

THE ACADEMY OF FINE ART

OSLO

BA

2013

Oslo National Academy of the Arts
2013

Colophon

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The Academy of Fine Art
BA 2013

'A Study'

Natalie Hope O'Donnell

In 'The Function of the Studio' (1971), Daniel Buren examined what he called 'the hazardous passage' from studio to gallery. As curator for the graduating class of 3BA students at the Oslo Academy of Fine Art, this text is based on the studio visits I conducted prior to this 'hazardous' journey from production to presentation. The studio visits provides the backdrop for this text on the artists' practices. The artist's studio has been the focus of greater scrutiny in recent years. Two anthologies – 'The Studio - Documents of Contemporary Art' (2012) edited by Jens Hoffmann and 'The Studio Reader' (2010) edited by Michelle Grabner and Mary Jane Jacob – are testaments to a renewed surge of interest in this site of artistic production and occasionally of display.

For art students the studio plays a slightly different role than for professional artists – it is a temporary place of study, not a personal one – and often it is supplemented by the home or apartment, which acts as an extension or sometimes as a replacement for the studio that the art school assigns them. This class of BA students were the first to be located in the new campus of the Oslo National Academy of the Arts, and the teething problems that such a large-scale move entails have affected them, perhaps more than any other class, particularly in relation to feeling settled in their studios throughout their three years of study. It is, therefore, perhaps not remarkable that this group of 18 students have extended the notion of study – as well as its physical construct – in their respective practices. The idea of 'a study', therefore, became the point of departure for this catalogue text, which is organised around different instantiations and variations of the term – from the art historical notion of a preliminary 'study' as a precursor to a work of art, via the scientific methodology of a close examination in the form of a 'case study' and the notion of self-study as an expanded, performative category – to the actual architectural construction of 'a study' or a studio.

In 'A Room of One's Own' (1929), Virginia Woolf asserts the need for a separate place – a study – that can enable creative expression, and many of the artists in this group deal in some way with this notion of creating a room of one's own. **Solveig Lønseth's** early work involved the creation of a cardboard house in response to the immediate architecture of her shared studio at the Oslo Academy. In a gesture reminiscent of Kurt Schwitters's *Merzbau*, it provided a contemplative space – a studio within the studio – but unlike him, the studio was a clean, uncluttered place. Emerging from the cocoon, Lønseth carried on her consideration of spatial context in a series of site-specific works, persisting with the use of cardboard and paper, specifically adapted to the ar-

chitecture of the gallery. Making direct reference to Woolf, **Per Westerlund** examines the confines of this room of one's own, relating to the objects in it, and creating miniature sets for animations starring Lego-men, milk cartons and other assorted paraphernalia in playful gestures that evoke Bruce McLean's 'Soup (A Concept Consommé)'. In his more recent works, Westerlund has invited other people into his private space, albeit mediated by a digital interface. In his *Skype Choir*, people sing into their computer microphones and the broken melody because of the time-delay, with moments of harmony, illustrate simultaneously the closeness and distance of a globally connected world, and the paradoxical situation of being alone, together.

The notion of an enclosed, private space also pervades in **Siri Iversen-Ejve's** work. Having incorporated sound into her painting practice, she explores how sound affects space in close quarters. In one of her sound pieces, she downscaled from the site of the original recording (usually drawn from vast, cavernous spaces in public museums and galleries), to replay it in the confined space of disabled toilets, her preferred place of work when on a student exchange in London. Whether through the medium of painting or sound, she explores the shift from public to private space - and the different reactions this move elicits from viewers. This concern with the viewer and the interaction between body and space is also evident in **Silje Johannessen's** performance works. Staging encounters with visitors in a manner that evokes Marina Abramovic's performance 'The Artist is Present' (2010), Johannessen does not shy away from silence or awkwardness, but experiments with what happens in the space between people when very little is happening. Her installation works have a similar muted, but clearly physical presence, creating spaces for contemplation between work and viewer.

The playful studio-based solipsism that characterized certain artists working in the 1960s, such as Bruce Nauman's various studio-based videos in the late 1960s or Richard Serra's 'Hand Catching Lead' (1968), can also be seen in the work of some of the students in 3BA. **Jørn Bjercke's** works revolve around procrastination activities, including tossing paper into a paper basket or scanning the walls of the studio. These pastimes were recorded and replayed to audiences to see how they responded, exploring the doubling that the process of display entailed. This charting of the more mundane studio activities implicitly questioned the nature of artistic work, underlying its resistance to conventional productivity measurements by making this the 'work'. In collaboration with **Kristoffer Amundsen**, Bjercke created increasingly absurd installations with household items at home. Their ensuing video work, its title derived from a Christian rehabilitation programme ('Starten på et bedre liv'), playfully ridicules the notion of 'salvation' while enacting the self-reproach of the self-proclaimed 'slacker'. Beer drinking is a recurring motif in their joint projects, occasionally as a means of escaping humdrum everyday life, but more often as a way of involving audiences in their discursive activities without any overarching aim other than to create 'an open

work' with clear antecedents in Tom Marioni's 'The Act of Drinking Beer with Friends Is the Highest Form of Art' (1970).

In his solo filmic works, Amundsen balances between the tragic and the comic, often using found footage to create new approaches to the material, for instance, inserting new dialogues onto pre-existing video material. This approach to sampling can also be seen in **Morten Jensen Vågen's** work where American popular culture is pilfered for its signage and imagery. An accomplished craftsman and master faker in the vein of Duane Hanson, Vågen recreates two-dimensional images in three-dimensional form, making *trompe-l'oeil* sculptures and creating macho *mise-en-scène* with a 1:1 indexical relationship to their real-world equivalents. The implications of using cheap materials to create simulations of symbols of richness such as Cristal champagne, large banknotes and "bling" give the works wider critical resonance as they play with the value implications of real and fake. This penchant for copying can also be traced in **Ruben Aas's** practice, in particular, his performative works involving 'sampling the city'. In a gesture aimed at the increasingly prohibitive application of copyright law, Aas wraps prominent public sculpture and furniture in aluminium foil, before taking the shell to the gallery. Linking skateboarding to the Situationist strategy of *derivé*, Aas's practice moves out into an urban environment, fuelled by a frustration of how personal freedom in the public realm is gradually being curtailed.

