

**Østlandsutstillingen 2025**  
**08.03.–27.04.2025**

**Margaret Abeshu**  
**Sampson Addae**  
**Ásmundur Ásmundsson**  
**Bendik Bendik**  
**Arild Skarsfjord Berg**  
**Md Wahiduzzaman Bhuian**  
**Mattias Cantzler**  
**Shwan Dler Qaradaki**  
**Line Solberg Dolmen**  
**Vigdis Fjellheim**  
**Hans Kristian Borchgrevink**  
**Hansen**  
**Lea Brekke Hordvik**  
**Hedvig Aannestad Iost**  
**Irene Margrethe Kaltenborn**  
**Sarah Kazmi**  
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**Viktor Pedersen**  
**Sakib Saboor**  
**Thando Sikawuti**  
**Kristin Tinsa Sæterdal**  
**Love Terins**  
**Beate Vigeland**  
**Ella Aandal**

Nitja is proud to be the first exhibition venue for this year's Østlandsutstilling – the largest of Norway's regional exhibitions with over 45 years of history. This annual open call exhibition is run by artists and has a peer-reviewed selection process. As this year's jury states: "Østlandsutstillingen is an important exhibition for artists in the region. Artist-run platforms and open calls are important democratic principles."

Østlandsutstillingen attracts both newly graduated and established artists from Norway and abroad. This year, Østlandsutstillingen received 766 applications, and the jury has chosen to accept 25 artists.

The jury writes the following about this year's exhibition:

"The works presented in Østlandsutstillingen 2025 range from the quiet and subtle to the more monumental and expressive. The jury has had the ambition to create an exhibition that highlights relevant issues and showcases the diversity of artistic practice, as well as how the combination of individual works can open up new reflections. [...]"

The artists' engagement and wish to convey narratives is expressed through various materials and mediums. The selected artists come from all over the world, and cultural identity and belonging are a common thread throughout the exhibition. The diverse range of works is underpinned by an underlying unease about the world today, conveyed through subtle expressions where the near and everyday are seen in the light of a larger context. As a whole, the exhibition reflects the values, ideas, and concerns of society. Several of the works also explore history, giving the audience an opportunity to understand the development of society in an alternative way."

The jury for Østlandsutstillingen 2025:

Ann Kristin Aas (ØBK), Serina Erfjord (VBK), Lars Sandås (BO), Kathrine Wilson (Nitja), Ifrah Osman (external jury member), and Josephine Lindstrøm (ØU).

During the exhibition period, there will be artist talks, guided tours, workshops, and more. Keep an eye on [www.nitja.no](http://www.nitja.no).

After the exhibition at Nitja Centre for Contemporary Art, the Østlandsutstillingen will continue its tour to Oplandia Centre for Contemporary Art and Galleri Fjordheim.

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## Margaret Abeshu

*Koo Yaa Baranaa (Oh my, the year that is yet to come):  
Bandii Gadaa 1992*  
2024

Digital photography, wrought iron, bow in bazin, West African textile  
200 x 400 x 30 cm

Margaret Abeshu weaves together personal and political narratives from her affiliation with the Oromo people in Ethiopia. Through the complexity of diaspora, she explores themes of liberation, betrayal, and self-determination. In her work, Abeshu draws on elements from her own family history, photos, and song, showing how music and art can be powerful tools in the fight for justice. The titles of the two pieces are phrases taken from a song written by her father. The wrought iron elements address security structures and visible/invisible barriers, inspired by Western architecture in Addis Ababa. This wrought iron highlights the ambiguity of borders—somewhere between protection, ornamentation, and blockade.

Margaret Abeshu (b. 1990, Ethiopia) holds a master's degree in fashion and costume design from the Oslo National Academy of the Arts. Her practice bridges the gap between design, craft, and visual art through installations and fashion presentations. With an interdisciplinary practice, she has exhibited at the Norwegian Sculpture Association, Kiosken Studio, Fotogalleriet, Kunsthall Oslo, Kunstnernes Hus, and Oslo Runway.

## Sampson Addae

*Aliens*  
2024  
Used clothes  
122 x 100 cm

For the past three years, Sampson Addae has collected used clothes through donations. The garments he employs in his artistic practice bear traces of memory—sweat, perfume, saliva, and strands of hair from their previous owners. The artist calls these clothes “anonymous bodies,” charged with evidence of lives once lived. His work *Aliens* is assembled from these garments. Addae explains that the piece is inspired by the brutal mechanisms within human institutions, which compel “bodies” to engage in an unending struggle and competition for dominance. Through his artworks, Addae invites other bodies—viewers—to consider how circumstances shape notions of value, and to reflect upon the power we wield to influence our surroundings, even as we ourselves are shaped by them.

Sampson Addae (b. 1991) holds a master's degree from the Academy of Fine Art, Oslo National Academy of the Arts from 2024, and a bachelor's degree in painting and sculpture from Kwame Nkrumah University of Science and Technology. In 2024, he also participated in the annual Autumn Exhibition at Kunstnernes Hus.

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## Ásmundur Ásmundsson

*Untitled 1*  
2023  
Graphite, acrylic, paper  
200 x 145 cm

*Untitled 2*  
2024  
Graphite, acrylic, paper  
200 x 145 cm

*Untitled* by Ásmundur Ásmundsson is a series of drawings that explore a now-outdated typeface with a complex and controversial history. Once celebrated as “Germanic” by the Nazi regime, this typeface was later dismissed as “Jewish,” and its roots extend back to the dawn of the printing press. Ásmundsson uses this both beautiful and unsettling script to write words relevant to current affairs and contemporary world events. By layering the letters on top of one another, the words become illegible, yet the pieces convey a visual “meaning” that transcends language.

