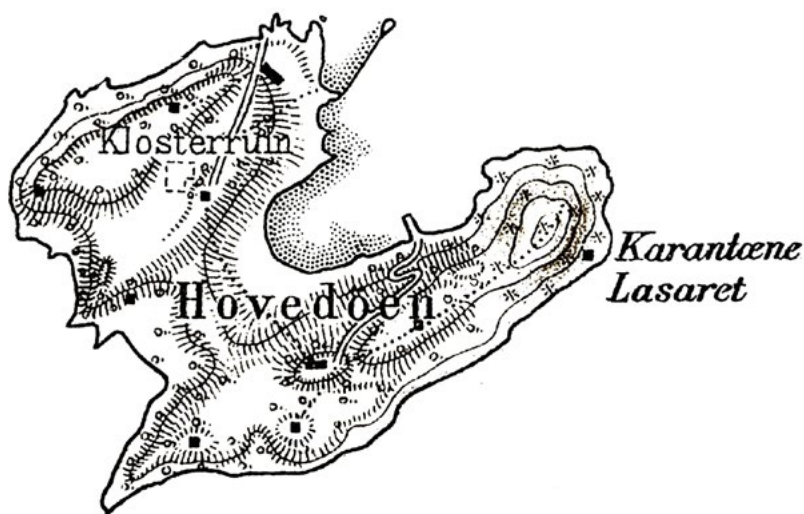


CONTEMPORARY
COAST
2020.



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We wish to thank the artists, institutions, curators, collaborative
institutions and funding partners for making Coast Contemporary
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Coast Contemporary

Constructing Structures

Fourth edition

Conference days

September 15–17, 2020

Exhibition on view

September 15 to October 18, 2020

Locations

Hovedøya Island and Lavetthuset in the Oslofjord.

Outdoor sound sculptures by Lene Baadsvig Ørmen and Peder Simonsen are on view in the Monastery Ruins. Outdoor stone sculptures by Jennie Bringaker can be found by using a map you can pick up in Lavetthuset.

Pick up a sound player and enjoy your own sound-walk, around Hovedøya, by artists Åse Løvgren and Kristin Tårnesvik.



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Constructing Structures

We enter the fourth edition of Coast Contemporary as a part of a new normal. A world consisting of distance and insecure futures in a global pandemic, frustration and fear, but also solidarity, change and care.

What once seemed normal, like an assembly of people on a ship or in a bus, now seems absurd and dangerous. It is more important than ever to stay connected and supportive of each other across borders.

As a result of COVID 19 we have adjusted the program by extending the exhibition with an extra month and limiting the program to just one area of the country. We will sadly not be able to welcome our international guests in person. In collaboration with the Ministry of Foreign Affairs and the embassies in Paris, Rome and London and the Consulate General in New York we are producing a documentary, filmed by the magnificent Marin Håskjold and edited by David Krøyer. The film will be used to give an impression of the art, artists and participating guests presented in the fourth edition mixed up with contributions from our international friends unable to attend.

I wish to express my deepest gratitude to the artists and speakers working in such special conditions and making the absolute most of the situation, and to our funding partners for their understanding, full commitment and support!

During *Constructing Structures* we will remember history and mix it up with new ideas. We will look to the future and focus on AGE, and age in the art world, first and foremost from a female perspective.

The overwhelmingly dramatic history of Hovedøya deserves a large exhibition in itself. What remains of historical structures, what has been erased and forgotten and why? The gunpowder houses, tunnels, the masonry and the bricks in the ruin monastery walls is what is visible to us. There are no traces nor signs of the island serving as *The National Internment Camp for Women* after World War II, when Oslo locals named the island *The doomed girls island*. The problematic area is now a footballfield with rubbish bins on the side.

Most of us are aware that (female) art history has not aged well.

It is a fact that the art scene is one of the least equal places to work when a woman reaches the age of 35–45. The work situation is often



The Governments Internment Camp for Women, at Hovedøya, 1945 (left) and the area in 2020 (right).
Photo: Dagbladet / Norsk Folkemuseum.

changed in connection with childbirth. Growing older is a general threat to a woman's future career and many drop out of the arts in silence and in shame for not managing to balance their artist career with having children or just the fact that they became older, childbirth or not.

There is no one to address, nor to blame when you are in the middle of it. If the problem is domestic and your artist partner is possibly the main problem this makes the need to shine a light on the situation even harder. In music, dance and theater the support systems seem to be stronger. Is Contemporary Art the worst in class?

Does the belief in talent, the free market and in "free art" make life an unfair *Survival of the Fittest* game for most women in the arts?

As a part of the initial plan when founding Coast in 2015 we are now launching a new program for women, aimed at strengthening female artists and gender equality. The program will last until 2023 and is generously supported by The Arts Council.

By looking at the structural problems, other networks and support systems we hope to generate changes. We will also look at the lack of buildings in the history of women. Who initiates, constructs and owns the buildings, sculptures and landmark monuments? Who is heard and remembered through ruins?

One of the networks we will present in this edition is *The Norwegian Order of Freemasons*. In Norway there are 19 000 male freemason members.

Freemasons have supported artists, art in public space, literature, music and each other for hundreds of years. As this is an organization where women are not allowed it seems only reasonable to look at art

history again, through the eyes of freemasonry. And if this is the best place to meet collectors, Museum Directors, the Chairs of the Board Rooms and where you raise funds for a project, it is good to start a debate, but also to learn why the support system has grown so strong.

Landmarks and statues are important in the history of freemasons and some of the most famous landmarks erected by freemason monument creators is Alexander Eiffel, designer of the Eiffel Tower, Gutzon Borglum, creator of Mount Rushmore, and Fredrick Bartholdi, creator of the Statue of Liberty. Looking at the presence of freemasons' work and commissions in public space it is no surprise that the monuments and statues of female figures are so few.

The global network of Grand Lodges and buildings seems to be key elements of the network's survival, but also the crowd funding, the donations and the elderly homes for retired freemasons. It is perhaps time women started to claim their own buildings for art, discoveries, literature, music and knowledge?

We will hear presentations from the artists and curators involved, relating to topic and the history of Hovedøya in their own way, outside and inside Lavetthuset run by the remarkable artist Inger Johanne Rasmussen whom I wish to thank for a wonderful collaboration.

Mona Holm, Director of *The Women's Museum in Norway* and President of the *International Network for Women's Museums* and Thea Arbakke will present the work *There She Goes Again*, on gender and balance in Museum collections. The organizations *Balansekunst* and *Kilden Genderresearch* are also presenting their working methods. How come it has been so hard for the organizations working with gender balance to reach the artscene?

I wish you the very best of days and thank you for being present.

You are Cordially and Earnestly Invited to Attend.

Tanja Sæter

Founder of Coast Contemporary
and Curator of *Constructing Structures*

Participating Artists & Speakers 2020

Jennie Bringaker

(sculpture & conversation)

Tonje Bøe Birkeland

(photo book)

Esra Düzen

(drawing)

Una Mathiesen Gjerde

(*SYKLUS* & conversation)

Olivia Hernaiz

(board game)

Mona Holm

director of the Woman Museum

(lecture and talk)

Ingunn Hvalø Hansen

(painting)

Marin Håskjold

(film)

Anne Karin Jortveit

(textile & studio visit)

Åse Løvgren

(sound walk & conversation)

Janine Magelssen

(sculpture & studio visit)

Zoë Miller

(drawing)

Wencke Mühleisen

(conversation)

Magnhild Øen Nordahl

(sculpture & conversation)

Maria Pasenau

(painting, photography & conversation)

Nicole Rafiki

(photography & conversation)

Inger Johanne Rasmussen

(textile & studio visit)

Peder Simonsen

(sound)

Ane Barstad Solvang

(painting, conversation & performance)

Kari Steihaug

(textile & studio visit)

Anne-Lise Stenseth

(film & congratulations)

Kristin Tårnesvik

(film & conversation)

Janne Wilberg

director of Cultural Heritage

(war walk)

Lene Baadsvig Ørmen

(sculpture)

Jennie Bringaker

Born in Oslo in 1978.
Lives and works in Oslo.



"I work in the field of figurative sculpture employing a range of different media such as stone, earthenware, textiles, and metal. The works are motivated by personal experiences but are also inspired by ancient fertility cults and how these manifested themselves in sculpture, relief, and murals. The exhibition space plays an important part in the development of both the concepts and the design of my works, and I consider my sculptures performative actors in the space, frozen in time. The figures I work with are not connected to a concrete reality

Stabel, 2019. Stone fountain made of natural rocks, ceramic sculpture, PVC water hose, colored water, electric pump. The sculpture was included in the collection of The National Museum of Art, Norway, 2020.
Photo: Istvan Virag

but represent both past and future in that they try to say something universal about the human experience. I want the works' soul to be able to touch something emotional in the viewer, either because they are perceived as comical or perceived as vulnerable. Another important aspect of these works is that they are often activated by something outside themselves, whether it is the white milk that flows out of the eyes in *Stabel*, a fountain sculpture from 2019, or that they are covered with hot, flowing stearin, as in *Cracks and Curves* from 2019.

