

CONTEMPORARY COAST 2017.



CONTEMPORARY
COAST
2017.

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Toril Johannessen
Joar Nango
Sille Storihle
Jon Benjamin Tallerås
Ingrid Torvund
Tori Wrånes

THE CABIN SERIES ART SPACES

1857, Oslo
Entrée, Bergen
Kunsthall Stavanger, Stavanger
RAKE visningsrom, Trondheim
SCHLOSS, Oslo
UKS, Oslo

THE CABIN SERIES ARTISTS

Nancy Lupo, presented by 1857
Danilo Correale, presented by Entrée
Hanne Lippard, presented by Kunsthall Stavanger
Hanna Fauske, presented by RAKE visningsrom
Gerasimos Floratos, presented by SCHLOSS
Nora Joung, presented by UKS

INTERNATIONAL PARTICIPATING INSTITUTIONS

Berlin Biennale 2018, Berlin, Germany
Documenta 14, Kassel, Germany
EMMA – Espoo Muesum of
Modern Art, Espoo, Finland
FFFrankfurt, Fotografie Forum
Frankfurt, Germany
Garage, Moscow, Russia
1646, The Hague, Netherlands
KIASMA – Finish National
Gallery, Helsinki, Finland
Metro Pictrues, New York, USA
Nottingham Contemporary, Nottingham, UK
Palais de Tokyo, Paris, France
Shanghai Minseng Art Museum, Shanghai, China

NORWEGIAN BASED ARTISTS AND INSTITUTIONS

Bergen Assembly
Bergen Kunsthall & Landmark
Bergen Municipality
Tonje Bjartnes Andersson
Ekebergparken
Galleri Riis
KORO
Kunsthall Trondheim
Kunstmuseet I Nordtrøndelag
Kamilla Langeland
Edvine Larssen
LIAF – Lofoten International Art Festival
Lady Tatiana Lozano
Ekebergparken og Lydgalleriet
Munch Museet
Museet for Samtidskunst – Nasjoanlmuseet
Nordnorske Billedkunstnere (NNBK)
Nordnorsk Kunstnersenter (NNKS)
Nordnorsk Kunstmuseum
NORLA–Norwegian Literature Abroad
Norske Kunstforeninger
Nyksund Kooperativet
OSL contemporary
Oslo Municipality
Prosjektrom Normanns
Ina Otzko
Marit Roland
Kristin Sæterdahl
Trondheim Municipality
Trøndelag Senter for Samtidskunst (TSSK)
Kenneth Varpe
VISP
Maya Økland

COAST
CONTEMPORARY
IS GENEROUSLY
FUNDED BY
THE MINISTRY OF
FOREIGN AFFAIRS
BERGEN
MUNICIPALITY
TRONDHEIM
MUNICIPALITY
THE NORWEGIAN
ARTS COUNCIL
KORO–URO

Coast Contemporary

Thank you for your presence and your time.

Coast Contemporary aims to introduce a group of people to each other and to the Norwegian art scene. I wanted to open up and share, and I believe in the impact of the personal and the importance of time. Hopefully Coast Contemporary will lead to future collaborations and new discoveries.

The artists and the art spaces contributing in the curated program are sharing their thoughts with us through art, conversations and discussions. We wanted to present the love and the strength of the Norwegian art scene. As we are all part of the same food chain it is more important than ever to meet.

Having chosen one of Hurtigrutens ships as the arena for this project the wish to isolate you, but not in a claustrophobic way, is fulfilled. Hurtigruten is an institution and highly treasured by Norwegians. It's our Trans-Siberian Railway.

Curator Helga-Marie Nordby said yes to join this expedition with me and co-curate the first journey. Our main goal has been to show and make you discover what is already out there, as it is such an interesting scene that needs to be discovered in a new way.

My sincere gratitude for a wonderful collaboration, Helga-Marie Nordby!

I also wish to thank our Bergen coordinator Mei Szetu and our Master of Ceremonies Kenneth Varpe as well as the contributing artists and institutions, the Ministry of Foreign Affairs, the municipalities of Bergen and Trondheim, KORO and The Norwegian Arts Council.

The force of an assembly is powerful, and there is no need to try to control the outcome. As we all know the most interesting conversations happen after the show is over, this is why the social part of Coast Contemporary and the time shared together is so important.

I hope you enjoy your new encounters.

Tanja Sæter
Founder and Artistic Director
Coast Contemporary

A contemporary *Voyage Pittoresque*

In the summer of 1950, artist Anna-Eva Bergman boarded *Hurtigruten* and travelled along the coast of Western and Northern Norway, a journey that made a deep impression. “It is as if the mountains are transparent, nothing is solid material anymore”, she wrote in her journal. “Everything is like a vision – a possibility yet uncreated. If this is to be painted, it must be by expressing something that can give an idea associated with a mood – the colours – the effect. Not in any way naturalistic.”

Hurtigruten has sailed the coast of Norway from Bergen in the south, to Kirkenes in the north since 1893, carrying goods, mail and passengers. Before the route was established, it took three weeks to send a letter from Trondheim to Hammerfest in the summer, and up to five months in the winter. *Hurtigruten* took only seven days to make the trip, a development forging much stronger ties between Northern and Southern Norway. Through its 125-year history, *Hurtigruten* has become one of the most important identity markers for coastal Norway.

Anna-Eva Bergman was not the first artist to make the trip with *Hurtigruten*. The dramatically beautiful landscape of the Norwegian coast has been an inspiration for artists for centuries. During the 1800s an increasing number of artists, Norwegian as well as international, travelled north. They allowed themselves to be inspired by the landscape and northern culture. Often, they participated in larger expeditions with scientists and explorers. Through these artists' pictures, the Norwegian landscape came to be known and admired. The pictures were frequently rendered as prints and published in book-form or portfolio and sold widely. This tradition is called *Voyage Pittoresque*, or pictorial travel.

Coast Contemporary is also a type of expedition and pictorial travel, from Lofoten in the north to Bergen in the south, where the focal points are encounters between art, people and the landscape. I would like to thank Tanja Sæter, the founder of Coast Contemporary, for inviting me to co-curate the program with her – a contemporary *voyage pittoresque* along the Norwegian coast.

Coast Contemporary joins together Norwegian and international artists, art institutions, museums, commercial and independent galleries, art professionals and collectors in a four-day voyage pittoresque aboard *Hurtigruten*. The on-board programme – lectures, presentations, artist talks, films, exhibitions and performances – contextualises the journey from north to south with artistic and contemporary perspectives. Three on-board cabins serve as ambulating galleries for invited exhibition venues, with new projects presented each day. The ship offers an intimate and different context for experiencing art and I hope the combination program and people will spark inspiring dialogues, interesting discussions and future collaborations.

Bon voyage!
Helga-Marie Nordby
Curator

ARTISTS

The artists
participation
consists of
exhibitions,
films,
performance,
artist talks,
conversations
and concerts.

Artists
Nils Bech
A K Dolven
Espen Sommer Eide
Jan Freuchen
Mattias Härenstam
Toril Johannessen
Joar Nango
Sille Storihle
Jon Benjamin Tellerås
Ingrid Torvund
Tori Wrånes

Nils Bech

1981 in Ringerike, lives and works in Oslo, Norway.
www.nilsbech.com

As a part of Coast Contemporary Bech will perform on board Hurtigruten.



Nils Bech is a Norwegian singer, composer and performance artist who explores the tensions between art, contemporary music and pop music. There are few artists who manage to move as freely as Bech, between art and pop; big concert stages and small galleries. His integrity lies in his unique ability to make the intimate and private, universal. Vulnerability and strength, humour and sadness, Bech expresses a whole register of emotions through his quirky movements and angelic voice.

In his thematically and often site-specific performance-concerts, either a cappella or together with various artists and musicians, he has a strong focus on voice, lyrics and performative elements. Experimentation and interaction is emphasised through an incorporation of sculptural elements; the objects turn into a prolongation of the essence of the songs. A sculpture, a wall, a painting, a ladder become catalysts for complex emotions. After his appearance in the Norwegian TV-series *Skam* (Shame) performing the much loved Christmas song *O Helga natt*, he became the talk of Norway.

Nils Bech has performed at the 54th and 57th Venice Biennale, the New Museum (Performa 11) in New York, ICA and Frieze Foundation in London as well as Nordic music festivals like Bylarm, Hovefestivalen, Roskildefestivalen and Øyafestivalen and The National Opera House in Oslo.

A K Dolven

1953 in Oslo, lives and works in Kvalnes, Norway and London, UK.
www.akdolven.com

As a part of Coast Contemporary A K Dolven invites us to her private artist Studio Kvalnes in Lofoten, and an insightful tour to experience Dan Grahams sculpture *Uten tittel* in Art Scape Nordland.

A K Dolven is a Norwegian artist based in London and Lofoten, and the initiator of the extensive outdoor project Art Scape Nordland, a collection of 35 art works by international artists, placed in the landscape of 33 municipalities across Nordland county in Norway. She introduced the idea as a young artist in 1988 and the project was later curated by Maaretta Jaukkuri.

AK Dolven's artistic practice is not bound by a particular medium but explores the realms of painting, sculpture, video, text, film, photography, sound

work and performance. Her works span the monumental and the minimal, the universal and the intimate. She is continually attempting to find balance between the human body and the landscapes in which she roams – whether London or Lofoten.

Interpersonal relations and interactions are central to A K Dolven's practice, and many of her performance-based works involve collaborations with other artists. She tends to refer to actual sensory experiences that shed light on our understanding of today's world, exploring the subtle and unconscious mechanisms used in perception, memory and emotion. The cry of a voice amongst mountains (please return, 2014), the stroke of a foot across a metal canvas (horizontal painting, 2014) or the complex journey of one human (A Other Teenager, 2016) over others is all an attempt at finding equilibrium in the contemporary space. Dolven's art continually explores the importance of these gestures in social, political and cultural contexts.

Exhibitions includes: Kunsthall Svalbard, Longyearbyen; Kunsthalle Bern; Philadelphia Museum of Art; Hamburger Bahnhof, Berlin; the IKON Gallery, Birmingham; South London Gallery; Platform China, Beijing; The National Museum of Art, Oslo; KIASMA, Helsinki; Nordnorsk Kunstmuseum, Tromsø; and CCC Tours, France. She has been part of major group exhibitions such as 21st Century, Minsheng Art Museum (2016 Shanghai); Louisiana Museum of Modern Art (2016 Denmark); Museum of Contemporary Art, Oslo (2015 Norway); Turner Contemporary (2015 UK); Neue Nationalgalerie (2006 Berlin); Tate Liverpool (2000 UK); the 6th Istanbul Biennale (1999 Turkey); and ICA (2004 UK).

Her work is included in international private and public collections, among others Art Institute of Chicago, Louisiana Museum of Modern Art in Denmark and Sammlung Hoffmann and Sammlung Goetz, both in Germany. Dolven received the Fred Thieler Prize in Berlin in 2000 and the Swedish Prince Eugen Medal for outstanding artistic achievements, in 2005.



† *Lambda*, A K Dolven

Espen Sommer Eide

1972 in Tromsø, lives and works in Bergen, Norway.
www.sommer.alog.net

As a part of Coast Contemporary Eide will perform at Bergen Kunsthall, Landmark together with Mari Kvien Brunvoll during *The Going Away Party* in Bergen.



Espen Sommer Eide is a musician and an artist and his artworks investigates subjects using sound, ranging from the linguistic to sensory biology, including the invention of new scientific and musical instruments for performative fieldwork. He has been a prominent representative of experimental electronic music from Norway, with main projects Alog and Phonophani, and a string of releases on the label Rune Grammofon.

His works has been exhibited and performed at Bergen Kunsthall, Bergen Assembly, Nikolaj Kunsthall, Manifesta Biennial, Henie Onstad kunstsenter, Stedelijk Museum, De Halle Haarlem, Sonic Acts, Mutek festival, GRM/Presences Électronique, Performa Festival, Museo Reina Sofia and more.

Jan Freuchen

1979 in Kristiansand, lives and works in Kristiansand, Norway.
www.janfreuchen.org
www.lordjimpublishing.com

As a part of Coast Contemporary Freuchen will participate in a conversation with the artist Toril Johannessen. Moderated by writer Orit Gat (New York).

Jan Freuchen is an artist working with sculptures, collages, paintings, books, essays and curatorial projects. In his “impure” conceptual blend, meandering connections between seemingly opposing strategies and materials are frequent. Freuchen reconsiders and questions human made systems and achievements, where natural processes and the feedback-loops of contemporary cultural expressions provides the fundamentals.

Freuchen holds a degree from the Academy of Fine Arts in Bergen, Norway and Städelschule, Frankfurt am Main. Freuchen recent exhibitions include *Seeable/Sayable*, Kunstneres Hus, Oslo (2016), *MAKE DEFAULT*, HKS, Bergen (2016) and *Thetaville*, Fotogalleriet, Oslo (2013). Freuchens large scale sculpture project *Columna Transatlantica*, (commissioned by Norwegian National Tourist Routes and situated by the Atlantic Road at Møre) was completed last year.

Together with Sigurd Tenningen he is the curator and editor of *Game of Life*, an ongoing four-part exhibition and publication series at Kristiansand Kunsthall. Freuchen also runs the independent art book publisher Lord Jim Publishing. LJP is also an occasional showroom, most recently showing the exhibition *Conceptual Romance*, including Marcel Duchamps Green Box.

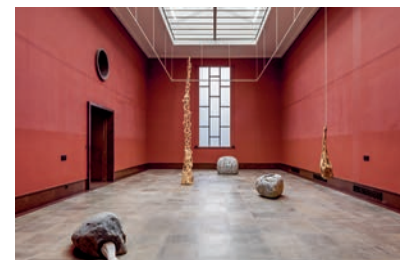
LJP's ongoing SPAREBLUSS-series (edited by Freuchen and Tenningen) is an interdisciplinary book project, featuring poetry, photography, drawings and translations and includes by Constance Tenvik, Peter Sloterdijk, Anders Smebye and more.

A collection of short stories (written in collaboration with Sigurd Tenningen) called *Appelsiniakomplekset* (H//O//F, 2017) was released this fall.

