

MEDIA RELEASE

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osloBIENNALEN FIRST EDITION 2019–2024

An evolving five-year programme of art in public space

Curated by Eva González-Sancho Bodero and Per Gunnar Eeg-Tverbakk

Oslo, Norway

Press preview: 24 May 2019

Opening weekend: 25–26 May 2019

Opening symposium: 27 May 2019

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osloBIENNALEN announces further programme details

osloBIENNALEN First Edition 2019–2024 is delighted to announce further details about the projects and participants invited for its very first edition, which officially launches in Oslo, Norway, during an opening weekend on 25 and 26 May 2019 (press preview: Friday, 24 May 2019), followed by a symposium on Monday, 27 May.

Free, accessible and often unexpected, art in public space is different from art in a museum. osloBIENNALEN First Edition 2019–2024 sets out to explore the unusual contexts and questions it presents with an evolving programme of art that unfolds over five years.

Proposing a new biennial model, co-curators Eva González-Sancho Bodero and Per Gunnar Eeg-Tverbakk note in their [curatorial statement](#): “The works pose questions about the timeframes and situations in which they operate, contexts that overflow conventional, institutional time/spaces. How are such works produced and presented? How do they engage with audiences, or enter an art collection? What kind of curatorial framework supports these works and their timeframes, which may stretch indefinitely beyond the one-off event? How might this framework be designed or constituted?”

During the opening weekend, visitors can discover a range of projects encompassing sculpture, text works, experiences, performances, painting, sound, public outreach and workshops by **Mikaela Assolent** (FR), **Benjamin Bardinet** (FR), **Julien Bismuth** (FR), **Carole Douillard** (FR), **Ed D’Souza** (UK), **Mette Edvardsen** (NO), **Jan Freuchen**, **Sigurd Tenningen** and **Jonas Høgli Major** (NO), **Gaylen Gerber** (US), **Hlynur Hallsson** (IS), **Rose Hammer**, **Marianne Heier** (NO), **Michelangelo Miccolis** (IT/MX), **Mônica Nador** and **Bruno Oliveira** (BR), **Michael Ross** (US), **Lisa Tan** (US/SE) and **Øystein Wyller Odden** (NO).

With varying tempos, rhythms and life-spans, the projects presented will respond to the contingent contexts of public space:

Visit a pavilion, constructed in a wasteland in the vicinity of one of Oslo’s busiest and biggest traffic junctions. The first presentation of *Oslo Collected Works OSV*. entails five sculptures of animals.

Encounter French artist Carole Douillard’s performance piece, *The Viewers*, staged for the first time in locations across the city to challenge the strict division between public and private.

Discover a sculptural artwork by British artist Ed D’Souza based on a full-sized, 3D photographic recording of a crashed Hindustan Ambassador car found in Delhi and recreated in the Grünerløkka neighbourhood in a local workshop run by furniture maker Eddie King.

Enjoy a work of literature read to you by a living book borrowed from Norwegian artist Mette Edvardsen's "library", which evokes Ray Bradbury's 1953 novel, *Fahrenheit 451*, where books are banned and an underground community learns books by heart to preserve them for future generations.

In the Brechtian *Lehrstücke* tradition, review pivotal moments of the history of Norway via a series of short theatrical pieces and performances created by the collective persona *Rose Hammer*.

Investigate the musical potential of everyday sounds and objects with Norwegian artist Øystein Wyller Odde's sound piece. It brings sound to the building's disused organ pipes using the Norway's electrical frequency, 50 Hz, which emits an almost indistinguishable yet omnipresent low 'G' tone.

Using a map, discover unknown, lost or untold tales through the works of American artist Michael Ross' evocative miniature sculptures hidden in three locations in the city: the interior space of a watchmaker, an antiquarian and the exterior corner of a building located on a street corner.

Take part in Marianne Heier's extraordinary love letter to art history with a guided tour and performance in Oslo's now vacant Museum of Contemporary Art that offers a heroic interpretation of the plaster copies of famous sculptures so fundamental to traditional art academic education.

Full details of artists and projects opening in May can be found below.