Ásmundur Ásmundsson (b. 1971, Iceland) holds an MFA from York School of Visual Arts (1994–96) and studied at the Icelandic College of Arts and Crafts, Reykjavik (1990–93). Ásmundsson has participated in numerous exhibitions, including at Akureyri Art Museum, Akureyri; Reykjavik Art Museum, Reykjavik; Kunsthalle Exnergasse, Vienna; Interkulturelt Museum, Oslo; KNIPSU, Bergen. Ásmundsson is also active as a curator, in collaboration with others and independently.

## Bendik Bendik

*Hei! Jeg har endelig fått innvilget 100% uføretrygd. Søknaden ble sendt i juni, og fikk vedtaket på torsdag. Stemmer det at det kommer en etterbetaling for differansen mellom aap og uføretrygden for de månedene søknaden lå inne? Hva annet kan jeg forvente? Skal/bør jeg skatte 15% for å unngå baksmell? Er dessverre helt grønn på dette. 08.11.2021*

2024  
Oil pastel on canvas  
160 x 100 cm

*Vi venter barn og jeg er nylig blitt unguføre. Mitt spørsmål er hva har jeg krav på og har min samboer rett på pappa permisjon? Takk på forhånd. 21.10.2024*

2024  
Oil pastel on canvas  
100 x 160 cm

The two works by Bendik Bendik were originally proposed as an artistic commission for the new NAV office in Lillestrøm. Since then, Bendik has continued to develop the project, and according to the artist, the pieces gain renewed relevance through their inclusion in Østlandsutstillingen. The text excerpts are taken from questions shared in various online forums such as “NAV-spørsmål” [“Norwegian Labour and Welfare Administration questions”], where users post vulnerable and personal experiences with the Norwegian welfare system, NAV. The piece explores the human dimension of the NAV system, focusing on the desire of both users and employees to be seen and heard. The goal is to contemplate the need for recognition and to underscore the importance of empathy and listening when encountering public services.

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Bendik Bendik (b. 1996, Norway) holds a bachelor's degree in fine art from the Academy of Fine Art, Oslo National Academy of the Arts, and is currently one of the resident artists at Atelier Kunstnerforbundet from 2024–2026. Bendik Bendik has, among other exhibitions, participated in the National Museum's opening exhibition "Jeg kaller det kunst" (I Call it Art); the Christmas Exhibition at Kunstnerforbundet; "Momentum 12: Together as to gather" at F15; "Mikstur / Trafo 20 years" at Kristiansand Kunsthall.

### Arild Skarsfjord Berg

*Avsluttede epoker*, a portrait series of 6 objects:

#### *Gje meg handa*

2025

Porcelain, clothes from a friend from our dissolved collective, cotton cord  
26 x 26 x 15 cm

#### *Studier av etisk hacking*

2024

Porcelain, my nephew's workout clothes, cotton cord  
26 x 26 x 12 cm

#### *Stå i vinden*

2024

Porcelain, my own clothes from a previous job, cotton cord  
26 x 26 x 15 cm

#### *Eit land langt der oppe mot nord*

2024

Porcelain, my mother's clothes, cotton cord  
26 x 26 x 12 cm

#### *Farvel Josefine*

2024

Porcelain, my son's waiter shirts, cotton cord  
26 x 26 x 12 cm

#### *Skal hilse fra fjellet,*

2024

Porcelain, my father's clothes, cotton cord  
26 x 26 x 12 cm

For Arild Skarsfjord Berg, the loss of both parents has opened a new chapter in his life, one marked by grief and reflections on old age, illness, and the transience of life. This experience led the artist to a deeper exploration of death, the processes of dying, and the place of impermanence in life. In the series *Avsluttede epoker* ["Ended eras", the artist carries these themes forward through the use of garments and ceramic tiles. Berg creates portraits based on clothes from his own family and friends, including his father's wool sweater, his son's waiter shirts, and his nephew's workout clothes that no longer fit. Each portrait is composed of layered garments, handmade porcelain tiles, and cotton string—every work telling its own unique, personal story. The selected pieces bear poetic titles such as *Skal hilse fra fjellet* ["Greetings from the mountain"], *Studier av etisk hacking* ["Studies in ethical hacking"], *Stå i vinden* ["Stand in the wind"], and *Gje meg handa* [Give me your hand"], echoing the individuals portrayed.

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Arild Skarsfjord Berg (b. 1966, Norway) holds a PhD from the School of Art, Design and Architecture, Aalto University, Finland, and a master's degree from the Academy of Fine Art, Oslo National Academy of the Arts, in ceramics. Skarsfjord Berg has participated in numerous group exhibitions both in Norway and internationally, including at the National Gallery, Vigeland Museet, and the Korean Ceramic Biennial, among others. Skarsfjord Berg is currently employed as a professor at OsloMet, Department of Product Design. In 2025, he will have an exhibition at Lillestrøm Kunstforening.

### Md Wahiduzzaman Bhuian

*Reality, Fiction, Satire and Dream*

2024

Woodcut on acid-free paper

240 x 160 cm

Md Wahiduzzaman Bhuian's piece *Reality, Fiction, Satire and Dream* is a large-scale woodcut consisting of four separate panels forming a wall installation. Its figures and characters are fictional, but the artist underlines that in the process of fantasy, there also lies a search for reality, where deeper political and social events come to light. Bhuian is particularly intrigued by human and animal-like figures and delights in merging the two forms to create new, surreal characters. This combination brings a complex quality to the pieces, where elements of reality, fiction, satire, and dreams merge into a whole that challenges the viewer's perspective and reflection.