This kind of systemic critique can also be achieved through the act of self-study, as **Miriam Hansen** explores in her various approaches to self-representation. From her initial photographic self-portraits depicting the artist 'at her worst', Hansen added a series of drawn studies of her nose, which gradually expanded to include a series of castings of her mouth, creating little plaster wall-based sculptures of silent screams. Her moving image work has featured a close-up of the drunken artist trying to smile. In this tragicomic, durational process of self-documentation Hansen manages to expand from mere reflexivity to challenging wider social conventions of how people – women in particular – should 'be seen' to behave. In a culture that celebrates 'looking your best' there is power in the gesture of deliberately looking your worst. Self-study is also a feature of **Sara Rönnbäck's** work. Born out of a frustration with misogyny and explicitly anti-feminist utterances, Rönnbäck's performative sculptural installations provide spaces into which visitors can evade the gender-based behaviour, which social conventions prescribe. Drawing on the mountainous, almost sublime landscapes of her native Sweden, Rönnbäck creates individual sound showers, which cocoon one's head and limits one's vision, where the sensory experience is instead dominated by the ambient noise of the artist's working process.

While a Scandinavian identity can be traced in the formal choices made in a number of practices, **Linda K. Larsen** stands out for the way her selection of materials

reflect her hybrid identity. Larsen's dual heritage from Norway and West Africa is explored in her filmic works, which feature juxtapositions of imagery drawn from both contexts. The shared role of oil is explored through the literal nuts and bolts of the oil trade, which are arranged into patterns in her wall-based installations and shows the strange beauty of each individual component, removed from its original context. Larsen's work evades simple critique of the oil industry and its exploitation, and focus instead on the interconnectedness of current global trading links. Reminiscent of Yinka Shonibare's use of 'African' batik, in fact originating in Indonesia, imported to the Netherlands and reproduced in Manchester, Larsen interrogates the guise of authenticity that characterises how goods are internationally marketed and sold. A similarly jolting choice of materials can be found in **Tobias Danielsson's** work. His exploration of the internal life of materials, which he combines through stitching and sewing, alludes to the work of Eva Hesse or Nicolas Hlobo, yet these choices reflect the identity of the materials – bearing the traces of their own history – rather than that of the artist himself. The handmade quality of his collages or combines creates a tactility through which the material's are almost anthropomorphised as the artist reverentially juxtaposes them. Displayed as wall-based sculptures, the palimpsestic materials thrive as they are given new life - invoking at once their own history and the art historical allusions they have gained.

This in-depth study of materials finds resonance in other artists' close examination of medium. **Henrik Mojord** works with what one might refer to as painting in the expanded field, verging on sculpture in pushing the boundaries of the medium, concentrating on the edges of the frame and developing – swiftly and performatively – into three-dimensional form. Mojord favours heavy, gloss metallic paint on scaffold poles that create pronounced diagonals in the space, evocative of Constructivism, but with an attention to the presence of the viewer, which finds precedence in the spatial considerations of the Minimalists. While Mojord operates within the medium of painting, **Sindre Brusselmans** aims to push the boundaries of photography with his three-dimensional works, which simultaneously evoke Dan Flavin's neon works and Jeff Wall's light-boxes, though differing markedly from the latter in his move to abstraction - as a gesture against the image-saturation of contemporary visual culture. Brusselman's background in film and theatre reveals itself in a consideration of how these works interact spatially with the viewer: as the light spillage invites one in to the intimate space of the work, while the abrupt angles concurrently have a repelling effect.

The notion of what we do in confined spaces is explored in **Svetlana Negashova's** photographic work. Inspired by Bauhaus dance moves, she created a photo diary over the course of a day - all shot inside her flat. Developing a knack for capturing momentary movements on camera, Negashova's self-portraits in a variety of poses, reveal a day in the life of a made-up, gender non-specific character based on a real-life incident

(waiting for a text message from an ex-lover) and an *objet trouvé* (the characteristic hat). The fantastical things the character gets up to evokes Ilya Kabakov's illustrated albums, while the performance of initial pleasure followed by pending rejection finds parallels in Sophie Calle's 'Take Care of Yourself' (2007), in which she universalises the very personal pain of the rejected lover. Juxtaposed with self-penned poetry, the images serve as illustrations of the texts, while retaining their integrity as independent works of art. **Peter Sæbø** similarly explores the (in)activity that takes place when procrastinating. Departing from the serendipitous meeting of a ballpoint pen and the desk light, Sæbø creates a video in which the movement of the pen catches the light and creates a miniature variation on Anthony McCall's 'Line Describing a Cone' (1973). Continuing his interest in light and projections in his installation work, Sæbø also juxtaposes his works with poetry, where the text serves to compound the complexity of the work, rather than to explicate it - and the spaces between perception and cognition is what is important.

The meticulous approach that characterises the scientific methodology of the case study can be seen in the work of **Bjarne Bare**. His series of photographs, deliberately emphasising the 'insignificant' (hose pipes, anchors) owe much to Ed Ruscha's 'Twenty-six Gasoline Stations' (1962). The act of serialisation elevates the individually mundane images, and there is a performative dimension to the work: from the traces of human presence in the images to the gesture of assembling the different pictorial variations on a theme into an artist's book, which is then disseminated. Drawing on Roland Barthes' idea of 'studium' in his book 'Camera Lucida' (1980), Bare eschews the affect value of the individual photographs in favour of a wider exploration into how we view images and what is deemed 'important' in a world dominated by spectacular digital photography. **Lise Steingrim**, similarly, takes in her paintings an almost lexical approach to her various objects of study. Finding patterns in everyday life from electricity masts and cooling systems to mounds of rubbish and slabs of meat, she has the eye of a keen cartographer, mapping diverse visual material. Deliberately rejecting the urban motifs that characterise many of her contemporaries, Steingrim's in-depth studies of trees and rural landscapes drive her work from initially encyclopaedic illustration - via a flatness and tight geometry that references and celebrates Mondrian - into abstraction.

