

Jannik Abel, Damien Ajavon, Sissel M. Bergh, Bård Breivik, Tina Buddeberg, Adrian Bugge, Conference of the Birds, Carola Grahn, Johanne Hestvold, Annette Holdensen, Marius Heyerdahl, Lars Holdhus / Matskogen på Landås, Inghild Karlsen, Laboratory for Aesthetics and Ecology, Mustarinda, Jumana Manna, OEI (Jonas (J) Magnusson and Cecilia Grönberg w / Gert Aspelin, Cilla Ericson, Jan Håfström, Beth Laurin), Ingrid Elsa Maria Ogenstedt, Sata Taas, Anders Sunna, Monica Sjöö, Sørfinnset skole/ the nord land, Egil Storeide, Lada Suomenrinne, Jenna Sutela, Jon Benjamin Tallrås, Silje Figenschou Thoresen, Wild Seeds: KVAE & BARK and others

Bergen Kunsthall presents an extensive thematic exhibition exploring the role of art in the history of ecological resistance movements in the Nordic countries. At a moment when ecological questions – and their relation to questions of social justice and colonial conditions – are becoming increasingly pressing, this project looks at artistic work dealing with nature from a multiplicity of viewpoints, with works by visual artists, writers and activists, working as individuals or in groups. Each exhibition space presents a meeting between different artists and thinkers, spanning generations, traditions, and artistic approaches. Drawing several historical lines, the exhibition includes some of the pioneers of eco-activist artistic work in the Nordic countries as well as a younger generation of artists treating nature as a collaborative partner. The exhibition also includes several sections of documentary material selected by research collaborators, including Norwegian artist Marius Heyerdahl's early project *Den siste alke* (The Last Auk) and the history of the Máze group (Mázejoavku) Sámi art collective.

Nature is one of the crucial topics in Nordic art histories. Through landscape painting and an interest in stunning geographical features during the 19th century, artists developed regionally specific working fields. In Norway, the images of coastal and mountain landscapes became a pillar of national identity and are still featured in marketing today. On the other hand, since the 1960s, the precarity of nature has become an important topic for many artists, with concern for the environment and the future of nature as well as humans who depend on these resources. In this exhibition, Bergen Kunsthall explores the relevance of nature for artistic debates, how nature is approached, how nature is conceptualised and constructed: what do artworks tell us about our changing relationship to nature, but also how we conceptualise ourselves as human beings? How do we understand ourselves as part of the environment (and nature)?

Inspired by the novel *Earthworks* (1965) by Brian Aldiss and its influence on the Land artist Robert Smithson, the title of the exhibition points to a tradition of artistic production, such as large-scale environmental installations which often utilised natural materials like earth and rocks, echoing the interconnectedness between art, nature, and human intervention. In a broader context, "Earthworks" can be read also towards activities that involve manipulation, collaboration and interaction with nature and the earth's surface, and most importantly, the work that is the care for our planet and all its habitants, human and non-human, that depend on its well-being.

The exhibition design for "Earthworks" was made in an attempt to reduce the use of resources and materials. Necessary temporary walls were built with a new, innovative building material made entirely from packaging waste and able to be reused or fully recycled. Most exhibition furniture is reused from previous exhibitions.

Collaboration and community building has an important role in the exhibition, with many contributions to the programme including talks, dinners, workshops, and performances that use the exhibition as a site for participation and a platform for multiple voices.

GALLERY II

The exhibition opens with a selection of artworks that bring different artistic approaches and angles together, from art as an activist tool to documentary observations, each exploring our ways of living with nature.

Carola Grahn's *Mother and Sun, 5 years* consists of cross-layered stacks of birch wood. One stack indicates Grahn's height with arms outstretched, the second represents the height of reach of Grahn's now five-year-old son (intentionally mis-spelled as "sun" in the title of the work). The work has been realized in the past with different heights reflecting the age of the child. This iteration is a collaboration between Carola Grahn and Bergen-based writer and artist Carol Stampone, who was invited as another mother to perform the stacking after instruction by Grahn. Like many of Grahn's works, this project reflects on emotional realities that are often hard to grasp, such as the responsibility to grow a child in the times and context we live in. "Have you ever considered that our reflections about our children are actually mirrors of ourselves?", Grahn writes in a section of their correspondence presented on the wall behind the sculpture. The exchange of letters is part of the work and speaks about motherhood and love, amongst others. The wood for the work was sourced from Bergens Skog- og Træplantningsselskap, a foundation which maintains forests around Bergen. The logs will be given to Bergen Sameforening after the exhibition as part of the artist's instructions to donate the wood to an organisation that supports the traditions of the Indigenous people of the land in where the work is shown.

Three new works by Carola Grahn are shown in Gallery 2 and Gallery 4. The three wooden, hand-carved signs titled *My Name is Nature* each present a sentence seemingly spoken back to us by natural element. The idea of sky, stones, trees speaking delves into the human longing for a profound connection with the natural world, exaggerating the concept of nature as a singular subjective entity endowed with consciousness and emotions. The artwork portrays nature not merely as an indifferent backdrop but as a complex and somewhat temperamental lover, expressing a sense of being exploited or taken for granted.

The work by **Lars Holdhus** presents an utopian plan for a sustainable Bergen, based on the principles of self-sufficiency. Holdhus draws a vision for Bergen in which the mountains around the city centre are transformed into a public food forest: diverse edible plants that replicate ecosystems and patterns found in nature, and thus serving all inhabitants. This idea is based on ancient European, North American and South American techniques for low-effort farming, which were organised in circles around settlements. If only a third of Bergen would be transformed into a food forest, it could become a completely self-sufficient city. Holdhus is an artist, musician and food activist. His current work is the result of ongoing research and activist-educational activities with the perennial food forest at Landås.

Adrian Bugge's photo series *Inngrep: Bergverk (Interventions: Mines)* shows some large-scale examples of human impact on the Norwegian natural landscape. The six works share a focus on the contrast between original

rock and stones shaped by humans, highlighting how today more stone is moved by humans than through natural erosion by rivers, ocean currents, wind, and glaciers combined. In an artistic tradition, Bugge's photographs might remind of Bernd and Hilla Becher's well-known portrayals of industrial buildings and their critical perspectives on notions of progress. The images might also remind of historic Land Art works that created large-scale interventions in landscapes, pointing to the relation of artistic work and other forces in society. The images are part of "Interventions", a series for which Bugge over the past fifteen years captured mankind's significant geological influence from Kirkenes in the north to Sokndal in the south, published recently also as a book.

Ingrid Elsa Maria Ogenstedt's sculptures, crafted from grass, moss, and clay, have a lifelike quality, resembling natural growth and transformation. The title of the work, *Fühler (Antennas)*, can be understood both literally, as antennae or feelers that we know from the natural world, but also metaphorically, as an expression of probing, exploring, and seeking deeper understanding. Ogenstedt often takes inspiration from traditional building techniques, for example for the construction of houses or roofs, and they are large and almost architectural in scale, but without a clear purpose. They resemble unknown natural structures, pointing at a space between the human-made and the natural. The clay used for the sculpture, with its dual nature of hardness and soft malleability, points to geological processes that evolve in response to water availability. The work includes also Sphagnum moss, native to the Northern hemisphere and historically utilised for wound dressing due to its absorbent and acidic nature. These materials collectively symbolise a constant cycle of change and renewal, waiting for the next opportunity, be it rain, river, or geological shift.

