

Akershus Kunstsenter

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Exhibition Programme
2017



ART

A SPACE TO THINK

2017

Programme

07.01–29.01	Ingrid Eggen / Ana Rita Antonio <i>On Materials and Possibilities</i> : Idun Baltzersen, Ingri Haraldsen & Petter Buhagen, Hanne Frey Husø, Elin Hedberg
10.02–12.03	<i>Climbing Invisible Structures</i> : Mo Abd-Ulla, Eglė Budvytė, Tanya Busse, Victoria Durnak, Gunnhildur Hauksdóttir, Berglind Jóna Hlynisdóttir, Saulius Leonavičius, Robertas Narkus, Augustas Serapinas, Kristin Tårnesvik
24.03–30.04	Ariel Reichman / Siri Hermansen
05.05–04.06	Hanne Friis / Bjørn Mortensen / Thomas Pihl
16.06–06.08	<i>Body / Action / Object</i> : Luis Felipe Ortega and Daniela Libertad
18.08–17.09	<i>The Flag Follows the Fat</i> : ANNEX v/ Mona Bentzen, Maria Skeie, Kjersti G. Andvig, Solveig Syversen, Rolf Groven
29.09–29.10	<i>What is Left Behind</i> : Robin Danielsson, Silas Inoue, Oliver Kunkel, Sarah Vajira Lindström, Theis Wendt
10.11–10.12	Jan Christensen / Inga Sund Hofset / Nina Skarsbø

Programme may be subject to change.

Cover: Ana Rita Antonio, *Fruit Plate (Thoughts on stacking)*, 2016.

07.01–29.01

Ingrid Eggen / Ana Rita Antonio

A conceptual attitude towards the body and its functions and dysfunctions in terms of communication, representation and consciousness runs through **Ingrid Eggen's** (b. 1979) artistic practice.

Eggen's photographs pose as studies of movement and actions where bodies bend and twist in seemingly impossible ways. While the body is the most mundane and intimate things in our lives, the postures generate a tension that hints at the absurdity and severity of the existence itself.

For this exhibition, Eggen will among other things, show a continuation of her project *Knegang [Walking on {Your} Knees]*, where non-verbal communication and use of symbols through the body are essential. What exactly is bodily communication, and how does one unravel its meaning? What happens when the affected body (in the sense of «altered state») helps shape the conditions for movement and speech?

The linguistic element is also explored in **Ana Rita Antonio's** (b. 1980) work. But instead of delving into the language of the body, Antonio lets specific verbs direct how she treats the objects she works with. "To balance", "to stack", "to repair" are verbs that have decided what actions she has subjected the objects to, and which new constellations they have been placed in.

As viewers, we are confronted with slightly absurd arrangements, represented in both photography and installations. One example is *Fruit Plates*, where different kinds of fruit are cut into pieces and reassembled with dishes inside them. New wholes are created through these assemblages, which also allow for questions concerning form, composition and not least the everyday nature of the objects we surround us with.

Curator: Tor Arne Samuelsen



Ingrid Eggen, *Knex*, 2016.



Ana Rita Antonio, *Fruit Plate (Thoughts on stacking)*, 2016.

07.01–29.01

On Materials and Possibilities

Idun Baltzersen

Ingri Haraldsen & Petter Buhagen

Hanne Frey Husø

Elin Hedberg

To what extent do materials influence how a work of art is shaped? The specific choice of materials is central to the four projects that together form Kunstvisitten's 2017 exhibition. The pieces are characterized by an attention to the possibilities and limitations of the materials used, while also allowing space for individual reflection.

Idun Baltzersen (b. 1987) works with large format woodcuts, and includes her printing plates as works of art. The monumental wooden plates and prints combined constitute large installations in which process, end product and materiality are intertwined. In this exhibition, Baltzersen will show her series *Flokken [The Pack]*, dealing with "horse girls and their world".

Wooden materials are also central to the works of **Ingri Haraldsen** (b. 1984) and **Petter Buhagen** (b. 1983). *Saltation* takes microscopic salt grains as its point of departure, before layers upon layers of wooden plates are brought together and turned into new objects. Enlarged almost beyond recognition, the salt grains have been transformed into sheer, organic sculptures.