An important element of my stone sculptures is that they are meant to be touched and thus experienced sensually through both the eyes and the hands. They can be climbed on and used as a living part of the immediate landscape."

Bringaker will present new sculptures relating to the island's female history and placed outdoors on Hovedøya during the fourth edition and participate in an artist talk with Jenny Klinge, the owner of the gallery Femtensesse representing Bringaker.

Jennie Hagevik Bringaker holds a BFA in Scenography from the Academy of Performing Arts, Østfold University College and an MFA in Studio Art from New York University, New York. In 2020 and 2021, Bringaker will exhibit her work at Eidsvoll plass, Oslo, Femtensesse, Oslo, Sandefjord Kunstforening, Sandefjord, and Akershus Kunstsenter, Lillestrøm. Recent exhibitions include *Human Touch*, Tegntriennalen, Kunstnernes Hus, *Rostockgata Skulpturpark*, Kunsthall Oslo, *Pillow talk Bestiary*, Norwegian Sculptors' Association, *GRIPP*, Tenthaus, *Pattern Drill*, Hacienda, Zurich.

Recently she has also contributed a performative project to Aase Texmon Rygh's Norwegian-touring exhibition *Form of Eternity*, curated by the National Museum and she was responsible for the scenography for the play *Ways of Seeing* at Black Box Theatre, Oslo. From 2013 to 2018, Bringaker formed the artist duo Trollkrem with Tor Erik Bøe. The duo was behind the festival *Soppen*, Ekebergparken, Oslo, *Troll Cream From Poster Series*, and the exhibition *TROLLKREM // FLESHY*, Fotogalleriet, Oslo. Jennie Hagevik Bringaker's work is represented in Oslo Municipality's art collection and the National Museum.

Instagram: jenniebringaker

Tonje Bøe Birkeland

Born in Bergen in 1985.
Lives and works in Bergen.



*Character #IV Anna Aurora
Astrup (1871–1968)
Among Virgin Mountains.
Plate # 18 Across
from Kangerdlugssuaq,
2015. Photography:
digital c-print, oak frame,
128x193 cm*

Birkeland works with photography and installation. In 2008 she started working with *THE CHARACTERS*, aimed at encompassing an entire artistic practice. Through *THE CHARACTERS*, she has given women a position within the landscape while exploring the authenticity of history. While the romantic motives of the male wanderer have been well-documented, in Birkeland's project, female explorers are staged in Unknown Territory. In front of the heroine looms a grand exploration; beneath her, history is formed. Each of the characters shapes a meta-journey, Birkeland's travels: The imagined female heroines have taken her to the East Coast of Greenland, the Gobi Desert in Mongolia and lately on three expeditions through the Inner Himalayas of Bhutan. Photographs and journals expound time and place, while investigating personality and physical limits.

Birkeland will present her photo book of *THE CHARACTERS* during Coast Contemporary.

Birkeland was awarded *The Victor Fellowship* by the Hasselblad Foundation (2012) for *THE CHARACTERS*. *THE CHARACTERS* is presented in her own artist book of the same name (2016), which received a silver medal in the Norwegian book contest *Årets vakreste bøker*, and was featured in *Norwegian Journal of Photography*, Fritt Ord, Oslo (2017) and *Girl on Girl – Art & Photography in the Age of the Female Gaze*, Charlotte Jansen, Laurence King Publishing, London (2017).

Birkeland holds an MFA from the Bergen Academy of Art & Design (2012). Selected exhibitions include: *For a gentle song would not shake us if we had never heard a loud one*, Fotogalleriet, Oslo (2016) / Fotografisk Center, Copenhagen (2018), *Photographic Field Trips vol. II*, Bergen Kjøtt, Bergen, #ME, Preus Museum, Horten (2016), *Inner & Outer Landscapes* / Fotografisk Center, Copenhagen (2014), *Character # IV Anna Aurora Astrup*, Fotogalleriet Format, Malmö (2015) / *Darkness & Light*, Scandinavian House, New York (2014) / *Typer og Arketyper*, Galleri F15, Moss (2013) / New Nordic Photography, Hasselblad Center, Gothenburg (2012).

tonjebirkeland.com
Instagram: tonje.birkeland

Esra Düzen

Born in Istanbul in 1983.
Lives and works in Oslo.



Wedding, 2017.
White Box Galleri.

"In my practice I reinterpret societal norms, rituals, language, and my cultural heritage through modes of speculative storytelling, symbolism and myth making. These narratives take place in an alternative reality where my characters imitate our human experiences. Through this subversion of our reality I try to create a new perspective and language. I prefer to turn drama into a painful laughter by going to the bottom of it.

Since 2018 I have been working on a project about social alienation, which explores the tolerance and openness of society, based on my personal experiences as a foreigner in the country where I live, and of feeling like a foreigner in my home country. The project resulted in a series of performances and talks. One of the outcomes of this project took place at Domkirke Cathedral during a Friday mass where I performed as an alien visitor / living sculpture during the mass. The aim was to invade a space that is open to the public and push the boundaries of our comfort zones. This was followed by a panel discussion open to the public in the church chapel room."

Düzen works with textile installations, drawing, performance, and sound.

Düzen will present her short comic *Egg White* from 2019 about transition and adaptation to motherhood and change in human life.

Esra Düzen holds a BA in Fine Arts from KHIO (2020), and an MBA from the Banking and Finance Faculty of Marmara University, Istanbul (2006).

In 2020 and 2021 Düzen will perform and present sound works at Black Box Theatre's Pluss Pluss show and Lydgalleriet / Spikersuppa. Recent performances and exhibitions include *Shout; Women's line up* at Khartoum Contemporary Art Center, *Soft*, a Winter Solstice group show by Vandaler Forening at Kroloftet, and *Social Alienation* at Oslo Domkirke Cathedral. She also contributed to the Oslo Comic Anthology *Forresten* with her experimental short comic stories in 2018 and 2019 and is currently working on a new comic project for 2020–2021.

Una Mathiesen Gjerde

Born in Trondheim in 1993.
Lives and works in Oslo.



Una Mathiesen Gjerde is a producer, critic, and curator. Gjerde will participate in a conversation with artist Wencke Mühleisen and present the project *SYKLUS*.

SYKLUS is an on-going research project curated by Una Mathiesen Gjerde, focusing on female bodies and bodily fluids in art, especially menstruation, as a concrete artistic tool and a symbol of female abjection. Through the inclusion of female artists from different generations and practices, *SYKLUS* aims to tell multiple stories of menstrual experience, of both being and not being menstrual, and how this relates to the experience of feeling – or not feeling – female.

SYKLUS at Telemark Art Center, 2020. Curated by Una Mathiesen Gjerde.

Female artists have since the 1960s used menstrual references in their work, including internationally acclaimed artists – such as Judy Chicago, Carolee Schneemann and Zanele Muholi. However, these menstrual art works have received almost no attention whatsoever from art historians. One would think that the “gender equality” of “liberal” Scandinavia would imply an exception to this rule, but this is not the case. By presenting a selection of menstrual art works from 1982 to today, *SYKLUS* aims to challenge the invisibility of menstrual art. What separates the older menstrual art works from the younger? Does all menstrual art have to be political?

SYKLUS encompasses a variety of media such as installation, performance, photography, video, paintings, ceramics, and comics, some of which include or make use of actual menstrual blood as an integrated part of the artistic expression. Others open for new ways of exploring and understanding menstruation as a biological fluid and symbol, or its sociocultural significance, without using menstrual blood. Bringing together works of established and young artists, *SYKLUS* aims to inspire an exploration of menstruation as an artistic tool and theme, as well as demonstrate the diversity within Scandinavian menstrual art.

The first part of the project resulted in the exhibition *SYKLUS* that was shown at Telemark Kunstsenter in Skien in the winter of 2020, and an eponymous catalogue including texts on menstruation and art by the artist, author, and queer theorist Wencke Mühleisen, art historian Rune Gade, and Una Mathiesen Gjerde. The exhibition in Skien included works by Monica Englund (SE), Marin Forsbak Håskjold (NO), Stanse Andrea Lind-Valdan (DK), Wencke Mühleisen (NO), Maria Pasenau (NO) and Ane Barstad Solvang (NO).

Mathiesen Gjerde holds an MA in art history with a focus on feminist practices in modern and contemporary art from Copenhagen University, and a BA in cultural entrepreneurship from Uppsala University. In 2018 she was the art editor of the online cultural magazine *Subjekt.no* and has also worked as a mediator at Henie Onstad Kunstsenter, Høvikodden, and Nikolaj Kunsthall, Copenhagen. Mathiesen Gjerde is currently employed as Head of Production and Administration at Fotogalleriet, Oslo. She also works as a freelance curator and critic. In 2020 she curated the exhibition *SYKLUS* at Telemark Kunstsenter, Skien.