The idea of 'a study', which became the organising thematic of this text, has been a point of departure to show the manifold directions that these 18 artistic practices take. Connections may be made between different artists, and their works resonate with a number of different permutations of the idea of a study - from the methodological to the architectural, and the studio as a private space. In May, the works in this degree show make their 'hazardous journey' from the Academy studios to their site of public presentation at Øvre Fossum Gård. They will pass through high-rises and industrial

sites on their way to Stovner on the outskirts of Oslo, but on arrival the old domestic dwelling affords them each the relative comfort of 'a room of one's own'. Seeing the current landscape of contemporary art through the prism of these students, I was tempted to speculate what the future might hold. When Daniel Buren revisited his text 'The Functions of the Studio' (1971) in 2007 and was asked to speculate on how his artistic career might have been different, he responded 'I prefer not to think about it! Nor do I, as the journey – in the widest sense – is surely the best bit?'

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Kristoffer Anders Skogheim Amundsen

My work has always had a tendency to focus on the meaningless. So-called First World problems like personal dialogues, small moments of insecurity, acts of maintaining or entertaining oneself are all themes that permeate my work. The subject matter, in its very nature, will reek of insignificance to some people; insultingly so when displayed in an art environment that often concerns itself with heavy topics, such as global political issues or grand philosophical debates. Still, I insist on presenting these non-moments in life: the inactive, the inconsequential, the familiar and the mundane, as if they hold some profound, deeper truth about us as human beings. I catch myself in feeling quite defensive about the value of these moments.

Daily life in the private space is fascinating to me: it is deceptively complex. Much is done; little is said or even thought about - whether we are completing necessary tasks or just entertaining ourselves. When observed from the outside, our free time can seem alien to us to the point of being absurd, while the culture we belong to thrives on free time.

Exploring these irrelevant moments through the documentation of my own actions and thoughts, I try to convey something common and human. To me, our time alone – safe from the eye of the public, free to think about and do nothing – is sacred. I choose to play within the boundaries of these safe zones. Surveying the space and the actions/inactions that dwell within it.









Bjarne Bare

Photography is – first of all – a means of communication: a cross-cultural visual and representational language made up of a set of codes and symbols. As images speak directly – often bypassing the written word – they have a massive impact in the contemporary field of media and marketing. Images can substitute words - commonly used to illustrate ideals within a context. They are presented to strike quickly so as to communicate the right message without ambiguity. As the viewer's consumption of images ever increases, the importance of the single, striking image is enhanced.

This situation is where I see straight photography today. As contemporary audiences have a visual appetite similar to that of a shark for blood, the image has to catch your attention within a split second. I see this Darwinian process within imagery as a result of the rules of the market - unrelated to the true potential in photography. My interest lies in the contemporary inflation of photographs and the resulting decrease in value of the single image.

When the same motif is repeated, its significance is reduced, thus creating new potential within the body of work as a whole. In the silence of the *studium*, a series of images is key to maintaining the dialogue and leads to a statement as a whole. As opposed to the contemporary usage of photography sketched above, I find this silent dialogue appealing as it enables a more thorough study of the medium and the image per se. Within calm, non-spectacular, silent images, space is left for contemplation - and new perspectives may arise.

I position my work in opposition to the significance of the single, spectacular image. Instead, I am aiming for significance being constructed in series of images. This requires the viewer to devote time to the work and may call for real commitment, but some of the appeal for me lies within this potential loss of this fast, flippant gaze in our culture saturated with imagery, which constantly screams for our attention.

“If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all.”¹

1. John Cage, 'Lectures and writings by John Cage' (Wesleyan University Press, 1961) p. 93.



HOSE VARIATIONS - Studies from Los Angeles and elsewhere - Bjarne Bare 2011
Cornerkiosk press - 26 x 19 cm - 40 pages - 27 images - edition of 500, ISBN 978-82-998640-0-8



94 Pictures as Black Square - Bjarne Bare 2011 – 12
94 photographic negatives exposed one second each on silver gelatin paper
mounted on aluminum and framed - 124x124cm - unique



Hardtack, Bjarne Bare 2013 - inkjet print on archival paper
mounted on aluminum and framed - 60 x 70 cm - 5 + 2 AP



Grappel Grapple, Bjarne Bare 2013 - 16 photographs - inkjet print on archival paper mounted on aluminum and framed - 34 x 23 cm each - 5 + 2 AP

Jørn Bjercke

In my studio I mostly produce sketches or work without a clear function. I do not work purposefully towards a result. I am researching the possibilities offered by the materials I use, which often take the form of household objects and so-called low-culture references. The work I produce in the studio usually develops out of boredom or from a need to create something. In this process I am not critical of myself. I am not dependent on achieving a finished product, although at times I choose to display what I have created. With this attitude I am not afraid to destroy whatever I have made. I pressure the materials for their flaws - just because I can.









Sindre Brusselmans

Defining the photograph

I understand 'the image' as that which is contained within the photograph: the trace left upon the surface. The image does not need to be indexical or representational. Paintings also have images, which is the collective form of the many traces the paintbrush has left upon the surface. An image can also exist in one's mind as a dream or memory - much like a picture. 'Picture' is a term I otherwise rarely employ, but when I do, it usually refers to a photograph containing an image (which can be both digital or analog/material). Moreover, for definition purposes, a painting can also be a picture, as long as its image is indexical and/or representational.

The photograph, therefore, is something separate from the image or picture; it is something else. It is the combination of certain elements and, while the photograph is dependent on certain other elements for sustaining it, 'the image' is self-sustaining.

I have broken the photograph down into the following simple equation:

'Light acts or interacts as one object leaves its trace on another.'

