

**What does it
mean to launch
a Biennial that
breaks with
the usual ways
of addressing
space, time
and theme?**

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Prologue symposium

What does it mean
to launch a Biennial
that breaks with
the usual ways of
addressing space,
time and theme?

Monday, May 27th, 2019
2:00 - 6:30 pm
Myntgata 2 0151 Oslo

Introduction to **osloBIENNIALEN FIRST EDITION 2019-2024** and presentation of the symposium:

Eva González-Sancho Bodero and **Per Gunnar Eeg-Tverbakk**
(osloBIENNIALEN FIRST EDITION 2019-2024 curators)

Juan Canela (osloBIENNIALEN FIRST EDITION 2019-2024 Research and Symposium Associate)

Keynote guest speakers:

Dora García (artist and art teacher)

Marius Grønning (architect and PhD in urbanism)

Mikaela Assolent (art educator and PhD researcher in the Feminism, Sexual Politics, and Visual Culture CDT at Loughborough University)

Shwetal A. Patel (researcher and advisor - Institutional Relations osloBIENNIALEN FIRST EDITION 2019-2024)

Discussant guests speakers:

Binna Choi (director CASCO Art Institute Utrecht)

Claire Doherty (director and producer)

Dmitry Vilensky (artist and educator, founding member of Chto Delat collective, St. Petersburg)

Farid Rakun (member of *ruangrupa* artist collective selected to curate *documenta 15*)

Jesús Fuenmayor (Adjunct Professor at the School of Art + Art History, University of Florida and curator XIV Cuenca Biennial Ecuador)

Lara García Díaz (artist, activist and PhD researcher at the Antwerp Research Institute for the Arts – ARIA)

Marianne Heier (artist)

Paul O'Neill (artistic director, PUBLICS, Helsinki)

Ruben Steinum (artist and chairman of UKS - Young Artists Society, Oslo)

Tereza Stejskalová and **Vít Havránek** (curators of the first edition of Matter of Art, Biennale Prague, 2020 organized by tranzit.cz)

Ulrikke Neergaard (director of KØS Denmark)

1:00 – 2:00 pm

Registration

2:00 – 2:30 pm

Introduction to the biennial by curators Eva González-Sancho Bodero and Per Gunnar Eeg-Tverbakk

UPHOLDING VARIABILITY

2:30 – 2:45 pm

Presentation of the symposium by Juan Canela

2:45 – 3:15 pm

Keynote contribution by Marius Grønning

ART AS TEKNÈ AND THE CITY AS MATERIAL — APPROACHES TO WORK AND PRODUCTION IN URBAN LOCALITIES

3:15 – 3:45 pm

Keynote contribution by Mikaela Assolent

QUEER DISTRACTION. FORGETFUL, DISTRACTED AND PASSIVE PEDAGOGIES IN ART

3:45 – 4:00 pm

BREAK

4:00 – 4:30 pm

Keynote contribution by Shwetal A. Patel

INSTITUTIONAL ECOLOGIES IN AN AGE OF GLOBALIZATION & ORGANIZATIONAL HYBRIDITY

4:30 – 5:00 pm

Keynote contribution by Dora García

DYNAMITING THE NOTION OF THE CONTEXT-FREE, PUNCTUALLY-OPERATING INDIVIDUAL ARTIST: WORKING WITH THE COLLECTIVE, THE DURATIONAL, AND THE SITE SPECIFIC

5:00 – 5:15 pm

BREAK

5:15 – 6:30 pm

Open discussion with all the discussant guest speakers

6:30 pm – onwards

DINNER

An overview of the Symposia 2019-2024 programme (please subscribe to our newsletter for updates):

CHAPTER #1

ART PRODUCTION WITHIN A LOCALITY

October 19th and 20th, 2019

Organized in collaboration with **Marius Grønning**

CHAPTER #2

ADDRESSING THE MYRIAD

October 10th-11th 2020

Organized in collaboration with **Mikaela Assolent**

CHAPTER #3

NEW INSTITUTIONAL ECOLOGIES

2021 (Date TBC)

Organized in collaboration with **Shwetal A. Patel**

CHAPTER #4

A COLLECTION FOR THE PASSERBY

2022 (Date TBC)

Organized in collaboration with **Dora García**

FOOTNOTES

Conversations and meetings led by art professionals and thinkers at key locations around the city, engendering dialogue with some of the on-site works

Future dates and places will be announced as the biennial programme evolves.