Instagram: unagjerde

Olivia Hernaiz

Born in Spain in 1985.
Lives and works in
Brussels.



Art & My Career, 2019.
Board Game.

“Collecting is a pathology from which I gladly suffer. Through the assemblage of materials – ideas of passers-by, derelict houses, political logos, bank slogans and tales – I try to deconstruct collective beliefs. My practice is multiple. From painting and drawing to digital printing, human size installations, model-making and sound, the medium depend on the project’s intention.”

Olivia Hernaiz is a Belgian-Spanish artist who first studied law in Belgium and Argentina. While practising as a copyright lawyer, she completed a BFA at La Cambre, ENSAV in Brussels. In 2016, she obtained an MFA at Goldsmiths University of London.

In 2017, Hernaiz was awarded first prize in The Art Contest, a leading Belgian competition sponsored by the Boghossian Foundation. She had her first solo show in the Museum of Ixelles in Brussels, entitled *As Long as the Sun Follows Its Course*.

Hernaiz will present her board game *ART & MY CAREER (L'ART & MA CARRIÈRE)* during the fourth edition. The artist can unfortunately not attend herself due to travel restrictions during the Covid-19 pandemic.

Her installations have been featured in numerous exhibitions around the world, most recently *Médiatime 15#1*, CWB, Paris (2019), *All About You*, *The Koppel Project Hive*, London (2019), *Push You Luck*, Island, Brussels (2019), *Abracadabra*, Moscow International Biennale For Young Art, Moscow (2018); *Le Consulat*, *Collectionair*, Lisbon (2018), *Les Flâneuses*, Art Night London (2018) and *The Gathering*, Panthera Today, Brussels (2018).

Her videos were included in several video festivals such as Public Pool #6: Common Commun, C-E-A and FRAC Champagne-Ardenne, Reims (2019), LOOP, shortlisted for the Discovery Award, Barcelona (2018) and Meer-kost #1: Provenance, Dok Gent, Belgium (2018).

Hernaiz has been affiliated with the HISK program in Gent (Belgium) since January 2020.

oliviahernaiz.com
Instagram: oliviahernaiz

Mona Holm

Born in 1965. Lives and works in Kongsvinger.



Mona Holm is a curator at NMF and museum director at the Women's Museum in Kongsvinger. Holm and Thea Aarbakke will present the project *There She Goes Again!* and Holms international work with Museums on a global level.

Mona Holm is a co-founder of The International Association of Women's Museums (IAWM), 2012, and has since served on IAWM's board, and since 2016 as president.

Holm holds a cand.phil. degree in art history from the University of Oslo and wrote her thesis on Argentinian comics and community involvement (1994).

Kvinnekunsthistorisk
Museum located in Dagny
Juels childhood home in
Kongsvinger.
Photo: Bård Løken / Anno.

She has curated several exhibitions on various women's history-related themes and feminism at the Women's Museum in the period 1999 to the present day. Her peer-reviewed article "Women and men at an exhibition, Anno 2017", published in 2018, contributed to the launch of the project *There She Goes Again (Nå begynner'a med det der igjen)*, under the auspices of the Museum Network for the Women's Museum and the Women's Museum in the period 2019–2021.

Holm is now project manager for the exhibition *HYSJ! Stories about abortion and sexuality*, scheduled to open at the Women's Museum in March 2021.

The Women's Museum in Norway and networking nationally and internationally

by Mona Holm

The Women's Museum in Norway

The National Women's Museum in Kongsvinger opened in 1995 in the childhood home of the avant-garde author Dagny Juel (1867–1901), after many years of strategic work. The goal was to create a separate place for documentation, research, and dissemination of Norwegian women's lives and work.

International network for women's museums

In 2008, the Women's Museum in Merano, Italy, in collaboration with the Women's Museum in Senegal, organized the first international congress of women's museums. Representatives from nearly thirty museums from all over the world participated.

Museum network for women's history in Norway

In 2001, in the wake of the national museum reform, Arts Council Norway assigned the Women's Museum with the task of administering the Museum Network for Women's History. The network is dynamic and open to all interested parties from the museum sector and related institutions. It consists of representatives from large and small museums and institutions from all over the country.

kvinnemuseet.no

Instagram: [kvinnemuseet](https://www.instagram.com/kvinnemuseet)

Visit coastcontemporary.no to read the full text

Ingunn Hvalø Hansen

Born in Tønsberg in 1954.
Lives and works in Oslo.



Burning landscape,
2017–2019.
Olje på lerret.

"In recent years I have worked with abstract landscapes in large and small formats.

The paintings are built up in layers and the thick brushstrokes, colour and textures, create a unique form of physical presence."

Ingunn Hvalø Hansen is a painter who works mainly with oil on canvas. Hansen received her education at the Norwegian Academy of Fine Arts in Oslo.

Hansen will present the painting *Burning landscape* during Coast Contemporary.

Hvalø Hansen has exhibited extensively and her work is represented in private and public collections such as the collection of the National Museum. Selected exhibitions include: Kunstnerforbundet Oslo, LNM Landsforeningen Norske Malere, Vestfold Kunstsenter, Bergen Kunstmuseum, Blomquist Kunsthall, Suomenlinna in Helsinki, Tromsø Kunstforening, Kunsternes Hus in Oslo and Trondheim Kunstmuseum.

Group exhibitions include: *Goddesses Kvinner som beveger kunsten*, The National Museum Oslo, *Blodig Alvor (Bloody Serious)*, Norwegian Art in the 80s, Bergen Art Museum, Sørlandets Art Museum, Haugar Vestfold Art Museum, *Art 4*, the National Museum Oslo, *Samle Sammen (Collecting Together)*, The National Museum, Oslo, *Keks*, Stockholm Kulturhus, Living Art Museum Reykjavik, *Uteksi*, Wangs Kunsthandel.

Instagram: ingunnhvaloe

Marin Håskjold

Born in Trondheim in 1993.
Lives and works in Oslo.



What is a Woman?
2020. Directed by
Marin Håskjold.

Marin Håskjold is a Norwegian artist and a film director. Håskjold studied moving images at the Nordland School of Arts and Film in Kabelvåg on the Lofoten Islands. Identity is a central theme in Håskjold's work, which is often grounded in theoretical or philosophical questions related to feminism and gender. Håskjold's debut film *Lady of the Night* (2017) is about a group of friends at a Christmas party. As a prank, one of the male guests shows up to the party in a dress. The evening subsequently escalates into a performance of hierarchies of gender.

Håskjold's newest short film *What is a Woman?* aims to explore existential questions regarding gender and identity. The film is about a discussion that occurs in a woman's locker room when someone asks a transgender woman to leave. Issues concerning gender and trans' rights bring to light philosophical questions inscribed in societal structures dictating our everyday life and behaviour regarding the perception of our bodies. The film asks: Who can define who is a woman and who is not? Is gender biologically or socially conditioned? The film was produced and directed by the film collective and production company Alternativet Production.

Håskjold will screen *What is a Woman?* and the film *Talkshow*: a talk show during which the guests share their thoughts about menstruation. The film was created for the exhibition *SYKLUS*, curated by Una Mathisen Gjerde at Telemark Kunstsenter.

haaskjold.no
Instagram: marinfh

Anne Karin Jortveit

Born in 1964. Lives in Ås, works in Ås and Oslo, studio on Hovedøya. Jortveit works with textile and as a writer.



"The woven work presented at Coast is based on a rather simple, technical solution: a row of nails on the floor and one under the ceiling in my studio. That is all I need to make a warp. The warp is hand-spun around a steel wire and has therefore a distinctive elasticity. The weft

Reisegods, 2018.
Handspun thread.

is also hand-spun and partly plant dyed. The other colours, in white and shades of grey and black, are natural sheep's wool. I let one thread pass into the next and this is how lines and waves occur.

It represents the very start of a larger project of similar nonfigurative woven works. The idea is to form surfaces that can be meditative without having a clear narrative direction. The works will not have titles in the traditional sense but will be followed by short texts. The texts will be written based on readings about the loss of biodiversity that we are currently experiencing on a global scale, and how this affects the way we live our lives.

If the texts deal with macro levels of nature, culture and society, the works are tactile and material at a micro level. Together they form an interaction between the big and the small, between something that is here and now, and something that is almost incomprehensible. The work and text combined offer the viewer a moment in time through which thoughts, awareness and reflections can freely unfold.

A concept that has started to appear in public recently, and which has also become part of my own artistic vocabulary, is *ecological grief*. Grief can be associated with powerlessness and the absence of action, but for me this concept is first and foremost connected to something strong and productive. When we face the loss of nature, we are not alone. Fatal ecological changes affect everyone. In this sense, ecological grief is as collective as it is individual. This can inspire new dialogues and conversations."

