

SABINE POPP
selected works

SABINE POPP

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Place and condition

Point of departure in my work is the exploration of a specific geographical place and human beings' relation to it - by a broad variety of media, text, found objects and materials. The investigation of mutual impact between mental and physical conditions is based on the (traditional) notion of place as a framework for the structure of daily life, where the individual's self-understanding is manifested in engagement with the physical. This might seem in contradiction to the fact that we today in most cases relate to place as mediated in some form. However, these technologies, media, tools and instruments are part of a material culture that belongs to the spaces we inhabit. Therefore place can be regarded as a mere entanglement of materialities and immaterial structures, which push and pull and intervene each other. A place as many places at the same time.

In my research I have been investigating different approaches to physical matter: from observation and monitoring to extracting and processing of brute matter and necessary logistical structures for transport of matter and related data. Art works have evolved on site, where a variety of material based on knowledge from different sources, and from dialogue with representatives for specific professional or social groups, is brought in conjunction with my own subjective experience of place. The result might be an installation taking advantage of the site's materiality, combined with technology like digital or analogue drawing of lines, video, photography or sound. The work is a kind of temporary new-structuring and registration of the existing, rather than an addition to the site.

Collected material continues to develop afterwards, distant from the origin, by being brought into laboratory-like situations where findings can be tested on their inherent meaning, by putting them into a new context. Images might be regarded as representation, as signifiers of a distant place. Still we remain conscious the medium of representation, which is never the place itself. Images transform into vision or gain a presence as material objects in their own rights. Transferred objects and materials seem more defined on 'neutral' ground, taken out of the messiness of their origin, but their stability of meaning is losing hold in new constellations. This unstable ground might foster freedom to suggest new relations. Performativity of materials and media join with performance of the body.

Throughout the years, projects started first in specific urban spaces, later from research in arctic and subarctic areas, where geographical location and its physical conditions have crucial impact on small communities' daily life. Then a similar approach was applied to territories of the post-industrial landscape. Lately the latter two got merged when I was moving between workstations along the Norwegian coast to look at kelp.

Bodily experience and involvement with physical processes parallel information from technological devices. Weather stations in one place (*Remote Sensing*, 2011) are substituted by the work study office's questionnaires and CCTV in the other (*Work Study (Exercises in Creating a Short Circuit)*, 2013/14). The method of *corporeal geography*, which is the foundation of all of the work, is an insistence on the necessity of bodily involvement in examination. The difference between this searching process and production becomes blurred throughout the work. Decisions for what has to be done are driven by the attempt to get a glimpse of processes of transformation, which space and communities undergo due to, historical, climate or socio-economic developments and changes. These glimpses could be germs for choosing alternative routes. 'Communities' have in my practice become increasingly understood and articulated as a wider ecology of more-than-human beings, a direction which was further developed by doctoral studies, with the project *Agential Matter (Invisible Landscapes)*, 2016 - 21.

Of the Wild and the Domesticated

(2022)

part of:

(f)jorden – et flytende symposium om å fordøye et landskap
by Skifte.land

(f)jorden was a one week sailing trip along various places related to experiments with and development of food production
- among others a hatchery for kelp for seaweed farming -
followed by a collective contribution to the exhibition *Fjordmelk Jordtåke*,
at Kabuso, Øystese, in Hardanger

further information:
<http://skifte.land/fjorden/>

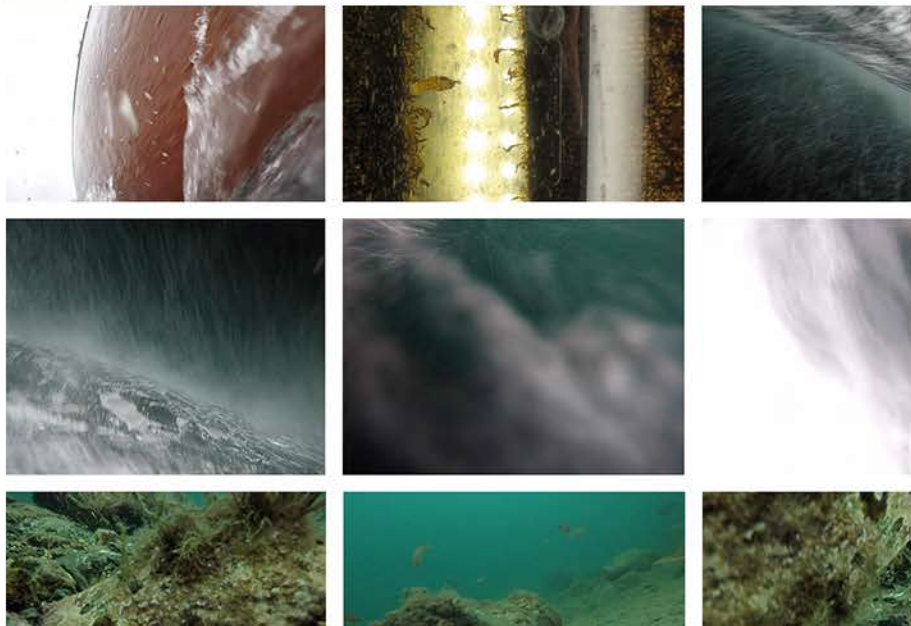
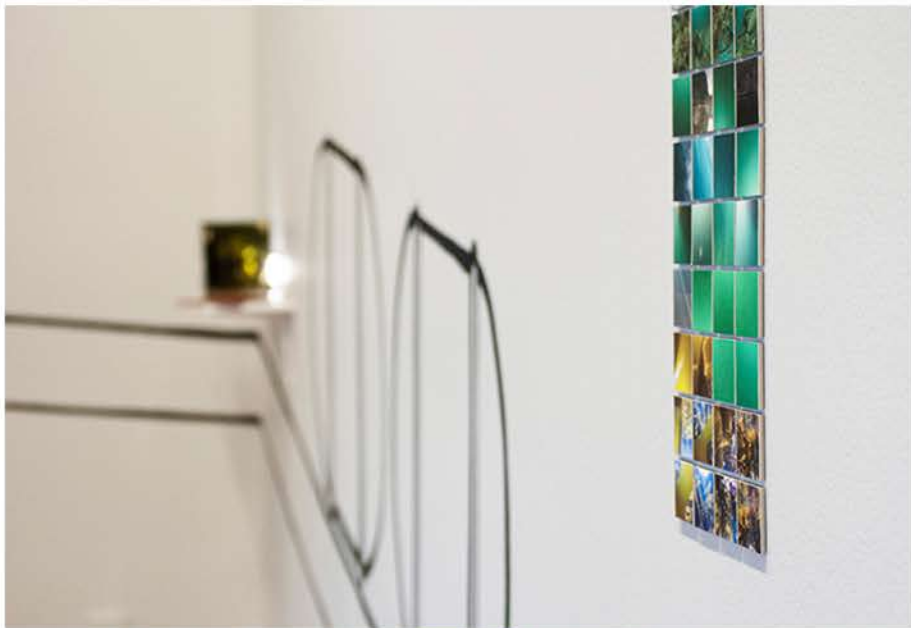


Of the Wild and the Domesticated, part of *(f)jorden* by Skifte.land, Kabuso, Øystese, 2022
 conserved kelp, original manuals for kelp harvesters from 1949 (published by Norwegian alginate industry to get fishermen involved in the task of collecting),
 modified contemporary bookmarks of the Directory of Fisheries' library, photo assemblage

photo to the right: Sidsel Bonde/ Skifte.land



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conserved kelp, original manuals for kelp harvesters from 1949 (published by Norwegian alginate industry), modified contemporary bookmarks
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Of the Wild and the Domesticated, part of *(f)jorden* by Skifte.land, Kabuso, Øystese, 2022
conserved kelp, original manuals for kelp harvesters from 1949 (published by Norwegian alginate industry),
modified contemporary bookmarks of the Directory of Fisheries' library, photo assemblage (80x25cm)



photo: Sidsel Bonde/ Skifte.land

Agential Matter (Invisible Landscapes)
(2016–20)

