

# Slow Days Oslo.

Roof of Oslo Opera House. Photo C Jackie Craven

16th — 19th August 2011

A creative research event  
towards a new public art  
programme in Oslo

Come and participate in collaborative  
discussions with artists, critics and curators:

Will Bradley, Boel Christensen-Scheel,  
Claire Doherty, Per Gunnar Eeg-Tverbakk,  
Amy Franceschini, Marianne Heier, Carl  
Honoré, Alistair Hudson, Mary Jane Jacob,  
Heather and Ivan Morison, Katie Paterson,  
Michael Prior.

For further information and to book tickets  
visit [www.slowdaysoslo.wordpress.com](http://www.slowdaysoslo.wordpress.com)

SITUATIONS   
BJØRVIKA

## AN INTRODUCTION TO SLOW DAYS

Slow Days is a four-day gathering and creative research event which forms an integral part of the development of a public art programme for Bjørvika, one of the most comprehensive urban development processes ever to be undertaken in Norway. This event relates specifically to the curatorial vision for the permanent public art programme developed by the UK-based curatorial team, Situations, and entitled Slow Space.

Slow Space is inspired by the principles of slowness as advocated through the Slow movement and takes these ideas as the starting point for a consideration of how artists might contribute to creating new social spaces across Bjørvika.

The overall principles on which a public art programme will be based are:

- To support the creation of remarkable forms of public art in Bjørvika which contribute to the life of the area, supporting Oslo's ambition to be a world-class city and Bjørvika's ambition to be engaging and accessible to all;
- To build on Bjørvika's existing cultural and environmental assets and to be sensitive to the specific social, economic, climatic and geographic conditions of Oslo;
- To suggest, but not prescribe, the use of public space throughout Bjørvika, with a particular emphasis on the promotion of non-commercial activity;
- To respond sensitively to the aspirations of the developers and potential tenants, whilst also taking into consideration the needs and desires of visitors and Oslo residents from other parts of the city, especially the East; To promote orientation to and around the harbour, engaging new visitors to the area;
- To create meeting and talking points which contribute to the ongoing and progressive identity of Bjørvika;
- To be committed in the long-term to sustainability.

A copy of the curatorial vision can be downloaded here  
>[www.situations.org.uk](http://www.situations.org.uk)

Slow Days has been formulated by Situations, in collaboration with the commissioners Bjørvika Utvikling AS and Kunsthall Oslo, as an alternative to a conventional conference format, where the context of discussions will diverge from the conventional lecture theatre or conference venue. During Slow Days, talks and stories with artists, critics, curators and residents will be held in convivial settings around Oslo's harbour context to consider how artists might contribute to a future Bjørvika. The success of Slow Days will rely upon the generosity of the participants to open up discussion, to get to know each other, whether international participants or local residents.

To open up some of the ideas we will be discussing during Slow Days, we have published documents and links to reading material on the project blog and we will be publishing a small record of the event online in September 2011.

### GET INVOLVED

Participate in the discussion by tweeting #slowdaysoslo

Claire Doherty, Director, Situations

Anne Beate Hovind, Project Manager, Bjørvika Art Programme

# SITUATIONS



Slow Space is funded by Bjørvika Utvikling AS. We gratefully acknowledge the generous funding support of the Fritt Ord Foundation for Slow Days.

**OVERALL PROGRAMME**

<p><b>DAY 1</b> Tues 16 Aug</p>	<p><b>12.00 – 13.00</b> <b>Slow Food lunch and gathering point</b></p> <p>Location: Kunsthall Oslo</p>	<p>14.00 – 17.00 <b>Dugnad: Collaborative practice beyond a relational aesthetic</b> Amy Franceschini, Mary Jane Jacob with respondents Boel Christensen-Scheel and Michael Prior</p> <p>Location: Etterstad Allotment Garden and Vålerenga community house</p>	<p><b>18.00-20.00</b> <b>Dinner</b></p> <p>Location: Etterstad Allotment Garden</p>
<p><b>DAY 2</b> Wed 17 Aug</p>	<p>09.00 – 14.00 <b>Vekst: The forest as a catalyst for the imagination</b> Heather and Ivan Morison and Katie Paterson</p> <p>Location: Brannfjell at Ekeberg</p>	<p>15.00 – 17.00 <b>Samling: The artist as citizen</b> Marianne Heier, Alistair Hudson, with respondent Will Bradley</p> <p>Location: Deichmanske Library</p>	<p><b>Free evening</b></p>
<p><b>DAY 3</b> Thurs 18 Aug</p>	<p>10.00-15.00 <b>Imagining Slow Space: Testing the curatorial vision for Oslo’s harbour</b> Claire Doherty in conversation with Per Gunnar Eeg-Tverbakk and Marianne Sætre from Snøhetta</p> <p>Location: Hovedøya Art gallery/ Revierhavnen kro</p>	<p>Free afternoon</p>	<p><b>18.00 – 20.00</b> <b><i>In Praise of Slow</i> lecture</b> With Carl Honoré</p> <p>Slow Food dinner</p> <p>Location: Caféteateret</p>
<p><b>DAY 4</b> Fri 19 Aug</p>	<p>10.00 – 12.00 <b>An End to the Beginning: Drawing conclusions for Slow Space</b> moderated by Anne Beate Hovind</p> <p>Location: Caféteateret</p>		



