

Verksliste: Avgangsutstillingen 2024

Abirami Logendran

Diamond Heist

2024

Video installation, 11 min (loop)

Abirami Logendran

Blueprint

2024

Inkjet print

Abirami Logendran

Heist Plan

2024

Three posters

Inkjet print and collage, metal frames

70 x 100 cm

Ane Barstad Solvang

Søstrene (The Sisters)

2024

Acrylic on cotton canvas

Ane Barstad Solvang

Svart sol (Black Sun)

2024

Acrylic and ink on cotton canvas

Ane Barstad Solvang

En sang til jentene (A Song for the Girls)

2024

Acrylic, gesso, rhinestone and collage on Iben's leftover materials

Anne-Marte Før

Nattvekkaren

2024

Ein nattvekkar - hestebjølle med to danglar

Stålrøyr

Lydspor med tekst

One "nattvekkar" - a horse bell with two clappers

Steel pipe

Soundtrack with text

Anne-Marte Før

Trauet

2024

Eit traue med innrissa årstal 1789, furu

Ein elektronisk aktuator

Aluminium og stål

One wooden trough with the year 1789 inscribed, pine

One electronic actuator

Aluminium and steel

Edvard Skodvin

Echoes of Square one

2024

Performance, 15 min

Eili Bråstad

Tyrirøtter fra Reisadalen i Nord-Troms.

Den verdifulle tjæren som ble destillert fra disse røttene ble kalt "kvenenes sorte gull".

Pine tree roots from Reisadalen in the northern part of Norway.

The valuable tar distilled from these roots was known as "Black Gold of the Kvens".

Eili Bråstad

Isä ja Mie Työtelhään (Pappa og jeg arbeider/Dad and I Working)

2024

Video, 6 min (loop)

De innerste delene av røttene råtner aldri,
sa pappa.

De innerste delene av røttene ser ut som kjøtt.

Rota er et feste, et anker i skogen,
som klamrer seg fast selv når stammen for lengst er borte.

Jeg tilhører alt. Alt tilhører meg.

Mine venner er min familie, mine tanker bare mine.

Vi kvener har blitt fratatt mye av det som tilhørte oss,
så vi skulle blende inn med majoriteten.

Vi kvener - Met kväänit.

The innermost part of these roots never rot,
my dad told me.

The innermost part of these roots look like flesh.

The root is an anchor in the forest, that clings to the ground,
even long after the trunk is gone.

I belong to everything. Everything belongs to me.

My friends are my family, my thoughts are all mine.

We kvens have been deprived of much that belonged to us,

in order to blend in with the majority.

We kvens - Met kväänit.

Kim Henning Andreassen

Walking along the river Arno, on my way to meet my long time friend Francesco, I'm dressed nice; casual, but also presentable, and I can somehow sense that people look at me in a respectful way, like I'm someone interesting.

2024

Charcoal and gesso on cotton canvas, aluminium stretcher, ash frame

Kim Henning Andreassen

For the passers-by, I am seemingly sketching (vigorously), but for me the final outcome is far less important than the rhythm of their footsteps.

2024

Charcoal and gesso on cotton canvas, aluminium stretcher, ash frame

Kim Henning Andreassen

It was a nice surprise to see how well the lamp posts in the park opposite Kunstnernes Hus matched the ones I remember seeing on La Canebière, Marseille and on Rue Antoine Dansaert, Bruxelles.

2024

Charcoal and gesso on cotton canvas, aluminium stretcher, ash frame

Kim Henning Andreassen

Sin vane tro

2024

Acrylic, linoelium print, pencil, glue, paper, ink, ceramic tiles

Lea Stuedahl

Das Büro #1

Das Büro #2

2023

Inkjet print, white passepartout, glossy black wooden frame

Lea Stuedahl

Now it's best in memory

2024

Inkjet print, white passepartout with blue edge, white wooden frame

The Double Room

2024

Inkjet print, brown passepartout, kapa, black and brown wooden frame

Lea Stuedahl

Again I looked out the window, simply looking elsewhere

2024

Inkjet print, grey passepartout, glossy black wooden frame

Lea Stuedahl

Commonplace

2024

Inkjet print, grey passepartout, glossy black wooden frame

Paulina Stroynowska

slow. integrating time

2024

Text/concrete poetry installation/experience. Handwritten text, mirror tape, binoculars, noise cancelling headset, envelope.

Thought choreography is activated by the viewer. Installation can be experienced by only one person at a time through binoculars and a noise-cancelling headset.

