

2021

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<ul style="list-style-type: none"> • Bachelor Exhibition • Master Exhibition 	<p>duration 14.5.—30.5.2021</p> <p>opening friday 14.5.2021 12:00—18:00</p> <p>opening ours 12:00—17:00</p> <p>web tromsokunstforening.no</p>
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Tromsø Kunstforening

and be a part of the Kven revitalization movement. She uses these fragmented stories as a foundation for her works, harvesting materials and exploring methods to create something "the Kven way". The title I Never Learnt my Mother Tongue is a reference to the gap in knowledge dividing the generations because of historical assimilation policies and procedures. Through the lens of contemporary art, Kummeneje Mellem is able to explore the intersection between the traditional and modern, developing the culture from within, as well as showing this culture to others.

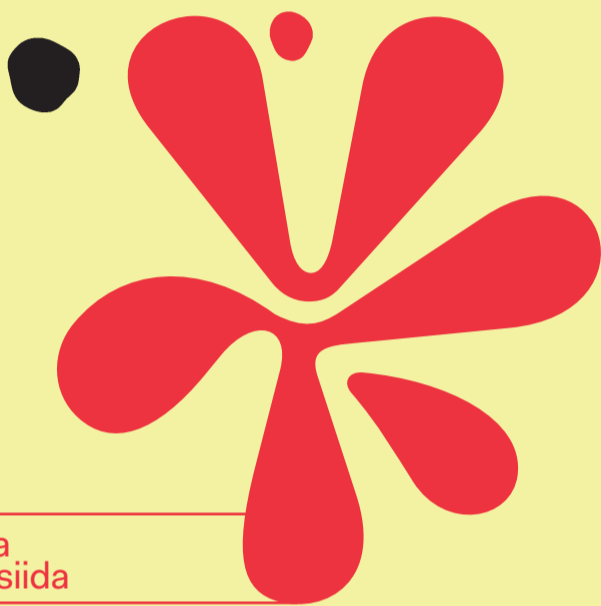
Åsne Kummeneje Mellem (b. 1995, Tromsø) is a Kven artist using her practice to investigate the Kven culture through visual mediums such as Kven crafts, Käsityö and photography. She holds a BA in medium and material-based art at The National Academy of the Arts in Oslo and has completed two years at Oslo School of Art Photography (OFKS).

Åsne Kummeneje Mellem
I Never Learnt my Mother Tongue 2021
Wool fabric dyed with stone lichen
Rute 2020-2021
Saplings combined with seminal roots
(teger)

Through her engagements in the Kven community and Kven organizations, Kummeneje Mellem gets inspired to explore fragments of Kven culture that are still remnant in today's society. Tellings of traditional ways of doing from people in the community are combined with a need to visually express her minority culture. When the elders tell stories about how they dyed textiles with lichen or braided fences from roots for example, Kummeneje Mellem takes this as a challenge to pursue them



WMA BA



Romssa
Dáiddasiida

What The Sink is Leaving posits is that we approach this experience as an opportunity to reveal. What truly troubles us about the rapid dispersal of new words, new thoughts and new artificialities is the sense of losing meaning, but as with most fears, it seems naive under scrutiny. How could we ever lose something so utterly pointless to begin with? Every word spoken is as false as everything we see. There are no things and there are no people. The virtual is an attempt to reconcile this fact with our encounters with these concepts. There can be things that are not things and people that are not people. In this sense, artificiality is perhaps the only comfort to be had. Thus, the only path forward is to embrace every notion of hopelessness, terror and panic and charge headlong into the destruction of certainty. This (work) is not a call to action, as we have no other option. Rather, the sink is leaving, it has left, and the ground will never make a comfortable bed for sleeping.

Jillian Toshie Suyono is a visual artist whose works deal with themes including the interrelation of the virtual and identity, as well as life under capitalist ideology. In recent years, she has been working on writing and expression in moving images and sound design. She recently moved to Tromsø to challenge her practice by immersing herself in a completely new environment.

Jillian Toshie Suyono
The Sink is Leaving 2021
Mixed Media (Video)
Dimensions variable

We are inexorably drawn to the things that make us uneasy. As we have cultivated and developed increasingly sophisticated and multifaceted means of sustaining our bottomless hunger for unease, we have cultivated in us unceasing gardens of ever-twisting, ever-tilting vegetation in the shape of nightmares we hope to have. This need has given rise to a rising artisanship and mediation of anxiety. In so doing, we have given our fears names, like dear children. The virtual is one such fear. We sense it in everything we do and say, while simultaneously dreading its presence.

1 Olga Gry Becker
On the Background 2021

On the Background stretches from the ceiling of the second floor to the ground floor and continues on the outside of the building; a yellow backdrop is situated outside and another one hangs from the ceiling in the central space of the entrance hall, held up by steel and aluminium rigs. Inspired by physical materials often used to carry and carry out artistic visions within theatre, film and visual art concerning immaterial and abstract matters, the work aspires to embody a power that is also carried by these materials; the potential to imagine and create new realities and futures, or at least stage the images of such. The composition of objects is ambiguous about whether it's a background, a stage or a scenography - it seeks to present itself as carrying within it the possibility of becoming something else. During the opening of the exhibition a performance called Åpningstaler (opening speeches) will take place.