Mattias Härenstam

1971 in Gothenburg, Sweden, lives and works in Oslo, Norway. Härenstam will also screen his three films: *Portrait of a smiling man*, *Portrait of a man reminiscent of my father*, *Reconstruction*.
www.mattiasharensam.com

As a part of Coast Contemporary Härenstam participate in an Artist Talk with Director of Nottingham Contemporary, Sam Thorne (UK). Mattias Härenstam studied at the National Academy of Fine Arts in Bergen, and at Städelschule, Frankfurt a M.



His practise span over a wide range of different art forms including film, sculpture, installation, printmaking and more. Regardless of material or media, there is a recurrent theme of desire for control and an interest in the situation when it crumbles. Beyond it is the fear of failure and the subsequent fall into some undefined abyss. This “keeping of up appearances at any cost” and the actual cost of doing just that. To me that is not just a psychological or existential state, but just as much a political condition.”

Exhibitions includes: Vigeland Museum, Oslo; Stavanger Art Museum; Konstepidemin, Gothenburg (all 2016); Nils Aas Art Centre (2015); Konstnärshuset, Stockholm (2014); Luleå Konsthall (2013); Kunstnerforbundet, Oslo; Tromsø Fine Arts Society (both 2012) etc.

His work has also been presented internationally – participating at group shows and screenings at Whitechapel Gallery, London; Herzliya Museum of Contemporary Art, Israel; Galerie am Körnerpark, Berlin; Kunsthall Charlottenborg, Copenhagen; National Gallery of Indonesia among many others. Härenstams most recent film, *Prospect*, was screened as part of Kino der Kunst in Munich. Härenstam is one of four artist nominated for the Lorck Schive Art Prize 2017, the most prestigious art prize in Norway with an award show at Trondheim Kunstmuseum in October 2017.

These forward-looking statements reflect current views about future events and are, by their nature, subject to significant risks and uncertainties because they relate to events and depend on circumstances that will occur in the future. There are a number of factors that could cause actual results and developments to differ materially from those expressed or implied by these forward-looking statements, including levels of industry product supply, demand and pricing; exchange rate and interest rate fluctuations; general economic conditions; political and social stability and economic growth in relevant areas of the world; Euro-zone uncertainty; global political events and actions, including war, terrorism and sanctions; security breaches, including breaches of our digital infrastructure; changes or uncertainty in or non-compliance with laws and governmental regulations; the timing of bringing new fields on stream; an inability to exploit growth opportunities; material differences from reserves estimates; unsuccessful drilling; an inability to find and develop reserves; ineffectiveness of crisis management systems; adverse changes in tax regimes; the development and use of new technology, particularly in the renewable energy sector; geological or technical difficulties; operational problems; operator error; inadequate coverage; the actions of competitors; the actions of regulators; the actions of shareholders; counterparty default; natural disasters, extreme weather conditions, pandemics, and other business conditions; failure to meet our ethical and legal obligations; and other factors discussed elsewhere in this report.

These forward-looking statements reflect current views about future events and are, by their nature, subject to significant risks and uncertainties because they relate to events and depend on circumstances that will occur in the future. There are a number of factors that could cause actual results and developments to differ materially from those expressed or implied by these forward-looking statements, including levels of industry product supply, demand and pricing; exchange rate and interest rate fluctuations; general economic conditions; political and social stability and economic growth in relevant areas of the world; Euro-zone uncertainty; global political events and actions, including war, terrorism and sanctions; security breaches, including breaches of our digital infrastructure; changes or uncertainty in or non-compliance with laws and governmental regulations; the timing of bringing new fields on stream; an inability to exploit growth opportunities; material differences from reserves estimates; unsuccessful drilling; an inability to find and develop reserves; ineffectiveness of crisis management systems; adverse changes in tax regimes; the development and use of new technology, particularly in the renewable energy sector; geological or technical difficulties; operational problems; operator error; inadequate coverage; the actions of competitors; the actions of regulators; the actions of shareholders; counterparty default; natural disasters, extreme weather conditions, pandemics, and other business conditions; failure to meet our ethical and legal obligations; and other factors discussed elsewhere in this report.

Toril Johannessen

1978 in Harstad, lives and works in Tromsø, Norway.
www.toriljohannessen.no

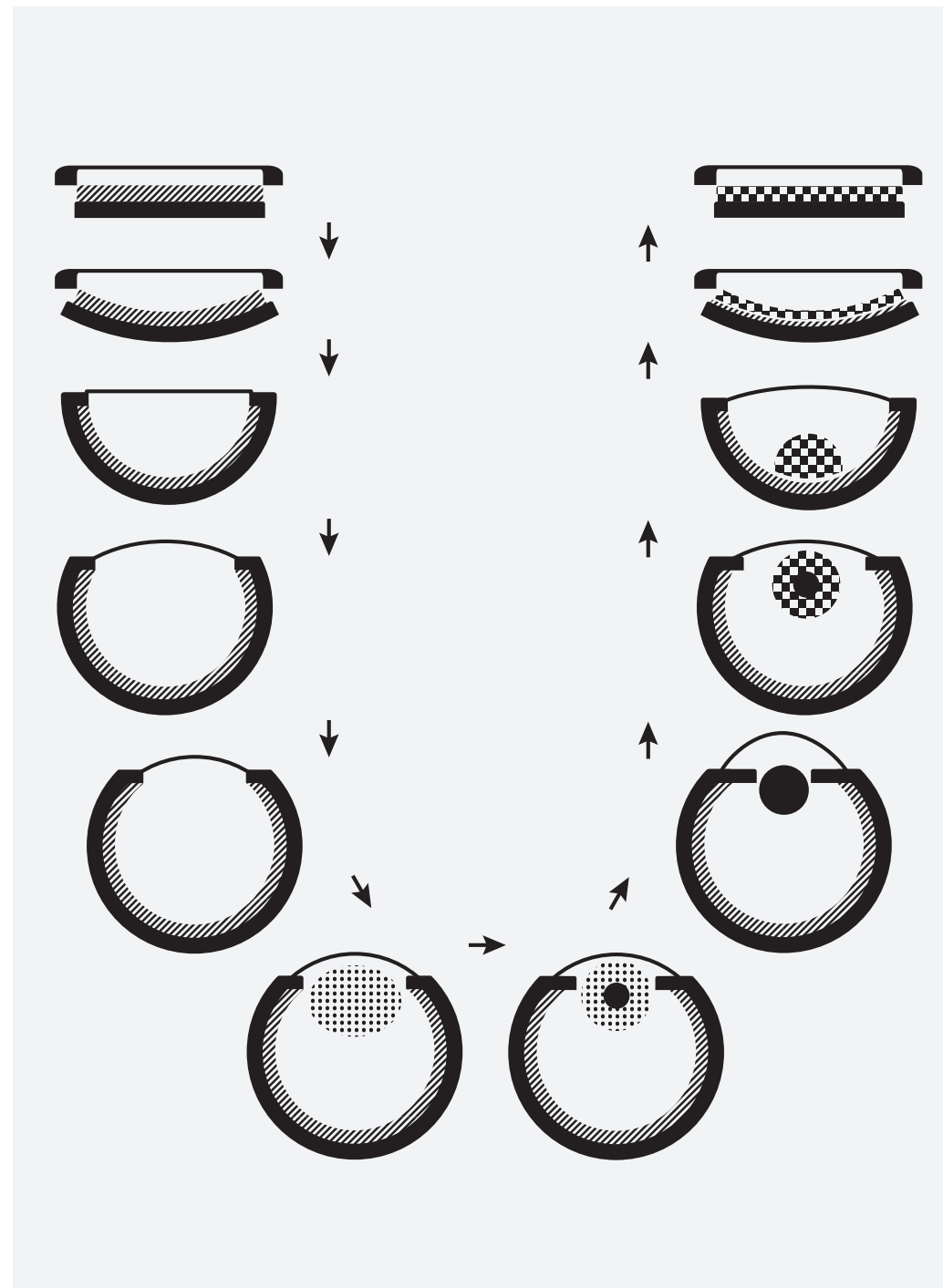
As a part of Coast Contemporary Johannessen will participate in a conversation with the artist Jan Freuchen. Moderated by the writer Orit Gat (New York). Toril Johannessen's practice often engages in methods and source material from the domains of science. Thematically her work spans a wide range of interests, from visual perception to linguistics; impossible energy cycles, alternative methods for time measurement; optical illusions and spatial disorientation. By combining historical records with fiction and her own investigations, she applies a subjective, critical and playful view on various forms of knowledge production.

Her most recent work is an audio play about vision. The play, titled "The Invention and Conclusion of The Eye", tells a story of how the eye emerged and evolved in nature - and how the eye in the future will be deemed unnecessary as a sensory organ and eventually retreat. Vision and ways that environmental, cultural and technological conditions influence perception are recurring topics in Johannessen works, such as in the book "Unseeing" (2013) to the photo and textile project "Unlearning Optical Illusions" (2013-2015).

Johannessen holds a Masters degree from the Bergen National Academy of the Arts, Norway (2008), and in 2011 she was a student at The Mountain School of Arts, LA.

Exhibitions includes "The Invention and Conclusion of the Eye", Hordaland Art Centre, Bergen, and OSL Contemporary, Oslo, Norway (2017), "Unlearning Optical Illusions" at AROS, Århus, Denmark (2017), Trondheim Kunstmuseum (2016) and Kabuso, Øystese (2016); "NORSK NATUR", with Tue Greenfort, Museum of Contemporary Art, National Museum, Oslo (2016); "AA-MHUMA-AITI-KITTEKITII", OSL Contemporary, Oslo (2015) and "Teleportation Paradigm", UKS, Oslo (2013).

Group exhibitons: "Stages", Plug In ICA; Winnipeg, Canada (2017); "What Remains", Fotogalleriet, Oslo (2017); "Foreign Places", WIELS, Brussel (2016); "The Sculpture Biennial", Vigeland-Museet (2015); "On the moment of change (...)", ARTSPACE, Auckland, New Zealand (2014); 13th Istanbul Biennial, Turkey; "Nouvelle Vagues", Palais de Tokyo, France; "Curiosity: Art and the pleasures of knowing", deAppel, Amsterdam and Turner Contemporary, Margate, UK (2013-2014); dOCUMENTA (13), Kassel, Germany.



↑ The Invention and Conclusion of the Eye. Torill Johannessen

Joar Nango

1979 in Alta, lives and works in Tromsø, Norway.

As a part of Coast Contemporary Nango will participate in a conversation together with the artist Sille Storihle. Moderated by the Director of Metro Pictures, Alexander Ferrando (New York).

Joar Nango is a Sami-Norwegian artist and architect. Nango is interested in the creative simplicity and the sustainable knowledge that exists within the informal building environments of the north. His projects are diverse, ranging from printed matter and photography to sculpture and small-scaled architectural structures. He often works collaborative. Since 2010 he has been working with the architectural collective FFB specializing in temporary structures and interventions in urban contexts.

Exhibitions includes: 43SNA in Medellin, Colombia (2013), Archizines at Storefront for Art and Architecture, NYC, US (2012) and "20 under 40 – Young norwegian architecture" at the National Museum of Art, Design and Architecture, Oslo (2013). He has had solo exhibitions at SDG in Karasjok, Norway (2011), at Bildmuseet, Umeå (2014) and Western Front, Vancouver (2014) He recently participated in Documenta14 in Athens and Kassel.



Sille Storihle

1985 in Tromsø, lives and works in Oslo and Berlin.

www.f-r-a-n-k.org

www.thegoodnessregime.com

As a part of Coast Contemporary she will screen *The Goodness Regime*, an experimental documentary written and directed collaboratively with the artist Jumana Manna. Storihle will also participate in a conversation together with the artist Joar Nango. Moderated by the Director of Metro Pictures, Alexander Ferrando (New York).

Sille Storihle is an artist and researcher, working with moving images and text. She holds a BFA from Trondheim Academy of Fine Art and a MA in Aesthetics and Politics from CalArts. Her central areas of interest include gender politics, nationalism and history.

With the help of a cast of children, the film investigates the foundations of the ideology and self-image of modern Norway, attempting to capture the apparatus that perpetuate the image of Norway as a peacemaking nation. Storihle will also participate in an artist talk with Joar Nango, moderated by Alexander Ferrando, Director of Metro Pictures, New York.

Storihle's long-term project ONE MAN SHOW is currently on view as a part of the Gothenburg Biennial. The project drawn from archival material from ONE National Gay & Lesbian Archives in Los Angeles examining the performative potential of archival documents, focusing on confessions. The project uses the interview format as a framework, engaging in the telling and retelling of history by examining utopian ideas and myths concerning sexual liberation, with California in the 1970s as its case study.

Since 2012 Storihle has been running FRANK together with Liv Bugge, a salon to build community, show contemporary art and generate discussions addressing hegemonic structures in society relating to gender, sexuality and desire. Her artistic and curatorial projects have been shown at Kunstnernes Hus, Human Resources, Performa Biennial, Malmö Konstmuseum, The Norwegian Museum of Contemporary Art and Kunsthall Oslo, among others.



Jon Benjamin Tallerås

1984 in Oslo, lives and works in Oslo, Norway.
www.jontalleras.com

As a part of Coast Contemporary Tallerås will screen a multichannel video work who documents forays into the gaps and spaces of the city—a hole in a fence represents a new possibility rather than walking through the gate. The video clips are shown on the fixed tv-screens onboard, and in-between the official Hurtigruta videos.

Jon Benjamin Tallerås graduated from Oslo National Academy of the Arts in 2011, and his improvised actions, informal sculpture and low-profile infiltrations belong to a tradition of urban wandering that reaches back at least as far as André Breton's photographic expeditions in 1920s Paris. Tallerås investigates urban space, exploring hidden and often non-used areas of the city. Using found materials to create sculptures and making transient performances that claim the accidental gaps and spaces formed on the margins of functional architecture.

Exhibitions includes: "SNAP. Documentary and portrait photography from the collection" Museum of Contemporary Art, Norway, "wander ponder going yonder" Munchmuseet on the move, "Fakta, fortellinger og anekdoter" at Stavanger Kunsthall, "Disappearing Acts" at LIAF - Lofoten International Art Festival, "Young Pioneers" at Kunsthall Oslo, "Game of Life II: Knust i offentlig rom" at Kristiansand Kunsthall and "Sparebankstiftelsen DnB stipendutstilling" at Oslo Kunstforening.