Agential Matter (Invisible Landscapes)

The project examined performativity of algae, objects and bodies in instances of observation in scientific research, industrial production and artistic encounter - specific fields of discourse in society, where discourse is enacted by material engagement. It was based on a shared attention towards kelp forests - perceived as matter and resource, landscape and ecology - along the Norwegian Coast. The work strived for getting in touch with personal and public interests for these sublittoral forests, which are increasingly regarded as serving human kind. It combined visits to places of research and industrial production with monitoring of a specific coastal locality and studio work. The spaces of investigation were seen as sites of social practices, and performativity as an ongoing dialogue and interaction between different parts involved, with matter as one of the actants in a wider community beyond the human. Documentary approaches entangled with material processes and relational aesthetics.

Fragments of these spaces - the scientific lab, the sea and the industry - were brought to the art space, to isolate them from their context, and to illuminate and reflect mutual relationships. The art object appears here as a momentary communicator and facilitator, not as autonomous object.

Agential Matter (Invisible Landscape) was carried out as a doctoral project of the Norwegian Artistic Research Programme.

The project can be accessed here: <https://www.researchcatalogue.net/view/900740/1194907>

The performance and installation ***Common Notions (confusion remains outside a few squaremeters)*** was one of the outcomes of the project, and is presented on the following pages. It was the result of a long period of repeated fieldwork and physical experiments with kelp as sculptural material in the studio. The studio space of this time was used for experiments with conservation processes (from Natural History museums and seaweed industry alike), re-enactments of historical art pieces, examination of collected image material, reading and discussions. Markers and traces of these actions were left on floor and surrounding walls of the studio space, as diagrams of productivity and accumulation. The floor was finally cut out and transformed into the centrepiece, or platform, of *Common Notions*.

Performance and installation were – together with other parts of the project – presented at *Relay (how to use a ship to press the button of a camera)*, an exhibition at USF Visningsrommet in Bergen, in 2019. The event combined the more conventional exhibition format – presenting objects, videoworks and a series of books with photographic material - with performance, lecture, workshop and collective reading, offered to a common public.



Common Notions (confusion resumes outside a few squaremeters),

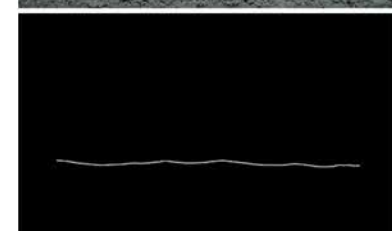
here performed at *The Freedom Room* - a symposium on socially engaged arts, Bergen, 2018

duration: 40 min

Speech, sounds and actions produced in real time respond to, double or anticipate, the content of videoprojections, which appear at intervals on surrounding walls or improvised videoscreens. The timeframe for the performance is given by the length of a single-shot videodocumentation, which shows a group of scientific personnel immersed in working tasks in the wetlab of a research vessel on sea. The speech performed in real space entangles with and disrupts the content of the videoprojections. It is accompanied by physical processes on a small table, centred on a mobile platform, which the audience is invited to enter before the performance starts. Categories of beings, and approaches to knowledge production, are increasingly blurred in the current of the event. This gives space to a certain degree of growing uncertainty and unease.

The work aims to involve the audience as implicated spectators of a publicly staged experiment. It refers in its format to similar historical events, and their pictorial representations, of the 17th century, during the period of the Enlightenment.

Each performance ends with an invitation to embody algae as an other form of being, and is followed by an open conversation.



Common Notions (confusion resumes outside a few squaremeters), from the project *Agential Matter (Invisible Landscapes)*
performance (40 min) and installation
Visningsrommet USF, Bergen, 2019

right: videostills from projections



photo: Jane Scerdrupsen



On condition and potential -
setting up a system for paying attention and staging encounters

process documentation, 2017, before removing the floor from the studio

nomadic
condition



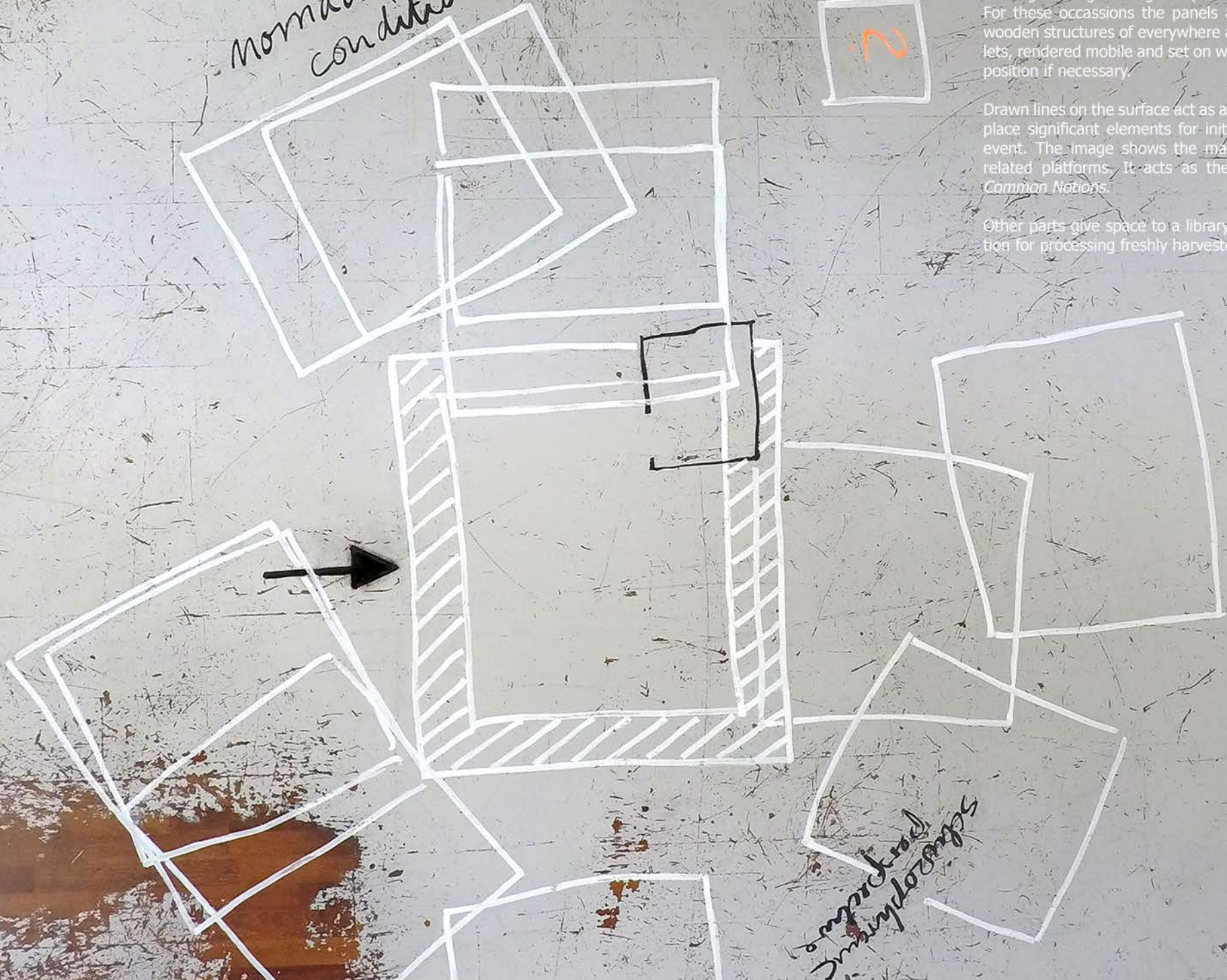
The studio floor was finally removed from the building, to frame performative actions, collective readings and gatherings in (semi-)public spaces. For these occasions the panels are mounted on wooden structures of everywhere available EU-pallets, rendered mobile and set on wheels, to change position if necessary.