The gallery includes a bench for rest and reading with selected publications by the Danish magazine **Ny Jord – Tidsskrift for naturkritik**, the Copenhagen-based curatorial initiative **Laboratory for Aesthetics and Ecology, OEI** from Stockholm and Mustarinda Association active in Northern Finland.

GALLERY IA

The works in this gallery dive into different histories of art and environmental activism, with a focus on works from the 1970s.

A selection of works demonstrates some of the earliest approaches from Norway to what was later described as Earth Art or Land Art. A simple black and white photograph by **Bård Breivik** (1948–2016) shows a straight line of white dots on trees in a forest – what turns out to be a large number of snowballs in a forest on the island of Stord, south of Bergen, photographed on a Christmas Day in 1970. Made with simple means, the work inscribes a geometrical form into nature and plays with its own ephemeral, time-based character, similar to Richard Long's famous *A Line Made by Walking* (1967), for example. The work also bears a humorous element, with the white balls resembling pairs of eyes staring back. In 1971, Breivik and artist colleague **Gerhard Stoltz** established the "Panda Production Company," a fictitious entity with only an oval stamp as its asset. Panda's works challenged the focus of

the Norwegian art world on Oslo through a conceptual, anti-romantic approach to nature that contrasted with the dominant romantic tradition in Norwegian landscape painting. In the 1972 exhibition "Bellevue, Bellevue" held at Oslo Kunstforening, they presented works such as *Et hull i Bergen og hullet i Oslo* (A Hole in Bergen and the Hole in Oslo), where a hole dug in Bergen was exhibited in Oslo. Another example is the work *Wandering (Fences 1)*, where Stoltz turned a walk into a sculptural practice, documented with photos and maps, in this case from a walk in Minde, Bergen. The exhibition documentation and the catalogue are the only remaining traces of this work.

A recurring theme in **Jon Benjamin Tallerås'** works is the relationship between the individual and urban life. He conducts social interpretations of architecture, exploring alternative possibilities, patterns of movement, places, and areas. Tallerås' works frequently feature self-portrayals where he engages uniquely with the city – such as jumping over fences, wandering along subway tracks beneath the city, or climbing walls. His exploratory approach to the city connects on the one hand with his informal background as a graffiti artist, and on the other continues a tradition of (often ephemeral) interventions in landscape. The photograph titled "11.05.2016 (02:14 - 03:56)" documents a walk across Oslo through subway tunnels with a single photo and the time of the event stated in the title. The second work, *Basic Form (one. DD)*, captures a mundane, with hidden "etchings" on the glass, replicating found graffiti elements, and is presented in a self-made frame constructed from materials found during walks.

Marius Heyerdahl (1938–1979) was in many ways a pioneer in breaking down boundaries between established art forms and left an enduring legacy, despite his early passing. His project *The Last Auk*, started in 1971, is a remarkable fusion of art and activism, fueled by deep concerns for the effects of industrial pollution of the environment, observed through the declining auk population on Norway's southern coast. Together with collaborators, "The Ocean Life Guardians", Heyerdahl created a series of performative interventions featuring a striking, black-painted caravan adorned with an immense fibreglass bird's head representing an auk. The bird's head, crafted by artist Kari Rolfsen, could pivot, allowing the auk to survey its surroundings. Wings, folded during transport, unfolded dramatically when stationary, creating a lifelike appearance. Amplifying the impact, the auk emitted the haunting death scream of its real-life counterpart through a speaker in its open beak. Heyerdahl and his collaborators, accompanied by a film crew, travelled in the mobile installation across Northern Europe to confront industrial polluters dumping chemicals into the sea. The resulting documentary was shown at festivals and on Norwegian television, but had limited impact at the time. In the following years, *The Last Auk* found a new life as Heyerdahl transformed the caravan into a raft for his family's vacation. The presentation in the exhibition collects for the first time documents of the project, such as photographs of the appearance in Oslo, newspaper clippings reporting on actions and the film, a letter of Heyerdahl in which he aimed to place the work in a museum collection, and the documentary.

In addition, further works provide more insight into Heyerdahl's work, such as two metal reliefs with glass stones and images of the work *Lucifer*, which was also toured through non-art locations.

Annette Holdensen (1934–2023) played a pivotal role in the history of Danish textile art. Trained as a weaver, Holdensen contributed significantly to the integration of tapestries into the canon of contemporary art during the late 1960s. Her work experiments with natural and poor materials and can be seen (from a contemporary lens) as part of an ecofeminist framework. One of the works in the exhibition, *Mytologisk Fragment (Mythological Fragment)*, integrates a fox tail. In *Hammerknode* (a wordplay on a place in Bornholm, the force and masculinity of the hammer, and the traditional weaving of the knot), she intertwines human and animal hair, investigating the relationship between the body and the shapes, forms, and scales of objects. During the 1980s, Holdensen expanded her weaving practice to include three-dimensional sculpture, rooted in her fascination with recycled materials and traditional craftsmanship. An example for these is the series *Willow Monoliths*, anthropomorphic figures that encircle the viewer in a manner that evokes a place of remembrance and that were shown often in open air locations. All of the works evoke a social, collective setting for art, doing together, and making use of available materials. In a vitrine, a series of envelope drawings are shown, made on letters originally received from institutions including "The Royal Danish Academy of Arts" and her local hospital, featuring Holdensen's visual landscapes and repetitive shapes, acting as personal mappings.

Monica Sjöö (1938–2005) was a Swedish painter, writer, radical eco-feminist, and an early advocate of the Goddess movement, a movement embracing Nature Spirituality, inclusivity and the Divine Feminine. Sjöö lived during most of her life in the UK, where she contributed to feminist art since the late 1960s, coinciding with the emergence of the women's liberation movement, and in environmental protests. One of her most renowned works, *God Giving Birth* (1968), depicts a woman in the act of giving birth, a painting that sparked controversy and protests from Christian groups in the 1970s. Sjöö played a pivotal role in formulating the feminist art manifesto titled *Towards a Revolutionary Feminist Art* (1971), one of the earliest and most militant manifestos of its kind, and co-authored *The Great Cosmic Mother: Rediscovering the Religion of the Earth* (1987), a significant work exploring the history of goddess worship. The exhibition presents three paintings by Sjöö and documentary materials from Sjöö's political practice, including a stencil to spray "The Goddess Returns" from the 2000s.

