

We are winning

—

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2022

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In his piece *To Crawl into — Anschluss, Vienna, March 1938* (1996 & 2015), Gustav Metzger uses a photograph shot after the annexation of Austria to the Third Reich. The incorporated photograph shows Jewish Viennese forced by Nazis to scrub pavements of the capital. The other people present in the photo are watching the whole situation. Spectators are not taking any action, but Metzger does not accept their position as just bystanders. The case was undertaken in retrospect¹ — the original photo was shot in 1938, and the installation is from 1996. The piece includes a large PVC print of the photograph (almost thirteen square meters²) lying flat on the floor and a yellow cloth covering the image. The audience is a part of the work both voluntarily and involuntarily — they need to kneel and crawl under the textile to see the photograph. Even those who are not actively engaging are still participating by playing the role of spectators from the 1938 photograph. Metzger creates constantly ongoing reënactment of the photographed situation in an unpretentious and memorable way, using a simple but powerful measure like enlargement and pronounced symbolic of the color³.

My current practice is a tool for maintaining current affairs in social awareness. In my works, I am trying to remind the public about already documented (covered by the news, picked up by journalists, filmed, and photographed) issues, and I continue using them as they drive me to keep on working. In terms of looking for the roots of my activity, the concept of inspiration is not the case, as I am constantly getting triggered to react (by making and materializing my response) rather than getting inspired. I am interested in rescuing and reviving parts of recent history from being forgotten by reintroducing them on a new level of accessibility. The core information is reproduced in ways engaging other senses. Animations fill the entire field of view, and activated textiles generate lots of noise. Contrasts between utilized fabrics (faux fur, velvet, polar

1 — Jones, A. (n.d.). *Forum for Holocaust Studies: Introduction to the Historic Photographs of Gustav Metzger*. UCL. Retrieved March 15, 2022, from <https://www.ucl.ac.uk/forum-for-holocaust-studies/metzger.html>

2 — Tate. (n.d.). '*To Crawl into - Anschluss, Vienna, March 1938*', *Gustav Metzger, 1996*. Retrieved March 15, 2022, from <https://www.tate.org.uk/art/artworks/metzger-to-crawl-into-anschluss-vienna-march-1938-t13323>

3 — That is a direct reference to the memory of the Holocaust.

fleece, wool, sailcloth) and high-fired chamotte clay are immensely tactile. As the audience is invited to touch and sense the works, the entire experience becomes corporeal and extends beyond just visuals.

I deal with cross-discrimination, situations of both the queer community in Poland and the migrants' issues in Norway. I often use a comparison to war photography, which for many reasons might seem to be an exaggeration — photography is one of the most direct ways of documenting. My activity is neither direct documentation nor activism — it is rather activist-related art. My part is mainly about preserving the memory of violating human rights by using different tracks. Art should intervene in this process and could be used⁴ as the mediation mechanism oscillating between facts, statistics, emotionally worn-out images, and the crowd. I seduce my audience with bold visual language and let them stay even if they initially do not plan to encounter the wider picture of the work.

Metzger, in his series, reintroduced well-known press photographs; in my project, I blend current affairs with personal experiences, and with a mix of potent visuals, awkward humor, and bitter-sweet thematics of works, I disarm and tame my public.



THIS PAGE: Gustav Metzger / *Historic Photographs: To Crawl Into – Anschluss, Vienna, March 1938* / 1996 © 2015 / B&W photograph on PVC, cotton (cover) / 315 x 425 cm
Photo credits: courtesy of The Estate of Gustav Metzger and The Gustav Metzger Foundation.



Since early 2019 almost a hundred regions⁵ in Poland have legally proclaimed themselves as *LGBT-free zones*. This legislation was introduced in one-third of the country's entire territory — an area more than two times bigger than Denmark. The populist legislation is a symbolic tool for humiliating and dehumanizing queer society. I have researched web pages of these regions and tried to find what the officials are proud of and want to share with the rest of the world. Motifs depict various representations of components of local identities — starting with hay sculptures from harvest festivals popular in rural parts of the country, through endangered species preserved in the area, up to local celebrities or monuments of beloved citizens, and a miniature Sphinx (placed in a local amusement park). Some of the motifs are focused on events that are used for promotion of the region — like bell pepper day, a contest of building sculptures from trash, a math contest for primary school students, a communal bonfire, local kefir winning some important dairy award, or even one-time visit of Reptilians from the 80s. There is a separate category all about the development of infrastructure in the region — where you can experience wide fluctuations of the scale. Some areas are flexing with renovating a single playground, other are investing large budgets in constructing sports halls. One region was really vocal about receiving so much funding from the Norway Grants program. Unfortunately, they have not managed to update their webpage after grants were halted for places that proclaimed themselves as LGBT-free zones.

Drawings based on legislators' pride were transformed into multiple applications on a blanket made of faux fur and soft velvet — an object mainly associated with comfort and resting — which is a direct representation of my current privilege of living in the part of the world with higher human rights standards. I used to produce political objects in entirely different situations — e.g., banners to be used on protest sites.

⁵ — Poland uses three levels of administrative subdivision. Regions from all three categories introduced such legislation.

The main principle of the action-reaction scheme is the same, but the site itself has changed. Now I am not directly fighting for my rights in the street, but I am commenting from a distanced observer's perspective. Without context, this textile piece seems harmless, maybe even silly. After revealing the actual content and circumstances of creating it, the whole experience becomes bittersweet. The production of the object is the first step. A blanket, which is a utility object, craves to be used under its original function. Artificial fur and velvet enhance the comfort that a blanket should provide. The item itself carries a stigma — numerous embroidered motifs show the scale of LGBT-free zones in the country.

«(...) Kamil Kak's Free Zone, a work full of contrasts, which made the problem of Polish "LGBT-free zones" physically palpable. The fluffy blanket with embroidered symbols depicting the sources of pride of individual "free" communes seemed to invite the touch of not only people with sight or intellectual disabilities, but also children and the elderly.»⁶ (Pluta, p. 153).

