

FREE EDUCATION
FOR ALL
~~FIELD GUIDE~~

IT'S NOT
TOO LATE
TO CHANGE
YOUR MIND

KHiO Art and Craft MFA Degree Show 2023
MFA Art and Public Space (MAPS)
MFA Medium- and Material Based Practice (MAMBA)

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Free Education For All

It's Not Too Late To Change Your Mind

Until recently, we, the Master of Fine Arts students in the Art and Craft department of Oslo's National Academy of the Arts (KHiO), planned to exhibit our degree projects under the title *Field Guide*. However, our exhibition is now titled ~~Field Guide~~ *Free Education for All ~ It's not too late to change your mind*. This new title is a direct address to the Norwegian Government. We urge it to reverse its decision to impose tuition fees on new non-EU/EAA students in Norway's universities from 2023-24. We strongly oppose this departure from the precious principle of free education for all.

It's argued that Norway needs to tighten its belt at a time of austerity, and that universities need to find new income streams. We don't accept either proposition. We note instead that wealth and opportunities are richly accumulating at the top of the economic pyramid and we call for economic policies that are redistributive not plutocratic. We also note that higher education programmes in Denmark and Sweden are already suffering rather than profiting from the imposition of tuition fees – which they have set at levels far lower than the Kr. 500,000-700,000 predicted in relation to the Norwegian government's plans. This policy is not just unfair - it is destructive and irrational.

Both Norway and the rest of the world stand to lose out under the new fee system. Our exhibition and this accompanying publication showcase the vibrantly diverse creative practices of a disparate group of artists, many of us from countries outside the EU. Our studies and our lives have been enriched by the internationalism of our learning environment. Norway's wider society benefits both culturally and financially from the talented, intelligent and dedicated people who are selected to attend higher education here. Non-EU/EAA

graduates from Norway's universities become unofficial, priceless ambassadors for their academic host country, all over the world.

The imposition of fees risks shattering all this. It will deny many brilliant potential students, particularly those from the majority world, the chance to develop their knowledge and skills. It will deplete the rich dynamism of our academic culture and trash Norway's present reputation as a hub for world-leading, progressive learning.

Public pressure in Germany and Slovenia worked to reverse regressive policies around higher education fees. So, together with our fellow students on the Master of Fine Arts programme at KHiO's Kunstakademiet, we call on everyone – University staff and students, artists, designers and craftspeople, the media, the bloggers and vloggers, the movers and shakers, the decorators and movie-makers, the geographers and scenographers, the ravers and engravers, the nannies and grannies, the butchers, bakers, candlestick-makers and undertakers and all the other people on the Norwegian omnibus (yes, that's you!) – to join with us and send our government a clear demand: stop the fees, and save the international *grand fleuve* of Norwegian higher education from becoming a sad backwater. The Government should uphold pledges it made in the Hurdals Platform 2021-25: to set “a fairer course for the country”, “fight inequality” and “make a difference in the world”. It's not, ever, too late to change your mind – and keep higher education free for all.

Signed by graduating artists: Ben Clement, Grete Riseng, Sebastian Rusten, Amalie Risom Nyrup, Maria Viirros, Sally Nordström, Josephine Echer, Sarah Sekles, Tue Winther, Ingvild Reinton, Sigvei Ringvold, Lydia Soo Jin Park, Marit Fujiwara, Milton Mondal, Damien Ajavon, Ilona Treilib, with Nicholas John Jones

Free Education For All! ~ Why?

Graduating students discuss why free education for all is important to them. Adapted for print by Nicholas John Jones (curator of the KHiO Art and Craft MFA degree show 2023) from a conversation recorded at KHiO on 5 May 2023.

Nicholas J. Jones: We are together to talk about your personal perspectives on the introduction of fees for non-EU/EEA students at KHiO and at other universities across Norway. Why do you care about this issue? What will it mean for Norwegian society in the future? What would it have meant for you personally if this had been brought in before you started here?

Student x: Well, we wouldn't have come! <group laughter>

Marit Fujiwara: As graduating students, it may not affect our personal experience of this degree, but as Sarah says, people won't come to study here as the fees are too high. This will mean that in the future, the demographic of artists practicing in Norway will be more homogenised. There won't be as much diversity and perspective and the art field will be blander. Not, just the arts but all of society will have less people coming from higher education.

Grete Riseng: I think we all want to live as part of a diversity of people and thoughts. It's important for how our work as artists develops. From a global perspective Norway is already a very small place. This policy is moving things backwards.

Sally Nordström: I can only talk from my own perspective. I'm from Sweden, but I have not travelled much, so I haven't met a lot of people living outside of Europe. Meeting people from around the world during my MFA here and talking with them about what art is and what art can be; it has opened up a bigger picture for me.

Maria Viirros: I've been living, working and studying in countries across Europe for the past 10 years, so it breaks my heart to see the government's plans to restrict non-EU citizens' access to higher education in Norway. Exchanging knowledge, and most importantly, perspective, has been one of the key building blocks of the development of my work and my creative career, but also myself as a person. Many of the skills I know today have been taught to me by colleagues and friends who do not have European passports, and I really feel that younger generations should have the same opportunity I have been given – to learn and grow in an engaging, multicultural environment.

Josephine Echer: The BA programme here is run in Norwegian, and so when I was studying on it, we were almost all Norwegians or Scandinavians. But this master's programme has been made richer and more interesting because of all the different cultural influences. You learn a lot and you bring elements into your own work and thinking. It's been really fascinating.

Student x: I feel Norway needs international diversity. I come from Berlin where it's full of diversity, Berlin's success is based on it. It is such a shame that fees – you know, access to money – is being used as a tool and an excuse to keep people out.

Tue Winther: If you're an international student, you will likely seek an international environment and a school with an international profile. If it costs more to study here than in for example London, why would the few who can afford such high fees choose to come here? Scandinavia runs the risk of becoming a little elitist club with little knowledge from outside to actually understand, and be part of, what's going on. I think that is a very big problem.

Ingvild Reinton: I also want to say that being able to study at university should be about ability.

It shouldn't be about who can afford it.

Grete Riseng: It's as if an extra handicap is being introduced, like you have in golf. We don't all start in the same place. That feels like the dedication students put in becomes watered down. You know, the quality isn't really going in the right direction.

Sigvei Ringvold: Norway and the Scandinavian countries have a tradition of being more "classless" societies. Historically, equal access to the opportunities for all has been very important. It seems ironic, if not a surprise, that economically motivated class divisions have come after the country's wealth has grown due to the oil. So, there is a class perspective that is important here, as well as the international perspective. It's already so expensive to live in Norway, so students that study here are typically those who have more opportunities in their home countries. This policy will mean only a tiny, already privileged group of people will be able to afford to study here. That causes problems as society grows further apart. It's short-term thinking to value only money and cut areas such as education, research, health and so on. This actually leads to long-term issues in society and with the economy. Just look at examples of

protectionism in the United States in the 1930s and in many countries in Europe.

Nicholas J. Jones: Just look at what the cuts in education with corresponding rise of fees, together with protectionist rhetoric have done in the UK. I don't think anyone can argue that society, culture or business are stronger, or that on average people are better off, now that they were 20 years ago when such policies started to take hold. The wider impact of such policies really starts to be seen only ten years after they are put in place.

Ingvild Reinton: I'm concerned that such a policy will take Norway off the map and phase out the flow of global perspectives into new young generations of students. Studying with people from around the world from all levels of society (not just the very wealthy) has brought me a lot of really valuable insights.

Ben Clement: Norway is one of the few countries that still offers free education for all students. And by doing so, it makes Norway an important example of what can be possible in a well-functioning society. In the US there are social democrat politicians as well as academics, documentary makers and so on, who are always putting Norway up as an example of what

to do. It seems ironic to start to tear that down when others see it as a goal.

Sigvei Ringvold: And this comes at the same time as the Norwegian government has announced that they will increase spending vast sums on the military. By comparison the budget post on fees for students from outside Europe is small. The government has no problem using money from the oil fund for defence, but using that wealth to build a better society through education and social services is not on the table.