Jortveit graduated from The National Academy of Fine Art in 1994, the University of Oslo in 1998 and Akershus University College of Applied Sciences in 2012. She has also studied at the Centre for Development and the Environment (University of Oslo). In 2012, she received the Norwegian state's guaranteed income grant for artists. Her upcoming exhibition for 2021 will be at Kunstbanken Hamar. Selected solo shows include Buskerud Kunstsenter (Drammen), SOFT Galleri (Oslo) and Akershus Kunstsenter (Lillestrøm). Recent group exhibitions: *Årsutstillingen / Craft 2018* (Hydrogenfabrikken, Fredrikstad), Kunstverket Galleri (Oslo) and *Høstutstillingen*. In 2010, she co-curated the art and ecology project *Gentle Actions* at Kunstnerens Hus in Oslo, together with Eva Bakkeslett. She also works as a writer.

annekarinjortveit.no

Åse Løvgren

Born in Bodø in 1975.
Lives and works in Bergen.



The Valley, 2018.
Stine Gonsholt and Åse
Løvgren. HD Video, 20 min.

Åse Løvgren is an artist working with a wide range of strategies and formats, often with collaboration at the core. Her current project *The Valley*, in collaboration with artist Stine Gonsholt, uses a rural setting on the west coast of Norway as a prism for viewing transitions in global production and economy and how this alters our understanding of the meaning of place. Recently a server farm was established inside an old textile factory, mining for Bitcoin. The project works with the sounds and surfaces of the landscape mixed with the local history and current situation.

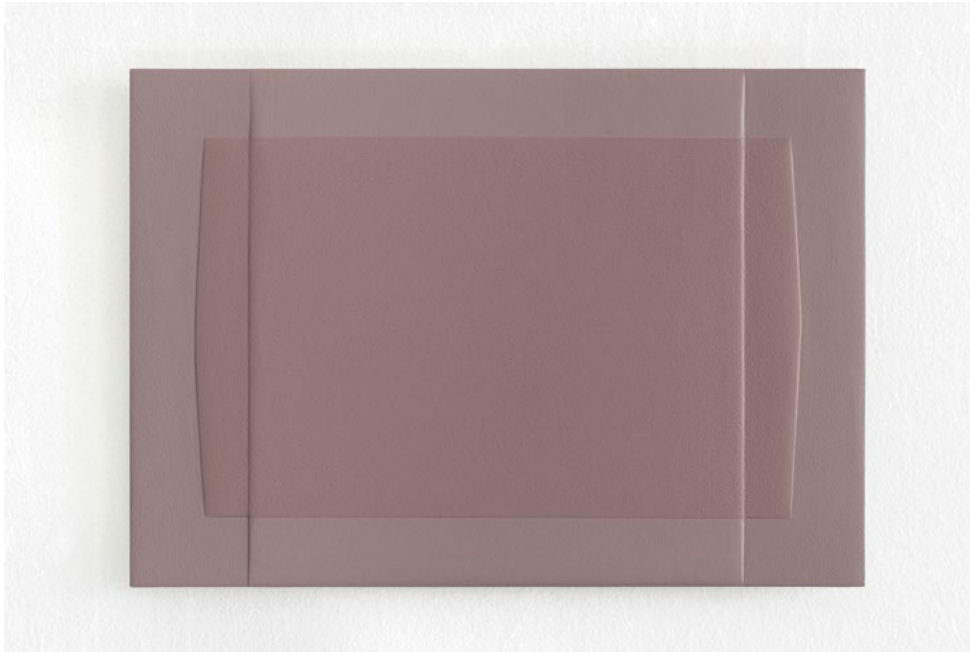
Løvgren was co-artistic research leader of *The Vision Machine* (2014–2019) based at the Faculty of Art, UiB (synsmaskinen.net). The research project proposed a multifaceted inquiry of contemporary crises. She is currently project developer at BEK – Bergen Center for Electronic Arts – where she initiates artistic projects, workshops and collaborations investigating the intersections of technology and art.

The artists Kristin Tårnesvik and Åse Løvgren will participate in Coast Contemporary with a sound piece that connect the audience in one body of water. Løvgren and Tårnesvik will also participate in a conversation with KORO curator Marthe Danielsen Jølbo.

Selected exhibitions include *Høstutstillingen* at Kunsternes Hus, 2020, participation at Kassel Video and Docfest 2019. For 2021 Løvgren is working on a larger exhibition for Spriten Kunsthall/Skien that will explore our contemporary entangled global landscapes. She has held residencies at ISCP in New York through OCA, IASPIS/Sweden, Bac/Sweden, and NCCA/Moscow.

Janine Magelssen

Born in Oslo in 1964.
Lives and works in Oslo,
studio on the island
of Hovedøya.



No title – with two fields,
2019. Putty and pigment
on aluminum, 30x40 cm.

“In my artistic practice I work with how reduction and tactility meet in a common idiom. My designs are minimal and three-dimensional, allowing for a concentrated form without too many associations. The works activate the spatial sense and provide an abstract experience. Key words such as spatiality, tactility, visual sound, stillness, light, and shade are central. My work includes slightly three-dimensional, large reliefs (wall objects), subtle drawings with putty directly on the wall (wall constructions), objects, colour reliefs, and notation drawings.

I would like the work to construct a room for the spectator, which activates the sensation of presence and space.”

Janine Magelssen works with wall objects, drawing and wall constructions. Sensual and sensible, the works consist of tranquil, white forms and lines that bridge the disciplines of drawing and sculpture.

Magelssen studied at the University of Colorado, Boulder and part-time at the Oslo National Academy of the Arts.

Magelssen will create site specific wall objects in Lavetthuset for Coast Contemporary.

Upcoming projects include a solo show at Kunstnerforbundet, Oslo in the fall of 2020 and at Tegnerforbundet, 2021. Selected exhibitions include: Tegnerforbundet, Oslo, Trafo Kunsthall, Bærum Kunsthall, Kunstbanken, Hedmark Artcenter, Hamar, Kunsthall Charlottenborg, Copenhagen, The Art League, Houston, USA, The Drawing Center, New York, USA.

janinemagelssen.com
Instagram: janinemagelssen

Zoë Miller

Zoë Claire Miller is an artist and organizer who lives and works in Berlin, Germany.



Emmenagogue Garden, 2018. This exhibition addresses the lost female knowledge of contraceptive and abortive herbs. At a critical time when women's rights are under attack we revisit the history and actuality of natural information sharing and female reproductive autonomy. A collaboration with Juliana Cerqueira Leite. Beverly's NYC, 2018

Miller co-founded the Berlin Art Prize in 2013 and the *Society for Matriarchal World Domination* in 2019. Much of her political work takes place within the framework of bbk berlin (the professional association for visual artists in Berlin), for which she is a spokesperson. bbk berlin focuses primarily on political issues pertaining to artists' rights, working conditions and infrastructure on both local and national levels, but is also engaged in related issues and struggles, such as those of gender equality, antigentrification and antifascism.

Miller's art in the media of sculpture, installation and performative drawing is primarily collaborative and engages with the female body, sensuality, tactility, feminist /queer theory, and the combined use of negative and positive space. In past exhibitions she has explored themes such as female masturbation as a metaphor for creative production, the emancipatory potential of lost knowledge about contraceptive and abortive herbs, the disintegration of the body as a pleasurable experience, and the water cooler as a site of resistance via gossip. In terms of form, she aspires to produce new shapes or images that better reflect how entities, bodies, and materials can be activated in a non-patriarchal manner: allowing things to drip, dribble, spread, pool, be a mist, or an odour, and showing bodies as sites of pleasure.

She is interested in interspecies relationships and dissolving the boundaries of proprietary modes of production to negate the historical cliché of the lone creative genius / the contemporary spectre of neo-liberal, competitive modes of production. Her collaborative work, most often with Brazilian sculptor Juliana Cerqueira Leite, is an experiment in reinterpreting *autocoscienza femminista* (cf. Carla Lonzi), as an act of co-creating artistic objects, situations, and experiences with an eye towards developing a truly feminist subjectivity.

Selected exhibitions include: 2019: Bergen Assembly; *Ainex 02: Transaction*, Wiener Art Foundation, Vienna, 2018: *5x5x5, Manifesta*, Palermo 2018, *Emmenagogue Garden*, Beverly's, NYC, *The Female Gaze*, Kunsthau Erfurt, *Mess with Your Values*, nbk, Berlin; 2017 *Pool*, Tropez, Berlin, 2016: Moscow Biennale for Young Art, *The Health Benefits of Eating Silica*, Glasgow International, *he was there when I first smelled the smell and now he is the smell*, Rinomina, Paris.

zoemiller.eu
matriarchalworldddomination.today
Instagram: zoe.c.miller

Wencke Mühleisen

Born in Dale in 1953.
Lives and works in Oslo.



Filmstill of Wencke
Mühleisen from *Talkshow*,
directed by Marin Håskjold
for *SYKLUS*, curated by
Una Mathisen Gjerde.