Mardøla-aksjonen (The Mardøla Action) was a protest movement in the summer of 1970 in Eikesdal, Møre og Romsdal against the effects of hydroenergy and industrial extraction on the environment. The Mardøla Action was strictly non-violent, establishing principles of modern civil disobedience in Norway that are still followed by organisations such as "Natur og Ungdom". Influential figures in the subsequent years' Norwegian debates on nature and environmental conservation, such as Sigmund Kvaløy Setreng and Arne Næss, were part of initiating the actions. This protest played a crucial role in the emergence of a robust nature and environmental conservation

movement in Norway, and was mediated also through cultural activities, such as a documentary, theatre plays, exhibitions and several books. The exhibition includes a print by Egil Storeide (1940-2013), titled "Mardøla Blues" after an improvised song practiced during the protests, drawings by Sigmund Kvaløy Setreng, and the documentary movie "Kampen om Mardøla" (1972) by Oddvar Einarson.

GALLERY 1B

Inghild Karlsen's works are often characterised by a pervasive exploration of the relationship between humanity and nature, as well as cultural and natural elements. Her artistic endeavours frequently delve into specific aspects of cultural history, landscapes, and lifestyles in northern regions. Inghild Karlsen is no stranger to the premises of Bergen Kunsthall. Having studied at the Vestlandets Kunstakademi (Bergen Academy of Art and Design) until 1981, she became acquainted with figures such as Bård Breivik, and a more international understanding of artistic concepts in the 1960s, including conceptual art, land art, and process art. In 1999, Inghild Karlsen was the Festival Exhibitor, but as early as 1988, she filled the galleries with an installation performance titled *Namadis*, a commissioned work from BIT Bergen International Theatre Festival and Bergen Kunstforening. The production occupied all the rooms, featuring works such as *Jordballong (Earth Balloon)* and *Pustende ballong (Breathing Balloon)*. Karlsen often practices recycling her material, integrating older works into new constellations and contexts, and for this exhibition, Karlsen has produced a new *Pustende ballong no. 2*, resembling a globe that gradually and imperceptibly loses air before it must be replenished.

Anders Sunna is an artist from a forest reindeer herding family in Kieksiäisvaara, Sápmi (Norrbotten, Sweden). In his artistic practice, Sunna delves into a variety of formats and expressions, employing them as instruments for political activism and satire. His works unfold narratives of oppression and violence inflicted upon the Sámi people. Sunna's diverse practice, encompassing paintings, graffiti, sculptures, and installations, serves as a testament to the misuse of state authority, land colonisation, exploitation of natural resources, forced relocation, and suppression. Advocating for the power of visual artworks, Sunna contends that images resonate more directly with viewers than text, which requires a choice to read and an effort to understand. While Sunna's art is deeply political and narrative, he deliberately allows for interpretation, permitting the inherent expressive power and an almost ominous sense of anger to articulate their own narratives.

The investigation by **OEI** takes its cue from their work on Earth Art / Land Art in a series of OEI publications, as well as their ongoing artistic research project "The Expanded Book", which they started working on more than 20 years ago in a region in Västergötland in Sweden. OEI, founded in 1999, is a project of "durational publishing", a magazine for "extra-disciplinary spaces and de-disciplining moments – experimental forms of thinking, montages of art, literature, theory, film, documents, archaeologies, fieldworks and counter-historiographies". In a series of issues, they have investigated practices of Earth Art / Land Art in Sweden, a movement "less heroic, less massively intrusive than the one instantiated by iconic works by

North American artists such as Robert Smithson and Michael Heizer". As part of this constellation, physical works by artists including **Jan Håfström**, **Gert Aspelin**, **Cilla Ericson** and **Beth Laurin** are also presented, among many others. A publication with a detailed map, text and information on each work accompanies this investigation, available for the audience to bring with them.

Since the initiation of the Fovsen/Fosen Action, **Jannik Abel** has been present with a camera. Not as a journalist who has come and gone, but as a participant who has travelled, stayed overnight, and demonstrated alongside other protesters over time. The photo series captures images from eight days of historic actions in February 2023 and five days of historic actions in October 2023.

In 2016 Abel shifted artistic practice towards a no waste production and is uncompromising when it comes to working with environmentally and human-friendly materials. Therefore, the photographs are presented digitally rather than in a physical format, as per the artist's preference.

Artist **Sissel Mutuale Bergh** describes her latest film, *Elmie* (2023) – a Southern Sámi word meaning sky, air and storm – as a documentary poem and a lamentation on air, breath, birds, mountains and wind power. For several years, Bergh has followed the construction of – and opposition to – industrial windfarms at Fovsen/Fosen while also tracing the presence of Southern Sámi along the coast in the regions of Møre and Trøndelag. Documenting the importance of Sámi culture past and present, Bergh examines Sámi place names, words, sacred and sacrificial sites, mountains, memories and myths to reveal how the Southern Sámi language acts as a key to uncovering the past, thereby helping us reconnect with the land and all its inhabitants – including the non-human. *Elmie* is the second installment in the artist's short film series *knowhowknow* (2018–ongoing), which examines how we understand the world.

Founded in 2010, the **Mustarinda Association** is a non-profit group of artists and researchers, whose goal is to promote the ecological rebuilding of society, the diversity of culture and nature, and the connection between art and science. This work is done through an international residency program, exhibitions, workshops, events, publications and development projects. During 2023, the Mustarinda Association, together with other local actors revitalised a plan to work for the creation of a new National Park located in the Vaara-Kainuu area. The project aims to integrate contemporary art with environmental education to conserve the nationally significant areas of biodiversity in the Kainuu hill region and fenlands as well as the distinctive cultural traditions unique to the area. The National Park project will integrate place-bound eco-social and community work intertwined with experimental artistic and research work, and critical pedagogy aimed at social equality and (bio)diversity.

Formed in 1978, the **Mázejoavku (Máze group)**, an arts collective, was conceived by eight Sámi artists that sought to delve into themes of Sámi identity. The founding members, Aage Gaup, Trygve Lund Guttormsen, Josef Halse, Berit Marit Hætta, Britta Marakatt-Labba, Hans Ragnar Mathisen, Rannveig Persen, and Synnøve Persen, embarked on this artistic journey at a critical time and

place – Máze, a settlement in Sápmi with a nearly 100 percent Sámi population. This period coincided with the Alta Conflict protests against a proposed hydroelectric dam on the Alta River, further intensifying the Mázejoavku's connection to Sámi activism. The act of civil disobedience (a decade earlier), in resisting the damming of the Mardøla watercourse, laid the groundwork for the Alta resistance, and the looming construction of the large hydropower plant in the area shifted the focus of local protests from nature conservation to Sámi rights. The group's activities became deeply interwoven with Sámi revitalization and the broader resistance movement against assimilation policies. The Mázejoavku's house in Máze served as a base for protesters during this tumultuous time and its formation marked a pivotal moment in Sámi art, activism, and cultural identity, contributing significantly to the broader movement against assimilation policies in Norway.

*The members, initially using names like Sáme Dáidujoavku or Sámi Dáidujoavku for the group, faced variations due to differences in the Northern Sámi language among them. Residing in Máze, also known as Masi, their identification with the place led to the use of "Masigruppa" in Norwegian and "Mázejoavku" in Sámi contexts. "Samisk Kunstnergruppe" appeared in national media and their own meeting minutes.