Milton Mondal: In my case, I moved from India to France to study, and then from France to Norway. In France the fees were around 500 euros per semester. That is affordable. Over 500 000 NOK is not at all. My experiences in France and here in Norway have allowed me to learn about the cultures, as well as about the subjects I've studied. I think it's really important to have that diversity and that there is a global migration of students not just a European one, or for education and movement to only be for a wealthy elite. For us as artists, our work develops through cultural exchange. For example, print and ceramics in Europe have been hugely influenced by Japanese culture. It seems so sad if that

exchange will effectively be stopped here in Norway from this year.

Nicholas J Jones: So far, we've mostly talked about cultural, social and economic impacts. Personal relationships are perhaps not highly valued at the political level, but through education around the world close friendships are formed, people fall in love, they have families. Personal relationships change international relationships. They help understanding. That reduces conflict and creates possibilities.

Ingvild Reinton: Norway in general can be in its own "bubble", and the bubble of the art world here is very small already. It will also get even smaller because there won't be this meeting of cultures that currently is brought into the scene largely by those who study here. If you're Norwegian and interested in the international field you will be better off going abroad to study and so the scene here will be increasingly inward facing. It will shrink and the professional networks will shrink as well, so Norwegian arts will also be less viable internationally.

Sigvei Ringvold: Yeah, and cultural exchange happens both ways. For example, sciences and engineering studies are at a really high level in Norway because of its oil and natural resources. This is largely to do with knowledge

coming into Norway from overseas. So, preventing non-European students from accessing education here stands to lose impulses that come from the outside, as well as sharing Norwegian values outwards. It's a lose, lose situation.

Maria Viiros: If the law comes to pass as is, it will not only affect the educational milieu of Norway, but it will also hurt the everyday life of the country. Building walls and restricting people from pursuing the limits of their capacities is destructive to democratic societies. Monocultures are boring - free education for all!

What follows is an example of work put into planning this year's degree show before the theme was changed:

Field Guide
**KHiO Kunst og Håndverk
Avgang 2023**
By Nicholas John Jones
12.04.2023

Showcasing the work of the 16 artists graduating in 2023 from MFA courses within the Art and Craft department at Norway's National Academy of the Arts (KHiO) in Oslo, Field Guide offers you an exhilarating insight into the breadth and diversity of current creative practice.

The title, Field Guide, alludes to the wide range of creative approaches – material, technical and conceptual – that you will encounter in this publication and the show it accompanies. It also acknowledges the position of the exhibiting artists within the wider field of professional creative practice that the graduates will join as they progress from KHiO into the next stage of their careers.

It's very evident that many of the artists are not presenting the kind of work that might traditionally be associated with their studio "pathway" (such as Metal, or Print and Drawing). This highlights the

problem of categorising creative practices (and perhaps of medium specificity in general) at a time when many artists have moved to a "post-disciplinary" practice. However, whatever medium(s) the artists physically employ, their creative practices have grown from lineages of art and craft education and training in their chosen area of study.

The Exhibition

Taken together, the creative practices showcased in this catalogue and the exhibition it accompanies offer a rich and diverse insight into the dynamic field of contemporary craft and the potential that comes from the intensive honing of concept, process, materiality, and form, as well as spatial and ephemeral elements.

As curator of this show, I have assisted these artists across their second year of study to realise their visions for the degree show. The process of "curating" a degree show is different from a typical curatorial process. The curator does not select the participants, and there is no clear theme to influence decisions. However, having a span of nine months in which to build relationships with such a wide variety of artistic practices and personalities is a special opportunity. This exhibition

Ceramics

LYDIA SOO JIN PARK

Park's delicate ceramic works most often begin from reflections on themes of either natural materiality, or accumulation. Layering, a central aspect of the work, is evidenced formally via of the thin layers of ceramic she often builds up, her process of adding colour, line and mark to her works, and the development of expressions that involve multiple components, and poetically, through the layers of poignancy with which each piece is imbued.

TUE WINTHER

Winter's works use a series of juxtapositions and combinations to play with line in relation to sculptural form. Curving, solid forms are covered with geometric grids. Straight lines guide our eyes to negative spaces that lie between. His distinctive sense of colour and the finishes he chooses combine with a quiet sense of humour, while his exploration of process and form through set parameters shows a sincere, focused dedication to his medium. For instance; by setting himself specific times to complete a form, he tests the effects of time on the making process. He explores scale by making the same form in various sizes, and by using coloured lights, he remodels the optical experience of installed works.

has been developed as a collective learning process, and my role has been to guide the students, working in groups, to develop the show on many levels. They include formulating an exhibition title and an approach to its mediation; the content and design of the publication you are now reading; the show's style of publicity and marketing; the practical implementation of the exhibition, and the opening evening and event programme. It has been my pleasure to be part of the process, and to see the practices of the exhibiting artists develop over time. What follows is a short personal insight in each one, ordered alphabetically by surname according to their area of study.

The Artists Art in Public Space

RISOM.SEKLES

Working collaboratively as Risom, Sekles, Amalie Risom Murup and Sarah Else Sekles, make works that probe the tangled relationships between humans, non-humans and landscape. They ask, what is landscape? How large does something need to be to be considered landscape? Who is landscape for? How can we care for landscape – remembering and valuing the plants, bacteria, insects and other animals that make life not only possible, but worthwhile?

Metal

ARIT FUJIWARA

Fujiwara works with a wide range of materials, from unorthodox substances such as coffee and corn, to found or bought items such as clothing, rope or furniture, to more typical craft materials such as the thread that features heavily in her graduation piece, *The lights are on*. Calling on the histories of these materials – their origins, their uses and the personal and cultural associations that they carry – Fujiwara seeks to create works that engage all the senses and to create narratives which move between each work's medium and its site.

INGVILD REINTON

Through hours of painstaking labour, Reinton transforms raw materials into dramatic forms that feel both organic and alien. In her graduation exhibition a series of ambitious copper forms cluster together in a jostling relationship. Theatrical lighting is used to highlight their intriguing, intricately bottled surfaces - the result of the thousands of hammer beats that Reinton has invested in her raw material.

JOSEPHINE ECHER

Working with metal and enamel, and intense attention to detail, Echer crafts works that are inspired by significant events in her life. Her

graduation piece, something lost and something gained, is a homage to her father. The innumerable hours she has spent creating an intricately detailed 1:1 scale figure representing her own body constitute a meditative rumination on their relationship, and the strengthening affect that enamel has on copper offers a metaphor for the effects of close human bonds.

Print and Drawing

BENJAMIN

Benjamin's recent work combines analogue and digital processes to make films in which scenes of wilderness overlap with experiences of everyday new technologies. These works question the artist's position between nature and contemporary comforts, mixing elements from his everyday life with a longing for another kind of reality. His graduate exhibition channels these concerns into a complex spatial installation that involves both film and the body. Multiple 16-millimetre projectors are strategically arranged to choreograph the movements of visitors who must weave around the projectors as they seek out each of Benjamin's hybrid films. These (not rarely-encountered) machines remind viewers of the original physicality of the medium of film, summoning a nostalgic yearning for materiality, process and physical contact.

MILTON MONDAL

Working in the expanded field of printmaking, Mondal makes ambitious works that combine digital and analogue print techniques with installation and performance. Referencing his family history and cultural experiences, Mondal's work highlights the human factors at stake in issues such as freedom of movement, persecution, and environmental change.

SALLY NORDSTRÖM

Through her transdisciplinary practice Nordström authors poetic narratives that stem from memory and strong emotional ties to her subjects, often evoking a sense of loss and longing. From a distance, Nordström's work *Buk*, appears to be an installation of abstract monochrome prints, arranged so that they cascade from the gallery wall onto the floor. Closer inspection reveals that each print is an intricate study of a section of an animal's coat, but the installation denies the viewer any sense of the form of the entire creature. The work is a tribute to a cherished animal companion, made at a time when the artist knew it did not have long to live. It evokes both the presence and absence of her subject, asking what we carry forward in life from those we lose.

SIGVEI RINGVOLD

Ringvold draws inspiration from mythology, using it as a means by which to consider aspects of contemporary life, particularly relationships to spirituality. Working with drawing and sculptural forms, she often brings together multiple elements to create ambitious, theatrical installations that are richly layered with materiality and meaning.

