YEARBOOK 2011

NORDIC ARTISTS CENTER DALE

YEARBOOK
20111

Nordic Artists Center, Dale (NKD)

Yearbook 2011

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NORDIC ARTISTS CENTER DALE

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FOREWORD

It is with great pleasure that we welcome you to the 2011 yearbook of the Nordic Artists Center, Dale (NKD). In compiling a yearbook, the first of its sort from NKD, we wish to establish a platform for a more in-depth presentation of our guest artists through the year. By means of short text presentations, but with an emphasis on pictoral material, we aim to give an impression of the activities at our residential centre.

The Nordic Artists Center, Dale, has been in operation since 1996. The principal focus of the centre is, and has always been, to provide the invited artists with space and peace for artistic production by means of giving them, so far as possible, a good place in which to live and work. We aim to provide an opportunity for reflection and thought about their own artistic work as well as the opportunity to try out new ideas without the requirement of exhibitions or other forms of evaluation.

By means of our archive pages on the web it has long been possible to stay in touch with which artists have visited our residential centre through the years. Residents from more recent years generally have links to their web sites. We also publish material on Facebook from our studio open days and other activities.

Nevertheless, there is no broader presentation of what each individual has done during their stay at NKD. Amongst other things, it is our desire to provide better information about the artists who have stayed here during the past year that has been a particular motivation for this collected presentation. We believe both that the artists who have stayed and worked here deserve it and that the institution itself should also be able to bask in the reflected glory of "our" artists.

There is a great deal of diversity amongst the artists who come to NKD, both in terms of age, where they are at in their artistic journey and the material with which they are preoccupied at the time. Naturally enough, this is reflected in the present presentation. Some artists throw themselves into concrete projects whilst others are at a more reflective and experimental stage. For Nordic artists, we are more or less on the doorstep. For others, being here is a cultural, geographical and climatic "shock" which requires time and energy for acclimatisation.

The material that is presented is thus naturally enough diverse in nature. This is how it should be, and all in all we believe that it represents a realistic image of the activity at NKD.

In addition to the visual material and a short presentation of each artist, we also have the pleasure of presenting a text by the curator and theorist Henriette Huldisch, written against the background of her stay here during the summer of 2011.

Arild H. Eriksen Director

ARTIST-IN-RESIDENCE

2011

NOORA SCHRODERUS





Noora Schroderus

Resident: november, desember 2010, januar 2011

Born 1982 i Pirkkala, Finland

Education: 2002-2006 Kankaanpää Kunstskole

2005 Universitetet i Ljubljana, Slovenia.

2001-2002 Orivesi Kunstskole

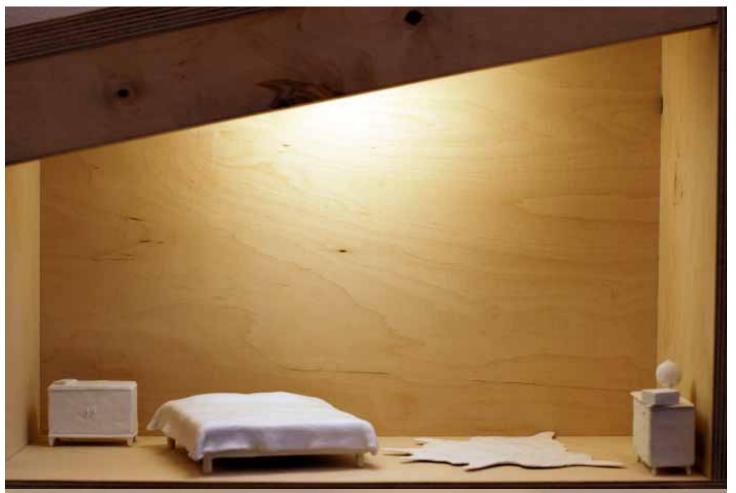
Lives and works in Nurmijärvi, Finland

http://www.nooraschroderus.com/

Since 2005, Noora has participated in a number of group exhibitions and held several individual exhibitions. Her activity has been concentrated in Finland. She is represented in several public collections. Over the past years she has worked and exhibited together with her colleague and partner Kimmo Schroderus.

During the time she stayed at NKD, Noora has worked especially with two projects: "Small Scale Sculptures" and "The World".

The latter in particular is an ambitious project. Cast in the form of a miniature world, it seeks an epic effect in a multi-faceted narrative about crises and catastrophes. She summarises her own starting point and artistic attitude as follows: "I am a sculptor who is interested in life in general, especially the life that I find in my immediate surroundings. My art relates largely to the old-fashioned practice of sculpture, which reflects my artistic training".



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CÉCILE BELMONT



CÉCILE BELMONT

Resident: January, February, March

Born in 1975 in France

Edication: 1998-2000 Verksanalyse med Tulio de

Sagastizábal, Buenos-Aires.

1993-1997 Textilekunst and trykk BTS / DSAA,

ENSAA Duperré, Paris.

Lives and works in Berlin, Germany

http://www.cecilebelmont.com/



In addition to individual and group exhibitions on several continents, Cecile has also completed several residencies.

Cecile has developed embroidery as a technique and medium for her artistic work. Pictures or text, on surfaces or clothing, has become a characteristic.

With references to the epic tradition in the embroidery medium, such as the Bayeux Tapestry, Cecile has worked during recent years with the project "The Same Piece of Land Under Our Feet". The project is concerned with the relationship between landscape and memory, focussed specifically through the "Atlantic Wall" - the remains of Nazi Germany's attempt to secure the coastline from France to North Cape during the Second World War.

In reference to this work, Cecile also explains her fascination with and background in why she has chosen the needle and thread as a tool: "Embroidery establishes a particular relationship to time, which is closely linked to contemplation and waiting."

The project "The same Piece..." is also a work in reconciliation, in which stitch by stitch she heals the wounds inflicted on the European countries during the last World War.



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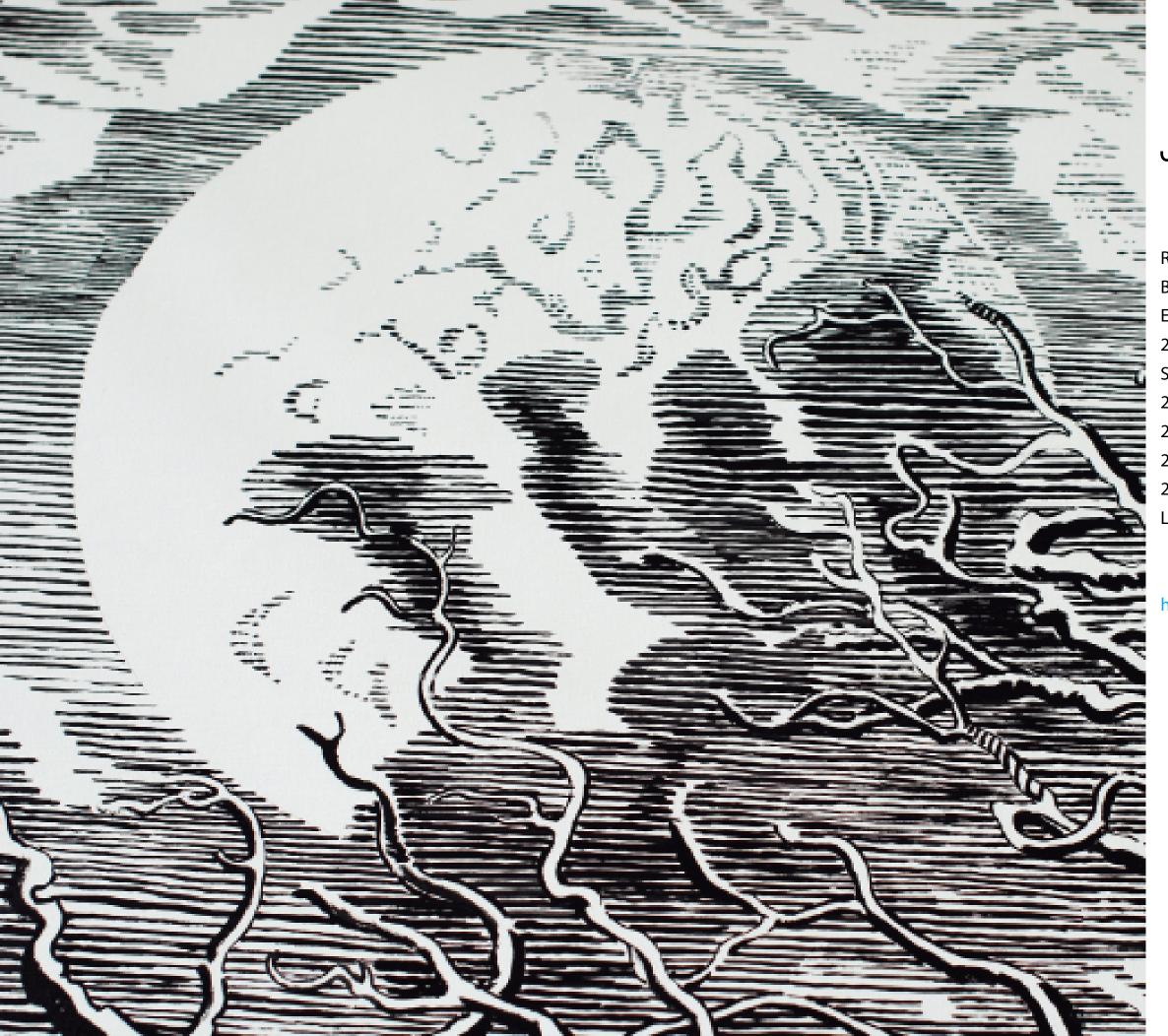




FEROCITAS LIONS:

JOHANNES HØIE &FILIPPA BARKMAN





JOHANNES HØIE

Resident: January-February, April-May

Born in 1981 in Seljord, Norge

Edication: 2006-2008 Kunstakademiet i Oslo, Norge 2006-2007 Kungliga Konsthögskolan i Stockholm,

Sweden

2003-2006 Kunstakademiet i Bergen, Norway 2005-2006 Konsthochschule Berlin, Germany 2002-2003 Oslo Tegne og maleskole, Norway 2000-2002 Strykejernet kunstskole i Oslo, Norway

Lives and works in Norway and Sweden.

http://www.johanneshoie.com/





Ferocitas Lions is the artistic duo Filippa Barkmann and Johannes Høie. They have collaborated over several projects within a variety of media such as drawing, wall painting, video and installation. Their artistic project powerfully counterpoints a narrative, romantic attitude and a distinctive figurative structural language. The focus for their work is often themes of a mythological or historical nature. Nevertheless, their artistic project is rooted in the present day and can be said to belong to a group of young artists who in recent years have found fertile ground in places other than the ironic attitudes that have dominated recent years.

Even though they applied to and were invited to NKD collectively as Ferocitas Lions, it was their individual projects that were developed during their period of stay here.

Filippa, who also works with sculpture and painting, worked on her detailed pencil drawings during her stay at NKD. She often uses metaphorical narrative techniques in which she wants to tell us something about the fate of individuals. Her pictures, often in the grip of an interaction between mankind and nature, can be interpreted as an expression of the mental conditions that arise in the borderland between nature and culture.

Filippa has participated in a number of exhibitions, both individual exhibitions, as FC and larger group exhibitions. She has received several stipends, both private and public. Much of Johannes' time at NKD was used to prepare for exhibitions. In addition to the work that he completed, he also worked with a large-scale epic work in frieze format. With its ink line drawings it is easy to associate the disposition and the narrative technique with the Renaissance master Hieronymus Bosch. With his distinctive figurative formal vocabulary, Johannes Høie's visual grammar is nevertheless unmistakable.

Johannes Høie has had an extensive exhibition career. He has received a number of stipends, has carried out public commissions and is represented in a number of collections, including the National Museum in Oslo.



FILIPPA BARKMAN

Resident: January-February, April-May

Born in 1982 in Stockhom, Sverige

Education: 2005-2009 Kungliga Konsthögskolan i

Stockholm, Sweden

2004-2005 Kunstakademiet i Bergen, Norway

2003-2004 Gerlesborgsskolan i Stockholm,

Sweden

2001-2003 Konstskolan Idun Lovén, Stockholm,

Sweden

Lives and works in Norway and Sweden.

http://filippabarkman.com/







CATHERINE BOURNE



CATHERINE BOURNE

Resident: February-March

Born 1981 in Prahran, Australia

Education: 2009 Victorian College of the Arts, Postgraduate

Diploma (Fine Art),

2006 Central St. Martins School of Art (UK)Certificate IV Arts

Management,

2000-2003 Curtin University (Australia) BA (Fine Art),

1999-2000 - RMIT (Australia) Diploma of Art (Professional

Writing and Editing)

Lives and works in Bristol, England

http://www.catherinebourne.com/





PHOTO: CATHERINE BOURNE

Since 2007 Catherine has been an active exhibitor, both individually and as part of group exhibitions. Her main activity has been in her home country, Australia, but in recent years she has been increasingly active in Europe. Catherine has also been involved in curatorship activity and in writing. In recent years she has been invited to several residences. Her pictures are found in a number of collections in Australia and China.