Wencke Mühleisen is a Norwegian-Austrian writer, gender and media studies scholar, and former performance artist, who currently works as an independent scholar and author. The primary focus of her media studies research is the field of queer theory and perspectives on gender and sexuality in the media, film, television, popular culture and contemporary art. Wencke Mühleisen is also the author of several works of autofiction that reflect upon her own past in the Friedrichshof collective and her parents' lives.

Mühleisen will participate in a conversation with Art Historian and the curator of the exhibition *SYKLUS*, Una Mathisen Gjerde, about their collaboration in *SYKLUS*, age and menopause, and Mühleisen's latest book *Redd deg selv, lille hjerte*, published in the spring of 2020, during our fourth edition.

Published titles

- | | |
|------|--|
| 2020 | <i>Redd deg selv, lille hjerte</i> |
| 2017 | <i>All gjeldende fornuft: en brevroman</i> |
| 2015 | <i>Kanskje det ennå finnes en åpen plass i verden</i> |
| 2011 | <i>Jeg skulle ha løftet deg varsomt over</i> |
| 2009 | <i>Norske Seksualiteter</i> (co-editor with Åse Røthing) Cappelen. |
| 2007 | <i>Meningen med sex. Noen kunstneriske, populærkulturelle og vitenskapelige undersøkelser</i> (co-editor with Christel Sverre) Pax forlag |
| 2007 | <i>Sex og sånn. Funderinger om kjønn og seksualitet i kultur og medier</i> Spartacus |
| 2006 | <i>Kjønnforskning: En grunnbok</i> (co-editor with Jørgen Lorentzen) Universitetsforlaget |
| 2003 | <i>Kjønn og sex på TV: norske medier i postfeminismens tid</i> Universitetsforlaget |
| 2002 | <i>Kjønn i uorden: Iscenesettelse av kjønn og seksualitet i eksperimentell talkshowunderholdning på NRK fjernsynet</i> (doctoral dissertation, Institute for media and communication, UiO) |
| 1996 | <i>Silikonpupper, skjønnhetens demokratisering og det naturliges terror</i> |

Magnhild Øen Nordal

Born in Ulstein in 1985.
Lives and works in Bergen.



Secret Support, 2019.
20 mm anodized aluminum tubes. Sculptures
vary in sizes up to
40x30x120xcm.

Magnhild Øen Nordahl is a visual artist. In her practice and research, she looks at how we translate phenomena into abstract concepts and how giving abstractions a sculptural body can be a means of examining with our hands, eyes, and feet the things that structure our everyday lives. She has made works about measurement systems, the spherical shape of the Earth, standard shapes in 3D modelling software, and about the double nature of the 3D model as both abstract and particular, digital and physical. Currently she is exploring YouTube tutorials on 3D modelling as a form of interactive sculpture. In 2018 she co-founded the Aldea Center for Contemporary Art, Design and Technology and started a PhD in artistic research at the University in Bergen.

Øen Nordahl has exhibited her work nationally and internationally at venues including Bergen Kunsthall, The Astrup Fearnley Museum, Palais de Tokyo and Banff Center for Arts and Creativity.

Øen Nordahl will present *Secret Support*, a series of sculptures related to the structures addressed during Coast's fourth edition. She will also arrange a Conversation with the audience based on the text *Support Structures* by Celine Condorelli.

About *Secret Support*

Secret Support is a series of sculptures based on the support structure holding objects in place while being printed on a Formlabs 3D printer. An algorithm automatically generates the support structure required to fit the object perfectly for print. This algorithm is proprietary information and the structure can therefore not be converted into other file formats. This prompted a meticulous process of manually measuring and digitally redrawing the little printed plastic structures. Such translations between virtual and physical are central in my ongoing artistic research project dealing with 3D modelling and abstraction.

Maria Pasenau

Born in Mjøndalen in 1994.
Lives and works in Odda
and Oslo.



Installation view of
Pasenau and the Devil,
2019, at Fotogalleriet.

Maria Pasenau is a contemporary artist who works with photography, installation, and film.

In 2018 Pasenau published her first photo book *Whit Kind Regrets Pasenau*. In 2019 in connection with her exhibition at Fotogalleriet, she published her second photo book *Pasenau and the Devil*, and in 2020 her third book *THE HOPELESSNESS OF BEEING ALIVE*. She is one of the youngest artists to have had work acquired by the Norwegian National Museum for their permanent collection.

Pasenau will present new photographs and paintings during our fourth edition. Pasenau will also participate in an artist to artist talk with Nicole Rafiki. The image shows a 3D-cut wood sculpture of, and by, Maria Pasenau, created for her threefold solo show *Pasenau and the Devil*, at Fotogalleriet. Pasenau's first solo presentation at Fotogalleriet consisted of an immersive multimedia installation of commissioned photography, sculptures and a nomadic video work and the publication *Pasenau and the Devil*.

Pasenau studied at the Norwegian School of Photography in Trondheim. Some of her recent solo exhibitions include *Whit Kind Regrets Pasenau* (2018, Makeriet, Malmø, Sweden), *My Name is End, Bitter End* (2018, K4 Gallery, Oslo) and *Pasenau and the Devil* (2019, Fotogalleriet, Oslo). She has been part of numerous group exhibitions such as *Early Works* (2017, curated by Elise By Olsen, New Galerie, Paris, France), *The Hoodies* (2017, curated by Charlie Roberts, Kristiansand Kunsthall, Kristiansand), *Faithless Pictures* (2018, curated by Andrea Kroksnes, Norwegian National Museum, Oslo), *Pinkcube* (2018, curated by Anja Carr, Tenthaus, Oslo) and *Sub* (2018, curated by Bjørn Hatterud, Akerhus Kunstsenter, Lillestrøm). Additionally.

Maria Pasenau appeared in Bjarne Melgaard's digital exhibition *Life Killed My Chihuahua* on the Instagram account of Galerie Thaddaeus Ropac (2018, curated by Elise By Olsen and Julia Peyton-Jones).

pasenau.format.com
Instagram: [pasenau](https://www.instagram.com/pasenau)

Nicole Rafiki

Born in the Congo in 1989. Lives and works in Johannesburg, South Africa and in Oslo.



Growing Pains, 2020.
Grand Bassam,
Ivory Coast.

Nicole Rafiki is a visual artist, writer, and editor. She is the founder and editor of the *YPPE* coffee table book and the Oslo-based non-profit Rafiki Art Initiatives, an organization for the promotion of African and diasporan art.

Rafiki's experiences with migration and exile are the inspiration and driving force behind her art. As an interdisciplinary artist, she uses symbolism to re-imagine and challenge stereotypical depictions of the spaces, contexts, and identities of people who are affected by Global Migration. Rafiki recently arranged *Good Mourning*, a public performance and participatory public art project about creating a safe space to navigate through the different stages of grief and survivor's guilt by utilizing art as a tool. Through artist-led workshops, both creatives and the public produced visual artworks that were later exhibited at Kunstplass gallery in Oslo.

Rafiki will participate with photography and in an artist to artist conversation with Maria Pasenau during Coast Contemporary.

Former exhibitions include: *Ascension* at Fotografihuset in Oslo, 2020. *Descendants*, 2018 – ongoing. A public art exhibition and photography series taking place outdoors in the cities of Trondheim, Oslo, Kristiansand and Bergen in collaboration with the United Nations. *Good Mourning*, public performance, Oslo, 2020. *Still Rising*, Oslo, 2019. Nordic Light Festival, Cyan Gallery, 2019. *Speak Exhibition*, a group exhibition by High Caliber about work, commitment, messages, voices, and artist pain. The event featured 21 contemporary artists from the African continent in Johannesburg, 2019.

rafikiarts.com

Instagram: [ms.rafiki](https://www.instagram.com/ms.rafiki)

Instagram: [rafikiarts](https://www.instagram.com/rafikiarts)

Inger Johanne Rasmussen

Born in Kristiansand in 1959. Lives and works in Oslo. Studio on the island of Hovedøya and the director of Hovedøya Kunstsall where the fourth edition is taking place.



Something, 2017.
Dyed wool, hand sewn
textile.

"Textiles have been sewn and woven for thousands of years! How shall we relate to a man-made world of brilliant colours, patterns, flowers, so affectionate and unreservedly beautiful? What does this reflect?"

I do not read the textiles as an attempt to reflect life as it is. On the other hand, they reflect a will, and show us an ability we have to create beauty. They are an action for something, but also an opposition to something.

The textile flowers in my pictures do not need to be justified; they found their place in our culture thousands of years before I sewed my first stitch. In *Under* I have captured the longing for what time has hidden and the fear of losing what remains."

Rasmussen was the one who discovered the empty Lavetthuset building on the island of Hovedøya, together with artist Kari Steihaug, and managed to turn it into artists' studios in collaboration with the Municipality and the art space Hovedøya Kunstsall.