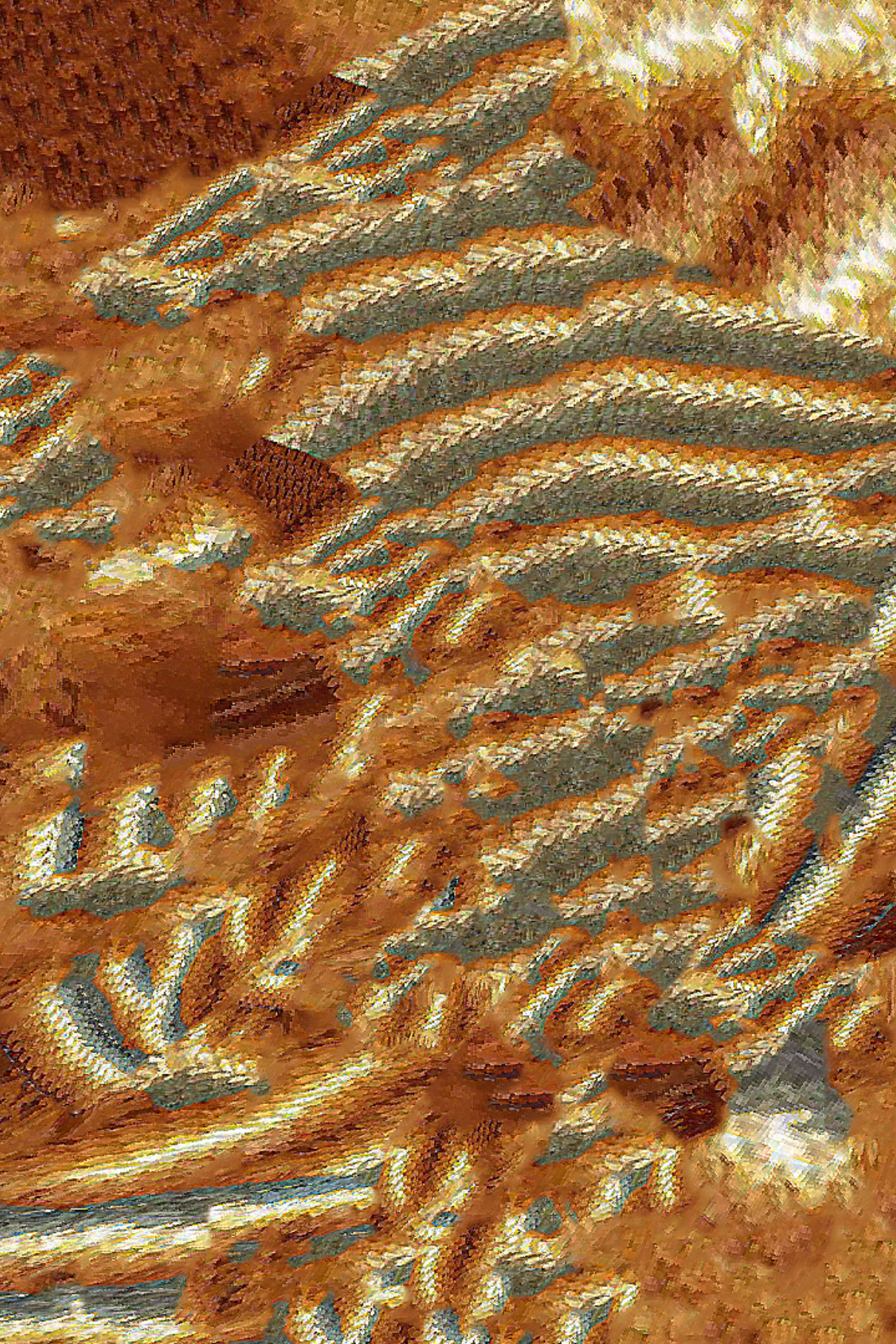
PREVIOUS SPREAD: *ZONE FREE* / 2021 / embroidered blanket / velvet, viscose, faux fur
300 x 150 cm

NEXT PAGE: *ZONE FREE*, 2021 / detail

NEXT SPREAD: *ZONE FREE*, 2021 / performance / XIX Survival Art Review / Wrocław / 2021
6 — Pluta, E. (2021). *It was fun, I got it all*. In *SURVIVAL 19 Art Review* (pp. 150–155).
Art Transparent Contemporary Art Foundation







Sursum Corda (Latin: *lift your hearts up*) is the opening dialogue to the Preface of the Eucharistic Prayer or Anaphora in the liturgies of the Christian Church. The inscription is carved into the pedestal of the Christ carrying a cross monument in front of Warsaw's Church of the Holy Cross. The figure turns his hand upwards and calls out to Varsovians: *Sursum corda! — Hearts up!* In the era of the national revival and during the difficult years after The Warsaw Uprising repression, the gesture of Christ (apart from its sacred importance) had a significant political meaning. It was similar during the occupation, reconstruction of Warsaw, and the gloomy Stalinist times. He still reminds everyone walking by not to lose hope in their lives.

A Polish LGBTQ+ activist who hung a rainbow flag on this specific statue (once encouraging to fight for freedom) could face jail. Three activists were detained when they draped flags over five figures; one of the figures was Jesus carrying the cross. Protestors could face up to two years in prison for offending people's religious feelings "by outraging in public an object of religious worship"⁷ and a fine or community service for the second crime of profaning a monument. This is not a single case. In 2019 hundreds of Polish queer rights activists staged a protest rally over the brief detention of a woman who posted images of the Virgin Mary with her halo painted to resemble the rainbow flag of the LGBTQ+ community. Police raided her home in Warsaw. At first, she remained free but could face up to two years in prison if charged with offending religious beliefs. Prosecutors recently resumed the politically biased investigation against her. Everyone has the right to appeal to a higher court under the law. Cases like this can meander between court instances for years. The Polish regime⁸ continuously used the *common enemy* strategy not to lose power.