Md Wahiduzzaman Bhuian (b. 1987, Bangladesh) holds a master's degree from the Academy of Fine Art, Oslo National Academy of the Arts, and an MFA and BFA in graphic art from Visva-Bharati University, Santiniketan, India. Bhuian has participated in exhibitions, including the Christmas Exhibition at Kunstnerforbundet; the 15th International Print Triennial "Graphica Creativa" at Jyväskylä Art Museum, Finland; and the Pune Biennale, Pune, India.

### Mattias Cantzler

*SCUM*

2024

4K video with sound

04:31min

In the animated video work *SCUM*, Mattias Cantzler refers to Valerie Solanas's manifesto *Society for Cutting Up Men*. Solanas was a feminist writer who, in the late 1960s, attempted to shoot Andy Warhol following a dispute in which she accused him of losing her manuscript and of generally erasing women's work. The piece also references Warhol's artistic output and his use of bananas in his work. *SCUM* functions as a status update on the role of men today, focusing on the counterarguments and hurdles that arise on the path toward a more enlightened and sustainable society. What, exactly, are men in reactionary circles afraid of? *SCUM* highlights destructive male behavioral patterns and examines the sociological term "toxic masculinity."

Mattias Cantzler (b. 1976, Sweden) studied at the Academy of Fine Art, Oslo National Academy of the Arts; Nordland Art and Film School (Kabelvåg); Lund University, Sweden; and Fatamorgana, Denmark's School of Photography, Copenhagen. Cantzler has participated in numerous solo

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and group exhibitions, including at Oppland Art Centre, Lillehammer; Halden Experimental Art Centre (H.E.K.S.); Konstepidemin, Gothenburg; and Liljevalchs Art Gallery, Stockholm. In 2025, Cantzler is selected for FFF's Spring Exhibition at Fotogalleriet, Oslo.

### Shwan Dler Qaradaki

*Duftende bedrag*

2023

Mixed media on paper

135 x 195 cm (series, dimensions per piece)

Shwan Dler Qaradaki's piece *Duftende bedrag* ["Fragrant Deception"] consists of 12 drawings depicting images of apple-, garlic-, and mustard flowers. Three of these are presented in Østlandsutstillingen. The works symbolize memories of the 1988 genocide against the Kurds under Saddam Hussein's regime. The chemical gases used in the attacks were scented in order to trick people into inhaling them. The drawings honor Shwan's 12 family members who perished in the attack, using flowers as symbols of both beauty and destruction. The aim is to challenge familiar visual patterns and reveal a hidden side of violent imagery.

Shwan Dler Qaradaki (b. 1977, Kurdistan / Iraq) is currently a PhD candidate at the Academy of Fine Art, Oslo National Academy of the Arts. He holds a master's and a bachelor's degree from KHiO and has also studied at NISS – Nordic Institute of Stage and Studio, Oslo, and Suleimani Institute of Fine Arts, Kurdistan/Iraq. Qaradaki has participated in numerous recent exhibitions, including at Bærum Kunsthall; Kunsthuset Kabuso; Kunstplass; and Interkulturelt Museum, Oslo. In 2025, he will have a solo exhibition at Oslo Kunstforening, where he will present his PhD work.

### Line Solberg Dolmen

*Skjell*

2024

Used quilts, white and plant-dyed silk

300 x 300 cm

Line Solberg Dolmen's textile work *Skjell* ["Shell"] appears as a space to seek refuge, an enveloping shield that protects. Skeletons from the Stone Age have been found in soil where everything else has eroded, because the soil was calcareous after humans had discarded large quantities of oyster shells. For millennia, flat oysters have been an important food source, and their shells were used as building material. The Pacific oyster now invades our coasts—perhaps they will eradicate us the way humans wipe out other species. In a few thousand years, it may be our own bones and stories that can be read from the findings in the soil. Shells and bones, shells and bones—it is they that constitute time.

Line Solberg Dolmen (b. 1982, Norway) holds a master's degree from the Academy of Fine Art, Oslo National Academy of the Arts, and a bachelor's degree from the Academy of Fine Art, Tromsø, as well as a trade certificate in dressmaking and tailoring. Dolmen has participated in a number of exhibitions, including a solo exhibition at Hå Gml. Prestegård, Jæren; SOFT

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Gallery, Oslo. Group exhibitions include “Trøndelagsutstillingen”, TSSK; “Truth is Flexible”, Akershus Art Centre; Christmas Exhibition, Kunstnerforbundet; “Art & Craft 2017”, Nordenfjeldske Museum of Decorative Art; the 130th National Art Exhibition – Autumn Exhibition at Kunstnernes Hus; “Ode to a Dishcloth, Hymn to a Tiger”, Kunstnerforbundet. Dolmen’s works have been acquired by the City of Oslo Art Collection and Kunst på arbeidsplassen.

### Vigdis Fjellheim

*The Great Auks*  
2024  
Charcoal on paper  
110 x 150 cm

*The Great Auks* by Vigdis Fjellheim is part of her project *Fuglefjellet* [“The bird cliff”]. The project is based on a habitat diorama of a Norwegian seabird colony at the Natural History Museum in Oslo. Some of the species in the diorama are relatives of the extinct great auk, of which the museum holds Norway’s only specimen. The great auk was driven to extinction in 1844 and has since become an iconic example of humanity’s brutal annihilation of species. It also serves as a starting point for contemplating what we stand to lose today. Only 80 stuffed specimens of the great auk exist worldwide. This piece draws on paper cut silhouettes of these specimens, placed in a lit model, documented, and then used as the basis for the charcoal drawing.