GALLERY III

Tina Buddeberg was born in Munich in 1958, moved to Norway in adulthood, and then began studying art, completing her education at Statens Kunstakademi (the State Academy of Fine Arts) in 1998. Buddeberg later moved to the mountain village of Sollia southeast of Rondane and established the farm Dreamvalley. Here, she lived in close connection to the seasons, alongside her horses. The work *Jordnært (Down to Earth)* symbolises *Dreamvalley*: the farm, life, and art project she established in Sollia. She was particularly interested in the dynamics of the herd, attempting to see the world from their perspective and be part of the herd, and observations that were continually conveyed in her art. Buddeberg was highly critical of our anthropocentric worldview and believed that this is the cause of our contemporary ecological and climatic challenges. *Dreamvalley* became a comprehensive project that evolved over time into a relational artwork. Here, many different people from home and abroad gathered to work on art, participate in horse meditations and herd walks, and to help with everything a mountain farm requires. In Tina Buddeberg's life, art, practical work, and the community between animals and humans were closely interwoven.

Museet (The Museum) is part of the ongoing site-specific art project *Sørfinnset School/ the nord land* (2003-∞) in Gildeskål, Nordland, which has been presented since 2014. *The Museum* serves as documentation in the form of objects, printed materials, fragments, and memories that speak for themselves, carrying stories and connections. In the exhibition at Bergen Kunsthall, *The Museum* also serves as a retreat. The lavvu used in the exhibition is borrowed from Sørfinnset and is typically used for events, celebrations, and overnight stays. In this version of *The Museum*, three broadcasts from the web broadcast Sørfinnset TV, produced by the project since 2019, are also presented, along with a Super 8 film depicting the

construction of the Thai house by Kjellingvatnet with music by Bjørn Torske.

The Sørfinnset School / the nord land project originated from Art in Nordland's *Artistic Interruptions* initiative curated by Per Gunnar Tverbakk between 2003-2005. Artists **Søssa Jørgensen** and **Geir Tore Holm** were invited to develop a project for Gildeskål municipality, specifically the closed-down elementary school in the village of Sørfinnset. They collaborated with Kamin Lertchaiprasert and Rirkrit Tiravanija from the land in Sampatong, located outside Chang Mai in Northern Thailand. Sørfinnset School/the nord land is intended to continue indefinitely.

Lada Suomenrinne was born in Northern Russia but has lived most of their life in the northernmost point of Finland, Sápmi, where Suomenrinne was adopted by their stepfather into his Sámi family. The roots of their work are in belonging and body-land trauma. Suomenrinne uses photography to present possible ways to collaborate with the land and Earth, looking for ways to have a dialogue with visible and invisible living beings in landscape photography. In their artistic practice, Suomenrinne explores the relationship with Sáminess whilst engaging in a dialogue with nature, with whom they seek a safe place as an Indigenous person at "the end of the world". The constellation in "Earthworks" is a combination of two series: *Jassa* (2023) and *grieving moonshine* (2023). The particular image is called *Deatnu Valley* (2023).

Johanne Hestvold alternates between different perspectives when she creates sculptures based on surveys of parks. The sculptures are made in mycelium composite, a material in which mycelium (fungal threads) grow around hemp fibres. The material is dried and is in a kind of dormancy from which it can potentially be awakened under certain climatic conditions. The sculptures in "Earthworks" are part of a project that involves using studies of parks as the starting point for sculptural research. In the works, Hestvold combines take-away food containers and maps of various parks. Over time, the sculptures will change through being exposed to more or less predictable factors in the air around us. *Divination (Pasargadae Garden)* refers to one of the first Persian gardens dating back to the 6th century, while *Demonstration (Zaryadye Park)* refers to Zaryadye in Moscow. The park opened in 2017 and is a high-tech analogy to wild nature in four different climatic zones in Russia.

Silje Figschou Thoresen's artistic practice is rooted in the Sámi design tradition, characterised by improvisation and problem-solving. Thoresen's approach aligns with the idea that materials have unpredictable future lives, emphasising sustainability and adaptability. Much of the works feature recycled materials, remnants from previous activities in diverse contexts, leaving traces of both people and places. A series of new works on paper are crafted from rubber salvaged from the scrap heaps of a local mine that went bankrupt. After their closure, the mine's remnants were piled on a nearby mountain, covered with tarps – since long gone – emitting a strong odour of oil and chemicals. Despite the inhospitable conditions, with minimal vegetation on these heaps, Figschou periodically explores this site. Recently, a significant amount of rubber has surfaced, becoming a pivotal element in a broader artistic project. The prints use this

reclaimed rubber, with the dye derived from rinsing old printing tools, dissolving dye from another project, and incorporating colours from the actual mine heaps.

This narrative by **Damien Ajavon** unfolds through a cotton jacquard weave, inspired by a staged self-portrait captured in a photograph. Against the snowy backdrop of a Norwegian landscape, the artist utilises a self-built Manjak loom, traditionally used in West Africa. In the scene, the artist, donning a 20th-century Norwegian women's winter coat, is visible working at the loom. Ajavon expresses a desire for their work to delve into their identity as an African textile artist and challenge perceptions of craftsmanship and identity. Through performative staging, motif context, and the creative process, Ajavon intertwines their Afro-European roots, queer identity, and diverse craft traditions. In *PROTECTION OF RELICS (Black Craft Matter)*, viewers are immersed in a visual realm that brings to life structures tied to identity, representation, and our cultural heritage. The artist, through the jacquard weave, crafts new narratives, extending an invitation to engage in a meaningful conversation.

GALLERY IV

The installation *Vermi Cell* by **Jenna Sutela** presents a living compost composed of local soil and plant material, and infused with hundreds of living worms. The compost soil releases electrons that pass through a series of copper and aluminium rods to generate power for an audio piece. Inside the piles, the movement of the worms becomes an organic audio filter: the more activity, the more electricity, and the more electricity, the more echo. The space is designed for earthworms who prefer the dark, while pulsating light is said to be beneficial for plant growth. Various flower seeds are spread on the compost pile that will sprout during the exhibition period. *Vermi Cell* proposes an alternative approach to our relationship with nature, emphasising care for both human and non-human elements. The installation challenges the notion that everything should be constantly accessible, urging adaptation to the natural cycles of the environment. Drawing inspiration from the earth battery's image and functionality, the installation becomes a metaphorical electrical battery, powered by the Earth and aligned with the fluctuating rhythms of decomposition and electricity generation.

