



Tom Stian Kosmo, *'Surrender'* – 2013, Mezzotint, 39x39cm

SCANDINAVIAN SPHERES

SGC International 2015 – Knoxville, Tennessee

Scandinavian Spheres present works by 15 selected members of the Association of Norwegian Printmakers. It is organized and curated by printmaker Martin Due with assistance from the Norwegian Printmakers gallery. The exhibition reflects some of contemporary Scandinavian printmaking in various media, as well as some expressions stretching into new forms of multiplied art communication. Though a wide diversity of expression the works are all selected in relation to the SGC International 2015 theme and our own 'arctic' inner or outer point of view.

The Association of Norwegian Printmakers was founded in 1919 and is part of the larger organization *Norwegian Visual Artists*. The administration and gallery is situated in Oslo. Currently the organization has 330 members and takes pride in continuously working to maintain high quality and professional standards. A short presentation in English is found at <http://www.norske-grafikere.no/pages.aspx?pageid=326>)

The texts in the catalogue are mainly supplied by the participating artists, in order to give a brief insight in who they are and what they consider important for relating to the works presented in 'Scandinavian Spheres'.

Martin Due – organizer/curator

Mona Orstad Hansen (1976) is a visual artist working in Stavanger (Norway). She studied at the Art Academy in Trondheim, Norway (5th year student) and has a BA (Hons) (First Class), in Fine Art, Printmaking from Gray's School of Art in Aberdeen. Orstad Hansen works essentially with abstract painting, but also with printmaking and installations. In recent years she has been working on large commissions in public space.

Orstad Hansen has received several grants, including a 2- year working grant. Her work has been commissioned by institutions such as: Stavanger Art Museum, The Norwegian Bank and Private collections. In 2011 Orstad Hansen was given the prize and title: The Artist of the Year 2011 in Stavanger.

www.monaorstad.com



Mona Orstad Hansen - 'Untitled' – Silkscreen, 76x57cm



Marianne Boboerg, 'No Entry' - 2014, etching and spitbite, 64x53cm

Marianne Boberg (1957) lives and work in Oslo. And has her education from Accademia di Belle Arti di Urbino and Scuola Internazionale di Grafica, Venize, Italy. She has participated in solo and group exhibitions in museums and galleries in Norway and Italy, have received national and local grants and scholarships, and is represented in the National Gallery, museums and private collections. She is teaching printmaking at the Aalesund Art School, and is a former member of the board and former leader of the board of The Association of Norwegian Printmakers.

'As a printmaker my favorite tool is the drypoint needle. It is as if my own memories are etched into the metal plate. When the plate is inked and printed this memory is called forth in the moment the image is transferred onto the paper.'

In the recent years I have been concerned about memories and how they influence us. The way I handle my images has many parallels to how remembrance works - where shades may change and fragments of images may occur in new constellations.

In the two prints presented here I have retrieved a series of memories from the history of my mother's family. During the Second World War, the German authorities decided to build a lot of fortifications from south to north along the coast of Norway. One of these fortresses were constructed in the place where my mother's family lived, hence they were evacuated. The area was cut off with a barbed wire fence. After the war they could return to their homes, but they found much of their previous work and property destroyed.'

Liv Dysthe Sønderland (1967) grew up in Tromsø, North Norway. She now lives and has her studio in Molde, on the North-west coast. She studied art at UC San Diego from 1985-86, and received her Master of Fine Arts at the State school of Fine Art and Crafts in Oslo in 1992. She works in different media, including drawing, video and print.

'I have continued the basic process from childhood; to draw representations of myself and others. I have been looking for recognition on different levels; from exploring the experience of being a volume, to an interest for inner and exterior characteristics of the human being. 'Family sphere' deals with different aspects of belonging in a group; moods, bonds and balancing loyalty and individuality.'