This notion of the photograph as a set of simple, approachable components which, when distilled and identified, provide simple tools to reinvent the photographic medium is what motivates my work. I view my works as materialized conclusions, quotes or statements drawn from a theoretical discourse or ongoing research into

the nature of photography, its most basic qualities and the borders of its definition.



"Assertion I" and "Assertion II", wood, fluorescent light, frosted glass.50x40x30cm 2012.



"Incarcerated imagination", wood, incandescent light bulb, glass.
51x41cm. 2012.



"C-Print", incandescent light bulb, electric cord, metal shelf support. 20x3x30cm. 2013.



"Fin du monde", digital print on glass, wood frame, found pallet. 78x78x30cm. 2012.

Tobias Alexander Danielsson

I pass a construction site and see a tarpaulin lying on the ground. Something catches my interest, but I am not sure what it is. I choose not to pick it up. The same week, I pass a container and find a similar material, which I now choose to take with me. The instinctive feeling that makes me grab the material on the second occasion is the feeling I trust, and it reflects the intuitive approach that drives my working process.

My practice is situated in the field between the two- and three-dimensional; between sculpture and painting. By using found materials as my point of departure, I transform and reduce the traces of human life so that the material itself becomes the significant element. The materials' own expressiveness, qualities, patina and colors tell us something about everyday life, without portraying it.









Miriam Hansen

I work with shame, guilt and insecurity that follow from the feeling of being assigned to a role in society, which I am neither mistress of, nor can identify with.

I draw inspiration from popular culture, specifically how beauty is depicted as the utmost, essential attribute you can possess. I try to question a society where one's value is seemingly defined solely by one's appearance, and dealing with the shame of submitting to its rules.

My work is subjective, exclusively based on myself. I consider myself a narcissist.

'Winning Smile' video, 10 min, 2012

Shot in one take, the video shows a woman entering the frame, tidying her hair slightly, pausing, smiling brightly, and then attempting to hold that smile for as long as she can.

The video is part of a series exploring how to portray the private person in a moment when she is totally oblivious to the gaze of others. How do you produce a setting where one forgets the social conventions of self-presentation? This piece was made just before I went to bed, after a night of heavy drinking.









Siri Iversen-Ejve

I work with my body and with how interaction with other individuals and their bodies affects mine.

I observe moments when people act and I put their movements into my work. When I see other people move, I derive the energy from it and absorb it, unconsciously, into my own body. I can see and feel every movement I have experienced in different places, and I take them all in to my paintings and my sound works.

In my works I debate with myself: 'what is the difference between public and private space and how do different human bodies react in those places?' There is something interesting in the gap between the comfortable person in the private sphere and the individual in the openness of the public realm. These spaces and their architecture are important elements in my sound installations, as well as elevating my paintings to another level.

In the work 'Sides of corners – Passing by Tate' I made a sound recording in a corner of the Turbine Hall at Tate Modern. The sound of moving bodies and the voices that echo through the architecture of the vast hall became, for me, an interesting point of interaction between bodies in public space. When listening to the recording you can hear the effects of the corner, as the sound waves bounce from one wall to the other, which generates a mental picture of the space. I turned this sound recording into an installation, set in different private spaces, which allowed me to investigate how it operated differently in public and private spheres.

In the project 'Behind the lights – within the feeling' I used my body to

generate images. I closed my eyes and, depending on the light and the ambience around me, I saw different images in my mind's eye, which I then converted into paintings. During this project I also played with monochromes that appeared beneath my closed eyes, somewhere behind the lights. The internal imagery has been transposed onto canvas and, thereby, into the public realm and the public eye.



Sides of corners - Passing by Tate

Sound installation, 12.56 min

Installed in a disabled toilet at Central Saint Martins School of Arts, London



Sides of corners - Passing by Tate

Sound installation, 12.56 min

Installed in a corridor at the exhibition "Winter Solstice" at ANX, Oslo



Oil on canvas, 135x128 cm

One painting from the project "Behind the lights – Within the feeling"



From the exhibition "Behind the lights – Within the feeling" at Søylegalleriet, Oslo National Academy of the Arts

Henrik Mojord Jahnsen

This site is currently under construction

The appropriate forms have been exhausted. My practice now resides between painting and architecture. Materials go together as a set of things that generate results through context and conditions. Poles – metal poles – mental poles. Shapes stripped of metaphorical associations, seeking to subvert power structures via architectural barriers and portable murals. An image with power to move - or not. Painting on the edge, living on the edge, attitudes become form. The objects do not have one absolute form; they have several. The space is the support: the container and the objects it contains. No longer an object in an environment, but an environment in itself.









Silje Johannessen

I work with performance and installation as something that is performative from both my side and the viewer's. I look at the relationship between the artwork and the participant as a place where interesting confrontations can occur. I look at the different aspects of performance that make it into an art form that has the potential to enhance spectators' awareness. I stage an action that can create a tension or antagonism with the audience, within a set framework. Art is something to be experienced, and, by using time and repetition as a way to enhance a sense of presence and provoke a meditative state, I create room for interpretation. I work with time as something felt, not measured, and bodily presence as something experienced, not passively observed.

"35 Minutes (2010)" is a video performance of me running on the spot for 35 minutes in my studio. The entire shot is a close-up of my face where the move from eagerness to exhaustion is clearly felt. The connection between the physical and the mental aspects of achieving a goal is something that intrigues me. The actual physical development is a state that, through action, develops into another, a simple act that leads to a feeling of accomplishment.

"Enter the Void (2011)" is an installation consisting of a bathtub in a dark room. The bathtub is filled with an opaque liquid, lit up from below, which colors the liquid with a cool green hue. If you put your hand in, it appears to disappear as it descends. What interested me with this piece, was the underlying connotations

of the bathtub as something closely connected to the body, as well as its performative potential. An actual performance did not have to take place, as the bathtub itself alluded to the absence of the body, and the viewer's performative relation to the work became key.