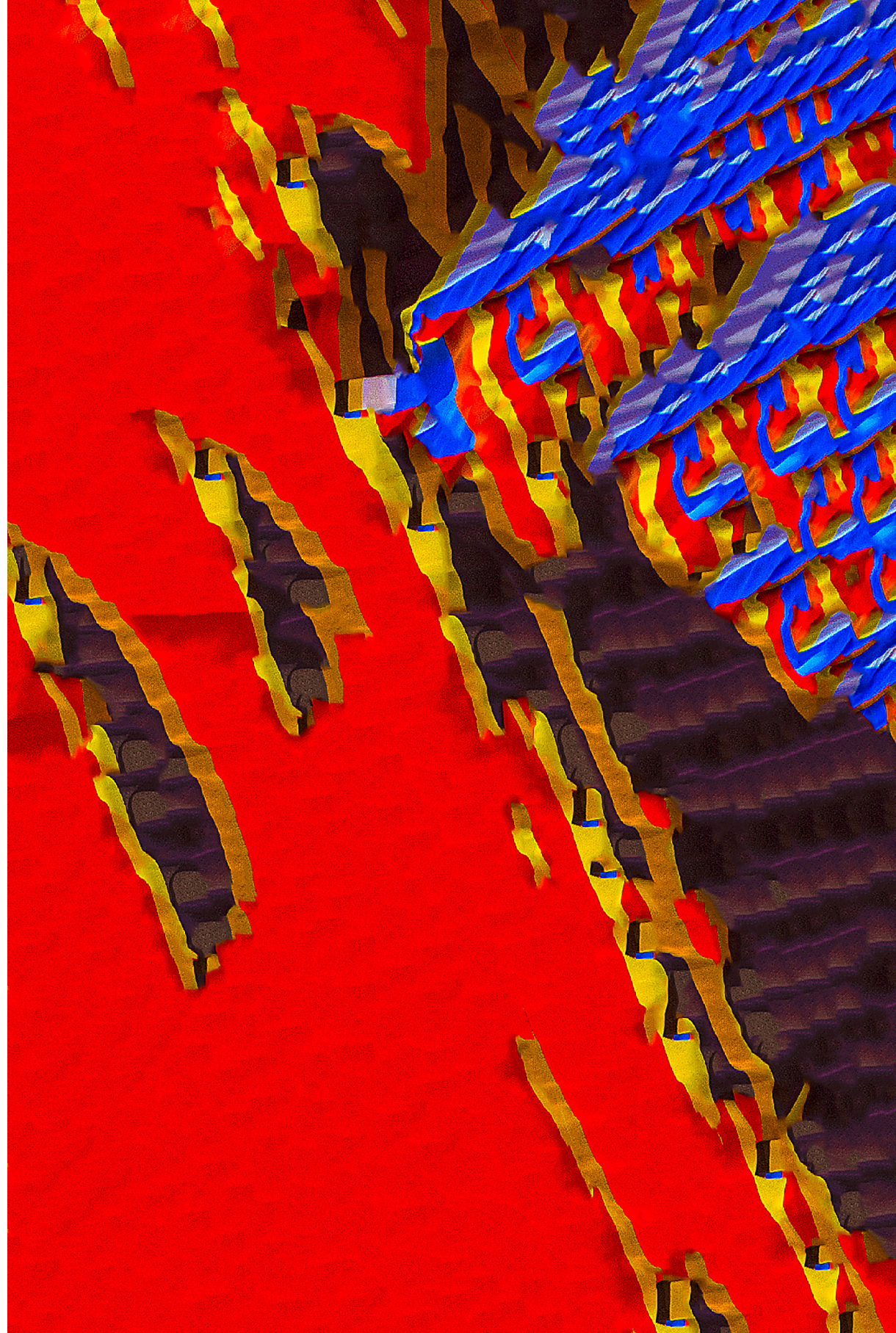
I started working on the project with the book *SVRSVM CORDA*. The publication consists of three sections. The first one has been written by an unsu-

7 — *The Penal Code of the Republic of Poland, 1997 version, effective.*

8 — I define this *regime* as a romance between the Polish government and the catholic church.

pervised language model algorithm that can generate paragraphs of text. The algorithm was seeded with quotes on a rainbow from multiple translations of the Holy Bible. The second section consists of digital graphics made with the help of a self-replicating artificial intelligence algorithm seeded with a rainbow motif used in Christian iconography through the centuries. A rainbow was set as a covenant between God and humans. The picture is the alliance between me and artificial intelligence. The final section includes AI-generated text seeded with press articles about the resistance facing the Polish regime's oppression of queer society. The narrative with the rainbow as an offensive symbol was set a few years ago. Rather than getting it back, I am looking for new opinion-formers. Reset the approach and let the machine speak.

The urge to scale up the work and fill more physical and mental space with it brought me to the spot where I decided to animate all the previously AI-generated graphics. For the first animation, I used the same set of illustrations. The second one is a change of perspective. The animation is created with AI, but the algorithm was seeded with photos of objects (gadgets, flags, objects, balloons, even sweaters) that people bring to protests supporting Polish queer society by the embassy in Oslo. The manifestation has changed its role — it's a symbolic highlight of condemning acceptance of targeted systemic violence. The street is not a meeting point for protesters and oppressors anymore. Oslo's setup is more peaceful, but expressing dissatisfaction is an integral part of a functional democratic society. This time the crowd is putting pressure on a local government that will hopefully put more pressure on the oppressors abroad.



A Polish LGBT+ protestor could be jailed for hanging rainbow flags on statues in the capital, Warsaw, her lawyer said on Thursday, as gay rights divide the eastern European country.

Forcing LGBT couples to legally change their heads to signs, including the one where the rainbow, symbol, and an object, on an object, for a rainbow flag to symbolise sexuality is a dangerous criminal act

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The UN High Commissioner for Human Rights Zeidrich Zygmunt Bauman released a statement on Thursday.

Poland will never allow a gay person to enter a country that has given the world the most LGBT in the world despite the fact that in a few places we have received homophobic violence, the statement read.

We are committed to ensuring that both LGBT men

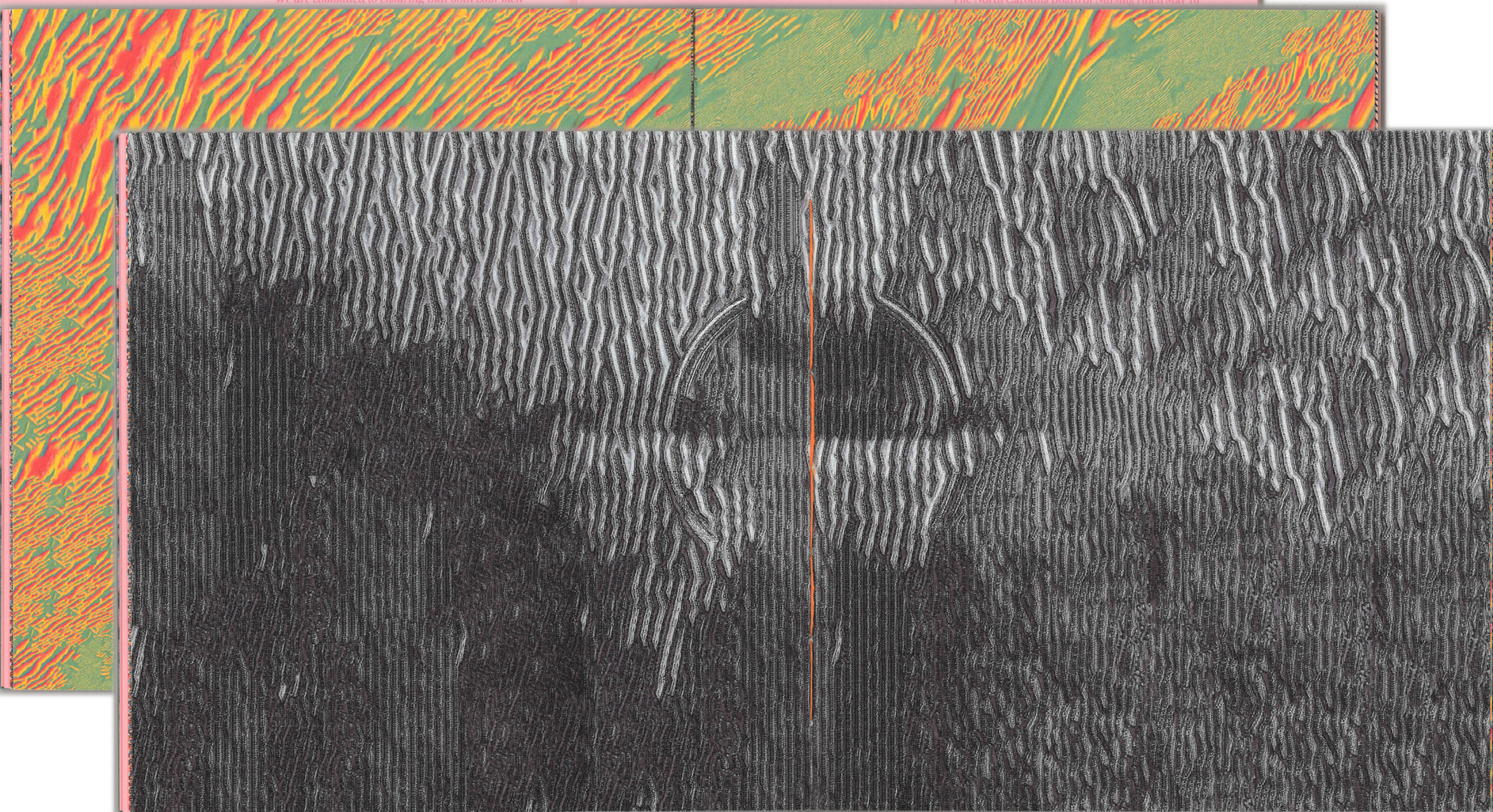
We are shocked and saddened to hear about the murder of another anti-gay protestor and he had to have a legal ID. His murder marks a dark irony that we should never have been allowed to protect our human rights.