Upholding Variability

EVA GONZÁLEZ-SANCHO BODERO
PER GUNNAR EEG-TVERBAKK
 Curators, osloBIENNALEN FIRST EDITION 2019-2024

During the 1980s-2000s, European institutional models underwent tremendous developments in the thinking behind artistic production, display strategies, and collecting. Curators born in the 1960s-70s were trained following museum models and the Germanic *Kunsthalle*, the latter providing an inspirational legacy in fostering art-in-the-making and dynamic new forms of museology, which have influenced policy in the contemporary institutional art field, and the inception of many different forms of art centre. In the 21st century, new ideas about curation, *modus operandi* and hosting (art) production (including research) have continued to develop alongside numerous initiatives for training younger generations of curators, and for maximizing the outcomes of artist residencies. Meanwhile, the attention afforded to art production in public space has often been sidelined. What has happened in this field, besides the commissioning regime that generated the questionable expression 'Public Art' rather than 'Art in Public Space'?

When we were asked to conceive a new model for an art Biennial for Oslo, the brief immediately presented two major challenges:¹ how to reformulate the Biennial model; and how to approach art production in and for public space. We thought part of the answer was to provide tools and instrumental arrangements that would encompass the processes and ways of making art already existing in the local milieu, which would stretch beyond a single event to leave an endowment for others to use and build on (artists, curators, audiences...).

Norwegian social democracy has set out to provide universal free access to art and culture, including a longstanding tradition of placing works of art in public space. It was in Norway that the word 'sustainability' was first coined; where, within the art field, the term New Institutionalism and its discourse first appeared;² where *The First Biennial Reader* was published³; and where the City of Oslo proposed to support art projects in public space, including a Biennial, financed by the City's investment budget.

osloBIENNALEN FIRST EDITION has been largely formed from the findings of OSLO PILOT, an experimental two-and-a-half-year, research-based pre-project, which generated comprehensive ideas and information about producing, placing, and communicating art in the vulnerable and contingent contexts of public space and the public sphere. Such spaces are subject to continuous negotiation, where the most accessible and successful works seem to operate without the visible support of any institutional entity.

The curatorial concept behind **osloBIENNALEN FIRST EDITION** is to assist the art production chain by designing a set of working processes or tools as a curated structure, adapted to the thinking, ideation and realization demanded by art production in and for public space. Typically, curatorial projects or individual works, produced in institutional settings or the

1
 In 2013 the City of Oslo launched an announcement to appoint a curatorial team to define the most suitable format for developing a Biennial in Public Space in Oslo.

2
 Editor Jonas Ekeberg coined the term 'New Institutionalism' to reflect upon major changes taking place in the 1990s within institutional fabric, in particular affecting their frameworks.

3
The Biennial Reader, an anthology on large-scale perennial exhibitions of contemporary art, ed. HatjeCantz, 2010.

artist's studio, start with an idea, followed by a series of developments, which might be revealed to the public or not, and which, in the case of the institution, sometimes aim towards building a collection (but not necessarily). But in addition to the usual procedures, working in public space requires very different time-spans and production frameworks in response to the unstable and shifting conditions and temporalities of public space and the fact that the works interpolate diverse, random groups of passersby. A production framework and duration is needed, capable of supporting the curatorial decision to work with oeuvres unfolding in specific timeframes and questioning the situations in which they operate, in contexts that overflow conventional, institutional time/spaces. Works characterized by immateriality, co-authorship, co-production, lengthy time-spans for production and display that may be recurrent, intermittent, or cyclical. Art practises that cross boundaries, moving beyond the visual arts field to traverse other disciplines – theatre, dance or cinema – sometimes involving large numbers of agents in their production and display. Works that demand specific extensions in time and space and are not bound to a single site, but in many cases reach across multiple or diluted locations, and rarely unfold within a short display timeframe. The challenge is to adapt the public institution so that it is able to sustain these types of art and art practice.