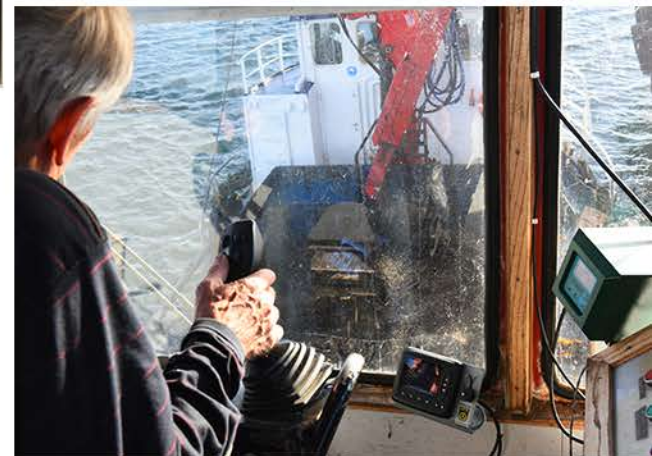
Drawn lines on the surface act as a starting point to place significant elements for initiating each new event. The image shows the main part of three related platforms. It acts as the centrepiece of *Common Notions*.

Other parts give space to a library and a workstation for processing freshly harvested kelp.



Schroth
Purpura





White Book Documents, series of 30 books of images, 2019
part of *Agential Matter (Invisible Landscapes)*, investigating trajectories of *Laminaria hyperborea*, 2016 - 2019

Each book covers a visit to one of the project's workstations along the coast - sites of fieldwork or laboratories of marinebiological research, museum archives, a landing station for kelp or cultivation sites for seaweed. The uncommented images reveal a network of affective relations in ecologies of scientific research, economic interests and artistic encounter.

They are an archive to be activated by a public, and form the core of a given social and discursive space.

Relay (how to use a ship to press the button of a camera)
workstation, from the project *Agential Matter (Invisible Landscapes)*
Visningsrommet USF, Bergen, 2019





photo: Tolga Balci (top middle), Line Nord (bottom right)

Relay (how to use a ship to press the button of a camera)
 workstation, from the project *Agential Matter (Invisible Landscapes)*
 Visningsrommet USF, Bergen, 2019

Kyst- og Havlandet (Melbu Systems)
(2015)



Kyst- og Havlandet (Melbu Systems)

seaweed, elements from production line constructed for the fish industry, paint, 2 videoloops, sound
Melbu Felleslageret, 2015

The installation was part of a workshop and groupshow of nine members of the studio collective Bergen Ateliergruppe, who were invited as festival artists for Sommer-Melbu. During the workshop they investigated the history and politics of the town and its relationship to Bergen in a broader physical and historical context.



Kyst- og Havlandet (Melbu Systems),
detail, Melbu Felleslageret, 2015



Kyst- og Havlandet (Melbu Systems), videoloop with sound, 9:11min
(installation detail)

[show video](#)

De Andres Erfaring

(2010–17)

excerpts

collaboration with Malene Pedersen (DK)
based on a 6-weeks residency in Niaqornat, Greenland

The project approached questions of self-sustenance and (im)possible independence of a small community, shortly after Greenland had gained self-governance, and with a look to changing conditions for mobility and hunting as a result of rising temperatures.



De Andres Erfaring - Useless Objects, digital C-prints mounted underneath akrylic plates, 20x15x2cm each, 2010/13
collaboration with Malene Pedersen(DK)



Useless Objects (part of De Andres Erfaring)
digital C-prints mounted behind akrylic plates, 2010/13
collaboration with Malene Pedersen(DK)



invisible landscapes #3,
performance, its inscription and their photographs, Niaqornat, 2010



provisions. things to come, video, 8:22min, 2011/17

[show video](#)

Remote Sensing
(2011)



Sabine Popp:
REMOTE SENSING
13.-18.december 2011

A play on darkness in four acts

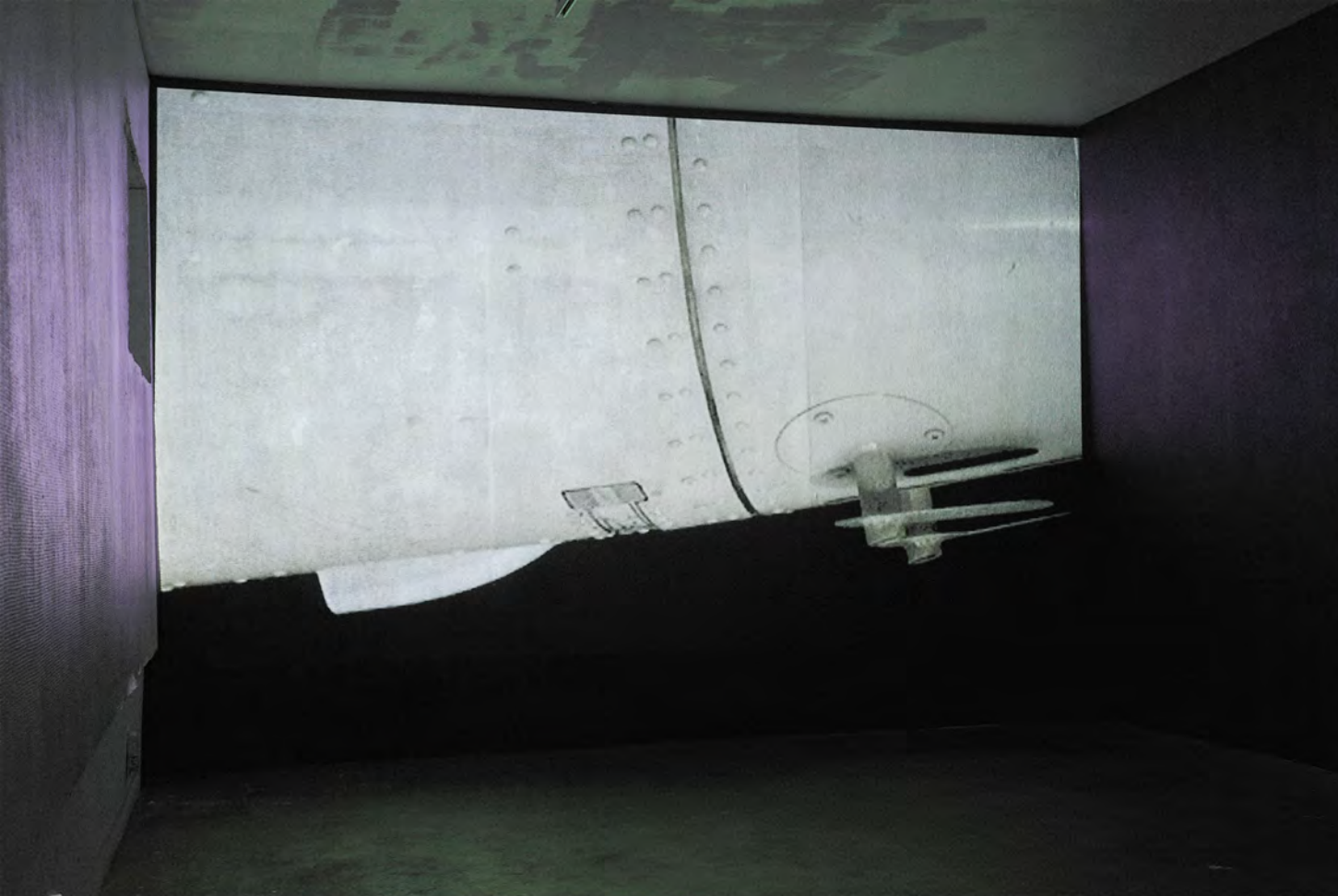
(shifting installation based on moving
images, sound and photography)

