

Kjære venner

I am truly proud to inaugurate the gallery's new space at Sinsen and, at the same time, celebrate Femtensesse's five-year anniversary with a group exhibition featuring works by Damla Kilickiran, Eline McGeorge, Inga Sund Hofset, Marthe Ramm Fortun, and Mohamed Mohamed.

May 8 – June 14, 2025

The exhibition springs from Eline McGeorge's *Cosmo Deren Weave (A World of Our Own)*, a shimmering tapestry she created in 2012. The piece interweaves a portrait of the Ukrainian-born American avant-garde filmmaker Maya Deren into the helmet of Russian cosmonaut Valentina Tereshkova, the first woman in space. *Cosmo Deren* is set within a landscape composed of imagery from the "No Cuts" protests and the Occupy movement in London in 2011, and strips of emergency blankets, a material invented for space travel and associated with protest, crisis and displacement.

Guided by the spirit of Maya Deren, the exhibition brings together works that navigate across time and space, exploring dreams, memories, and spirituality.

Damla Kilickiran's *Dark Entries* takes form from the artist's own visual archive, sourced from public spaces in Oslo. It consists of ornaments and shapes that bear the traces of having been forgotten, like remnants of a bygone era. Rather than relying on familiar representations, Kilickiran gravitates toward the strange and estranged, favouring these over images that depict a world perceived as diluted. Cast into a door-like form cut from XPS boards—a construction material commonly used for façade insulation—the concrete-grey drawing in papier-mâché has loosened from its mold, undulating between image and sign, the private and the public, the inner and the outer.

Inga Sund Hofset's painting *Midst. Before* evokes a specific event, viewed from multiple angles and distances simultaneously. The expressive motif in earthy tones, reveals an inner world that echoes the outer—where reality, illusion, and dream converge, layer by layer, in oil on canvas.

Marthe Ramm Fortun's *Testament*, created in Paris in 2024, stems from her research into the archives of feminist writer Natalie Clifford Barney, founder of the Temple of Friendship in Paris. Fortun embodied her testaments through performances blending prose and poetry, infused with the texts of Clifford Barney and other female voices. Her work confronts the violence of contemporary conflicts and the preservation of women's histories in memory.

Mohamed Mohamed's video work *Prisoners Cinema* explores the phenomenon in which people who spend extended time in darkness begin to perceive hallucinatory light. Inspired by Maya Deren's observation that the "blackness of night erases the horizontal plane of the earth's surface," the work contrasts the conservative nature of the day with the liberating potential of the night. It reflects on nighttime labor and the invisible forces that shape our surroundings, especially through an encounter with an electrician whose work literally brings light into the night. Shot over four days with the help of twelve friends, the characters drift through the narrative like sleepwalkers, questioning what it is that we actually see. The film is a love letter to the imaginary: a path out of darkness and an attempt to reconnect with the divine, or the energy that arises from being together.

Warmly welcome!

Jenny

Damla Kilickiran (b. 1991, Stockholm) is a Swedish-Turkish artist who lives and works in Oslo. She holds an MFA from the Oslo National Academy of the Arts, and has previously studied at Tromsø Academy of Contemporary Art, Södertörn University, and the College of Printmaking Arts in Stockholm. Recent solo exhibitions include *Mercury RX*, Mega Foundation, Stockholm (2022); *Twine an Image That Is Yet To Be*, Bergen Kunsthall, Bergen (2022); *Among Spirits of Mineral Pitch and Other Public Apparitions*, UKS, Oslo (2021); *On Sense and Glyphs*, Destiny's, Oslo (2020); and *Purpur Glimpse*, Small Projects, Tromsø (2017). Her work has been presented in group exhibitions such as *Sandefjord Kunstforenings Kunstpris* (2025); *Near to the Wild Heart*, Lunds konsthall (2024/2025); *The Ghost Ship And The Sea Change*, Gothenburg International Biennale For Contemporary Art (2021); *Lofoten International Art Festival* (2019); and *Steinalderdrømmer*, Nordnorsk Kunstnersenter, Svolvær (2018). Commissioned by KORO – Public Art Norway, Kilickiran recently contributed a public artwork for the façade of A-blokka, part of the new Government Quarter in Oslo. Based on her photographic archive of subtle urban details and overlooked forms, the reliefs—made in glass fiber-reinforced concrete—can, for the time being, be seen through a gap in the construction fence. A solo exhibition by Kilickiran will open at Hulus, Oslo in June 2025.