Vigdis Fjellheim (b. 1975, Switzerland) studied at the Academy of Fine Art, Oslo National Academy of the Arts, and the Academy of Fine Art, Bergen. She has participated in numerous solo and group exhibitions, including at Henie Onstad Kunstsenter and the Norwegian Painters’ Association (LNM). Fjellheim has carried out several public art projects under the auspices of KORO and the Cultural Department. She lives and works in Oslo. In 2025, Fjellheim will have a solo exhibition at Sarpsborg Art Association. Fjellheim’s works have been acquired by, among others, Tromsø County.

### Hans Kristian Borchgrevink Hansen

*Bruksgjenstand*  
2023  
Stoneware, clementine peel, shards from a plate  
7 x 5 cm

*Fjær i landskap*  
2024  
Porcelain, feather (probably from a helmeted guinea fowl)  
20 x 25 cm

The materials for *Bruksgjenstand* [“Utility Object”] and *Fjær i landskap* [“Feather in Landscape”] were gathered during visits to the abandoned farm Halvortjernsberget in Grue in Finnskog. Over years of foraging, overarching plans quickly became impossible to carry out. Borchgrevink Hansen therefore had to start with small details and build the whole from the ground up. The objects are assembled with the belief that anything can be used as material if handled in the right way—a sort of “Scandinavian design” turned inside out, without simplicity or clean lines.

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Hans Kristian Borchgrevink Hansen (b. 1985, Norway) studied at Nordland Art and Film School, the Academy of Fine Art, Oslo National Academy of the Arts, and the Academy of Fine Art, Bergen. Borchgrevink Hansen has participated in numerous exhibitions, including at Künstlerhaus Bethanien, Trafo Art Hall, the Association of Norwegian Illustrators, Kunstnerforbundet, and the Trøndelag Centre for Contemporary Art. He has also recently completed the book *Streif langs Sogevegen – ein turguide for Flatdal, Svartdal, Ambjørndalen og Hjartdal* [“Wandering Along Sogevegen – a Guide to Flatdal, Svartdal, Ambjørndalen, and Hjartda”]], with visual artist Ånond Versto.

### Lea Brekke Hordvik

*Granca 2009*

2024

Acrylic paint on canvas, wood panels, wooden planks  
210 x 300 cm

Lea Brekke Hordvik bought a used camera that still contained images from an unknown family’s 2009 vacation. The artist’s painterly transformations turned out very differently from the original photographs where Hordvik added new objects and made a series of changes. The works are mounted on wooden boards, where planks have been used to create “pop-up” figures. The pictures led the artist to daydream about a holiday in the sun:

“I’ve never been on an all-inclusive trip, but I have been to Mediterranean resorts, and it’s fantastic. Sunbathing, eating junk food, drinking alcohol—even in the daytime, singing Norwegian songs in karaoke bars, etc. Even though in many ways it’s an unhealthy, tacky vacation with few cultural impressions, I long for it all year. The theme also brings up other thoughts in me, such as how I feel that this type of holiday is looked down upon by ‘the elite,’ possibly because it’s just a holiday.”

Lea Brekke Hordvik (b. 2000) is in her final year of study at the Academy of Fine Art, Oslo National Academy of the Arts. She has participated in exchange studies at the Academy of Fine Arts Prague, Czech Republic. Hordvik has exhibited in group shows at the student galleries Seilduken, KHiO, and Black Box, KHiO.

### Hedvig Aannestad Iost

*Everything ever known has been switched and replaced*

2024

Oil on canvas  
100 x 80 cm

Hedvig Aannestad Iost’s work is an oil painting of the artist herself as an old woman, painted from a reference photo that has passed through seven AI aging filters. The artist finds a special painterly quality in poorly AI-generated images: how shadows, surfaces, and lines flow indistinctly into one another, how wrinkled skin sprouts new wrinkles, and how forms gradually dissolve. Finally, when Aannestad’s face has been distorted and twisted, she filters the image one last time—from digital file to painting on canvas, through her own hands, paint, and brushes. Where does the boundary between machine and human lie, when the machine’s algorithms are built on our behavior, while our perception of the world is shaped in step with these algorithms? Which came first—the chicken or the egg?

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Hedvig Aannestad Iost (b. 2001) is currently studying at the Academy of Fine Art, Trondheim, with an exchange to the Academy of Fine Arts, Prague. She has participated in group exhibitions at, among others, Forrom Street Art Festival; Vårutstillingen, Einar Granum Art School; Galleri Vekta, Oslo; Sommerutstilling, Kunsthall Oslo; Galleri KiT, Trondheim.

### Irene Margrethe Kaltenborn

#### *Choreographies Towards Loss*

2024

4K video, stereo sound

60:00 min

In the video piece *Choreographies Towards Loss*, we follow artist Irene Margrethe Kaltenborn on a journey across national borders, where she gathers fragments of a lost history in an attempt to form an image of the great auk, an extinct species. The great auk—the original penguin—disappeared from the Earth’s surface in the mid-1800s. In the film, stories and observations are woven together into a poetic narrative that hovers between two worlds, where the great auk becomes a symbol of a much larger crisis. Kaltenborn describes the film’s narrative as follows: “If human-driven extinction were a choreography, this is how we would have performed it.”