Titanik Gallery, Turku, Finland

12:04 PM 2010-12-29



Remote Sensing - A play on darkness in four acts, Titanik Gallery, Turku/Åbo, Finland, 2011



THE FLIGHT

6 video projections
sound
black paint
2 wooden panels

Remote Sensing, part I, Titanik Gallery, Turku, Finland, 2011

The work was based on image and sound material, collected during two residencies in the international scientific research station Ny-Ålesund at Svalbard. Both stays happened in complete darkness of the polarnight, and investigated daily life in a small community at the time when no difference in (the lack of) light between midnight and midday is perceived.

Deprived of sight the corporeal experience of physical conditions comes to the fore - in a place where physical parameters are continuously measured and mediated by means of the most advanced technology.

The combination of images, sounds, objects, chalk drawings and real time data shifted each night, put together under the headings of the flight, the boat, the place and finally returning to the flight, featuring a sound performance by Kimmo Modig, based on collected sound material. Each part generated a kind of limbo - a claustrophobic and trance-like state of varying rhythm.

[show video](#)





THE PLACE

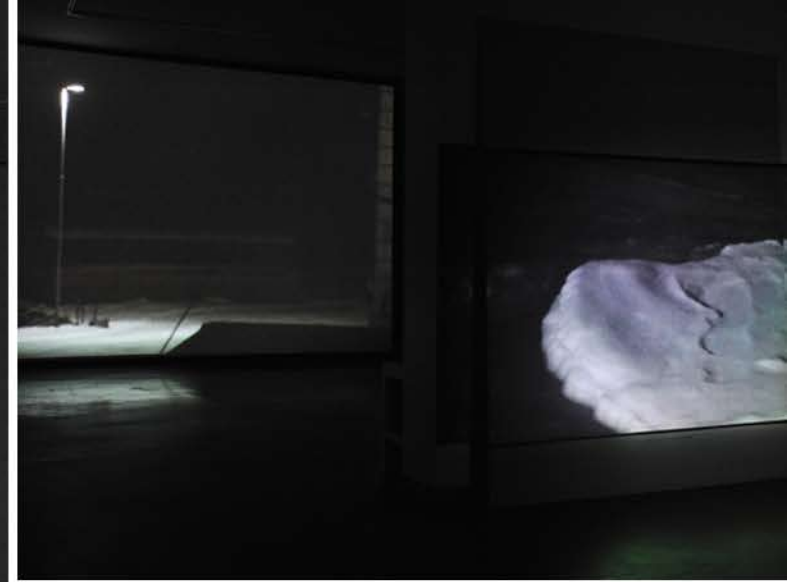
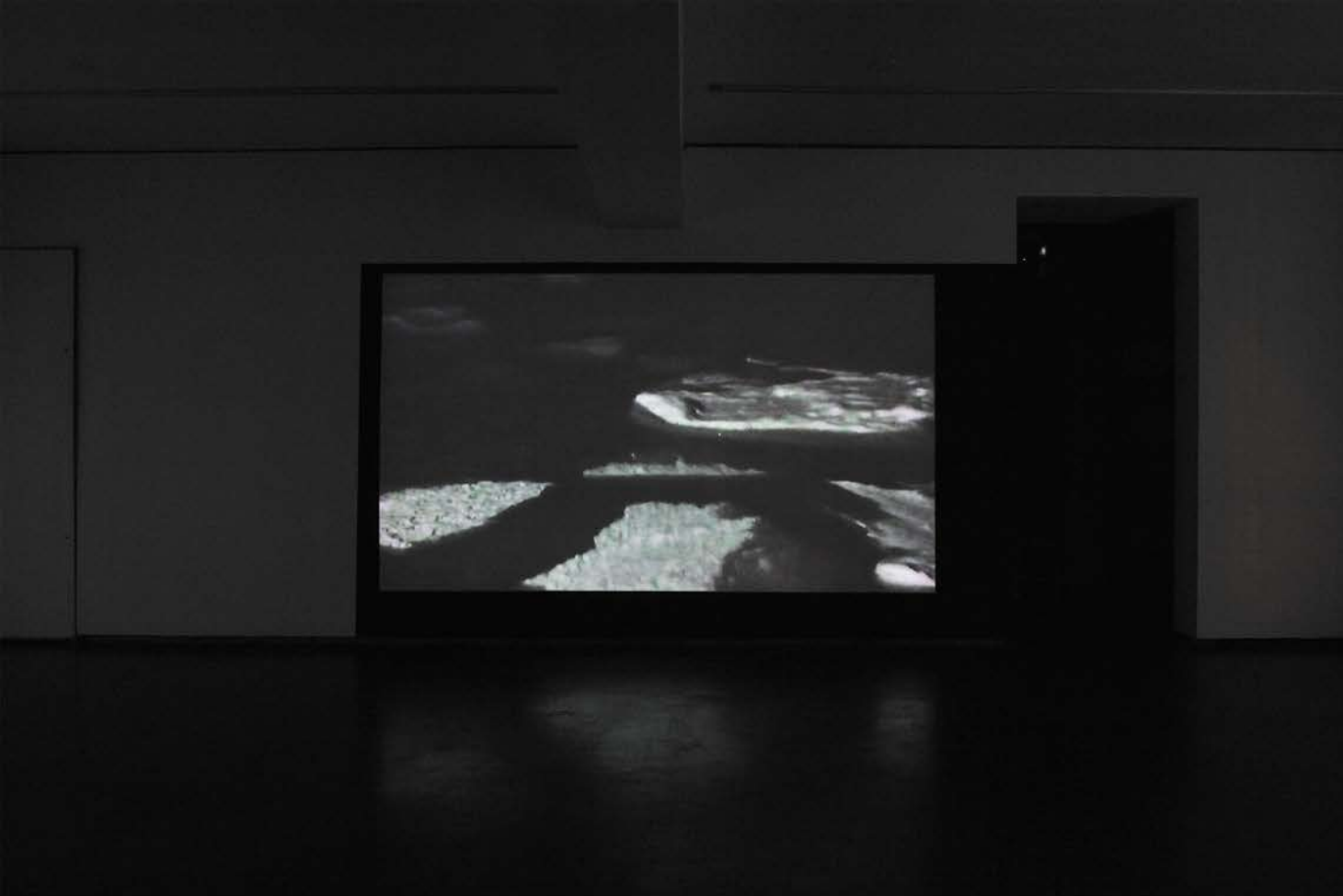


2 video projections
monitor
2 sounds
black paint
2 wooden panels
chalk
4 photographs
real time data