† No Alternate Route, Jon Benjamin Tallerås. Photo: Anne Valeur

Ingrid Torvund

1985 in Kviteseid, lives and works in Oslo, Norway.
www.ingridtorvund.com

As a part of Coast Contemporary Torvund will screen two parts of her Trilogy: *When I go out I bleed Magic* and *I found you under tree under earth*. Torvund is currently finalizing the last film of the trilogy *I found you under earth, under blood*.

Ingrid Torvund's work includes films, costumes, drawings, photographs, paintings and a book spinning around a coherent and enigmatic universe. Torvund grew up in West Telemark in Norway, an area known for its folk music, wood carving, storytelling and old churches, where pagan and Christian symbols exist side by side. Dragons, angels, crosses and demons, trolls and talking animals are all present in this tradition, fascinating Torvund as a child and becoming an inspiration for her unique visual "mythology" as an artist. In her film trilogy alien mysteries of life, death and rebirth are unfolding through lingering tableaux set in the woods. The characters are mysterious creatures (played by Torvund herself) performing what seems to be a combination of duties and rituals. The hand-made costumes are works of art in themselves. The camerawork and storyboard is in collaboration with Jonas Mailand. The music is created by the Norwegian composer Jan Erik Mikalsen.

"I get inspired by our human urge to create a mythology, a system of the chaos that exists between nature and culture. My films are a combination between fiction and documentation of performance. The scenes are planned, however many of the final movements and actions in the films are partially improvised. In this way, the narrative changes during the process. It adds the extra playfulness I'm looking for."

Ingrid Torvund graduated from the Oslo National Academy of Art in 2012. In 2015 she had linked solo exhibitions at Kunsthall Grenland, Porsgrunn and Spriten Kunsthall, Skien. She has also presented her work at Kunsthall Oslo, Høstutstillingen, 0047 Oslo and at many screenings and film-festivals.



Tori Wrånes

1978 in Kristiansand, lives and works in Oslo.
www.toriwranes.com

As a part of Coast Contemporary Wrånes will do a performance in two parts on board Hurtigruten.

Tori Wrånes is a vocalist and artist, combining voice and sculpture in the field of performance. Her use of sounds, musical instruments, costumes, props, architecture and sculptures deforms her appearance and creates new dreamlike constellations. Wrånes creates landscapes where everyday objects are reinterpreted as small adventures. *Choreography with sound* might be a good way to describe her work, be it solo or with multiple performers, like singers on bikes, musicians in a chairlift, or saw players seated in trees. Lately, Wrånes has been occupied with developing her own *Troll-technique*; an improvised, non-verbal, language based on rhythm and temperament.

In her recent soloshows *Hot Pocket* (Museum of Contemporary Art Oslo, and Ældgammel Baby (Kunsthall Charlottenborg, Copenhagen) her sculptures and videoinstallations are on view. Other works include *DRASTIC PANTS*, at Carl Freedman Gallery in London, *STONE and SINGER* commissioned for the 19th Biennale of Sydney 2014, *YES NIX*, a commissioned work for PERFORMA 13, New York; Colombo Art Biennale, Sri Lanka; CCA Lagos, Nigeria and Sculpture Center, New York. This autumn she will be present at Lagos Biennale, Nigeria, Bogota Kuir Festival, Colombia, and PROTOTYPE, New York. Wrånes is represented by Carl Freedman Gallery, London.



† *Dessert Troll Technique*, Tori Wrånes in collaboration with Skylar Haskard/ Shot during a heatwave in Joshua Tree, California 2017.
Photo: Erlea Maneros Zabala

THE CABIN SERIES

The Cabin Series
curated by

1857

Oslo

Entrée

Bergen

Kunsthall Stavanger

Stavanger

RAKE visningsrom

Trondheim

SCHLOSS

Oslo

UKS

Oslo

The Cabin Series introduces you to a selection of contemporary art spaces in Norway. The invited art spaces are free to curate and represent artists as they wish. We are truly grateful to the artists taking on the challenge of showing work and working in this strange cabin format on board Hurtigruten, and for the work the curators have done for this project.

Artists in the Cabin Series

Nancy Lupo
by 1857

Danilo Correale
by Entrée

Hanne Lippard
by Kunsthall Stavanger

Hanna Fauske
by RAKE visningsrom

Gerasimos Floratos
by SCHLOSS

Nora Joung
by UKS

Cabin Curators

1857 by artists and
curators Stian Eide
Kluge and Steffen
Håndlykken

Entrée by curators
Randi Grov
Berger and
Espen Johansen
Kunsthall Stavanger
by curator
Hanne Mugaas

RAKE visningsrom
by artists Trygve
Ohren and
Charlotte Rostad
SCHLOSS by
artist Ida Ekblad,
writer Marie-Alix
Isdal Voisin and
gallery manager
Esther Saura
Muzquiz
UKS by curator
Rhea Dall

1857

Nancy Lupo is presented by 1857 in the Cabin Series. Curated by Steffen Håndlykken and Stian Eide Kluge.

Nancy Lupo

1983 in USA, lives and works in Los Angeles, USA.

Nancy Lupo is presented by 1857 in the Cabin Series. Curated by Steffen Håndlykken and Stian Eide Kluge.

Nancy Lupo works with objects and installations as interventions based on commercial products and industrialized food. Her interferences often reveal or reconfigure the way commodities structure our behaviour and form our subjectivity.

Recent exhibitions include: "All Always Already", Kristina Kite Gallery in Los Angeles (2017); "Bench 2016" in a white Dodge Caravan, licence plate 7KAA008, which was parked near 2130 – 2178 Castilian Drive, Los Angeles (2017); "Parent and Parroting", Swiss Institute New York (2016); "Not S.A.D.", Wallspace, New York, NY (2015); "Taster's Choice" curated by Christopher Y. Lew, MOMA PS1, New York, NY (2014); "Old Zoo Food", LA><ART, Los Angeles, CA (2014); and "As We Had All Been Flesh Together, Now We Were Mist" curated by KChung, The Hammer Museum, Los Angeles, CA (2014).



→ *The third Badger*, Nancy Lupo. Photo: 1857

1857

Founded 2010 in Oslo, by the artist and curators Stian Eide Kluge and Steffen Håndlykken. 1857 is an artist-run project space located in a former lumberyard in Grønland, downtown Oslo. With 1857 Stian Eide Kluge and Steffen Håndlykken aims to establish connections between the Norwegian art scene and young artists abroad. It is a place to convene and converge, receive, answer and honour contemporary art in Oslo.



↑ Outside view, Photo: 1857

1857 interviewed by Esperanza Rosales

ER

Esperanza Rosales

Five years ago, you opened your space in a former lumberyard in East Oslo. What were the motivating factors for you then, and how has this changed over time?

SH

Steffen Håndlykken

We had been sharing a studio for about a year, and when he had to look for a new one, we were trying to find a space where we could (also) invite artists from outside of Norway to show their work – some sort of storefront or accessible space. That idea grew when we came upon this totally unexpected and incredible space in Grønland, downtown Oslo. The space is a former lumberyard, with a cast concrete warehouse in the back, which was added in the 1930s to this quaint, run-down, little 19th-century cottage that faces the street. The scale of the space, and the light and the raw textures of it gave us all these great ideas for shows we could do in there. We also realized it could allow us to take a very interesting position between institutions, and the more informal artist-run spaces in town, many of which had just closed. So, on the one hand, in our space there are the conventions for exhibition making and viewing, which gives certain expectations to the quality and seriousness of the show in question, on the other hand there's the permission to write your own rulebook.

ER

You've taken a rather poetic approach to press releases writing winding, almost literary texts. Why leave so many factual details out?

SH

There are a lot of opportunities, and a lot of fun to be had, in being artists who organize and produce exhibitions. In that sense 1857 is an ongoing conversation between Stian and myself about conventions of exhibition and presentation. That informs everything from which artists to invite, how to show their works and all those curatorial basics, to the architecture and lighting of the shows and the design and presentation. Probably our most important collaborator is Ian Brown, who has been our graphic designer from the beginning and who has come a long way from sticking a giant checkmark on the list of works for our first show to some pretty advanced graphic reinterpretations of out-there concept shows.

ER The press releases are probably the one thing we spend most time on when preparing a show. Apart from coffee, that is. The idea is not really to leave stuff out of the text, only that the normal genre requirements call for a hybrid of publicity baiting and art historical exegesis that is a particularly ugly bastard. The texts are sometimes read in anticipation of seeing the actual show, and often read, or re-read, in the show itself, which makes descriptive statements of the show seem totally redundant. You'll know it's three blue monochromes when you're looking at them, you know?

SEK *Stian Eide Kluge*

The press release, the art exhibition press release, is just as a placeholder, an empty box that happens to exist as a part of the family, alongside titles, checklists, artists, opening hours, etc. As an empty box, anything can be put into it. There are no rules, just tradition and expectations. As Steffen says, the press release is a particularly ugly bastard. And usually treated as one. Pulled between different interests like advertisement, booster, manual and so forth. And usually just plain stupid. We don't want to close the reading of the artist, the works and show in the press release. In many ways we rather make the press release equal to the works. With a different physicality, but with equal integrity. And we can spend days constructing them. An amount of text restricted to one page is a beautiful literary concept and challenge. We expect a lot from our audience, but we also treat them as intelligent onlookers. Not as receivers, but as participants.

ER How do you negotiate these activities as part of your practice?
SEK Our role as artists, not curators, is obvious. We think of making exhibitions as collaborating with other artists, rather than just as inviting them to exhibit. We find that artists often say they enjoy working with us on a different level than with other institutions and galleries. We provide more freedom. But that might also be regarded as freedom set against a necessary everyday. I think that the crookedness, corniness, rawness, slackness, etc, of our space is quite analogue to the way we are as curators, gallerists and collaborators. How this is part of our practice as artists is easier and better measured from the standpoint of the artists we work with. We try very hard to treat them as equals within the process. And we hope for the same from them in return. That said, when artists say, "Yeah, of course I know how to handle a table saw", they never do.

ER What are the largest concerns you have as this project continues?
SEK We do hope to be able to keep our lease on the space. That the building will remain. At the same time, we refuse to limit our efforts to the particularities of the space. If we had to operate in a more conventional room and building structure, we would make just as fabulous shows.

SH The best compliment we got from an artist was: "It's not the space that's good, the guys are really good."

ER And one last question: are there ever conflicts with your individual practices? how do you view overlaps? Is this a temptation or is it not even a question for you?

SH Stian has of late adopted my view of 1857 as artistic celibacy, but is trying to break out of his eunuch lifestyle. I'm making more work now than ever through projects, collaborations and curating, after ridding myself of the ball and chain of the studio, so I think the studio might have been the real problem after all.

First published, SPIKE Art Quarterly #43 Spring 2015

Entrée

Danilo Correale is presented by Entrée in the Cabin Series.
Curated by Randi Grov Berger.

Reverie: On the Liberation from Work. Hypnotherapy, 21:20 min x 2,
LP Record Entrée presents an exclusive hypnotherapy session for
The Cabin Series, onboard Coast Contemporary.

Danilo Correale

1982 in Napels, lives and works in Napels and New York, USA.

In *Reverie: On the Liberation from Work*, artist Danilo Correale has collaborated with a New York-based psychotherapist and hypnotherapist to create a guided hypnosis that aim to relax the body and mind in preparation for a post-work society. This hypnotic exercise will guide you on a peaceful journey of the mind to explore the realm where work is no longer needed, and where the dream of universal basic income has finally succeeded.

Reverie: On the Liberation from Work, is otherwise available as an limited edition LP that includes *The Decelerationist Reader*, a book featuring excerpts from Avi Alpert, Bob Black, Andre Gorz, Susan Brown, Bertrand Russell, Poppy Dixon and the Center for Experimental Meditation. Correale will also show the film *Equivalent Unit* on board Coast Contemporary.

Danilo Correale's work has long focused on the human aspect of financial capitalism. In the increasingly urgent context of the global economy and a rapidly evolving workforce landscape, the artist uses the language of hypnosis to vividly describe a practical solution to empirical but yet potential issues inherent in a system too long stagnant in the old rhetoric of work.



Danilo Correale has participated in numerous group exhibitions, including the 16th Quadrennial of Rome at the Palazzo delle Esposizioni; Pigs, Artium Museum, Spain (2016); Ennesima, Triennale di Milano (2015); Kiev Biennial (2015); Museion, Bolzano (2015); Per-formare una collezione, Museo Madre, Naples (2014); Steirischer Herbst, Graz (2013); Fondazione Sandretto Re Rebaudengo, Turin (2012); Manifesta 8 in Murcia/Cartagena (2010); Moscow Biennial, Moscow (2010); Istanbul Biennial, Istanbul (2009). Recent solo shows include *Tales of Exhaustion*, La Loge, Brussels (2016); *The Missing Hour: Rhythms and Algorithms*, Rauc-ci/Santamaria, Naples (2015); *The Warp and the Weft*, Peep-Hole, Milan (2012); *Pareto Optimality*, Supportico Lopez, Berlin (2011); Entrée, Bergen (2011). Correale recently published *The Game: A three sided football match*, FeC, Fabriano (2014) and *No More Sleep No More*, Archive Books, Berlin (2015).

Entrée

Founded in Bergen 2009, by curator Randi Grov Berger.

Entrée is an independent, non-profit gallery in Bergen, devoted to commission, produce and promote new work by local and international artists. The gallery is located in Markeveien 4B, a 1920s building by architect Ole Landmark. The white cube has a particularly high ceiling and an enormous window confronting the public right in the heart of the city of Bergen, Torgallmenningen.

The gallery largely works with emerging artists, but in the development over the last eight years Entrée has included more established artists in the programming, as well as collaborations with institutions in Norway and abroad. Entrée is a member of New Art Dealers Alliance, and was recently first gallery to exhibit at Independent's Fifth Avenue Gallery Residency in Harlem.

Founding director Randi Grov Berger and associated curator Espen Johansen will join Cost Contemporary, where they present *Reverie: On the Liberation from Work* a new project by Italian artist Danilo Correale.

Entrée have operational support from Arts Council Norway and Bergen Municipality. Since 2013 they have focused on bringing artists to exhibit in New York, projects made possible with support from Office for Contemporary Art Norway and the Royal Norwegian Consulate General.