MARIA VIROS

A trained tattoo artist, Viros investigates the motivations, resonances and significance that underlie the imagery and messages people choose for their tattoos: what might make something important enough to imprint permanently on one's body? The history of the images of tattoos is important, but it is the social relationships and stories that they testify to that most occupy Viros' practice. For their graduate project Viros had intended to present their research reflecting on the ritual of tattooing, and to invite participants to engage in intimate one-to-one sessions where individual text prompts are turned into bespoke tattoos with the use of a digital artificial intelligence algorithm. Due to the city not granting permission to tattoo at KHiO, Viros now intends to present a reflection on the dissonance between art and tattoo.

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Textile

DAMIEN AJAVON

Ajavon's work draws on histories, materials, processes and imagery connected to his own experience and identity to represent the complexities of contemporary globalised society. Their recent works use traditional Senegalese Manjak weaving techniques and imagery to reflect on the complex interrelationships of his African ancestry and his current life and experience in Norway.

GRETE RISENG

Riseng's textile works are informed by philosophical tenets drawn from her martial arts training. She often works repeatedly with the same bolt of material, imbuing it with history through multiple physical manipulations that place demands on both the textile and the artist's body. Across her MFA Riseng has worked with a 100-metre length of silk that weighs over twice her own bodyweight, using it to test her physical and psychic tolerances and to explore relationships between the human body and the environment. In her graduation exhibition the silk serves both as a support for her performances and as an impermanent sculpture that is changed by each performance.

SEBASTIAN RUSTEN

Rusten invests time, effort and skill into the creation of works that are visually and olfactorily stimulating and absorbing. Drawing on approaches that are found in craft heritages with a deep respect for the natural world, Rusten gleans raw materials such as spruce needles and birch roots from the places he inhabits, then develops them into intricate ephemeral works that last only as long as the duration of their exhibition. For Rusten, the gesture of unmaking is as significant and symbolic as that of gathering and creating; his work is about understanding and encouraging relationships with nature through symbiotic processes.

ILONA TREILIB

As Treilib journeys through her daily life she collects materials with deep resonances – sheets from the bed of a lost loved one, flowers from a favourite spot – and uses them to build the deeply personal narratives that inform her work. Subtle manipulations and a great sensitivity to the effects of colour, light and space enable Treilib to cause her materials to “speak” their stories to her viewers.

The institutional bit
KHiO Art and Craft

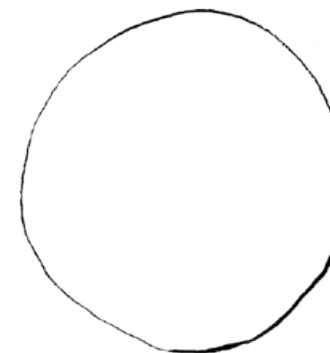
Field—Guide Free Education for All ~ It's Not Too Late to Change Your Mind brings together sixteen artists of eleven nationalities and a diversity of cultures. It marks their graduation from one of the two-year MFA programmes of the Art and Craft department at Oslo's National Academy of the Arts (KHiO):

Medium- and Material Based Art (MAMBA)

Emphasising material exploration within contemporary art and craft contexts, MAMBA has pathways specialising in textiles, metal, ceramics and printing. Students can immerse themselves in a specific medium or work across disciplines. The programme encourages artists to push the limits of their material practices while grounding their work in a deep contextual understanding of the material and the process-orientated, as well as the cultural, social, conceptual and artistic aspects of their work.

Art and Public Space (MAPS)

MAPS focuses primarily on contemporary art practice, theory, and public space. It frames public space as a phenomenon that emerges across social, political, environmental, and economic contexts. It encourages interdisciplinary collaboration and promotes the exchange of knowledge between material-based practice and strategies of art and public space.



The artists

Damien Ajavon
Ben Clement
Josephine Echer
Marit Fujiwara
Milton Mondal
Sally Nordström
Amalie Risom Nyrup
Lydia Soo Jin Park
Ingvild Reinton
Sigvei Ringvold
Grete Riseng
Sebastian Rusten
Sarah Sekles
Ilona Treilib
Maria Viirros
Tue Winther

Name: Damien Ajavon

Department: MA2 Textile

Title: *Protection of Relics*

Year: 2023

Instagram: @damien.a.a

Web page: www.damienajavon.com

I am an Afropean textile artist of Senegalese and Togolese origin, born in Paris and living in Oslo. My practice, which explores the different methods that can be used to manipulate textile fibres, is rooted in my culture and influenced by my belonging to African, Western and queer communities. I use those diverse influences as vehicles for my narratives and creative approaches. I have had extensive international experience refining my expertise and technique in Europe, Africa, and North America. All these factors serve me as tools for creating representative textiles.

Within my master's project I am investigating the fluid nature of time and identity politics as manifested in craft practices. I am seeking a way to share my journey as a Queer Afropean Craft Maker, and an understanding of how my craft is influenced by my Western location (Norway) and

my cultural heritage. How I might use my heritage and identity as a tool to navigate this northern land, and how can the works I present reveal and investigate the profoundly embodied character of our encounter with the visual? My research strategies include the development of an archival journal that tells my story, and a practice that combines West African weaving and photography: I photograph myself and present the imagery in textile form. Through the act of building and using Norway's first Manjak loom, an artefact that recalls the complex historic culture of the West African Manjak community.

Motivates me to reflect on my personal experience, as part of a decolonizing process by using identity, craft and space.