Irene Margrethe Kaltenborn (b. 1997, Norway) holds a master’s degree in fine art from the Malmö Academy of Fine Arts, Sweden, and has also studied at Prosjektskolen, Oslo. Kaltenborn has had solo exhibitions at, among others, Galleri KHMI, Malmö; and Kinobox, Tromsø. In 2025 and 2026, she will have solo exhibitions at Heimdal Kunstforening, Trondheim; Bærum Kunsthall, Fornebu; Varanger Museum, Vardø, as well as a group exhibition at Malmö Konstmuseum and the Spring Exhibition at Fotogalleriet, Oslo. Kaltenborn runs the independent production company Vidåpne Øyne.

### Sarah Kazmi

#### *Clapping hands on the dastarkhwan by the fjord*

2024

Photography, carpets

438 x 300 cm

In her photo installation, Sarah Kazmi examines our understanding of Pakistani immigration to Norway in the 1960s and 1970s. With food and culinary traditions as central themes, her work questions how the story of Pakistani immigration has been experienced, recorded, and conveyed. Kazmi investigate public archives to understand working conditions, leisure activities, and the encounters between migrants and Norwegian society. In dialogue with sources such as Aud Korbøl’s book on immigration *Den kritiske fase* [“The Critical Phase”] and the Norwegian Folk Museum’s archive *Norsk i går, i dag, i morgen?* [“Norwegian Yesterday, Today, Tomorrow?”], Kazmi’s project can be described as a “counter-archive.” The artist seeks to open existing histories and articulate alternative ways of reading the past.

Sarah Kazmi (b. 1990, Pakistan) holds a BFA from the Indus Valley School of Art and Architecture (I.V.S.A.A), Karachi, Pakistan, and an MFA from the Academy of Fine Art, Oslo National Academy of the Arts, in Art in Public Space. She is currently an artist-in-residence at Atelier Kunstnerforbundet.

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Ásmundur Ásmundsson  
Bendik Bendik  
Arild Skarsfjord Berg  
Md Wahiduzzaman Bhuian  
Mattias Cantzler  
Shwan Dler Qaradaki  
Line Solberg Dolmen  
Vigdis Fjellheim  
Hans Kristian Borchgrevink Hansen  
Lea Brekke Hordvik  
Hedvig Aannestad Iost  
Irene Margrethe Kaltenborn  
Sarah Kazmi  
Ingerid Kuiters  
Per-Erik Larsen  
Leandro Jarl Yanez Munch  
Viktor Pedersen  
Sakib Saboor  
Thando Sikawuti  
Kristin Tinsa Sæterdal  
Love Terins  
Beate Vigeland  
Ella Aandal

Kazmi has participated in numerous exhibitions, including at Gamle Munch, Oslo; Raven Row, London; Coast Contemporary, Lofoten; Open Out Festival CURRENTS, Tromsø; and KBH Kunsthall, Skive. Kazmi's works have been acquired by the City of Oslo Art Collection.

### Ingerid Kuiters

#### *Easy Living*

2023

Wood, primer, watercolor, varnish  
142 x 64 cm

#### *Bro Bro Brille*

2023

Wood, primer, watercolor, varnish  
24 x 24 cm

#### *Warrior*

2024

Wood, primer, watercolor, varnish  
60 x 13 cm

The expression of Ingerid Kuiters is often defined by decorative, additive ornamentation and symbolism, inspired by the Art Brut style, folk art, indigenous expressions, surrealism, and a free intuitive associative method. In these works, the artist uses found scrap wood, allowing the given form to guide the result. The work evolves spontaneously without any fixed plan—the process remains open, and nothing is predetermined. Intuition, experience, and the subconscious form the basis of the final outcome.

Ingerid Kuiters (b. 1939, Norway) studied at the National Academy of Art and Crafts, Oslo. Kuiters has had numerous solo exhibitions in Norway and abroad, including a major retrospective at Haugar Vestfold Art Museum in 2011. In 2025, she will have solo exhibitions at Femtensesse and Vestfold Art Centre. Kuiters is responsible for several public art commissions. In 2000, she was awarded the Vestfold County Art Prize. In recent years, Kuiters has gained increased attention and has works acquired by the City of Oslo Art Collection, Kunst på arbeidsplassen, the National Museum, and the Norwegian Parliament.

### Per-Erik Larsen

#### *Hot Pocket*

2024

Cotton, reactive pigments, swelling paste, acrylic, salt, paper  
160 x 195 cm

#### *Grønt slør*

2024

Silk, reactive pigments, acrylic, salt, paper  
63 x 59 cm

In Per-Erik Larsen's work *Hot Pocket*, strong colors and soft shapes suggest figures and landscapes. Created through a process in which reactive pigments

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are both sprayed and brushed onto cotton, then steam-fixed into the fibers and washed out. A silkscreened line drawing is repeated across the format, where certain parts of the motif bulge out from the surface. The granular pigments from the spray and the flowing color fields generate movement, evoking associations of evaporation and dissolution. The canvas is mounted on a frame profile cast from acrylic, paper, and salt, hanging from the wall.

In *Grønt slør* ["Green Veil"], thin-flowing colors and reflections emerge from translucent surfaces. The veil hints at something vague and unclear, like a shrouded innocence with something lurking beneath. The format gives associations to a classical portrait, while its contemplative waves open up space for the viewer's own imaginative reflections.