Wood is not far from paper, which serves as the basis for **Hanne Frey Husø's** (b. 1974) work. No matter the subject matter, marionettes and books in handmade paper are a key component of her work, and their characteristic surfaces give them a vivid quality and presence. The theme of her project *Botanikk for Adelheid [Botany for Adelheid]* is the cultural history of irises and lilies.



Ingri Haraldsen and Petter Buhagen, *Saltation*, 2015.

A counterpoint to all the wooden materials is the metal in **Elin Hedberg's** (b. 1988) works, and in this exhibition she will show the project *Forandringer [Transformations]*. Hedberg primarily works with everyday objects, which she abstracts and transforms, where metal plates are hammered into body shapes. Their intriguing forms and surfaces invite our touch, which the artist also encourages through the way works are installed and presented.

The exhibition is curated by Kunstvisitten by Kirsten Mørck, Mari Krokann Berge and Gabriella Göransson. Kunstvisitten is a department in Akershus Kunstsenter which produces exhibitions for health and social institutions. The exhibition will be split in four, each touring 16 institutions in Akershus County in 2017.

10.02–12.03

Climbing Invisible Structures

Mo Abd-Ulla (NO)

Eglė Budvytytė (LT)

Tanya Busse (NO)

Victoria Durnak (NO)

Gunnhildur Hauksdóttir (IS)

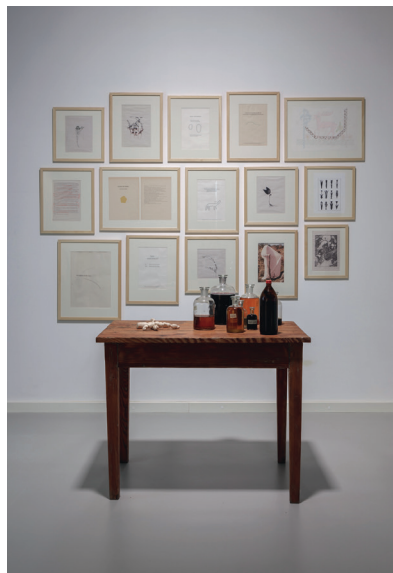
Berglind Jóna Hlynisdóttir (IS)

Saulius Leonavičius (LT)

Robertas Narkus (LT)

Augustas Serapinas (LT)

Kristin Tårnesvik (NO)



Climbing Invisible Structures. Ritualised Disciplinary Practices in Social Life is a curated visual arts residency exchange and exhibition programme organised by the Nida Art Colony of Vilnius Academy of Arts (NAC) (Lithuania), in collaboration with the Akershus Art Centre, (Norway), Office for Contemporary Art Norway (OCA), the Nordic Artists' Centre Dale (Norway), the Skaftfell Center for Visual Art (Iceland), and the Ars Communis Residency Centre YO-YO (Lithuania). Curated by Samir M'kadmi and Eglė Mikalajūnė.

Kristin Tårnesvik,
Popular hours of death.
Memories kept in various
liquid solution, Stones
sometimes fall from
sky and Maker and
materia, 2016.
Photo: Andrej Vasilenko



Robertas Narkus, *Atlantic Biennale: Untold Saga*, 2016. Photo: Andrej Vasilenko

The expression “Climbing Invisible Structures” invokes not only something steep and hidden, but also something vertiginous and inaccessible. The idea of coping with such constructions invites reflection on the complex and multi-layered and often imperceptible relationships that govern our lives. For what sort of social structures dictate things like our choice of career, way of life, or what art we produce? And are our human relations, in fact, already organised according to pre-established power relationships, unstated rules and rituals? How can we know that what we take for granted, that which appears as natural, are not actually social constructions and false consciousness?

The various works in this exhibition, each in a very distinct way, investigate different modes of existence, aspects of art production, and social life. They explore deep-rooted practices, conceptual systems, and rituals. They manipulate, disorganise, and disrupt fixed ways of thinking and patterns of behaviour. Of course, the aim is not to establish new ones, but to puzzle, to make us wonder, and by the same token to raise questions about the legitimacy of existing conventions and established institutions.