Rasmussen works with the expansion of traditional textile practices and will present the wall installation *Under* (W 471 x H 219). Both folk art and everyday, applied textiles are referenced in her works. Well-known motifs and patterns are enlarged and broken down, colours and shapes are added until a story emerges.

Rasmussen makes pictorial textiles in monumental format. The rugs are made in a self-developed intarsia technique where felted wool fabric is dyed, cut, jig-sawed into a whole and sewn together by hand. Most of her work hangs in public buildings and museums.

Rasmussen has worked as a textile artist for over 40 years.

Inger Johanne Rasmussen is a graduate of SHKD Bergen and Konstfack in Stockholm and has taught at KHIO. She is the author of two textbooks on weaving. Exhibitions include eighteen solo exhibitions, including at Sørlandets Kunstmuseum, Blåfargeverket Modum, Sven Harry's konstmuseum in Stockholm and Spiral Garden Gallery in Tokyo.

Rasmussen's work is represented in twenty-five public collections and she has executed fifty-one commissioned works in public space.

kunstsallen.no
ingerjohanne.no

Peder Simonsen

Born in Oslo 1987.
Lives and works in Oslo
and in Piemonte, Italy.



Peder Simonsen and
Microtub.
Photo: Ian Stenhouse.

Peder Simonsen is a composer, microtonal tuba player and recording engineer. He works mainly in the fields of improvised and experimental music. His practice is centered around working with the texture and materiality of a tone or a timbre, using techniques from just intonation. He has a strong interest in concepts of time and sound, and love to explore long sustained pitches and pattern repetition.

Simonsen is collaborating with Lene Baadsvig Ørmen, and he has composed a site specific sound installation with basis in the harmonic content of the materials used in the sculptures. Loudspeakers are placed inside the sculptures and are creating an auditory web of vibrations invisibly connecting the three sculptures and allowing the observer to experience the tone interactions in a different way depending on their placement in the physical space.

Peder Simonsen latest work is as part of the group Microtub, the world's first and only microtonal tuba trio. They are exploring Just Intonation and the rich harmonic potential of the tuba. Their latest album *Chronic Shift* features material from Robin Hayward's pieces *Sonic Drift* and *Star System*, recorded in the stunning acoustics of the large water reservoir in Berlin-Pankow, reworked and mixed with analogue synthesizers by Peder Simonsen. Recorded in Kunstkopf stereo-phony, this unlikely combination of tubas and simple synth pitches provides a meditative and immersive experience, and an auditory glimpse into a truly unique acoustic space.

Simonsen is educated from NTNU (dep. of Jazz) in Trondheim, UDK Berlin and Conservatorium Von Amsterdam. He has toured in the United States, Europe, China, Mexico, Colombia and Russia. He has been working with projects intersecting art and music at the site-specific Speicher festival in the water reservoir in Berlin, as well as concerts arranged with James Beckett's, the Palace Ruin Project in Amsterdam and the Riga International Biennial of Contemporary Art.

He is active on the European improv and contemporary music scene with the microtonal tuba trio Microtub and has in recent years worked with artists and musicians such as Jo David Meyer Lysne / Mats Eilertsen, Trondheim Jazz Orchestra, Anna Webber, Jaga Jazzist, Bob Hund and Mary Ocher.

Ane Barstad Solvang

Born in Porsgrunn in 1991.
Lives and works in Oslo.



Home Alone, 2020.
Sporty Ponny. Watercolor
on paper.

Ane Barstad Solvang works with painting, text, and comics. No Comprendo Press published her graphic novel *Fear & Pity* in 2018. The work explores the use of dark comedy to release social tension resulting from keeping both a child and a grotesque birth a secret. The Arts Council acquired the graphic novel for all libraries in Norway in 2019 and The Royal Norwegian Ministry of Culture nominated Barstad Solvang for their Debutant prize.

In 2020 Barstad Solvang debuted as a fiction author with the novel *Dum naken (Silly Naked)*, published by Flamme forlag. The book is a thematic sequel to the graphic novel mentioned above and continues her investigation of topics such as the relationship between humour, individual trauma, and illness. A recurring thematic motif in Barstad Solvang's work is that of personal, domestic realities in contrast with scenes from nature.

Barstad Solvang is our resident artist in 2020 and she will present the project *Sporty Ponny*, a series of watercolour paintings that combine the imagery of abstract forms with a green female character. The project awakens associations of the aesthetic of Western films and the Cowboy as a female. The abstract paintings are attempts to depict inner images of the pain and power that come with having a uterus. Solvang will also read the epilogue from her book *Dum naken (Silly Naked)* inside the tunnel built by the Nazis during the war at Hovedøya, and participate in a conversation.

Ane Barstad Solvang holds a BA from Roehampton University in London and studied under the artist Christopher Nielsen. Former exhibitions include *SYKLUS*, curated by Una Mathiesen Gjerde at Telemark Kunstsenter, *Oslo in Comics*, Grafill, *Årets beste billedbøker*, Tegnerforbundet, *Got It For Cheap*, Galleri Golsa, and *Riv den / Spreng den - en kunstnerisk aksjon for å bevare Y-blokka*, Grafill.

anebarstadsolvang.com
Instagram: olddirtybarstad

Kari Steihaug

Born in Oslo in 1962.
Lives and works in Oslo,
with her studio on the
island of Hovedøya.



After The Market, 2009.
Installation, unraveled
knitted wool clothes /
knitted image after the
painting *The Gleaners*
(1857) Jean-Francois
Millet.

Photo: M.Tomaszewicz.
Courtesy: The National
Museum of Art,
Architecture and Design,
Norway.

"I repair and unravel, looking for the poetry in imperfection, and the relationship between remembrance and expectation, the private and the collective, and the intimate and monumental. That what lies behind appearances, worn out and imperfect are areas that interest me, in the materials and in society in general. Hand knitted garments are a frequent point of departure in my art. In my latest work *Rue de Fourcy*, 2018, from the series: *Does anyone know that you're coming*, threads from former installations with knitted clothes are unravelling and turned into a hand tufted wool rug, a technique that often is used to make domestic mats and rugs. In this works of tufting, image of a precarious situation where homes literally dissolve, stitch-by-stitch I try to convey the invisible and the perishable."

Steihaug found Lavetthuset empty at Hovedøya 14 years ago, and turned it into a brilliant studio building for artists with a large gallery space downstairs, together with Inger Johanne Rasmussen. Kari Steihaug works with installations, found materials and remnants, often based on clothes and textiles related to everyday life, time and history, attention and displacement.

We will visit Steihaugs studio located in Lavetthuset where the conference takes place, and discover Steihaugs work during Coast Contemporary.

Selected exhibitions include: Museum Angewandt Kunst, Frankfurt, DE, Kunstnerforbundet, Oslo, Kunsthal Charlottenborg, Copenhagen, Henie Onstad Art Centre Høvikodden, Munchs Hus 2018, Haugar Kunstmuseum, Tønsberg, VII Biennial of Contemporary Textile Art, Montevideo Uruguay, Unraveled Contemporary Arts Center Cincinnati US. Upcoming projects include a solo show at Dropsfabrikken in Trondheim, 2021.

karisteihaug.no
Instagram: karisteihaug

Anne-Lise Stenseth

Born in Oslo in 1959.
Lives and works in Oslo.



Stenseth is the winner of the Coast Contemporary Prize 2020, and we wish to congratulate her! In conjunction with the Oslo Open art festival this prize is awarded to an artist who opens his, her, or her studio during the festival.

“In my work I focus on specific themes that question different aspects of culture, history and the contemporary. My interest revolves around feminist issues, cultural difference, otherness, antagonism in society, post-industrialism, landscape, bird, stone, time, and the politics of memory. Over the past twenty-one years, I have worked extensively with audio-visual stories and essays focusing on person, place, and character, as well as photography, drawing, text, and prose. Each project relates to a specific theme. I explore different ways of story-telling, from the documentary to the fictional, and the projects are often presented as single or multi-channel video installations or multimedia installations.

Svevestøv / Suspended Dust, from *Notes On Political Economy*. HD video, 25 min. 2015.
Film still.

I am currently a resident at Storeteigen in Hardanger and Voss Museum, as a part of my dialogue with Kunsthuset Kabuso in Øystese, where I am researching the life situations of the female characters in local author Gro Holm's (1878–1949) trilogy *Løstølfolket* and working on the second part of my ongoing project about the Austrian philosopher Helene von Druskowitz (1856–1918). The film *Suspended Dust* that will be shown at Coast Contemporary this year represents the starting point of my investigation of the conditions for the role of the female around the turn of the 19th century.”

Stenseth studied at the Bergen Academy of Art and Design and Oslo National Academy of the Arts, as well as Creative Writing at The Arctic University of Norway/UiT and graduated in 1993.