Per-Erik Larsen (b. 1985, Norway) holds a master's degree from the Academy of Fine Art, KMD University of Bergen, and a bachelor's degree from the Bergen Academy of Art and Design and the Royal Danish Academy of Fine Arts, Copenhagen. Larsen has exhibited at LNM, Oslo; Hordaland Art Centre, Bergen; Palass, Kristiansand; Galleri Knipsu, Bergen; and participated in Østlandsutstillingen in 2022 and the Autumn Exhibition in 2019.

### Leandro Jarl Yanez Munch

*Aqui me quedo*

2024

Paper, Chilean national costume, bell, flute  
200 x 300 cm

The title of Leandro Jarl Yanez Munch's installation, *Aqui me quedo* ["Here I Stay"], comes from a poem by Pablo Neruda, later set to music by Víctor Jara. The song holds great importance for Chileans and is linked to the struggle for freedom against dictatorship. For Yanez Munch, the title represents a reflection on both the absence of belonging and his connection to Chile. He has made the text his own—here I stay expresses the artist's search for meaning and a sense of home in a country he has barely visited:

"The piece consists of screenshots from a 2002 family video in Chile, when I visited my father's family as a child. It was both the first and the last time I met my grandfather. A soccer whistle, a gold watch, and parts of my Chilean national outfit symbolize memories of that meeting, and of a culture and history that is both near and distant."

Leandro Jarl Yanez Munch (b. 2001) is currently a student at the Royal Danish Academy of Fine Arts in Copenhagen, where he is pursuing a bachelor's degree in fine art. Munch has participated in exhibitions at, among others, Kunsthall Oslo; Old Munch Tøyen; Sydhavn Station, Copenhagen; Galleri Vekta, Oslo.

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## Viktor Pedersen

*Du er her hele tiden*

2024

Silicone, pigment, barley foam, human hair  
317 x 28 x 24 cm

*Rundt i huset*

2024

Silicone, pigment, human hair  
41 x 11 x 12 cm

*Støvsugerpose*

2024

Silicone, cardboard, dust, acrylic, pigment  
30 x 21 x 8 cm

Viktor Pedersen's sculptures are made of silicone and human hair, cast in the form of various vacuum cleaners. The artist is intrigued by dust as a link between human beings and the environment. Our origin is said to stem from cosmic stardust, and at the same time we constantly generate dust from dead skin cells—a natural byproduct of our existence. Pedersen seeks to translate this idea into sculpture in a poetic manner, while also giving ordinary household objects a more bodily dimension. His choice of pigmented silicone and human hair draws on sensory and bodily associations.

Viktor Pedersen (b. 1988, Norway) holds a master's degree from the Academy of Fine Art, Oslo National Academy of the Arts, and a bachelor's degree from the Academy of Fine Art, Tromsø. He has also studied at Nordland Art and Film School, Kabelvåg. Notable solo exhibitions include Kunstnerforbundet, Oslo; Galleri Memphis, Oslo; Studio 17, Stavanger. Pedersen has participated in group exhibitions at Kunstnerforbundet, Bærum Kunsthall; the Northern Norway Festival of Arts, Harstad; and Gallery Napa, Rovaniemi, Finland.

## Sakib Saboor

*Sole Connections*

2024

Digital photo, canvas  
20,6 x 30 cm (per photograph)

*Sole Connections* is a photo series by Sakib Saboor that delves into the significance of brotherhood in the artist's life as a Norwegian Pakistani man. Through three photographs, Saboor portrays solidarity and belonging while challenging stereotypes tied to Islam and Pakistani culture. The images show Saboor's four nephews in traditional Pakistani clothing, caps, and Air Force 1 sneakers—a combination reflecting the artist's identity, bridging East and West. Inspired by fashion, family, and Bollywood, Saboor merges elements from both cultures. Taken on a snowy day, the pictures juxtapose a cold white landscape with the brothers' warm bond, confronting the taboo around men's vulnerability. This project highlights brotherhood as a universal value and brings forward the positive aspects of Pakistani family life and community.

Sakib Saboor (b. 1999, Norway) holds a bachelor's degree from Kristiania University College, specialising in photojournalism. Alongside his art practice, Saboor works in communication within the art and culture sector, as well as

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doing freelance commissioned work. Saboor has exhibited at, among others, Kunsthall Oslo; Fotogalleriet, Oslo; and the Interkulturelt Museum, Oslo. His works are also part of the Preus Museum's collection.

### Thando Sikawuti

*The discus thrower*  
2024  
Ciclée print, aluminum, brick  
100 x 70 cm (per piece)

Thando Sikawuti's piece *The Discus Thrower* is inspired by the ancient Greek sculpture Discobolus (the Discus Thrower) by Myron, made between 460 and 450 BCE. Here, the model posing is Black, displaying natural hair and celebrating the beauty of the Black body. Sikawuti points out one crucial difference: in the photograph, the discus is missing. The artist explains that the absence conveys a political statement: "The discus has been thrown in rage over the unjust treatment of Black bodies."

Thando Sikawuti (b. 1984, South Africa) is a graduate of the Oslo School of Photography and currently a bachelor student at the Academy of Fine Art, Oslo National Academy of the Arts. Sikawuti has participated in group exhibitions at among others Skog Art Space, Oslo; BBA Prizes, Berlin; Høstutstillingen / The National Annual Autumn Exhibition, Kunstnernes Hus, Oslo; Oslo Negativ Photo Festival, Veterinærhøgskolen, Oslo; Nordic Light Festival of Photography, Kristiansund.

