

Trondheim kunstmuseum

LORCK SCHIVE ART PRIZE

Press Release: 24 September 2015

Lorck Schive Art Prize 2015: Finalist Exhibition
24 September 2015 – 28 February 2016
Trondheim kunstmuseum

FOR INSTALLATION IMAGES OF THE EXHIBITION, PLEASE CLICK [HERE](#)



Vanessa Baird, *I don't want to be anywhere, but here I am*, 2015, TKM/ Anders Solberg

An exhibition of new artwork by the four finalists of the Lorck Schive Art Prize 2015, Norway's biggest art prize and one of the largest in Europe, is on show at the **Trondheim kunstmuseum, 24 September 2015 – 28 February 2016**. Vanessa Baird, Ane Hjort Guttu, Jana Winderen and Snorre Ytterstad, selected from a longlist of artists active in Norway, have each created thought-provoking works that engage with major global issues and underline the country's status as one of the world's most important centres for the production and display of contemporary visual art. The 2015 winner, chosen by an expert international jury and announced at a special **awards ceremony on 12 November**, will receive NOK 500,000 (\$60,000).

Ane Hjort Guttu's film *Time Passes* takes up a challenging position amidst the debate on the prohibition of begging in Norway, exploring the meaning of public space as well as the possibilities, and limitations, of political art in response to poverty and inequality; **Jana Winderen's** immersive sound installation, *The Wanderer*, is made from hydrophone recordings in the Atlantic Ocean, creating a journey through largely unknown underwater environments where species die out before we have even heard of them; **Snorre Ytterstad's** installation *Wires and Strings* is an emotional and bodily reaction to the recent events in Europe where barriers are created to prevent refugees from entering; and **Vanessa Baird's** room of wall drawings entitled *I don't want to be anywhere, but here I am* juxtaposes her descriptions of human chaos, including refugees drowning in the Mediterranean, with Gustav Vigeland's permanently installed wall relief *Hell*.

Johan Börjesson, Director of the Trondheim kunstmuseum, said: “Norway, whilst geographically on the periphery of Europe, is intimately connected with the international community and the geopolitical events affecting it, a close relationship that is clearly evident in the work of this year’s Lorck Schive Art Prize nominees. Through film, pastel drawings, installation and sound respectively, the artists touch on questions such as ecology, migration and exclusion in ways that engage the viewer both ethically and physically. It is an honour to host the finalist exhibition at the Trondheim kunstmuseum and provide a public platform for this important work that further demonstrates the vitality of the Norwegian contemporary art scene.”

The 2015 international jury is: Raimundas Malašauskas (curator, Lithuania); **Eline Mugaas** (artist, Norway); and **Jonathan Watkins** (Director, Ikon Gallery, United Kingdom).

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About the Lorck Schive Art Prize

The Lorck Schive Art Prize, held biennially at Trondheim kunstmuseum, is the largest art prize in Norway. It aims to generate discussion and interest in contemporary art by honouring artists of outstanding quality active in Norway.

A longlist of ten nominees is compiled by the Arts Council Norway, Trondheim kunstmuseum, the Norwegian Curator’s Association and the Norwegian Critics Association. The list is then narrowed down to a shortlist of four finalists, chosen by the board of the Lorck Schive Trust. The nominees each receive NOK 150,000 to cover production costs for the exhibition, and the winner, chosen by a jury consisting of three independent members, receives NOK 500,000.

The Lorck Schive Art Prize is a collaboration between the Lorck Schive Trust and Trondheim kunstmuseum. The prize was awarded for the first time in 2013, jointly to artists Marianne Heier and Lene Berg.

www.lorckschive.no

About the Trondheim kunstmuseum

Trondheim kunstmuseum is one of Norway’s leading art institutions with a public remit to serve as a regional knowledge base for national and international developments in art. Trondheim kunstmuseum houses one of the country’s largest public collections, founded in 1845, with key works of Norwegian 19th and 20th century art, as well as works by leading international figures.