Name: Ben Clement

Department: Printmaking and Drawing

Title: *Where Are the Wild Things?*

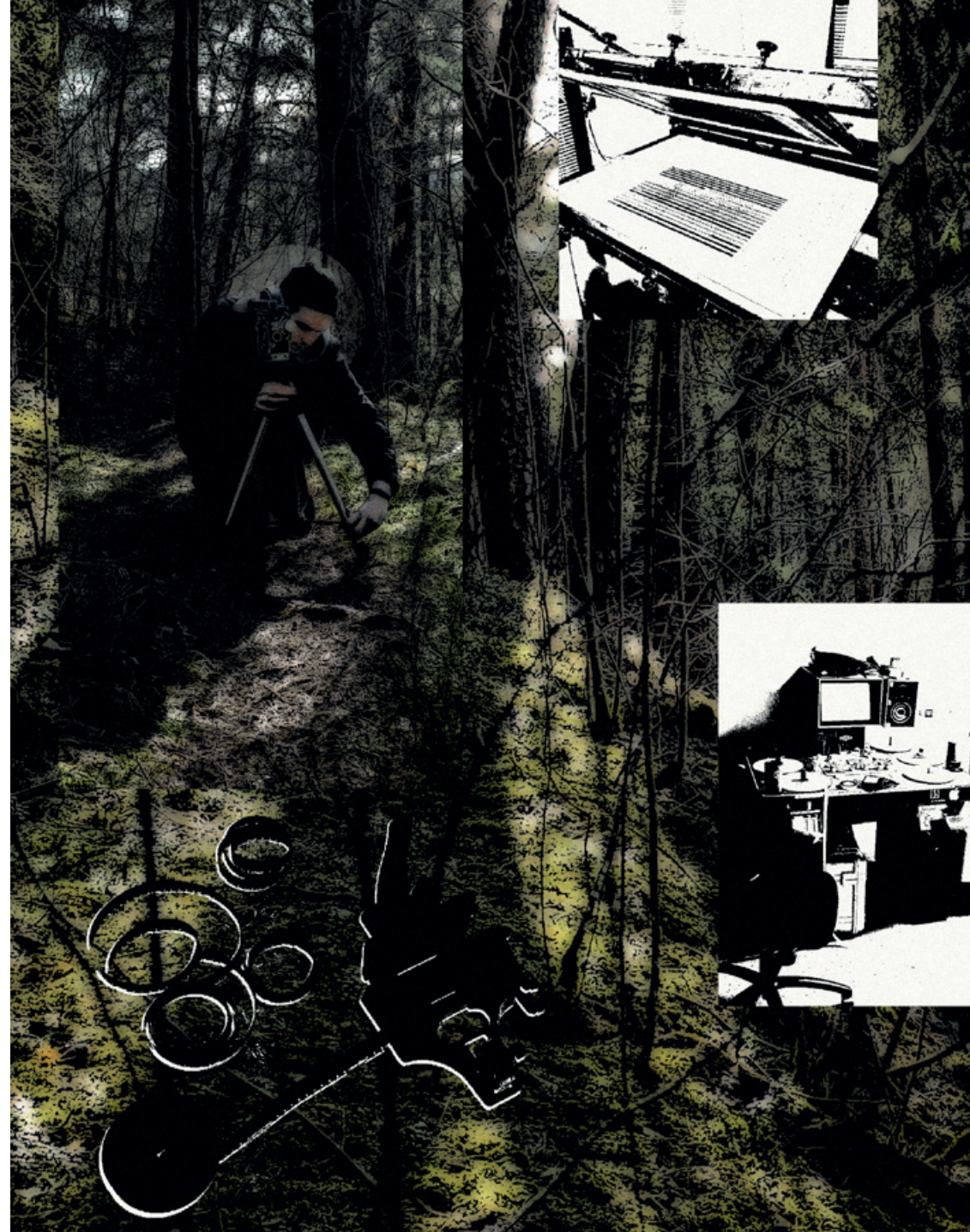
Year: 2023

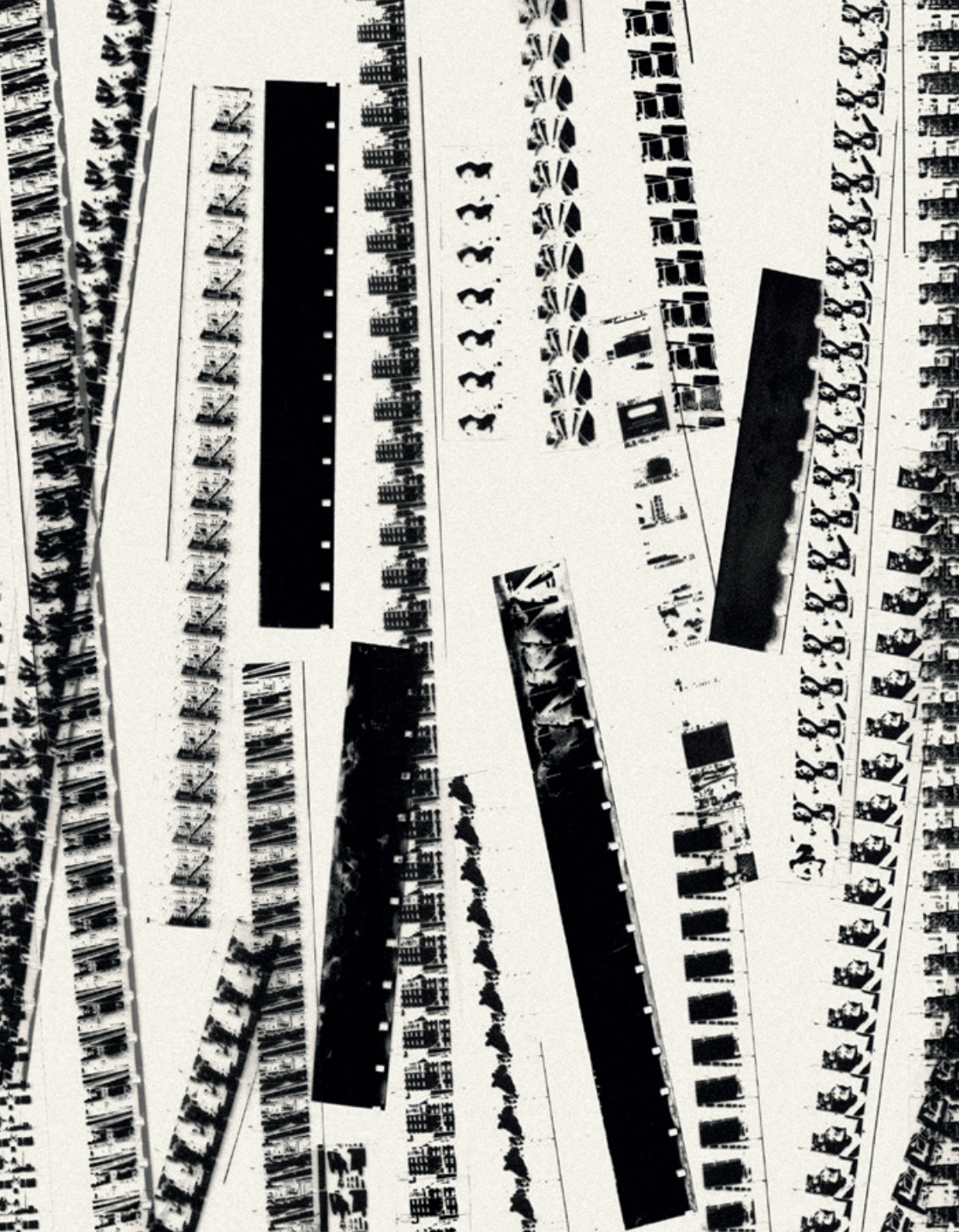
Instagram: @_benclement

My work lies at the intersection of printmaking, filmmaking, and animation. I make what I call *printed films*, a style of non-camera filmmaking that involves switching between analogue and digital technologies. Digital information is screen-printed in acrylic ink onto strips of 16mm film, distorting, recompressing and rescaling the printed frames. The process focuses the way the ink lies on the film surface, and highlights the medium's materiality. Slippages of ink, three-dimensional acrylic structures and organic details are rendered visible to the naked eye.

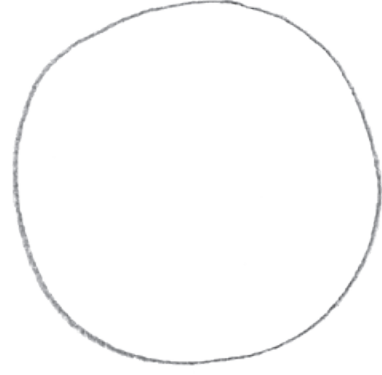
My project, *Where Are the Wild Things?* combines screen-printing on film with 16mm footage shot around Oslo's fjord and the Nordmarka wilderness area of north Oslo. It juxtaposes screen-printed animations depicting everyday experiences with modern technology, assembled from digital snippets shot on an iPhone, with forest and fjord landscapes that are free of human interaction.

The work's title plays on the title of Maurice Sendak's 1963 children's book, *Where the Wild Things Are*, and the project's concept arises from a childhood obsession of mine, a longing to be submersed in a human-free, *natural* landscape. The film attempts to visualise that landscape, but it also allows the subtle forces of reality to intervene, disrupting the experience of pure, idyllic, romanticized nature.





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Name: Josephine Echer

Department: Metal og smykkekunst (Metal and Jewellery art)

Title: *Noe tapt og noe vunnet (something lost and something gained)*

Year: 2023

Instagram: @phineart98

I mitt masterstudium utforsker jeg hvordan livet, arv og døden kan uttrykkes med materialer som kobber og emalje. Her trekker jeg inspirasjon fra det som berører meg. Omtrent samtidig som jeg startet master-prosjektet, fikk min far diagnosen Alzheimer. Med dette fulgte det et kaos av følelser, og kunsten har blitt en måte å uttrykke seg igjennom. Jeg opplever at den kreative prosessen blir en helbredende handling, hvor jeg bearbeider hendelser som skjer i livet mitt.

I det nyeste verket *Noe tapt og noe vunnet* jobber jeg med en kobber kropp, som har hundrevis av forskjellige biter satt sammen som et puslespill. Alle disse bitene har forskjellige former og mønstre. Denne kroppen blir som en tidskapsel der jeg lagrer på minner fra meg og min far. I hver del har jeg forsøkt å kanalisere spesifikke minner, og uttrykke følelsene som henger ved disse. Blant annet har jeg brukt minner fra barnebursdager, besøk på hytta i Lillesand, konfirmasjon, når han skulle lære meg å kjøre bil, og de

In my master's studies, I explore how life, heritage and death can be expressed with materials such as copper and enamel, drawing inspiration from events that affect me. At the same time as starting my master's project, my father was diagnosed with Alzheimer's. With this came a chaos of emotions and art became a way to express myself. The creative process became a healing act, in which I focus on events in my own life.

In my most recent work, *Something lost and something gained*, I have constructed a kind of human body in copper, an assembly of hundreds of different pieces put together like a puzzle. The pieces have different shapes and patterns, and the body has become a kind of time capsule in which I store memories of my father and me. In each part, I have tried to channel specific memories – for instance, children's birthdays, visits to the cabin in Lillesand, my confirmation, driving lessons with dad, and the endless conversations I have had with him. While I have worked on the project the possibility of good conversations between us has



uendelige telefonsamtalene jeg har hatt med han. Gjennom disse to årene jeg har jobbet med prosjektet, har de gode samtalene mellom oss gradvis gått tapt. For hver dag jeg sager ut biter av kobberet, forsvinner også en bit av den pappaen jeg kjente. Kroppen er et avtrykk av meg og viser at jeg også er en annen person enn for to år siden. Jeg har fulgt sykdommene hans ubevisst sammen med kunsten min.

