woodcut, 75 × 55 cm.

Patrik Berg



The Dark Knight 2015, etching, 22 × 16 cm.
All images courtesy: the artist.

We use language to form thoughts. Animals have no language, so they can't really think – at least in our human terms. What would our experience be without language and words?

I have a turtle, and it lives in Sweden. When I was young, I thought he had thoughts, but I don't anymore. If I lift him out of the bathtub and put him on the floor, he walks around randomly like a wet robot. I think it's in our nature to project ourselves onto other things – turtles, dogs, even pictures – at least when we are kids. Thinking has allowed us to figure out some amazing and abstract things. We now know that pretty much everything evolved from a small thing billions of years ago. But an unfortunate consequence of our success is that hundreds of other species go extinct every day. These facts have not yet entered our collective thinking. The facts are concrete; our understanding of them remains abstract.

I work with drawings. Intuitive images, transformed through the archaic medium of woodcut and etching. Landscapes, ornaments and animals are recurring

elements in my work. Something figurative can be understood with words. Yet there are other things happening: different distances and scales inside the image, what goes where, at what speed and when. Composition is serious business.

I am interested in the fundamentals; what is really there in the work? Without text, references or words. In my images, I am working towards an atmospheric concentration rather than a meaningful narrative. For me, the print is a method of artistic production rather than reproduction. I believe good art can be made from any idea. What is worth making when you start with nothing but your intuition and a blank sheet of paper? The limitations that lie within the tools and materials used in printmaking give me a good framework for exploring this concept.

I am trying to create something not yet seen. Even though my experience and ideas are the basis for what I do, I do not feel like the sole author of my work.

Patrik Berg (1982, Härnosand, Sweden) is an Oslo-based artist who works mainly with drawing and printmaking. Berg is true to the medium of print and interested in its status as a complex artistic practice rather than a method of reproduction. He combines the traditions of Albrecht Dürer and Henry Darger while addressing questions about ecology, ornament and the origin of language. Berg earned his BA from the Bergen Academy of Art and Design in 2012 and completed his MFA studies at the Oslo National Academy of the Arts in 2015.

Something 2014, woodcut, 75 × 55 cm.





A Horse 2014, etching, 60 x 80 cm.

Where the Bears Go

Can mythology be personalized? Certainly one person – usually a leader or a celebrity – can drive a mythology. Yet the mass following suggests that mythologies are profoundly collective, however singular their origins. Consider the countless fans who fell in love with Greta Garbo’s legendary face, which the French writer Roland Barthes analysed among many other modern *Mythologies* (1957), from astrology to car ads. Patrik Berg challenges this communal character by creating his own private mythology. His prints – copper etchings and woodcuts (sometimes on wood, sometimes on MDF) – feature strangely cryptic scenarios: bears sitting on flowers and hugging tree trunks; a bear and a sloth standing with a horse; some pigs hanging around a super-sized flower. Berg works intuitively, following the grain of the wood, to make his decisions. His strong simple lines – as well as his combination of animals and nature – recall fairy tales, if not illustrations for them. Yet the artist is a reluctant narrator whose prints only hint at stories without ever telling them. On the one hand, his iconography is repetitive enough to suggest the characters in an epic tale, from one scene to the next. On the other hand, this iconographic repetition often has a distinctively ornamental quality which makes all of the characters – whether bears or blossoms – look like omnipresent patterns about to cover the entire surface of the prints. This odd balance – between shifting narrative action and fixed ornamental repetition – seems to form the *visual* foundation of a mythology. Indeed, Garbo’s face – or other actors’ faces – became legendary after appearing in distinct roles, films and guises; we remember the face more than the plot lines. In this way, Berg seems to work »backwards« at mythology: starting with the icon and leaving every viewer decide the tale. Despite their opacity, Berg’s prints seem to seek out patently public ends because many are the size of posters: perhaps for movies or politics or even commodities. Their iconic presence – and their narrative silence – give them a futuristic utopian quality, somehow akin to children who have not yet mastered language. The messages, slogans and mottos – and followers – are still to come. *Jennifer Allen*

Patrik Berg



Apocalypse Now 2014, etching, 90 x 60 cm.