Liv Dysthe Sønderland, 'Family Sphere' - 2014, Monotype, 61x50cm

Tom S. Kosmo

'Truly, art is embedded in nature; he who can extract it, has it.' Albrecht Dürer

In a time when images have become omnipresent and trivial, Kosmo has turned to an anachronistic and introvert imagery. Always present in his works is a historical awareness. The historical gravity of the medium is what makes it interesting, what makes it into a scene. In traditional mediums like painting, printmaking and drawing, he indulges in the visual language and clichés of the past. The symbols of pre-modernist art are exchanged with ambiguous narratives and a stark sense of unease, while the aesthetics are preserved. Kosmo does not draw or paint directly from nature, but from our cultural images of nature. Elements from diverse sources like illustration, popular culture, private photographs and miniature models make up his very personal "nature", and it reflects the alienation of modern man from his biotope. His works challenges the notion of mankind as the last and most important level of evolution, as well as conceptual art as the last and most important level of art history.

Tom S. Kosmo (born 1975) grew up in Fauske, a village in the north of Norway. He now lives and works in Bergen, where he also got his arts education at the Bergen Academy of Art and Design. His works are represented in several major collections in Norway, including The National Gallery, Art Museums of Bergen and Northern Norway Art Museum.

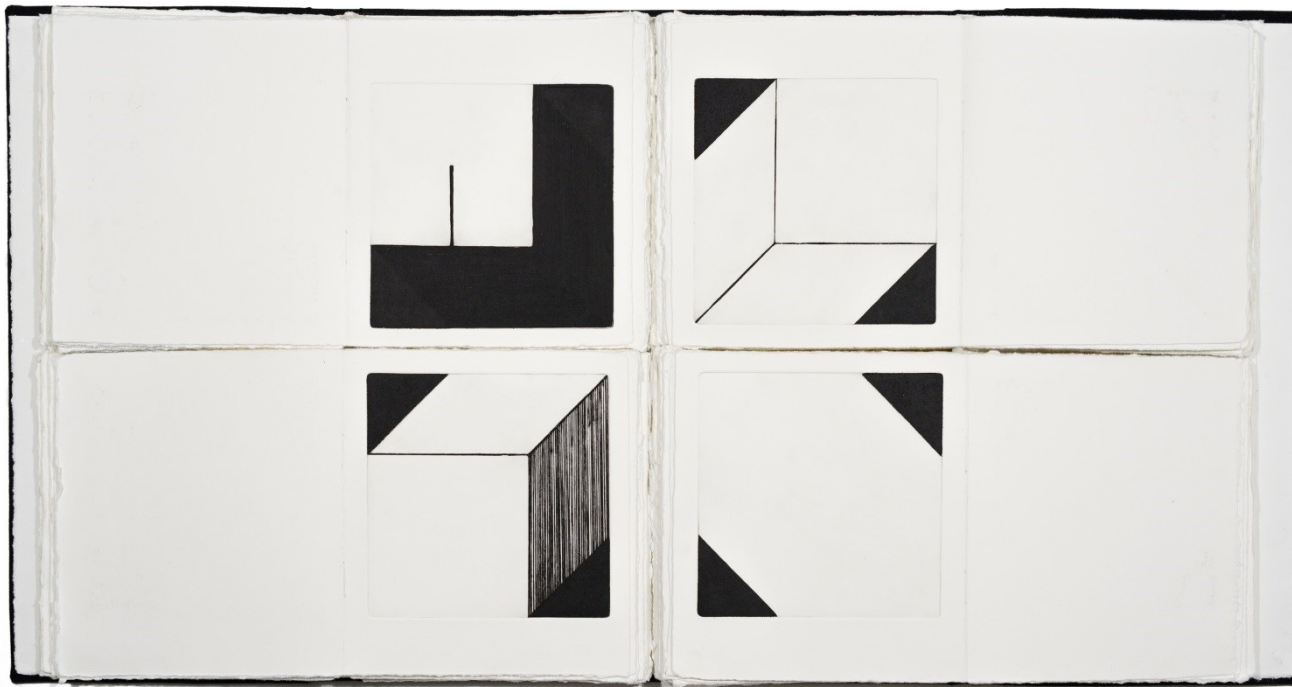
<http://www.tomkosmo.no/>



Tom Stian Kosmo, *'The Known Worlds'* - 2013, Mezzotint, 44x44cm

Åse Anda (1954) finished her studies in fine arts at Rogaland School of Art in 1991. From then she has been working with techniques as etching and dry point at her own print-studio, and screen-print at Grafisk Verksted in Stavanger for over 20 years. She has had solo-exhibitions both in Norway and abroad and has received both local and national grants. Her works are in many private and public collections.