Selected exhibitions include Museum Folkwang (Germany), Tent (Rotterdam), Liverpool Biennial, Stensersen Museum and Haugar Vestfold Kunstmuseum (Norway) Depo (Istanbul), Gothenburg City Museum (Sweden), Tbilisi History Museum Karvasla (Georgia) and in countries including Lebanon, Kosovo, Argentina, Russia, France, Ukraine, China and Australia. Her work is represented in the public collections of Sogn og Fjordane Kunstmuseum, Stavanger Artmuseum, Sørlandets Kunstmuseum, The National Museum and Preus National Museum of Photography. Recent exhibitions include Haugar Vestfold Kunstmuseum, Norway, Center of Contemporary Art /Writers House of Gerogia, Tbilisi, Fotogalleriet, Oslo and Titanikas, Vilnius.

About *Suspended Dust*

A woman starts roaming around after her grave and remains are moved from one place to another in the Kukia Cemetery in Tbilisi, Georgia. The woman is the Norwegian writer Dagny Juel Przybyzewska (1867–1901), who was shot to death in a hotel room in Tbilisi by an admirer in 1901. Through a dreamlike, female voiceover she reflects on her past and present life, male acquaintances such as Edvard Munch and August Strindberg, and her husband the Polish writer Stanisław Przybyzewski. She has a growing desire to visit her childhood home. That proves to be problematic.

annelisestenseth.com

Kristin Tårnesvik

Born in Tromsø in 1964.
Lives and works in Oslo.



Reading the River, 2018.
Performance with *Rural*
Reading Group.

Throughout her artistic practice Tårnesvik has consistently sought out new media and techniques to provide resistance in the production process and lead to new movements in unexpected directions. She often works with experimental and intuitive production processes, whereby design, size, colour, and material use are brought to the fore during the process. For Tårnesvik it is about being in a slow state where she can spend time with and test out different materials and variations of slow and almost mechanical working techniques. She often works with series and variations on a theme, based on a particular method.

The artists Åse Løvgren and Kristin Tårnesvik will participate in Coast Contemporary with a sound piece that will connect the audience within one body of water. Tårnesvik and Løvgren will also participate in an artist talk with KORO curator Marte Danielsen Jølbo.

Tårnesvik graduated from the Bergen National Academy of the Arts, Dept. of Photography in 2004.

Selected exhibitions include the Tromsø Art Association, the Randers Art Museum, the Stenersen Museum, the Stavanger Art Museum, the Nikolay Kunsthall Denmark, the Akershus art center, the printing press, the Sami Center for Contemporary Art, the Finnish Museum of Photography and the Photo Gallery. She works with art in public space and her work has been purchased by Arts Council Norway and the Sami Parliament.

She started collaborating with Espen Sommer Eide on an ongoing project called the *Korsmos Weed* archive in 2014. In 2020, Tårnesvik was awarded the Statens Arbeidsstipend, Norway's prestigious ten-year working grant.

Instagram: ktaarnesvik

Janne Wilberg

Born in Fredrikstad 1955.
Lives and works in Oslo.



Janne Wilberg at
Hovedøya.

Janne Wilberg is the director of Cultural Heritage, City of Oslo and has held that position since 2011. She has a PhD in art history, with architecture as her area of specialization. Wilberg has broad experience from public cultural heritage management on all levels and is the first cultural heritage director recruited from property management. She worked for fifteen years at the Defence Estates Agency with military cultural heritage from all periods and led the development of the Defence Cultural Heritage Office for several years. She is still regarded as a WWII heritage specialist in Norway. Old elementary school buildings constitute another area of expertise. Wilberg has written articles and been a contributor to books on various topics related to cultural heritage and is also interested in feminist history.

During Coast Contemporary Wilberg will contribute a war walkthrough of male and female war history on the island Hovedøya.

byantikvaren.no
Instagram: jannewilberg

Lene Baadsvig Ørmen

Born in Oslo in 1984.
Lives and works in Oslo.



Subterranea, 2020.
Photo: Bjørn Mortensen /
Hordaland Art Center

Lene Baadsvig Ørmen's sculptural practice creates a condensed atmosphere involving both fictional narrative and material exploration. Her work oscillates between two-dimensional reliefs and three-dimensional sculptures, where figurative motifs linger as shadows in abstract forms. They reveal an anthropological interest and invite us to reflect upon a cyclical notion of time, as well as conceptions we have concerning the natural and the artificial. She often redefines ancient concepts and techniques and incorporates these into new idioms.

The sand casting of metal objects traditionally involves a definite and controlled process where the mould being cast is predetermined. Ørmen, on the other hand, casts sculptures in her own workshop and has developed a unique method emphasizing a synergetic approach to her choice of materials.

Baadsvig Ørmen and composer and musician Peder Simonsen will present new sculptures and a sound piece composed site specific to Hovedøya island and its history for the fourth edition.

Ørmen holds an MFA from the Academy of Fine Arts in Oslo, 2013, and a BFA from Bergen Academy of the Arts (Dept. of Photography), 2008. Solo exhibitions include: Hordaland Art Center Bergen (2020), The Sculptors Association, Oslo (2019), Gallery Augusta, Helsinki, Kunstnerforbundet, UKS, Kunsthall Stavanger, and Another Space, Copenhagen.

A selection of group exhibitions 2016-2020 includes: Galleri Opdahl, Stavanger, Fiskars Village Art Biennale, Finland, Akershus Kunstsenter, Galereie Mikael Andersen, in Copenhagen, Kunsthall Oslo, Viborg Kunsthall, the Drawing Biennial at Tegnerforbundet and Autocenter, in Berlin. She has also participated in residency programs at HIAP, in Helsinki (2017) and *Residency Unlimited*, in New York (2015).

Ørmen's work is represented in private and public collections, including the National Museum, the Norwegian Parliament, and Oslo Municipality. She is currently working on a commission piece for KORO – Art in public space.

lenebaadsvig.com
Instagram: lenebaadsviggormen

Participating Institutions

**For a full and updated list of involved institutions
please see coastcontemporary.no**

Balansekunst

The Art of Balance (Balansekunst) is a Norwegian association located in Oslo, consisting of more than 90 organizations, companies, festivals and other institutions within the art and culture industry working to promote gender equality and diversity in the arts.

The Art of Balance seeks to share knowledge, experiences and ideas about how to proceed in the field of gender balance and diversity, specifically through challenging structural inequalities, stereotypes and prejudices.

The initiative was established in 2009, when a couple of key institutions in the Norwegian music business got together to come up with easily accessible tools for stimulating some much needed action to gain more gender equality in the industry. See The Language Gap or our guidelines for handling sexual harassment for a sample of our work.

Balansekunst will be represented by Victoria Øverby Steinland who will present an introduction to their work and arrange a workshop focusing on the tools needed when addressing gender inequality.

balansekunst.no

Instagram: [balansekunst](https://www.instagram.com/balansekunst)

CASTRO

CASTRO is a free artist-run educational program in Rome, Italy, founded and run by artist Gaia di Lorenzo.

CASTRO's program brings together parts of art schools (shared studios, public programs, and individual tutorials) and the specific context of the city (trips, workshops with local artisans etc.). CASTRO aims to be a porous program, whose aim is to speak to its communities and participants, while introducing them to alternative practices. The program has evolved in many ways in the last few years: the project itself has generated all kinds of events and projects, many of which have lived beyond the single term of the studio program, as well as

beyond the walls of the building itself. Today Gaia is also a member of [ArtWorkersItalia], an informal advocacy group for art workers in Italy.

CASTRO and Gaia di Lorenzo will participate from Roma with a recorded presentation on film.

castroprojects.it

Instagram: [castroprojects](https://www.instagram.com/castroprojects)

C | E | A

Founded in 2007 and based in Paris, France, representing 300 curator members.

C | E | A / French Curators Association aims to gather all those who curate exhibitions of contemporary art in France, and offer a space where this activity can be reflected on and promoted, and where actions and projects around it can be organised.

The purpose of C | E | A / Association française des commissaires d'exposition is to lead any kind of action liable to promote the activity of exhibition curators in France, in Europe, and all over the world. In this view, the aim of C | E | A is to impulse, develop and grant visibility to the projects that nourish a reflection on the parameters and stakes of exhibition curating.

C | E | A will participate with a recorded film and is represented by curator Guslagie Malanda.

C | E | A and the Norwegian Embassy in Paris is Coast Contemporary's collaborative partner and for the second time we have arranged an Open Call for C | E | A members interested in attending the international program.

c-e-a.asso.fr

Instagram: [ceacommisaries](https://www.instagram.com/ceacommisaries)

The Norwegian Order of Freemasons

Den Norske Frimurerorden

The Norwegian Order of Freemasons is a detached independent body of men from all walks of life and from all parts of the country. They meet regularly initially to work on their personal development. These meetings which are based on Christian Faith are conducted with dignity and bound in tradition. The idea and aim of Freemasonry is to influence the process of ennoblement and personal improvement by promoting humility, tolerance and compassion. Those qualities which the members master in the lodge should be practised in their daily lives.

These human qualities can of course be attained and practised by others who are not freemasons, but the Order of Freemasons is an organisation where this thought has taken a practical form which enables its members to develop it through ancient rituals, and with dignity.