GALLERY V

With wry humour and a meditative pace, **Jumana Manna's** film work *Foragers* depicts the drama and power hierarchies around the practice of foraging for wild edible plants in Palestine/Israel. Shot in the Golan Heights, the Galilee and Jerusalem, it employs fiction, documentary and archival footage to portray the impact of Israeli nature protection laws on these customs. The restrictions prohibit the collection of the artichoke-like 'akkoub and za'atar (thyme) and have resulted in fines and trials for hundreds caught collecting these native plants. For Palestinians, these laws constitute an ecological veil for legislation that further alienates them from their land while Israeli state representatives insist on their scientific expertise and duty to protect. Following the plants from the wild to the kitchen, from the chases between the foragers and the nature patrol, to courtroom defenses,

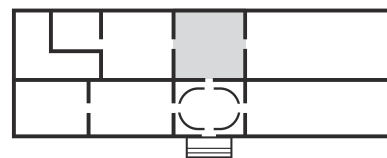
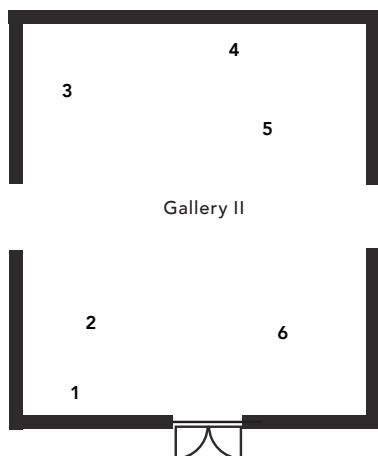
Foragers captures the joy and knowledge embodied in these traditions alongside their resilience to the prohibitive law. By reframing the terms and constraints of preservation, the film raises questions around the politics of extinction, namely who determines what is made extinct and what gets to live on.

BOOKSHOP

Sata Taas' Irbet ton, meaning permafrost in the Sakha language, challenges conventional perceptions of permafrost as a constant threat by exploring the intricate relationships Indigenous peoples have cultivated with this phenomenon. Beyond its association with danger – methane release, landscape alterations, structural collapses – Indigenous ethnic nations of Siberia, including Even, Evenk, Sakha, Yukaghir, Laurovetlan, and Dolgan, have established profound connections with the permafrost, treating it not merely as a threat but as a close relative. The installation acknowledges the unique architectural practices in Siberia, where structures are built on pillars to adapt to the challenging permafrost conditions. The communities here have developed a respectful and reciprocal rapport with the land, embodying centuries-old wisdom on coexisting with the permafrost. The project emphasises the loss of such sensitivities and relational ontologies due to the destruction of Indigenous lifeworlds, perpetuating intergenerational harm throughout Siberian Indigenous history. The artist collective Sata Taas commits to developing methodologies addressing the rapidly shifting landscape influenced by rising temperatures, advocating for decolonial practices and cultural actions. The artists envision comprehensive societal and global transformations, urging a shift from colonial to planetary consciousness and creating a space for thoughtful reflection on the challenges our environment faces.

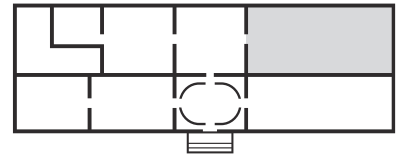
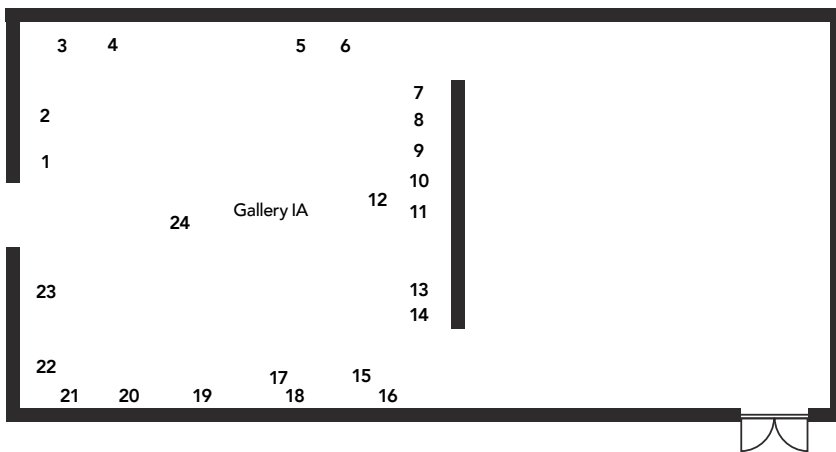
The **Laboratory for Aesthetics and Ecology** stands as a dynamic platform dedicated to planetary becomings, engaging with the embodied, theoretical, and political dimensions of global environmental breakdown, recognising its uneven distribution and impact on multispecies worlds requiring urgent regeneration and care. The collective orchestrates a diverse array of multidisciplinary events, exhibitions, workshops, and symposia, spanning landscapes, disciplines, and histories—from rural spaces and festival sites to ocean shores, boats, academic and exhibition spaces, and beyond. Employing experimental methods that traverse genres, the laboratory seeks to foster long-lasting, cross-pollinating knowledge productions through collaborative engagements. In addition to their curatorial practice, the Laboratory operates a small press, publishing and translating works that contribute to and extend their thinking. These publications navigate intersections between the poetic and the academic, the affective and the scientific, and the personal and the political, embodying the collective's commitment to interdisciplinary exploration and critical discourse.

Ny Jord — tidsskrift for Naturkritik is a multidisciplinary journal that orients itself across centuries and national borders, bringing together science, literature, and art in the desire to contribute to a nuanced conversation about nature in an era where our perceptions and ideas about it are undergoing significant changes.



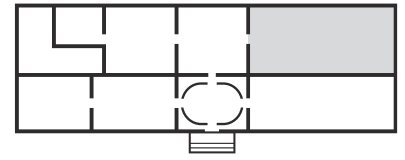
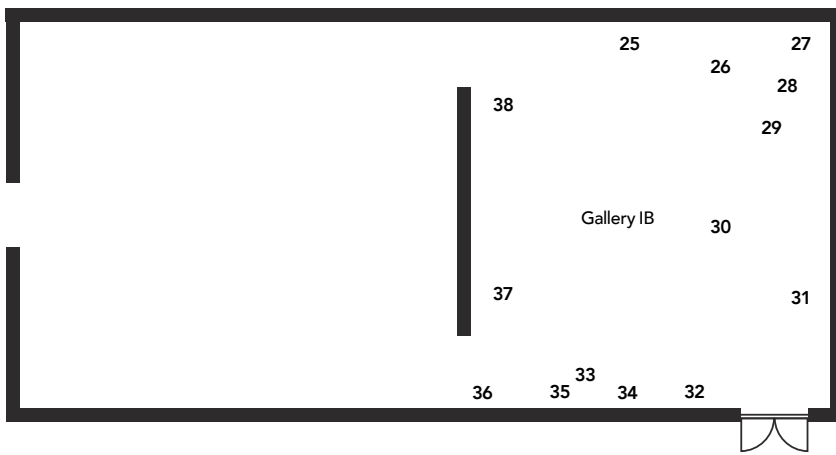
Gallery II