She has been, and still is, a board member of different organizations for artists in Norway.



Mona Orstad Hansen, stills from the animation: **AD INFINITUM** - 2014

the elegance and simplicity of line and color, but also the endless possibilities that reveal themselves through a singular focus.'
(Heather Jones)

www.aaseanda.no

'This project consists of a single handmade artist book and a video animation, 'AD INFINITUM', created in 2014. The animation visually records the multiple possibilities of both the process and the book's display, as the title aptly suggests. The video functions as both an artwork and a guide, leading the viewer through all that the book has to offer. An unseen, ghostlike hand turns the book's pages, implicating the hand of the artist behind the artwork. As the video progresses, the permutations become more complex, more mesmerizing. Through Anda's meditation on the square, she communicates not only

Petter Buhagen's artistic practice mainly revolves around two-dimensional works on paper. Although sculpture, photography, video and installation-based pieces are also included in his oeuvre. The works often consists of diffuse or abstract motifs that are the results of different methodological approaches towards the materials.

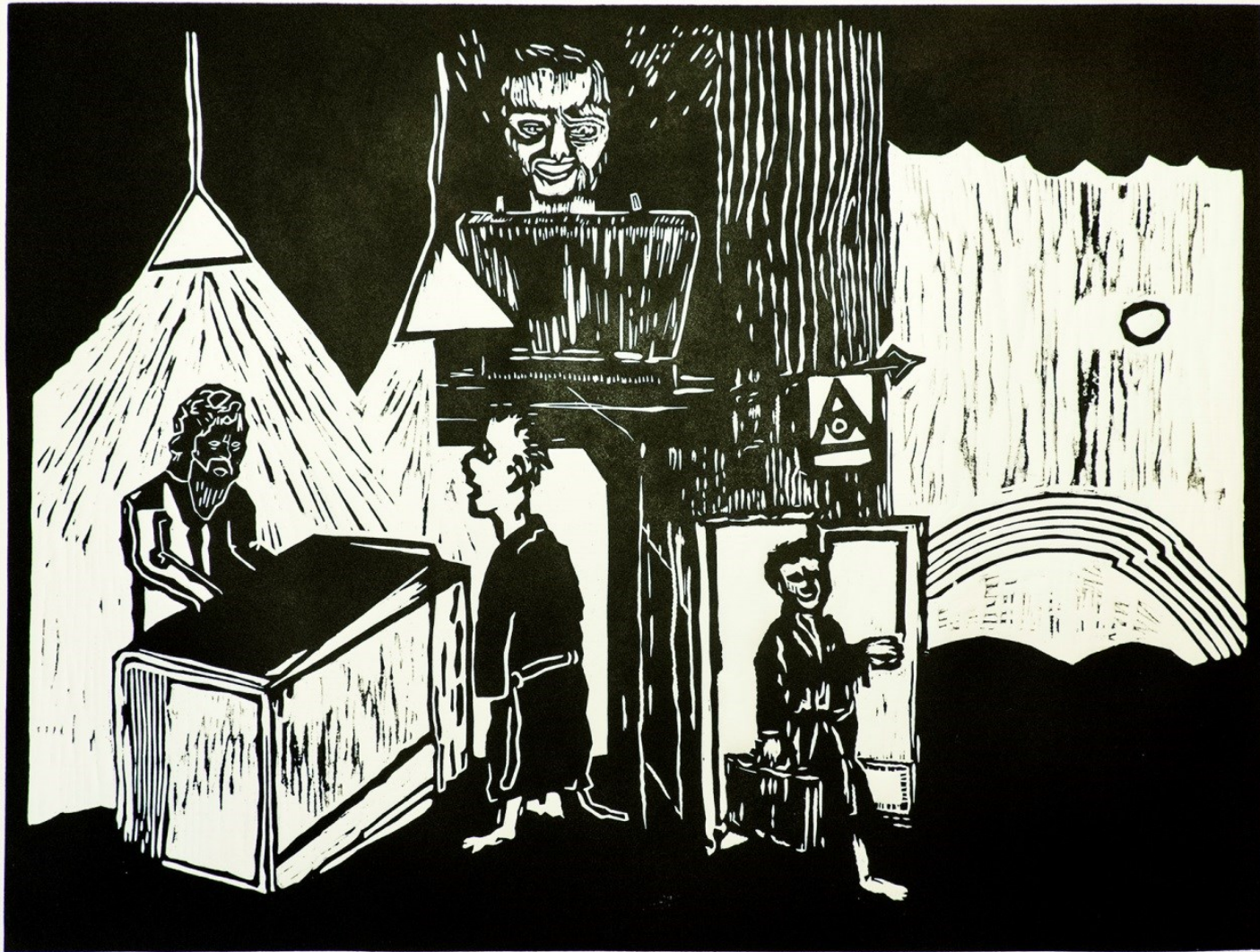
The main thematic focus of Buhagen's work has long been the challenges we face in the technology's development towards an extremely precise, accessible and detailed way to communicate and relate to information. The starting point for most of the works is aspects of what Buhagen perceives as an increasingly intrusive digital life, where a rapid pace and rigid systems shapes the way in which we think, communicate and live.