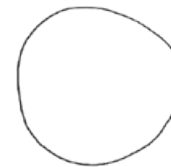
Kobberet er sterkt og smidig, mens emaljen er skjør og lett knuselig. Kontraster, som når de smelter sammen endrer karakter. Kobberet

gradually been lost, and when I saw off pieces from the copper, a piece of the dad I knew also disappears. The body is a reflection of me, showing how I have changed through the years, and how my father's illnesses have unconsciously shaped my art.

The copper is strong and flexible, while the enamel is fragile and easily breakable, but these contrasting characteristics change when the materials are merged: the copper gains increased rigidity and the enamel becomes more resistant. This is reminiscent of symbiosis, in which two initially independent

får økt rigiditet og emaljen blir mer motstandsdyktig mot ytre belastninger. Dette minner om en symbiose, der to i utgangspunktet selvstendige enheter, får gjensidige fordeler når de finner sammen. I dette er det også to selvstendige mennesker som er smeltet sammen gjennom arv og delt erfaring, som til slutt har ført til en sterk far-datter relasjon.

units gain mutual benefits when they find themselves united. It also serves as an image of a strong father-daughter relationship: of two independent people whose heritage and shared experience fuses them together.



Name: Marit Fujiwara

Department: Metal

Title: *The Lights Are On*

Year: 2023

Instagram: @maritskevikfujiwara

I feel enriched by the diversity of cultures that reside in me. At the same time, I feel ethnically undefined and ambiguously culturally located. A constant in my practice has been the use of food as a means to explore the complexities of living and growing up between cultures. Food is vital in the construction of identity, because we are biologically, psychologically and socially constructed by the nourishment that we choose.

In my practice, I attempt to distance myself from the human-centric perspective. As I work, I accumulate unsolved questions that lift me away from my immediate, relative reality in what feels like a never-ending project. I intentionally employ low-tech approaches, focusing on artisanal methods in which my body is my most valuable tool. For me, the act of making is a necessity - a channel of communication between my inner world and my surroundings.

For my master's presentation, I experiment with the concept of a room, an enclosed space within a building that separates subjects from their surroundings and normally confers a measure of invisibility. Using rope, thread, coffee beans and corn, I will create the memory of a room - a vulnerable, phantom space that is permeated by and leaks into its surroundings, offering no privacy or protection.





Name: Milton Mondal

Department: Print & Drawing

Title: *A stage with the memory of an impacted landscape and my house.
1 tree = 1 brick!*

Year: 2023

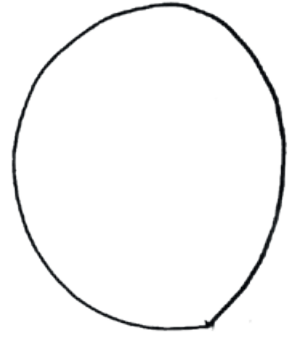
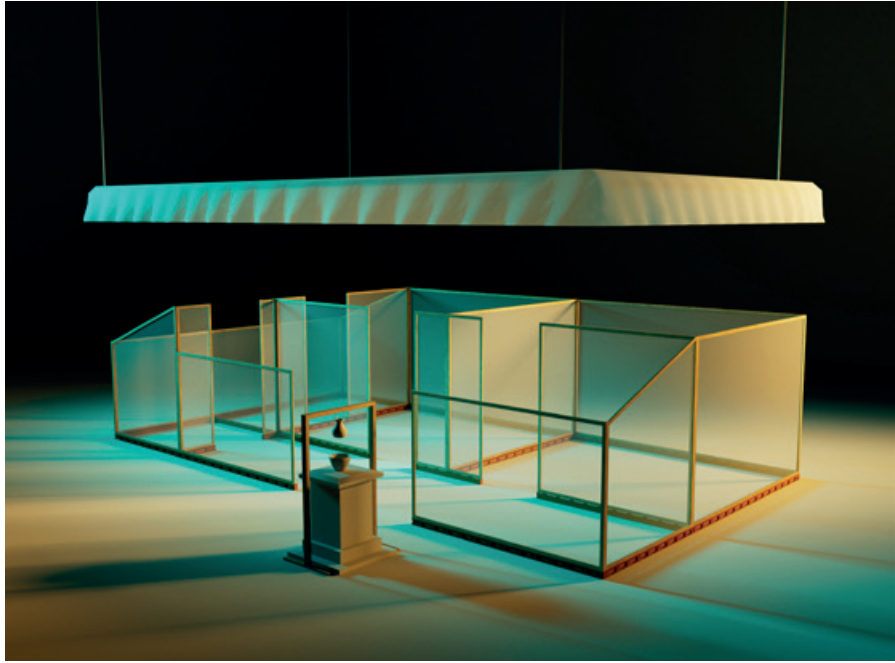
Instagram: @miltonmondal.print_art

In my work, I explore the materiality of the expanded field of printmaking, constructing large-scale print installations that incorporate both traditional printmaking and photomechanical techniques. The resulting works embody the tactility of printmaking while testing its mediumistic boundaries.

My artistic research investigates environmental changes and human-impacted landscapes through the filter of pre-existing memories and experiences, and the resulting works test the possibilities offered by the significant characteristics of reproductive media. Using observation, I revive visual and design traditions that are embedded in cultural memory, creating works that embody the act of archiving memories.

For my master's project I have built a stage for performance in a form that resembles my Indian home. Its structure consists of bricks, transparent silk walls, a shamiyana (South Asian ceremonial tent), and a tulsi bedi, (altar for growing holy basil) and echoes the form of a typical Indian house. On its transparent walls, shadow images invoke my memories of place and of the ways that nature has been impacted by human migration. The tulsi bedi reminds viewers of the co-existence of humans and nature, and on the work's roof, symbols of trees, a wood-saw, bricks, and human footsteps serve as metaphors invoking narratives of human occupancy.