- | | |
|--|---|
| <p>1 Adrian Bugge
<i>Interventions: Mines, 2016-2022</i>
Archival pigment print
59,4 x 39,6 cm (each)
Courtesy the artist</p> <p><i>Intervention. Industrial road. Titania AS, Sokndal, 2020</i></p> <p><i>Intervention. Open pit mine. Sydvaranger Mine, Kirkenes, 2016</i></p> <p><i>Intervention. Slag heap. Follidal Mines, Innlandet, 2022</i></p> <p><i>Intervention. Open pit mine. Sydvaranger Mine, Kirkenes, Troms and Finnmark, 2016</i></p> <p><i>Intervention. Borrow pit. Flåman Nature Reserve, Follidal, Innlandet, 2022</i></p> <p><i>Intervention. Toxic landfill. Noah, Langøya, Holmestrand, Vestfold and Telemark, 2018</i></p> | <p>3 Carola Grahm
<i>Mother and Sun, 5 years, 2024</i>
Birch wood from Bergen Skog- og træplantningsselskap
Stacked by Carol Stampone
210 x 90 x 90 cm
Framed letters by Carola Grahm and Carol Stampone
The wood will be donated to Bergen Sameforening when the exhibition goes down
Courtesy the artist</p> <p>4 Lars Holdhus / Matskogen på Landås
<i>Desentralisert Matskog (Decentralized Food Forest), 2024</i>
Sycamore maple from Wergelandsalléen and prints
200 x 185 cm
Courtesy the artist and Matskogen på Landås</p> |
| <p>2 Carola Grahm
<i>My Name is Nature, Stones, 2016/2024</i>
Wood
150 x 70x 35 cm
Courtesy the artist</p> | <p>5 Carola Grahm
<i>My Name is Nature, Sky, 2024</i>
Wood
170 x 60 x 35 cm
Courtesy of the artist</p> <p>6 Ingrid Ogenstedt
<i>Fühler (Antennas), 2024</i>
Wood, clay, Sphagnum moss
270 x 160 x 70 cm
Courtesy the artist</p> |



Gallery IA

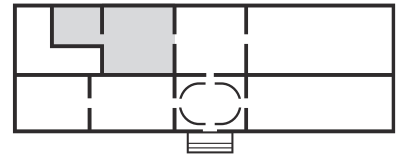
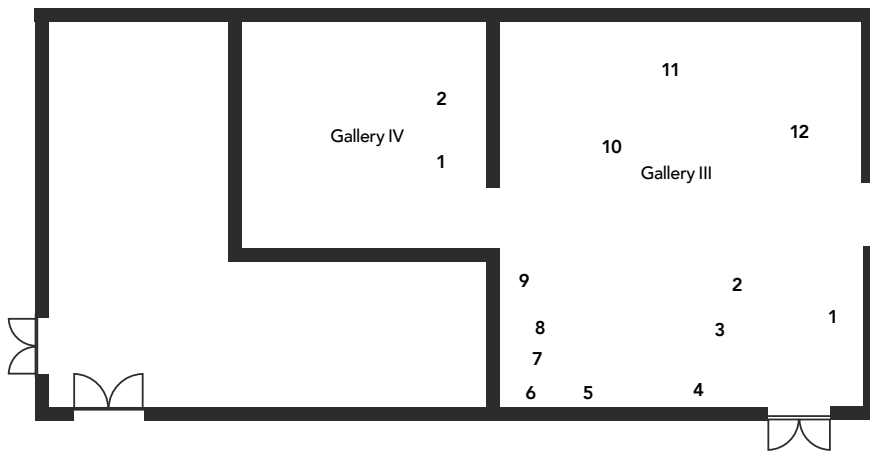
- | | | | |
|---|--|--|--|
| <p>1 Annette Holdensen
<i>Mythological Fragment</i>, 1971
Wool, fox tail
155 x 100 cm
Courtesy the Estate of Annette Holdensen</p> | <p>8 Marius Heyerdahl
<i>Untitled</i>, 1971
Sculpture
60 cm in diameter
Courtesy Paul Holm, Oslo</p> | <p>17 Oddvar Einarson
<i>Kampen om Mardøla (The battle for Mardøla)</i>, 1972
16 mm film on monitor
89 min.
Courtesy the artist</p> | <p>22 Monica Sjöö
Archive material
Courtesy Monica Sjöö Estate and Alison Jacques, London
– <i>The Goddess Returns</i>, original stencil, undated
– <i>No title (The Goddess Returns)</i>, copy of poster, undated
– <i>Goddessing. Regenerated. Issue 15</i>, 2022, magazine, original
– <i>Monica Sjöö at the exhibition "Kvinnoliv (Womenfolk)"</i>, Kulturhuset, Stockholm, 1975
– <i>Monica Sjöö with The Spirit of the Stone in the garden of Durham Park</i>, undated
– <i>Ama Mawu protest in Bristol</i>, 2000
– <i>No title (The Goddess Returns)</i>, stencil outside Bristol Cathedral, 2000</p> |
| <p>2 Annette Holdensen
<i>Handpainted envelopes</i>, 1991-2002
6 pcs., 15,5 x 22 cm (each)
Courtesy the Estate of Annette Holdensen</p> | <p>9 Photography
Courtesy unknown</p> | <p>18 Egil Storeide
GRAS
<i>Mardøla Blues</i>, 1970
Silkscreen on paper
98,7 x 65 cm (unframed)
Courtesy The National Museum, Norway</p> | <p>23 Annette Holdensen
<i>Hammerknude (Hammer Knot)</i>, 1970
Wool, linen, sisal, human hair, animal hair
220 x 150 cm
Courtesy the Estate of Annette Holdensen</p> |
| <p>3 Bård Breivik
<i>Level (Snowballs)</i>, 1970-1979
Photography
30 x 35 cm (37,5 x 47,5 cm framed)
Courtesy Kode kunstmuseer og komponisthjem</p> | <p>10 Marius Heyerdahl
<i>Lucifer</i>, 1967
Photography
Courtesy Young Artists' Society's archive PA 1068, The National Archives of Norway</p> | <p>19 Monica Sjöö
<i>Mother of the Animals</i>, 1995
Oil and canvas on board
124 x 124,5 x 2,5 cm
Courtesy Monica Sjöö Estate and Alison Jacques, London</p> | <p>24 Annette Holdensen
<i>Willow Monoliths</i>, 1986
Willow and shellac
12 pcs., dimensions variable
Courtesy the Estate of Annette Holdensen</p> |
| <p>4 «Bellevue, Bellevue»
Selected pages from exhibition catalogue, Oslo Kunstforening, 1972
Facsimile, the original is owned by the National Library of Norway</p> | <p>11 Two photographs
Courtesy Sverre A. Børretzen / Aktuell / NTB</p> | <p>20 Monica Sjöö
<i>Brides Well at Imbolc on the Hebrides</i>, 1989
Oil and canvas on board
124 x 124,5 x 2,5 cm
Courtesy Monica Sjöö Estate and Alison Jacques, London</p> | |
| <p>5 Jon Benjamin Tallerås
<i>Basic Form (one. DD)</i>, 2023
Photography
123 x 81,5 cm
Courtesy the artist</p> | <p>12 Vitrine – Marius Heyerdahl</p> | <p>21 Monica Sjöö
<i>Paleolithic Mother of the Caves</i>, 1997
Oil and canvas on board
121,9 x 121,9 x 2,5 cm
Courtesy Monica Sjöö Estate and Alison Jacques, London</p> | |
| <p>6 Jon Benjamin Tallerås
<i>11.05.2016 (02:14 - 03:56)</i>, 2017
Photography
100 x 120 cm
Private collection, Oslo</p> | <p>13 Marius Heyerdahl
<i>Den siste alke. En reise i protest gjennom Nord-Europa sommeren 1971 (The last auk. A journey of protest through Northern Europe in the summer of 1971, 1971</i>
25 min., 59 sec.
Copy from NRK's archive, shown in the TV program "Studio 71", 05.07.1971</p> | | |
| <p>7 Marius Heyerdahl
<i>Untitled</i>, undated
Sculpture
60 cm diameter
Courtesy The City of Kristiansand Art Collection</p> | <p>14 Marius Heyerdahl
<i>Den siste alke. En geriljafugl (The last auk. A guerilla bird)</i>, 1976
10 min., 14 sec.
Copy from NRK's archive, re-cut version, shown in the TV program «Flimra», 03.03.1976.</p> | <p>15 Vitrine – The Mardøla Action</p> | |
| | <p>16 Sigmund Kvaløy Setreng
<i>Copies of Setreng's drawings, from Jon Grepstad's publication Mardøla – Dokumentasjon og perspektiv</i>, 1971
Courtesy Marit Wadsten, Eikesdal</p> | | |