"Ask me Anything" (2012) was a three-day performance over three hours each day, in the Academy's gallery in Steenstrups-gate. I hung up white curtains to create a space inside the gallery, where the performance took place. Microphones were connected to speakers on the outside, and everything being said was recounted loud enough for even mumbling to be audible. The audience was made up of people I knew, as well as some strangers. Most of them had a connection to the art scene in Oslo, but some were passersby, invited in by a host. Some sat for as long as an hour, others for a couple of minutes. The visitors were crucial to the work of art, not only as spectators, but also as participants.

"Between Walls" (2012) was an installation of nine cardboard boxes squeezed together between two walls in my studio.

"Between Walls II" (2012) was a performance where I ran as fast as I could between two walls in a gallery, lasting only seven minutes. The physical tension was to me interesting viewed in contrast to the strict cardboard boxes I installed in my studio.



35 Minutes



Enter the Void



Ask me Anything



Between Walls

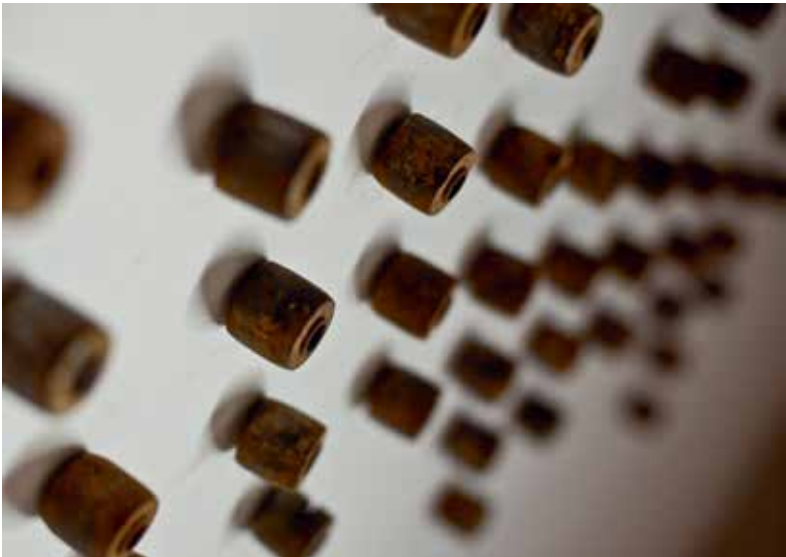


Between Walls II

Linda Karin Larsen

In the 1970s, when my mother was twenty-two, she left Nigeria and moved to Norway. Shortly after, she met my father. My mother grew up in the village of Abebe, located on the west coast of Nigeria, a region rich in oil reserves. Western oil companies have exploited this area for its natural resources since the 1960s. My father, who grew up on a farm on the west coast of Norway, became the chief executive officer of an Western oil company. In this highly charged atmosphere, my mother met my father, and I am the result of this serendipitous meeting.

The brief story I have just sketched is an important clue to understanding how I work as an artist. My practice is derived from the scattered pieces of my combined experience of growing up in Gabon, West Africa, and Norway. My work is an investigation of a relationship that is the result of two world regions and cultures meeting (and all which that implies from an aesthetic, political and historical perspective). What is of special interest to me is the meeting between nature and industry, the flow of goods and culture across borders and how this can be represented and interpreted - symbolically and aesthetically.