osloBIENNALEN FIRST EDITION 2019-2024 proposes an evolving five-year project devoted to working with art and artists in public space through the development of four pillars, the Biennial's founding concepts and supporting infrastructures: **Art Production Within a Locality, Addressing the Myriad, New Institutional Ecologies** and a **Collection for the Passerby**. We hope that these concepts will influence broader cultural policy concerning the support, thinking, development, display, public outreach and collecting of art in public space and the public sphere.

WE HAVE ORGANIZED THIS SYMPOSIUM TO EXAMINE AND DEBATE IN DEPTH THE FOUR PILLARS ON WHICH THIS FIRST EDITION OF THE BIENNIAL RESTS

We believe that discourse should take into account the conditions to which works of art in public space are subject, especially their closeness to the public. We therefore need to re-think the ways in which art is approached and discussed. This is not just a matter of terminology and language, but also the medium used (text, voice...); the channel (social media, Internet, radio, video, film, TV, printed matter); the field addressed (visual arts, performing arts, social sciences, anthropology, etc). For works of art created and displayed in public spaces, the language and communication tools applied often resemble those of museums and galleries, even though their publics are very different. This may be one reason why art in public space often lacks an engaged audience. It cannot be taken for granted that discourse will reach this diverse set of 'passersby,' or that they will even wish to access the work on display. To communicate a work of art in public space, we need to understand the precise nature of the work, its context, and its publics.

Art production within a locality

Thinking beyond the conventional event-based biennial structure, **osloBIENNALEN FIRST EDITION 2019-2024** has established its premises in a large, historic building in the centre of Oslo, forming an institution that will foster art production in the public sphere within the context of Oslo's existing art scene. The building houses a visitor centre, some of the Biennial's public activities, administrative offices, as well as 67 artist's studios available to the biennial's artist residencies and to independent Oslo-based artists on subsidized leases, and a visiting artist program and film and radio production units run by and for the Biennial programme (but which could also be used by others). With this foundational initiative, the Biennial has made productive use of public investment funds, which will leave an ongoing legacy of infrastructure and resources serving the art community at large.

Addressing the myriad

A work of art in public space is free from the institutional context and apparatus that infer the work's significance and canonical value. Outside the gallery, it can appear as an artefact, an invited or uninvited guest, a stranger, or ghost. Art in open landscape—whether physical or digital—is viewable by an undefined audience, which cannot be introduced to the works via the devices employed in museums or galleries. Nevertheless, most of the 'pedagogy' addressing art in public space adopts the same educational principles and tools applied in museum contexts. The (somehow exhausted) use of 'cultural mediation' is barely applicable when the transmission and reception of meaning pass undetected, cannot be monitored or guided. In fact, we must refer to passers-by, offered the option of perhaps becoming an audience.

There is a major distinction between witnessing a work of art and having actual cultural access to it, which involves mindful, symbolic, cognitive, and phenomenological reading. How can we gauge whether the tasks set are being fulfilled, or even if these 'tasks' are of relevance to the particular circumstances of public space and its random audiences? Generating an engaged audience out of random passers-by means finding the right tools and languages for communication.

A collection for the passerby

osloBIENNALEN FIRST EDITION sets out to investigate what it means to collect works for public space, and how best to display them. This involves investigating and questioning existing collections in Oslo's public space; understanding the life cycles of works of art in public space; expanding the notion of what works a public art collection might hold by including, for instance, ephemeral works.