Name: Sally Nordström

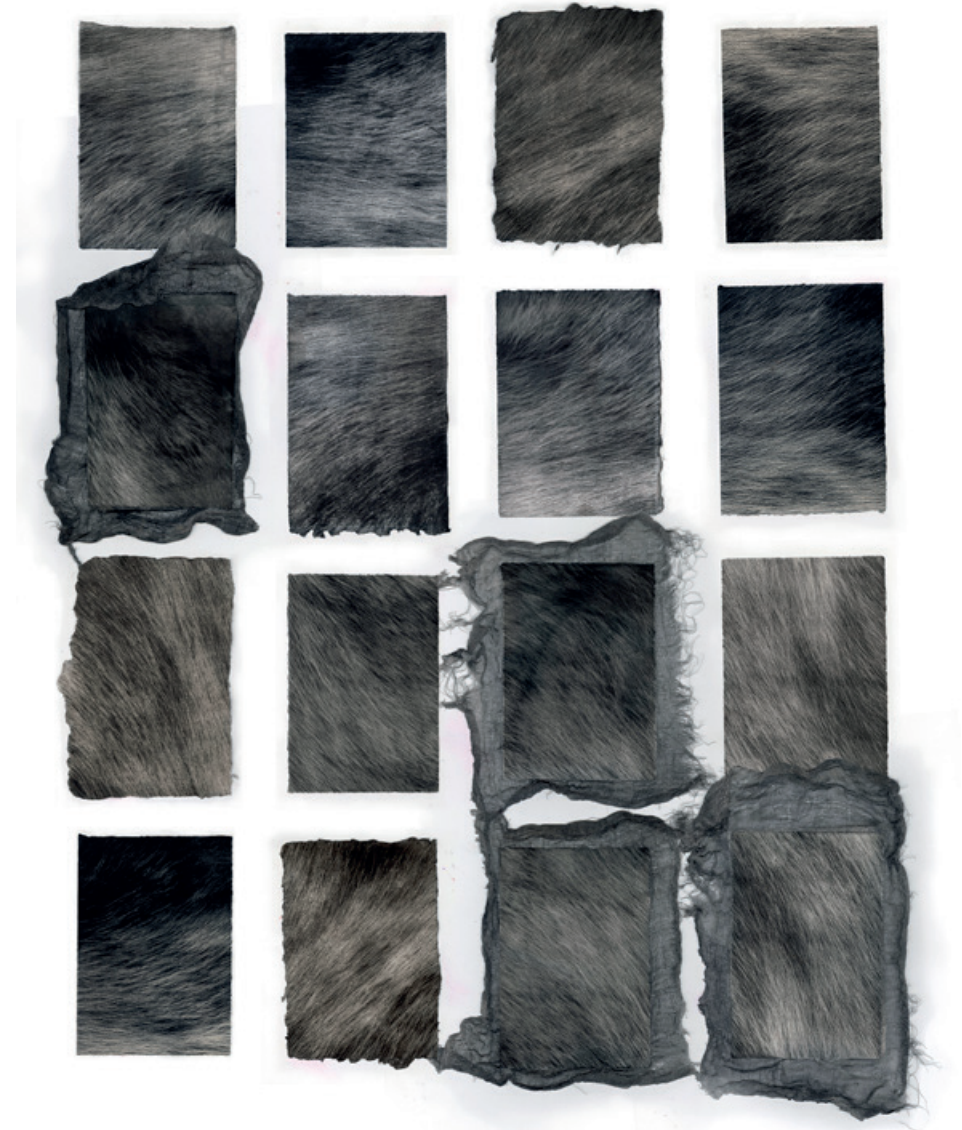
Department: Printmaking & drawing

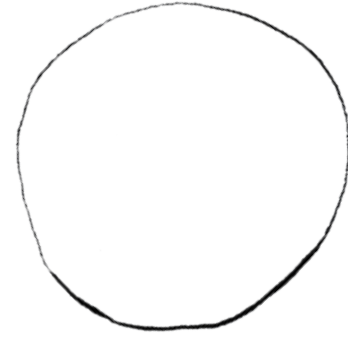
Title: *Buk*

Year: 2023

When I had to put the horse down, my heart was pounding. The huge body suddenly collapsed, and his presence was gone. Right beforehand, the farrier had taken off his metal shoes, because the truck driver who was collecting the body for destruction only wanted animal by-products in the container. The practicality of the whole process was impossible for me to take in. I try to recall the world as it looked from between his front legs, or under his neck, but the remembered images warp, twist and overlap.

In this work, I present many fragments – a myriad of unfinished, ever-growing, unstably related parts – in the hope that they, in their imperfection, together create something whole.





Names: Amalie Risom Nyrup (DK) & Sarah Sekles (DE/BR)

Department: MFA Art and Public Space

Title: *Harvesting Soil*

Year: 2022-

Instagram: @risom.sekles

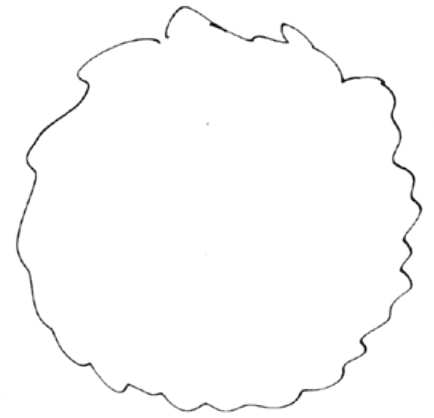
Website: <https://risomsekles.cargo.site>

Our artistic collaboration, Risom. Sekles, was formed to facilitate our shared research- and project-based approach to art-making. Our activities are based in an ecocentric perspective and focus on the practical and philosophical issues surrounding ecological and geological caretaking. We are concerned with the ways that the aesthetic “look” and the practice of wandering inform the discourse and understanding of landscape, and we are particularly interested in the globally crucial issue of soil health.

Our master’s presentation *Harvesting soil* forms part of our ongoing research project *Language of Landscapes*. *Harvesting soil* is a process-based relational art work that steps outside the often human-centric frame of much relational work by positioning a population of compost worms as its participant community. Becoming the

caretakers of thirty *Eisenia fetida* or “red wiggler” worms, we have observed their daily routines, needs and wants, learned how to feed them and discovered the conditions that make them happiest – understandings with clear utility in relation to the present human-generated biodiversity and soil crisis. Our worm-farming investigations are led by personal reflections and conversations and text-based research, but also by getting close to the worms as they digest organic matter and transform it into healthy humus.





Name: Lydia SooJin Park

Department: Ceramics

Title: *Memories and Gravity that are with us all the time (From Vessel Series)*

Year: 2022-23

Instagram: @lydiajpark

During the time I have spent travelling from my native Seoul to other cities, including Chicago (BFA, School of the Art Institute of Chicago, 2009-2013) and Oslo (MFA, Oslo National Academy of the Arts, 2021-2023), I have developed a new perspective towards my artistic practice and personal philosophy. My works appear to be vivid and vibrant, but whispering inside each one are all sorts of accumulated memories and feelings that arise from the stories of my everyday life. I appreciate the present time and the place I've been given, but I still miss the past moments that have shaped me.

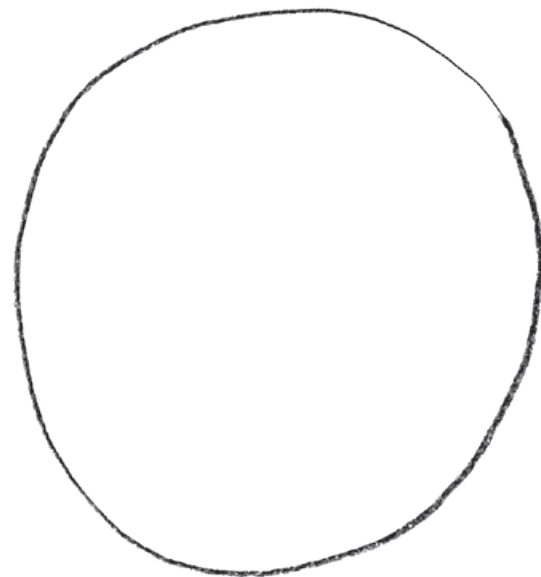
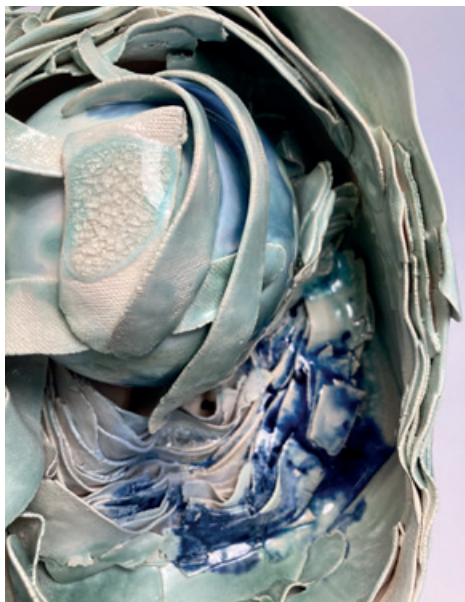
After discovering clay as a primary material with the potential to hold those memories and feelings, I started to explore its countless possibilities and inherent characteristics. I developed actions of rolling, stretching out, and layering thin clay pieces, one by one, through my own experience, beyond traditional clay-building techniques.

as if..

the tree makes growth rings,
the fallen leaves pile up on the
ground, and the snowflakes turn
into a chunk of ice and melt away
with the passage of time.

The cycles of nature, a key part of my experiences, are among the sources of my inspiration. The changes that I have gone through are incorporated into the various thicknesses of my works' clay surfaces. To express the relationship between us as living creatures and the environment in which we live, I introduce references to paradoxes and stereotypes that frequently appear in our lives, by shaping organic forms that resemble functional objects or their traces. The Vessel Series, the 2.5-dimension series that uses clay as a canvas, and a new installation presenting another way of expressing the accumulation of memory and experience, will all be shown in the degree exhibition.





Name: Ingvild Kristine Reinton
Department: Metal and jewelry
Title: *Trær står nakne om vinteren*
Year: 2023
Instagram: @spinnvild

Når vinteren kommer, kler trærne av seg bladene og avslører sin struktur. De eksponerer seg mot kulde, snø og is. Som om vinteren er til for å se sannheten i hvitøyet. Å hamre på metall er for meg en måte å komme inn under huden. Min kunstneriske praksis handler om å tyne materialer til grensen, til det får liv og jeg får respons. I dette prosjektet smir jeg skulpturer av kobberplater og setter dem sammen i et miljø.