Randi Grov Berger (b. 1982, Stord) has worked for the Performa Biennial, Printed Matter and KORO, and is now the artistic director of Vestlandsutstillingen coming up in 2018. Education includes MA Art in Public Realm from Konstfack University College of Arts, Crafts and Design in Stockholm, and Curatorial Practice and Photography, both at the Faculty of Fine Art, Music and Design, University of Bergen.

Espen Johansen (b.1985, Bergen) is an art historian and a free-lance curator. He has worked as project manager for Bergen Assembly, as curator for the Faculty of Fine Art, Music and Design's MFA graduation show, and is currently the interim director of Kabuso Art Centre. Education includes a Master's degree in Art History from University of Bergen and Curatorial Practice at the Faculty of Fine Art, Music and Design, University of Bergen.



Kunsthall Stavanger

Artist Hanne Lippard is presented by Kunsthall Stavanger in the Cabin Series.
Curated by Hanne Mugaas.

Hanne Lippard

1984 in Milton Keynes, Great Britain, lives and works in Berlin.
www.hannelippard.com

Artist Hanne Lippard is presented by Kunsthall Stavanger in the Cabin Series.
Curated by Hanne Mugaas.

At Coast Contemporary, Kunsthall Stavanger will present a special commissioned project by the artist Hanne Lippard. Hanne Lippard, born in 1984 in Milton Keynes, GB, lives and works in Berlin. Lippard's practice explores the voice as a medium. Her education in graphic design informs how language can be visually powerful; her texts are visual, rhythmic, and performative rather than purely informative, and her work is conveyed through a variety of disciplines, which include short films, sound pieces, installations and performance.

Her most recent performances and exhibitions include Pocket, SALTS, Basel, CH (2017); Flesh, KW, Berlin, DE (2017) ars viva 2016; Index— The Swedish Contemporary Art Foundation, Stockholm, SE (2016); AUTOOFFICE, *KURATOR, Rapperswil, CH (2016); Fluidity, Kunstverein, Hamburg, DE (2016); Galerie für Zeitgenössische Kunst, Leipzig, DE (2016); 6th Moscow Biennale of Contemporary Art, Moscow (2015); The Future of Memory, Kunsthalle Wien, Vienna (2015); Transmediale, Berlin (2015); Bielefelder Kunstverein, Bielefeld, DE (2015); Unge Kunstneres Samfund, Oslo (2014); Berliner Festspiele, Berlin (2013); Poesía en Voz, Mexiko-City (2012).



→ Hanne Lippard. Photo: Felix Bruggemann.

Mid-Afternoon-Slump

We are

Back in a second

Back in a second second

Back in a minute

Back in a minute minute

Back any day

any time

any moment

any movement

Back when you least expect it

Back when you were young

Back when you were innocent

Back when you were you

Back below your neck

Back below your back

Back below your butt

Back out where the sun doesn't shine,

Back out where the grass no longer grows,

Back out where the animals are lifeless, plastic,

reproductions of real animals

Back out where people take a s***

Back where

Back down

Back on

Back in

Business,

as usual-

— Hanne Lippard

Kunsthall Stavanger

Founded in 2013, Stavanger, Norway.

Kunsthall Stavanger is a contemporary art institution that serves as a platform for the production, exhibition, and distribution of artworks that are part of an international discourse. We collaborate with artists and guest curators to develop solo and group exhibitions with the goal of creating transformative experiences and in depth audience engagement.

Exhibitions include Kiki Kogelnik, *Inner Life* (2017); Judith Bernstein, *Rising* (2016); Jessica Warboys, *Topo Scenic* (2016); Sascha Braunig, *Torsion* (2016); Mark Van Yetter, *The Mere Knowledge of a Fact is Pale* (2016); Nicolas Party, *Landscape* (2014); Torbjørn Rødland, *The Yellow Shell* (2014); Lina Viste Grønli, *Tinging* (2013), and Frances Stark, *My Best Thing* (2013), among others.

Kunsthall Stavanger has so far published two catalogs; Judith Bernstein, *Rising*, 2016 (Mousse Publishing) and Kiki Kogelnik, *Inner Life*, 2017 (Hatje Cantz), and launched several online projects, with Micaela Durand, *White Zinfandel*, Frances Stark, Tara Sinn and Olaf Breuning. In addition, the ongoing series *Art Video for Kids* has included John Baldessari, William Wegman, Anssi Kasitonni, *People Like Us*, Yusuke Mashiba, Robert Crumb, and Rhys Coren, among others.

Kunsthall Stavanger offers an extensive educational program, which includes Lunch Club (guided tour and a meal), Family Days, the Kids' Art Club, Plot (contemporary art events for 16–26 year olds), and art workshops for refugees. We organize performances, talks, panels, and concerts on a regular basis. In 2017, we will launch *Kunsthall Stavanger Live* – a curated series of musical events.

In 2013, Stavanger Art Society reopened as Kunsthall Stavanger. Stavanger Art Society was founded in 1865 by a group of dedicated citizens. There were 62 original members, with consul and amateur artist Jens Zetlitz Kielland serving as the society's first chairman. In 1925 Stavanger Art Society moved into its own premises. The opening of the new building was conducted by King Haakon VII, and the event was included in the city of Stavanger's 800 year anniversary celebrations.

Stavanger Art Society's goal was to promote the experience and knowledge of visual arts by acquiring paintings for their exhibitions – these works were then given to the members in a lottery at the end of each year. Over time, the Stavanger Art Society built a prominent collection including paintings by Kitty Kielland, Harriet Backer, Carl Sundt Hansen, and Norway's most important series of works by Lars Hertervig, among many others. The collection of over 300 artworks was named Stavanger's *Faste Galleri* and converted into a foundation in 1965.

The art society's building eventually became too small to house the growing collection, and in 1990 Stavanger Faste Galleri became Rogaland Art Museum. The museum moved into a new building, which provided 900 square feet of temporary exhibition space at Stavanger Art Society.



† Kunsthall Stavanger. Photo: Eirik Sæther Jørgensen.

RAKE

Artist Hanna Fauske is presented by RAKE visningsrom in the Cabin Series. Curated by Trygve Ohren and Charlotte Rostad.

Hanna Fauske

1988 in Fredrikstad, Norway. Lives and works in Trondheim, Norway.

In Fauske's work we find ourselves in a fictitious world populated by so-called ordinary people. As viewers we are invited into the private spheres of these characters, where Fauske puts emphasis on objects and situations that, seemingly, are completely ordinary. But what Fauske is actually doing, is posing questions, questions which try to shed light on what makes something 'ordinary', and what happens when the ordinary is accentuated.

As an artist, she is interested in how social norms create a framework that stipulates how we should act, feel and behave, and how this leads to a herd-mentality. The challenge, as she sees it, is to reconstruct the mundane and prosaic in order to create an arena which allows for sideways-thinking, and possibility of the absurd and ambiguous making an appearance. In order to achieve this, Fauske often makes use of humor. This allows for a lighthearted and casual approach to what may be considered strange and slightly abnormal.

Mainly Fauske works with photography and video, but in addition to this, she also employs other modes of expression, such as installation, sound, text, scents and location.

Hanna Fauske has a roles in several different aspects of Trondheims art scene. She holds a BFA from Trondheim Academy of Fine Art (2014)

Exhibitions include: Fotogalleriet, Oslo (NO) (2017), Høstutstillingen, Kunsternes hus, Oslo (NO) (2016) Kunstkantina, Rake arbeidsfellesskap, Trondheim (NO) (2016), Punktet, Trondheim (NO) (2016) RAKE visningsrom, Trondheim (NO) (2015), Galleri Snerk, Tromsø (NO) (2015) Galleri Kit, Trondheim (NO) (2013).

Fauske is currently holding a two year working grant from Arts Council Norway (2017–2019).

Erik Elk, About Fauskes installation on board:

Erik Elk is man in his forties. Once a month he boards Hurtigruta to escape the confines of his home, located in the countryside of Trøndelag. What separates Erik from the rest of the passengers is that he has a tendency to leave his cabin unlocked. If you're the curious kind, you can enter and snoop around in this private sphere.

In the cabin, one will come across an array of ordinary objects belonging to Erik. You can, among other scattered items, peruse his suitcase and toiletries.

On the TV you can watch his favorite TV-show: Vigdis' Cooking-show, and by way of a Discman, you can also listen to his favorite band: De fede svin. Taken together, these clues to Erik's character allow an image to form: an impression of the person occupying this space.



† De Fede Svin, Hanna Fauske

RAKE visningsrom

Founded in 2011 by Trygve Ohren and Charlotte Rostad

RAKE visningsrom is a non commercial, artist-run gallery focusing on contemporary art and architecture. The building is designed and constructed by re-using materials from an office building ready for demolition. The space is semi-mobile and is currently at its third location at Brattørkaia, Trondheim, Norway.

Selected exhibitions at RAKE visningsrom include: 2017: Gabriel Johann Kvendseth (NO), Marianne Hurum & Marte Eknæs (NO), Ellen Sofie Griegel (NO), Geir Tore Holm (NO) 2016: HC Gilje (NO), Örn Alexander Ámundason (IS), Malin Bülow (SE), Jeronimo Hagerman (ES), Jorunn Hancke Øgstad (NO), QW-ERTY artist group (DK), Kaia Hugin (NO), Janne Kruse (DK), Stefan Schröder (DE/NO) 2015: SANDEN + HODNEKVAM // TUA- arkitekter (NO) 2014: Lotte Konow Lund (NO), Michael Johansson (SE), Jordi Colomer (ES), MOLAF (CA/NO) 2013: Per Kristian Nygård (NO), Yoshihito Mizuuchi (JP), Øyvind Aspen (NO), David Grandorge (UK), Karianne Stensland (NO) 2012: Björn Hegardt and Theo Ågren (NO/SE), Meta.Morf 2012: Peter Flemming(CA), Jai Tanju(US), Haugen/Zohar Arkitekter(NO/IL) 2011: TYIN tegnestue(NO), Kamilla Skrinde(NO), Anne-Karin Furunes and Fredrik Lund(NO)

Trygve Ohren (b. 1983, Gjemnes) and Charlotte Rostad (b.1984, Kabelvåg) lives and works in Trondheim, Norway. Ohren holds a Master in Architecture from NTNU, Trondheim, and is one third of the architecture firm *Nøysom Arkitekter*. Ohren/*Nøysom Arkitekter*'s main project has for the last few years been a self build housing project located at Svartlamon, Trondheim. The project has been published and exhibited broadly, and is due to finish in September 2017. Ohren also practice as an artist, and is a member of the Association of Norwegian Visual Artists.

Charlotte Rostad holds an MFA from Trondheim Academy of Fine Art (2011). In her own practice Rostad mainly work with drawing. Large drawings, often with human characters half lost, half hopeful rooted in their surroundings. In the work there does present a sense of wonder, or even surprise, about actually exist.

Beside running the exhibition space and working within their own practice Ohren and Rostad also do collaborative work as a duo.



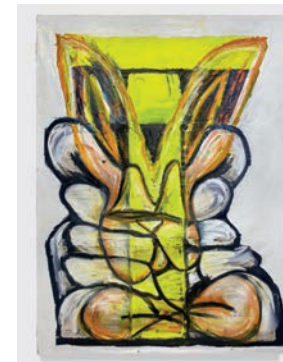
→ Outside view RAKE visningsrom

SCHLOSS

Artists Gerasimos Floratos, Veronica Bruce and Jennie Bergsli is presented by SCHLOSS in the Cabin Series and as a part of the program. Curated by Ida Ekblad and Marie-Alix Voisin.

Gerasimos Floratos

1986 in New York, lives and works in New York, London and Kefalonia.



SCHLOSS presents a series of new works by Gerasimos Floratos in the Cabin Series onboard Coast Contemporary. The space will be occupied by handmade figures produced in his grandmother's old cafe turned studio on the Greek island of Kefalonia. Accompanying the figures is a notebook the artist has been traveling with and working on throughout the year. Floratos' work takes us on a psycho-geographic tour of the artist's world, hosted by a cast of anthropomorphised characters which evoke slouching alter egos some more closely resembling him than others, but all sharing an uncanny cartoonish familiarity that belies their autobiographical nature.

Current and recent solo exhibitions include: Big Town, Pilar Corrias, London (2016), White Columns, New York City (2016), Times Square Paintings, Sorry We Are Closed, Brussels (2015). His work has been included in recent group shows at Alter Space, San Francisco (2016), Harper's Books, East Hampton, NY (2015), and Know More Games, NY (2015).

SOFT, INTERLUDE

Performance by Veronica Bruce and Jennie Bergsli

SCHLOSS presents a new performance by Veronica Bruce in collaboration with dancer Jennie Bergsli for Coast Contemporary. Their practice merge principles and patterns of different contexts, and create repetitive states that allows for new readings as you reach beyond fatigue. In the performance Soft, Interlude for Coast Contemporary, Bruce and Bergsli explores performing vulnerability. Both in the sense of the individual sensitivities and the collective notion of bodies as a landscape.

† Gerasimos Floratos

Veronica Bruce

1989 in Oslo, lives and works in Oslo.

Veronica Bruce graduated her BA in Fine Arts from Central Saint Martins in London and Dance & Choreography from the School for New Dance in Oslo. Her work takes the form of sculpture, video and performance. Recent exhibitions include a duo show at Destiny's Atelier, spread in Recens Paper and the performance e-Harmoni 2.0 at Black Box Teater.

Jennie Bergsli

1991 in Skien, lives and works in Oslo.

Jennie Bergsli is a dancer and has her education from the School for New Dance in Oslo and DOCH in Stockholm. Bruce and Bergsli worked together for e-Harmoni, as well as for the upcoming Soft, Together (Black Box Teater 2018).



SCHLOSS

Founded 2015, in Oslo by artist Ida Ekblad and writer Marie-Alix Isdal Voisin.

SCHLOSS is an exhibition space occupying a former Porsche car repair shop in Sofienberg, Oslo. The space is co-organized by Esther Saura Múzquiz, Matias Faldbakken and Veronica Bruce.