Polish Prime Minister Donald Tusk was among those in Warsaw who condemned the killing. He has called for an EU-wide ban on homosexuals from

in Charlotte. The parent of the girl whose birth was determined to go under was unable to be transported to the hospital that day, despite her parents' concern about the effects of the surgery.

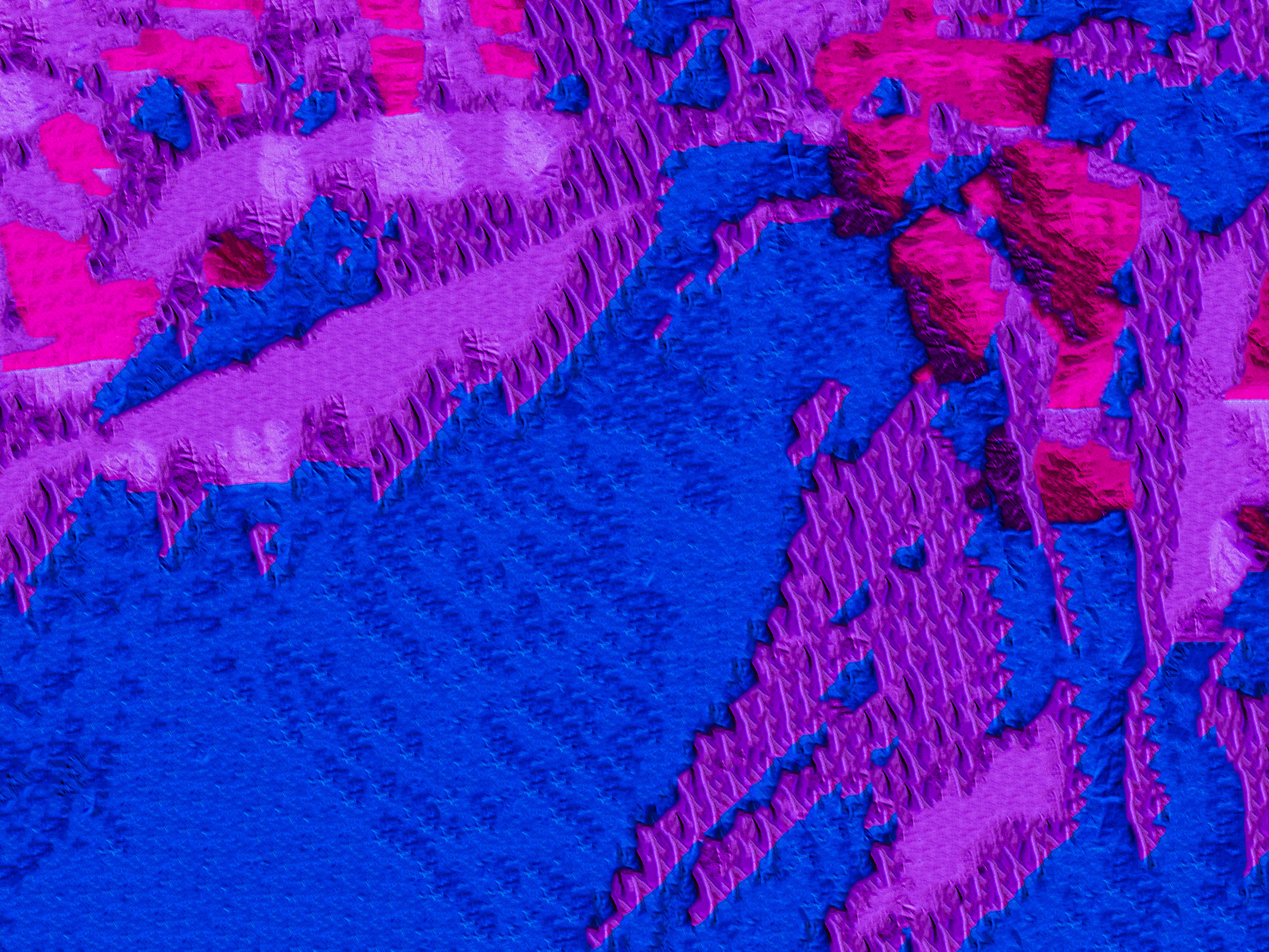
According to Charlotte's Mail-News, the girl and her father, Jacoby, have a long history of developing chronic physical and developmental disabilities.

The North Carolina Board of Nursing ruled May 16




NEXT SPREAD: SVRSVM CORDA I / 2021 / 4'37" / loop / AI-generated animation / still
 PAGES 22–23: SVRSVM CORDA II / 2021 / 4'30" / loop / AI-generated animation / still
 PAGES 24–25: SVRSVM CORDA III / 2021 / 5'00" / loop / AI-generated animation / still
 PAGES 26–27: Installation view: *Mechanisms of Letfial Attachment* / Seilduken Gallery
 Oslo / 2021 / collaboration with artist mac lewandowski











As of 2022, all nuclear waste produced nowadays is stored in temporary facilities. Both technology and infrastructure used for permanent storage are still under development. According to the plan⁹, the very first permanent nuclear waste storage in the world, placed in Olkiluoto, Finland supposes to start operating in 2024 or 2025.