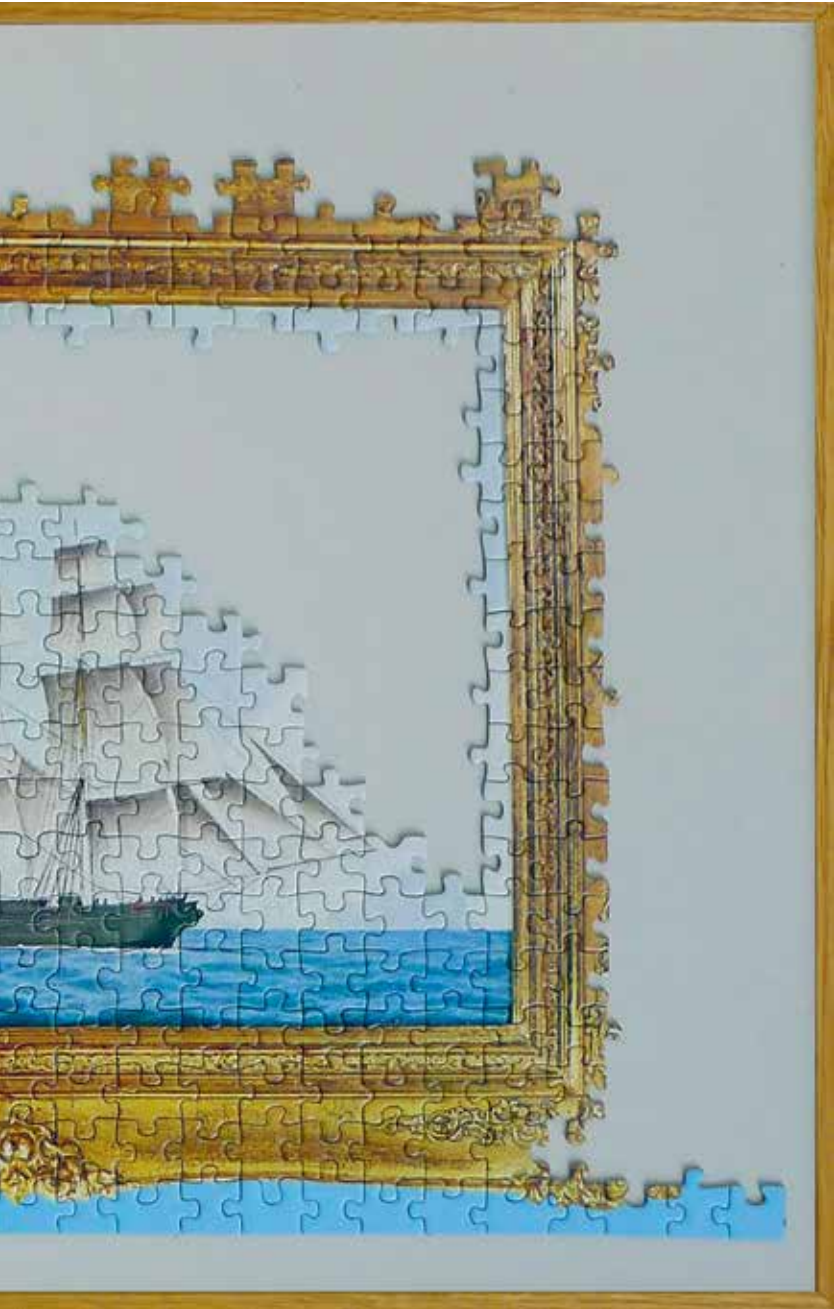
Solveig Lønseth

'We are all small fish, a kind of plankton in the huge sea of time, but just occasionally we can look over the surface and glimpse a little of how vast an ocean we live in.' – Simon Crowhurst

Crowhurst wrote these words in connection with his father's disappearance at sea. I often think of his statement. One must listen to the poet. Listen to the composition of words that can describe my train of thoughts. My eyes are constantly searching. I find and collect - what I see and what I think. Souvenirs of everyday life. These souvenirs can be experiences from my time spent at sea, or it can be concrete materials that I find on my way. I bought a puzzle once. At a flea market. Tempted by the box, the worn surface and the picture on it: a ship at sea, framed in gilt wood. When all the pieces in the box were put together, there were some parts missing. Visually, I found this illustrative of how I think about the enormous ocean that surrounds us. A fragmented notion: unimaginable as a whole and discernible only through glimpses.







Svetlana Negashova

I am Russian and grew up dreaming about becoming a ballet dancer. Classical literature, paintings and dance were a big part of my education and very much influenced the beginning of my photographic experiments. In my early work, I used myself as a model a lot, constantly searching for my identity. As a dancer, I was trained to understand and feel how a form, a body in motion, fits in with its surroundings, plays together with them and alters them. My early photographs were a simple reflection and a study of body moving through time and space.

Photography lets me freeze each moment. The genre of self-portrait, when I was both in front and behind the camera at the same time, gave me enormous control and made me feel both sides intensively and equally. Each photograph took a long time to plan and develop in my head, sometimes I would wait a year for the right moment, the right mood and the right place for it all to come together to express an idea I had already carefully constructed in my head.

I was inspired by Vermeer's closed domestic interiors in ultramarine, amber and ochre, and also by some theories on feminism, like 'The Second Sex' by Simone de Beauvoir. I was searching for my identity, taking on different roles in my self-portraits and even changing my gender. Bauhaus, the Russian avant-garde, Kandinsky and his theoretical writings on art made a great impact on me and influenced my book with pictures and poems entitled 'R.A.', which depicts an identity-less character 'the R.A. man', constantly changing his (her) shape and gender. Roland Barthes's 'Death of the

Author' and Lars Von Trier's principles of moviemaking (a handheld camera, eschewing artificial lighting, cutting, editing and post-production) influenced both the content and the form of the R.A. book. The book can be read as a compilation of short love stories; each story is one chapter, corresponding with the pictures.

In the grey tones of the R.A. book one can trace two ideas I've always been fascinated with: timing and light. These ideas, together with the basic ability of photography to capture a very precise moment became the central tools in my next series entitled 'About an End', an exploration of any ending and the moments right before it. It is about those milliseconds before something happens; the moment of realization that you can't change anything and all you can do is simply watch it happen

After the long wave of identity crises and search for 'my' theme and genre I have come to realize that there is no set identity or role one can adopt and there is no need for it either. Being blank, empty, free of any pre-set concepts is the greatest freedom of art. For me photography, a camera, has always been just another tool for expressing myself and carefully observing the world around me by making it still. In that stillness there has always been movement.









Sara Jenny Charlotta Rönnbäck

The Sound of a Drawn Mountain/A Hiding Place.

I just want to create a protective mask for myself. When I apply my make-up in the morning, I pretend that I am a warrior putting on my war paint. I leave the house. I try to connect with my body when walking. I try to feel every part of it. I have come to realize that I have long since detached my body from my head, and that I have not given my body enough attention. I have not given my smallest toe the attention that it deserves. Confining my existence to living in my head has created a pattern in which my body only serves as a container for my thoughts. And the thoughts consume my body.

I make a mask. One mask is not enough: others ought to feel what I feel. You have to put a mask on your face to feel your body. So I make more masks. I make nine masks, shaped like mountains.

I sketch a wire frame that will serve as a skeleton. I dress the skeleton in paper. Rice paper has got the texture that I am looking for: it is so thin that it is almost transparent, but the elasticity of the fibers allows it to stretch and gives it strength. Each piece has got its place and has to be positioned with care. I create a structure of control; it takes time and gives me a chance to engage, question and, quarrel with the material. I do not want to think, so I give in to the next mountain. I exert myself; I work faster. My brain cannot quite keep up with the tempo and I feel my thoughts fall by the wayside. I still feel trapped in my head, so I exert myself even more. It feels like I am losing control and it frightens me.

I record the sound of my drawing and then fill the structure with sound. Each mountain has got its own distinct recording. Fragile shells covered in scratches, filled to the point where focus is shifted from the head and into the body, so that I can see what others see.

Body!

The room is filled with bodies; bodies with mountains for heads; bodies without mountains. The tension between people in the room has now been made palpable; it has been given something to interact with.

I hang the mountains at different heights, I want them to be accessible to many; everyone should be able to stand up straight in their own mountain- their own mass. People are not satisfied: some want them higher; others want them lower. I rehang them, all at the same height, my height, 166.8 centimeters - the average height for women. As a woman you can probably stand up straight, as a man you will have to crouch. It feels closer to me, more intimate; to me they have all become female bodies.