## DAY 2: WEDNESDAY 17<sup>th</sup> AUGUST

09.00 – 14.00

**Location:** Brannfjell/Ekeberg forest

**Meeting point** by the bus-stop at Simensbråten (final station) and walk together into the forest.

### Discussion

#### **Vekst: The forest as a catalyst for the imagination**

Heather and Ivan Morison and Katie Paterson discuss the potential for a critical and fictional response to working in the natural environment.

### Picnic

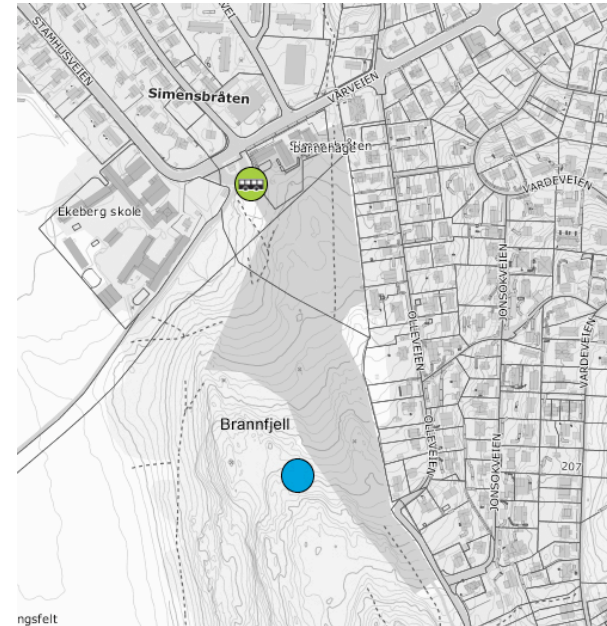
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**The forest at Ekeberg** is one of the largest urban forest in northern Europe and known for its biodiversity. Oslo municipality bought the forest in 1889 to secure the area for future recreation. With a few exceptions the area is still undeveloped. From here you see the entire city including Bjørvika, the fjord, and the surrounding hills.

#### Getting there:

- Buss 34 from Oslo S (sea side in Havnegata – bus direction Ekeberg Hageby) at 08:45 to Simensbråten (at Ekeberg).
- Bicycle (40 minutes uphill!)

Meeting point: For those unfamiliar with Oslo, meet by the tall clock outside Oslo Central Station (end of Karl Johan) at 08.30.



15.00 – 17.00

**Location:** Deichmanske Library

### Discussion

#### **Samling: The artist as citizen**

Marianne Heier and Alistair Hudson discuss approaches to social change with respondent Will Bradley

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[Deichmanske bibliotek / Oslo Public Library](http://nye.deichman.no/in-english/) serves the county of Oslo and is Norway's largest public library. The library building from 1933 is too small for their current level of activity. The New Oslo Public Library will be located in Bjørvika. Collaborating partner for this session.  
<http://nye.deichman.no/in-english/>

#### Getting there:

- 10 minutes walk from the Central Station.

## DAY 3: THURSDAY 18<sup>th</sup> AUGUST

10.15-12.30

**Location:** Hovedøya Art gallery/Revierhavnen kro

### **Imagining Slow Space: Testing the curatorial vision for Oslo's harbour**

Claire Doherty in conversation with Per Gunnar Eeg-Tverbakk and Marianne Sætre from Snøhetta

12.30-14.00 Lunch at Revierhavnen Kro

14.00-15.00

Walk in the old garden and ruins of Hovedøya.