What are the motivations and procedures that govern art collecting for public space? How to produce, exhibit and collect works, while dealing with the tension between display, conservation and the flux of the city? How to rethink notions of permanence/impermanence beyond the norms of the typical commission and conventional public sculpture? How can collecting and displaying encompass recent independent mindful artistic choices that question our conception of public space and the public sphere?

New institutional ecologies

How might a biennial contribute to and develop new kinds of institutional ecologies, affecting artists, existing institutional models, and city administration? How might it connect with partners to work on long-term shared concerns? Can the biennial model introduce new cultural policy? Can we build a new ethos and art-administrative model to meet the challenges of working for the passerby? What are the ethics that **osloBIENNALEN FIRST EDITION** needs to adopt and how should they be applied in practice?

This symposium will provide an opportunity to appreciate, discuss, and possibly contribute to the future evolution of the biennial's production framework and apparatus specially conceived to operate in public space. It will also set out to address important questions about the role of the public institution, the values it embodies, the procedures through which it acts, and their coherence. These should be determined by ethical approaches to labour, rights, and how finance is raised and used, reflected in a clear legislative framework. At the same time, if the institution is to optimise artistic production, public outreach and institutional ethos, it must place the emphasis on the needs of art and artists and respond to those needs through appropriate frameworks and *modus operandi*.

About the symposia programme

JUAN CANELA

Symposium Research Associate, osloBIENNALEN FIRST EDITION 2019-2024

The biennial's symposia programme sets out to develop a series of encounters and talks addressing the four conceptual premises, or 'headlines,' that characterize the Biennial: Art Production within a Locality; Addressing the Myriad; New Institutional Ecologies and Collection for the Passerby. Artists, art professionals, thinkers, academics, biennial participants and audiences will meet at different moments and places during the biennial, to articulate critical and situated thinking in close dialogue with the participating artists and their works.

Following the structure of book, manual or tutorial, the programme is organized as a succession of parts: the PROLOGUE, scheduled for the opening week, will introduce key aspects of the biennial headlines and future discussions; then come four CHAPTERS of two-day symposia, developed in collaboration with a range of specialists to deepen and expand thinking on the four headlines; afterwards, a series of FOOTNOTES, providing views from the periphery in which philosophers, sociologists, urban researchers, educators and artists selected in conversation with the biennial participants, will give talks at key locations around the city, creating a dialogue with some of the works; lastly, an EPILOGUE, in radio/podcast format, which will reflect on what we did.

The PROLOGUE SYMPOSIUM will introduce future discussions and conversations that will take place as the symposia program moves forward. It will present the four biennial founding concepts through contributions responding to the general question: What does it mean to launch a Biennial that breaks with the usual ways of addressing space, time and theme? Guest keynote speakers have been invited to collaborate with **osloBIENNALEN FIRST EDITION 2019-2024** in organizing each of the forthcoming two-day symposia and bring their expertise to analyze and explore in depth a range of topics and ideas related to the headlines and how they refer to the works of art produced. In addition, 'discussant' guests have been invited to react and respond to the keynote speakers' interventions, to enrich the conversation and provide different points of view, informing and broadening the final discussion.

All the speakers contributing to the prologue symposium are potential allies of the biennial; they are individuals who have either already been involved in the project, or may be involved in the future. They will constitute a lasting network of professional alliances around the biennial that will continue to expand and develop.

Taking the city of Oslo and its situation – as well as its relation with the biennial – as an essential aspect for developing thinking and knowledge, the program will not only take place at the Biennial headquarters but also at different locations, in acknowledgement of both the Biennial's local roots and its international scope. This tension between the local and the international relates to the schizophrenic longing defined by sociologist Pascal Gielen,¹ which on the one hand endorses the mobility, horizontal openness, curiosity and innovative drive of the post-institution (biennials, fairs, festivals...), while on the other hand showing a growing predilection for local embedding, for collective memory, and for the durability once offered by the institution (museums, art centres, cultural centres...).