Jeg ser på sykluser i naturen, hvordan miljø og vekster endrer seg med årstider, hvordan de forbereder seg mot vinter, sommer, høst og vår. Den evige vekslingen mellom forgjengelighet og forfall. Jeg forsøker å gjenskape slike stemninger, tilstander og reaksjoner som oppstår i det vilde og uforutsigbare. Stadier i livet vi går igjennom og hendelser som forandrer oss.

Under prosessen kjenner jeg etter forbindelser som oppstår mellom kobberet og meg. Når får materialet sin egen vilje? Jeg er ute etter et nærvær jeg kan merke i møte med

When winter comes, trees shed their leaves and reveal their structure. They stand exposed to cold, snow and ice, as if winter is a way to realise the truth. In my practice, I look at natural cycles: for instance, at the ways that environments and plants change with the seasons and prepare for winter, summer, autumn and spring.

I study the eternal alternations between impermanent life and decay: the stages we go through in life and the events that change us – and try to recreate the moods, conditions and reactions that occur in the wild and unpredictable.

For me, hammering on metal is a way of getting under my skin. My artistic practice is about stretching materials to the limit; working them until they come to life and respond to the stresses under which they are placed. At what point does the material assert its own will?

In this project, I forge sculptures from copper and assemble them in an environment. During the process, I register connections that arise between the copper and me. Trees

brutale naturkrefter. Som rivende vindkast og slående bølger kan gi meg følelsen av å være hjemme og bli tatt vare på.

Trær tar opp næring og kommuniserer gjennom røttene. Kobber er et grunnstoff mennesker har hentet ut av fjell, smeltet ut av steiner, støpt inn i plater og strukket til ledninger. Det er stoffet som forbinder mennesker gjennom elektrisitet og internett.

absorb nutrients and communicate through their roots, while copper is an element that people extract from the earth, process from rocks, cast into plates and stretch into wires; it is the substance that connects people through electricity and the internet. As I work, I am looking for associations and presences such as these, the feelings and reflections that inspire me when I am immersed in nature. Like ripping gusts of wind and crashing waves gives me the feeling of being at home and nurtured.





Name: Sigvei Ringvold

Department: Printmaking and Drawing

Title: *Kropper i hånden*

Year: 2023

Materials: keramikk, CNC-underlagsplate, kjuke

Size: 115x245cm

Instagram: @myselitt

Jeg arbeider interdisiplinært med grafikk, skulptur, installasjon og scenografi. Praksisen springer ut av en personlig animisme, hvor arbeidet vokser frem gjennom møtet med stedets ånd og materialenes personligheter.

Verket tar opp menneskelig fremmedgjorthet fra naturen og lengsel etter en dypere tilhørighet. Jeg søker en veksling mellom paradoksale ytterpunkter, som jeg forsøker å holde oppe samtidig, eller lar grense til det ubehagelige fordi det ikke vil la seg være en eneste ting. Det kan vokse egenartig sammenføyd med livets møkk.

Det føles godt å stikke fingra i jordas kropp, og kna, forme, rulle og blande. Leira forholder seg til begge hendene samtidig og skaper en tett forbindelse. Gjennom leira har det vokst frem kroppslige vesener. De er som kar, med åpninger, og overflater

som hud og knokler. De blir både inntakende og frastøtende. De minner meg om noe menneskelig, noe kjøttfullt, men også bløtdyr, blomst og sopp. Gjenkjennelige og allikevel fremmede.

Jeg fant spor i en underlagsplate til en CNC-fres, som et digitalteknologisk samtidskulturlag. Jeg silte pigment fra forkullede knokler over platen og lot den møte kroppene.





Name: Grete Riseng
Department: Textile
Title: *Kime*
Year: 2023
Instagram: @greteriseng

Kime

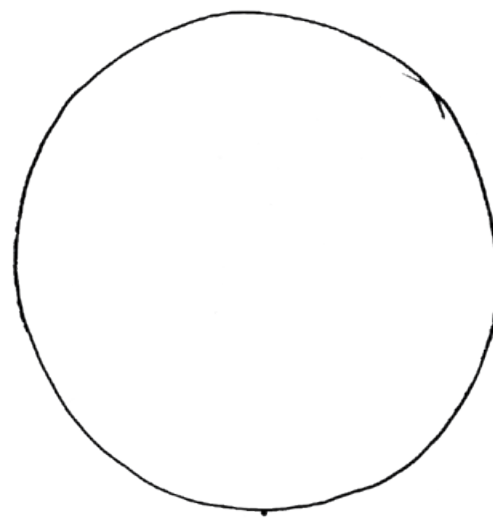
*Where mind, body and spirit meet
with intent, from the core of your
being to the point of delivery.*

***Sensei Thomas McKinnon;
5th Dan, black belt karate***

I work with textile installation and performance, and my work draws on many years' experience as a karate practitioner. I think of kime as the essence of karate. In my performances, I seek a similar state of mind. Struggling with an object or material that is very heavy – for example, many meters of silk that are immersed in water, or a large textile bundle that weighs more than twice my body weight, I find energy and concentration. I search for the resistance presented by the weight, and by pushing, pulling, and lifting my materials, I relinquish controlling thoughts, and feel the movement within the work coalescing into what I perceive as a single force.

Most of my works with silk have taken place outdoors at different sites, including public building sites and locations in the woods and by the sea. My master's project includes a performative work in which my body's movements and actions have been transferred onto more than a hundred metres of silk. I also work performatively without the silk, using only my body and mind as my material.





Name: Sebastian Rusten

Department: Textile

Title: *Heaps*

Year: 2023

Instagram: @tsrusten

Website: www.sebastianrusten.com

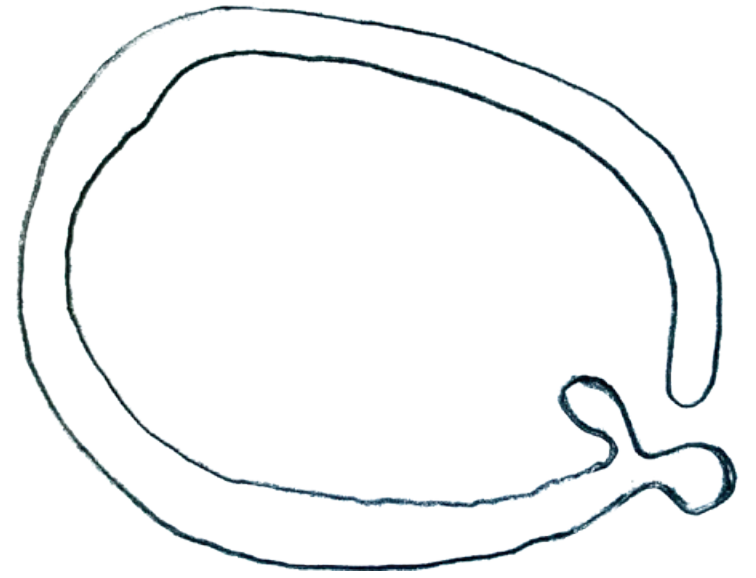
My practice is concerned with an exploration of self in relation to, and as an extension of, the non-human world. Combining the use of traditional crafts with rich lineages and intuitive explorations in a more-than-human world, I observe how attempted collaborations with the materials I forage can generate symbiotic relationships and provide an aid in perceiving the environment from multiple points of view simultaneously.

Traditional crafts such as spruce-root basket weaving in South East Alaska and coiled birch root basketmaking (tægerbinding) in Norway have attitudes toward the living world built into them. I use these traditions to create guidelines for ways of becoming with the natural world. I draw on this traditional knowledge when I forage and process materials, and then conduct intuitive experiments in creating temporary and

fragile assemblages from those materials. Emphasizing the sensual elements of the materials becomes important in the sharing of this process.

My exploration of ideas of symbiosis and the obliteration of the individual are informed by Buddhist thought, as well as the philosophy of Gilles Deleuze, the anthropological researches of David Abram and David M. Guss, and the poetry of Rainer Maria Rilke. Alongside this research, my practice provides me with points of orientation in a seemingly paradoxical world where infinite plurality and simultaneous oneness become together, in a constantly evolving entanglement.