SCHLOSS has had a series of solo, duo and group exhibitions, as well as cross-over projects with other venues for performances and concerts. The program have since the opening included artists such as Sean Snyder, Liz Craft, Pentti Monkkonen, Keren Cytter, Chloé Elizabeth Maratta, Flannery Silva, Maggie Lee, Andreas Dobler, Loretta Fahrenholz, Stewart Uoo, amongst others. Norwegian artists include Yngve Holen, Leander Dønne, Urd Pedersen, Calle Segelberg, and more. The concert and club nights have featured appearances by DJs such as Joy Orbison, Will Bankhead, Honey Dijon and Courtesy, as well as rapper Onoe Capone and noise duo Odwalla1221.

Upcoming projects at SCHLOSS include a solo exhibition by Olav Bøkestad AKA Torbjørn Rødland (b. 1970, Stavanger, Norway), titled Drawings 1989–1994, a group show curated by the Norwegian artist Gardar Eide Einarsson (b. 1976, Oslo), and a solo exhibition with German artist Bea Schlingelhoff (b. 1971). In October, 2017, the gallery will attend FIAC, Paris with a solo presentation by Belgian-Norwegian artist Agnes Moraux (b. 1992, Ostend). SCHLOSS Records is to be launched fall 2017.

Ida Ekblad (b. 1980, Oslo) is an artist that lives and works in Oslo, Norway. Recent and current solo exhibitions include Kunsthaus Hamburg, Hamburg (2017), Galerie Max Hetzler, Paris (2017) and Karma International, Los Angeles (2016). Her work is in the collections of Migros Museum für Gegenwartskunst, Zurich, Astrup Fearnley Museum of Modern Art, Oslo, and National Museum, Oslo.

Marie-Alix Isdahl Voisin (b. 1988, Paris) is a journalist that lives and works in Oslo, Norway. She has previously worked at NATT&DAG as editor-in-chief, and as a journalist for Morgenbladet and several national newspapers and magazines.

UKS

Nora Joung is presented by UKS in the Cabin Series. Curated by Rhea Dall.

Nora Joung

1989 in Bergen, lives and works in Oslo, Norway.

Asked to curate an afternoon in a cabin as part of Coast Contemporary, UKS has invited Nora Joung - a Norwegian artist whose succinct word-based performances question who decides what reality sounds like and how it is best described, and who is currently preparing an upcoming solo show at UKS—to mount a retrospective of her performative works to date.

Using the ferry nook as backdrop, the prospect of Joung's chronological walk-through promises to be as plain and simple as a portfolio viewing and as intimate as a prolonged studio visit, inviting everyone onboard to "see it all". Working through eight early pieces, Joung toys with general presumptions of fragile, performative transparency; meanwhile Hurtigruten in all earnest becomes the outset for the credo that "sometimes you got to go back, to move forward".

Joung's retrospective is the first step towards the production process of her new project, opening at UKS' premises and the neighboring venue, Kunstnerens Hus, in January 2018.

Bill of Fares:

1. *Mouthing*, 2014, 7min, performance
2. *The Cynic*, 2015, 10min, performance with video
3. *The Conjurer*, 2015, 10min, performance with video
4. *Golden Age*, 2016, 6min, performance with video
5. *Mapping*, 2016, 10min, performance with video
6. *Broadsheet*, 2017, 5min, performance
7. *Operette Morali*, 2017, 10min, performance
8. *Time Share*, 2017, 5:33min, digital video with sound



UKS

Founded in 1921, for artists by artists

UKS (Unge Kunstneres Samfund / The Young Artists' Society) is an institution for international contemporary art and a Norwegian, political membership organization situated in Oslo's city center.

Founded by artists for artists in 1921, UKS has since established itself as one of Oslo's key venues for experimental practices; presenting, convening, and strengthening dexterous positions in visual art. UKS' program is artist-centered, a central objective being to shape the institutional edifice around the changing artistic productions presented, not vice versa. To enhance this wonky and elastic support structure and its artistic visibility, UKS recently extended and renovated its current venue and is launching a new web surface and design, created with Studio Manuel Raeder, in Autumn 2017.

Politically, UKS continues to have strong influence in Norway. Constituted by a frequent rotation of young artists, the UKS board is working to better the legal, social, and financial terms for artists nationwide. A recent achievement was initiating and securing a Norwegian Arts Council support scheme for artist-run spaces that today subsidizes approximately twenty alternative venues around the country, including 1857, Entrée, and RAKE. A new fruition is the successful push for another funding scheme supporting the payment of (habitually unpaid) artists' assistants, which can be applied as of 2017.



UKS' 2017 PROGRAM

Initiated in 1921 as a social club for the Oslo avant-garde — combining biweekly boozing at inner-city bars with artistic showcasing, discursive exchange, and political work—UKS still considers the informal, social functions and attempts at friendship a fundamental part of its remit and crucial to creating conditions for rethinking both exhibiting schemes and theoretical standards. To this end, UKS' MINIBAR is a returning feature in UKS' program, occasionally occupying a tiny nook in its front space. The MINIBAR upholds mini prizes in a city of considerably asocial costs in its public realm, inviting guests to a night hosted by rotating local and international artists: in autumn 2017 this includes copyright karaoke by artist Vikram Uchida-Khanna, meeting the founders of Berlin's now bygone Times Bar (artists Calla Henkel & Max Pitegoff), and a reinflating of the legendary Oslo initiative *One Night Only*.

Understanding the institution as a core production site for artistic work, UKS focuses its main exhibition program on the singular practice in order to enhance the organizational time dedicated to it.

The autumn 2017 program opens on 7 September with an artist-curated exhibition by Lofoten and São Paulo-based Thora Dolven Balke (1982, NO), *All that respires, conspires*, which reflects on the act of "conspiring"—the act of breathing together. Working with sound waves and tales, groups and gossip, this is the first chapter of Balke's larger ongoing project that encompasses concerts, listening sessions, and a radio series. Participants include, among many other positions, Trine Falch, Milford Graves, Klein, Musa Michelle Mattiuzzi, and Sandra Mujinga.

A series of solo exhibitions, sequentially commencing in late autumn/winter 2017-18, each mount the first large-scale presentation of a young practice in Scandinavia. First on display is the eclectic, fin de siècle-inspired painter and playwright Georgia Gardner Gray (1988, US/DE); second, feminist draughtsman and dramaturge Constance Tenvik (1990, NO/US); and third, conspicuous publicist and critical mind Nora Joung (1989, NO). Each exhibition extends to a second site, employing part of the neighboring venue, Kunsternes Hus. Adding to UKS' own premises, the dual sites and architectures allow for bifurcation, playing with on-the-wall/off-the-wall binaries, placing new commissions adjacent to detours, archival matter, and live functions.

International participants on board

Berlin Biennale 2018,
Berlin, Germany
bb10.berlinbiennale.de

Documenta 14,
Kassel, Germany
www.documenta14.de

EMMA–Espoo
Museum of Modern
Art, Espoo, Finland
www.emma.museum

FFFrankfurt,
Fotografie
Forum Frankfurt,
Frankfurt, Germany
www.fffrankfurt.org

Garage,
Moscow, Russia
www.garagemca.org

1646, The Hague,
Netherlands
www.1646.nl

KIASMA–Finish
National Gallery,
Helsinki, Finland
www.kiasma.fi

Metro Pictures,
New York, USA
www.metropictures.com

Nottingham
Contemporary,
Nottingham, UK
*[www.nottingham
contemporary.org](http://www.nottinghamcontemporary.org)*

Palais de Tokyo,
Paris, France
www.palaisdetokyo.com

Shanghai Minseng
Art Museum,
Shanghai, China
www.minshengart.com

TRONDHEIM
AND BERGEN

Trondheim –The Art of Growing

As an art city, Trondheim has grown considerably in recent years. The city has long had key institutions, like museums, an art centre, an art association, a residency gallery and a handful of serious sales galleries for professional visual arts. But in recent years we have seen an increase in this field, both in activity, attractiveness and not least artist-driven showrooms.

Trondheim's largest art institution is Trondheim Art Museum, located in two buildings on opposite sides of the city centre. The museum has Norway's third largest public art collection, and contains key art-historical works from both home and abroad. In the main building, next to Nidaros Cathedral, you can enjoy two types of collections: paintings dating back to the 18th century plus larger exhibitions with Norwegian and international contemporary art.

After a long negotiation and planning phase, the most significant new addition to the Trondheim art scene came in the form of Kunsthall Trondheim. Located right in the centre of the city, this art gallery has already succeeded in becoming an important venue for both events and exhibitions. Kunsthall Trondheim works in close collaboration with other institutions in the region, and they don't necessarily have to be artistic. The idea is that the art gallery can function as a hub for different environments both of culture and politics.

Like Norway's two largest cities Bergen and Oslo, Trondheim also has an art academy. Previously a main problem was that only a small part of the students remained in the city after graduation. In recent years this trend seems to have turned. A contributing factor for this is RAKE, which is both the name of a artist community and a showroom for art. This is an artist-driven initiative, that in the last five years has managed to create both projects and events which engage graduates, inexperienced artists and the more established. RAKE has proven to be an important building block towards creating a larger art scene in Trondheim.

If you look for unique identity features in Trondheim, it's hard to ignore the Norwegian Technical University of Science (NTNU). In 2016 it became Norway's largest University, with about 40,000 students. This means that every fifth person in the city is a NTNU student. The university has both a faculty of architecture and design, and a humanities faculty. Ever since the 1950s, the faculty

for architecture has been tightly linked with the city's art scene. Several of the country's foremost modernist visual artists – like the members of Gruppe 5 – were invited to teach at the school, and made their mark on several generations of architects.

This link between the city's artistic environment and the building- and technology-oriented professional environment has for the last ten years become stronger through the extensive Meta.Morf. project – initiated by Trondheim Elektroniske Kunstsenter (TEKS). This is the largest art and technology biennial in the Nordic region. Since its conception in 2010 Meta.Morf has biannually put its mark on many of the key institutions in the region with everything from exhibitions and concerts to lectures and talks presenting research projects.

For the last few years forces from the art-history student community also have launched their own nomadic project for contemporary art through the project Punktet (which means The Point). This shows once again the city's increasing willingness to get artistic events to happen outside the more mature and established institutions. From a professional artistic viewpoint Trøndelag Centre for Contemporary Art (TSSK) is of importance. Last year it celebrated its 40th anniversary. Located next to the city's marina and railway station, this artist driven institution serves as a showroom for contemporary art, and as a consultant for art projects in the public space. In this capacity TSSK counts both as a venue and a resource centre for the region's artists.

Many of the Trondheim's artists, and much of the activity in the art scene, are found in the area called Østbyen and the areas around Lademoen. Here you will find the large studio community Lademoen Kunstnerverksteder, with 37 studios that are available exclusively to professionally educated artists, and the associated display room BABEL. It serves as an artist residency for artists from around the world and produces about 15 exhibitions per year. This makes BABEL one of the most frequently used viewing venues in the city. Lademoen Kunstnerverksteder is also a place where courses are organized for artists, workshops open to the public, and discussions about art are held. Lademoen Kunstnerverksteder and BABEL are located in the city centre and in the area south of the city, called Heimdal. In the centre we find Trondhjems Kunstforening. In the last couple of years, this place has been the subject of many changes, both with regards to spreading information and artistic relevant activity. The Heimdal Art Society has also seen an increase in the last couple of years with a number of larger and engaging projects, and many involved artists and curators.

The Nordenfjeldske Kunsthindustrimuseum holds the largest collection of Hannah Ryggen (1894–1970) textile works. She is one of the last century's foremost textile artists in the Nordic region. This is the region's centre for craft and craft design. In the large brick house right by the main square of the city there is a permanent collection on the ground floor, and in the first floor newer crafts in all formats, materials and techniques are continuously displayed. The museum is part of the larger museum organization, The Museums in Sør Trøndelag (MiST), an organization that also includes the above-mentioned Trondheim Art Museum.

The Trondheim Art Museum is also host to one of the world's largest art prizes, the Lorck Schive Kusntpris Exhibition in collaboration with the board of Lorck Schive Kunstpris. This is awarded biannually and opens this year on October 1. Here you can see works by four nominated Norwegian artists, Lars laumann, Knut Henrik Henriksen, Mattias Härenstam and Vibeke Tandberg, in which one artist winner is awarded and receives 500,000, - kroner. In addition, each of the nominees receives NOK 150,000 for their contribution to the exhibition, which is regarded as a highlight in Norway's art world.

Another force that plays a significant role in Trondheim's public art discourse is the art blog ArtScene Trondheim, which continuously covers the region's activities with criticism, articles and essays.

In addition to the above-mentioned institutions and traditions, it can be mentioned that the city's university hospital, St. Olavs Hospital is not only the country's largest health institution, but it also owns a very extensive art collection. Both indoors and outdoors you find older and modern contemporary art as an integral part of the many campuses. An example of how art, city and people are bound together, an idea that increasingly affects Trondheim, if we are to believe recent developments.

Gustav Svihus Borgersen

Bergen Art City, 2017 reboot

For its size, Bergen has been producing surprisingly good art for a number of years. Through dedicated work by the city's artists, institutions and local government, Bergen is now the city in Norway that spends the most, and the wisest, on art. This has developed a varied and international art scene marked by generosity rather than competition.

The leading space for contemporary art in Bergen is without a doubt *Bergen Kunsthall*, entering this season without a director after the repatriation of Martin Clark who's taking the helm at Camden Arts Centre in London. Under Clark (2013–2017) – and before him Solveig Øvstebø (2003–2013) (currently at The Renaissance Society, Chicago) – and with steady support from curator Steinar Sekkingstad, the Kunsthall has been a central arena for the neo-formalism of the aughts, and the following object-oriented materialism.

The art museum *KODE* has not been able to match the contemporary arts program of the neighbouring Kunsthall this last decade or more. In October however, it opens its refurbished contemporary art section, presenting a new work by Chiharu Shiota. Seen together with the appointment of Petter Snare as director, former chairman of both the Kunsthall and the triennial *Bergen Assembly*, we may hopefully look forward to a renewed relevance for KODE in contemporary art.