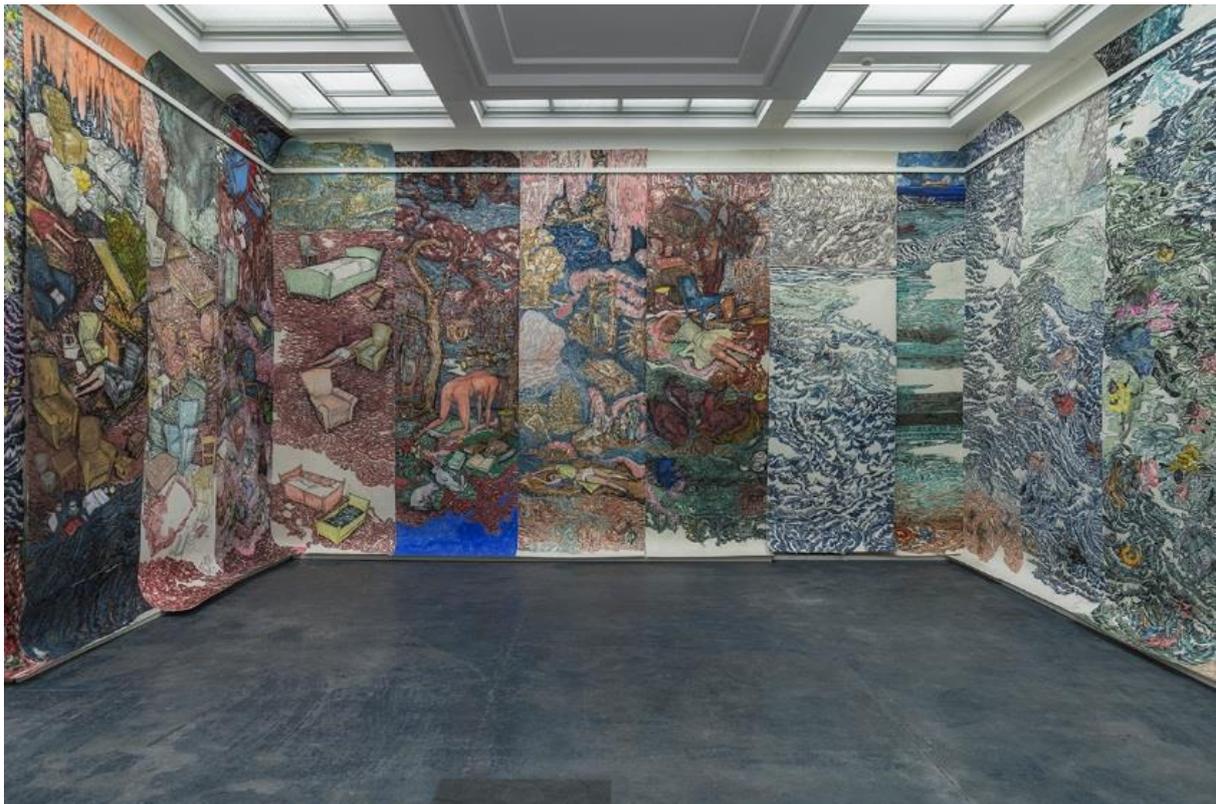
www.trondheimkunstmuseum.no

About the finalists

Vanessa Baird mainly works with pastels, watercolours, and drawings on paper, on both a small and a large scale. Her works span across numerous types of motives; from intimate everyday situations, to architecture, ornaments, and landscapes, to dreamlike, grotesque, or surrealistic tableaux, and scenes from fairy tales and fables. For Lorck Schive she has created an intense and powerful room installation of large scale drawings; *I don't want to be anywhere, but here I am*. Where She completely covers three of the walls of the room with pastel drawings stretched from ceiling to floor. Only one wall is left bare, the wall on which the large wall relief "Helvete" (Hell) by Gustav Vigeland is permanently installed. Baird has also published the book "You can't keep a good rabbit down" and illustrated "Brødrene grimm: reven og ulven" both with No comprendo press. Most recently she has illustrated the new book by Karl Ove Knausgaard; "Om høsten" published by Oktober forlag this autumn.

In 2013 Baird, somewhat unexpectedly, became the main focus of a political art debate. Her work *Lyset forsvinner - bare vi lukker øynene* (*The light fades – if only we close our eyes*) was removed from the Ministry of Health for which it was commissioned, after employees complained it gave them associations to the July 22 bombings. (Today the work is displayed in the headquarters of the Arts Council Norway). The discussion that followed clearly demonstrated that the visual language has the ability to create a huge variety of associations and differing narrative readings.