Catherine's primary activity is photography, with particular emphasis on the portrait genre. Catherine works primarily with a rough black-and-white expression. She processes and copies her pictures herself.

During her stay at NKD she continued to develop her interest in the grotesque and twisted; or, as she herself says: "I am interested in how the idea of the grotesque has been demystified, and therefore renegotiated to fit a contemporary value system ... It is my belief that the role of the contemporary artist in representing the grotesque is to make us aware of our conceit, our assumption that we are part of a homogenous society that exists as part of a linear history."

A series of monachrome studies built around a kind of monster iconography was the result of Catherine's two-month stay at NKD.



BALAM BARTOLOMÉ





BALAM BARTOLOMÉ

Resident: February-March

Born in 1975 in Chiapas, Mexico,

Education: 2000 Escuela Nacional de Artes Plásti-

cas, UNAM, i Mexico City.

Lives and works in Mexico city, Mexico

http://www.balambartolome.com/

Balam Bartolome was one of two Mexican artists at NKD in 2011. Without prior experience of snow and freezing temperatures and normally working in one of the world's biggest cities, he tackled his stay in winter-cold village-Norway admirably.

Since completing his studies, Balam has had an active career, with a number of exhibitions – both individual and group exhibitions. He has exhibited in Latin America, North America, Europe and Asia. Balam is also active as a lecturer at various art and culture institutions. He has received several stipends and periods in residence.

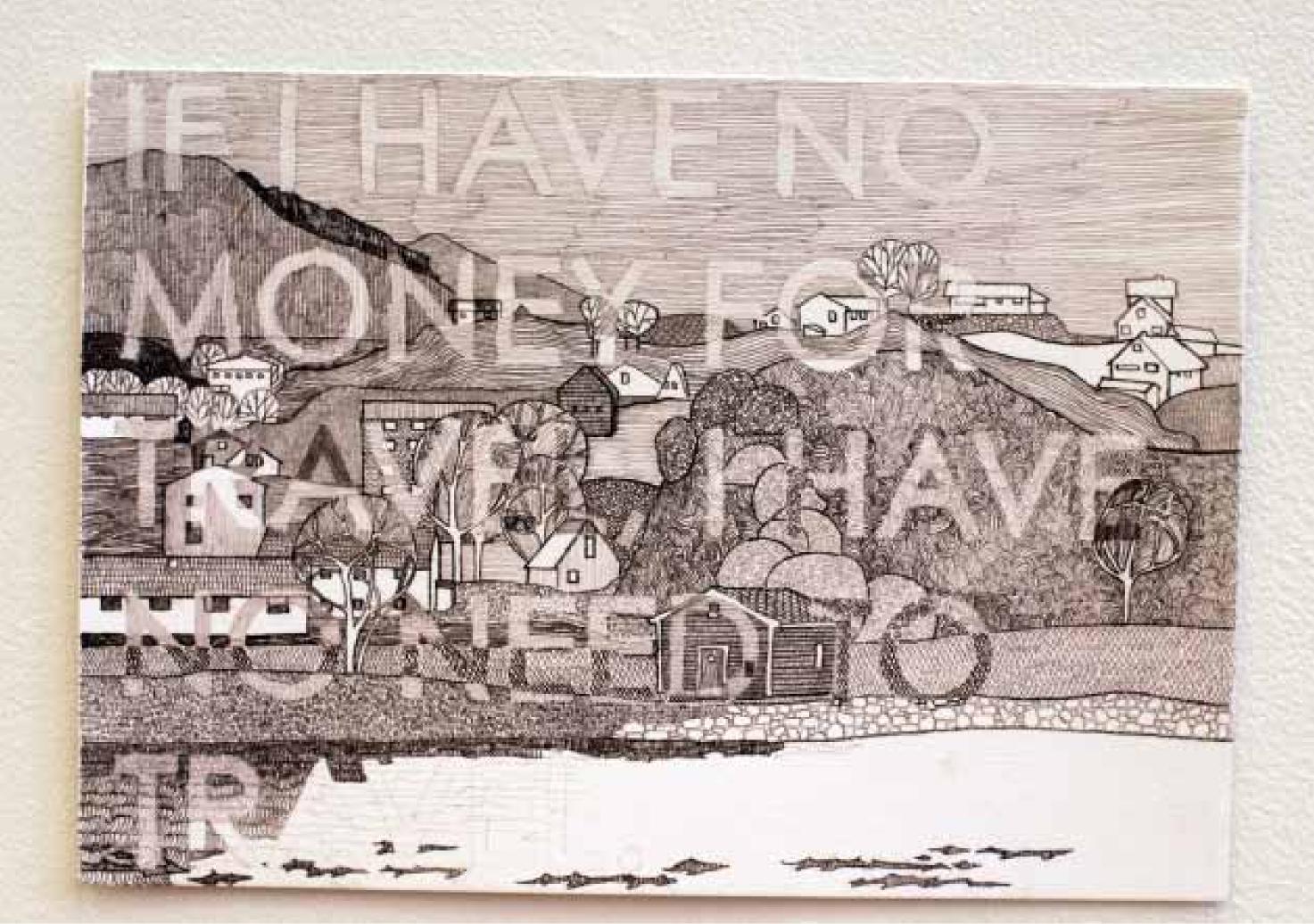
Balam often works in relation to forms of expression in popular culture and in the tension between high and low culture. The problem of identity is often a defining structure in Balam's artistic work. He works within a number of different techniques and forms of expression and feels equally at home with drawing as with sculpture and installations.

During his stay at NKD, Balam continued to work with the problem of identity, both in form of ready-mades and exactly-formulated objects and surface work. Through surprising juxtapositions of different materials and objects, Balam creates hitherto unknown artefacts and objects that can be interpreted at several levels.





LISA
HIM-JENSEN



LISA HIM-JENSEN

Resident: March-April

BOrn in 1980 in Stockholm, Sverige

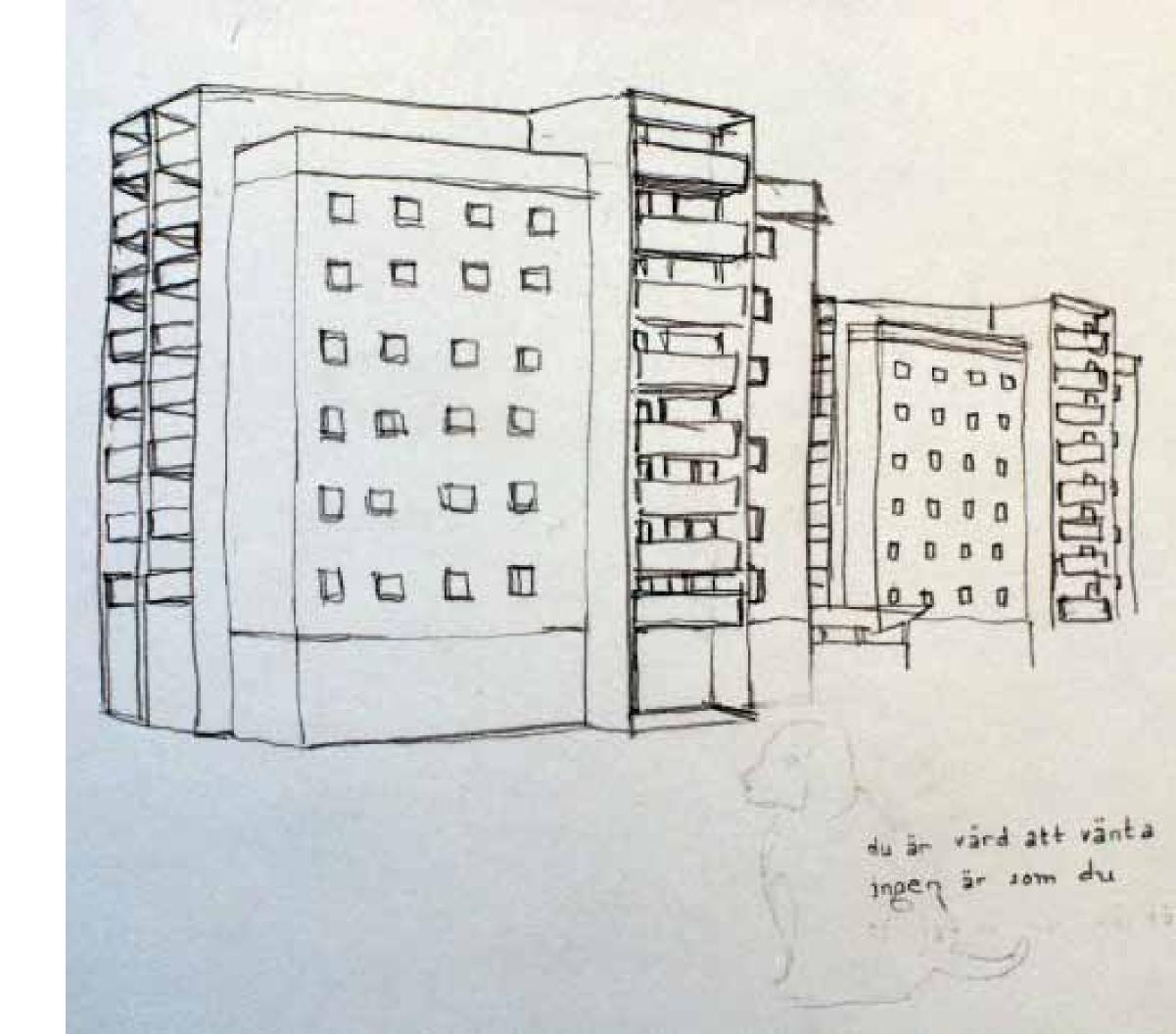
Edication: 2009 Kunsthøgskolen i Bergen, 2002-2004 Gerlesborgskolan i Stockholm,

2000-2002 Stockholm Universitet

1999 Uppsala Universitet

Lives and works in Bergen in Norway.

http://lisahimjensen.com/







Since 2003, Lisa Him Jensen has been steadily active in exhibitions, especially in Norway and Sweden. As well as a number of individual exhibitions she has partipated in peer-review collectives as well as in group exhibitions. Lisa has received several stipends and produced public art work.

Lisa works primarily through painting and drawing, but is increasingly using text as a structural element in her artistic work, in which she is most closely concerned with the mysteries of the universe and every-day catastrophies.

It was this that Lise spent her time at NKD immersing herself in, in the form of a series of drawings and texts inspired by local conditions around the Dalsfjord.

Berg och dal möts aldrig, men det gör människornas barn. Både chefer och underchefer, och så de som inte är någotdera.

De möts i mötesrummet, runt bordet, som är nytt och du vill inte veta vad det kostar.

Ett konferansbord att döda för. Skulle du?

Det är för tidigt på veckan, på dagen, för att ta vad de i omgivningen säger på allvar. Det är för tidigt för att börja jobba, sorgetiden efter helgen är inte slut. Ännu ändlösa fem dagar till frihet. Friheten som aldrig riktigt vill infinna sig. Den behöver mer tid, större utrymme att sträcka ut sig på. En helg är en ångestfylld nedräkning till att den ska vara över. Sådant är livet.

Det känns mörkt bara för att det är en måndag, och det är en måndag i februari, en punkt i tiden som hänger tröstlöst i året, med ett långt likadant framför sig. Det är lätt att bli modfälld.

Som sagt, det är för tidigt för att ta något på allvar-

RANDI NYGÅRD





RANDI NYGÅRD

Resident: March-April

Born in 1977 in Bergen, Norway

Education: 2006 Kunstakademiet i Trondheim

2005 Konsthögskolan i Malmö

2003 Facultad de Bellas Artes, UCLM, Madrid

2001 Universitetet i Bergen

Lives and works in Berlin, Germany.

http://randinygard.blogspot.com/

Since 2002, Randi Nygård has participated in a number of group exhibitions, both peer-review and curator-selected. Since 2005 she has also had a number of solo exhibitions. Her exhibition work has primarily been in Europe. Since 2002 Randi has also received a number of stipends, both public and private.

Apart from her own exhibition work Randi has also been engaged as producer for other exhibitions in Norway, Berlin and Barcelona. She has also been active as a lecturer, particularly at the Kunstskolen i Bergen (Bergen School of Arts).

Videos, objects and collages are the media she has most often used to tell the stories that she wants to tell. About her own work she says: "It's a matter of putting together layers of abstract information and physical reality. I am concerned with the meeting point between dimensions, inner and outer values, different sciences, between the moveable and the static, between positive and negative space and the visible and invisible."