Bergen is, seemingly, at an intersection with regards to the future for its main art venues. The city's third major exhibition space for contemporary art, *Hordaland Kunstsenter* is also about to lose its current director, South-African Anthea Buys (2014–2017). Under Buys and her predecessor Anne Szefer Karlsen (2008–2014) – who is currently assistant professor and coordinator of Norway's only MA program in curatorial practice at the newly opened *Institute for Art, Music and Design at the University of Bergen* – the Kunstsenter has become a very internationally minded institution, creating high quality exhibitions with artists from Norway and abroad, although without the resources, or the popular success of the Kunsthall. A recent highlight is this summer's exhibition by Toril Johannessen – the city's most renowned artist the last few years – centred around a sound piece that develops her interest in visual perception in surprising ways. Johannesen is another key person on the Bergen art scene, who with her partner, curator Arne Skaug Olsen, recently moved away from Bergen. Johannesen's departure, and Buys and Clark's relatively short stints in their respective positions leaves an open question as to whether the Bergen art scene is robust enough to keep the relevance it has built as an art city.

In the centre of town, the international impulse is taken to its extreme in the programming of gallery 3,14, showing almost exclusively international artists. The smaller, artist run gallery *Entree* (est. 2009), has also developed a very international approach, taking advantage of its director Randi Grov Berger's large international network – the gallery was recently accepted into the New Art Dealers Alliance – to bring young international artists to Bergen and taking the gallery's local, scandi-hip artists like Azar Alsharif, Andrew Amorim or Pedro Gomez Egaña, abroad. *Entree* has been remarkably successful in this endeavour while also creating a centrally located art space that blends well with the commercial surroundings in a city that otherwise sees very little in the way of an art market. Together with director Malin Barth at 3,14 (2007–), Berger represents a continuity on the Bergen art scene in 2017. This point is made clearer by the fact that a third gallery of note in the centre of town, the gallery for sound art *Lydgalleriet*, also recently got a new director, Julie Lillelien Porter. *Lydgalleriet*'s narrow focus on sound art has made it a very welcome addition to the city's small but growing selection of galleries.

The most recent addition to this selection is *Kunstgarasjen*, an artist run space that interestingly, is geared primarily towards the private market. Director Heidi Jaeger started working there in March and has set about trying to increase local artist incomes through sales rather than public funding. The centre of Bergen is geographically small and *Kunstgarasjen* is part of a small group of institutions establishing themselves in the still gentrifying post-industrial area of Møllendal, amongst them the new art academy and the artist run *Tag Team Studio*, which like *Kunstgarasjen* focuses on local artists but without the commercial objectives. On the other side of town lies *Bergen Kjøtt*, in what used to be a slaughterhouse. They now house a great number of studios and have a communal room that also functions as a gallery space. *Bergen Kjøtt* takes its cue from the development of USF, the old sardine factory turned art collective, which today has become a full-fledged cultural centre, including studios and an art space.

Besides these physical institutions, there are two very important non-geographic institutions for art in Bergen. Since 2008 Marie Nerland has run the curatorial project *Volt*. Working across genres, art forms and practices, Nerland has produced an impressive number of exhibitions, publications and events. Working very much in the same vein is the much younger art group *Alt Går Bra*, although they haven't put the same weight on producing exhibitions. Both *Alt Går Bra* and *Volt* have a decidedly political and theoretical approach to their practice – they both run public study groups – and often break out of traditional art spaces for their productions.

Bergen is Norway's second largest city. Like any proper runner-up, it carries a chip on its shoulder, which either takes the form of narrow-minded chauvinism – patriotism if you want to be generous – or an aggressively radical approach to whatever activities its inhabitants are undertaking, whether it be in culture or politics. That is not to say that Bergen is a radical city – it was built on shipping, trade and financial speculation – but that many of the city's milieus are in some way or other, more extreme than their counterparts in other parts of the country. This can also be said about Bergen as an art city, although this form of extremism takes a very specific shape:

Removed from the inherent power and resources of the capital, and without serious local investors, Bergen's art scene has for decades been aware of the necessity of self-reliance and sacrifice. This frugal and non-demanding approach has resulted in great artistic liberty for those who accept the terms. However, what sets Bergen apart from many cities in a similar position is the local government's willingness to adopt the art scene's ethos of freedom and quality in creating plans for the city's cultural policies in careful collaboration with the art scene. These plans have survived even in times when the city has been run by populist reactionaries. This work started long before anyone had uttered a word about creative classes or funky cities (the attentive reader will by now have registered my own narrow-minded chauvinism between the lines), and has ensured that the art scene in Bergen has a very well-developed infrastructure with institutions like *BEK*, Bergen Center for Electronic Art, that both serve artists as helpers and take part in the theoretical and practical development of the art being produced here. The most obvious result of this political approach was the establishment of the triennial *Bergen Assembly*, which came about at the behest of the city politicians, but which has taken its shape and form exclusively from the ideas developed by the art scene itself and looks to be a new flagship for art in Bergen.

Kristoffer Juul Larsen

Participating artists and institutions based in Norway

Bergen Assembly
Bergen Kunsthall & Landmark
Tonje Bjartnes Andersson
Ekebergparken
Galleri Riis
KORO
Kunsthall Trondheim
Kunstmuseet i Nordtrøndelag
Kamilla Langeland
Edvine Larssen
LIAF
Lady Tatiana Lozano
Ekebergparken og Lydgalleriet
Munch Museet

Museet for Samtidskunst–Nasjonalmuseet
Nordnorske Billedkunstnere (NNBK)
Nordnorsk Kunstnersenter (NNKS)
Nordnorsk Kunstmuseum
Norske Kunstforeninger
Nyksund Kooperativet
OSL contemporary
Prosjektrom Normanns
Ina Otzko
Marit Roland
Kristin Sæterdahl
Trøndelag Senter for Samtidskunst (TSSK)
Kenneth Varpe
VISP
Maya Økland

Other participants

Bergen Municipality
The Ministry of Foreign Affairs
Trondheim Municipality

NORLA–Norwegian Literature Abroad
Oslo Municipality

Bergen Assembly

Founded in 2011 in Bergen, Norway, by Bergen Municipality.
www.bergenassembly.no

Bergen Assembly reinvents the biennial format. (Artnet Sep 5th 2016)

Bergen Assembly is a perennial model for artistic production and research that is structured around public events taking place in the city of Bergen every three years.

Originating from the "Bergen Biennial Conference" in 2009 and its critical thinking around the biennial format, the Bergen Assembly seeks to devise alternative timeframes and densities for public presentation and perception today. After our first two editions, in 2013 and 2016, Bergen Assembly has gained international acclamation.

Bergen Assembly 2013, titled *Monday Begins on Saturday* after the Strugatsky Brothers' 1964 sci-fi novel, was convened by Ekaterina Degot and David Riff. This iteration consisted of 11 exhibitions, or Institutes, in 11 venues in Bergen, a symposium and a series of other events from August 31st to October 2nd 2013.

Pointing to the multitude of practices in contemporary art and related research, Bergen Assembly 2016 offered three distinct propositions, expanded and developed in different temporal registers by the artistic directors:

- Sound artist, composer and curator Tarek Atoui engaged technicians, researchers, deaf and hearing impaired, musicians, composers, school students, artists, together in a joint project: expanding our understanding and experience of sound and music.
- The collective *freethought* (Irit Rogoff, Stefano Harney, Adrian Heathfield, Massimiliano Mollona, Louis Moreno and Nora Sternfeld) gave us a deep dive in the term "infrastructure", through the seminars and lectures that were conducted in 2015 and 16.
- The curatorial platform PRAXES (Kristine Siegel & Rhea Dall) focused on deepened engagement with relevant artists through a long term relationship: Exhibitions, talks, old and new works, sketches etc., were presented in depth.



→ *WITHIN*, Tarek Atoui
Sentralbadet Bergen Assembly

Exhibitions, live events, and publications were continually introduced and produced throughout the year, with a convergence of activities taking place in September, 2016. During the year we produced and showed 16 exhibitions, 20 major performance and/or concert events, 66 seminars/ lectures/ workshops/ artist talks or courses, 2 conferences, and 32 other events/ activities in Bergen.

Bergen Assembly has engaged Iris Dressler and Hans D. Christ as conveners for the 2019 edition, or *Bergen Assemblies 2017–2019*. Their proposal for the Bergen Assemblies 2017–2019 takes as a central point of departure the very notion of the assembly itself. What is and what constitutes an assembly? Where does it take place, and where not? Who appears in it? And who not? Who enables, who convenes, who abrogates, who forbids it? Can it be enacted, exposed, danced, chanted?

Bergen Assembly will continue to research, experiment, challenge, reflect and renew during the next triennial.

Bergen Kunsthall and Landmark

Founded in 1838 in Bergen, Norway.
www.kunsthall.no

Bergen Fine Art Society changed its name to Bergen Kunsthall in 2001 to better reflect its current artistic program and profile. Shows yearly between 10–12 exhibitions and hosts more than 200 events ranging from lectures and artist-talks to performances and concerts.



Bergen Kunsthall is an international centre for contemporary visual art. Our activities are concentrated on the production of exhibitions, as well as ideas, theory and debate. We focus on presentation and dialogue, publication activities, lecture and concert series, while actively challenging the established conventions for art's production and reception. We present a number of simultaneous programs across our Kunsthall, NO.5, Landmark and upstairs spaces, as well as in our bookshop and online. Recent exhibitions include Jan Groth, Emily Wardill, Moyra Davey, Fredrik Vørslev, James Richards, *Image Support*, Giorgio Griffa, Will Benedict and Robert Overby.

Guided tour during Coast Contemporary:

O Superman to Girls, Tricky. I Am Here, Where Are You: On Vocal Performance. Laurie Anderson, Black Quantum Futurism, Lizzi Bougatsos, Nicholas Bullen, Jem Cohen, Attila Csihar, Ian MacKaye, Steve McQueen & Tricky, Moor Mother, Stephen O'Malley, Tony Oursler, The Poetics (Mike Kelley & Tony Oursler). Organized by Mark Beasley.

† Installation shots, Jan Groth, Bergen Kunsthall 2017. Photo: Thor Brødreskift

Tonje Bartnes Andersson

1982 in Drammen. Lives and works in Oslo, Norway
www.tonjebandersson.com

"My motivation for making art comes from a love for aesthetics and nature, mixed with a concern for human abuse of nature. I work mainly with photography, textile and found objects. Through abstraction, I am shaping, colouring, organizing and viewing my surroundings. My starting point is from a common and protected place. Nothing extraordinary, just common things that surrounds me. What seems beautiful at a first glance may be the product of something serious. I arrange what I see to make room for that which is considered worthless to us, that is almost invisible. What is it that makes something valuable?"

Andersson holds a Masters Degree from the Art Academy in Trondheim, NTNU.

Ekebergparken

Founded 2013 in Oslo, Norway.
www.ekebergparken.com

Ekebergparken is a public sculpture park owned by the City of Oslo and managed by C.Ludens Ringnes Foundation. It officially opened in 2013 with 30 sculptures in its permanent art collection. Today they count 37 with the inclusion of Markus Lüpertz' *Judith*, which was unveiled in September 2017.

The collection contains several important representatives from Norwegian and international art history over the past 130 years. Here we find key Norwegian artists such as Gustav Vigeland, Aase Texmon Rygh and Per Inge Bjørlo as well as internationally significant artists such as Auguste Rodin, Louise Bourgeois, Sarah Lucas, Sarah Sze and Damien Hirst.

The arts committee in Ekebergparken has chosen as their strategie to both acquire and commission works. In this they acknowledge the qualities of works of art that are created in dialogue with, and in response to, the site and its distinctive qualities. Elmgreen & Dragset's *Dilemma* is one of the latest additions to Ekebergparken's art collection and its tenth site-specific installation. Other site-specific works have been conducted by amongst others Marina Abramovic, Jenny Holzer, James Turrell, Tony Oursler and Dan Graham.

Ekebergparken aims to be an arena for collaborative, temporary art projects. In 2015 and 2016 the contemporary music festival Ultima arranged light and musical events in the park. In September 2017 we opened a temporary fog installation by Fujiko Nakaya. Ekebergparken have also had the pleasure of hosting the performance festival *Soppen*, which was a collaboration with Oslo Pilot and the artist duo Trollkrem.



† *Ganzfeld*, James Turrell, 2013 © James Turrell
Photo: Florian Holzherr / Ekebergparken

Galleri Riis

Founded 1972 in Trondheim, by the collectors Inger and Andreas L. Riis.
www.galleririis.com

Galleri Riis has been based in Oslo since 1980. From 2011 to 2017 the gallery operated a second space in Stockholm which established the gallery's importance on the Scandinavian art scene. The gallery now maintains a by appointment office and showroom in Stockholm; and in August 2016, the Oslo gallery relocated to a renovated 1890's residential building in the city centre. The current exhibition program reflects a long-standing history, with a primary focus on important contemporary art from the Nordic countries including a selective spotlight on international artists. The gallery has over the years also mounted a number of historic exhibitions with contemporary and modern masters. Galleri Riis is owned and directed by Espen Ryvarden and Kristin Elisabeth Bråten.

Current exhibition in our Oslo Gallery is: Jan Groth, Recent drawings and sculptures, September 16–October 14, 2017.



KORO–Public Art Norway–URO

Founded in 1976 by the Norwegian Parliament.
www.koro.no

Public Art Norway (KORO) is the Norwegian government's professional body for art in public spaces and has principal management responsibility for the Norwegian government's collection of art in public spaces. KORO was established as a consequence of the artist political struggle in 1976. KORO's main

† Installation view from *Overlap*, March 25–April 29, 2017.
Marijke van Warmerdam, Photo: Adrian Bugge, Courtesy Galleri Riis

purpose is to ensure that the people can experience high quality art in public spaces both indoors and outdoors nationwide. Public Art Norway partakes in an exchange of opinions and identity formation based on a wide range of artistic expressions. KORO also provides the management of national memorials.

URO – Public Art Norway's art program – offers production support to projects initiated by artists, curators and other freelance art producers. URO represents a platform within Public Art Norway that has an open call; specifically aimed at facilitating a more transparent production process that is optimally detached from contextual and pragmatic constraints. URO's main goal is to provide self-initiated and rejected art projects unrestricted access to the public, thereby challenging preconceived structures of governing and thinking.