Petter Buhagen, 'Collapse #4' – 2014, Screenprint on paper, 50x70cm



**Cathrine Dahl and
Ørjan Aas.**

Artistic practice; we work in collaboration because of the turns and twists thrown into the individual patterns in an art production, the unexpected detours that occur and the visual documentation of relationships. In this way, similar ideas elaborate and are told in several ways. Our work is often related to moving images and series.

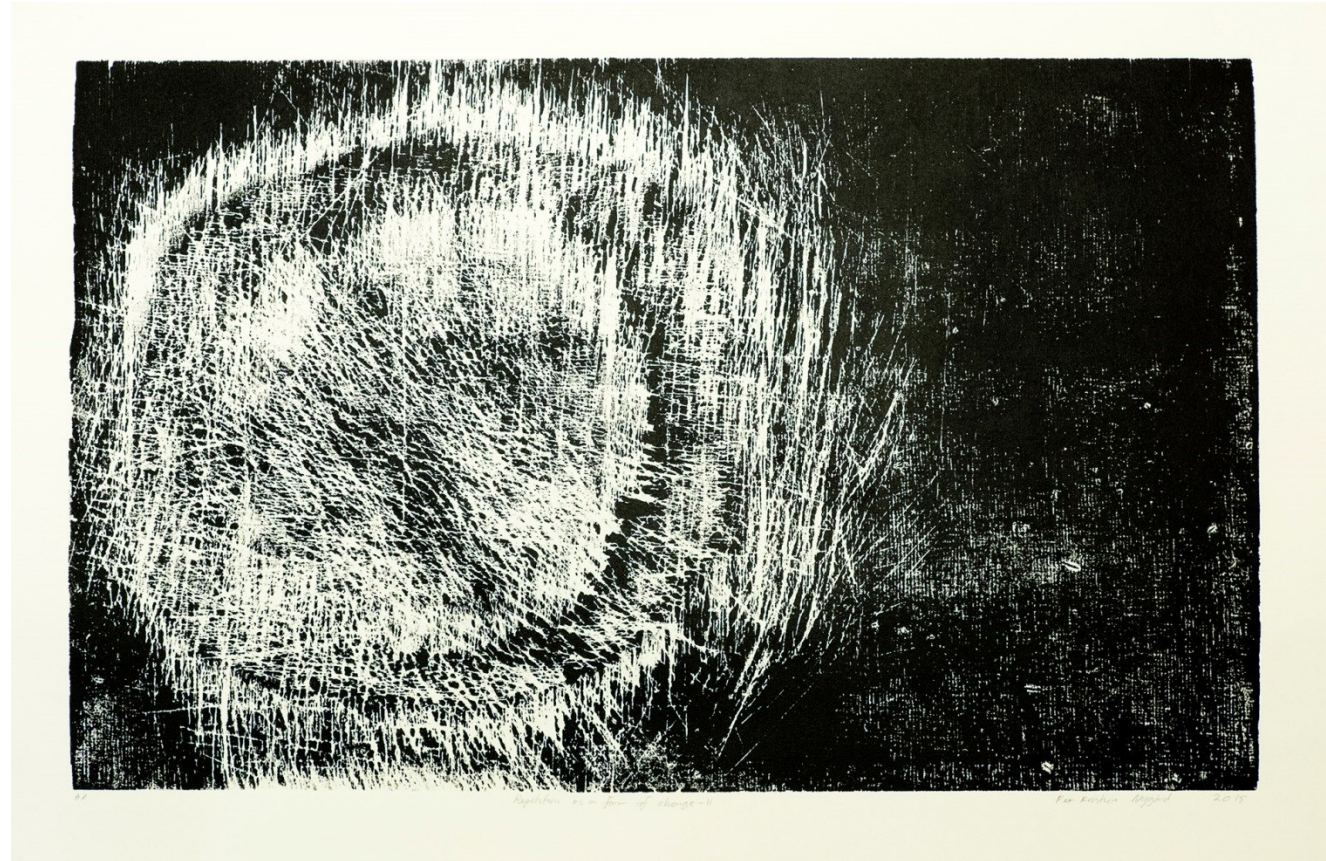


Cathrine Dahl/Ørjan Aas, *"The merchant II"*, 2015 Woodcut, 90x70cm

Per Kristian Nygård, (1979). Live and work in Trondheim, Norway. MFA from Malmö Art Academy 2010.

Repetition As a Form of Change is a series of woodcuts that are imprints of cutting boards from standardized kitchens and contains tracks and traces of approximately 30 years of daily routines from the people who lived there. The woodcuts, as abstract images, explores the poetic potential and paradox in a narrative that is both distinct and repetitious, but also anonymous and unconscious.

They are not images that tell a story in a traditional way, but more abstract images as non-linear narratives, a kind of portrait of those who lived in the apartment.



Per Kristian Nygård, 'Repetition as a form of change #11' - 2015, Inked cutting board, 63x49cm

I am interested in the relationship between ideology and architecture, and how ideologies and compromises are affecting architecture and urban planning. Architecture, here to be understood broad and also including urban planning with more, is the art form that relate direct to society's rules and requirements and that it is also subject to a number of interesting compromises in the process from idea to realization. This makes them a picture of the time, the discussion and the ideological climate, when it was made.

www.perkristiannygaard.com

Jannik Abel (1973), Oslo, Norway. She got her art degree from San Francisco Art Institute. She works primarily with silkscreen, larger projects in public space and short films. Abel is known to take a hard at the world and she reports back in the form of art or social documents as she calls it. She has had numerous exhibitions on several continents.