### Kristin Tinsa Sæterdal

*Forkastet*  
2023  
Linen, wool  
From 10 x 12 to 27 x 27 cm (series)

In Kristin Tinsa Sæterdal's textile piece *Forkastet* ["Discarded"], we see images of our waste, conveying a clear environmental message. As we eat, consume, and wear things out, we create waste. Despite our efforts—reuse, repurposing, and recycling—our planet is nearing a tipping point where we produce more trash than we can handle. *Forkastet* was created spontaneously, without an overarching plan, during an artist residency in 2023. Throwing something away can be both painful and liberating. Many will relate to the melancholy of parting with an old sweater, but disposing of the cardboard boxes piling up in the hall can be a relief. When burdened with too much junk, continuing one's journey becomes heavy. Garbage is an inevitable part of life and reveals much about us—as individuals and as a culture.

Kristin Tinsa Sæterdal (b. 1963, Norway) studied at the Oslo School of Architecture and Design (AHO) and holds a two-year degree in textile weaving from OsloMet. Sæterdal has an extensive exhibition history, including exhibitions at Format Oslo, Østfold Art Centre, Kunstbanken, and BO Billedkunstnerne in Oslo. Sæterdal's works are held in collections including the National Gallery, Nordenfjeldske Museum of Decorative Arts, Oslo Municipality, and the Norwegian Central Bank. She has also completed several public art commissions.

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Ella Aandal

## Love Terins

*Accordion Spine*  
2023  
Acrylic and oil on cotton canvas  
240 x 140 cm

*Hot Clown*  
2024  
Acrylic and oil on cotton canvas  
180 x 140 cm

Love Terin's works *Accordion Spine* and *Hot Clown* draw on a circus theme. They belong to a larger series that has emerged from an interest in the circus's emotional drama and mystique—just as fleeting as it is grand. Terin's fascination also extends to the clown's aesthetic and its ambiguous role in society, embodying both tragedy and comedy. Through the essence of the circus, the artist seeks a state that is both tender and spectacular. The work explores a field of tension between extreme contrasts—the longing to be seen and the desire to disappear.

Love Terins (b. 1993, Sweden) studied at the Academy of Fine Art, Oslo National Academy of the Arts. Terins has participated in numerous exhibitions in Norway and internationally, including at Skiens Kunstforening, Skien; QB Gallery, Oslo; the Museum Kraften, Lomma; Gras/Atelie, Oslo; LNM, Oslo; and Akademirommet, Oslo. Terins' works are part of the Norwegian Central Bank's Kunst på arbeidsplassen collection and Lomma Municipality's collection, Sweden.

## Beate Vigeland

*Sidemorene I / Utsmeltningsmorene / Endemorene*  
2024  
Different types of wood  
200 x 200 x 300 cm

Beate Vigeland is captivated by the way pebbles accumulate in moraines along the coast, where they lie so tightly that only a millimeter separates them. They stand steadily, supporting one another. The small cavities between them form hidden chambers, and the shadows reinforce their expression. In her works, Vigeland uses lateral moraines, end moraines, and meltwater moraines—known as “dead-ice moraines”—as a metaphor for family, with her installations reflecting a family home through five generations. The artist installation of moraines is made of wood from trees felled on her property, shaped with a chainsaw, with select “stones” then carved using chisels to create texture. The stones are meticulously placed against one another to replicate the moraine formations as the artist remembers them, creating a physical and symbolic retelling of memories.

Beate Vigeland (b. 1964, Norway) holds a bachelor's degree in Fine Arts & Furniture Design from the California College of Arts and Crafts, USA, and a trade certificate as a cabinetmaker. Vigeland has had an extensive career and currently runs her own workshop in Oslo. She has exhibited at, among others, the Emanuel Vigeland Museum, Rogaland Kunstmuseum, and Oakland Museum. Her works are held in the collections of, among others, Jan Groth's collection, now at Stavanger Art Museum.

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## Ella Aandal

*Stripet hjørne*  
2023  
Steel, awning fabric, paint  
270 x 200 x 330 cm

Ella Aandal's textile piece *Stripet hjørne* ["Striped Corner"] consists mainly of two elements: a steel framework and a textile component. The piece is both a body and not a body, a garment and not a garment, a space and a non-space, a structure and not a structure. Aandal works to give spatial form to what is flat, playing with pattern, materials, and shape. The framework appears as scaffolding in motion, heading somewhere, perhaps about to collapse. A textile in shades of green, orange and white is wrapped around the construction. It's draped, twisted, stretched, and suspended. The textile's stripes propose directions, shapes, and forms that animate the temporary construction. The piece speaks to the city as a continual building project, but also to the domestic sphere, which likewise requires its own construction and covering.

Ella Aandal (b. 2000) holds a bachelor's degree in medium and material-based art from the Academy of Fine Art, Oslo National Academy of the Arts, and the sculpture department at Die Angewandte in Vienna. She is currently studying art history at the University of Oslo. Aandal has exhibited in group exhibitions at, among others, Copenhagen Contemporary, Copenhagen, and Skiens Kunstforening.