Lise Steingrim

The retreat from the studio

When I get bogged down in my painting process, not getting anywhere fast, I tend to lay down my brushes, put on a good pair of shoes, and start walking. In different periods of my life I have walked many miles each day. I've walked to get somewhere or to find something. I've rambled through overgrown trails, narrow paths, open terrain and on fresh asphalt. I've walked, shuffled, bumped, lurched, skipped, marched, staggered, waddled and strutted. Sometimes I've gone on long and arduous trips, journeys fraught with blisters, blood and sweat. Moved fast and frantically, with a manic thought, either of getting away or going home. At other points I have taken the time to enjoy the road and my thoughts. The best days are when I feel my own body. I can feel my hips swing to their own rhythm, my whole being in harmony. At such times, a few whistling sounds can easily escape my mouth. It is a feeling of pure bliss.

Some days I can't even remember where I've been or how long I've been on the road. At times I've lost my way and needed to ask directions for the path ahead. I'd like to say that walking is a romantic exercise that leads to some profound experiences: "to sleeping outside, getting lost, to testing one's own limitations. Or simply to meet other people and exploring nature and cities like Paris or Istanbul. Crossing bridges and boundaries, entering foreign countries and unfamiliar areas. That as a walker I am vulnerable and homeless, without any specific goal but to get closer to what I see and encounter on the journey. That I

live a wild and poetic life. Finding my own routes, but also making detours to follow in the footsteps of famous walkers from history." But the truth is, I just like the feeling of being on my way home.

1. Espedal, Thomas. *Gå. Eller kunsten å leve et vilt og poetisk liv* (Oslo: Gyldendal, 2006)



Hanging painting



Painting on the floor



Standing painting 1, 2, 3, 4



Peter Christian Sæbø

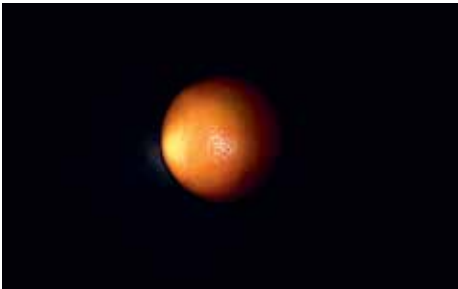
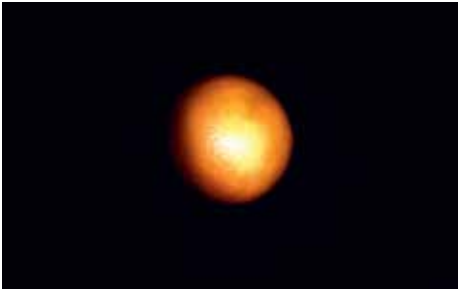
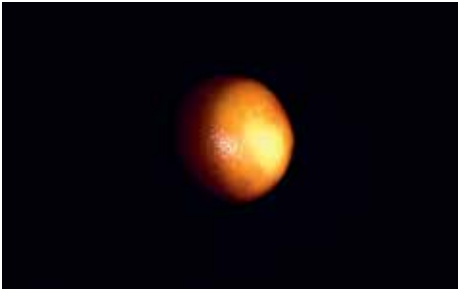
I often use familiar objects in my video works. I wish to come close to the material I am working with. Simplicity allows space for complexity and interpretation. I know these materials as well as I know the words I frequently use.

A beam of light hits the pen as it leans on a blank sheet of paper. I turn the pen slowly. The tip leaves nothing but stripes of reflected light from the pen. The light splits and diffuses out onto the paper in a circle where the ink would have been. The attempt to write ends up as a video work. During the writing session, the paper turned into a surface for the light, which worked through the prism of the pen, like a blank sheet for the written word. It turned it into a movie screen, showing shapes created by light, visible in one moment, gone in the next.









Morten Jensen Vågen

I work with installations, which consist of several smaller sculptures. I use wood, metal and found materials in most of my works. The installations are based on a fascination with criminal activity and gang culture. I'm not concerned with criticizing or justifying crime; I'm interested in the social codes, police hatred and status symbols that pervade in criminal circles.

'Halfway Crook', 2012. (pic. 1) is an installation based on bodybuilder and steroidcultures. The materials used range from garbage bags and tape to wood and metal. The work is staged as an underground gym with a bench press and a punching bag as its main elements. A number of objects lying around may suggest a criminal lifestyle.

'Composition with objects #1', 2013 (pic.2). I used objects from 'Halfway Crook' to make a new composition. The objects are laid out on the floor and documented. I try to copy the aesthetics used by the police when showing objects seized in raids.

'A.C.A.B. (Crucified jacket)', 2012 (pic. 3) is a representation of a Norwegian police jacket sewn together with leather from an old couch. The jacket hangs from a chain that runs from one wall to the other, threaded through the arms. The shape of the hanging jacket may resemble a crucifix. It was first exhibited at One Night Only at UKS in Oslo, and will most likely be restaged in the future.

'Blow Money', 2012. (pic. 4). The sculpture depicts an exploded ATM. The ATM has been frozen in time – just as it has been blown up – emitting a cloud of money. The notes have been threaded onto a number of fishing lines, which stretch approximately two meters from the ATM to the back of a bent and twisted door, which keeps the lines taught. The structure is made of wood and plaster, and the notes have been hand-drawn before being photocopied.









Per Joel Sebastian Westerlund

The table with the computer is about two meters away from where I sit. I stretch out my arm towards it and spread my fingers. The width of my hand, according to my eyes, is almost the length of the table from end to end. It is missing a thumb. I move my head to my right; my fingers and the table now appear equal. The table has seemingly moved to the left with the length of my thumb. The distance between the pair of table legs on the right has increased from one little finger to one little finger and a nail. I draw the table on two pieces of paper with a pencil. If I put one sheet on top of the other and flip it over, it looks like the table is moving to the left. But when I drew the table, it wasn't the table that moved: it was my head. The moving table has, thus, become a mark of something else, moving slightly to the right, two meters away from where it was.