Jannik Abel, stills from 'Sisters' - 2014

"I did not choose art. Art chose me. When thinking of words to describe the development of the Norwegian artist Jannik Abel, these are the words that first come to mind: Her statements concerning art and its position in the western contemporary society are bold, yet most effectively; extremely honest. 'I believe art is more important than artists'. 'I believe there is no bad art, if it is bad, it is not art'. 'I believe art comes from an honest place of vulnerability and strength.' Marte Elisabeth Paulsen, G&E Art Magazine, Spain

<http://luckyoneway.blogspot.no>



Ingebor Stana, 'AIR' – 2014, Lithography, 75x55cm

Ingeborg Stana is a Norwegian artist who works mainly with painting and printmaking. Stana maintains a long and unbroken tradition within Norwegian art: *The Nordic Landscape*.

She graduated from The National Collage of Arts, Oslo, in 1996. Ingeborg Stana has produced solo exhibitions in Norway, Sweden and France. Her works have been acquired by both private and public art collections. She lives and works in Oslo, Norway.

<http://www.stana.no>

Rita Marhaug (1965) Bergen, Norway. MA from Bergen Academy of Art and Design, and a BA in history of art from the University of Bergen. She has exhibited widely both in Norway and internationally. Important tools of expression are printmaking, drawings, photo, artist books, video and performance. Rita Marhaug ended her professorship in Printmaking from Bergen Academy of Art and Design in August -13 and is now a freelance artist with studio in C. Sundtsgate 55.

Her Images often problematizes perception. Inner and outer horizons characterize our thoughts and actions. Describing our surroundings, the horizon line denotes the meeting between sky and sea. However, we also realize that this is only reality from our own point of view, an illusion from a distance.

About the picture series for Knoxville: After many years, working with photo-based printmaking and drawing Marhaug returns to the expression developed early in her career, using woodcut in black and white. Analogue drawing and digital controlled milling of woodblocks are supplied with hand-carved details.