Gallery IB

- | | | |
|--|---|--|
| <p>25 OEI
OEI ON EARTH: "The Expanded Book (stratigraphy, locality, materiality)" in conversation with some strata from possible histories of Earth Art / Land Art in Sweden
– An investigation by Jonas (J) Magnusson & Cecilia Grönberg
Stratigraphic installation
Plexiglass, aluminum, limestone, photo paper, digital screens
Dimensions variable
Courtesy OEI (Magnusson & Grönberg)</p> | <p>30 Inghild Karlsen
<i>Pustende ballong nr. 2 (Breathing Balloon no. 2)</i>, 2024
Acrylic plastic, acrylic paint, air
360 cm diameter
Courtesy the artist</p> | <p>36 Jannik Abel
<i>FOSENDEMONSTRASJONEN DOKUMENTERT (THE FOSEN CONFLICT DOCUMENTED)</i>, 2023

Photo: Jannik Abel</p> |
| <p>26 Beth Laurin
<i>Saven stiger (The Sap Rises)</i>, 1982 (reconstruction 2024)
Birch, plexiglass, colored water
35 x 205 cm
Courtesy the artist</p> | <p>31 Anders Sunna
<i>Torne Styx</i>, 2021
Paint and collage on wood panel
244 x 245 cm
Courtesy Angelika Knäpper Gallery, Stockholm</p> | <p>Central Sámi protesters:
Elle Nystad
Elle Rávdná Nákkäljærvi
Ella Marie Hætta Isaksen
Petra Laiti
Nella-Stina Wilks Fjällgren
Ingke Jáma
Mihkkal Hætta
Elle Risten Appfjell Eira
Therese Olsen
Jon Anta Eira Áhrén
Elise Sørensen
Ida Helene Benonisen
Beaska Niillas
Sara Marielle Gaup Beaska
Maajja-Krihke Bransfjell
Ásllat-Mihku Ilmára Mika
Petra</p> |
| <p>27 Cilla Ericson
<i>Global annual average temperature curve from 1850 to 2023</i>, 2023
Drawing
103 x 56 cm
Courtesy the artist</p> | <p>32 Sissel M. Bergh
<i>Elmie</i>, 2023
28 min.
Directed by Sissel M. Bergh
Music/sound image: Hilde Marie Holsen
Animation: Tuva Synnevåg/
Mikrofilm AS
Courtesy the artist</p> | <p>Linn Sunniva Høglund
Maja Kristine Jáma
Márjá Karlsen
Kátjá Rávdná
Aina-Sööfe Gaebpien-Njaita
Gáddja Haarla Pieski</p> |
| <p>28 Jan Håfström
<i>Stenhamra (Landscape Monument)</i>, 1970-1972
Paint on thee
37 x 34 x 21 cm
Courtesy the artist</p> | <p>33 Vitrine - Altaaksjonen (The Alta Conflict) / Mázejoavku (Maze group)</p> <p>34 Hans Ragnar Mathisen
<i>Coast II</i>, undated
Woodcut
55 x 45 cm
Courtesy the artist</p> | <p>37 Mustarinda Association
Vaara-Kainuun
Taidekansallispuisto Project
2023-2026, ongoing
Preparatory project text, land-use area map (materials)
produced by Mustarinda and Taidekansallispuisto working group)
Courtesy Mustarinda Association</p> |
| <p>29 Gert Aspelin
<i>Landskapsmodell (Ravine model)</i>, 1998
Wax paint on fiberglass reinforced polyester
116 x 109 cm
Courtesy Ystads konstmuseum</p> | <p>35 Gir makt rett? (Gives power right?), undated
Poster
60 x 50 cm
Med tillatelse fra Niillas Somby</p> | <p>38 Anders Sunna
<i>Not here and not there</i>, 2019
Paint on wood panel
61 x 99 cm
Private collection, Stockholm</p> |



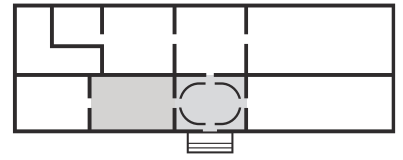
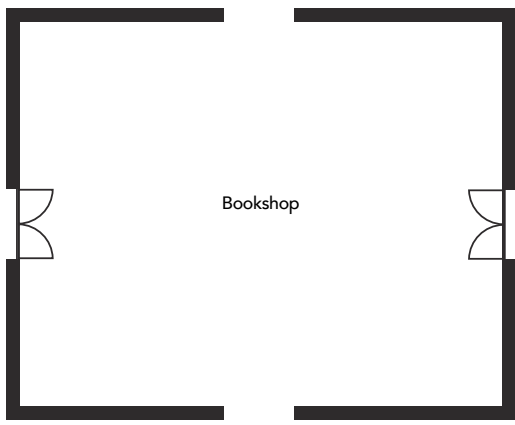
Gallery III, Gallery IV