URO has produced artists initiated projects and memorials such as *Lysning på Utøya*, for those leaving after July 22, and *This is a nice place* by Victor Lind, about forgotten civil resistance during German occupation. Here are monuments of historical and collective memory loss, such as *European Attraction Limited* by Lars Cuzner and Fadlabi, *Still Life*, by Kjell Eirik Ruud, on the state-level coalition process of the Sami population; Alternative embassies and venues for stateless democracies, such as the *New World Embassy* by Jonas Staal and the *Palestinian Embassy* by Goksøyr / Martens – a performance of new diplomatic talks in a boundless air balloon; *Relocating the Past – ruins for the future* by Ahmad Ghossein, who rescued and relocated VG's newspaper stand, crippled by the first terrorist attack in the government quarter, and Ju-mana Mannas casting of the High Blocks pillars; *Government Quarter study*, which are now being exhibited at the Nordic Pavilion in Venice.



† *New World Embassy* by Jonas Staal

Kunsthall Trondheim

Founded in 2013 in Trondheim, Norway by Helena Holmberg.
www.kunsthalltrondheim.no

Kunsthall Trondheim is a new contemporary art institution with international focus, which opened in October 2016. Since 2013 Kunsthall Trondheim has been run as a pilot project by director Helena Holmberg, and on the initiative of the city of Trondheim and the county of Sør-Trøndelag. In its phase as pilot project Kunsthall Trondheim exhibited artists as Jonas Dahlberg (Sweden), Maya Deren (Ukraine), Marianne Heske (Norway), Dan Perjovschi (Romania), Lina Selander (Sweden) and Karianne Stensland (Norway).

Located in the old fire station in the city centre, Kunsthall Trondheim inaugurated its new permanent space with the group exhibition *this is a political (painting)* with Kajsa Dahlberg (Sweden), A K Dolven (Norway), VALIE EXPORT (Austria), Claire Fontaine (France) and Alexandra Pirici (Romania).

In the period of 2017-19 Kunsthall Trondheim will focus on these areas: issues of sustainability, climate and ecology, international contemporary art, art from non-Western perspectives, art that thematizes normative gender roles and sexual identity and highlight younger artists, especially with connection to the region of Trøndelag. Kunsthall Trondheim is proud to present *A New We*, a group exhibition of artworks focusing on multispecies storytelling and empathy. The exhibition is co-curated with Laboratory for Aesthetics and Ecology (Dea Antonsen and Ida Bencke, DK). *A New We* will be on view on Kunsthall Trondheim between September 14 – December 21, 2017. A special thanks to Nordic Culture Point and Arts Council Norway for *Art and Technology grant*.

Participating artists: Amanda Ackerman & Dan Richert, Honey Biba Beckerlee, Ursula Biemann, Karin Bolender, Angela Rawlings, Rachel Mayeri, Asbjørn Skou, Francisco Gallardo & Audrey Samson, Kathy High, Rosemary Lee, Arendse Krabbe and Oskar Jakobsen.



→ Video still from *Primate Cinema. Apes as Family*, 2012. Rachel Mayeri, Courtesy of the artist.

The Art Museum in North-Trøndelag

Founded in 1988 by the Municipality in North Trøndelag and Namsos.
www.kunstmuseet.no

I SEE YOU

The Art Museum in North-Trøndelag is celebrating its 30th anniversary in 2018 curated by Maria Veie Sandvik. The aim is to activate the museum's collection of works by the modernist painter Johs Rian. When entering an exhibition, some of us have an experience of being seen, even in a room empty of people. Who is listening? Is it the artist, the curator or the artwork itself? Can we even talk about art as a listening subject? Can this be a meeting between the artwork as an idea and your own thought? *"I hear you"* wants to provide the audience with an opportunity to test whether visual works can actually give this kind of experience. According to Haaken A. Christensen, Johs Rian was the Norwegian artist who best understood the close relationship between painting and music. Rian's relationship to music is an inspiration to recognize the relationship as a form of mirroring.

Art can be experienced in the same open way - it may not necessarily be "read". The anniversary exhibition aims to bridge between paintings that capture music, local vocal tradition, Norwegian performance history and the international context by inviting artists like Emma Waltraud Howes, Henriette Pedersen, Liv Kristin Holmberg, Rikke Lundgreen, Elin Melberg, and making Claire Bishops essay "Dance in the museum" available in Norwegian with introductions by Associate Prof Boel Christensen Scheel and dancer Andrea Csaszni Rygh.

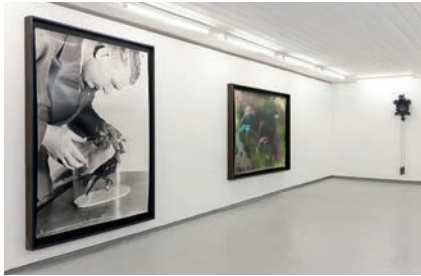


Kamilla Langeland

1989 in Kongsvinger. Lives and works in Bergen, Norway.
www.kamillangeland.com

Kamilla Langeland holds a BFA from The Academy of Fine Art in Oslo and graduated from The Academy of Art and Design in Bergen. Langeland takes use of found objects and personal belongings in her large-scale silver gelatin prints. These collages are often combining snapshots, large format negatives, photograms, scientific photographs and vintage negatives. Some of the prints are hand-colored with pigments and embedded in wood frames. Mainly concerned with freedom of the individual; her work deals with subjects such as psychology, gender identity, science and altered states of consciousness. Her work can be seen as free association, dream analysis, symbols, memories and reflections.

Exhibitions include: Olivier Debré Contemporary Art Centre, Tours; Kunstnernes Hus, Oslo; Preus Museum, Horten and Entrée, Bergen. Recent solo exhibitions include MELK Gallery, Oslo; Hordaland Art Center, Bergen and Lynx, Oslo.



Edvine Larssen

1977 in Mosjøen. Lives and works in Stokkøya and Trondheim, Norway.
www.edvinelarssen.com

Edvine Larssens work is at the intersection of the theatrical, architectural and sculptural, often in the form of extensive installations. Time as well as rooms are actual materials in Larssen's works that are essentially site-bound. Larssen is concerned with how the participants experience and experience, both through the eyes and the reflexiveness. Her work can never be experienced only from a standpoint, but always requires movement.

Edvine Larssen graduated from Kingston University in London (Ba. Honors. 2001), the Academy of Fine Arts in Trondheim, (MFA 2005) and CCA Kitakyushu in Japan.

Exhibitions include: Tromsø Art Society, Trondheim International Performing Arts Festival, SALT, LevArt, and Kunstnernes Hus. She is currently working on a solo project that will take place in the spaces as well as behind the scenes at the Nordenfjeld Art Museum in Trondheim.

† Installation view from galleri MELK.
Kamilla Langeland. Courtesy of the artist

Lofoten International Art Festival–LIAF

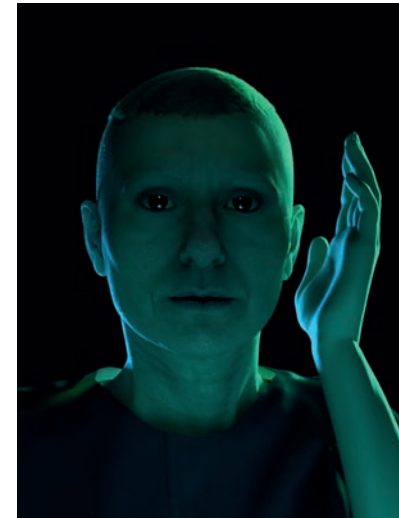
Founded in 1991 by the Artist Association of Northern Norway–Nord Norske Bildende Kunstnere–NNBK.
www.liaf.no

LIAF 2017 / Taste the Future is curated by Heidi Ballet and Milena Høgsberg and proposes speculations about the future of the Lofoten archipelago and its surrounding sea. Titled *I Taste the Future*, the biennial sets out to reengage the idea of the “future” without succumbing to apocalyptic thinking and draws on science fiction as an important thinking tool that helps to widen the scope of possibilities of future scenarios.

The biennial is rooted in Henningsvær, a village with 460 inhabitants in what still remains one of the world's largest seasonal fisheries, known primarily for the cod that has been coming to spawn in Lofoten for centuries. In this setting, a group of artists were asked to imagine life 150 years from now. The results of this thinking process are spread across three exhibition venues and several public spaces. Both new and existing works resist old ideas of futures linked to technological progress that result in exploitation of both humans and nature. Instead they offer a series of counter-narratives that move beyond “future as usual” by looking critically at the past and probing ways to dissolve gender, race and class divisions that have long supported structures of inequality. The performance focus of LIAF 2017 embraces unpredictability as a way to resist any dominant narrative, favouring instead “shifts in the story” and the open idea of many possible futures. LIAF 2017 will also look at the complex territory of the sea as a space of possibility and connectivity in order to rethink notions of “belonging” and “owning” as well as territorial identity and responsibility.

Over the course of September, the exhibition will present continually site-specific performances and a weekly film and talk program that will culminate in the symposium The Henningsvær Charter, aimed at writing a charter for the future safeguarding of oceans.

The Lofoten International Art Festival is a part of and organized by The North Norwegian Art Centre (NNKS) and presents works by international artists in a local and site-specific context and seeks to be an open, experimental and including meeting place for artists, audience and locals. Each edition of LIAF is curated by an international curatorial team chosen by LIAF's advisory board.



† *Malstrømmen 3d animation*, Ann Lislegaard. LIAF, 2017

Lady Tatiana Lozano

1989 in Bogotá, Colombia. Lives and works in Bergen, Norway.
@FELTgalleri

Lozano holds an MFA in Fine Arts from the Art Academy in Bergen and she is one of the founders of the artist-run space FELT galleri in Bergen together with Espen Iden, Hedvig Nergaard, Lasse Årikstad.

Her practice as a curator through FELT as platform has been committed to explore and create dialogue between the local art scene and national and international artists. Through projects, exhibitions, collaborations with art spaces as well as institutions as well as dialogue arenas. A large part of Lozano's curatorial interest has been to create an archive from studio visits and conversations that provides an overview over the art field and functions as a research material in order to develop possible broader curatorial frames.

Lydgalleriet

Founded in 2005 in Bergen, Norway.
www.lydgalleriet.no

Lydgalleriet is a gallery and platform dedicated to showing sound based and sound related art. Lydgalleriet has initiated projects in different locations, exhibiting both national and international sound based art, and initiating local art production in Bergen. Lydgalleriet explores today's plethora of experimental sound based art and auditive cultures through gallery shows, concerts and interventions in public spaces.



Upcoming 2107 - 2018: Eirik Brandal, Duncan Speakman, Erin Sexton, Cara Tolmie, Sue Tompkins, Cevdet Erek.

Munch Museet

Founded in the mid fifties, opened in 1963 in Oslo, Norway.
Initiated by the artist Edvard Munch in 1927.
www.munchmuseet.no

Munchmuseet on the Move. Launched in 2016.

Curated by Natalie Hope O'Donnell.

Munchmuseet on the Move is an off-site curatorial project that continues and develops the work of the Stenersen Museum in Vika (1994–2015), now part of the Munch Museum. *Munchmuseet on the Move* includes a series of contemporary art commissions, shown in the area between the current Munch Museum at Tøyen and the new museum, which opens in 2020. The aim of the contemporary art programme is to establish relationships with the neighbourhoods the Munch Museum will be moving through on its one-mile journey down to the waterfront of Bjørvika.

The presentation will focus on a selection from the art projects in *Munchmuseet on the Move*, which illustrate the programme's commitment to its local context and a queer curatorial approach to commissioning art in public space. These include Sofia Hultin, *I'm Every Lesbian – Oslo* (2016) and Marthe Ramm Fortun, *Stones to the Burden* (2016). A publication is produced for each art project and some copies will be available aboard Coast Contemporary.

There have been ten projects in *Munchmuseet on the Move*, since it launched in April 2016 with a conference on the seminal festival of public art, *Prosjekt i Gamlebyen (PiG)* from 1994. The Munch Museum has collaborated with a number of different institutions in its neighbourhood on the east side of Oslo, including Kunsthall Oslo, 1857 and the Young Artists' Society (UKS). The most recent project is Jana Winderen's sound installation *Rats – Secret Soundscapes of the City*, a collaboration with nyMusikk.



The National Museum of Contemporary Art

Founded in 1988 by the Norwegian Parliament.
www.nasjonalmuseet.no

The Museum of Contemporary Art is currently located in the former Norges Bank building at Bankplassen in Oslo. Due to relocation to the new National Museum, the Museum of Contemporary Art had its last opening day on September 3, 2017 with a grand finissage of Tori Wrånes exhibition *Hot Pocket*.

The collection consists of over 5,000 Norwegian and foreign works from the period 1945 until now.

A large part of the collection will be displayed in the new National Museum. Contemporary art will be presented for the first time in a joint exhibition in conjunction with design, crafts and older art. This will be the largest and most important collection exhibition of contemporary art in Norway. In addition to exhibition activities, the National Museum works to move the collections from the old museum buildings. This is an extensive work, and a large part of the preparations for the new National Museum opens on the West Bank in 2020.

The association of North Norwegian Artists–NNBK

Founded in 1971 by North Norwegian artists.
www.nnbk.no

The Association of North Norwegian Visual Artists (NNBK) is a regional organization for professional visual artists in Northern Norway under the national organization Norwegian Visual Artists / Norske Billedkunstnere (NBK). NNBKs long-term commitment is to promote and secure the professional, social, economic and non-profit interest of the visual artist from the three northernmost counties Nordland, Troms and Finnmark.

AiR Nor-Ice is a 3-year pilot project to connect and expand networks and cooperation between professional art in the north – focusing on the connection between Northern Norway and Iceland.

The basis of the residency is to share knowledge and experience and learn about each other's art-political reality based on common challenges such as living conditions of the artists and the conditions for professional practice in Northern-Norway and Iceland.



The exchange aims further to be a vehicle to strengthen and establish lasting relationships between professional artists and organizations in Northern Norway and Iceland to enhance cooperation, networking and reciprocal profiling. The residence project was initiated by NNBK / The Association of North Norwegian Visual Artists and SIM / Association of Icelandic Artists in 2015 and is funded by the Norwegian Cultural Council, SIM and North Norwegian Art Centre, which is NNBK's local project partner and residence host in Northern-Norway. The Nor-Ice project is supported by The Norwegian Arts Council.