Olga Gry Becker (b. 1996 in Copenhagen) is a Danish/German artist based in Tromsø. As part of her BA at the Art Academy in Tromsø, she has undertaken exchange programmes at the Danish National School of Performing Arts (DASPA) and at the National Film School of Denmark (DFA). In her life and practice she seeks perspectives on, and experiences within, collective processes and acts of staging and alienating objects and subjects, both inside and outside the black box. She is interested in blurry boundaries between reality and fiction, suggesting dreams and imaginations to be similarly real or unreal; sensuous, as oranges in the Arctic. Previously she has exhibited as part of the duo Less is Sisters (with Katla Gunnarsdóttir) in Seyðisfjörður, IS (List í Ljósi, 2018 and 2019).

2 Thor Louis Birkedal Andersen
Dream child 2021
Epoxy, Led lights, monitor and wood

Thor Louis Birkedal Andersen is a multimedia artist from Århus, Denmark.

Thor has a bachelor from the art academy of Tromsø, and has studied at Holbæk Art School, and Spectrum Art School. His practice is based in installation, and mixed media sculptures.

His works should be seen as illustrations of the mind, manifestations of ideas and dreams. These works examine human nature, what drives us, which forces push humans forward as a species, and what defines us as a whole.

Through his research he examines his own experiences, to find the common markers, where the "human" is in the individual, and what the universal experiences of a life are.

I had a dream.

This dream was so vibrant and alive, that in that moment, reality was the dream. In this dream I was floating through the streets of Tromsø, only held down by a slow and hypnotic rain, it was almost night. Suddenly, I noticed a child, it was all alone, sitting naked in the rain.

Slowly I approached the child, the street was empty, no one in sight. The child had its head in his hands, I couldn't see a face, but there is something strangely familiar about this small being. I carefully put my hand on its shoulder, slowly it lifted its head from its wet hands, and looked at me.

To my surprise this was a child I know, it was my sister's kid, or someone who looks exactly the same, because this couldn't be him, here alone in Tromsø.

He looked at me, and whispered my name.

Scared and surprised, I picked up the kid, my heart is beating, and my head is racing. This can't be right, this can't be him. I called my sister as fast as I could, I took another look at the kid while the phone was ringing, the same face, but there was something glowing under his skin, small shimmering lights.

My sister picks up the phone "hello", I think for a second, what do I say, then I ask her, what she is doing and where her kid is. She tells me that they are together at home, 2200 km away.

3 Terje Johan Grimen – Tegson
Sønn av Aslan. 2019
embroidery, 140 × 200 cm
Simskolan 2020/21
embroidery/painting, 140 × 145 cm
Første Mai. 2021
embroidery/painting, 160 × 310 cm

Terje Johan Grimen - Tegson (born 1989 Gothenburg) is an artist who works with murals, public spaces, exteriors, and textiles. After joining Bergen's underground community in 2003, Grimen began working under the pseudonym Tegson, with a focus on abstract murals in the public space. He is mainly inspired by nature and urban environments.

With a background in the security industry and work with disadvantaged people, Grimen has gained different perspectives and the motivation to address social rejection. An urban upbringing and many years in the street community have shaped his perspective on exclusion and high-risk situations, but it has also strengthened and inspired further work with textiles and painting.

For the graduation exhibition at Tromsø Kunstforening, Grimen has chosen to present an ongoing series of textile works "Sanne som oss", which is mainly based on

embroidery and spray painting. Grimen has been working on this series since 2018. The contrast between softcore and hardcore was the inspiration for further research on how to talk about hard topics in a soft material. Both graffiti and embroidery share a common history in being popularly rooted and excluded historically, which has been Grimen's main motivation for working with this.

Welcome inside the outside. .

4 Marije Janssen
Tida e ikkje ei linje 2021

Marije Janssen's work is centred around Northern Norwegian materials and techniques within weaving. She spins and dyes yarn to create sculptural wooden installations inspired by Sami rátnu weaving. Her focus lies on highlighting the materials and the processes of cultivating traditional resources in a contemporary context.

'This project is an exploration of the transformations from tree to loom, from sheep to weave, from plant to dye. The wool and wood comes from my family farms in Troms, and have gone through many processes dictated by seasons and weather. The wood is cut and dried in different stages over several years before it becomes building material or firewood. The sheep are raised and sheared, giving wool that needs cleaning, carding, spinning and dyeing. The onion peels used to dye the yarn are food waste that have been kindly donated by Coop Extra in Grønnegata, the kitchen at ØSO in Målselv and friends. My work is about using the natural resources at hand without making a polished product. It brings to light the possibilities of that mentality and lifestyle: years of planning, knowledge and effort made through collaboration between plants, animals and people. Many heartfelt thanks to everyone who has contributed to my work.'