If someone had observed me while I worked on this animation, I would have resembled the Japanese plastic figure that sits in my windowsill, wagging its head from side to side. It sits recumbent on a tuft of plastic grass, leaning on its arms, its head a big yellow globe with a wide smile. Unlike most of the battery-powered dinosaurs and cars I had in my childhood, this figure is solar-driven and can sit and nod its head to infinity, or at least as long as the sun shines on it. The life expectancy of a solar panel is about 25 years. So, someone has to replace the panel if it is to continue wagging. In the human body the equivalent of a solar panel is the mitochondria. It is there that the nutrition transforms into energy. The life expectancy of the

mitochondria in my body is about 80 years. They are with today's technology not possible to replace. If I feel like it, I have 54 more years to continue wagging my head in front of tables.









Ruben Aas

I see artistic practice as a mode of living, as a way of meeting/seeing the world. Being human, we are capable of constructing layers of 'reality' over the base-lines of nature and being. Language and culture can be seen as examples of two such fundamental constructs. Upon these we build our various social landscapes and value systems. So where does artistic production enter this equation?

Last year I developed a project called 'Sampling' in which I wrapped different elements of public architecture in rolls of industrial-size aluminium foil, and brought the wrappings into the gallery space. This was an attempt to deal with the alleged "death of the Internet" last year (brought on by the proposals of the SOPA and PIPA legislation). I wanted to draw parallels between the privatization of public space and other mechanisms of ownership: a sort-of theft without stealing. Reclaiming and examining the public through sampling its surfaces.

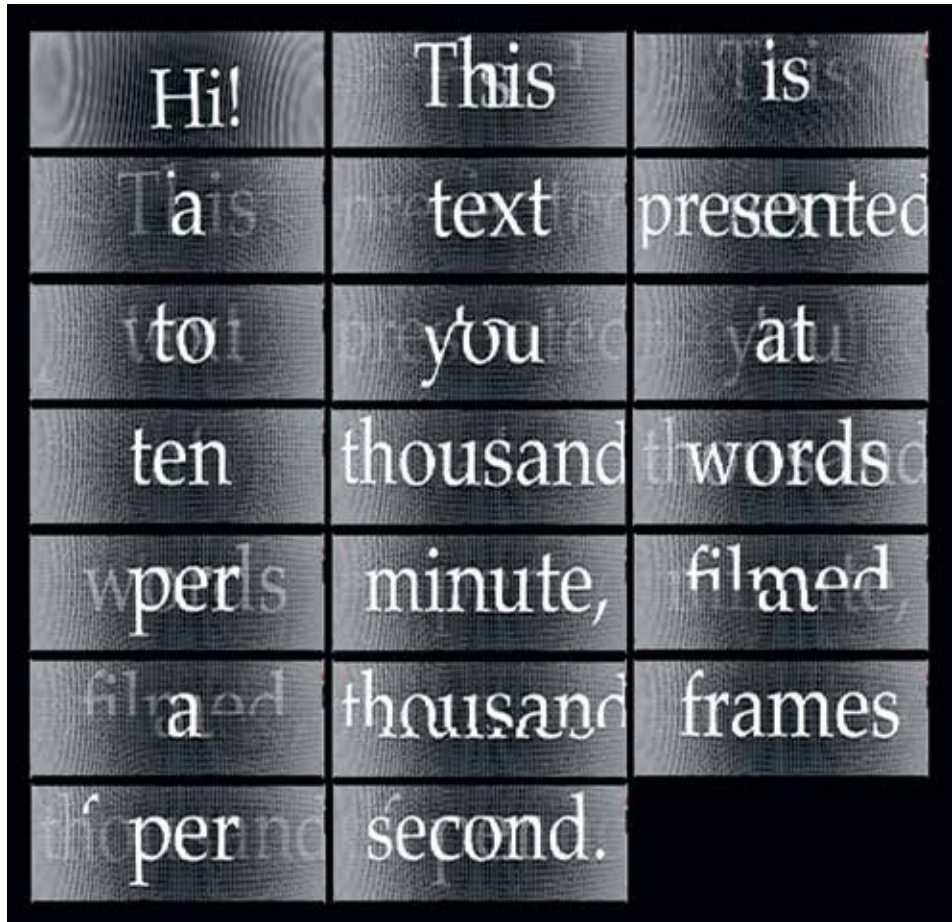
Nowadays I am co-running a skateboard company together with the artist Lars Kjemphol. The company is called Woodland Woodshop, and the idea is to run it as an art project, as a kind of movement or social sculpture, rather than a regular brand. Woodland is a place to put creative energy in the form of videos, clothing, prints, artistic strategies, and, of course, the skateboards themselves. It is not these objects/products that is the actual art "pieces" here. It is the sum of these products and the people involved that makes up the 'art'. It's like a gallery or an on-going festival. The company as a whole. Art disguised as blatant capitalism, instead of capitalism disguised as art.

It takes the form of spreading ideas and influencing trends in a somewhat close-minded sub-culture. One recent example of this was when a major skate shoe company in California named Lakai Footwear stole our "shoebord" shape. Thank you, Internet. We will not sue. Copyright is not our colour.

Another aspect of this project is my belief in that the act of skateboarding has a lot in common with artistic practice. For example, skating through the streets of a city has many parallels to the Situationist action *derivè*. Monsieur Debord, let me lean on you for a second here: 'A mode of experimental behaviour linked to the conditions of urban society: a technique of rapid passage through varied ambiances.'

Also, skateboarding in itself is completely meaningless, and often even anti-productive, which in my mind makes it a powerful anti-capitalist act. The year before I started my formal art education I lived in Barcelona, skateboarding. Every day I rode the metro to different parts on the outskirts of the city. Spending the days making my way back towards the city centre. Passing through all layers of society and architecture. Interacting with the city and its inhabitants. Angry neighbours, engaged kids, law enforcement. Ghettos, corporate plazas, suburbs. Benches, staircases and hidden aqueducts.

Kick-flipping off a public sculpture is to me the ultimate form of appropriation.









Move out of the way!



He`s trying to make a movie about our situation!