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**Hovedøya** is a small island in the Oslo fjord with view to the city and Bjørvika. It has monastery ruins from the Middle Ages with green surroundings. The island used to have a large garden with herbs. Today these cultivated plants are growing wild and have blended into the natural habitat. Galleri Kunstverket Hovedøya is a 600 m<sup>2</sup> gallery in an old half-timbered buildings ([www.kunstverket.no](http://www.kunstverket.no)). We will be served fish soup and mussels at the harbour café ([www.revierhavnenkro.com](http://www.revierhavnenkro.com))

### Getting there:

- Public boat from Vippetangen at 09.25 for a roundtrip to different islands before the final stop at Hovedøya (30 minutes trip) or 10:05 directly to Hovedøya (5 minutes boat trip).
- Vippetangen is about from **about 20 min walk** from Central Station or you can take bus 60 from Oslo Central Station (direction Vippetangen).

See big map on the last page.

18.00 – 20.00

**Location:** Caféteateret, Hollendergata 8

### *In Praise of Slow* lecture with Carl Honoré

Followed by **Slow Food dinner**

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**Caféteateret** was originally a Methodist Church built in 1896. It is now a café and a cultural venue run by Nordic Black Theatre. Collaborating partner for this session. [www.nordicblacktheatre.no](http://www.nordicblacktheatre.no).

### Getting there:

15 minutes walk from Oslo Central Station or tram 18 from Central Station (direction Holtet) to Munkegata (it takes approximately 5 minutes).



## DAY 4: FRIDAY 19<sup>th</sup> AUGUST

10.00-12.00

**Location:** Cafeteateret, Holendergata 8 (see map on previous page)

### **An End to the Beginning: Drawing conclusions for Slow Space**

Moderated by Anne Beate Hovind

## SPEAKER BIOGRAPHIES

**Will Bradley** is currently working as a curator at Kunsthall Oslo. He has been a member of the committee of Transmission Gallery, Glasgow; a founding director of The Modern Institute, Glasgow; and a curator at the Wattis Institute for Contemporary Art, San Francisco. [www.kunsthallaslo.no](http://www.kunsthallaslo.no)

**Boel Christensen-Scheel** is an Associate Professor in Aesthetics and Art Didactics at Oslo University College. Boel holds a PhD in contemporary art and performance theory, and her field of interest mainly concerns art's relational capacities from bodily experience, epistemology and didactics, to more explicit political and ecological projects. She has translated Nicolas Bourriaud's *Relational Aesthetics* to Norwegian (Pax Forlag, Artes, 2007), worked as an art critic and more recently she has published an essay about Kjartan Slettebakk's *Nixon Series* (Torpedo Press, 2010).

**Claire Doherty** is the Director of Situations, a commissioning and research programme based in Bristol which commissions artworks with an emphasis on new forms of public engagement outside conventional art contexts. Doherty is Curatorial Director of Slow Space, the new public art programme for Oslo Harbour, and Alex Hartley's *Nowhereisland* for the Cultural Olympiad in 2012. In 2009, she was awarded a prestigious Paul Hamlyn Breakthrough Award as an outstanding cultural entrepreneur. Doherty is also editor of *Contemporary Art: From Studio to Situation* (Black Dog Publishing, 2004); *Situation* (Whitechapel/MIT Press, 2009) and, with Paul O'Neill, co-editor of *Locating the Producers: Durational Approaches to Public Art* (Valiz, forthcoming). She is also an external advisory member of the Olympic Park Public Realm Advisory Committee. [www.situations.org.uk](http://www.situations.org.uk)

**Per Gunnar Eeg-Tverbakk** is the director at Kunsthall Oslo, a freelance curator and art producer. Per Gunnar Eeg-Tverbakk curated the Lofoten International Art Festival (LIAF) in 1999 together with Tor Inge Kveum. In 2004 he worked with Caroline Corbetta as curator for the Nordic Biennial Momentum. From 2003 until 2005 he was project manager for Kunst i

Nordland – Kunstneriske Forstyrrelser, a site specific, international art project initiated by Nordland County and supported by Arts Council Norway. He is educated from the Bergen National Academy of the Arts, and Hochschule für Bildende Künste in Hamburg. From 1995 to 1998 he was the director of Gallery Otto Plonk in Bergen. In 1999 he worked at NIFCA (Nordic Institute for Contemporary Art), Helsinki as exhibition coordinator. He was director of Kunstnernes Hus between 2000 and 2001. [www.kunsthalloslo.no](http://www.kunsthalloslo.no)