ETHAN
HAYES-CHUTE



ETHAN HAYES-CHUTE

Resident: April, May, June

Born in 982 in Freeport, Maine, USA

Education: 2004 Rhode Island School of De-

sign, painting (BFA).

2005 Vermont Studio Center Residency

Lives and works in Berlin, Germany.

http://www.ethanhc.com/





Since completing his artistic training, Ethan has exhibited actively in Europe and North America.

Over a period he has worked with different forms for houses and cabin-like buildings, some in miniature and others on a larger scale. Ethan's project often involves creating a feeling of isolation and abandonment. The public is invited into the private surroundings of something that is normally inaccessible, as in when one encounters an empty shelter in a remote place.

During his stay at NKD, Ethan built a house in which it was actually possible to live. After contributions from local donors and determined collecting from local tips he acquired the raw materials for the building project. The building was constructed purely from recycled material, interior fittings and other well-used domestic items. Even old hand-made nails were re-used in order to create a convincing authenticity.

The piece, "Makeshift cabin", was shown in the foyé of the Bergen Gallery in June and since then has been situated in the BI building at Marineholmen in Bergen.



PATRICK NILSSON



PATRICK NILSSON

Resident: April

Born in 1966 in Gothenburg, Sweden

Education: 2002-2004 Artlab., Konsthögskolan

Valand, Göteborg.

1992-1997 Kungliga Konsthögskolan, Stockholm

1993-1994 Kongelige Danske Kunstakademi,

København

Lives and works in Stockholm, Sweden.

http://www.patricknilsson.se/





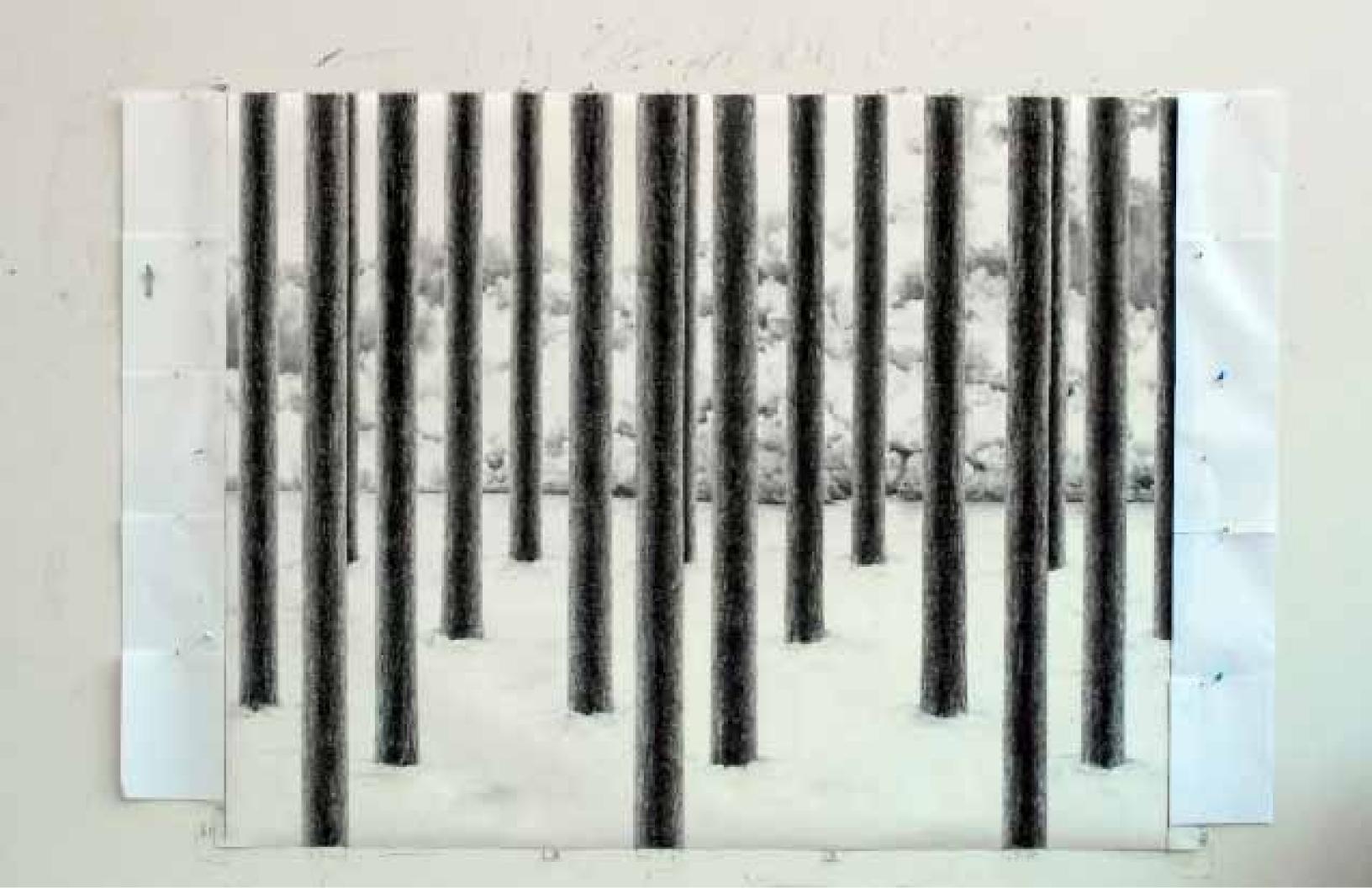
Since 2003, Nilsson has carried out an extensive exhibition work. In addition to solo exhibitions in Sweden and Norway he has participated in a number of group exhibitions and various projects in Scandinavia, Europe, the USA and China.

Patrick Nilsson is represented in several collections, private and public, including Stockholm's Museum of Modern Art and the Gothenburg Museum of Art.

Nilsson has received a number of stipends, has carried out several public-art projects and is represented in a number of publications.

Patrick normally uses various drawing tools in his art production but has also made films, sculptures, installations and used photography in his work.

Patrick used his stay at NKD primarily to complete two large drawings for an exhibition in autumn 2011.



UNN FAHLSTRØM



UNN FAHLSTRØM

Resident: May-June

Born in 1975 in Seoul, South Korea

Education: 2000-2004 Statens kunstakademi i Oslo.

Lives and works in Berlin, Germany

http://unnfahlstrom.com/





Unn Fahlstrøm is best known as one of those who have defined video media in Norwegian contemporary art.

She has had a number of exhibitions and screenings, both solo and group. Her work has taken her to most of the continents, but much of it has been in Norway and Europe.

Unn has also received a number of stipends and prizes, public as well as private. She is represented in several collections, both public and private, including the National Museum in Oslo and the Arts Council Norway.

Fahlstrøm has more recently laid aside her focus on video media in favour of concentrating on the far more archaic graphic technique. As such, she is one of the few in recent years to make use of NKD's graphic press. This is an interesting direction in Unn Fahlstrøm's artistic development and look forward with excitement to her artistic future.





ADRIANA SALAZAR





ADRIANA SALAZAR

Resident: June-July

Born in 1980 in Bogota, Colombia

Education: 2009 Javeriana University, Bogota. 2002 Jorge Tadeo Lozano University, Bogota

Lives and works in Bogota in Colombia

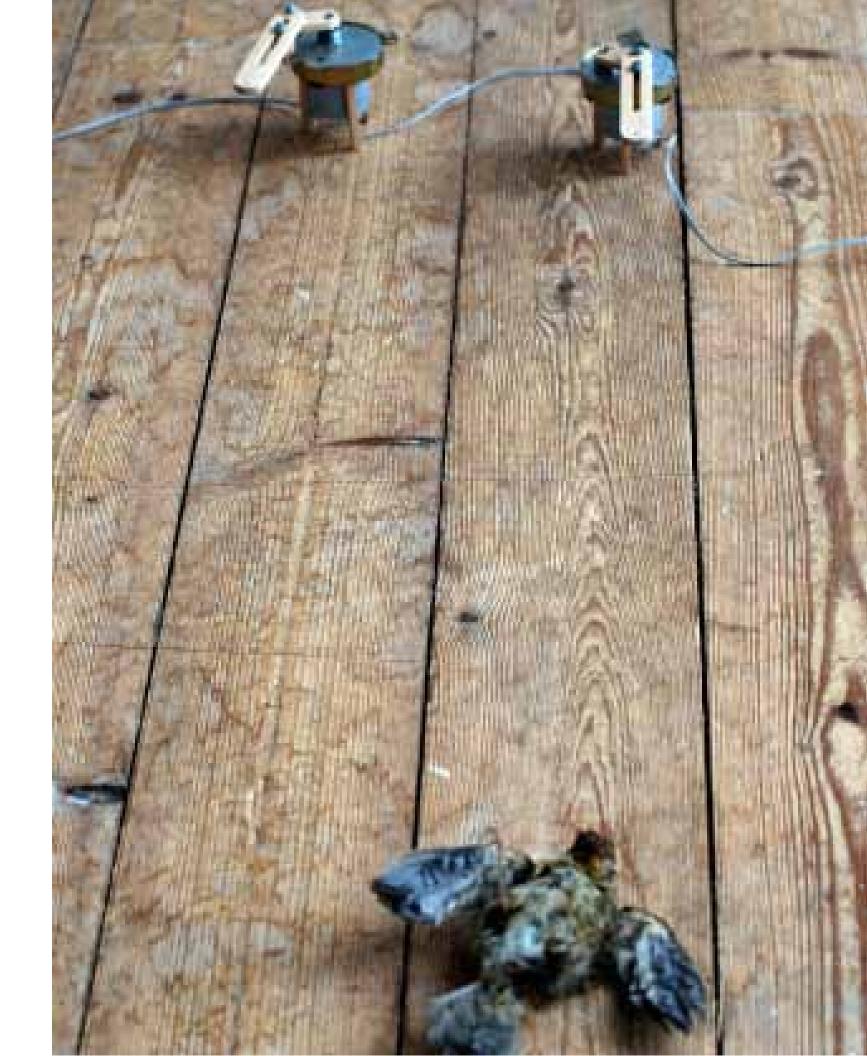
http://adrianasalazar.net/

Since 2001 Adriana Salazar has been very active with exhitions, both individual exhibitions and as participant in a number of group exhibitions in Latin America, North America, Europe and Asia. Alongside her artistic activity, she has an academic career as a lecturer and also has experience as a curator. She has received a number of prizes and is represented in several private collections.

The hybrid expression Tropimelancholy was the heading under which Adriana wished to work during her stay at NKD. Her ambition was to use various strategies and experiences to unite two concepts as disparate as tropicality and melancholy.

The most obvious starting point to understand the concept of Tropimelancholy is to think of it as the name of a condition: the bitter-sweet, dry melancholy mixed with the insistent southerly potence of tropical heat. Such a condition can appear inconceivable, especially when viewed from Dale i Sunnfjord, but according to Adriana this is not the case. As she says: "... through a series of research and creation strategies, I would like to bring two distant realms of experience together: gestures and cultural expressions of "tropicality," and melancholy as an esthetic expression".

Using earlier work, including with animated plants, as a starting point, one of Adriana's main projects during her stay at NKD was to transfer this strategy to a stuffed bird.





I V A N J U A R E Z



IVAN JUAREZ

Resident: June

Born in 1972 in Mexico City, Mexico
Education: Faculty of Architecture. University of
San Luis Potosi, Mexico Specialization: Landscape
Architecture. Universidad Politécnica de Cataluña,
Barcelona, Spain. PhD student at Theory and History of Architecture at the Polytechnic University
of Catalonia, Barcelona Contemprary Art
Lives and works in Mexico City, Mexico.

http://www.x-studio.tv/



Ivan can show an extensive activity. He has his own architect studio. He has taught and carried out projects over many years both in Europe and in Mexico. He is active as an exhibitor, is represented in a number of publications and has worked as a curator. He has received a number of prizes. Ivan's project is centred around matters concerned with art and function, integrating architecture, design, sculpture and installation into his projects.

Ivan used his stay at NKD to explore the immediate environment, from the broad views over the Dalsfjord and down to the level of pine cones. Ivan spent his time here, in addition to contemplation and inspiration in the West-Norway landscape, in carrying out two architectural experiments based on the local abundance of Sitka Spruce. A spruce bough cut into thin slices joined together along the edges became a wall assembled from repetitive modules, dynamically formed with the natural variation caused by the varying thickness of the bough. In the middle of the wall is an opening that became a window towards Dale.

Ivan also left a curved wall of fir cones in the forest. Mounted on a thin and bendy framework, he created a vulnerable skin of robust fir cones.