¹

Gielen, Pascal (2009). *The Murmuring of the Artistic Multitude. Global Art, Politics and Postfordism*. Valiz, Amsterdam.

Characteristic of the biennial itself – hospitality, mobility, belonging, displacement, rhythm, memory, imagination and time – will be essential terms in the symposia programme's development, applied to generate knowledge from that tension, while navigating the four headlines through cross-flow subjects and narratives. Rather than a series of linear and frontal conferences, the symposia program explores diverse discursive formats, creating varying group dynamics so that multiple perspectives may come together to configure a common ground. In this way, the symposium will set out to foster an open and horizontal conversation aimed at non-hierarchical forms of knowledge production.

Symposium participants

BINNA CHOI

Director of Casco Art Institute: Working for the Commons in Utrecht (NL), whereby she has curated a number of long-term, collaborative/cross-disciplinary artistic research projects and programs, including *Grand Domestic Revolution*, co-curated with Maiko Tanaka (2010-13), *Composing the Commons* (2013-16), and *Site of Unlearning (Art Organizations)*, with Annette Krauss and the Casco team (2014-18). In conjunction with her position at Casco Art Institute, she also teaches on the Dutch Art Institute masters program, and works as part of the trans-local network Arts Collaboratory. She also worked as a curator of the 2016 Gwangju Biennale titled *The Eighth Climate (What Does Art Do)* and, in that context, co-organized with Maria Lind the global forum and fellowship of experimental art organizations called *All the Contributing Factors*. Choi is also the Member of the Academy of the Arts of the World, Cologne.

CLAIRE DOHERTY

Producer, writer and creative director with particular expertise in place-based arts and the public realm. As Founder/Director of Situations, the UK-based arts producing organisation, she pioneered new forms of public art commissioning and publishing over 15 years, including Theaster Gates' first UK public project, *Sanctum*, and led the curatorial development of *Slow Space*, the public art programme for Bjorvika Oslo Harbour, which included Katie Paterson's acclaimed *Future Library* and Futurefarmers' *Losaster*, as well as a range of cross-artform projects in the UK and New Zealand. Claire has published widely on new approaches to public art including *Public Art Now (Art/Books, 2015)* with the European Network of Public Art Producers, which was shortlisted for the UK's Art Book of the Year; *Situation* (Whitechapel,

2009) and with Paul O'Neill, *Locating the Producers: Durational Approaches to Public Art* (Valiz, 2011). Claire was responsible for public art strategies for the city of Plymouth and Melbourne Metrotunnel, and for New Rules for Public Art. Claire recently led the transformation of Arnolfini, Bristol's international arts house, in 2017-18, launching a campaign to reimagine a 21st century arts organisation.

DMITRY VILENSKY

Artist and educator. He works mostly in collective practices and focuses on developing architecture, constructions, educational seminars, learning games, graphic works, and films. He is a founding member of ChtoDelat (What is to be done?), a platform initiated in 2003 in St Petersburg (RU) by a collective of artists, critics, philosophers, and writers with the goal of merging political theory, art and activism. Vilensky is also an editor of the ChtoDelat newspaper and main facilitator of the School of Engaged Art in St. Petersburg. He is also the author of numerous contributions to the art press, has participated in symposiums and conferences, and as guest teacher at many international art academies. He has worked with ChtoDelat on their recent exhibitions and performances at MUAC (University Museum of Contemporary Art), Mexico (solo show 2017); KOW BERLIN (solo show in 2017 and 2015); São Paulo Biennale (2014); *Really Useful Knowledge*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2014).