The Norwegian Order of Freemasons does not engage itself in national or international political issues, nor does it engage itself in religious or social disputes.

The members shall show loyalty to the authority and laws of the country. They shall show respect for the Order itself and the aims of Freemasonry.

Our present day Freemasonry grew forth in England and Scotland in the 1600's as an ethical and philosophical system based on the art of building, its symbolism and history. The Order, in its original form, was consecrated in 1717 when four Masonic lodges in London amalgamated to form The Grand Lodge.

The system was quickly adopted and became predominant in continental Europe. The first Norwegian lodge was founded on June 24th. 1749 on Bygdøy, a peninsula on the Oslo Fjord.

frimurer.no

Kilden genderresearch.no

Kilden genderresearch.no is a national knowledge centre for gender perspectives and gender balance in research. Kilden disseminates and promotes research on gender, and functions as a hub for gender researchers and all others interested in research on gender and equality.

On Kilden's webpages, you may find the basic knowledge needed to develop anything from school presentations and master theses to new policies or innovative services rooted in research with gender

perspectives. In addition to running an independent news magazine disseminating research, they organise seminars and debates, conduct knowledge overviews, develop and run websites – often in collaboration with others.

Kilden collaborates with academic communities and special interest organisations from all over the country, and has a wide Nordic and European network.

Kilden was established by The Research Council of Norway in 1998 as Kvinne- og kjønnsforskningens InformasjonsLinje og Dokumentasjonsenhet i Norge (KILDEN) (Women and Gender Research Information Line and Documentation Unit in Norway).

Susanne Dorteia Dietrichson, Research Journalist and Senior Advisor at Kilden, will present Kilden and examples on how they work to promote research on gender and equality.

kjonnsforskning.no

Instagram: [kilden_kjonnsforskning](https://www.instagram.com/kilden_kjonnsforskning)

Kling & Bang

Kling & Bang Gallery is located in Reykjavik, Island.

Kling & Bang was established by ten artists in the beginning of 2003. The policy of Kling & Bang gallery is to introduce emerging and established, national and international artists and their works, that challenge the context and content of creative thinking. Kling & Bang Gallery often collaborates with outside curators and galleries on various projects. Kling & Bang gallery also aim to participate directly in the process of creating the artworks, e.g. by producing the works in collaboration with the exhibitors.

Kling & Bang are Anna Hrund Másdóttir, Bjarni Massi (founder), Daníel Björnsson (founder), Elísabet Brynhildardóttir, Erling TV. Kligenberg (founder), Hekla Dögg Jónsdóttir (founder), Ingibjörg Sigurjónsdóttir, Katla Rós Völudóttir, Kristinn Már Pálmason, Lilja Birgisdóttir, Ragnar Már Nikulásson, Selma Hreggviðsdóttir, Sirra Sigrún Sigurðardóttir (founder) and Úlfur Grönvold (founder).

Kling & Bang participates from Island represented by Selma Hreggviðsdóttir, Elísabet Brynhildardóttir and Erling T.V. Kligenberg with a filmed conversation.

this.is/klingogbang/

Instagram: [klingogbang](https://www.instagram.com/klingogbang)

Island History

Hovedøya island has important historical value as a former strategic site for military defence installations and as the location of the Cistercian monastery Hovedøya Abbey. Monks from the Kirkstead Abbey in England opened the monastery on May 18, 1147. During the Medieval period, the monastery was a leading economic force in the Oslo region. The monastery was burned and looted in 1532. The ruins are among the best-preserved ruins of a medieval Norwegian monastery to be found today and stones from the ruins were used to build Akershus Fortress in the 17th century.

In 1872 a quarantine hospital was established on the island to protect the population from contamination from sailors afflicted with infectious diseases.

Today the Lavetthuset building, formerly used by the army to build canons, and Kommandantboligen, a former private residence, are used as artist studios, among these Hovedøya Kunstsall, run by Inger Johanne Rasmussen where this year's programme takes place.



The doomed girl's island

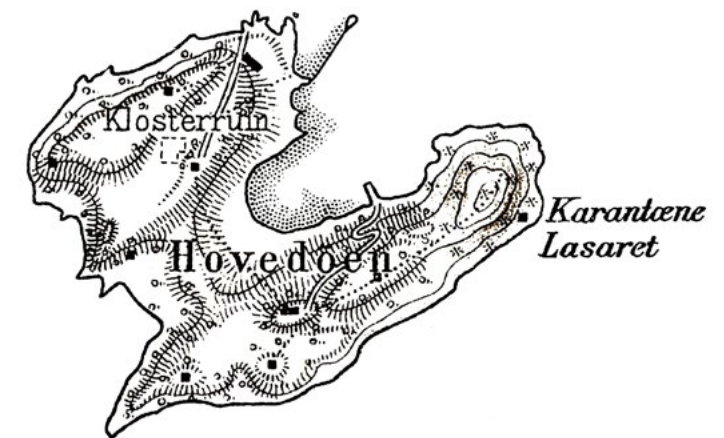
When the Second World War ended, the island served as *The National Internment Camp for Women* for the Norwegian government.

All women who had had a relationship with a German soldier during the war, 1100 in total, and 16 children, were sent to Hovedøya, without a trial. The official purpose of the internment was not punishment or to hold the women in custody after cutting off their hair but justified as a measure to protect Norwegian men from sexually transmitted diseases.

The incarcerated women were called *tyskertøs/tyskerjente*, meaning "German sluts". The Oslo locals named the island *The doomed girls' island* (*De fortapte pikers øy*). It was not only girls who had dated or had intercourse with German soldiers who were apprehended and held prisoner on the island; it was enough to be registered as having a sexually transmitted disease. The rules on the island were strict; whistling was not allowed and the police guarding the women could shoot at them as they saw fit, although no one was ever killed.

The German SS kept records of all women with STDs during the war. The records were confiscated by the Ministry of Health and Care Services after the war and any woman accused of being a «German slut» was included in the records and sent to the island. According to the official figures, 75% of the island prisoners were infected with gonorrhoea or syphilis, but the actual figures were 20–30%.

The internment camp was established October 1, 1945 and shut down by Minister of Social Affairs Svein Oftedal in 1946. He had been



a prisoner of war at Grini and Sachsenhausen and found the resemblance to the German camps to be too strong, with the barbed wire, manual labour, and the prison guards' harsh treatment of the girls. He ordered immediate closure of the island camp.

In June 2020, a 200-meter-long secret tunnel into the mountain beneath the monastery ruins, built by the Nazis during the war, was reopened after having been sealed off and hidden since the 1940s.

We will commemorate the history of the island in different ways during the fourth edition *Constructing Structures* and how history is remembered through buildings and ruins. The island's history is a well-kept secret for Oslo locals, as most people only know the island as a place of pleasure where you go for a swim and can visit the monastery ruins.

The women's history is not commemorated or presented in any way. It has been erased from our collective memory.



Lavetthuset. Today the building is used as artist studios on the second floor and Hovedøya Kunstsall on the first floor.

The Eurovision Gender Equality Contest

Are you tired of endless Zoom talks and bad streaming? All you really noticed was the messy background? Don't worry, we will not be Zooming or streaming! We are making a film.

As a result of COVID 19, closed borders, red, orange and green countries, lockdown and limited seating and so many new friends unable to attend, we are producing a documentary consisting of several short films from this year's edition. We will include contributions from different countries where artists, curators, museums and organizations are speaking from their perspective. You will be able to enjoy the talks, the art, and the presentations from *Constructing Structures* when you prefer.

One might perhaps title it *Eurovision Song Contest* in Gender Equality. Contributions from Island & Italy looking pretty good so far!

A special thank you to the Consulate General in New York for initiating the film, and for the support of The Ministry of Foreign Affairs with the embassies in London, Paris and Rome for supporting this production.

Behind the Camera is Marin Håskjold. Sound and Editing by David Krøyer. Development by Tanja Sæter and Kenneth Varpe.

The film will be distributed in November 2020. To receive a copy please email office@coastcontemporary.no

To be continued...

Congratulations!

Oslo Open Studio Weekend congratulates Anne Lise Stenseth with the Coast Contemporary Price 2020!

Oslo Open is an artist-run open studio program that was established in 1999 by a number of major art institutions and artists in Oslo. The goal then, as it is now, is to give artists an alternative venue to show their work, and alternatively, be provided with the opportunity to be discovered outside of established institutional art settings.

Somewhere between 350 and 400 professional artists open their studios in Oslo each year to give the public an unmediated meeting with their art.

We welcome you to join Oslo Open Studio Weekend 17–18 APRIL, 2021.

www.osloopen.no
Instagram: [osloopen](#)



Colophon

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Our sincere gratitude to the artists and everyone involved making the most of the extreme situation we all are experiencing in 2020, with an ongoing global pandemic.

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Your notes

Your notes

Your notes

Constructing Structures

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