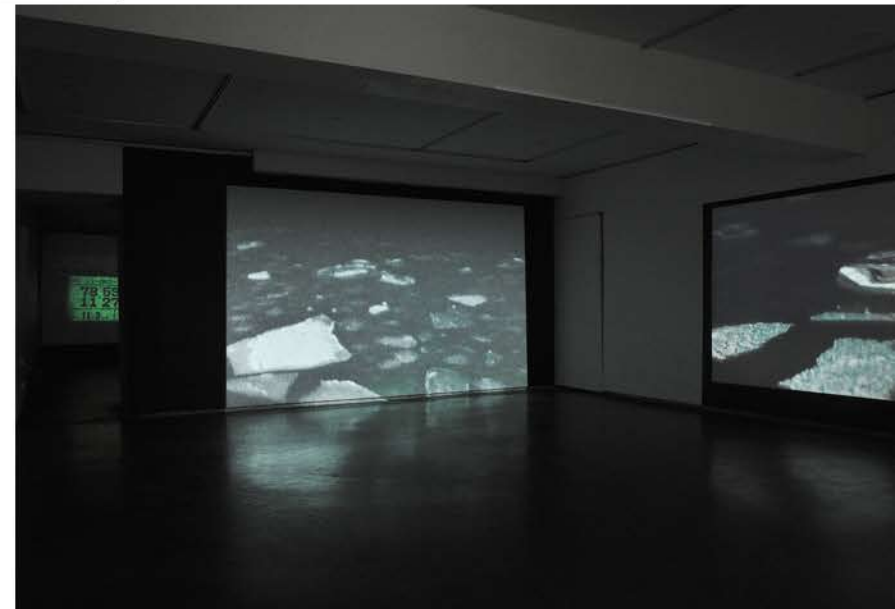


Values and Measurements #2+1, digital C-print mounted on Dipond, 40x60cm each, 2011

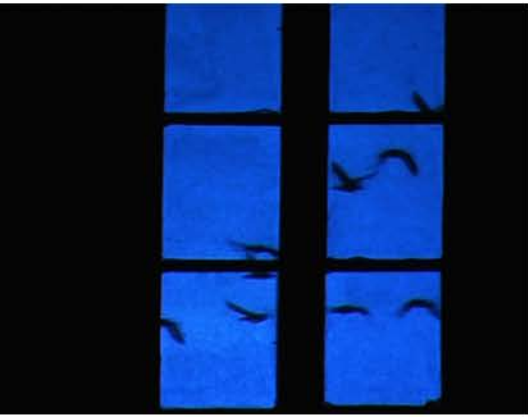


THE BOAT

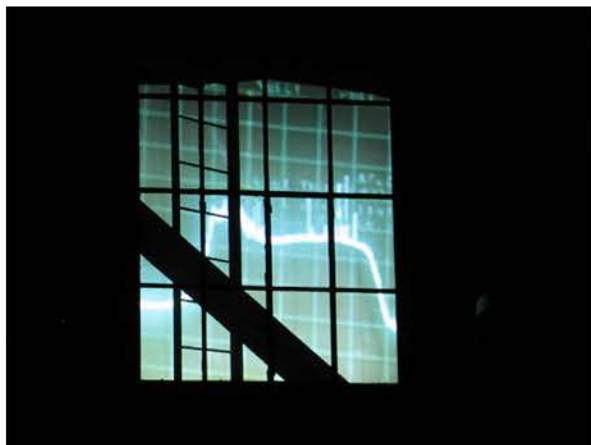
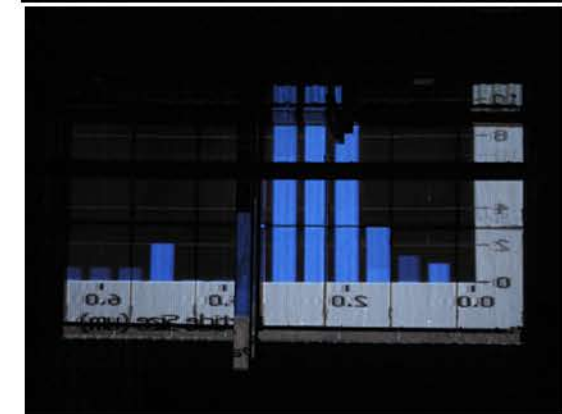
5 video projections
2 sounds
black paint
2 wooden panels



installations Svalbard
(2009)



Wrong Time, Wrong Place, installation (video projections, sound), Gamle Telegrafan, Ny-Ålesund, Svalbard, 2009



Future's Past (Against the Anesthetic of Familiarity), 72hours-installation (9 video projections, sound), Taubanesentralen, Longyearbyen, Svalbard, 2009

The sound of scientific instruments made an attempt to recreate the rhythm, formerly present in daily life in town, generated by the transport of coal from the mines to the harbour.

commision to mark the Year of Cultural Heritage



Roaring Silence
(2008/9)



Roaring Silence, 12 videoloops, varying length, 2008

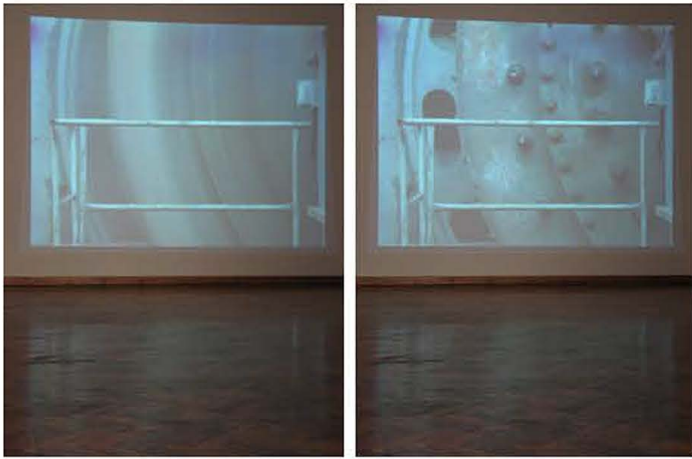
Filmed in the Norwegian mining company Titania AS, which is processing ilmenite, a mineral composed by iron and titanium. Ilmenite is sold for the production of titanium oxid, a whitener and main ingredience in daily consumer goods like cosmetics, paint and plastics. The images create a choreography of movements in screenings, meant to disrupt inner city areas, where production has disappeared and service industries and consumption have taken over.



Roaring Silence, 7 videoloops, varying length, shown on all available screens in shops of a certain area, from closing hour on Saturday to opening on Monday morning, *B-open* weekend, Bergen city center, 2008

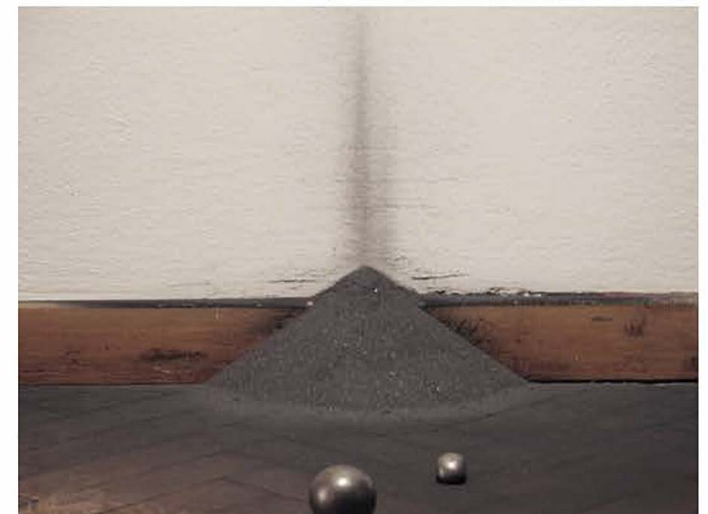


Roaring Silence, videoloop, screened continuously during five days, former factory at Akerselva, Oslo, 2009
part of *Forbruk og Evighet*, a series of public art commissions for *Oslo Open*