24.03–30.04

The Place Between Here and There

Siri Hermansen

Ariel Reichman

The exhibition *The Place Between Here and There* presents two artists who come together through shared experiences, turning their own observations from residencies in Jerusalem into artistic expressions. The conflict zone's severe consequences form an underlying note to the exhibition, yet the artists' gaze brings the viewers elsewhere.

One example is **Siri Hermansen's** (b. 1969) film *Dreaming in the Stonebed Valley*, which takes the Jerusalem Bird Observatory as point of departure. The observatory was established by Israeli activists as a protest against the occupation of the West Bank. Their approach to this is based on how the building activity in the area deprives millions of migratory birds of the chance to rest on their twice-a-year journey between Asia and Europe.

The film also provides insight into the border control between Bethlehem and Jerusalem. In order to avoid the massive morning queues at the checkpoint, a group of Palestinians have built resting places of rocks in an olive grove nearby the border, which has created remarkable changes in nature.

In much the same way, our perception is also directed outwards by **Ariel Reichman's** (b. 1979) work. A painting of a blue sky dotted with white clouds turns out to portray the aftermath of a missile interception, where the clouds are actually smoke from the colliding missiles. Other works call up associations to a barrier, but Reichman's concrete columns are unlikely to provide the protection needed. Perhaps instead they serve as images of the insecure situation that defines the area?

Another aspect of Reichman's work is the filtering of the world through screens. As viewers and outsiders, we don't actually experience the reality



Siri Hermansen, *Dreaming in the Stonebed Valley*, videostill, 2016.



Ariel Reichman, *Cloud #5*, 2016.

of the situation in a conflict zone as such; we only see it filtered through screens. The question then becomes: how does this filtered perspective influence our understanding of a distant reality?

How is it, then, to lead a life where anxiety and unrest are a natural part of life itself? Could one ever really get used to such a situation? Darwin once said that it is not the strongest that survive, or the most intelligent, but rather the species that are the most adaptable.

In this exhibition it is the area between the extremes – “the space between” – that is explored. Consequently, the art works can be seen as means to try to understand human strategies for survival, tied to universal circumstances. Not least, it is an attempt to bring forth other perceptions and perspectives in a conflict dominated by polarised depictions.

05.05–04.06

Hanne Friis

Bjørn Mortensen

Thomas Pihl

Medium, texture and materiality form the basis of these three artists' work. Their expressions also share an organic and tactile appearance in which colour itself is important.

Hanne Friis (b. 1972) has gained reputation for creating monumental and spatial works in textiles. Layers upon layers of hand-dyed textiles are transmuted into organic shapes, characterised by their striking presence. The process behind each piece is time-consuming to say the least, as it begins with the gathering of natural materials such as leaves, plants, bark and mushrooms. These are then used to dye the textiles, and are instrumental in developing the different colours and shades.

Friis is inspired by paradoxes, something that is also evident in the rather amorphous way her works twist and turn in all directions, creating the illusion that they are on the verge of becoming something, of finding their final form.

The dichotomy of form and colour, of the



Hanne Friis, *Burden*, 2014–16. Photo: Øystein Thorvaldsen

beautiful and hideous are also apparent in the work of **Bjørn Mortensen** (b. 1977). His forte is the three-dimensional, and Mortensen often bases his works on functional objects, which he then deconstructs, re-assembles and redefines into sculptures.

As a contrast to the seemingly soft works of Friis, Mortensen's objects are primarily made from ceramics and clay. Attention to the possibilities and properties of the materials is characteristic of both bodies of work, but while Friis focuses mainly on abstract form, Mortensen takes on a more playful approach, and plays with hints and ambiguous figurations.



Bjørn Mortensen, *Pots on shelf*, 2015.

Thomas Pihl, *Untitled 1 (Slides)*, 2016

At first blush, the works of **Thomas Pihl** (b. 1964) are relatively minimalist and uncomplicated, appearing as they do, seemingly monochromatic. On closer inspection, however, one finds that Pihl's paintings consist of layer upon layer of acrylic paint in different colours, which have subsequently been coated in wax.