PHOTO: IVAN JUAREZ



HENRIETTE HULDISCH



HENRIETTE HULDISCH

Resident: June

Born in 1973 in Hamburg, Tyskland Education: M.A., American Studies, Philosophy, Cultural Studies, Humboldt University, Berlin 1997. M.A., Cinema Studies, New York University, 1999 Lives and works in Berlin, Germany. In 2011, Henriette Huldisch was the only curator to stay at Dalsåsen. Huldisch has had a wide-ranging career as a curator within established arts institutions in the USA and Germany. Between 2004 and 2009 she was Assistant Curator of the Whitney Museum of American Art. In 2008 she was one of two responsible curators for the Whitney Biennial. Since 2009 she has been engaged as curator of the media archive at the National Gallery in the Hamburger Banhof – museum of contemporary art in Berlin, where she has been responsible for several major exhibitions.

As a part of her artistic activities she has also been very active as a writer; not only in connection with her exhibition projects and in her institutional capacity but also from an individual perspective.

During her stay at NKD it was this aspect of her writing that she concentrated on.

Research and writing a monograph on the artist Ellen Harvey will result in a publication at the end of 2012. She also worked on an anthology on media art, in which one of the main themes will be to chart the historical and philosophical background of the position of the living picture in the art market, viewed in relation to other reproducible media such as photography and printed media.



THE RESIDENT'S JOURNEY: MAKING NOTHING MATTER Henriette Huldisch

Residency

- *n* , *pl* -cies
- 1. a variant of residence
- 2. a regular series of concerts by a band or singer at one venue
- 3. (*US*), (*Canadian*) the period, following internship, during which a physician undergoes further clinical training, usually in one medical speciality
- 4. (in India, formerly) the official house of the governor general at the court of a native prince

from: Collins English Dictionary, Complete & Unabridged 10th Edition, 2009.

A trip to the tax office in the matter-of-fact county building in Dale i Sunnfjord's town center points to the oxymoric bottom of the artist residency. I went there equipped with my contract from the Nordic Artists' Centre documenting that I was given a per diem for the duration of my month-long stay but the front desk person would not have it. If you are a resident, you need to go to the police station and file with them. Then come back here for a tax number. No, I argued, I am not a Norwegian resident who pays taxes, I'm just a visitor on a residency. Exactly, she replied. Although I found it annoying, I also understood the difficulty of the issue. The term "residency" outside the specialized parlance of the art world is profoundly ambivalent. The concept as such requires some explanation, especially since artist residencies around the world differ. While the general situation is the same—an artist (or in my case, curator) takes up residence, however briefly, elsewhere and typically receives some kind of financial compensation to live and work—some residencies are open to applications while others are by invitation only, the setting may be urban or rural, and time periods vary from a couple of weeks up to a year. Exactly what one is expected to accomplish or experience there is—fortunately—also not clear. A residency is a journey, both in the actual and metaphorical sense.

The operative idea here is that one is a little bit more than a visitor, certainly no tourist, but definitely not a local. More like a participant observer, the artist resident is put into a new environment, and is hoped to, in the broadest sense, make something of it. This undefined space provides equal possibility of nothingness and accomplishment, and in that inbetweenness lies a residency's more radical function in the economy of art.

Residencies participate in what AnnaLee Saxenian has in a different economic context called "brain circulation." If artists can be viewed as a kind of "high-skill immigrant," they differ from the Silicon Valley workers she discusses in that their activities do not as a rule result in great personal wealth. While more people than ever are drawn to the study and practice of art, sustained financial stability or critical success eludes the vast majority of them. As Julian Stallabrass has provocatively summarized in Art Incorporated, "Artists are singularly ill-informed about their prospects for success, are prone to taking risks, are poor but come from wealthy backgrounds [...], and tend to subsidize their art-making out of other earnings." Clearly, within a financially precarious professional field, residencies perform an important function. Indeed, institutions around the world are flooded with an ever-increasing number of applications. On another level, residency programmes and an influx of artists that reside temporarily or permanently can and do bring economic benefit to a town or municipality. If artistic activity as a whole sits quite comfortably within the larger neoliberal framework, which is a point convincingly argued by Stallabrass throughout his book, it would be naïve to assume that residencies stand completely aloof from the art market. Yet I maintain that they also operate as a momentary irritant in that very field. If nothing else, a residency may provide the opportunity to devote sustained time to trial and error, research and reflection. A resident is paid to spend time without having to account for it. As Jean-Baptiste Joly of Schloss Solitude puts it, "residential art centres are laboratories in which it is possible for artists to risk more, to develop new projects and practices. Compared to other institutions, residential art centres have less constraining contractual relationships to artists." I found my own stay in the Norwegian contryside deeply rewarding for similar reasons. At the NKD, I had the time to read, think, and write that is hard to make in the day-to-day of working in a museum. As a curator and writer, the situation is perhaps closer to that of an academic sabbatical: You are given the luxury to do exclusively what you ostensibly, if not actually, do all the time.

For all its merits, the residency setup also has arduous and somewhat absurd elements, not the least of which are practical: Visa and travel arrangements, subletting your apartment at home, and taking time off from the day job. For artists whose work is object-centered, especially when large-scale, architectural, or site-specific, a residency may present another set of challenging logistics: Packing materials, often unusual or quirky, or procuring supplies in a different place which can be costly, time-consuming, and sometimes impossible, not to mention lugging all the stuff back home when it's over. The similarities here with travel for leisure are not incidental. The holiday ritual shares an underlying assumption with residencies, namely that being in a different environment away from quotidian concerns will serve as a source of inspiration, edification, and renewal. But doing nothing, or nothing one usually does, is not just a mechanistic way of charging us up to be more productive in our working lives. There is truth to the idea that being profoundly bored, feeling challenged, or at a loss is the very source of creativity. The residency thus brings to mind a powerful cultural motif, that of the "hero's journey" as formulated by Joseph Campbell in his seminal text The Hero with a Thousand Faces.

Originally published in 1949, Campbell argued that mythological stories from different cultures share an elemental narrative structure, which, very broadly paraphrased, consists of the hero setting out from every-day life to travel into a strange and magical realm, where he (it is usually a man) encounters a series of trials and tribulations, and finally returns transformed with newly acquired powers and knowledge. If Campbell made the case for a universal teleological trajectory in narrative (arguably constitutive of human experience itself), his ideas' explicit use in the arts and popular culture, especially Hollywood screenwriting, have catapulted the hero's journey into something of a cultural commonplace. In other words, these ideas do fashion our objectives and expectations, more so, define our experiences, and perhaps never as literally as when we go away for an actual trip or on a residency.

Another reason the mythological journey might have a particularly powerful resonance in an art context is the art world's persistent investment in the elusive, inexplicable, or transcendental. Many artist residencies, which started to emerge in the late 19th century, have hewed close to related romantic notions of artistic genius, creativity, and finding inspiration in the encounter with nature, as pointed out by Johan Pousette. He references Immanuel Kant's philosophy, especially his Critique of Pure Reason (1781) and Critique of Judgement (1790), and the notions of nature and the sublime expressed therein as constitutive to Romanticism. While artist practices have shifted dramatically, residencies typically continue to offer some solitude

and seclusion in a more or less remote setting. Often studio spaces are ideally suited to suited to painting or relatively small sculpture, not the most common of contemporary practices by far. For my reading and writing, the gorgeous studio at the NKD was comfortable and, in fact, inspiring but not strictly speaking necessary. Neither is it for many artists whose post-studio practice principally requires a laptop and a wireless connection. Clearly, the administrators running residencies understand the changes in the game as well as anyone versed in contemporary art. As a consequence, since the 1990s, more residencies have sprung up in urban areas and many now respond to the increased centrality of research to artists' practice as well as work that engages with social situations and communities, communication and exchange. But the outward stake in the social sphere in fact exists more or less comfortably alongside the notion of art for art's sake (I harbor the suspicion that "working with the local community" might occasionally serve as the structural contemporary equivalent of "communing with nature"). More importantly, I would argue that in the end the difference between those types of residencies is not as great as it may seem, and that's precisely because their principal importance is no longer in providing actual space (if it ever was).

The real magical thing here is the fact that concerted personnel effort and substantial financial support are invested in a set of activities that are not necessarily ends-driven or product-oriented. Residencies also most often do not get anything concrete back in exchange (which is not the same thing as saying that there are no benefits and rewards). Odile Chernal mentions the notion of "hospitality" in this context, which is "when you do not expect anything in return." Obviously, no residency has as its stated goal that the beneficiaries do nothing, and as a rule artists make much of and during their stays. But residencies still open up a space, mental and actual (a reciprocal relationship anyway), where ennui, ineffectiveness, and failure, can legitimately and productively exist. And that's quite something.

Notes

AnnaLee Saxenian, "Brain Circulation: How High-Skill Immigration Makes Everyone Better Off," The Brookings Institution (Winter 2002), accessed January 15, 2012, HYPERLINK "http://www.brookings.edu/articles/2002/winter_immigration_saxenian.aspx" http://www.brookings.edu/articles/2002/winter_immigration_saxenian.aspx.

Julian Stallabrass, Art Incorporated: The Story of Contemporary Art (Oxford: Oxford University Press, 2004), 113.

Ibid.

"One Day, One Question. Jean-Baptiste Joly in Conversation with Ika Sienkiewicz-Nowacka," in Re-tooling Residencies: A Closer Look at the Mobility of Art Professionals. Ed. Anna Ptak (Warsaw: CCA Ujazdowski Castle, 2011), 226.

As Sofía Hernández Chong Cuy remarks, residencies for curators without institutional affiliation may fulfill another set of functions, such as providing access to archives and collections as well as exhibition space otherwise not necessarily at their disposal. "On Curatorial Residencies: Panel Discussion with Sofía Hernández Chong Cuy, Chris Fitzpatrick, Astrid Honold. Introduction by Kari Conte, moderated by Tobi Maier," in Re-tooling Residencies, 104.

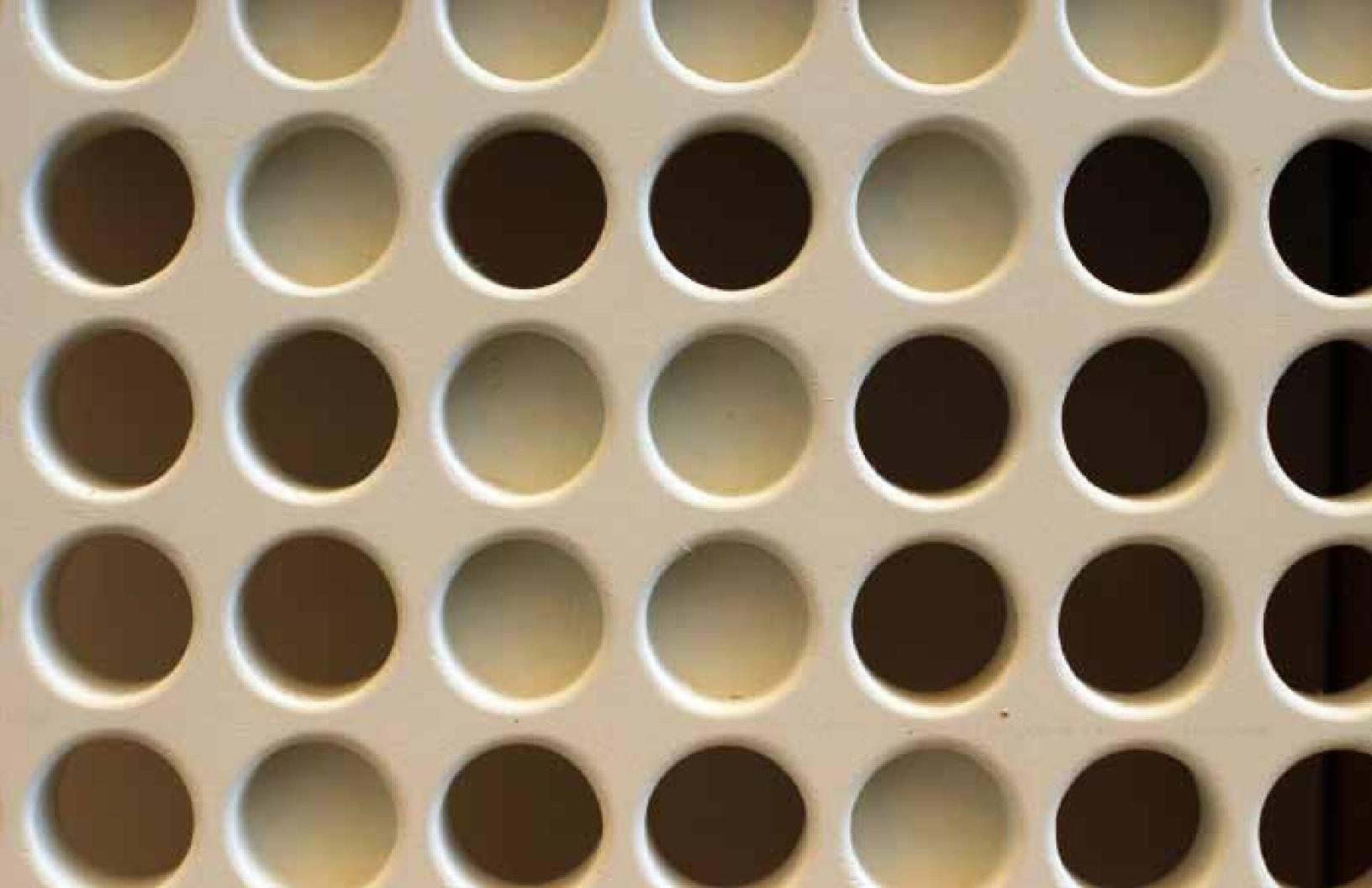
Joseph Campbell. The Hero with a Thousand Faces (1949, revised 1968). (Novato, California: New World Library, 2008).