Roaring Silence, videoloop with sound, ilumenite, used grindballs, 2009
Medium Gallery, Bratislava, Slovakia

[show video](#)



Work Study

(2012 - 16)

part of the artistic research project *Topographies of the Obsolete*
by professors Anne Helen Mydland and Neil Brownsword
Academy of Art and Design Bergen (KhiB)



Work Study (Exercises in Creating a Short Circuit) - part 1

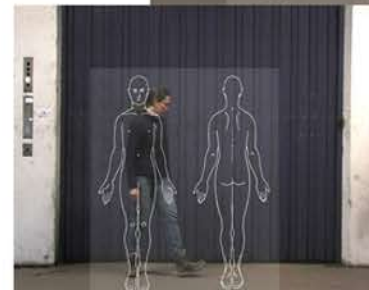
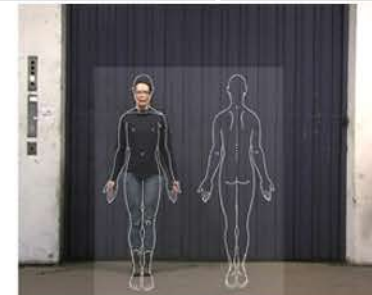
(found objects, bone china clay, 7 videoloops, sound) former Spode Factory, Stoke-on-Trent, England, 2013
conceived for *Vociferous Void*, part of the British Ceramic Biennial

The work started out from the idea of efficiency in action and movement related to production in the former ceramic factory. It is based on schemes for following up, exercising and renewing working processes in the industry, which were found spread over the floor of the office space. The work study system was turned hollow and absurd with the ending of production.

Movements filmed in several spaces of the factory were performed using a found questionnaire as an instigator. The *Body Part Discomfort Form* was given to workers feeling pain in their bodies, caused by tasks they carried out.

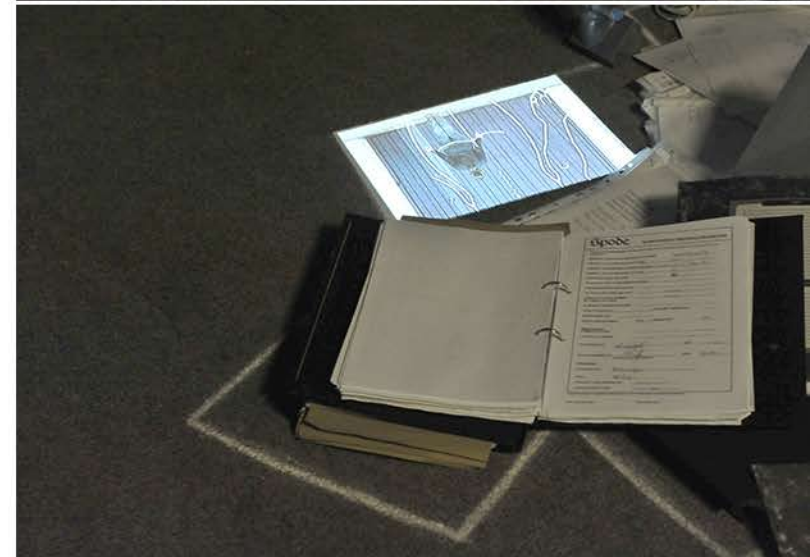
collaboration with Clare Reynolds (choreographer/ dancer, UK)

[show video](#)





Work Study (Exercises in Creating a Short Circuit) - part 1
(found objects, bone china clay, videoloops, sound) former Spode Factory, Stoke-on-Trent, England, 2013



Work Study (Exercises in Creating a Short Circuit) - part 1
(found objects, bone china clay, videoloops, sound) former Spode Factory, Stoke-on-Trent, England, 2013

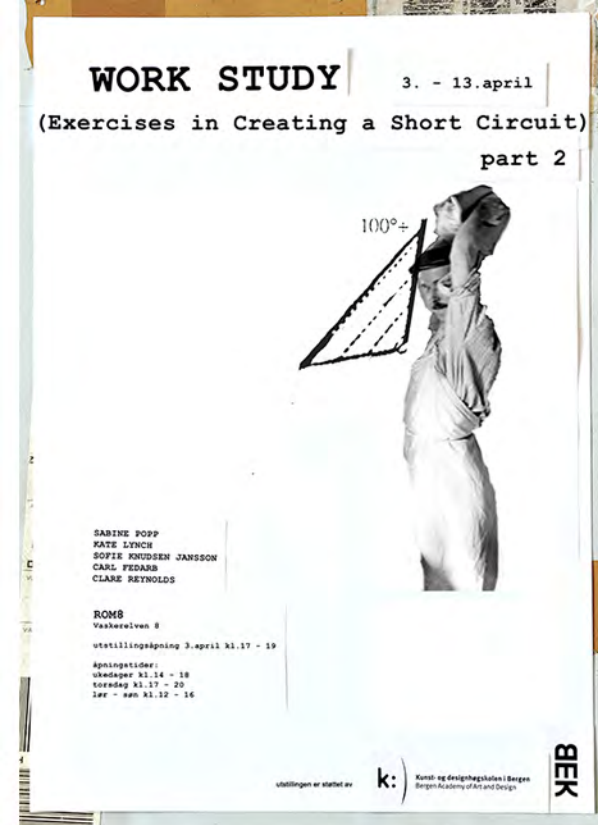


from **Work Study (Exercises in Creating a Short Circuit)**

series of videoloops from the collaboration with dancer/choreographer Clare Reynolds

Each of the loops is individually projected onto the screen of a disfunctional and transformed computer in the former work study office. The loops are precisely synchronized, and the dancer's body appears at any time only on one singular screen - thereby circling around the onlooker in a parallel movement through spaces of the factory building, and the space of the installation.

[show video](#)



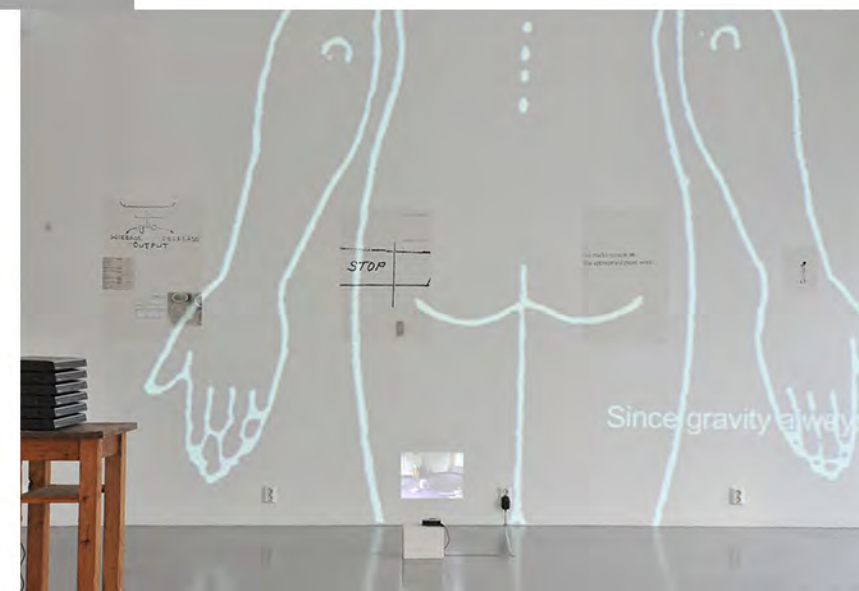
Work Study (Exercises in Creating a Short Circuit) - part 2

ROM8, Bergen, 2014

Work dialogues under changing conditions - with Kate Lynch, Sofie Knudsen Jansson, Carl Fedarb and Clare Reynolds

The involved artists - with background from the visual arts, dance and music - met through the artistic research project *Topographies of the Obsolete*. Elements of the dialogue on the concept of Work are transferred from the former Spode Factory in England to the laboratory like situation of ROM8 in Bergen. Recording systems and notations from working processes formed the starting point for examining and acting out the absurdity of lost production and working community on site. The artists were dialogue partners and partly collaborators in several periods throughout 2013 in Stoke-on-Trent. They rejoined in ROM8 to melt together elements which individually had developed since 2013 for a continued discourses.