On Monday, 27 May, under the title "What does it mean to launch a Biennial that breaks with the usual ways of addressing space, time and theme?", an opening symposium will introduce the biennial and its four conceptual premises: Art Production within a Locality; New Institutional Ecologies, Addressing the Myriad; and A Collection for the Passerby. Guest speakers include: **Mikaela Assolent, Dora García, Marius Grønning and Shwetal A. Patel**, with guest participants **Binna Choi, Chto Delat, Claire Doherty, Jesús Fuenmayor, Lara García, Marianne Heier, Ulrike Neergaard, Paul O'Neill, Farid Rakun, Ruben Steinum, Tereza Stejskalová and Vít Havranek**.

In October 2019, a second set of projects will be launched, featuring confirmed works by **Adrián Balseca** (EC), **Marcelo Cidade** (BR), **Jonas Dahlberg** (SE), **Anna Daniell** (NO), **Edith Dekyndt** (BE), **Tomáš Džadoň** (CZ), **Oliver Godow** (DE), **Javier Izquierdo** (EC), **Graziela Kunsch** (BR), **Belén Santillán** (EC) and **Knut Åsdam** (NO).

Over the course of the next five years, the expanding programme for the years ahead will be announced at regular intervals as the biennial moves forward in time.

Initiated and financed by the City of Oslo, Agency for Cultural Affairs, Norway, osloBIENNALEN First Edition 2019-2024 opens 25 May 2019 and runs until 2024. The biennial is the result of OSLO PILOT, a two-year experimental and research-based project that laid the groundwork for the biennial curated by Eva González-Sancho Boderó and Per Gunnar Eeg-Tverbakk.

For media requests or to register for press accreditation:

Local and national press:

Hilde Herming
Head of Communications, osloBIENNALEN
+47 916 94 390
hilde.herming@oslobiennalen.no

International press:

Helena Zedig
Pickles PR
+44 7803 596587
helena@picklespr.com

Amanda Kelly
Pickles PR
+34 685 875 996
amanda@picklespr.com

PARTICIPANTS PRESENTING PROJECTS FROM MAY

Mikaela Assolent: *THE BODY-DOUBLE*

Mikaela Assolent (1985, France) is an art educator whose research centres on how feminist strategies can be used to question power structures in exhibition spaces and how inclusive learning environments can be developed with audiences around artworks depicting sexuality. She has worked at 49 Nord 6 Est - FRAC Lorraine, the Galerie des Galeries (Galeries Lafayette), Palais de Tokyo, and other art institutions in France. She holds a professional MA in curating (Paris IV-Sorbonne University), an MA in contemporary philosophy (Paris X University), and is currently part of the Feminism, Sexual Politics, and Visual Culture Centre for Doctoral Training at Loughborough University (UK). **Assolent has been invited to design a public outreach programme as part of osloBIENNALEN First Edition.**

Benjamin Bardinet: *A map to getting lost: a drift through the concepts, the facts and the rumors*

With a Master's in Visual Arts, Benjamin Bardinet (1977, France) abandoned his initial ambition to become a lecturer while working as an exhibition guide at CAPC musée d'art contemporain in Bordeaux in 2001. Two years later, he joined Palais de Tokyo where he led the department of education. Taking advantage of the Palais' "laboratory" approach through different forms of interventions and collaborations with schools, universities and apprentices, he instigated reflections on what is at stake in the mediation of contemporary art. After working at Jeu de Paume in Paris between 2013 and 2017, he has since been based in Grenoble, where he teaches a Master's programme in Urban Design at the Graphic Design School, and writes exhibition chronicles for the cultural weekly, *Le Petit Bulletin*. **Bardinet has been invited to design a public outreach programme as part of osloBIENNALEN First Edition.**

Carole Douillard: *The Viewers*

Carole Douillard (1971, France) works with performance. She is most often described as "using her body as a sculpture" and also produces representations, such as drawings and photography, that explore mental states and patterns relating to her artistic practice. Douillard lectures and participates in research projects and publications around themes of performance and the situation of the body in public and institutional spaces. She has presented her work and public commissions both in exterior public spaces, art institutions and theatre spaces. **As part of osloBIENNALEN First Edition, her work *The Viewers* will be staged for the first time and explicitly considers performance in public space.**