ALLEGORY OVER NORDLAND VI is a cycle of seven woodcuts in the format 58 x 88 cm. The motifs are depicting people and animal figures in interaction of ambivalent character. They are all familiar creatures from our local environment, many of them general symbols and so-called "trickster figures." A trickster can be a human-like creature, which make trickery or tricks or otherwise offend or fail to obey recognized rules and norms of behaviour. The fox, otter and the hare are all typical examples from fairy-tale and folklore.

Nordland VI is referring to the naming of the Norwegian continental shelf. *Nordland VI* is the area south-west of Bodø. Together with *Nordland VII* this is very rich on fish resources but probably also gas and oil under the sea. Today this is a battleground of different interests: traditional fisheries, modern tourism, nature and environmental protection and the petroleum industry. So far preservation interests have prevented oil and gas exploration in the area.

www.ritamarhaug.com



Rita Marhaug, 'Allegori over Nordland IV Nr2 – the Swan' -
- 2014 Woodcut, 98x68cm



Mattias Härenstam, stills from 'Closed Circuit (In the middle of Sweden)' - 2011, Video

Mattias Härenstam

Statement:

I work with several different media, with main focus on sculpture, printmaking and film/video. Always coming out of personal and subjective experience my works then progress into the political and social sphere.

'Closed Circuit started out with an image, a painting called "In the middle of Sweden" by Peter Tillberg from the early seventies. It shows this gaping hole in the middle of a quiet middle-class neighborhood. In my mind it looked and felt like a rift in an otherwise perfect surface. It seemed like a point of transition or a passage into something unknown. But I was looking for a feeling of a more circular entrapment, so I started thinking in terms of a biological circle-swallowing, digesting, shitting and then starting over and over again in seemingly endless repetition. It had something to do with a feeling of losing one's foothold and

being drawn into this maelstrom where you are powerless. There is something terrifying, but at the same time very exciting with this "going with the flow," almost like riding a roller coaster.' Excerpt from an interview published in "Failure", 2012.

Mattias Härenstam has since 2011 exhibited in many important galleries for printmaking in Norway, Sweden and Germany, and participated in collective shows, film festivals and videoart presentations in many parts of the world.

www.mattiasharenstam.com



Jesper Alvær, 'Fødselsdag (birthday)' – 2011, Woodcut, 70x100cm

Jesper Alvaer was born 1973 in Copenhagen, grew up in Oslo, and is now living in Prague and Oslo. Throughout his career he has exhibited his works in numerous one-person and group exhibitions, including Prague, Bratislava, Oslo, Budapest, Paris, Berlin, Stuttgart, Leipzig, Belfast, Seattle, Los Angeles, Dundee, London, Lisbon, Wrocław, Hong Kong, Kokura, Beijing, China, Chicago, New York, Delft, Graz and Vienna. He has studied in Oslo, Kitakyushu, New York City, and Montpellier and graduated from the Academy of Fine Arts in Prague. Jesper Alvaer is currently a research fellow at the Oslo National Academy of the Arts, department of Fine Art.

Jan Henning Larsen (1966), Lives and works on Askøy outside Bergen, Norway, educated at National College of Art and design, Bergen, Norway 1991-1994. Exhibited widely mostly in Norway. Private and public collections, i.e. the National Gallery in Oslo



Jan Henning Larsen, 'Auto' - 2015, Woodcut, 49x76cm

Curator/Organizer – *Scandinavian Spheres*

Martin Due (1955) grew up in the university city of Uppsala in Sweden in an environment of both music and art and early learned printmaking in his father's, the artist Christian Due's workshop. He has been working as both a printmaker and a musician holding a degree in violin from Trondheim Music Conservatory and a Master of Art and Design from Oslo University College.

Since 1993 his residence and workshop have been in the city of Molde on the Norwegian west coast. Martin Due has exhibited in several Scandinavian and European countries as well as China and USA. His works are in many private and public collections. He has received both local and national scholarships and been active as board member of local and national artist organizations and galleries. Most often the theme of work in his intaglio prints have been inspired of both the appearance and the dramatic history of the Scandinavian and Icelandic arctic landscapes. The actual expressions though have varied a great deal from landscape portraits, half abstract rock and stone structures and, in the recent years, research in visions of a more existential character.

www.martindue.no