**Amy Franceschini** is an artist and educator who uses various media to encourage formats of exchange and production, often in collaboration with other practitioners. Amy has created temporary schools, bus tours, and large-scale exhibitions internationally. In 2008, she created a proposal to the City of San Francisco to adopt an urban agriculture program based on the historic Victory Garden programs. This work was exhibited at the San Francisco Museum of Modern Art in 2007 and in 2008, and a pilot program was adopted by the city of San Francisco which fostered a collaboration with a network of urban gardeners resulting in a garden planted in front of city hall. Amy founded the artists collective and design studio Futurefarmers in 1995, and co-founded Free Soil an international artist collective in 2004. Amy's solo and collaborative works have been included in exhibitions internationally including the Walker Art Center, ZKM, Whitney Museum, Museum of Modern Art, and Yerba Buena Center for the Arts, San Francisco. She is currently a visiting faculty at California College of the Arts and Stanford University. She is the recipient of Artadia, Cultural Innovation, Eureka Fellowship, Creative Capital, and SFMOMA SECA awards. [www.futurefarmers.com](http://www.futurefarmers.com) and [www.free-soil.org](http://www.free-soil.org)

**Marianne Heier's** work consists of interventions and installations in various public contexts. Her projects are often offered as gifts to selected institutions, where they are then included in the everyday practice of the place. The acceptance of the gift leads to physical changes within the institution and an alternative to existing order is established. The possibilities of art and the tension between cultural and economic capital are some of the main topics of her work. Marianne lives and works in Oslo. Among her productions are projects such as *Saga Night* (Maihaugen

Museum of Cultural Heritage, Lillehammer), *Permanent Installation* (Sparwasser HQ, Berlin), *Construction Site* (National museum of art, architecture and design, Oslo). [www.marianneheier.org](http://www.marianneheier.org)

**Carl Honoré** is an award-winning journalist and author. After studying History and Italian at Edinburgh University, he worked with street children in Brazil. He has covered Europe and South America for the *Economist*, *Observer*, *Miami Herald* and *Time Magazine*. His first book, *In Praise of Slow*, examines our compulsion to hurry and chronicles a global trend toward putting on the brakes. The *Financial Times* said it was "to the Slow Movement what *Das Kapital* is to communism." His second book, *Under Pressure*, explores the good and bad of modern childrearing. His books have been translated into more than 30 languages and landed on bestseller lists in many countries. *Newsweek* described Carl as "an international spokesman for the concept of leisure." *The Wall Street Journal* hailed him as "an in-demand spokesman on slowness." *Huffington Post* labelled him "the godfather of the Slow movement." [www.carlhonore.com](http://www.carlhonore.com)

**Alistair Hudson** has been Deputy Director of Grizedale Arts since 2004, developing projects such as *Romantic Detachment*, PS1MoMA; *Cumbriana Proof*; *Happystack*, China, *The Mechanics Institute*, Sao Paulo Bienal and a public art strategy for Egremont, Cumbria. He was educated at Goldsmiths' College 1988 – 1991 and has previously worked at the Henry Moore Institute (1993-94), Anthony d'Offay Gallery London (1994-2000) and The Government Art Collection (2000-04) where, as Projects Curator, he devised a public art strategy for the new Home Office building with Liam Gillick. Grizedale Arts is a curatorial project in a continuous state of development. Over the last 35 years it has evolved in response to its particular context; from its origins as a sculpture park to its current form as a complex network of international alliances, affinities and programmes emanating from and flowing into this particular location in the heart of rural Cumbria. [www.grizedale.org](http://www.grizedale.org)

**Heather and Ivan Morison** work collaboratively and make art as an active engagement with materials, histories, sites and processes. The Morisons

have produced sculpture, photographs, installations and buildings, and site-specific projects internationally, including the establishment of an arboretum in a remote village in Wales. More recently they are known for their architecture structures that relate to ideas of escape, shelter and refuge. Heather and Ivan are based in Brighton and North West Wales. Their work has been exhibited widely in the UK and abroad, including Tate Britain, Barbican and the 52nd Venice Biennale where they represented Wales. [www.morison.info](http://www.morison.info)

**Mary Jane Jacob** is a curator, and Professor of Sculpture and Executive Director of Exhibitions at The School of the Art Institute of Chicago. In her curatorial practice, Mary Jane seeks to advance the parameters of artists' public practices and examine assumptions about the audience for contemporary art. She was artistic director for such public programs as "Places with a Past" (Charleston 1991), "Culture in Action," (Chicago 1993), "Conversations at The Castle" (Atlanta 1996). Since 2001 she annually produces deeply situated projects for the [Spoleto Festival USA](#), Charleston. Research into the nature of the art experience lead to the anthology *Buddha Mind in Contemporary Art*, followed by *Learning Mind: Experience into Art* and the upcoming *Chicago Makes Modernism* (2012). In 2010 she was awarded the College Art Association's Award for Achievement in the Field of Public Art and Lifetime Achievement Award from the Women's Caucus for Art and ArtTable in 2011. [www.maryjanejacob.org](http://www.maryjanejacob.org)