Ed D'Souza: *Migrant Car*

Ed D'Souza (Robert E. D'Souza, 1969, UK) is an artist, designer and Professor of Critical Practice at Winchester School of Art at the University of Southampton, based in London. He is known for his temporal, site-specific and participatory/collaborative art and design projects many of which connect to his Indian heritage. His work explores critical practices that engage with a variety of production processes and producers and is supported by his critical writings around social, political and cultural change. Recent projects have been shown in art institutions, biennials and public spaces in China, India, Spain and the UK. **For osloBIENNALEN First Edition, D'Souza is co-producing a series of projects with students from Oslo National Academy of the Arts, OsloMet, and Eddie King's Workshop, located in the Markveien, Grünerløkka neighbourhood.**

Mette Edvardsen: *Time has fallen asleep in the afternoon sunshine*

The work of Mette Edvardsen is situated within the performing arts, dance and choreography. Although her work explores other media and formats, such as video, books and writing, her interest is always focused on the relationship to the performing arts as a practice and a situation. Based in Brussels since 1996, she has worked as a dancer and performer for a number of companies. A retrospective of her work was presented at Black Box theatre in Oslo in 2015. In 2010, she initiated the project *Time has fallen asleep in the afternoon sunshine*, which refers to a quote from the Ray

Bradbury novel *Fahrenheit 451* (1953), to develop memorisation as a practice and ongoing process. **A selection of works from Edvardsen's "library" will be presented as part of osloBIENNALEN First Edition.**

Jan Freuchen, Jonas Høgli Major, Sigurd Tenningen: Oslo Collected Works OSV.

Jan Freuchen (1979, Norway) is a visual artist who works with sculpture, collage, publications and curatorial projects. In 2006, he founded the artist book publishing company, Lord Jim Publishing, which he now runs from his hometown, Kristiansand, Norway. Jonas Høgli Major (1983, Norway) is an architect based in Arendal. Recent works include a series of installations for the exhibit *Game of Life IV: Prospektkabinettet* at Kristiansand Kunsthall (2019), where he contributed four large-scale installations. Major conceived and realised the architectural framework for Bomuldsfabriken Kunsthall project, *Kunstarena Torbjørnsbu Gruver* (2018). Sigurd Tenningen (1982, Norway) is an author based in Kristiansand. Amongst recent publications is the essay collection, *Vegetasjonens triumf er total* (The Triumph of Vegetation is Total, 2015). Together, Freuchen and Tenningen are co-curators and co-editors of the publication and exhibition series, *Game of Life at Kristiansand Kunsthall* (2012–2020), and the short story collection *Appelsiniakomplekset* (The Orangia Complex, 2017). **For osloBIENNALEN First Edition, Freuchen, Tenningen and Major will produce and present Oslo Collected Works OSV., a sculpture pavilion at Økern and a pamphlet series by the same name.**

Rose Hammer: National Episodes

Rose Hammer is an artist persona comprised of a collective group of individuals. Evolving and changing, Rose Hammer is, in no particular order: Kim Svensson, Emilie Birkeland, Élise Guerrier, Alma Braun, Mattias Hellberg, Niels Munk Plum, Arely Amaut Gomez Sanchez, Evelin Sillén, Emil Andersson, Alessandro Marchi, Stacey de Voe, Nora Joung, Victoria Durnak, Morten Langeland, Sara Hermansson, Sahar Seyedian, Qi Tan, Ole-Petter Arneberg, Per-Oskar Leu and Dora García, and also includes the generous and gifted collaboration of graphic designer Alex Gifreu and theatre expert Samir Kandil. Although not exclusively, the name "Rose Hammer" may refer to a) the hammer inscribed on Henrik Ibsen's grave monument in Oslo; b) the former emblem of the Norwegian labour movement; c) the famous quote attributed to Brecht: "Art is not a mirror held up to reality but a hammer with which to shape it"; d) the rose symbol which became popular among socialist and social democratic political parties in post-World War II Western Europe. **For osloBIENNALEN First Edition, the artists have joined forces to sequentially carry out a series of live art productions, titled National Episodes.**

Gaylen Gerber: Gaylen Gerber, Edvard Munch Studio, Ekely, Oslo, 2019 and Support, n.d. Acrylic paint on barracks, German, Oslo, 1940-1945 Dimensions vary with installation