The radiation emitted by the waste will remain potent enough to harm people for more than ten thousand years from now. How to communicate unavoidable risks for future humans? How to discourage future scientists from performing archeological activity on the site and exposing themselves and entire populations to dangerous radiation? We should not underestimate the curiosity of humankind in such an important issue. So far, there is no human language or symbol in use that was understandable for such a period. Assuming that “every correct symbolism must be translatable into every other”¹⁰ (Wittgenstein, p. 37), it seems impossible to predict what constantly evolving structures like languages or symbols will remain coherent for coming generations. One of the suggested ideas how “to deter inadvertent human intrusion into the Waste Isolation Pilot Plant”¹¹ was, instead of verbal language, to build gigantic concrete spikes marking the space that suppose to manifest unavoidable harm and raise awareness of hostility of the site.

The use of thorns¹² is a timeless way to signalize risk and highlight defensiveness. Compilation of letters, based on multiple alphabets and abjads, creates artificial words and sentences that desire to be read. The written manifesto is (at least in the lexical or linguistic sense) impossible to be understood. I create the contrast between the hostility of impenetrable information made of high-fired glazed stoneware ceramics and an orange fleece blanket used as a background. When I was a teenager, fleece hoodies were considered tacky.

9 – Finland built this tomb to store nuclear waste. Can it survive for 100,000 years? (2022). AAAS Articles DO Group. <https://doi.org/10.1126/science.ada1574>

10 – Wittgenstein, L., & Russell, B. (1922). *Tractatus logico-philosophicus*. London: Kegan Paul, Trench, Trubner & Co.

11 – United States. Department of Energy. (1993, November 1). *Expert judgment on markers to deter inadvertent human intrusion into the Waste Isolation Pilot Plant*. UNT Digital Library. <https://digital.library.unt.edu/ark:/67531/metadc1279277/>

12 – That are also a direct reference to nature.

The teenage social pressure of the time prohibits wearing them in public. Immensely comfortable, polyester polar fleece has evolved to be associated with staying home and later with self-comfort.

Membrane 2 is armor protecting me from the outside world. It is soft and comfortable on the inside but sharp and spiky on the outside, transmits only information I want to receive at the moment.

Guðjón Ketilsson's *Poem II* (2019), made of colored twigs mounted on the wall in groups resembling calligraphy, "narrate a script of sentences in an unknown language of visual signs that unfolds as writing without grammar"¹³ (Wöhlk, p. 125). Constructing a visual representation of written script concentrates the attention on the act of communication rather than the information itself. Ketilsson's remarkably poetic approach debates humankind's reading of nature, nevertheless through person-made lenses, focuses on the ambiguity of human-nature relation. Assuming that Ketilsson is a poet, I am a prose writer. Spiky forms I constructed resemble letterpress majuscules instead of handwritten calligraphy. Rigid shapes of letters indicate firm and straightforward information but, in the end, lead to nowhere and remain completely impossible to read.

Membranes are another layer between me and the overwhelming amount of information I am seeking refuge from. They resemble the essential unreality of the human condition by producing and reducing the amount of generated and absorbed content. They are defensive instruments for creating a physical shelter and cozy sanctuary.

Membrane 1 is a double-sided textile piece. The first side is made of faux leopard fur with multiple sewn objects. The other side is an explosion motif representing frustration, sewn from fluorescent-pink sailcloth. When activated by motion, the piece generates a lot of noise. Hearing anything but the hissing and rattling of sailcloth and beads when I wrap myself up becomes



impossible. The outside world is banned from my consciousness; the sound cannot cross the impenetrable cognition barrier. *Membrane 1* is getting me out of the overwhelming information stream from the outside world. It overlaps all the noises. The audacity of the piece is driven by the sound it generates and amplified by the kitsch aesthetics and irritating visual contrasts. I can just wear it and ignore everything around me.



NEXT PAGE: *Membrane II* / 2022 / glazed stoneware ceramics (~100 pieces), polar fleece, wool / 175 x 150 cm
NEXT SPREAD: *Membrane II* / 2022 / detail



På tur is a video performance recorded on several islands¹⁴ in Oslofjord during the spring of 2021. As the only human actor in the film, I am traversing the islands while holding the flags with a sentence in Norwegian divided into three parts (each part on a separate flag): “Det må vurderes din tilknytning til riket.” The phrase is a quote from an official note I received from the Norwegian Labour and Welfare Administration — “your affiliation with the kingdom must be considered,” followed by advice to return to my country of origin. The letter prompted me to wonder why anyone except myself claimed the authority to undermine my affiliation or identity.

During the production of flag stencils, I used ink that is technically not a perfect match for sailcloth. As the piece directly refers to integration processes, ink slowly decomposes and flakes off when activated or exposed to atmospheric conditions. The visibility of the words is gradually deteriorating, showing that in a longer perspective questioning own identity (or affiliation) would not potentially be a case. I am playing with the quote by running with flags resembling the shape of pennants hoisted, e.g., at flag masts by summer houses in Norway. I wanted to challenge my affiliation with the kingdom by doing a quite stereotypically Norwegian thing — I went for a hike. *Ut på tur, aldri sur*¹⁵. With a pinch of irony, I am exposing the ridiculousness of the entire situation.

På tur DIY is a scaled-down version of flags used in the video performance with a short description of how to use them. The form resembles children’s cut-outs or do-it-yourself projects. I am including my audience and letting them participate. They are welcome to take the print home and join the resistance.

Flags are a commonly used medium in both art and activism as a very intuitive, visual, and direct way of communicating concerns and opinions. In her action *W Ukraine* (2019), Yulia Krivich uses the flag to comment on how Polish supremacy and postcolonial-



THIS PAGE: *På tur* / 2021 / video performance / 5'36" / loop / still
 NEXT SPREAD (LEFT): *På tur* / 2021 / sailcloth, steel / 300 x 100 x 100 cm
 installation view: *New Territories of Action* / QSPA Gallery / Oslo / 2022
 NEXT SPREAD (RIGHT): *På tur DIY* / 2022 / riso print / edition of 44 / 30 x 40 cm





PREVIOUS PAGE: *nudes for the republic* / 2021 / video performance / 8'04" / loop / still
THIS PAGE: *nudes for the republic, prop* / 2021 / latex, lube, glass, aluminum / 40 x 40 cm



THIS PAGE: *Happy birthday! — 100 Years of Polish Independence* / 2021 / silkscreen, dry-roll print / edition of 5 / 38 x 28 cm
 NEXT SPREAD: *Almost Like a Norwegian* / 2022 / ashtray / glazed ceramics, dyed silicone / 50 x 40 cm

ism are expressed in language tradition¹⁶. The artist visited Warszawa Zachodnia station — the hub for people arriving from Ukraine with her flag stating “w Ukrainie” instead of more embedded in the language “na Ukrainie.” As a member of the most significant national minority in the country, she hopes that her action “will contribute to a change in attitudes toward new residents, include them in the public debate, and will allow for better integration of immigrants in Poland.”¹⁷ As a member of the largest¹⁸ national minority in Norway, I use my own experiences to expose and contest absurd bureaucratic situations that immigrants can encounter.