**Katie Paterson's** conceptual projects make use of sophisticated technologies and specialist expertise to stage intimate, poetic and philosophical engagements between man and his natural environment. In the past, Katie has broadcast the sounds of a melting glacier live to a visitor on a mobile phone in an art gallery, mapped all the dead stars, compiled a slide archive of the history of darkness across the ages, custom-made a light bulb to simulate the experience of moonlight, and buried a nano-sized grain of sand deep within the Sahara desert. Since graduating from Slade School of Art in 2007, Katie has gone on to exhibit internationally, from London to New York, Berlin to Seoul, and her works has been included in major group shows at Tate in London, and Vienna's Kunsthalle. [www.haunchofvenison.com](http://www.haunchofvenison.com).

**Michael Prior** is a freelance curator and arts project manager and at present Associate Curator (Engagement) for the Situations programme. He has specific responsibility for the development of our partnerships and public engagement programme for Nowhereisland, the Cultural Olympiad project for South West England 2012. Michael has extensive experience curating and managing education and participatory arts projects, having worked at Ikon Gallery, Birmingham as Curator (1997-2000) and at Arnolfini as Access and Education Programmer (2000-2009). During this time he established a number of significant projects and initiatives aimed at involving people in the processes of making art and engaging critically with art and ideas. In 2009 he was programmer for the national 'Engage' conference, *Future Perfect*, an examination of artists, art galleries and regeneration. [www.nowhereisland.org](http://www.nowhereisland.org)

**Marianne Sætre** completed her architectural education at AHO in Oslo in 1993 after a period as an exchange student at SCI ARC in Los Angeles. She joined the Snøhetta team in 1994 and took part in development of the schematic design of the Alexandria Library. She has been involved in a number of different types of projects in Norway including the Operahouse in Oslo, urban development of Sørenga and masterplan studies in the surrounding public spaces of the Opera in Bjørvika. She has also experience from a number of different projects in the Middle East; Yemen and Oman. In the moment she is leading the design team for the Deloitte office building in Barcode, Oslo, currently in the construction face. In addition to her practice at Snøhetta, Marianne plays an active role in architectural education. She is in the moment appointed as a Diploma sensor at AHO, and she has recently been involved in teaching and lecturing at HCU university in Hamburg. [www.snohetta.com](http://www.snohetta.com)

## MAP AND LOCATIONS

### Locations for Slow Days sessions:

#### DAY 1

1a - Kunsthall Oslo, Trelastgata 3, tel (+47) 24 04 72 02, info@kunsthallaslo.no, www.kunsthallaslo.no

1b - Etterstad Allotment Garden, Etterstadgata18 C, <http://www.kolonihager.no/web/PageND.aspx?id=459>

1c - Vålerenga community house (bydelshus), Hedmarksgata 2, [www.bydelshuset.no/](http://www.bydelshuset.no/)

#### DAY 2

2a - Ekeberg forest & walk from Ekeberg down to Bjørvika

2b - Deichmanske Library, Arne Garborgs plass 4

#### DAY 3

3c - Hovedøya Art gallery/Revierhavnen kro

3c - Caféteateret, Hollendergata 8, [www.nordicblacktheatre.no](http://www.nordicblacktheatre.no)

#### DAY 4

Caféteateret (see day 3)

### Suggestions for accommodation in Oslo

**A - Børsenparken Comfort Hotel**, from 980,- (single room) and from 1480,- (double rooms). Tollbugaten 4, [www.choicehotels.no](http://www.choicehotels.no). Slow Days get 10% discount through Bjørvika Utvikling. Contact us for further information ([info@bjorvikautvikling.no](mailto:info@bjorvikautvikling.no)).

**B - Comfort Hotel Xpress** from 680,- (same price for single AND double room), **Møllergaten 26**, [www.choicehotels.no](http://www.choicehotels.no).

**C - Oslo Budget hotel:** <http://www.oslobudgethotel.no/> from 500,- per night per room.

**Oslo Tourist information:** <http://www.visitoslo.com/>

# SlowDaysOslo.



## Contact details

For all practical and logistical matters, please contact:

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