Baird studied at Oslo Academy of the Arts and holds an MA from the Royal College of Art London. She has held solo exhibitions at Galleri Wang (Oslo), Galleri MGM (Oslo), Galleri c/o Atle Gerhardsen (Berlin), and Tegneforbundet (Oslo), to name a few. She has also taken part in a number of group shows, including exhibitions at the National Museum, Sørlandets kunstmuseum, the Stenersen Museum, and Lillehammer Art Museum. She is currently represented by OSL Contemporary.



Vanessa Baird, *I don't want to be anywhere, but here I am*, 2015, TKM/ Anders Solberg

Ane Hjort Guttu is a visual artist currently living in Oslo. She works with various media, but in later years she has mainly focused on film and video works, spanning from investigative documentaries to poetic fiction. Her works often take the shape of different types of power analyses, whether this power manifests itself at school, in the urban landscape, or within the realm of art. A recurring theme in Guttu's artistic practice is the ability of art and the artist to make a political statement. Guttu also works as a curator and writer.

Time Passes takes up a challenging position amidst the current debate on the prohibition of begging in Norway. It draws together themes to which Hjort Guttu constantly returns in her works: not only those concerning public space, but also the scope of action for art and artists in the face of politically sensitive situations, how people can or should position themselves in relation to poverty and inequality; and whether effective political action is best achieved outside of the frame of art. Whilst *Time Passes* assumes a documentary format, in fact it is scripted, staged and performed, harnessing the tension between art practice and creativity on one hand, and 'real life' on the other.

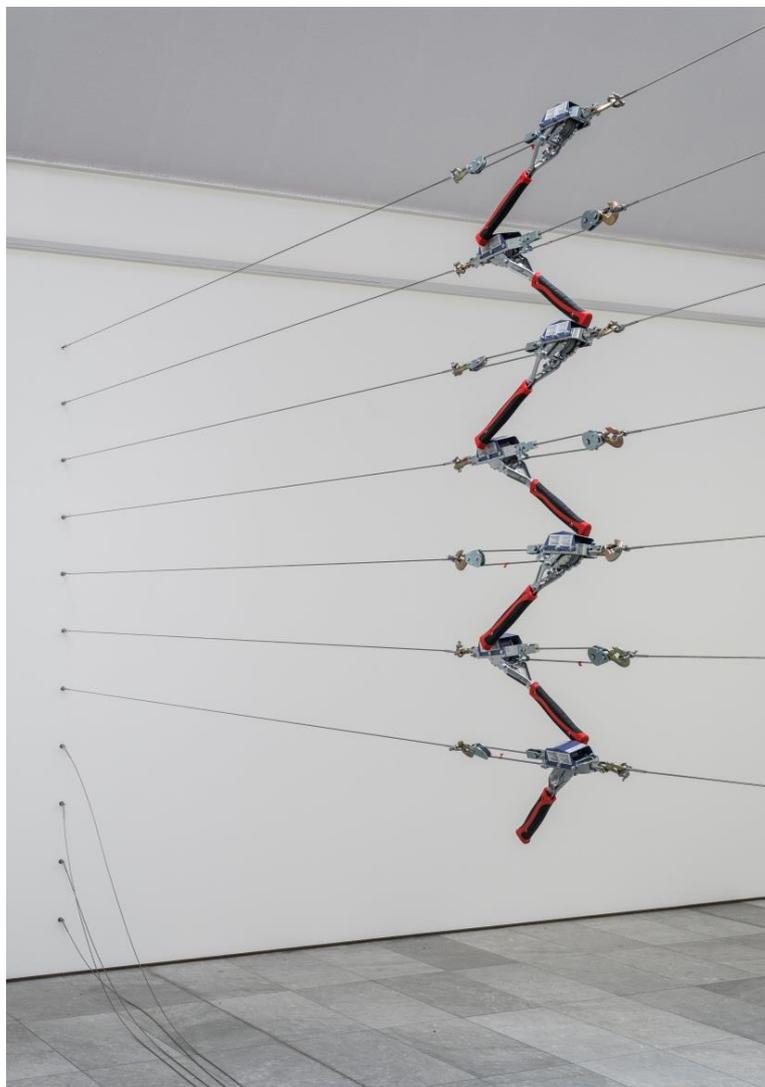
Guttu's most recent exhibitions include the two solo exhibitions *eating or opening a window or just walking dully along*, Bergen International Festival Exhibition 2015, Bergen Kunsthall; and *Time Passes*, South London Gallery, UK, 2015. In 2015, her work has been included in 'Future Light', Vienna Biennial, Austria; 'Europe – The Future of History', Kunsthaus Zurich, Switzerland; 'The Shadow of War', Kunsternes hus, Oslo; and in the film festivals Images Festival, Toronto, Canada; Rotterdam Film Festival, The Netherlands; Nordic Panorama, Sweden; and CPH:Dox, Denmark. Guttu's film *Time Passes* is co-produced by Bergen Kunsthall and co-commissioned by Lorck Schive Art Prize and South London Gallery. www.anehjortguttu.net