Since I moved to Norway, I heard that I am “almost like a Norwegian” when I showed basic signs of integration (like using simple Norwegian sentences or referring to pop culture). The sentence was usually used as a joke, compliment, or an intriguing combination of both. Considering parallel situations in a different environment — from the perspective of the member of the predominant ethnic group in Poland, the sentence “you’re almost Polish” said to a member of a national minority would most probably be received as problematic. I assume that people who made these observations had almost no preexisting knowledge about me, which makes it even more interesting, how deeply embedded in the local society might be the belief that all foreigners probably have some urge to one day become a Norwegian.

Other comments expressed society’s expectations toward me fulfilling my role as a Pole in Norway. I have worked in one art gallery for a while. In various circumstances, people asked me what I do for a living. After I answered, some of them questioned my actual position by asking, “do you serve food there?” or simply denying the gallery’s status, “but it is just a showroom?”.

16 — In general, the Polish language uses the preposition “w” (in) to refer to countries. However, places where Poland has a post-colonialist sentiment, are exceptions to this rule — the preposition “na” (on/at) is used instead.

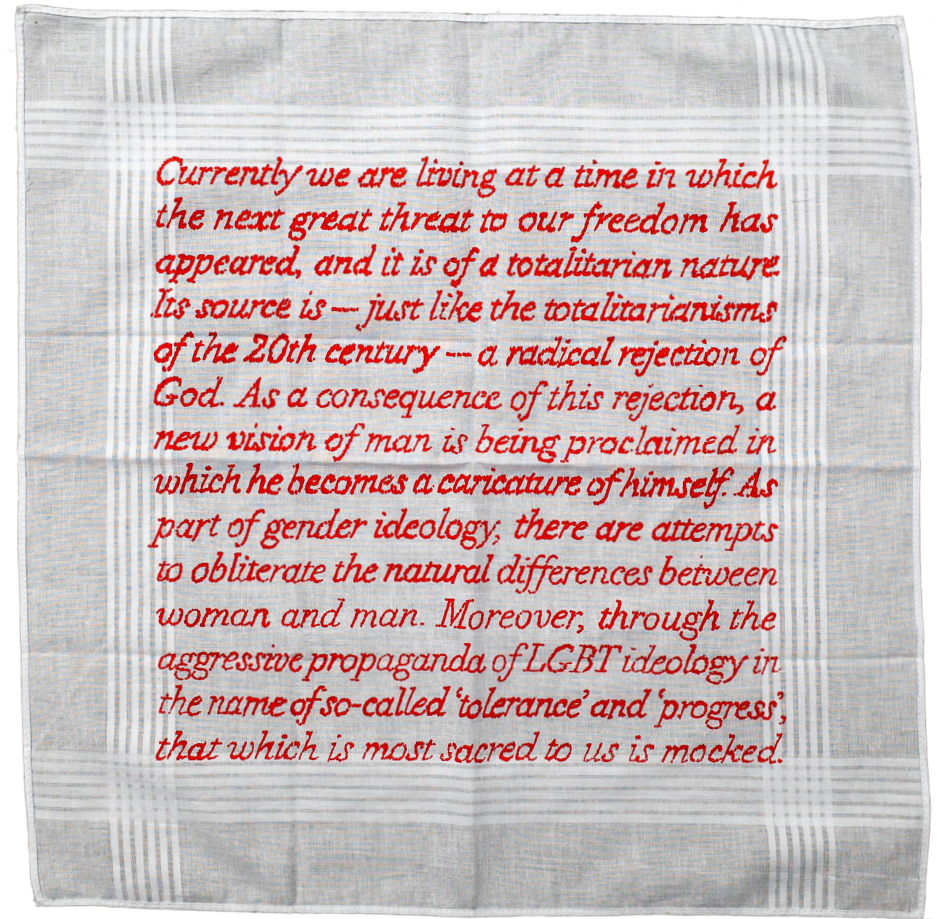
17 — 9.11 „W Ukrainie”, *Yulia Krivich*. (n.d.). Szkoła Patrzenia. Retrieved April 20, 2022, from <https://www.szkolapatrzenia.pl/publikacja/9-transparent/9-11-w-ukrainie-yulia-krivich.html>

18 — 05183: *Immigrants and Norwegian-born to immigrant parents, by sex and country background 1970 — 2022*. Statbank Norway. (n.d.). Statistisk Sentralbyrå. Retrieved April 15, 2022, from <https://www.ssb.no/en/statbank/table/05183/>



One scene from *Exit* (2021), a TV show produced by NRK, partially articulated expectations of my stereotypical role in Norwegian society. Here is the quote from the conversation between William and Jeppe: “It is only Eastern Europeans in moving agencies. This is because the muscles are more developed than the brain. They are Europe’s horses. Hi, there is a Polish Fjord horse. Hey, hey. Fuck! Very good! Dragging and struggling.”¹⁹

I made a ceramic ashtray with the typography saying, “Almost like a Norwegian.” After I quit smoking and switched to snus, I was flooded with the exact phrase, but this time in a slightly different context.



THIS PAGE: *The Ministry* / 2020 / silkscreen print on cotton handkerchief / 40 x 40 cm
Quote by freshly elected (19/10/2020) Polish Minister of Science and Education.

19 — Karlsen, Ø. (Writer & Director). (2021, March 6). *United Colors of William* (02, 02) [TV series episode]. In I. Klyve, P. Testmann-Koch (Executive Producers), *Exit*. NRK. Translation from Norwegian: «Det er jo bare østeuropeere i flyttebyråer. Det er fordi musklene er mer utvikla enn hjernen. De er Europas hester. Hei kommer det en polsk fjording. Hei, hei. Kurwa! Kjempebra! Drar og sliter.»



THIS PAGE: Detail of the interior of Basilica of the Presentation of the Blessed Virgin Mary in Wadowice, Poland — the church I attended growing up. Photo: Courtesy of Zuzanna Bukowska.

Ever since I remember, I have been fascinated by various sets and collections. I have many items that I collect, e.g., gemstones, books about death, and airsickness bags. Categorizing objects and attempting to dominate the chaos hold an ongoing presence in my practice.

I used to construct my pieces separately around one primary catalyst and then move further. At some point, the linear convention of contextualization of my works broke, and I acknowledged the chaotic environment and times I function and react continuously. Multiple sources of information blend and create a combination of different, potentially unrelated symbolics, influencing and interacting with each other. I intertwine a visual record of my desires and longings with current affairs and often intense images appearing on social media. I mix private and public, sacred and profane, pleasant and honest.