DORA GARCÍA

Artist based in Barcelona (ES) and art teacher at HEAD Genève (CH) and KHIO Oslo (NO). She participated in Münster Sculpture Projects 2007 with real time theatre in public space *The Beggar's Opera*, where the character Charles Filch made his first appearance in

her work. She has always been interested in anti-heroic and marginal personas as a prototype to study the social status of the artist, and in narratives of resistance and counterculture. In recent years, she has used classic TV formats to research Germany's most recent history (*Die Klau Mich Show*, Documenta 13, 2012), frequented *Finnegans Wake* reading groups (*The Joycean Society*, film, 53', 2013), created meeting points for voice hearers (*The Hearing Voices Café*, since 2014) and researched the crossover between performance and psychoanalysis (*The Sinthome Score*, 2013, and *Segunda Vez*, 2018).

EVA GONZÁLEZ-SANCHO BODERO

Eva González-Sancho Bodero has been director and curator of several art institutions and initiatives: MUSAC, León (ES) [2013]; FRAC Bourgogne, Dijon (FR) [2003–11]; and Etablissement d'en face projects (Brussels, 1998–2003). She has curated projects and exhibitions, usually involving the production of new work. González-Sancho Bodero was also co-curator of Lofoten International Art Festival (LIAF) 2013 (alongside Anne Szefer Karlsen and Bassam El Baroni), and curator of *Dora García: Where characters go when the story is over?* (CGAC, Centro Gallego de Arte Contemporáneo, Spain, 2009). Over the course of 2015–17, González-Sancho Bodero worked as co-curator together with Eeg-Tverbakk, developing and concluding OSLO PILOT, an experimental two-and-a-half-year research project to conceive the format for the osloBIENNALEN FIRST EDITION 2019-2024.

FARID RAKUN

Trained in architecture (B. Arch from the University of Indonesia and M. Arch from Cranbrook Academy of Art), faridrakun wears different hats, depending on who's asking. As

a part of the Jakarta-based artists' initiative ruangrupa, he has worked as writer, editor, designer, artist and curator. ruangrupa has just been recently appointed as Artistic Direction team for the forthcoming Documenta 15. farid has also worked with Jakarta Biennale since 2013 in different capacities, currently serving as its Interim Director until a new Executive Director is appointed.

JESÚS FUENMAYOR

Currently he is Adjunct Assistant Professor at the School of Art + Art History/Museum and Curatorial Studies in the University of Florida in Gainesville, Florida (US). From 2017 he worked as curator for the XIV Cuenca Biennial in Cuenca (EC). Previously, from 2012–15, he was Director and Curator of the Cisneros Fontanals Art Foundation (CIFO) in Miami, a non-profit organization established in 2002 to support new directions in contemporary art. From 2005–11, he served as Director of the contemporary art space Periférico Caracas in Venezuela. There, he curated over thirty exhibitions of local and international artists. In his native Venezuela, he also worked as curator at the Museo Alejandro Otero; advised various collections; taught at the architecture school; and prepared exhibitions for international venues, including apexart and the Americas Society in New York, as well as the Venice Biennale.

LARA GARCÍA DÍAZ

Cultural activist and PHD researcher at the Antwerp Research Institute for the Arts (ARIA) in Antwerp (BE). Since 2016, thanks to the prestigious Odysseus Grant awarded by the Flemish Scientific Fund (FWO), she has been investigating cultural practices with ways-of-doing that experiment with the Commons. García Díaz is part of the Culture Commons Quest Office (CCQO), an interdisciplinary

research team, in which she focuses on cultural organizations and collectives that place caring and reproductive activities at their core. She has published in Academic journals such as *Frame: Journal of Literary Studies* (2017), or *Art and Identity Politics* (2018). She has also contributed to books such as *What's the Use* (Valiz, 2016); *It is the microorganisms that will have the last word* (La Capella, 2018); *Exploring Commonism* (Valiz, 2018) or *Prekariart* (Universidad del País Vasco, 2019). She often collaborates on exhibitions and conferences as lecturer/researcher.