Christopher Vogler wrote an influential studio memo laying out the hero journey structure in 1985, later expanded into The Writer's Journey: Mythic Structure for Writers (Studio City, California: M. Wiese Productions, 1992), which has become essential film school reading.

See Johan Pousette, "Artists in Flux," in Re-tooling Residencies, 42.

Odile Chernal, "Why Invest in Residencies?" in Re-tooling Residencies, 216.

JOE PIPAL



JOE PIPAL

Resident: July-August

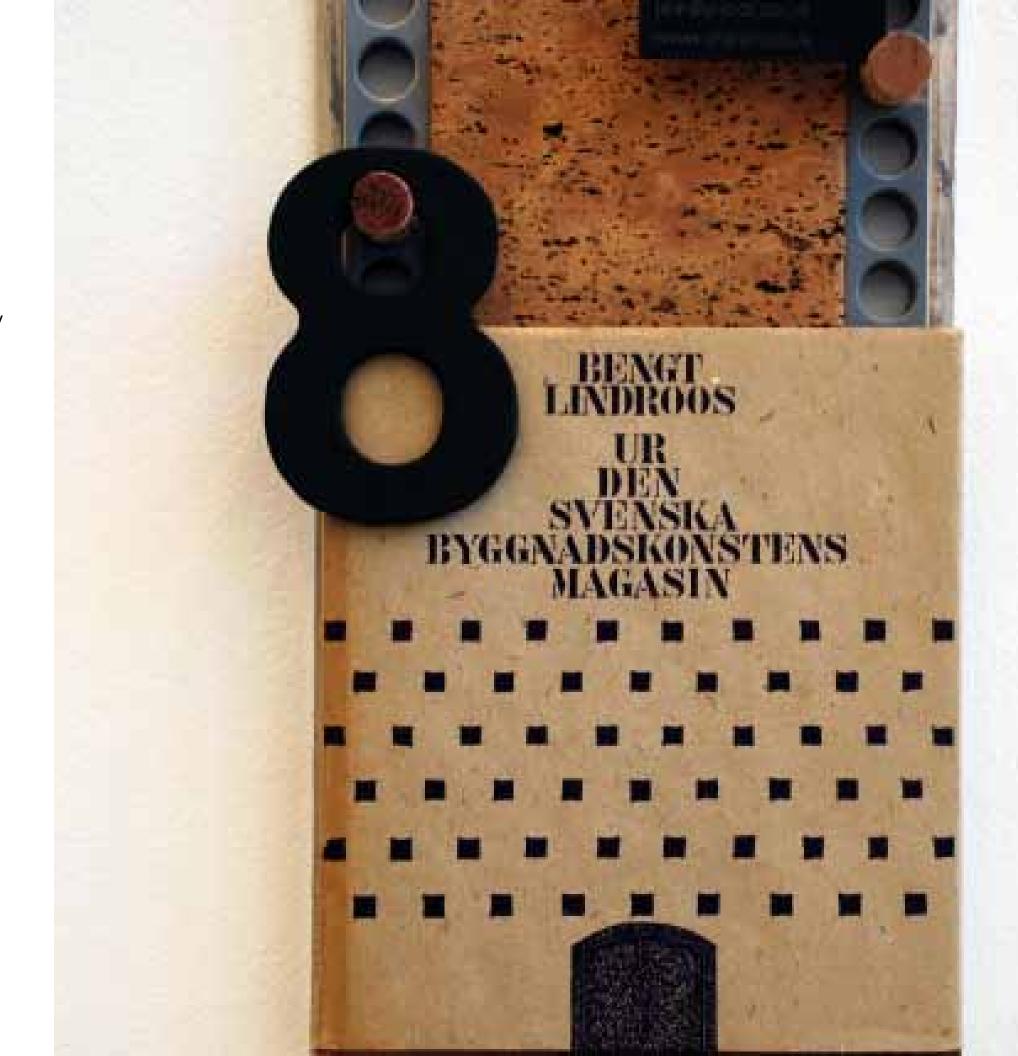
Born in 1976 in London, UK

Education: 2001-02 London Guildhall University

1996-99 Nottingham Trent University.

1995-96 Middlesex University Lives and works in London, UK

http://www.pipal.co.uk/





Joe Pipal was one of the few designers who had a residency at NKD in 2011. Since 2004 he has participated in a number of exhibitions, both solo and group exhibitions in England and Scotland.

He has received several stipends and residencies over the past few years.

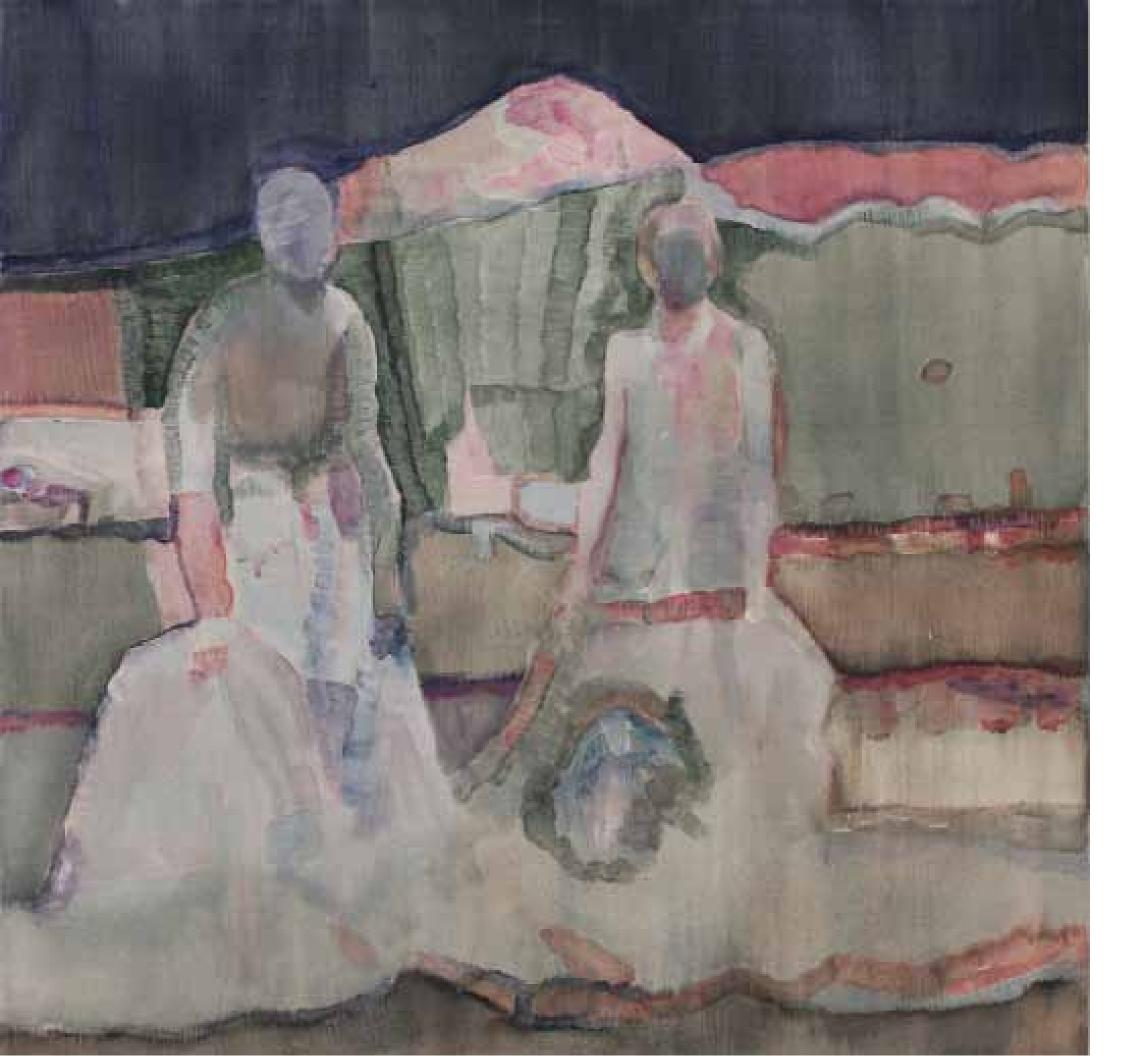
Joe works primarily with wooden materials in his mission to design functional and beautiful practical goods. He has had a particular focus on solutions for tables, chairs, shelves and storage elements.





ANDERS KJELLESVIK





ANDERS KJELLESVIK

Resident: July- August-September
Born in 1980 in Stord, Norway
Education: 2003 – 2005 Det Kongelige Danske Kunstakademi, Copenhagen
2003 Kunstakademiet i Helsinki (Nordplus student)
2002 Kunstakademiet i Sarajevo – exchange
2001 - 2004 Kunsthøgskolen i Bergen.
2000 / 2001 Kunsthøgskolen i Bergen
Lives and works in Berlin and Oslo.

http://www.anderskjellesvik.com/

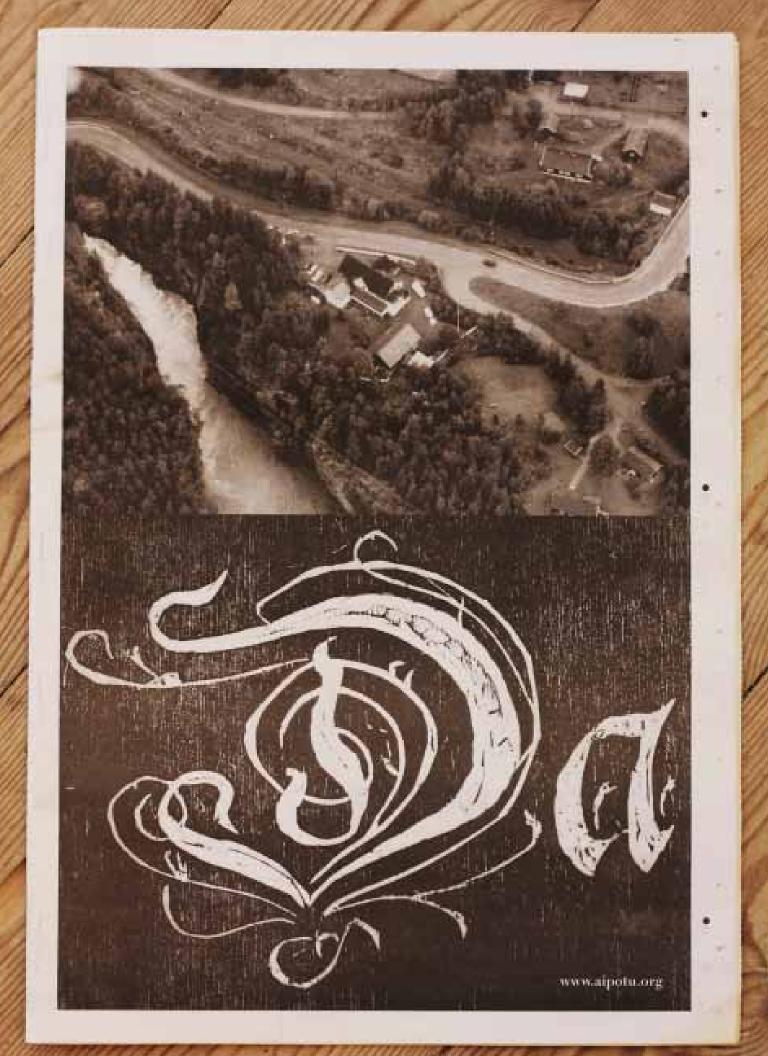
PHOTO: ANDERS KJELLESVIK

Since 2004, Anders Kjellesvik has had a comprehensive exhibition career, including both individual and group exhibitions. Kjellesvik has been active on most continents, but the greater part of his exhibitions has been in Norway.

Anders has received a number of stipends and is represented in both private and public collections. His collaboration with Andreas Siqueland in the artists' group AiPotu is an important part of his artistic activity. Travel and movement forms an important element in their artistic projects, even where it is required that projects be linked to a particular location.