Gallery III

- | | | |
|--|---|---|
| <p>1 Damien Ajavon
<i>PROTECTION OF RELICS (Black Craft Matters)</i>, 2023
Cotton Jacquard weaving
225 x 180 cm
Courtesy the artist</p> | <p>7 Tina Buddeberg
Logbook for the video
<i>Flokkbånd (Herd band)</i>, 2015
Separate sheets in folder, pencil, colour pencils
39,5 x 26,5 cm
Private collection</p> | <p>11 Silje F. Thoresen
<i>Her har døren været, vendende bort fra havet dette er alt hva man har intet blev glemt (Here has the door been, facing away from the sea this is all you have nothing was forgotten)</i>, 2008-2023
Installation, variable materials
Courtesy the artist</p> |
| <p>2 Johanne Hestvold
<i>Divination (Pasargadae Garden)</i>, 2021
Mycelium composite and reinforced concrete
37 x 124 x 84 cm
Ed 1/3 + 1AP
Courtesy the artist and Galleri Golsa</p> | <p>8 Tina Buddeberg
<i>Hvit bok (White book)</i>, 2006-2021
Ink, felt-tip pen, and watercolor on hand tied paper
21,6 x 30,1 x 1,7 cm
Courtesy The National Museum, Norway</p> | <p>12 Lada Suomenrinne
From the two series <i>Jassa</i>, 2023, and <i>grieving moonshine</i>, 2023
Particular image: <i>Deatnu Valley</i>, 2023
Dimensions variable
Courtesy the artist</p> |
| <p>3 Johanne Hestvold
<i>Demonstration (Zaryadye Park)</i>, 2021
Mycelium composite and reinforced concrete
75 x 140 x 100 cm
Ed 1/3 + 1AP
Courtesy the artist and Galleri Golsa</p> | <p>9 Tina Buddeberg
<i>Hvit bok (White book)</i>, 2006-2021
Digital version, shown on iPad
© Tina Buddeberg / BONO.
Photo Andreas Harvik / National Museum Norway</p> | |
| <p>4 Tina Buddeberg
Education video produced in connection with the National Museum's exhibition "Jeg kaller det kunst", 2022
Video 4 min.
Courtesy The National Museum, Norway</p> | <p>10 Sørfinnset skole (Sørfinnset school) / the nord land
<i>Museet (The Museum)</i>, 2014-Lavvu, various objects, video
Dimensions variable
Courtesy Sørfinnset skole / the nord land</p> <p>Videos in loop in <i>Museet</i>:</p> <p>Sørfinnset TV 2019
Sending 26. juli,
Varighet: 26:54</p> <p>Sørfinnset TV 2020 Del 2,
Varighet: 24:34</p> <p>Sørfinnset TV 2023 Del 2,
Varighet: 35:43</p> | |
| <p>5 Tina Buddeberg
<i>Jordnært (Down to Earth)</i>, 1958-2021
Horse manure from Tinas Buddeberg's horses / Dreamvalley
Dimensions variable
Helping to make it possible, Vivienne Amrein</p> | | |
| <p>6 Tina Buddeberg
<i>Flokkbånd (Herd band)</i>, 2015
Video 12 min.
Private collection</p> | | |

Gallery IV

- | | |
|---|---|
| <p>1 Carola Grahn
<i>My Name is Nature, Trees</i>, 2024
Wood
180 x 70 x 35 cm
Courtesy the artist</p> | <p>2 Jenna Sutela
<i>Vermi Cell</i>, 2024
Compost, soil, worms, seeds, paprika plant, aluminium rod, copper rod, Raspberry Pi, Raspberry Pi housing box, Sirius speaker, filter foil for a light, acrylic cylinder, micro USB power adapter, speaker cables, amp, fog machine</p> <p>Team: Vanda Skácalová and Beth von Undall
Thank you: hoyahelper and Toppe Gartneri</p> |
|---|---|



Bookshop

Sata Taas

Irbet torj (Permafrost), 2024

Spray paint, concrete columns, rebar,

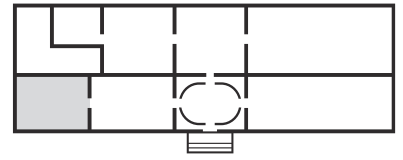
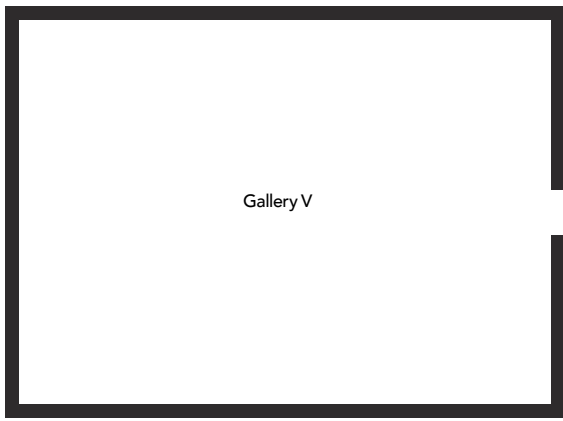
wood fiber insulation, CRT monitor,

gamepad, plastic, masking tape,

paint carpet, carpet tiles

Dimensions variable

Courtesy of Sata Taas



Gallery V

Jumana Manna
Foragers, 2022
HD Video with sound
63 min., 34 sec.
Ed 2/3 + 2Aps
Courtesy of the artist and Hollybush
Gardens, London

Screening times:

11:15
12:30
13:45
15:00
16:15 (Thursdays)
17:30 (Thursdays)
18:45 (Thursdays)

Earthworks Programme

Opening

Fri 26 Jan 2024 20:00
Free

Family workshop

Every Sunday at 13:00

Tours

Every Sunday at 14:00

“Diktsvit 2013–2019”

Poetry reading by Carola Grahn
Fri 26 Jan 21:00 Free

Plattform: Earthworks artist talks

Sat 27 Jan 14:00 Free

Jannik Abel: Wood carving workshop

Sun 28 Jan 13:00 Free

Age limit: 9 years +

Location: Fløyen

Plattform talk: Lars Holdhus

De-growth for Artists
Wed 31 Jan 19:00 Free

The Conference of the Birds

Eva Bakkeslett, FugleAdvokatene and BirdLife
Norge
Talk and bird walk
Sat 2 Mar 14:00 Free

Wild Seeds: KVAE & BARK

Performance dinner
Thu 7 Mar 19:00 200,-

Plattform: Soils

Sat 9 Mar 14:00 Free

Jiennagohti: On Fovsen/Fosen

Katarina Dorothea Isaksen, Elin Már Øyen Vister
and guests
Tue 12 Mar 20:00 Free

Works in Progress

Kjersti Vetterstad: Fjorden og Fjellet and
Mustarinda Association (Robin Everett and Miina
Kaartinen): Vaara-Kainuu Art National Park

Presentation

Thu 21 Mar 19:00

Klubb Sørfinnset

Party with program: Kabelvogue and SASUSU
Radio w/ friends
Fri 5 Apr 20:00 50,-

Plattform: Anna Lowenhaupt Tsing

Sat 6 Apr 14:00 Free

Introduction to Matskogen at Landås with food samples

Lars Holdhus and Benedicte Brun
Sun 7 Apr 13:00 Free
Location: Matskogen at Landås

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Director

Nora-Swantje Almes
Curator Live Programme

Stacy Brafield
Communication

Sofia Marie Hamnes
Producer

Thea Haug
Members and Bookshop

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Bergesenstiftelsen
Norske Kunstforeninger and H.
Westfal-Larsen og hustru Anna
Westfal-Larsens Almennyttige fond.
Såmediggi - Sametinget