MARIANNE HEIER

Marianne Heier is an artist educated and based in Milan (IT) and Oslo (NO). Her work is often connected to the tradition of institutional critique, but emerges out of personal engagement and lived experience, rather than a strategic, calculated practice. Issues related to economics and value circulation are central to the whole of Heier's practice, which questions the obvious and invites other interpretations and possibilities. The result is presented as performances, installations, text-based and other types of spatial intervention. For osloBIENNALEN FIRST EDITION 2019-2024, Heier is presenting her performance project *And Their Spirits Live On*, firstly at Accademia di Belle Arti di Brera in Milan and then at Oslo's former Museum of Contemporary Art.

MARIUS GRØNNING

Architect (ENSAPB Paris) and PhD in Urbanism (IUAV Venice) is an associate professor of urban and regional planning at the Norwegian University of Life Sciences, Faculty of Landscape and Society. He is a practicing architect and consultant in urbanism and planning, and his research focuses on place-

making, comprehensive land-use planning and spatial ideas in urbanization processes. Grønning has led the Norwegian Housing and Planning Association (Norsk BOBY) and the Norwegian Association for Planning Education (FUS). He has contributed to several artistic collaboration projects, especially in the context of urban development and public spaces in planning, or in academic areas such as the teaching programme in this field at the Oslo National Academy of the Arts (KHiO).

MIKAELA ASSOLENT

Art educator and PhD researcher at the Feminism, Sexual Politics, and Visual Culture Centre for Doctoral Training at Loughborough University (UK). She has worked at 49 Nord 6 Est - FRAC Lorraine, the Galerie des Galeries (Galeries Lafayette), Palais de Tokyo, and other art institutions in France. She holds a professional MA in curating (Paris IV-Sorbonne University) and a MA in contemporary philosophy (Paris X University). Her research centres on how feminist strategies can be used to question power structures in exhibition spaces, and how inclusive learning environments can be developed with audiences around artworks depicting sexuality. Mikaela has been invited to participate and propose a part of the biennial's public outreach program.

PAUL O'NEILL

Irish curator, artist, writer and educator. He is Artistic Director of PUBLICS, a curatorial agency and event space with a dedicated library, and reading room in Helsinki committed to critical social thinking, contemporary art and publicness. From 2013–17, he was Director of the Graduate Program at the Centre for Curatorial Studies (CCS), Bard College, New York. O'Neill received his PhD from Middlesex University in 2007, and is widely regarded

as one of the foremost research-oriented curators, and leading scholar of curatorial practice, public art and exhibition histories. Paul O'Neill's books include: *Curating Subjects* (2007); *Curating and the Educational Turn* (2010), and *Curating Research* (2014) co-edited with Mick Wilson (Open Editions/de Appel); *Locating the Producers: Durational Approaches to Public Art* (Valiz, 2011), co-edited with Claire Doherty. He is author of the critically acclaimed book *The Culture of Curating and the Curating of Culture(s)*, (The MIT Press, 2012). His most recent anthologies include, *The Curatorial Conundrum*, and *How Institutions Think* co-edited with Lucy Steeds and Mick Wilson, (The MIT Press, CCS Bard College and Luma Foundation, 2016 and 2017) and he is co-editor of the new anthology in the same series *Curating After the Global: Roadmaps for the Present* (September, 2019).

PER GUNNAR EEG-TVERBAKK

Per Gunnar Eeg-Tverbakk co-initiated and was the director of Kunsthall Oslo from 2010–12. He was project manager for Artistic Interruptions – Art in Nordland, Nordland County from 2003–05 and was co-curator of the 2004 Nordic Art Biennial Momentum, Moss (alongside Caroline Corbetta). Eeg-Tverbakk was deputy director of the Kunstnerne Hus in Oslo from 2000–01; co-curator of the 1999 Lofoten International Art Festival (LIAF) (with Tor Inge Kveum); exhibition manager at the Nordic Institute for Contemporary Art in Helsinki in 1999, and director of the Otto Plonk Gallery in Bergen from 1995–98. Over the course of 2015–17, Eeg-Tverbakk worked as co-curator together with González-Sancho Boderó, developing and concluding OSLO PILOT, an experimental two-and-a-half-year research project to conceive the format for the osloBIENNALEN FIRST EDITION 2019-2024.