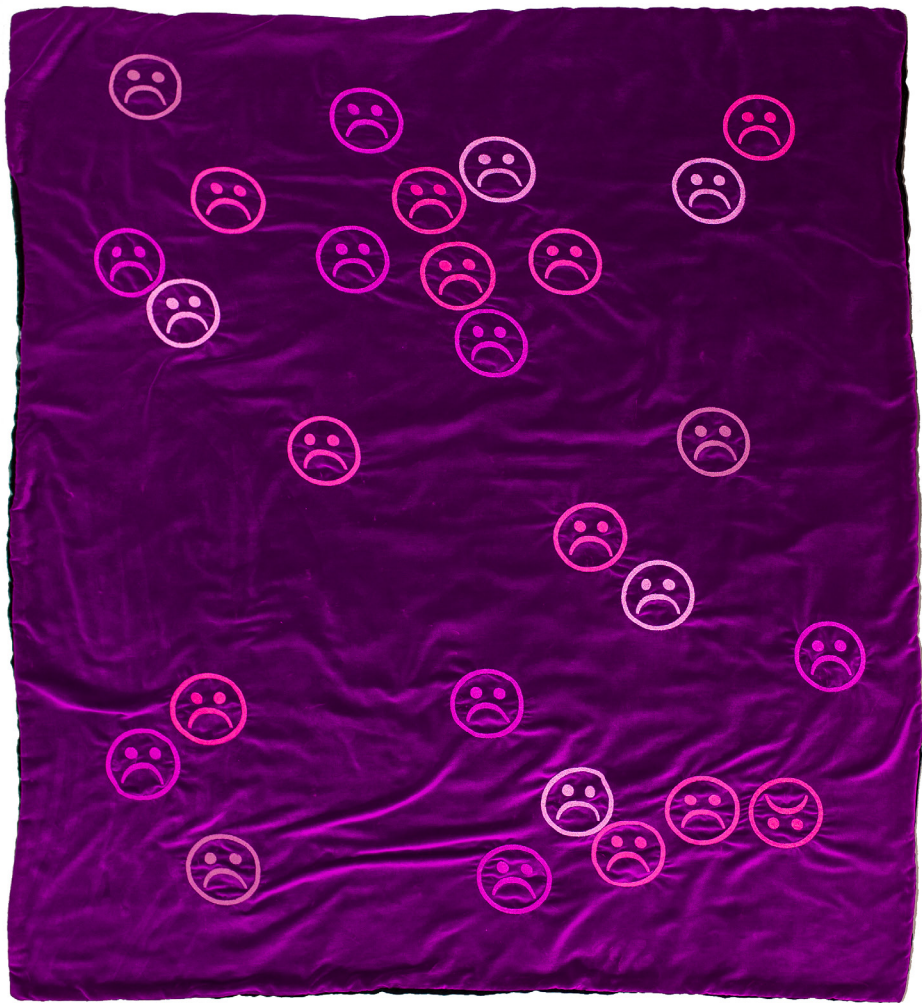
In his tapestry *Tutto* (1987), Alighiero Boetti outsourced embroidering an almost unprocessable amount of drawings “based on newspapers and magazines. Randomly juxtaposed forms saturate the surface, giving rise to a chaos of barely distinguishable figures. Taking the Universe as its inspiration, *Tutto* evokes the themes of unity and multiplicity, cohesion and dispersal, harmony and dissonance.”²⁰

Blankets are saturated with designs representing current affairs — like sunflower seeds²¹ and combat drones Bayraktar, which became a symbol of Ukraine defeating invaders.

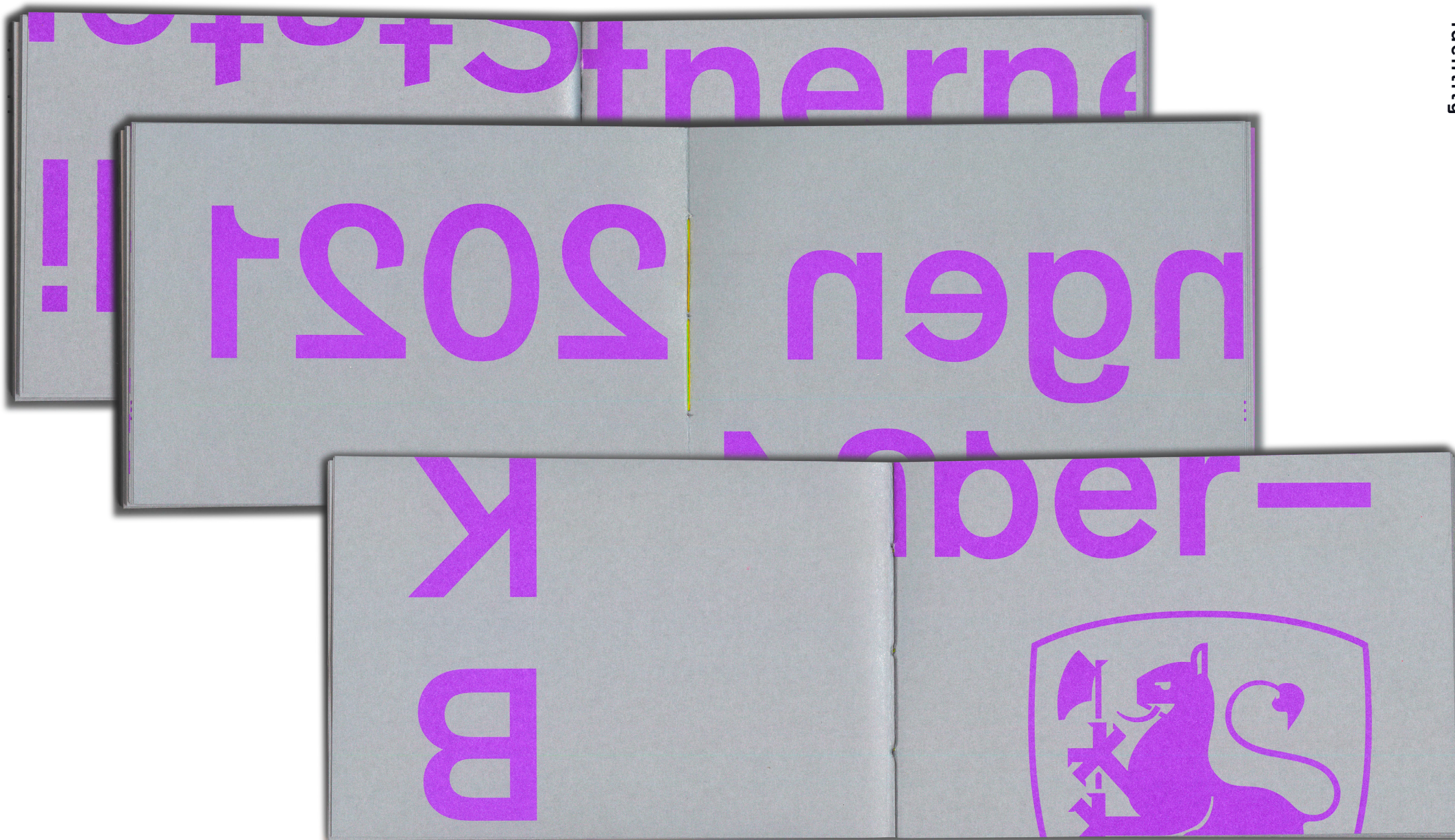
Running sketchbooks is my form of writing a logbook and documenting what is happening around me. Occasionally I invite other people to collaborate with the sketches. Sometimes drawings are picturing what I subconsciously miss, but sometimes they are figurative still lifes reporting what was the situation around me in that very moment and that specific place. In early 2022 in one used bookstore in Oslo, I found a