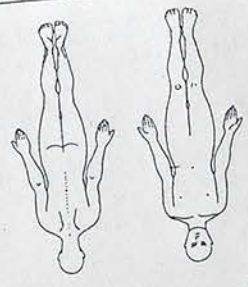
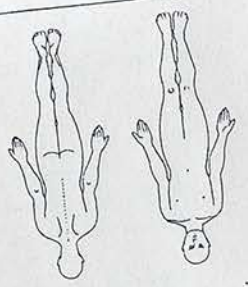
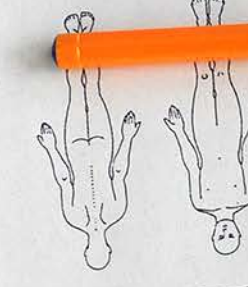
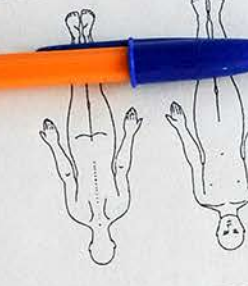
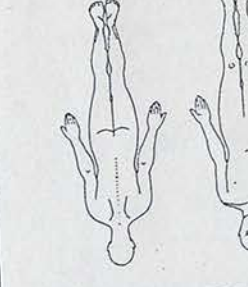
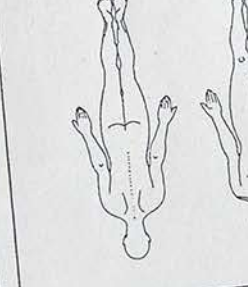
One evening Harun Farocki's *Workers Leaving the Factory* was screened and projected into the installation. This was followed by a discussion on the artist's working condition, and how her conditions have become a model for work in contemporary society.



BODY AT WORK

Record Number: _____
 Operation or Task: _____

Date: _____

 <p>Time: _____</p>	 <p>Time: _____</p>
 <p>Time: _____</p>	 <p>Time: _____</p>
 <p>Time: _____</p>	 <p>Time: _____</p>



Have you ever been working here?

When do you consider something as work?

- ___ when you get paid
- ___ when you see a final result
- ___ when your body starts aching somewhere after a while
- ___ what else? write here:

Do you regard your visit here as work? YES/ NO/ NOT SURE

For the following questions please write number of your answer:

1. Always
2. Usually
3. Occasionally
4. Never

Are you able to keep up easily with the rate of work?

Do you regard your work as interesting and stimulating?

Is there enough variation in your work?

Is the quality of the work affected by anything?

Do you feel pressurised by the demands of your work?

Are you satisfied with the feedback you get about your performance quality and output from your supervisor or manager?

Do you find there is good communication among operators?

Is there good contact between you and your fellow workers?

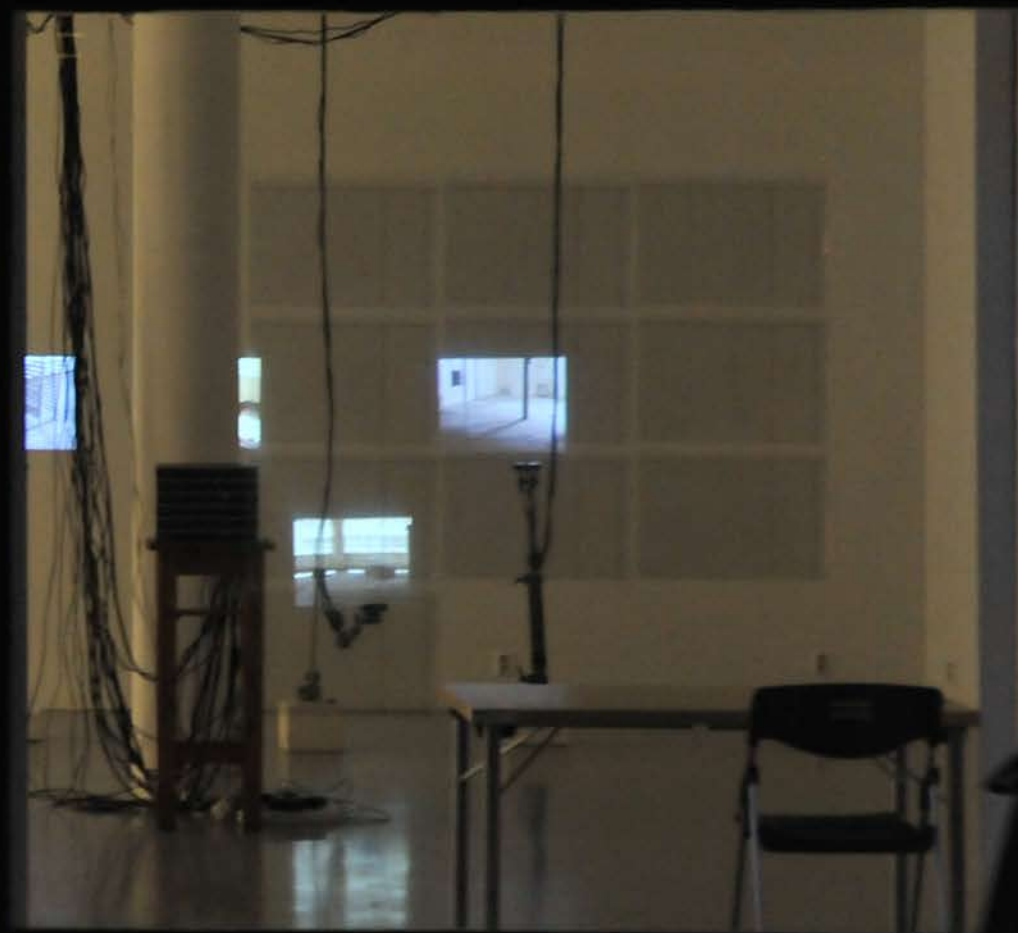
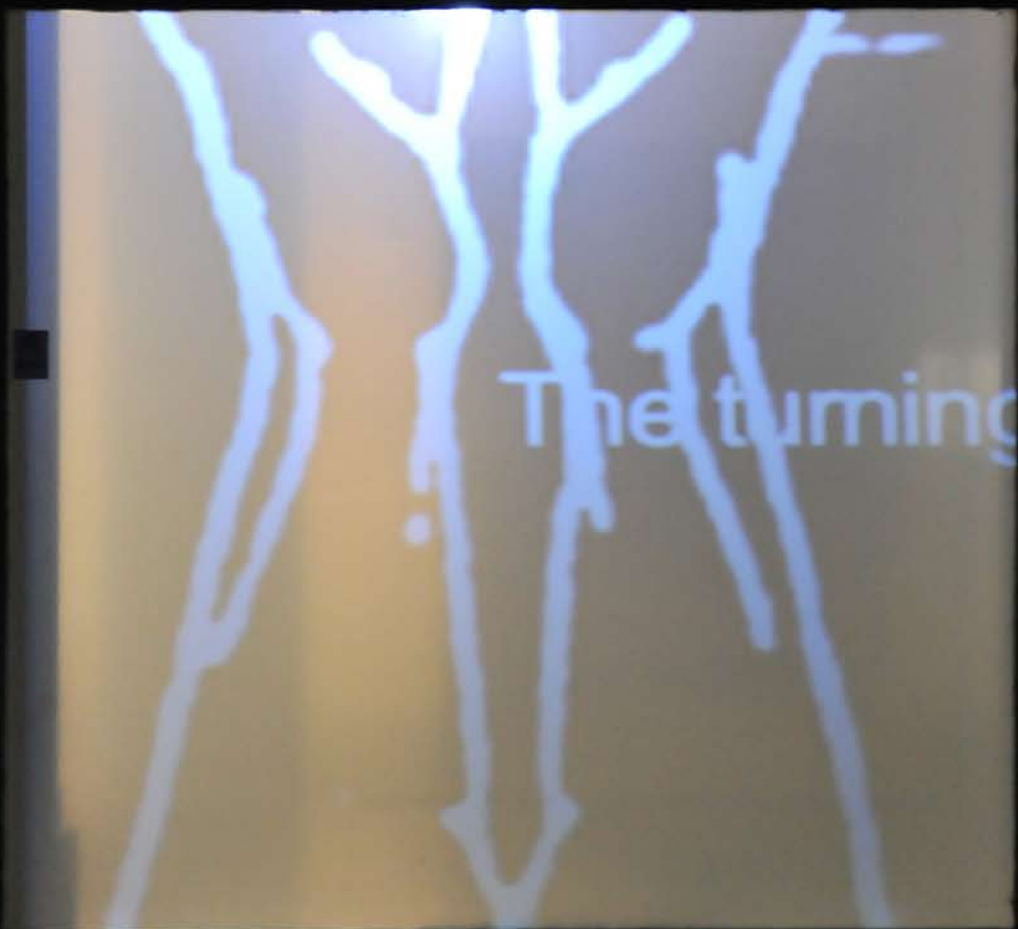
Can you change your workplace conditions to suit yourself?