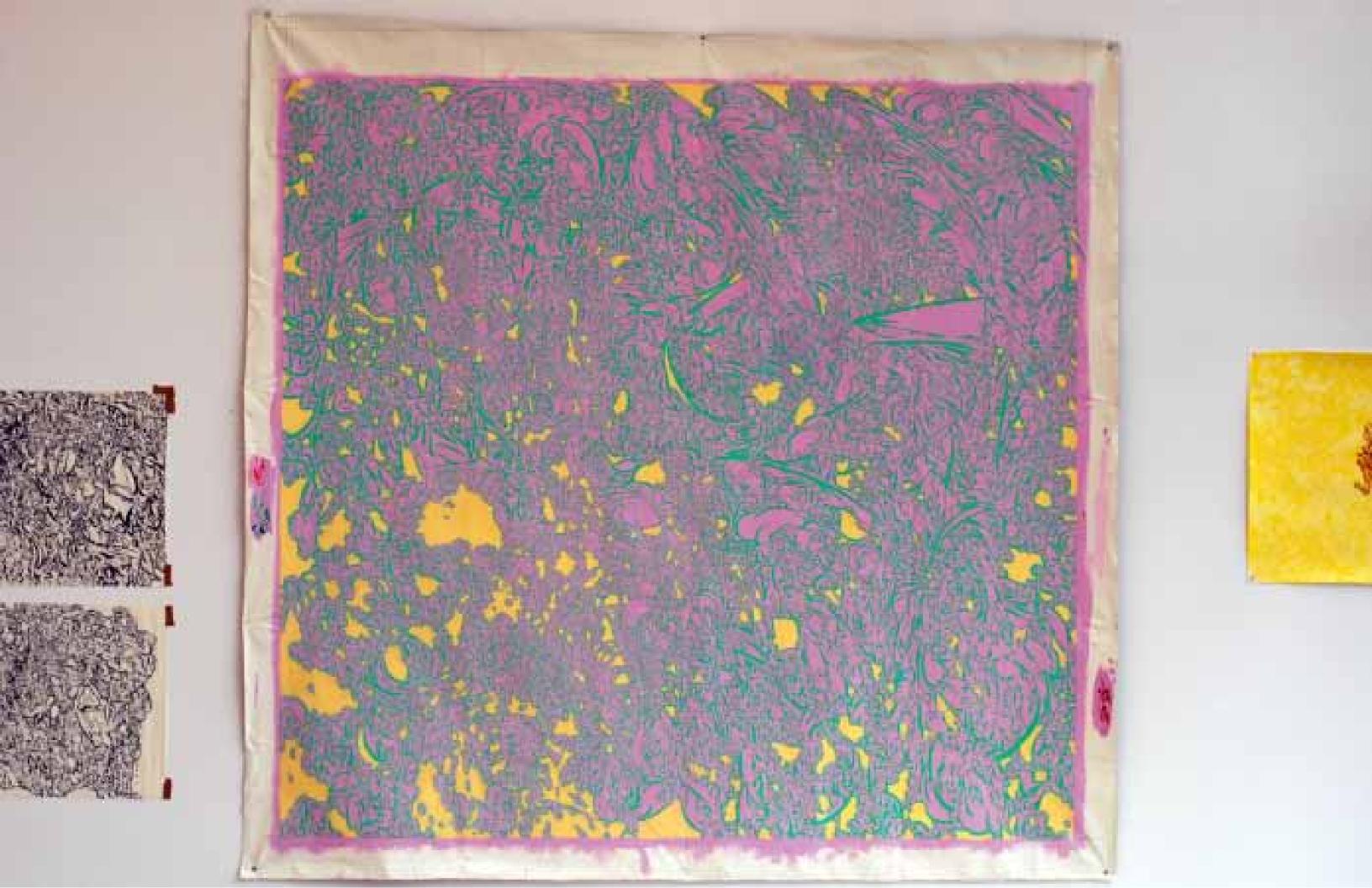
It was however painting and sculpture that was in focus during Kjellesvik's stay at NKD.

Here he continued work based on his painting project, with his trademark thin-floating figurative shapes. In terms of content, Anders bases his work on recognisable shapes. As a rule, the human body is a fixed point of reference in his pictures. He says of his pictures: "the work conveys something incomplete and unresolved – in terms of content and technique".





SUHEE WOOH



SUHEE WOOH

Resident: July-August

Born in 1969 in Seoul, South Korea

Education: 1996-1998 Cranbrook Academy of Art

1992-1998 Ewha University, Seoul Korea

Lives and works in New York, USA

http://www.suheewooh.com/





Suhee's favourite medium is painting. Her artistic expression is based on an organic sense of line: half abstract and half figurative, where Western modernity meets traditional Asiatic calligraphy.

Her exhibition activity has been centered on the USA, South Korea and Europe. She has received a number of prizes and stipends, she received the Pollock-Kranser Foundation in 2011 and she has participated in a number of residencies and workshop programmes.

In her art, Sohee is particularly concerned with investigating fundamental issues of human existence and which decisions we take in order to survive under specific contextual situations.

During her stay at NKD she spent much of her time getting to know Norwegian myths and tales as the starting point for an artistic treatment.



REHEMA CHACHAGE

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E.P

REHEMA CHACHAGE

Resident: July, August, September

Born in 1987 in Dar es Salaam, Tanzania

Education 2006 – 2009, Universitetet i Cape Town,

South Africa

2003 - 2005 Shaaban Robert Secondary School, Tanzania.

1999 - 2002 , Academic International Secondary School, Tanzania

Lives and works in Dar es Salaam, Tanzania



Rehema works mostly within what we term new media. In her art she is concerned with themes relating to exclusion. What it means to be a stranger, an outsider, without a voice.

Her experiences from four years as a female student in an overwhelmingly South-African middle-class environment have had a significant influence on her artistic work.

Rehema is one of the youngest artists to have had a residency at NKD. She completed her training as recently as 2009, but nevertheless has already held her first solo exhibition as well as participating in group exhibitions.

Rehema Chachage spent much of the time during her stay at NKD doing research work.





MAJA NILSEN





MAJA NILSEN

Resident: September-October

Born in 1978 in Trondheim, Norway

Education: 2000-2005, Kuntakademiet i Trondheim

2002, NCAD i Dublin.

1998 - 2000 Kunsthøgskolen i Bergen

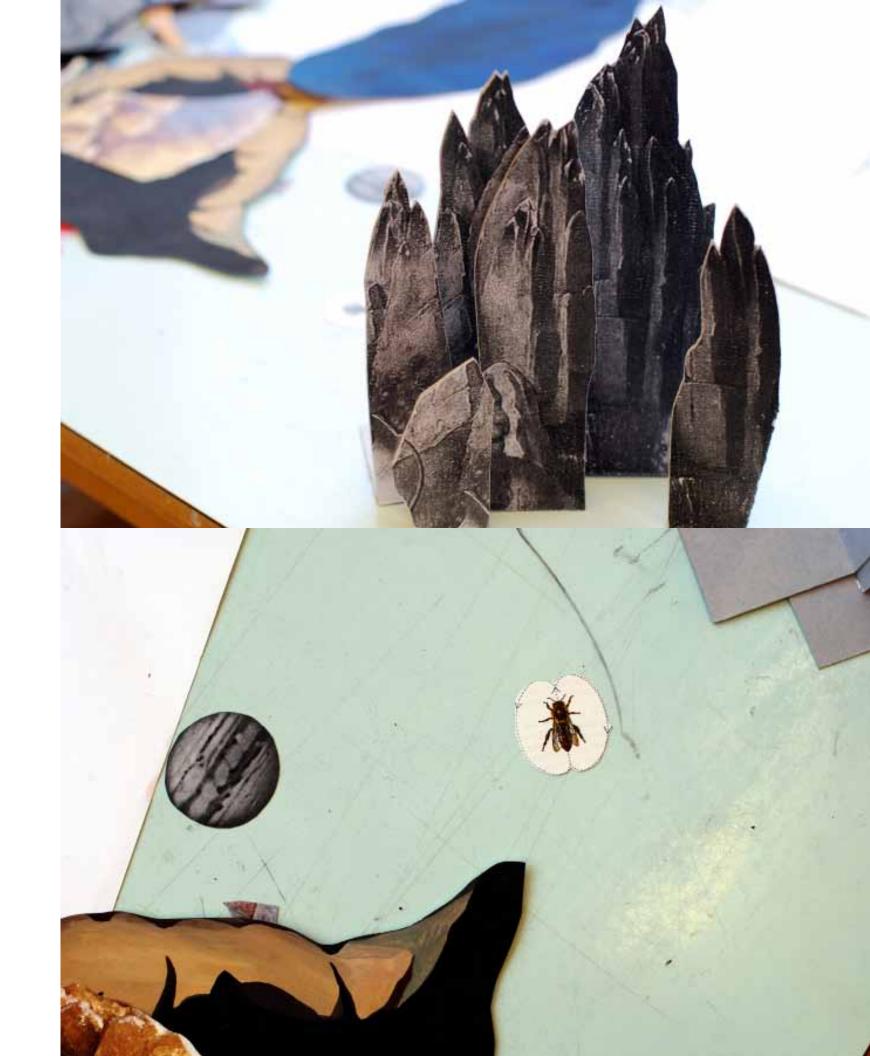
1997-1998, Fana Folkehøgskole

Lives and works in Berlin, Germany.

http://www.majanilsen.com/

Since 1999, Nilsen has had a substantial exhibition activity. She has participated in a number of group exhibitions in the Nordic countries as well as in Germany, England, Scotland and Japan. She has also participated in a number of peerreviewed exhibitions. Since 2002 she has had several solo exhibitions in Norway and Germany. Maja has teaching experience and has received both public and private stipends. Maja Nilsen works within a number of media. As such, it is difficult to put a representative label on her. Nilsen looks around and uses whatever will best serve her current artistic project. She is equally comfortable making sculptures and installations as she is with large drawings and collages, as well as photography and film. The process often consists of mixing elements from different sources, in which ideas, narratives and experiences become new scenarios, landscapes and conditions, in which the works are often located in an autobiographical borderland.

During her stay at NKD, Maja prepared an exhibition for the "Rogaland kunstsenter" arts centre. She produced several objects that revolved around the Norwegian Baroque author Dorthe Engelbrektsson. An important element in this work was the contrast between the Baroque sense of emotion and pathos and the same period's strict principles about sin and punishment.