Name: Ilona Treilib

Department: Textile

Title: *States of Memory*

Year: 2022-2023

Instagram: @ilonatreilib

My artistic practice is closely tied to my everyday life and the place in which I am working, both in physical and mental terms. The underlying intention is to extract the essence, to get to the core of what is, as I work.

I find inspiration in the discarded, the forgotten, and the unappreciated. I am drawn to the stories and the memories that linger in everyday objects and the ways that they connect to our identity, and to the scene of our belonging. Therefore, a large part of my practice involves collecting and appropriating found materials- from the streets, construction sites, containers or people's homes. This becomes my raw material. I am particularly interested in clothes, bedding, and towels, as they are connected to the body and remind us of presence, or maybe absence, of bodily intimacy.

Transformation and time are keywords in my practice. I use time to transform and convert the materials I use, to give them new form and life. The transformations I enact are not about getting rid of something's essence, but rather giving the material an additional new meaning and function; for example, by combining old textiles with liquid porcelain and firing them in a kiln. The textiles are burned away, but their hollow form – a kind of fossil – remains. In this way, I manage to preserve the shape of the no longer existing original object, giving it new meaning and value, despite its physical disappearance.





Name: Maria Viirros
Department: Art and Craft
Title: *AI-FLASH*
Year: ongoing
Website: www.viirros.com
Instagram: @viirros

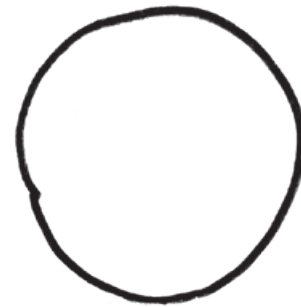
My transdisciplinary practice is concerned with materials and collaborative methods, and my particular interest is in the collaborative forms of cultural creation that are materialized through crafts such as tattooing, drawing and printmaking. My artistic approach exists in continuous dialogue with subcultural communities and craft environments, and I greatly learn and benefit from the knowledge and care that both those realms grant me.

My lived experience as a nomad who navigates Europe's shifting landscape informs my methodology. I am motivated by the responsibility to unravel the complexities of post-colonialism, bear witness to current socio-political climates and contribute to the building of safer havens in society. Art making can be an act of service, and I believe it is enough for a work of art to speak to just one person; societies can

change through the shifting of a single human perspective.

My practice focuses on the body as a locus in which identity is constructed. For my master's exhibition I have prepared an installation that functions as a platform that communicates the responsive dialogues I have been engaging in throughout my master project: The installation reflects a place where newly imagined self-sites may unfold. For the duration of the exhibition, visitors are kindly invited to join me to venture outside the traditional exhibition space, and into the ritual of creating a bespoke tattoo design based on their own, individual text prompts. Participation in the process is private and fully consensual, and designed to be welcoming for bodies of all types.





Name: Tue Winther

Department: Ceramic

Title: *Asking for a friend who's kind of shy*

Year: 2023

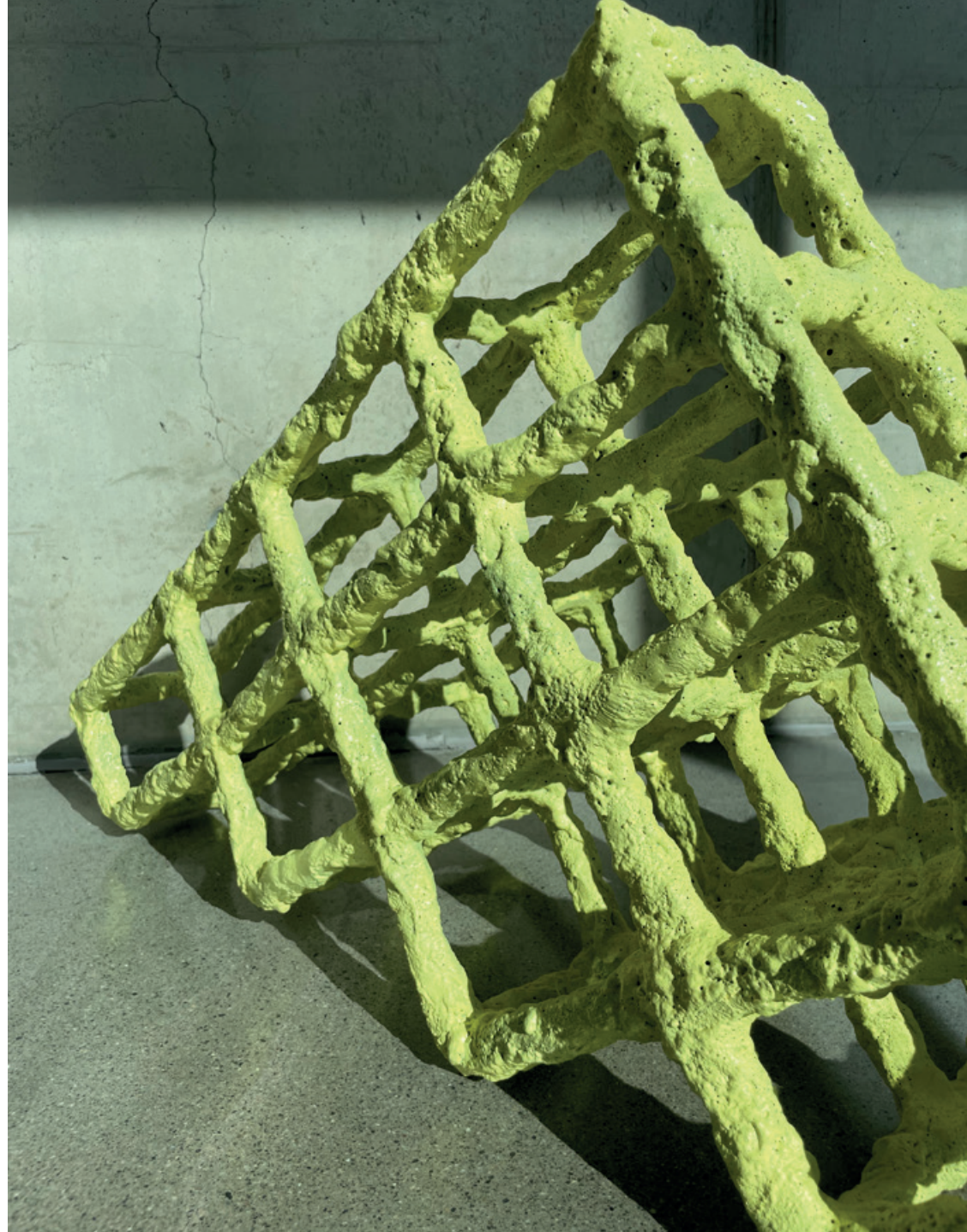
Instagram: @tuewinther

My work straddles two simultaneous areas of interest. One foot stands in the area of stringent minimalism, where the premises of craft honesty and truth to materials are paramount. Here, joy is taken in clean lines measured with a ruler, and geometry and simplicity come together in its own understated, static calmness. Meanwhile, my other foot is wearing a tall, white patent leather boot and planted in a fast, pink, carefree Barbie world. Its wearer is surrounded by plastic palm trees and bathed in neon lights, while sporting oversized fake gold jewellery and a voluminous nylon wig. Here, playfulness, spontaneity and promiscuity are the trump cards.

My work seeks a place somewhere in between these two worlds of maximalism and minimalism. Earthy, natural clay and synthetics and imitations are juxtaposed to create intriguing combinations. My experiments ask what ceramics look like in this artificial world. Are they imitations too? A case of dressing up?

The square is a recurring starting point for my research in this hybrid world. I have explored the systematic and square based ceramic tradition of tiling, but then transformed and played with ceramic squares, cubes and grids until they become subversively circular, abstracted far from their starting-points. In my master's project I have applied geometry and systematics to hand-built and wheel-thrown ceramics. The systems offer a visual inspiration, but they also pose questions about the ways given systems can be perceived. Where does systematicity arise from, and at what point does it disappear?

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Publication/Design Group	Sarah Sekles, Amalie Risom Nystrup, Ingvild Reinton, Maria Viirros, Sally Nordström
Communications Group	Lydia SooJin Park, Milton Mondal, Josephine Echer
Exhibition Group	Sigvei Ringvold, Marit Fujiwara, Tue Winther
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MFA in Art and Public Space

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