Sampson Addae

Seeds

2023-2024

Squeezed bodies saturated with sweat, saliva, memories, hair and perfume, bound with ropes

Sampson Addae

Korle Lagoon

2024

Cluster of bodies immersed in dirty oil, mud and water, fragments of discarded bodies saturated with sweat, saliva, memories and blood

Santiago Díaz Escamilla

An Endless Opaque (I Threw My Head Back and Looked Upside Down)

2021-2024

Two eggs, painted plywood, digital prints on Fabriano Schizzi paper, acrylic paint, varnished pine wood bench, vinyl wall text

Adin Mušić

Headache & Heartbeat

2024

LED lights, aluminum components, and fabric consisting of X-ray images of the artist's own body, interpreted through a defective screen

Iben Erik Bødtker-Næss
Polar Box Boat
2023-
Video (8 min loop), installation

Steinar B. Hauge
1. (A) (III)
Undated
2019-

The area's ecological value has decreased drastically, and as of lacking preservative status, the cabins are subject to suspension, thus decaying of vandalism. The proposal by Hommersåk Økogrend must be considered as rejected.

Steinar B. Hauge
2. (B) (II)
Undated
February 3. 2024-

The critical-discursive, curatorial framework Hommersåk/Hestånå Architecture & Taxonomic Triennale (abbreviated HATT) is pleased to propose a sincere gratefulness to OBOS, for providing premises for HATT's open-ended groundwork on research and distribution of investigations on time as material and method, in regards to place making processes, in the context of political precarity and ecological urgency, situated in the unique space of the former café Tre Brødre (Three Brothers), at the north-face of Sandaker Senter, during February and March 2024.

In the afterglow of the forlorn potentiality of Hesthammaren's particularity, and in forlornness as a subject beyond the Hommersåkian context, HATT's temporary localisation takes as its starting point the agency of breaking soil in the field where the potentials- and limitations of the cyclical (art-)event as concept are confronted through rethinking a place's totality in terms of value, by means of problematising the notion of the local. In continuation of the intersection where the natural environment and its vernacular, socioarchitectonic, historical properties of Hesthammaren meets Hommersåk's expanding residential and new-industrial area, HATT intervenes in the rethinking of three places in parallelity with the notion of three stages of succession: the lost, the liminal, and the coming. These three stages ought to be defined as the temporal-materially conditioned place. By applying a comparative mode of analysing a place's successive conditionality, one encounters the dramaturgical-triangulating relation between the three places' three-folded temporality; thus approaching the conditioned borders which prerequisite the relation between time and place, as a critical node from which a place-as-network and the cyclical (art-)event-as-agency, can rethink itself from, without risking being out of place and time; eg. too late - or the contrary. We wave snow of of the terrace's railing and leans softly onto the

reflexive, collective epistemology of becoming and decay. The reorganisation of notions on how to build and live in the context of the post-social democratic unfolds a dated, universally designed, red painted pinewood terrace being more than the immediate appearing scattered decaying paint, and the exposed pine.

HATT postulates: “The fundamental place-given ABC of democratizing derives from the proportionality of activity at a particular place, where something has taken place without being witnessed and (C/X) the development of another place where something has taken place, still ongoing (A). The dynamic between (C/X) and (A) is drastically altered by including a third capacity into this dialectic relation; a football match of three teams on a three-goal pitch inevitably subverts the offensive taxonomy of the game, as the means to accredit goals inherently ceases to occur. The pitch’s design thus inverts the game’s logic, from offensive to defensive, and the game will be defined in regards to which team conceded the least. What the goal is to a football game is the dramatic event performed by the holder of power to history.

We perceive this trilectic logic as a means to unmask the fundamental prerequisite of contextualization, also beyond the place bound: what is valued and where, why and for whom is this valuing conveyed? Within such a frame, a set of actors thus negotiate a given context. Their internal position in regards to organization is irrelevant, as this is subject to definition by the context’s internal, organisational self-reflexive pre-conditioning; subjected to a porous and dynamic movement. We have come to state that these actors best coincide with the place-oriented, fundamental ABC of democratizing if we categorise them as the capacities: (A) The Activist, (B) The Bureaucrat & (C/X) The Expert.

History shows us that, regardless if the negotiation is constituted by two or three parts, the preconditions available to differentiate the actor’s traction in regards to gaining affective results must be subject to renegotiation. Elaborating upon this, one could argue that the agent’s categorical, autonomous dogma becomes aware of its own reflection through the absence of windows in the forlorn cabins at Hesthamaren. Such a multi-temporal-layered position of the actor-network is evidentially predetermined by place-as-idea, and as of this the juxtapositioning of place and discourse is enabled – as a temporal-sensible material. By using the terrain as the map, on the track of the lost time(/future), we confront social democracy’s core, from where the phenomenological cogito ergo sum of rotation, in lack of breath, tentatively asks if there still is time: “Has (C/X) the cyclical art-event played out its role as participatory actor within the vanguard of ecological- and collective ways of living, or is it the only remaining fora for providing time as an occasion to, at the very least, ask: Was there ever will seeking to preserve (A) Hommersåk Økogrend? Through (B) the sound of an unbroken glass, from within a window

in the former Tre Brødre, at Sandaker Senter, appears an echo: “After all, you got it your way.”