PATHS CROSSING: EMERGING EUROPEAN VISUAL ARTS-MOBILITY AND PRODUCTION RESIDENCIES

http://pathscrossing.eu/









MARTIN KOHOUT

Resident: October, November, December Born in 1984 in Prague, Czech Republic

Education: 2004 - 2010 - BcA, Film Academy FAMU, Prague

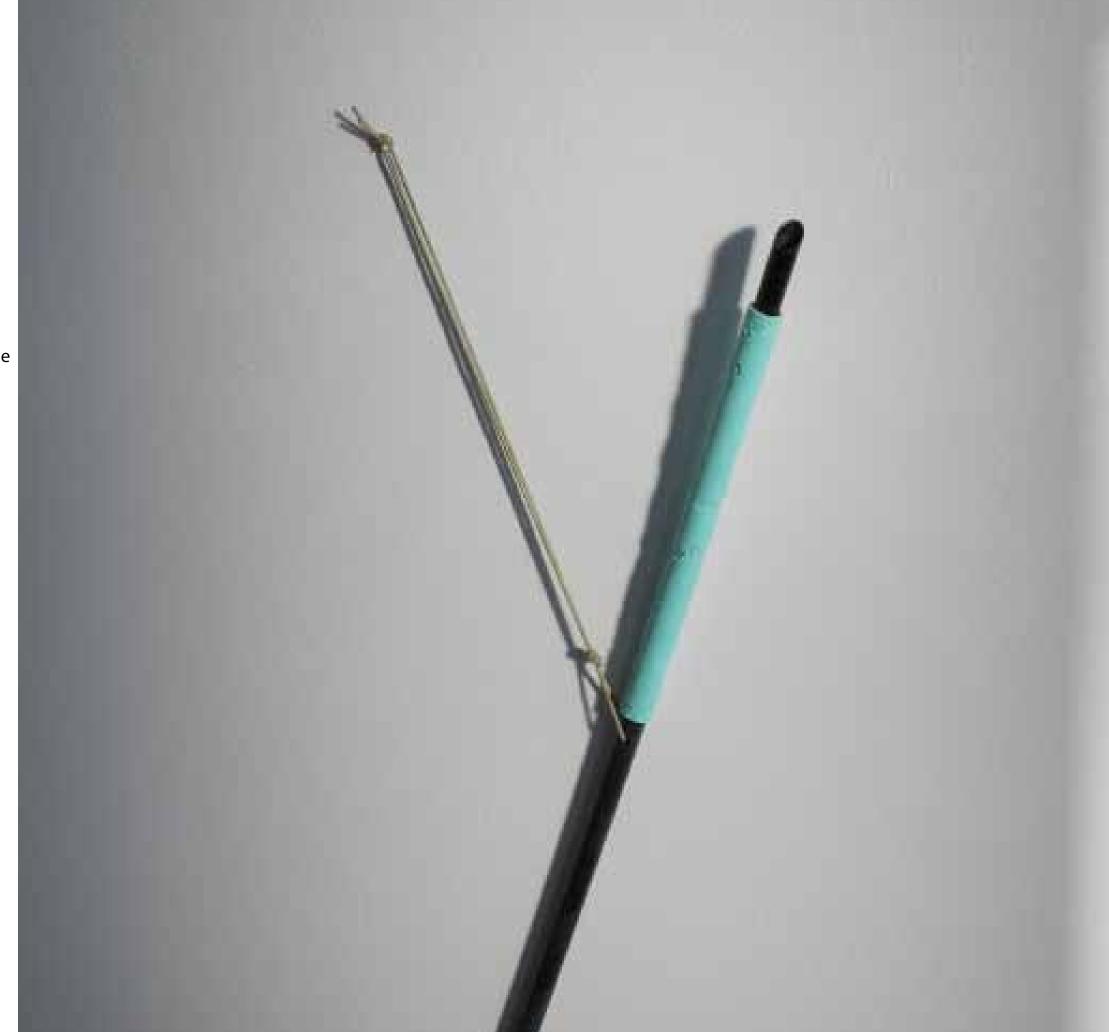
2007 - AAAD Prague, Jiri David's studio

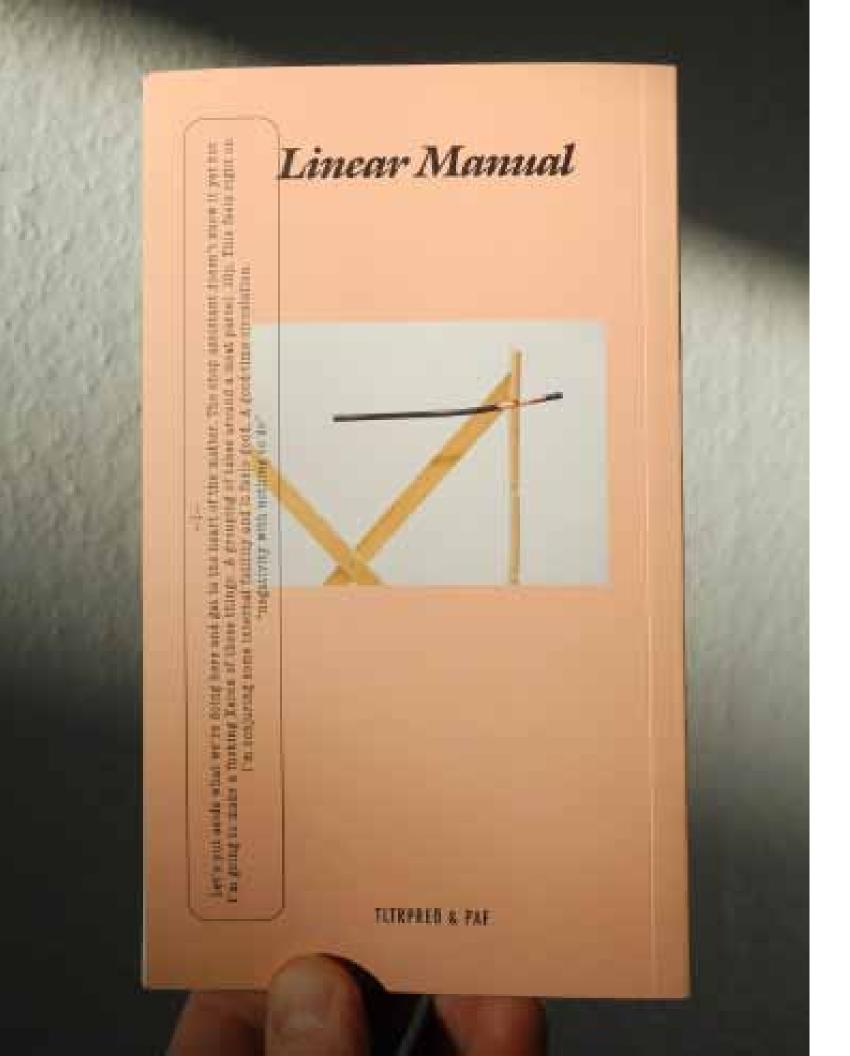
2008 - 2009 - Klasse Alicja Kwade, UdK Berlin. 2009, UdK

Berlin.

Lives and works in Berlin and Frankfurt in Germany.

http://www.martinkohout.com/





In 2011, NKD has been a part of an international residency project called "Paths Crossing". The project has been directed otwards artists from eastern and central Europe. (For further reading about the project, see www.pathscrossing.eu). For 2011, Martin was our Paths Crossing artist.

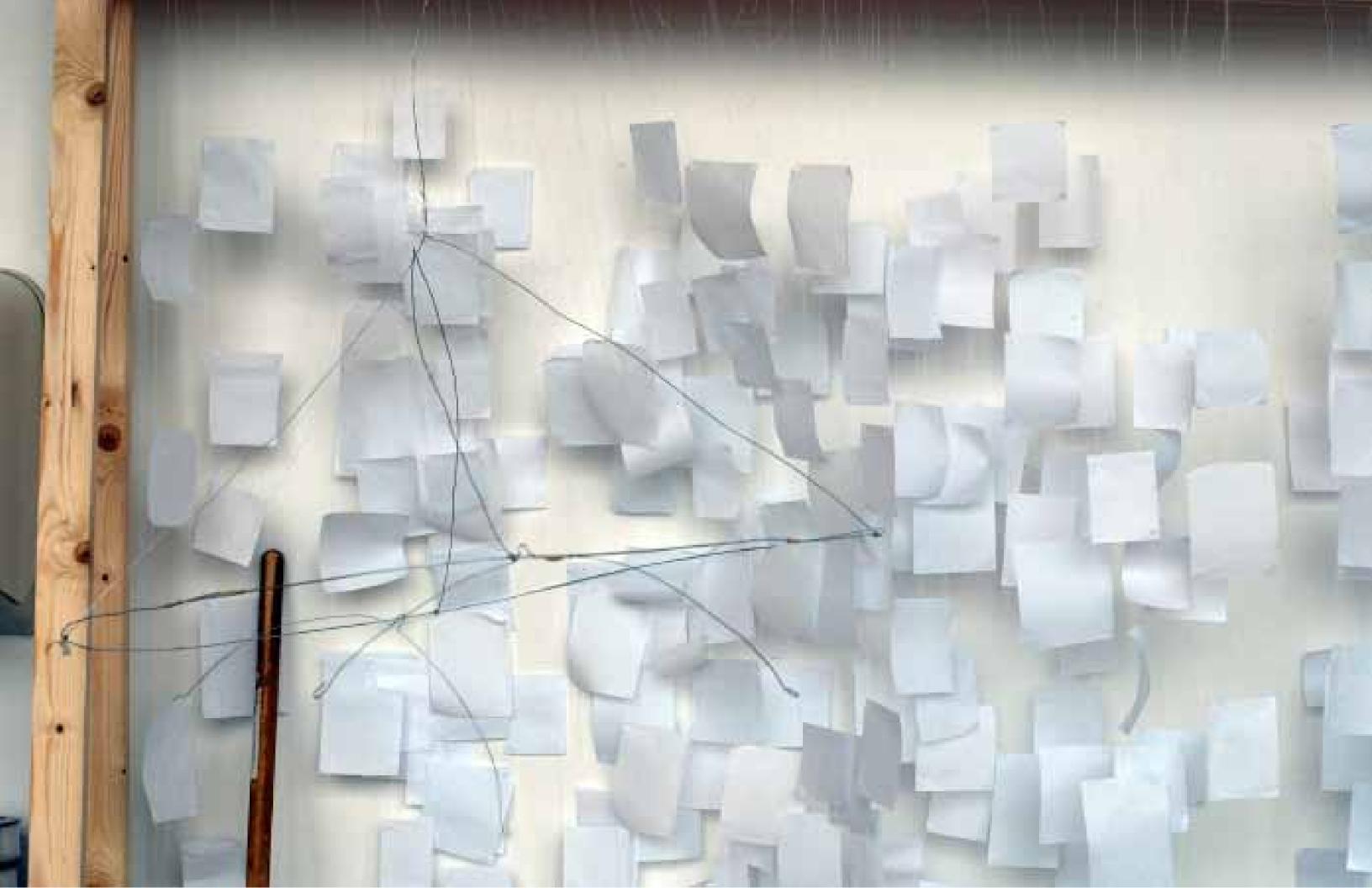
With his background from film education, Martin has been active as an exhibitor since 2006. He has participated in screenings, a number of group exhibitions and has had several individual exhibitions. Martin also has a practice as web editor. During his stay at NKD he also worked principally on a couple of publications, as well as with an ongoing object-related project which was to be published early in 2012. The publications "Doubting" and "Linear Manual" are available on www.tltr.biz.

Regarding his ongoing focus of work, Martin himself writes: "My interest is currently mostly in the modes of operation (tactics*) within a dominant structure that is surrounding us and that we can't completely escape** (strategies*). I'm lately dealing with interpretation as a creative act - appropriation of rules for one's own temporal use."

PHOTO: MARTIN KOHOUT



MINAKO SHIRAKURA





MINAKO SHIRAKURA

Resident: September, October, November

Born in 1967 in Tokyo, Japan

Education: 2007 Postgraduate Pilchuck Glass School/

USA

2001 – 2000 New York State College of Ceramics at

Alfred University

1996 - 2000 Edinburgh College of Art

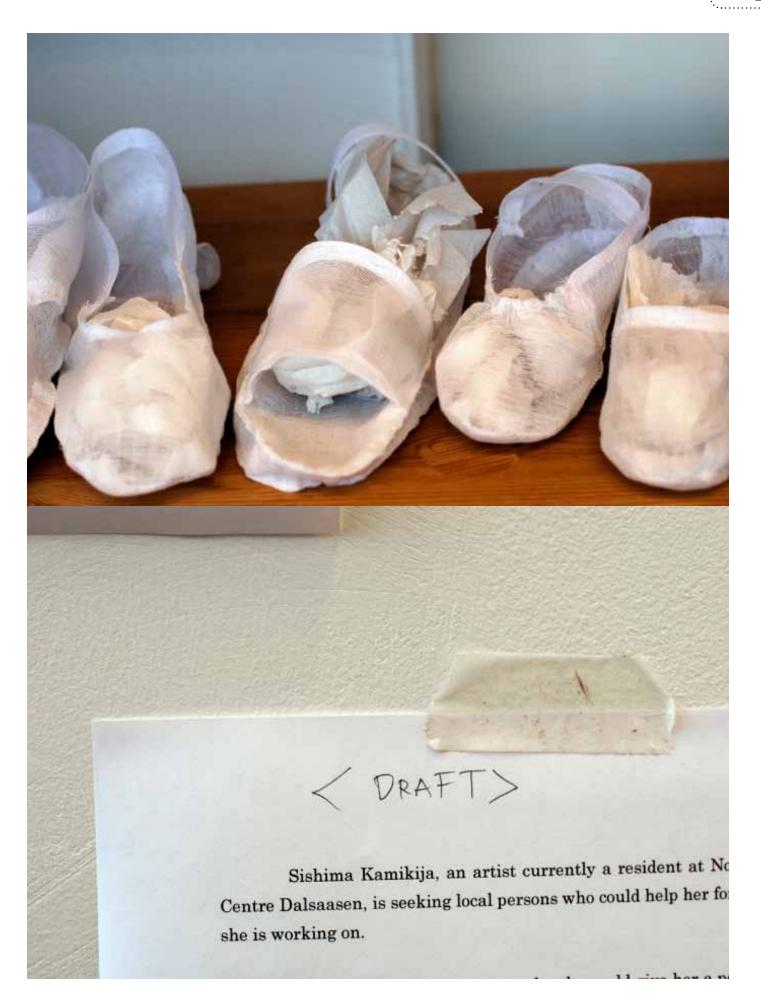
Lives and works in Tokyo, Japan.

http://www.minakoshirakura.com/

Since the mid-1990s, Minako Shirakura has had an extensive exhibition and teaching practice. Her individual exhibitions have mostly taken place in Japan and the USA, but she has also participated in group exhibitions in Europe.

Her teaching experience has mostly been connected to educational institutions in the USA and Scotland, where she herself studied. Minako's formal background is within glassware and ceramics but over the past years she has worked more and more in other media and concept-based work.

Minako has at various periods lived in foreign parts of the world, quite unlike her homeland of Japan. This has led to reflections around her own identity and self and to the series that she calls 'I Have Come This Far To Look for The Person called I'. The use of sound, photography, objects and various materials in this work formed the backdrop for Minako's period of work at NKD.