His colours are subtle and earthy, and recall gentle pastels, which many find suggestive, like a dreamy expression.

The experience of colour starts partly inside, partly outside the eye, as an optical effect. Thus, the perception of Pihl's paintings could vary depending on the eye of the beholder, and in viewing Pihl's work the viewer becomes an active participant. Participation takes time, however, as the works' hues take time to appear. In fact, time itself can be seen as an aspect of Pihl's works, which go a long way in drawing the viewer in, begging for attention.

Curators: Rikke Komissar and Tor Arne Samuelsen

16.06–06.08

Body / Action / Object:

Luis Felipe Ortega and Daniela Libertad

In the past few years, Akershus Kunstsenter has looked towards contemporary art from beyond our immediate context, in order to broaden our horizons. We have presented artists from Brazil and South Africa, amongst others, and now we look to Mexico, a country that in recent decades has opened up to the global world, which has influenced its art.

Through the works of Luis Felipe Ortega and Daniela Libertad, *Body / Action / Object* will give a focused insight into some of the contemporary art being created in Mexico today. At the meeting of the two, traces can be seen of the brief boom of conceptual art in Mexico in the mid-nineties. Artists like Ortega and later Libertad moved towards more formalistic and conceptual-philosophical issues, referencing constructivism and performative aspects.

Luis Felipe Ortega's practice taps into the personal, political and societal conditions in Mexico. He recently addressed the disappearance of the 43 student teachers from Ayotzinapa, thus displaying an interest in defining how contemporary art can approximate the construction of critical discourse without becoming a propaganda statement or an illustration. Everyday materials and images are transformed into artistic declarations, and Ortega's works consistently explore the underlying effects of a globalized society on the individual.

Examination of the mundane is also evident in **Daniela Libertad's** works. Through re-enactment of the intimate and social rituals that set the pace for our existence, she explores the relationship between the ancestral and everyday life. Her recent work investigates the concept of sacrifice and



Luis Felipe Ortega, *Pendulos (Pendulums)*, 2010.

the intention to attract or please others being rooted deep in the unconscious mind, an exploration linked to syncretism of ancient Mexican rituals and Cuban Santería.

Through video, drawing, sculpture, photography and site-specific installations – expressed in a minimalistic and conceptual, yet poetic manner – Ortega and Libertad's works explore the relationships between body, object, context, and action.

Luis Felipe Ortega (b. 1966) represented Mexico at the 56th La Biennale, in Venice, in 2015, and has since the nineties been a key figure in the group of artists known as Temistocle 44 and a spearhead of current art practices in Mexico. Daniela Libertad (b. 1983) has been Ortega's student, and is part of a younger, aspiring generation of artists in Mexico.

The exhibition is curated by Sofia Mariscal, MARSO gallery, located in Mexico City.

18.08–17.09

The Flag Follows the Fat – ANNEX with guests

Seen as a whole, this exhibition is an exploration of Norway's role in the global development, in light of the current refugee situation. Is there a conflict between our fundamental national values and profitable vested interest? What are the contributing factors in driving people to flee and migrate, and what is Norway's part in all this?

Norway's national self-esteem is also subject to scrutiny, and questions are asked about how we understand ourselves and how we wish to appear in an international context. We will add that the exhibition will coincide with the Norwegian parliamentary election in September 2017, and will actively engage with it.

The artist group ANNEX work with several modes of expressions, and as significant part of the exhibition are social / public meetings and debates.

ANNEX is Mona Bentzen, Marie Skeie, Kjersti G. Andvig and Solveig Syversen. Guest of honour in this exhibition is the painter Rolf Groven.

Curator: ANNEX



29.09–29.10

What Is Left Behind

Robin Danielsson

Silas Inoue

Oliver Kunkel

Sarah Vajira Lindström

Theis Wendt

Through drawings, installations, textiles and relational pieces, *What Is Left Behind* will present five artists who in different ways deal with the term “leaving traces”. While some of the projects express this by exploring environmental aspects related to a changing world, others reflect upon how artistic actions also leave traces. Nature and the organic serve as common themes throughout the exhibition.