Ane Hjort Guttu, *Times Passes*, 2015, TKM/ Anders Solberg

Snorre Ytterstad is an artist who makes seemingly mundane and simple interventions to familiar objects. With acute sensitivity for the underlying history in all transformations, he adds a twist to the familiar. Through painstaking processes, different objects are reconstructed – a coin can become a saw – and are thus removed from their original function. Ytterstad sets in motion intricate and humorous interactions between function, form, and concept. The results are often surprising, while seemingly self-evident at the same time. For this exhibition Ytterstad chose to complicate the natural entrance to the exhibition. A physical barrier of wires and hand pullers hinder the public when entering the exhibition. Ytterstad sees the installation of wires tightly stretched between the walls in the large sky lit hall as a weave, with reference to Hannah Ryggen who went directly from reading articles about the rise of fascism in the 30's to the loom, where she would weave her reactions. For Ytterstad, this work is an emotional and bodily reaction to the recent events in Europe where barriers and difficulties are being created to prevent refugees from entering.

Ytterstad studied at Bergen Academy of Art and Design and Oslo Academy of the Arts. He has held several solo exhibitions, including: Bodø Kunstforening (1994); 'Satelliti', Galleria Kari Kenetti, Helsinki, Finland (2001); 'Schlafen Gegen Rechts', UKS Galleri, Oslo (2002); 'On a Tightrope a Screw Thinks Shit', Galleri Erik Steen, Oslo (2008); and 'Squared Target', the Museum of Contemporary Art, Oslo (2011). For this exhibition, Ytterstad was nominated for the award Kunstcritikerprisen in 2011.



Snorre Ytterstad, *Wire and Strings*, 2015, TKM/ Anders Solberg

Jana Winderen has a background in Fine Art, Natural Science, Mathematics, Chemistry, Biochemistry, and Fish Ecology. Since the early 90s she has been working with sound as a medium, due to its physical, yet immaterial quality, with an emphasis on sounds which are not readily accessible for everyone. She makes recordings of sound under water and inside of ice, using highly sensitive hydrophones. She has recorded different types of fish, water insects and crustaceans, and even frequencies the human ear cannot recognise, such as the echo location sounds in ultrasound range made by bats and toothed whales. Winderen has made hydrophone recordings as deep as 90 meters below the ice in Greenland and the Barents Sea, as well as in warmer locations around the Equator, such as Belize, Panama, and the Dominican Republic. Jana Winderen's sound installation *The Wanderer* is located in a dim room that gives an atmosphere of being inside or under something. We are transported into a world unknown to most of us, life under water. What we perceive from above the ocean surface as a silent world proves to be a diverse and rich soundscape of aquatic insects, crustaceans, fish and whales. With this work Jana Winderen not only wishes to create an awareness of the riches of the oceans, but also their vulnerability. The world's marine populations have nearly halved since 1970, and when knowing that the ocean's smallest component, phytoplankton, produce half of all oxygen on Earth, this is something we really should take seriously.

In 2013, Winderen exhibited an installation for 16 loudspeakers, *Ultrafield*, at the MoMA in New York City, curated by Barbara London. In the summer of 2014, she made an installation for 80 loudspeakers, based on underwater recordings, in the Park Avenue Tunnel in Manhattan, by invitation from the New York Department of Transportation. In 2011, Winderen was awarded the prestigious international Golden Nica prize, in the categories Sound Art and Digital Music at the Ars Electronica Festival in Linz, Austria. Jana Winderen received her Fine Art degree from Goldsmiths College, University of London, and studied Natural Sciences at the University of Oslo. She is currently working on a number of projects, including a permanent outdoor sound installation for the American Embassy in Oslo, which is due to be completed in 2015/16. She will also be conducting concerts, workshops, presentations and talks in many parts of the world. Her sound works are released on the label Touch (UK).

www.janawinderen.com / www.janawinderen.bandcamp.com



Jana Winderen, *The Wanderer*, 2015, TKM / Anders Solberg