RITA
DUFFY



RITA DUFFY

Resident: October, November, December

Born in 1959 in Belfast, North Ireland

Education: 1978 - 79 Foundation Studies, School

of Art, Ulster Polytechnic

1979 - 82 Art & Design Centre, Ulster Polytechnic,

Belfast, BA Hons

1985 - 86 University of Ulster, Belfast, MA Fine Art

Lives and works in North Ireland.

http://ritaduffystudio.com/





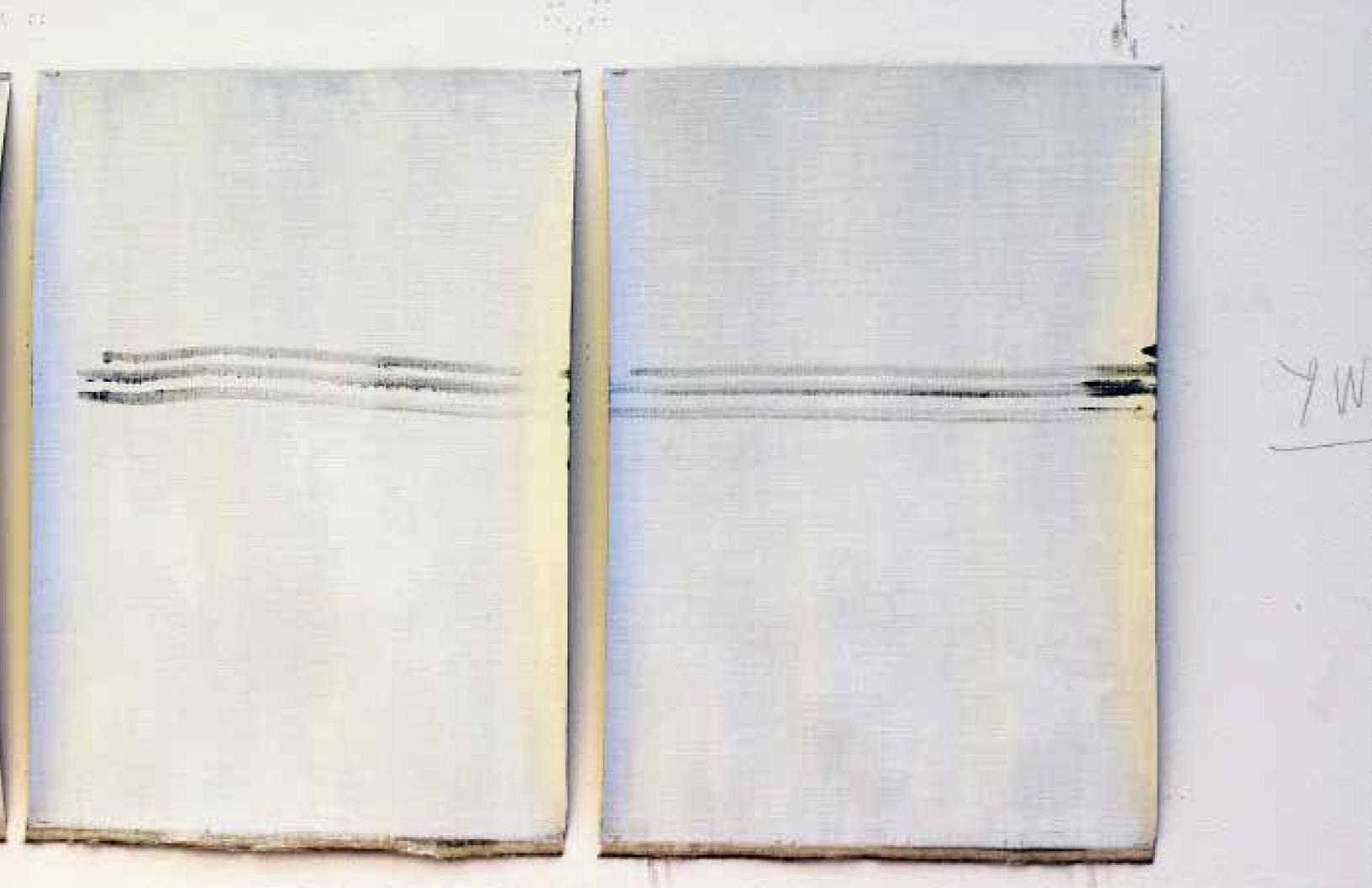
Rita Duffy can boast an extensive artistic activity. Since
1985 she has been active as an exhibitor, with both a number of solo exhibitions and as participator in many group
exhibitions. Her activity has primarily been located in the
British Isles and on the continent of Europe. She has received a number of public stipends, distinctions and prizes.
Her work is represented in public and private collections.
She is also active as a lecturer at several higher-education
art institutions and universities. She has also sat on the
boards of national art and culture institutions.

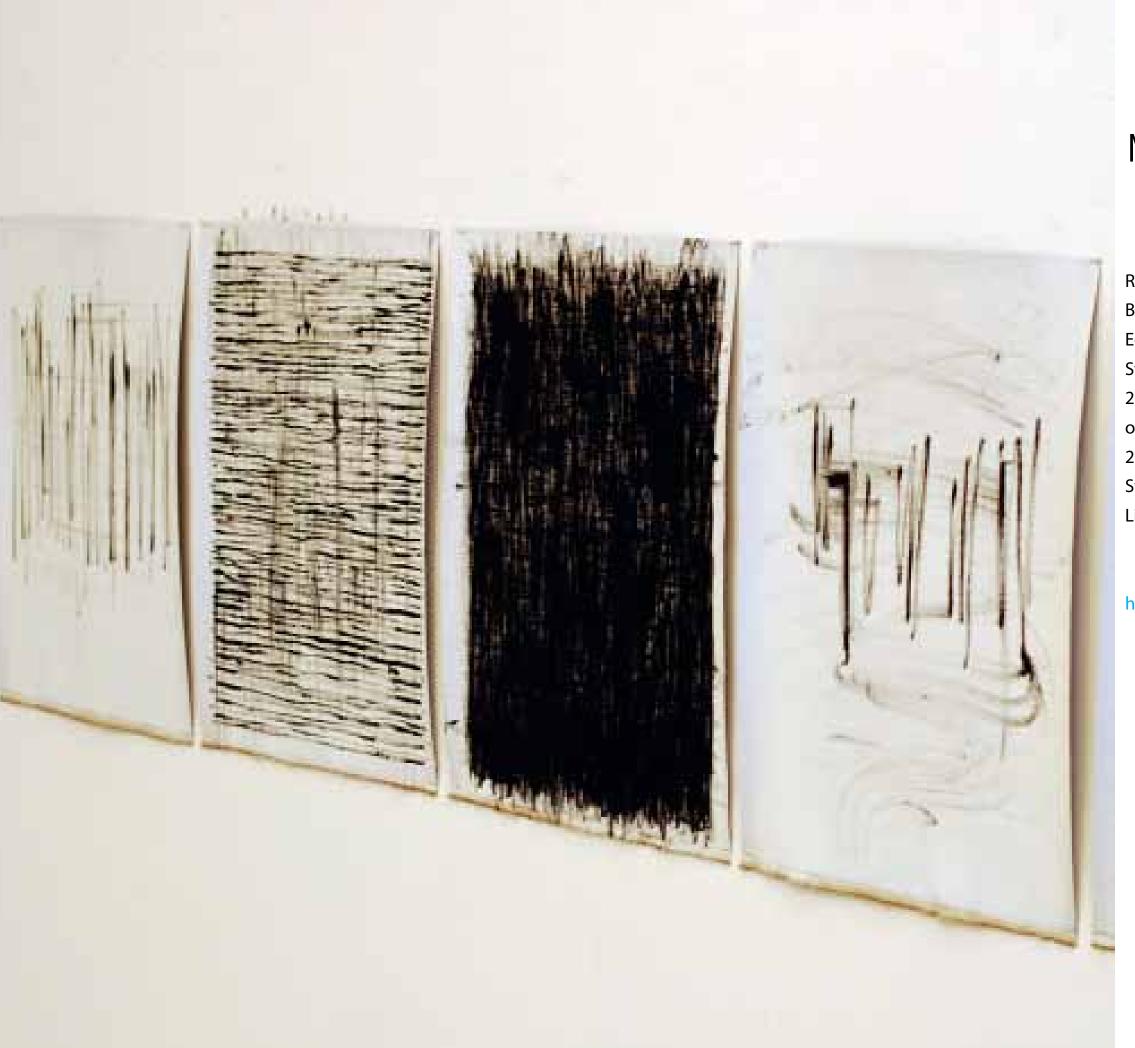
Rita Duffy is one of the central figures in the contemporary arts in Northern Ireland. From the very beginning she has worked within a figurative and narrative artistic language. Her projects are often concerned with issues of identity, both contemporary and in a historical perspective. She is also no stranger to using her own experiences in her artistic work.

During her stay at NKD she worked towards a new exhibition shown in England and Irland during the spring of 2012. Apart from drawings and paintings, she also found the raw materials for the exhibition through the local access to seal-skins, soap and historic images.



NANNA HELLBERG





NANNA HELLBERG

Resident: November- December Born in 1980 in Stockholm, Sweden

Education: 2004 – 2009 Kungliga Konsthögskolan i

Stockholm, Sweden

2007 – 2009 Det Kongelige Danske kunstakademi

og Kunstakademiet i Oslo, Norway

2003 – 2004 Idun Lovén konstskola i Stockholm,

Sweden

Lives and work in Stockholm, Sweden.

http://www.nannahellberg.com/

Since 2005 Nanna Hellberg 2005 has participated in a number of exhibitions. Her main activity has been in Sweden, but she has also exhibited in the other Nordic countries and elsewhere in Europe. Hellberg has received a number of stipends and residencies.

Hellberg has had a strong focus on sound and sound art in her artistic practice, but she has also worked within other media such as video, painting and performance.

Depending on the conditions under which she is working, she often combines all these media in connection with, for instance, exhibitions. In particular, as she herself points out, it is sound and music that are themes throughout her work. Experimental music practice is a constant source of inspiration and is involved in most of her artistic activity.

During her stay at NKD, however, it was surface art that was in focus: work on a new series of paintings with an abstract starting point.





TROND HUGO HAUGEN



Trond Hugo Haugen photo: Kine Lillestrøm

TROND HUGO HAUGEN

Resident: November-December Born in 1975 in Kristiansand, Norway

Education: 1997-2002 Kunstakademiet i Trondheim,

Norway

1994-1997 Rogaland kunstskole i Stavanger, Norge

Lives and works in Oslo, Norway.

http://www.trondhugo.no/



PHOTO: TROND HUGO HAUGEN

Since the completion of his training, Trond Hugo Haugen has been an active exhibitor. His solo exhibitions have been held in Norway and Sweden, whilst he has also participated in group exhibitions in Denmark and Germany.

Haugen has also had a great deal of activity as a writer, critic and blogger. He runs the art publishing company noCUBE as a part of this activity. He also has a past as an activist in connection with the status of the City of Stavanger as a European Capital of Culture. Haugen has received a number of stipends and has carried out public art projects.

The starting point for Haugen's work has always been drawing, preferably in black and white. His work has been purchased by, amongst others, the Malmö Museum of Art and he has published art books/artists books in collaboration with other artists.

A common theme of Trond Hugo Haugen's activity is political priorities and everyday events.







THANK YOU:

Svein Ove Løseth,

Adriana Salazar, Anders Kjellesvik, Andreas Siqueland, Anne Lise Stenseth, Balam Bartolomé, Catherine Bourne, Darn Thorn,

Cécile Belmont, Ethan Hayes-Chute, Entree: Randi Grov Berger & Cato Løland, Filippa Barkman, Johannes Høie, Henriette Huldisch, Håvard Arnhoff, Ivan Juarez, Joe Pipal, Trond Hugo Haugen, Kine Lillestrøm, Lisa Him-Jensen, Maja Nilsen, Martin Kohout, Minako Shirakura, Noora Schroderus, Kimmo Schroderus, Nanna Hellberg, Patrick Nilsson, Randi Nygård, Munan Øvrelid, Rehema Chachage, Rita Duffy, Suhee Wooh, Unn Fahlstrøm, Eliabeth Mathisen, Grete Kvinnesland, Samir M'kadmi, Margrete Reisæter, Taras Chelepis, Eli Borchgrevink, Stina Högkvist, Markus Degerman, Khaled Ramadan, Sogn og Fjordane kunstmuseum, Biletkunstnarane i Sogn og Fjordane, Kulturdepartementet, Fjaler kommune og all the nice folks in Dale!

NORDISK KUNSTNARSENTER DALE The Nordic Artists Centre in Dale (earlier Dalsåsen) is an Artist-in-Residence center funded by Norwegian Ministry Of Culture. The A-I-R program encourages international contacts for artists and focuses on

visual arts including design, architecture and locally rooted practice.

The Nordic Artists Centre in Dale was officially opened in May 1998.

www.nkdale.no