Gaylen Gerber (1955, USA) creates expressive, often revealing artworks and situations that incorporate the work of other makers, sometimes by foregrounding them and other times by seemingly obscuring them. For several years, Gerber's practice has been characterised by a fusion of his own work with that of another, making them inseparable but equally present. This remains palpable in *Supports*, presented in osloBIENNALEN First Edition, where the viewer encounters forms that carry immediate as well as existing meanings simultaneously. Gerber maintains an ongoing tension by constantly renewing the relation between what is presented and how it is presented. **For osloBIENNALEN First Edition, Gerber presents a selection of works at Edvard Munch's studio in Ekely, Oslo will make a new work taking the German Barrack in Myntgata quarter as a point of departure.**

Hlynur Hallsson: Seven Works for Seven Locations

Hlynur Hallsson (1968, Iceland) lives and works in Iceland and Germany. Language and communication play an essential roles in his practice as an artist and curator, and in his work, which moves across mediums, from installation to photography. Through conceptual and purposeful multilingualism, Hallsson explores the semantic difficulties of communication surrounding a work of art and the cultural preconditions of, and multifarious opportunities for, interpretation. He has exhibited and completed curatorial work at Kunstraum München, Reykjavík Art Museum, The Living

Art Museum, Reykjavík, Chinati Foundation, Locker Plant, Marfa, Texas, Overgaden, Copenhagen and is represented by Kuckei + Kuckei gallery, Berlin. **For osloBIENNALEN First Edition, Hallsson will present a series of works under the generic title *Seven Works for Seven Locations*.**

Marianne Heier: *And Their Spirits Live On*

Marianne Heier (1969, Norway) is an artist educated and based in Milan and Oslo. Her work is often connected to the tradition of institutional critique, but emerges out of personal engagement and lived experience, rather than a strategic, calculated practice. Issues related to economics and value circulation are central to the whole of Heier's practice, which questions the obvious and invites other interpretations and possibilities. The result is presented as performances, installations, text-based and other types of spatial interventions. **For osloBIENNALEN First Edition, Heier is presenting her performance project, *And Their Spirits Live On*, first at the Accademia di Belle Arti di Brera in Milan and then in Oslo's former Museum for Contemporary Art.**

Michelangelo Miccolis: *In Public: A Living Proposal*

Michelangelo Miccolis (1981, Mexico) is a visual arts performer and producer. Since 2017, he is the acting performance programmer of IMMATERIAL at Material Art Fair in Mexico City, as well as guest-curator for Cabaret Voltaire in Zurich. Current and upcoming projects include *The Army of Love*, in collaboration with Ingo Niermann and Dora García; *OFFSHORE*, in collaboration with Cally Spooner; *It Takes All The Fucking Time*, Cabaret Voltaire, Zurich; and *AVALANCHE #5: À proximité*, Centre d'Art Contemporain, Geneva. Since 2005, he has worked internationally on projects by renowned artists and institutions including: Tino Sehgal, Dora García, Carlos Amorales, Cally Spooner, Christodoulos Panayiotou, Romeo Castellucci & Societas Raffaello Sanzio, Venice Biennale, Fondazione Trussardi, Tate Modern, Palais de Tokyo, Museo Reina Sofia, IUAV University and Centre d'Art Contemporain Geneva. **Miccolis has been invited to design a public outreach programme as part of osloBIENNALEN First Edition.**

Mônica Nador & Bruno Oliveira: *Another Grammar for Oslo*

Mônica Nador (1955, Brazil) is a visual artist whose earliest work dates from the 1980s. With a degree in Fine Arts from FAAP in São Paulo, she earned a Master's from ECA/USP for her paper, *Paredes Pinturas* (Wall Paintings), under the supervision of Regina Silveira. In 2003, Nador founded Jardim Miriam Arte Clube (JAMAC), a community centre that promotes lectures, workshops, activities and exhibitions among local residents to encourage the development of both cultural and political awareness in São Paulo's Jardim Miriam district, where Nador lives and works. Bruno Oliveira is a visual artist and an educator. Along with Mônica Nador and Thais Scabio, he is a coordinator for Jardim Miriam Arte Clube (JAMAC) and is currently a PhD Student in Visual Arts with a research background in geopolitics, aesthetic speculation and decolonial visibility in Latin America. He is a researcher at MALOCA (Group of Multidisciplinary Studies in Urbanisms and Architectures of the South) and the coordinator of the cultural centre Casa 1 (São Paulo/Brazil), which offers shelter to LGBT people expelled from their homes. **For osloBIENNALEN First Edition, Monica and Bruno will design and host a series of workshops producing a series of prints engaging the multicultural histories and residents of Oslo.**

