

LINKS to events:

Link to Event on Astrup Fearnley website:

<https://www.afmuseet.no/en/events/time-as-medium-symposium/>

VIDEO of interview between Melissa Gordon and Amy Sillman:

<https://www.dropbox.com/scl/fi/a61385gwip1hn17qaalpc/Amy-and-Melissa-Astrup-Fearnley.mp4?rlkey=s15yyzugds4yyn33ppydhlmgp&dl=0>

FILE of the RECORDING from ASTRUP FEARNLEY: (50 gb)

<https://we.tl/t-AIQCXLVZVN>

Instagram announcement:

<https://www.instagram.com/p/CraXuRQA5jY/?next=%2Fexplore%2F&hl=es>

Description of process and content:

The symposium Time as Medium was a long process of organising, in co-ordination with the Astrup Fearnley Museet. Practically, the museum supported the symposium by adding to each speakers fees and to helping with dinner and hotels for the speakers. The symposiums budget made it that the realistic amount of invited guests would be 3 people. This also worked well to keep it to a single long evening discussion, which suited the format of Astrup Fearnleys talks.

After many many iterations and invitations and conversations, finally the three guests were booked in April of 2023: Mark Godfrey, Monika Baer and Amy Sillman. The three speakers were invited to speak on topics of time in relationship to painting. I was particularly interested in how paintings can both illustrate time, but that also in the reflection of how painting is evaluated over time, there is a changing understanding of how time functions.

Mark Godfreys talk was particularly enlightening in that he discussed how gestures developed in the 1960s in painting were in effect repeated in the early 20's under different categories of thinking. Monika Baer's talk focused on how staging and movement have been essential to the development of her work and she also touched on how she attempts within painting to enact a movement that is understood as unfolding through time. Amy and my conversation focused on how I believe that Sillman's process in painting, which is multi-layered and complicated, shows time unfolding in a simultaneous manner, something that mirrors perhaps a kind of contemporary understanding of time which exists outside of a timeline.

Public reception:

There was a very good reception from the group of public and artists present at the talk. I heard very positive responses and was told repeatedly that there is a further need for public talks on painting in Oslo, which I hope to fulfil in my role at KHIO.

The promotion for the talk was spread widely. I have recorded it and I am trying to convince Amy and Monika to allow an online youtube presence of the talk, on the Astrup Fearnley channel. I am awaiting their permission for this, as I think it would be good to distribute it more widely as many people wrote to me that they would have liked to have seen it online, from out of town.

Impact:

My book, published in late 2023, titled Vital Signs, and published with Occasional Papers and Frans Masereel Centrum, brings together 10 years of writing and includes a re-worked version of my introduction to the symposium as the last text. This book was very much aided, both in content and in the ability to fundraise, through having the talk at the Astrup Fearnley included in it.

My solo exhibition Vital Signs at Kunsthall Oslo in October 2023 is also a direct result of being able to host the symposium, fundraise for a book of writings, and then to have a solo show to accompany the exhibition. This exhibition was my first solo exhibition in Norway and has laid the ground for further exhibitions as well as develop new bodies of work, including collaborative work, and exhibition strategies.

I had begun to plan for a series ongoing series of talks on painting in Oslo with the Muralverkstedet in Oslo. My plans were delayed by slow communication with the board, it took months to hear a response to whether I could invite Ragna Bley. I've decided to turn attention in upcoming years to the Color Lab, with what small budget I can, on campus at KHIO.

I would like to develop the symposium into a wider publication. I have transcriptions of the three talks by myself, Amy Sillman and Monika Baer. I feel this is the basis for a larger book on painting, but I need to apply for further project funding, or research funding in order to develop a series of conversations and interviews that focus on how painting itself is central to a development of terminologies and thinking that is new and developing in the contemporary art world, and its relationship to looking back in time and thinking newly about older works as well.