Light Metal

Aron-Irving Li makes small-scale sculptures predominantly with metal: usually copper along with silver and bronze. Whether tennis ball or basketball-size, his sculptures share some formal qualities of such game pieces – circular, mobile, patterned, tactile, light – as well as their peculiar combination of flexibility and strength. It's hard not to pick them up and roll them in your hands. Of course, metal cannot bounce, yet Li's sculptures seem to embody the twisting arc of a fast curve ball, slowed down for the human eye to perceive its intricate spin. His pieces tend to be punctured, with pinholes, circles, ellipses or tiny wavy lines; some are covered with droplet-like appendages; others offer two sculptures in one, with a perforated surface surrounding a vessel, like a pod holding a seed. Whatever their size, shape or perforations, the sculptures have a mesmerising effect, due to the repetitions of patterns that shape them and their use of negative space. By putting distinct patterns on one piece – circle, arc, perforations – Li has created a contrapuntual sculpture. Just as the musical phrases of a fugue are interwoven together while depending upon silences, Li's patterns are tightly fused while depending upon negative space. It's as if the artist were attempting to realise the greatest number of patterns on the smallest possible surface to create a striking combination of fragility and strength. How many shapes and holes can a piece of metal sustain while still remaining intact? In this way, Li's sculptures recall ornate details in Baroque Wunderkammer sculptures, from a Biblical scene carved on a cherry pit to a ship shaped from an ivory horn. Yet the resemblance to counterpoint seems closer since music remains a non-figurative artistic expression. Unlike painting, musical compositions cannot represent a landscape or a face, although Wunderkammer masters such as Egidius Lobenigk carved polyhedrons, embedded in each other, in ivory. Li's works are such abstract wonders, liberated from royal and religious representations to realise the potential of materials. *Jennifer Allen*



Filiciane 2014, copper, 45 x 30 x 30 cm.

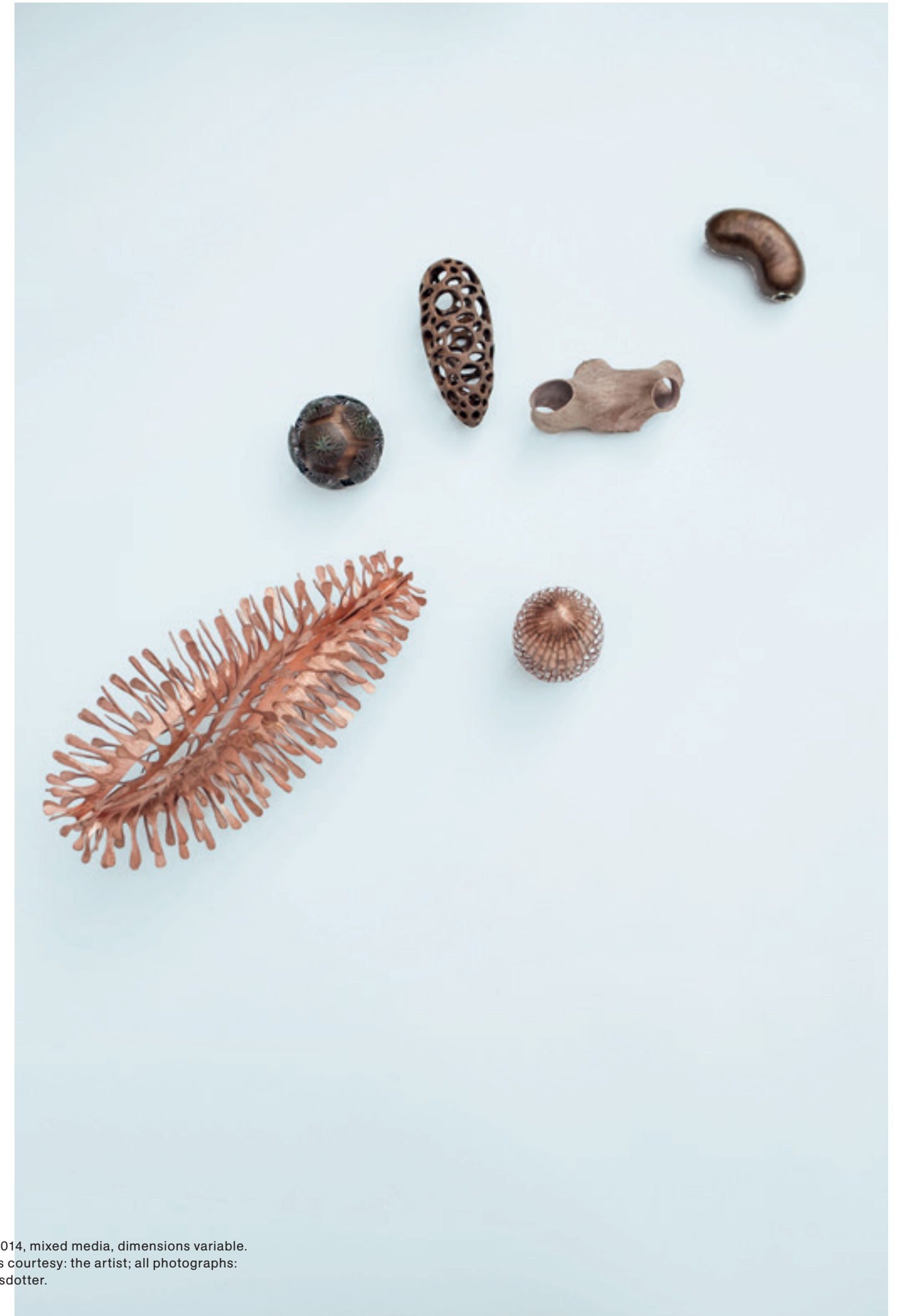
Aron-Irving Li (1989, Hudicksvall, Sweden) is an Oslo-based artist working mainly with small sculptures and objects, predominantly in metal and wood. Li completed his MFA studies at the Oslo National Academy of the Arts in 2015 after studying silversmithing at Leksands Folkhögskola in Sweden 2008–2010. He has participated in group exhibitions at many institutions, including Arvika Konsthall in Arvika, Sweden and the Oslo galleries Brudd Kunsthåndverk and Galleri Kirkeristen. Li has also done commissions for Galleri Format in Oslo and Akershus Kunstsenter in Lillestrøm. Having worked extensively with jewelry, the artist expanded his practice to include objects and sculptures, which focus on form and tactility and which often fit into the hand. Li invites his audiences to pick up his works and view them closely, creating an interaction between object and spectator.