Michael Ross: *Tre Eventyr (Three Fairy Tales)*

For nearly 30 years, Michael Ross (1954, USA), who lives and works in New York, has created small-scale sculptures employing unexpected combinations of everyday elements and materials. Within the space of a few inches or even less, bits, parts, scraps and fragments of forgotten things, his anti-heroic and uncompromised world resonates. Ross has created several works in public spaces which subtly interact with civic space. In Venice, a small buoyant sculpture containing a triangle of Venetian glass floated down a canal; on the streets of Tokyo, micro-texts composed by the artist and engraved onto steel utility poles presented haiku of celestial activity. Ross' enigmatic sculptures and public gestures transform ordinary places and things into a mysterious and poetic vision. **For osloBIENNALEN First Edition, Ross will create three site-specific sculptures in an antiquarian bookshop, in a clock repair shop, and on a street corner.**

Lisa Tan: Other Artists

Lisa Tan (1973, USA) lives and works in Stockholm, Sweden, where she is an artist and Professor of Fine Art at Konstfack, University of the Arts, Crafts and Design. Her practice explores the relationship between image and language in the formation of individual subjectivity. Using video, photography, text, and other gestures, her work is shaped by aspects of mundane life, friendship, and loss; and also through her intense research into different fields of study such as literary theory and ontology. **For osloBIENNALEN, Tan responds to the Biennial premises located at Myntgata 2, which today (since recently) houses also 60 artist studios subsidised by the City of Oslo and co-localized with osloBIENNALEN. Her project is an intervention that anticipates the site as a place where unknown but vital relationships between artists will form.**

Øystein Wyller Odden: Compositions for Oslo City Hall

Øystein Wyller Odden (1983, Norway) was educated at the Academy of Fine Arts in Oslo and works with installations and objects, often in connection with sound and music. His work addresses the relationship between technology, architecture and people, and attempts to investigate and expose their underlying structures. Wyller Odden has previously held solo exhibitions at Fotogalleriet (2011), Nordnorsk Kunstnersenter (2016), Telemark Art Center (2018) and the Artists' Association (2018), and has participated in group exhibitions at Henie Onstad Art Center, Tegnerforbundet and Akershus Art Center. **For osloBIENNALEN First Edition, Wyller Odden is creating two compositions for the iconic Oslo City Hall: a sound piece that will activate the building's unused organ pipes, and a concert conceived for grand piano and orchestra. Both compositions are based on the 50 Hz frequency of alternating current in the Nordic electrical grid.**

NOTES TO EDITORS

Eva González-Sancho Bodero has been director and curator of several art institutions and initiatives: MUSAC, Leon (ES) [2013]; FRAC Bourgogne, Dijon (FR) [2003–2011]; and Etablissement d'en face projects (Brussels, 1998–2003). She has curated numerous projects and exhibitions, usually involving the production of new work. González-Sancho Bodero was also co-curator of Lofoten International Art Festival (LIAF) 2013 (alongside Anne Szefer Karlsen and Bassam El Baroni), and curator of Dora García: Where characters go when the story is over? (CGAC, Centro Gallego de Arte Contemporáneo, Spain, 2009). Over the course of 2015–2017, González-Sancho Bodero worked as co-curator together with Eeg-Tverbakk, developing and concluding OSLO PILOT, an experimental two-and-a-half-year research project to conceive the format for the first edition of osloBIENNALEN.