Marije Janssen (b. 1995) graduated from UWC Adriatic (2014) and Kunstskolen i Bergen (2018). She spent the first two years of her Visual Art Bachelor at KMD in Bergen (2018-2020).

5 Amalie Holthen
Analog Influenser 1 2021
Tracksuit with printed logos, 2021

Amalie Holthen (b. 1991, Ålesund, NO) is an artist based in Tromsø, graduated from Tromsø Academy of Contemporary Art. She works within the field of institutional critique, producing works that are direct responses to those expectations to artists/art that exists within substantial structures and/or institutions. Her works often take form as performances and conceptual sculptures.

I am walking towards a turning point, a transformation. The transition from being a student to becoming an artist. I am trying to absorb what it means.

One thing I know for sure. My economic future does not look bright. Why is it so, and how does one prepare for this?

Financial strategies from the field of culture and sports, pulled over the head of an artist - myself.

Funding model #1: Analogue Influencer

- I will enter the role of an 'Analogue Influencer'.
- I will use financial strategies from sports and the field of culture.
- I contact companies and organizations directly to ask for financial support to pursue an artistic practice, and for my graduation-project.
- I will print the sponsors logo on a tracksuit, which will be the physical artwork.
- The sponsors pays for the placement and size of the logo and/or pages in the

publication.

- I offer them to be the artwork.
 - I will finance my future artistic practice
- Hypothetical outcome:

- 1 I will get financial support
- 2 I will not get financial support

6 Kristine Rød Norsk
Takk dine gode stjerner

Is an installation consisting of objects mainly linked to the functional tasks of the road administration (vegvesenet). At the center are plow markers, which are common features of the urban nordic landscape. By transporting them into an exhibition space, their tasks as guides and rulemakers are questioned and repurposed. In doing so, Rød seeks to examine the extent to which the safety and predictability provided by our society, especially in terms of mapping, marking, lighting and structuring territory, benefit us or if they numb our natural sense of direction and space. As plow markers are in their essence collective figures, one functioning only in the succession of the next, the installation explores subjects of rhythm, determinism, and divination.

Kristine Rød (b.1994) is a visual artist based in Tromsø. She holds a diploma in photography from the Nordic School of Photography in Oslo, which continues to be a source of inspiration in her artistic practice. She has exhibited works in Norway and South Africa. Her projects unfold at the intersections of the exterior and interior, often in relation to specific places and customs. She is captivated by the in-betweenness of spaces and materials around us and her installations often contain found or collected objects that transition or grow from one place to another.

7 Magnus Tomt
Cocaine Abstraction 1 2021
Vinyl print on stretcher bars
190 × 120 × 2,2 cm
Cocaine Abstraction 2 2021
Vinyl print on stretcher bars
190 × 120 × 2,2 cm
Help I've Od'd on Philosophy!
2021, Vinyl print on stretcher bars, 150 × 100 × 2,2 cm

Magnus Tomt (b. 1994) is an artist who primarily works with images, objects and text in the aftermath of post-conceptual and appropriation-based practices. His current work revolves around the readymade and its placement within the indecisive form of contemporary art. For the graduation exhibition at Tromsø Kunstforening, Tomt has chosen to present three works which are based on a series of vinyl prints on stretcher bars. The works provide a modest peek into two bigger series of works, that are primarily based on text on a monochrome background, and visual strategies borrowed from abstract expressionist paintings.

During his studies at the Academy of Art in Tromsø, Tomt completed an exchange tsemester at the Royal Institute of Art in Stockholm, as a part of his bachelor degree. Tomt has previously participated in group exhibitions at, amongst others; Kunsthall Oslo, Small Projects Tromsø, Galleri Fisk Bergen, Bodø Kunstforening and Galleri NordNorge Harstad. Tomt has also participated in "Now that's what I call an artist's residency!" by PRAKSIS Oslo developed with Rachel Withers in Oslo, Norway.

8 Rebecka Bergmans
(b. 1994, Finland) is a visual artist based in Stockholm. For the last year of her bachelor at the Art Academy in Tromsø she has been on

exchange at The Royal Academy of Art, Stockholm. Through the use of photography, writing, performative gestures and moving images she explores how phenomena such as vulnerability, care and sensitivity take place or how they are lacking in relation to power structures and history. Her work often focuses on how we create meaning and norms; how they take shape in perceptual habits, language, rituals and architecture. The embodied knowledge and layering of time; how legacy is passed down through generations and how we are weaved and entangled together as a part of the world and its history. Where is the agency in the human and how is human labour inscribed into material and surfaces. There are direct imprints of performativity and more immaterial aspects such as light, time and breath.

One starting point for I consent to lose her, I have not lost her could be the "beginning" / becoming - that we all have been growing in another body and that each body bears the potential of transformation. To become. Layers of voices and layers of generations - and all the problematic dichotomies. The complexity of being. Liberation and longing for (an illusion of) amalgamation. How you start to speak because of realising your parent body is not equal to the world - and you are not a part of this body. Mother tongue. The body as a carrier of ideological content.