20 — Duplaix, S. (Ed.). (2007). *Collection art contemporain — La collection du Centre Pompidou, Musée national d'art moderne*. Centre Pompidou.

21 — *Ukrainian woman confronts Russian soldiers in Henychesk, Kferson region*. (2022, February 24). [Tweet]. Twitter. https://twitter.com/ukraine_world/status/1496866811110834176 The reason for that was one viral Twitter video of a Ukrainian woman handing out sunflower seeds to Russian soldiers. She suggested that sunflowers would grow in the place where they would die. Sunflower has become a symbol of support for Ukraine and is present in many forms at pro-Ukrainian protests worldwide.









Subject: Utfall av juryering av Statens 134. kunstutstilling, Høstutstillingen 2021
Date: Wednesday, May 12, 2021 at 9:25:13 PM Central European Summer Time
From: Norske Billedkunstnere
To: Kamil Kak

Kjære søker,

Vi viser til din søknad om deltakelse på Høstutstillingen 2021.

Den Nasjonale Jury har avsluttet sitt arbeid og vi må dessverre meddele at ditt/dine verk ikke kom med på årets utstilling. Juryens kunstneriske avgjørelser må ikke begrunnes og kan ikke overprøves.

Til orientering kan vi fortelle at Den Nasjonale Jury behandlet hele 2530 søknader, hvorav 107 kunstnere og kunstnergrupper er antatt til utstillingen.

Dine personopplysninger og søknaden i Høstutstillingens søkerportal vil bli slettet automatisk etter endt utstilling i oktober 2021.

Ved spørsmål, ta kontakt med post@hostutstillingen.no

Vi takker så mye for interessen og ønsker deg velkommen til å søke igjen ved neste anledning!

På vegne av Norske Billedkunstnere og Den Nasjonale Jury,

Utstillingsleder Hanne Gudrun Gulljord
Statens kunstutstilling, Høstutstillingen
Norske Billedkunstnere

“The revolutionary days I have been outlining are days in which hope is no longer fixed on the future: it becomes an electrifying force in the present.”²² Evolution and revolution are not two different options; they are simultaneous processes intertwined and dependent on each other’s achievements. One of the main motors constantly validating my practice was the book *Hope in the Dark*, which returned to me numerous times. Even though Rebecca Solnit writes almost exclusively about activism, and my arena of activity is way closer to art that refers to activist traditions and events, it was easier to move further when I was constantly reassured that in the end, all of that effort makes (or worst-case scenario: will make) sense. «“We are winning,” said the graffiti in Seattle, not “We have won.” It’s a way of telling in which you can feel successful without feeling smug, in which you can feel challenged without feeling defeated.»^{23 24}

22 — Solnit, R. (2019). *Hope in the Dark: Untold Histories, Wild Possibilities* (3rd ed.). Haymarket Books.

23 — Solnit, R. (2019). *Hope in the Dark: Untold Histories, Wild Possibilities* (3rd ed.). Haymarket Books.

24 — And this is just the beginning.

- 1 Solnit, R. (2019). *Hope in the Dark: Untold Histories, Wild Possibilities* (3rd ed.). Haymarket Books.
- 2 Flood, C., & Grindon, G. (2014). *Disobedient Objects*. V & A Publishing.
- 3 Selby, A., & Beech, D. (2009). *Art and Text*. Black Dog Pub.
- 4 Morley, S. (2005). *Writing on the Wall: Word and Image in Modern Art* (First ed.). University of California Press.
- 5 Kessels, E. (2016). *Failed It!: How to turn mistakes into ideas and other advice for successfully screwing up* (Illustrated ed.). Phaidon Press.
- 6 Jones, A. (n.d.). *Forum for Holocaust Studies: Introduction to the Historic Photographs of Gustav Metzger*. UCL. Retrieved March 15, 2022, from <https://www.ucl.ac.uk/forum-for-holocaust-studies/metzger.html>
- 7 Tate. (n.d.). 'To Crawl into - Anschluss, Vienna, March 1938', *Gustav Metzger, 1996*. Retrieved March 15, 2022, from <https://www.tate.org.uk/art/art-works/metzger-to-crawl-into-anschluss-vienna-march-1938-t13323>
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- 9 *Finland built this tomb to store nuclear waste. Can it survive for 100,000 years?* (2022). AAAS Articles DO Group. <https://doi.org/10.1126/science.ad1574>
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I would like to express gratitude to many people.
 Foremost, to my tutor Victoria Rowena Browne for pushing me
 out of my comfort zone and making this project possible.

Thank you to (in alphabetical order):

Alina Mielnik, Amanda Vesthardt, Anna Weilhartner,
 Ben Clement, Bror Mikkelporg, Ebba Moi, Hanna Halsebakke,
 Jan Pettersson, Joakim Borda-Pedreira, Kari Kolltveit,
 Karol Polak, Knut Natvik, Line Ulekleiv, Magdalena Zglobica,
 Maria Viirros, Milenka Krasnopiórko, Mingxuan Tan,
 Nanna Amstrup, Olga Schmedling, Paulina Stroynowska,
 Ruth Pelzer-Montada, Sally Nordström, Sara Yazdani,
 Sarah Sekles, Scott O'Rourke, Sigvei Ringvold, Siri Hermansen,
 Shwan Qaradaki, Vibeke Luther O'Rourke, Victor Stiberg,

my grandma, parents, and sister for their support and advice.

We are winning by Kamil Kak

MFA in Medium- and Material Based Art
Department of Art and Craft
Oslo National Academy of the Arts

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PAPER/DUST JACKET: G. F Smith Colorplan Vermilion 135 g/m²

DESIGN: Kamil Kak

Oslo / May 2022