While some of the works are based on the relationship between human skin and cosmetics, others deal with the consequences of natural disasters. Recent changes in flora and fauna, including invading and extinct species, and the consequences of this are also discussed in the exhibition. How these subject matters resonate in the artworks is, of course, essential to the exhibition, but so is the outcome of pure artistic endeavour. What traces are left by an artist in a piece? To what extent are the remains of a process evident in a piece, and what does that do to the end product? Finally, in what ways are conditions in nature echoed in contemporary art?

Curator: Monica Holmen



Sarah Vajira Lindström, *Unidentified Objects #35*, 2014.



Silas Inoue, *Untitled I*, 2016.

10.11–10.12
 Jan Christensen
 Nina Skarsbø
 Inga Sund Hofset



Nina Skarsbø, *Model of a Stone*, 2016.

Inga Sund Hofset, *No Tear (Up to cover me, down in front of you) and Manifestation*, 2016.

Jan Christensen, *Still More Titles for Which I Don't Know What to Make*, 2009.



Three artists will fill the art centre this period: two fresh from the academy, and one who has been around for a while. However, they all share a playful and exploratory attitude towards their artistic practice, which combine conceptual attitudes with formalist means of execution.

Through media such as photography, painting, installation and sculpture, **Jan Christensen** (b. 1977) works consistently with art as an experimental space for thought. The critical discourse on art as well as works which refer to debates in society are recurring themes and means in his production.

Texts and images are brought together in works that are poignant, yet ambiguous. His varied practice, which also includes collaborations, often results in new expressions and experiments with technology.

With works on a rather monumental scale, whether in terms of dimensions or contentious topics, Christensen strives for an uncompromising approach to artistic paradigms. Given his attitude towards and belief in the art field as an arena for marginal expressions and progressive opinions, Christensen's body of work can, as a whole, be taken as a series of attempts at art as an extreme sport.

With humans and their relationship to nature as basis for her work, **Nina Skarsbø** (b. 1984) mainly works with sculpture and installations. Scientific phenomena and architectural structures also serve as bases for her work.

By manipulating materials, Skarsbø conjures illusions that leave objects appearing as something completely different than what they actually are, and making us – the viewers – question what we are looking at. Can we really trust our own perceptions? How do we interpret a sculpture seemingly made from granite, when it turns out to be made from something else entirely?

Reflections on how nature today has become a cultural category and a scientific product can be seen in Skarsbø's works, as well as questions on how we are subjecting nature to change through gene manipulation and technology.

Those philosophical aspects on cultural and intuitive creation of meaning are also abundant in **Inga Sund Hofset's** (b. 1983) work.

Through painting, sculpture and text, Hofset delves into the relationship between abstraction and human experience. An abstract painting can deal with internal formalistic issues or bear witness to an exterior reality. For instance, when is a line seen as gesture and when can it be interpreted as contour? The works' literary titles underscore the ambiguity as to how meaning is generated.

The painting, as both image and object, is central to Hofset's work, and she explores both painting's potential as representation and its spatial presence when facing the viewer.

Curators: Rikke Komissar and Tor Arne Samuelsen



PILOTGALLERIET [the Pilot Gallery] is part of Akershus Kunstsenter, and responsible for the production and communication of visual art for the 'Cultural Rucksack' initiative in Akershus.

KUNSTVISITTEN [the Art Visit] is part of Akershus Kunstsenter, and responsible for the production and communication of visual art at health and welfare institutions in Akershus.

THE ART SHOP has everything from crafts, such as jewellery, glass and textiles, to fair trade products and selected prints.

THE READING LOUNGE has its own seating area with art-related books and magazines, where visitors may also enjoy tea or coffee. The children's area offers kids a chance to unfold with colours, paper, and button-making machine. Pop up-exhibitions and workshops also take place here.

Akershus Kunstsenter [Akershus Art Centre] is a centre for resources and services in contemporary art. We offer advisory services, appoint consultants to public projects, and actively cooperate with institutions at both county and regional levels. Akershus Kunstenter is also a partner in several international projects.

Ceramic mugs by Ellen Kjærgaard.