Eline McGeorge (b. 1970, Asker) lives and works in Oslo, Norway. She holds a Master of Fine Arts from Goldsmiths University of London. Recent solo exhibitions include *to be part to be many* and *Fieldnotes - to be part to be many*, at Kunstnerforbundet and Femtensesse, Oslo; *Here Between Worlds* (2020), and *On Joint Flight Lines* (2018), Hollybush Gardens, London; and *As Spaces Fold, Companions Meet*, Oslo Kunstforening (2016). Her work has been featured in group exhibitions, such as *The Hands that Shut the Sun*, Hollybush Gardens (2025); *fluene får øye på oss i det høye gresset*, Femtensesse, Oslo (2024); *Our Silver City*, 2094, Nottingham Contemporary (2021); *Future Knowledge*, Modern Art Oxford (2018); *Rivers of Emotion, Bodies of Ore*, Trondheim Kunsthall (2018); *Ode to a washcloth, hymn to a tiger*, Kunstnerforbundet, Oslo (2017) and Stavanger Kunsthall (2018); and *We Are Living on a Star* at Henie Onstad Kunstsenter, Høvikodden (2014). A solo presentation by Eline McGeorge will be presented by Femtensesse at Liste Art Fair Basel in June 2025.

Inga Sund Hofset (b. 1983, Ringerike) lives and works in Oslo, Norway. She has an MFA from Oslo National Academy of the Arts. Recent solo exhibitions include *Retrett*, Femtensesse Oslo (2023); *Empat*, LNM, Oslo (2021); *Adorn, not for Being observed*, Elephant Kunsthall, Lillehammer (2019); *On Being Faces*, Akershus Kunstsenter, Lillestrøm (2017); and *Shifts*, Kvit, Copenhagen (2017). Her work has been featured in group shows in Oslo, Paris and Berlin and presented through platforms such as the literary magazine *Vinduet* and Khartoum Contemporary Art Center (KCAC) in Oslo. Hofset is currently participating in the group exhibition *fantom/kopi/klem/print* at She Will, Oslo and will open a solo exhibition at Sandefjord Kunstforening in October 2025.

Marthe Ramm Fortun (b. 1978, Oslo) lives and works in Oslo, Norway, where she is adjunct professor at the Oslo National Academy of the Arts. She received her education from New York University, New York and HISK – Higher Institute of Fine Art, Ghent. Recent solo exhibitions include *Skriver for ikke å skade* at Femtensesse, Oslo (2022); *TA VARE!* at Kunstnerforbundet, Oslo (2019); *Stones to the Burden* at The Munch Museum, Oslo (2016), and *Skrive byen, skrive den om* at UKS, Oslo (2014). Her work has been featured in numerous group exhibitions and biennials in Norway and abroad including CRAC Alsace, Altkirch; Le Crédac, Ivry-sur-Seine; The National Museum, Oslo; Henie Onstad Art Center, Høvikodden; Kistefos Museum, Jevnaker; Musée d'Art Contemporain, Montreal; Monnaie de Paris, Paris; Gladstone Gallery, Brussels; The Vigeland Museum, Oslo; Komplot, Brussels; BOZAR, Brussels and Performa, New York. Current projects include *We Shall Not Write Textbooks* (2019-2029), a ten-year performance cycle for the project *Minerva's Voice* at the Museum of Natural History in Bergen, curated by Marit Paasche and commissioned by KORO – Public Art Norway. In August 2025, she will participate in the group exhibition *Playa! Konst som poesi i Norden* at Bonniers Konsthall in Stockholm. Fortun is also nominated for the Lorck Schive Art Prize 2025, and her work will be presented in the Art Prize exhibition in Trondheim Kunstmuseum in September 2025.

Mohamed Mohamed (b. 1994, Mogadishu) lives and works in Oslo. He holds a BFA from the Oslo National Academy of the Arts and has also studied at Nordic Black Xpress Theater School in Oslo. Recent performances include *The healing process is triggering*, Sandefjord Kunstforenings Kunstpris (2025); *Du har begynt å synge igjen / Don leat álǵán lávlut fás* with Kátjá Rávdná, Bodø Biennale (2024); *The Sexual Loneliness of Jesus Christ*, curated by Bassel Hatoum and Miki Gebrelul for Fotogalleriet at Arendalsuka (2023); *Pleasure's real or is it fantasy?*, 10th edition of *The Winter Solstice*, curated by Hanan Benammar, Oslo (2022); *Interflora, I want to exit the realm*, Kampen Church, curated by Pawel Stypula, Oslo (2022); and *Du och jag terror, du och jag Mohamed*, Fotogalleriet, Oslo (2022). Generously supported by KORO – Public Art Norway, Mohamed will, over the next three years, present *Sanatorium i Paradox*, a three-part performance series that functions as monuments to grief in public space.