I have always been fascinated by the ability to create objects, and it is in my art that this fascination comes into play. I explore the three-dimensional form while emphasising physical and visual aspects such as surface, texture, volume, shape, material and colour, with the desire to arouse curiosity. Inspired by the beauty of nature and the precision of geometry, I work with the specific encounter between man and nature while addressing broader themes such as humanity's impact on the environment.

I am also interested in the relation between the object and the spectator. Focusing on shape and tactility, I invite spectators to pick up my works and to view them closely in order to create a stronger physical understanding of the work through the senses. While relying on a strong design, I hope to create a meeting between the body and the mind whereby the intellectual content is linked to the physical and bodily experience of my works.

Process is important, especially the relation of my works to the body, both mine and the viewers'. By allowing the materials and the techniques to affect each piece, I can sense its final form emerging in my hands. Traces of process are preferably left untouched as a memory of the creative process. In this moment, I find the motivation and inspiration that drives my art forward. I use mainly metal due to its plasticity as well as strength and flexibility. My works are often hand-size and shaped to evoke the desire to lift them up and touch them. Through the use of repetitive patterns, I hope to obtain a design that appeals to the viewers' senses while drawing them in closer. The design varies with the intention, but the work may turn out to be an object of sculpture, jewelry or both. *Aron-Irving Li*

Aron-Irving Li



Objects 2014, mixed media, dimensions variable.
All images courtesy: the artist; all photographs:
Andi Paulsdotter.

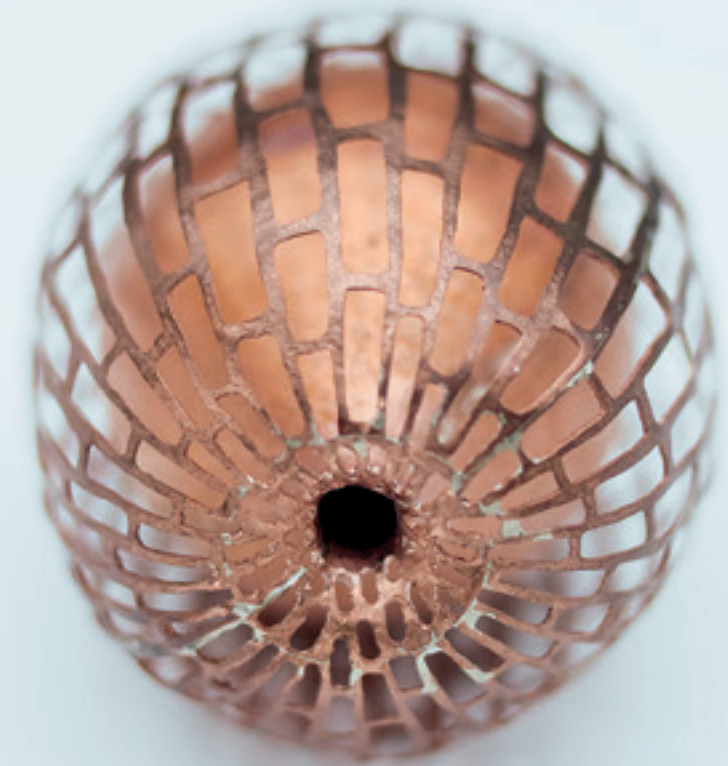
Untitled 2014, copper, 25 × 12 × 12 cm.



Untitled 2014, copper, 25 × 8 × 8 cm.



Aron-Irving Li



Spore 2014, copper, 8 × 6 × 6 cm.