RUBEN STEINUM

Artist and the chairman of UKS (Young Artists Society) in Oslo (NO). UKS is an artist union for professional artists as well as one of Norway's core experimental institutions for contemporary art. UKS was founded by artists for artists in 1921 and has worked for artists' professional, social, ideal, and economic interests. Steinum focuses on art's rightful position at the centre of society and the goal that everyone should have the same opportunity to pursue an artistic career on the basis of their effort and professional qualities, rather than economic and social background. In recent years, Steinum has focused on urban development and infrastructures for artists. This ongoing work has, among other initiatives, resulted in a new artist housing project developed in collaboration with the architectural firm Fragment. In addition, Steinum is a board member of NBK (Norwegian Visual Artists), and co-founder of the art sales platform Atelier.

SHWETAL A. PATEL

Shwetal A. Patel is an independent researcher and writer. Patel studied social sciences at Queen Mary University of London (UK) while experimenting in the fields of music, fashion, art, and film in the artistic scene of nineteen nineties east London. Moving his base to Florence, Italy, Patel was invited to strategically develop India's first contemporary art biennial: a non-profit initiative conceived and led by artists. Since launching in 2012, the Kochi-Muziris Biennale has been critically hailed and is considered an influential platform for contemporary art and art education in Asia. Patel is currently pursuing his PhD at the Winchester School of Art (University of Southampton) and regularly contributes to academic journals and publications. He lives and works in London.

TEREZA STEJSKALOVÁ

Tereza Stejskalová is a curator and writer from Prague (CZ). She is part of tranzit.cz and she lectures at the Film Academy of Performing Arts in Prague. Her recent endeavours include long-term research on Czechoslovakian cultural diplomacy and internationalism (*Kids Want Communism*, Museums Bat Yam, 2016, Kunstraum Kreuzberg/Bethanien, Berlin, 2017; *It Won't Be Long Now*, Comrades, Framer Framed, Amsterdam, 2017; *Biafra of Spirit*, National Gallery in Prague, 2017). She also organized a year-long seminar at the Feminist (Art) Institution (Prague) in 2017.

ULRIKKE NEERGAARD

Director of KØS, Denmark's museum dedicated to communicate and debate public art and the artistic processes, citizen involvement and negotiation it involves in Køge (DK). KØS conducts research and produce exhibitions and site specific art projects featuring the work of national and international artists working within the public realm and contributes actively to the ongoing debate on the historic and contemporary development of public art. Previously Ulrikke has worked as a consultant and public art producer and from 2014-17 co-directed the Copenhagen based public art agency SOMEWHERE.

VÍT HAVRÁNEK

Vít Havránek is a curator and art organizer, since 2019 serving as Vice Dean of the Fine Arts Academy in Prague (CZ). Together with Tereza Stejskalova, he is curator of Matter of Art a biennale taking place in 2020. In 2002–18 he worked as a director of the contemporary art organization tranzit.cz (www.tranzit.org), which is constituted as a discursively oriented exhibition space

with an international publishing program. He has lectured in the history of exhibitions at the NC State Prague. Havránek has been invited as guest speaker on topics relating to 20th century East European art history and curating, at various institutions, including MIT Boston, Amsterdam University, and Documenta 12.

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Curated by **Eva González-Sancho Bodero** and **Per Gunnar Eeg-Tverbakk**, **osloBIENNALEN FIRST EDITION 2019-2024** has set in motion a specially conceived infrastructure to support a singular five-year programme of art, with participants invited to work with the city, public space and the public sphere. This expanding programme will evolve and grow, adding and announcing new projects and participants as the biennial moves forward in time.



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