**1. Line Solberg Dolmen**

*Skjell* (2024)

Used quilts, white and plant-dyed silk  
300 x 300 cm  
NOK 120 000

**2. Ella Aandal**

*Stripet hjørne* (2023)

Steel, awning fabric, paint  
270 x 200 x 330 cm  
NOK 75 000

**3. Beate Vigeland**

*Sidemorene I / Utsmeltningsmorene / Endemorene*  
(2024)

Different types of wood  
200 x 200 x 300 cm  
NOK 170 000

**4. Arild Skarsfjord Berg**

*Avsluttede epoker* (2024)

Ceramic tiles, clothing  
26 x 26 x 12 cm (per piece)  
NOK 9 000 (per piece)

**5. Margaret Abeshu**

*Koo Yaa Baranaa (Oh my, the year that is yet to come):*

*Bandii Gadaa 1992* (2024)

Digital photography, wrought iron, bow in bazin, West  
African textile  
200 x 400 x 30 cm  
NOK 90 000

**6. Md Wahiduzzaman Bhuiyan**

*Reality, Fiction, Satire and Dream* (2024)

Woodcut on acid-free paper  
Edition: 4  
240 x 160 cm (total dimensions)  
NOK 100 000

**7. Per-Erik Larsen**

*Hot Pocket* (2024)

Cotton, reactive pigments, swelling paste, acrylic,  
salt, paper  
160 x 195 cm  
NOK 30 000

*Grønt slør* (2024)

Silk, reactive pigments, acrylic, salt, paper  
63 x 59 cm  
NOK 12 000

**8. Sarah Kazmi**

*Clapping hands on the dastarkhwan by the fjord*  
(2024)

Photography, carpets  
438 x 300 cm  
NOK 95 000

**9. Hans Kristian Borchgrevink Hansen**

*Bruksgjenstand* (2023)

Stoneware, clementine peel, shards from a plate  
7 x 5 cm  
NOK 5 000

*Fjær i landskap* (2024)

Porcelain, feather (probably from a helmeted  
guinea fowl)  
20 x 25 cm  
NOK 7 000

**10. Love Terins**

*Accordion Spine* (2023)

Acrylic and oil on cotton canvas  
240 x 140 cm  
NOK 54 000

*Hot Clown* (2024)

Acrylic and oil on cotton canvas  
180 x 140 cm  
NOK 44 000

**11. Sakib Saboor**

*Sole Connections* (2024)

Digital photo, canvas  
20,6 x 30 cm (per photograph)  
NOK 7 000 (per photograph)

**12. Shwan Dier Qaradaki**

*Duffende bedrag* (2023)

Mixed media on paper  
135 x 195 cm (per piece)  
NOK 60 000 (per piece)

**13. Thando Sikawuti**

*The discus thrower* (2024)

Ciclée print, aluminum, brick  
Edition: 5 + 2  
100 x 70 cm (per piece)  
NOK 30 000 (per piece, including brick)

**14. Vigdis Fjellheim**

*The Great Auks* (2024)

Charcoal on paper  
110 x 150 cm  
NOK 30 000

**15. Sampson Addae**

*Aliens* (2024)  
Used clothes  
122 x 100 cm  
NOK 60 000

*Vi venter barn og jeg er nylig blitt...* (2024)

Oil pastel on canvas  
100 x 160 cm  
NOK 18 500 (en andel av salgssummen vil doneres til OFUR – Organisasjonen for uføres rettigheter)

**16. Viktor Pedersen**

*Du er her hele tiden* (2024)  
Silicone, pigment, barley foam, human hair  
317 x 28 x 24 cm  
NOK 42 000

**21. Kristin Tinsa Sæterdal**

*Forkastet* (2023)  
Linen, wool  
From 10 x 12 to 27 x 27 cm (series)  
NOK 2 000 / NOK 4 500 (see separate price list)

*Rundt i huset* (2024)  
Silicone, pigment, human hair  
41 x 11 x 12 cm  
NOK 20 000

**22. Ingerid Kuiters**

*Easy Living* (2023)  
Wood, primer, watercolor, varnish  
142 x 64 cm  
NOK 80 000

*Støvsugerpose* (2024)  
Silicone, cardboard, dust, acrylic, pigment  
30 x 21 x 8 cm  
NOK 14 000

*Bro Bro Brille* (2023)  
Wood, primer, watercolor, varnish  
24 x 24 cm  
NOK 15 000

**17. Ásmundur Ásmundsson**

*Untitled 1* (2023)  
Graphite, acrylic, paper  
200 x 145 cm  
NOK 61 000

*Warrior* (2024)  
Wood, primer, watercolor, varnish  
60 x 13 cm  
NOK 38 000

*Untitled 2*  
(2024)  
Graphite, acrylic, paper  
200 x 145 cm  
NOK 61 000

**23. Hedvig Aannestad Iost**

*Everything ever known has been switched and replaced* (2024)  
Oil on canvas  
100 x 80 cm  
NOK 20 000

**18. Mattias Cantzler**

*SCUM* (2024)  
4K video with sound  
04:31min  
Price upon request

**24. Lea Brekke Hordvik**

*Granca 2009* (2024)  
Acrylic paint on canvas, wood panels, wooden planks  
210 x 300 cm  
NOK 25 000

**19. Leandro Jarl Yanez Munch**

*Aqui me quedo* (2024)  
Paper, Chilean national costume, bell, flute  
200 x 300 cm  
NOK 30 000 (selges samlet)

**25. Irene Margrethe Kaltenborn**

*Choreographies Towards Loss* (2024)  
4K video, stereo sound  
Edition: 5 +1  
60:00 min  
NOK 175 000

**20. Bendik Bendik**

*Hei! Jeg har endelig fått innvilget...* (2024)  
Oil pastel on canvas  
160 x 100 cm  
NOK 18 500 (en andel av salgssummen vil doneres til OFUR – Organisasjonen for uføres rettigheter)

Screening on the third floor:  
Saturday 08.03.2025, kl. 15–16  
Sunday 09.03.2025, kl. 13–14  
Sunday 30.03.2025, kl. 13–14  
Sunday 06.04.2025, kl. 13–14  
Sunday 13.04.2025, kl. 13–14