The cyclical walks at the intersection where the natural environment at Hesthammaren meets the expanding residential area cease to occur.

Steinar B. Hauge

3. (C/X) (I, 1.1.2)

Undated

2018:

Within the administrative totality of the municipality of Sandnes work on its new regional plan for 2019-2035, sits a spatial proposal from the initiative “Hommersåk Økogrend”. The proposal suggests to reactivate a group of abandoned, pragmatically built, south/-west facing cabins, and the attached lots surrounding - and connecting them. These cabins are tentatively dated to the 1940s and -50s, localised in immediate proximity to the intersection of an expanding residential area of Hommersåk and the LNF (Agriculture, Nature and Recreation)-preserved area at Hesthammaren, in the village of Hommersåk. The project is stated as an urban eco “pilot” site - Hommersåk offers its inhabitants “the best of both worlds”; accessibility to nature in combination with close proximity to the urban attributes of Stavanger (15 minutes by boat). The proposal suggests to preserve and inhabit the existing social housing potential and the ecological community which the historical working class-cabin environment enables.

By drawing parallels to the historical cluster-village mode of city planning, Klyngetunet, a historical social architectonic model where small houses are built in close proximity to each other, circumventing areas dedicated to communal social and agricultural purposes, the initiative’s proposal forms an unparalleled contribution to the conversation concerning the ways in which we are to build and inhabit our surroundings in the future; through a radical mode of rethinking time as material. By responding to architectonic and social power structures in the built, as well as the natural environment, the project is in alignment with centrally stated aspirations on densifying the city along public transportation lines, while also adhering to juridically defined prohibitions to de-build agricultural areas, as well as incentives to preserve natural areas. Beyond the group’s constructive approach to reuse the inherent building mass of the historical cabin development, as a node to rethink the relationality between community and individuality, the proposal made the municipality aware that the activity from the expanding area - already designated to business- and residential purposes, should minimise its activity’s negative impact on their closest neighbour: the river Hestånå, which is liminally placed within the borders of the LNF-defined area. As it is stated in the reports, the proposal was taken into consideration.

Ghazaal Nasiri
The Boxer
2024
Ink on textile

Wenche Sandra M Disington
"Tell Me in Confidence" - A Relic From the Singing Bottles
2024

Performance on the opening night Friday April 12.

Installation with paintings, photo, piano. Bottles covered in plastic.

The installation will be activated daily between 12 pm-2 pm.

"I will activate the room during the exhibition period 12th-28th April. Activate through things like having a conversation, playing the piano and singing, as well as everyday activities such as making coffee and listening to music.

Where does the artwork start or stop? The things that are out of control and never finish. The human voice is the instrument we always carry inside and with us. We use our voice to express thoughts and feelings. This is a story about the things that affect us, during life. And how this gradually becomes our personality. We can have many characters: in my work I use masks to describe elements of change. Expression through music as therapy. How to develop and move on after difficult traumas? In my work there will be Joik, throat-singing and chant."

Madelon Anne-Marie Verbeek
Å bli varm i trøya
2024

Double jersey circular knit, merino wool

"Å bli varm i trøya" (To become warm in the sweater) is a Norwegian saying about becoming familiar with specific circumstances, like a new place.

Sometimes it's so cold here that even wearing the greatest, warmest Norwegian sweater one could think of, wouldn't make any difference. However, I'm thinking maybe one of those that is inherited from a grandfather up north would. He got it from his father, whose grandmother made it for his grandfather as a gift for their engagement. (It has been in the family ever since.)

I traveled to my hometown, Tilburg, in the Netherlands, to knit this tapestry. I was wearing my Norwegian sweater. I bought it at Fretex: this is where you go when there is no one up north to inherit it from. It's not quite the same then, but I strongly felt the need to own one as well. But wearing it in the Netherlands, the sweater was too warm, and I felt quite out of place wearing it, too. I took it off and started to knit.

Now I made a knit myself. It speaks of being warm and cold, of being tepid and somewhere in between: "tussen wal en schip." It speaks of having two homes, of political, flat and hilly landscapes, of coming and going, returning, staying, missing. It speaks of Alf Rolfsen, Kai Fjell, and Hannah Ryggen, of the concept of home being fluid and ever-changing, of temporality and the sense of belonging

to one place or another. It speaks of a desire to turn my back to a place, to face into another, and eventually becoming warm in the sweater.

Circular knit produced at the TextileLab in Tilburg with Mathilde Vandenbussche.