The North Norwegian Art Centre –NNKS

Founded in 1979 by the Artist Association of Northern Norway – Nord Norske Bildende Kunstnere – NNBK.
www.nnks.no

The North Norwegian Art Centre (NNKS) is a regional centre for visual art, comprising the entire region of Northern Norway. NNKS is located in Svolvær, Lofoten. Since 2010 the Lofoten International Art Festival (LIAF), which was first initiated in 1991, has been a part of the art centre. NNKS receives base funding from Art Council Norway, the counties of Nordland, Troms and Finnmark and its host municipality Vågan.



NNKS carries out an extensive range of activities in Northern Norway. Besides organising the LIAF-biennale in Lofoten NNKS runs a program of exhibitions in its gallery in Svolvær and curate and produces art projects in the region. Kunstnerhuset (Artist House) in Svolvær, that has accommodated artists since the early 1950s, is NNKS's centre for AiR-activities. NNKS also runs an extensive programme of workshops for youth and children all over Northern-Norway. As an institution established by regional artist associations NNKS has special focus on supporting regional artists.

NNKS annually presents some 5–6 solo and group exhibitions by Norwegian and international artists in its running exhibition programme in Svolvær. Being a regional art centre the programming has special focus on artists and topics related to Northern Norway.

†† NNBK boardmembers: Ida Walenius,
Tone Fjereide, Ina Otzko, Grethe Irene Einarsen.
Photo: Marianne Bjørnmyr

† *Slime is the Agony of Water*, Roderick Hietbrink. LIAF 2015

Norwegian Association of Art Societies

Founded in 1977 in Oslo, Norway.
www.kunstforeninger.no

The Norwegian Association of Art Societies represents a network of 163 art societies. The first art society in Norway was founded in the 1830s. They provide a wide range of initiatives to help professionalize the individual art societies, including workshops, seminars and a program of contemporary art exhibitions. The organization publishes the magazine *Kunst Pluss* and award the *Norwegian Association of Art Societies Debutant prize* at the annual National Art Exhibition in Oslo.

Nyksund Kooperativet

Founded in 2009 in Nyksund, Norway by curator Mei Szetu. Launching in 2018.
www.nyksundkoop.com

Nyksund Kooperativet is a contemporary art platform located on Ungsmaløya Island, 500 kilometers north of the Arctic Circle at the very edge of the world. A residency - based venue for artists, writers, musicians from around the world.

It has taken 8 years to rescue the crumbling wharf building. During this time the space has been used for one-off performances, exhibitions, creative workshops and music festivals. The building work will soon be completed with a purpose built project space and facilities ready to serve as an alternative model to the more traditional international residencies and public art galleries. Nyksund Kooperativet places emphasis on creating meaningful dialogues and building new infrastructures through collective cultural actions— locally, nationally and internationally. This will be a space in which to explore and experiment freely. Chasing utopian dreams, amidst dystopian dreads.

The artistic program is currently being developed through an advisory board. Full details will be published and announced in the start of 2018.



OSL contemporary

Founded in 2011 in Oslo, Norway, by Director Emilie Magnus.
www.oslocontemporary.com

OSL contemporary was established in a former garage in Oslo's West end. The gallery aims at promoting contemporary Norwegian artists in an international context as well as developing their national positions. The exhibition program's primary focus is on contemporary art with a conceptual core. The gallery represents emerging, mid-career and established artists, several of which have participated in internationally renowned exhibitions, such as Documenta; The Venice Biennale; The Istanbul Biennial; The Sao Paulo Biennial; The Lyon Biennial; and Momentum – the Nordic Art Festival.

Ina Otzko

1972 in Sandsnessjøen, lives and works in Sandnessjøen, Northern Norway and Positano, Italy.
www.inaotzko.net

Ina Otzko holds a dual Master's from the Image and Communication and Fine Art programs at Goldsmiths College in London and an additional Master's degree in experimental sound studies from Berlin University of Arts, UdK. Her works are intimate and intense emotive spaces investigating the human condition, drawn from an abounding deposit of her travels and travails. Set against research of the human encounter with time and exploring the complexity between memory and experience, reality and representation and psychological narratives of identity, corporeality, power, human behavior and spiritual ecology, she has created an extensive body of work encompassing video, photography, installations, sculpture, sound, text and performance.

Otzko is co-initiator and director of ABH/ ArtBase Helgeland 66°N and its international AiR-Exchange program in collaboration with Kari Elfstedt, curates exhibitions and public art projects and is art consultant for KORO (Public Art Norway). She is Chairwoman for NNBK / The Association of North Norwegian Visual Artists since 2015 and member of the Artistic Advisory Board of LIAF / Lofoten International Art Festival.

Exhibitions include: The Vasulka Chamber, National Museum of Iceland; Haugar Art Museum in Tønsberg; Museum of nonconformist art in St. Petersburg; Nordnorsk Kunstnersenter; Museum Castel dell'Ovo in Naples; Paris Photo; London Art Fair; Sami Center for Contemporary Art; Luleå Kunsthall; Barents Spektakel; Center for Contemporary Art in Arkhangelsk.



↑ *Interiors 15/13 (Surrender)*. Photo: Ina Otzko

Prosjektrom Normanns

Founded in 2011 in Stavanger by artists Margrethe Aanestad and Elin Melberg.
www.prosjektromnormanns.com
www.elinmelberg.com
www.elefantworkspace.no
www.margretheaanestad.com

Prosjektrom Normanns is a non-profit, artist run space in Stavanger. The space is directed by the Norwegian artists Margrethe Aanestad and Elin Melberg. Normanns hosts exhibitions and projects by national and international artists and curators in the Stavanger-location. Prosjektrom Normanns participates at fairs, seminars, panels and show together as a team internationally. The main exhibition program in Stavanger has been awarded support from Arts Council Norway (2011-2019).

Exhibitions include: The Fire Theory (San Salvador) group show curated by Omar Lopez-Chahoud (USA); Julie Schenkelberg (USA); Jacob Ciocci (USA) curated by Cory Arcangel (USA/NO)

Upcoming: Ann Iren Buan (NO) and Per Christian Brown (NO) and the fair Art Untitled in San Francisco, USA.

The exhibition program in Stavanger has sporadically been awarded support from Stavanger City Municipality and Rogaland County Municipality. Activities abroad have been supported by Office of Contemporary Art (OCA) and the American Scandinavian Foundation.



↑ *Impart*, Julie Schenkelberg. Photo: Jan Inge Haga

Marit Roland

1981 in Kristiansand, Norway. Lives and works in Oslo, Norway
www.maritroland.no

Marit Roland works in the extended field of drawing. Through her ongoing series *Paper Drawings* she is challenging the concept of drawing by creating a displacement of the paper in the act of drawing. From previously having a traditional approach to the field, she is now using it as a concept versus a specific technique. With only paper as her material, Roland is drawing with the paper instead of on it creating three-dimensional spacial installations and sculptures. Each *Paper Drawing* is process based and site-specific and in the end recycled after exhibited. The ephemeral nature of the work is exemplified by the paper continuing a new 'life' no longer serving the purpose of art.

Roland holds a Masters degree from the Art Academy in Trondheim NTNU. Exhibitions include: Cosmospow Artfair, Moscow Russia, Galleri BOA, Oslo, Møre og Romsdal Kunstsenter, Molde, Prosjektrom Normanns, The Contemporary Art museum, Genova Italy, Tromsø Centre for Contemporary Art, Sørlandets Kunstmuseum and Kristiansand Kunsthall.

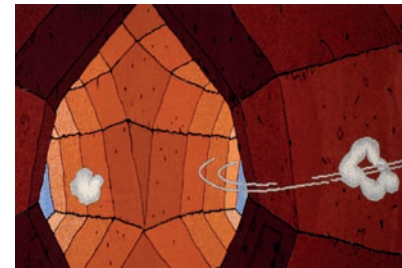


↑ *Paper Drawing #*, Marit Roland
Sørlandets Kunstmuseum, Kristiansand. 2016

Kristin Sæterdahl

1963 in Trondheim. Lives and works in Oslo, Norway.
www.kristinsaeterdal.com

Kristin Sæterdal graduated from the Oslo School of Architecture and Design in 1988. She studied at the Bergen National Academy of the Arts and tapestry at the Oslo University College. Her career as an artist started in 2004 when she was selected to take part in Norway's Annual Autumn Exhibition. Sæterdal has had thirteen solo exhibitions in Norway; she has participated in many international group shows.



Her most recent solo show was at gallery Format in Oslo | February 2017, at Collect in London 2017 and in the Tapestry Here & Now in Bath UK, curated by Lesley Millar. Sæterdal has had commissions for public art, and her work is in the collection of the Nordenfjeldske Art and Craft Museum in Trondheim, The National Museum of Art Design and Architecture in Oslo, The Bank of Norway, Statistics Norway, The Department of Foreign affairs and others. Sæterdal is also working as a curator for public art, and she runs tapestry classes from her studio.

Trøndelag Centre for Contemporary Art – TSSK

Founded in 1979 in Trondheim, Norway.
www.samtidskunst.no

Trøndelag Centre for Contemporary Art (TSSK) is a venue for Norwegian and Nordic contemporary art in the centre of Trondheim. Our exhibition program includes solo-shows as well as group exhibitions of emerging and established artists from all artistic backgrounds. We exhibit a broad variety of mediums such as painting, sculpture, photography, mixed media, video and works on paper. TSSK is an artist-run regional centre for visual art the purpose of which is to promote knowledge of contemporary art and artistic competence.

We offer advisory services for private and public sector related to many high quality art in public spaces both indoors and outdoors. As one of fifteen artist-run art centres in Norway, TSSK is part of the national organisation Kunstsentrene i Norge (Association of Art Centres).

↑ *Departure*, Kristin Sæterdal

Upcoming exhibition at TSSK includes big projects like “Pimeässä en ole nelirajainen” with renowned contemporary artists from Finland and Brazil curated by Jussi Koitela, a collaborations with artist duo Bull.Miletic during the next Meta.Morf - Trondheim Biennale of Art and Technology 2018, and “HUNGER” an exhibition that seeks to examine some qualities of contemporary crafts – and the notion of craftsmanship in art.

TSSK presents Trøndelagsutstillingen 2017, an exhibition of Norwegian contemporary art combining the established with the new. Trøndelagsutstillingen is a juried exhibition that has been an annual recurring event for 40 years. The exhibition allows a considerable number of artists to participate and has over the years provided the first significant platform for many emerging artists. Many of these have their roots in the geographical region of Trøndelag.



↑ *Surrounding Oceans* (2017), Solveig Lønnseth.
Photo: Trøndelag Centre for Contemporary Art

Kenneth Varpe

1978 in Stavanger, Norway. Lives and works in Copenhagen, Denmark.

Kenneth Varpe holds an MA in Fine Art from Chelsea College of Art & Design, London. Besides his art- practice, he also set up the artist-run space 21m² in Stavanger, and has held board positions in art-organisations and -institutions; recently at Kunsthall Stavanger, and currently at UKS (national society for young artists) and Vederlagsfondet.

Varpe often works collectively and cross-disiplinary, and sees his own work as negotiating between the poetic and intuitive, and the reasoned and cognizant - a position of informed naiveté.

His recent works have been exploring mimesis and representation, and relationships between material and motif, between the depiction and the depicted. This series has evolved through an interest in the tradition of grisaglio-paintings (paintings executed entirely in shades of grey with the aim of creating the illusion of volume, especially sculptural marble reliefs).

In his studies Varpe employs less precious materials, like masking-tape, clay, strings, stucco/ plaster in a sort of choreographic process on surfaces, turning the materials into the actual motifs of paintings and drawings that, despite their flatness, attempt to give the impression of gesture, volume and materiality.

“I am interested in the poetic aspect I find in employing one medium or material in the representation of another - how paint poses as stone, or painting as sculpture - as an evocation of the act of simulating something which one is not.”

Exhibitions include: Kaffemik (hosted by Milena Høgsberg and Kenneth Alme, Oslo), Six Seconds Gallery, (London), Wip Konsthall (Stockholm) Prosjektrom Normans (Stavanger) KinoKino Centre for Art & Film (Sandnes) and Stavanger Art museum (Stavanger).



→ *A4 on A3*, Kenneth Varpe



VISP

Founded in 2009 in Bergen, Norway.
www.visp.no
www.kunstguide.no

VISP was founded through the consensus and skillful advocacy of key players in the Visual Arts in Bergen. VISP is a resource and a networking organisation for the Visual Arts in the west of Norway, and we work to improve and facilitate conditions for the production and dissemination of Visual Arts in the counties of Hordaland, Rogaland and Sogn & Fjordane. VISP represents all of the creative community within the Visual Arts, including artists, galleries, institutions, producers, curators, critics and suppliers of materials and services. We are a membership organisation and membership is free.

VISP aims to create a unified network and we encourage our members to contact us if they need practical or professional advice, information or other guidance.

VISP works to promote art and artists to a wider audience and through the website www.kunstguide.no we aim to increase the sale of art from local artists.

Maya Økland

1980 in Bergen, lives and works in Oslo, Norway.
www.mokland.no
www.tekniskindustri.no
www.knipsu.no

Maya Økland is an artist and a curator and she holds an MA in photography from the Bergen Academy of Art in 2005. She founded the artist-run gallery KNIPSU with Hilde Jørgensen in 2010 and currently divides her time between art projects and a position as coordinator at Kunsthall Stavanger. In 2017 Økland's photo book *Stranger in Motherland* was published by Teknisk Industri. The project will be presented as a solo show at Varbergs Konsthall in 2018. Økland is also in the editorial board of the feminist magazine Fett.

Exhibitions include: Hasselblad Center in Gothenburg; Galleria Huuto in Helsinki, Sermermiut Ilulissat Culture House in Greenland; Kreuzberg Pavillon in Berlin; BOA in Oslo; 3,14 in Bergen; Kjubh Kunstverein in Cologne. As a curator she has collaborated with artists such as the Guerilla Girls, Petr Pavlensky, Vanessa Baird, The Syrian Cultural Caravan, Zoukak, Joanna Rytel and the Icelandic Love Corporation. In 2016 she was the Interim Director of Kunsthall Stavanger.

Coast Contemporary
TEAM 2017
Tanja Sæter – Founder and Artistic Director
Helga-Marie Nordby – Co-curator
Mei Szetu – Bergen Coordinator
Kenneth Varpe – Master of Ceremonies

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coastcontemporary.no

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Print
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