Per Gunnar Eeg-Tverbakk co-initiated and was the director of Kunsthall Oslo from 2010–2012. He was project manager for Artistic Interruptions – Art in Nordland, Nordland County from 2003–2005 and was co-curator of the 2004 Nordic Art Biennial Momentum, Moss (alongside Caroline Corbetta). Eeg-Tverbakk was deputy director of the Kunstnerne Hus in Oslo from 2000–2001; co-curator of the 1999 Lofoten International Art Festival (LIAF) (with Tor Inge Kveum); exhibition manager at the Nordic Institute for Contemporary Art in Helsinki in 1999, and director of the Otto Plonk Gallery in Bergen from 1995–1998. Over the course of 2015–2017, Eeg-Tverbakk worked as co-curator together with González-Sancho Bodero, developing and concluding OSLO PILOT, an experimental two-and-a-half-year research project to conceive the format for the first edition of osloBIENNALEN.

Ole G. Slyngstadli, Executive Director

Throughout his career, Ole G. Slyngstadli has worked on the management, construction and setting up of diverse cultural projects centred in the field of contemporary art. Amongst other projects, Slyngstadli was special adviser to The City of Oslo (2013–2018); festival director of the Nordic Festival of Contemporary Art - Momentum – (2006); head of communication for the Office for

Contemporary Art Norway - OCA (2004–2006); and head of communication at the Henie Onstad Art Center (2001–2003). Slyngstadli has been the editor of a series of publications, among others Henie Onstad Art Centre's publication, *Prisma*, and Office for Contemporary Art Norway's *Verksted* series. He has also edited a series of monographs and exhibition catalogues.

Partners

In addition to the projects unfolding within and across the Oslo area, osloBIENNALEN First Edition will extend its activities to include other geographies and spheres in response to the works of art, their development and the collateral reflections that arise from them. Institutional partnerships in Norway and further afield involve Accademia di Belle Arti di Brera, Milano (IT); Deichman Oslo Public Library (NO); Kunstneres Hus (NO); Le Magasin des horizons, Grenoble (FR); Matter of Art Biennial, Prague (CZ); NMBU-Norwegian University of Life Sciences: Faculty of Landscape and Society (NO); Nordic Black Theatre (NO); OsloMet, Faculty of Technology, Art and Design (TKD), Department of Art, Design and Drama (NO); Oslo Open (NO); Pikene på Broen, Kirkenes (NO), Prosjektskolen kunsthøgskole (NO); Royal Institute of Art, Stockholm (SE); Stiftelsen Edvard Munchs Atelier (NO); U.F.O. — Exhibition Guide for Oslo (NO); Ultima (NO); and Winchester School of Art, University of Southampton (UK). More partners will be announced as the programme evolves.

About osloBIENNALEN

Curated by Eva González-Sancho Boderó and Per Gunnar Eeg-Tverbakk, osloBIENNALEN First Edition 2019–2024 has set up a specially conceived infrastructure to support an evolving five-year programme of art and artists invited to work with the city, public space and the public sphere. It also encourages in active participation with concerts, performances, readings, workshops and symposia.

osloBIENNALEN has been initiated and financed by the City of Oslo, Agency for Cultural Affairs, Norway.

About the City of Oslo's Support for the Arts

osloBIENNALEN is part of the municipality of Oslo's commitment to art in public spaces. The cultural agency strives to ensure that professional contemporary art forms part of Oslo municipality's buildings and outdoor spaces to the benefit of the general public. By supporting the arts in their various forms, its goal is to increase the interest in, commitment to and reflection on, art and its importance.

One effect of the biennial is that it can concentrate and highlight Oslo's existing art dynamics in public space. osloBIENNALEN connects to this ongoing story and represents a new step in Oslo's long tradition of supporting significant art projects in public spaces. For many decades, the city has had a pronounced and active attitude supporting art initiatives that benefit the wider population. This mind-set, based on democratic and egalitarian ideals, remains at the heart of every initiative. The current art scheme ensures that 0.5 percent of funds invested in the Oslo municipality are earmarked for art, which makes it possible for the city to maintain an ambitious agenda in terms of art in the public space. osloBIENNALEN will attract international interest and attention, as well as export and share knowledge and experience. The main objective of the biennial is to strengthen all of the arts in Oslo, while providing local, national and international visibility to Oslo as a city that supports art.

Strengthening the arts in Oslo is as important as the visibility of Oslo as a centre for art. The biennial, rather than appear as an isolated entity, will operate as one more integral part of the art environment in Oslo.