Are you given too much to do?

Do you enjoy working here?

Do you feel any pain in any part of your body caused by the performance carried out?
 If YES please mark on next page

rt enough force to move e rear



Work Study (Exercises in Creating a Short Circuit) - part 2
ROM8, Bergen, 2014

Hoimar's Orchard
(So lasst uns denn ein Apfelbäumchen pflanzen)
(2006 -)



The same work is applied in four shifting social settings. The title bears reference to a book of popular science, written by practitioner of medical science, journalist and television presenter Hoimar von Ditfurth, who in the 80s questioned the sustainability of human civilisation. The work is a result of crossreading Ditfurth with artist-philosopher Marcus Steinweg's *Nine Thesis on Art*, and a pondering about Ditfurth's (lack of) impact.

Hoimar's Orchard (So lasst uns denn ein Apfelbäumchen pflanzen),
four digital c-prints, size S, M, L and XL, 2016 -

S: postcard, 18,5x13 cm (all in one print)
M: framed, 120x87x3 cm (individual frame 59,5x43x3cm)
L: framed, 291x209x5 cm (individual frame 144,5x103,5x5cm)
XL: billboards, variable

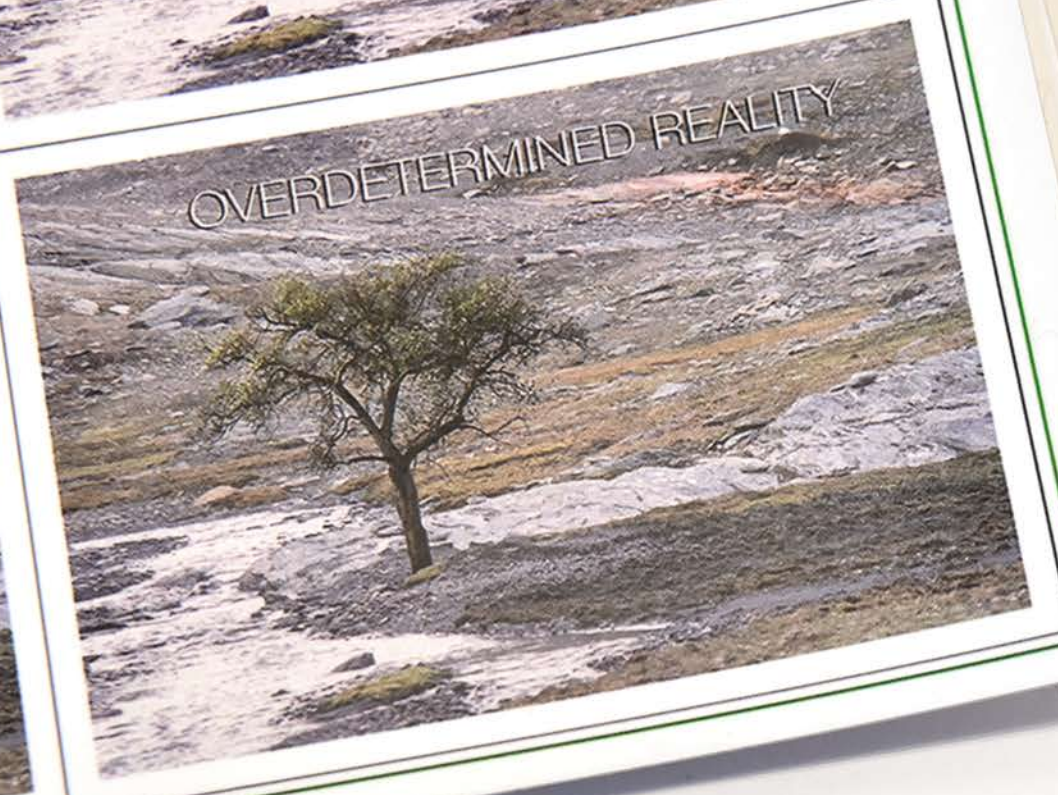
- for telling a personal truth
- for discussing around a dinner table
- for contemplating in an art gallery
- for addressing a general public

LDS

(CONCEPT OF FORM)

OVERDETERMINED REALITY

GROUND



Hoimar's Orchard (So lasst uns denn ein Apfelbäumchen pflanzen)
 size S - for telling a personal truth of experienced ecologies

This postcard is expected to be sent by some kind of public mail system within a week of purchase



Hoimar's Orchard (So lasst uns denn ein Apfelbäumchen pflanzen), M
four digital c-prints, framed, 120x87x3 cm (individual frame 59,5x43x3cm)



Hoimar's Orchard (So lasst uns denn ein Apfelbäumchen pflanzen), XL
sketch/proposal, photomontage (matching boardsize 306x206cm)

CURRICULUM VITAE

Sabine Popp

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<http://www.bergenateliergruppe.no/sabine-popp/>

Agential Matter (Invisible Landscapes)

EDUCATION

- 2016-21 Doctoral study (PhD), Art Academy, Faculty of Contemporary Art, Music and Design, University of Bergen, Norway
- 2002-12 life on the High Mountain Plateau of Hardangervidda, Norway
- 1996-2001 Bergen National Academy of the Arts, Ceramics, Bergen, Norway
- 2000 Glasgow School of Arts, Environmental Art, Scotland
- 1998/99 Universidad de Barcelona, Sculpture, Spain
- 1990-96 training and work as a potter, Landshut and various workshops in Germany

GROUP EXHIBITIONS/ PROJECTS (selection)

- 2023-24 *Miteinander reden – einfach machen*, event series art and society, Lunden Kunstverein, Dithmarschen, DE
- 2022-24 *Metodar for Nordøyane*, site-specific intervention, workshop and publication, Longva AiR, Nordøyane, Sunnmøre, NO
- 2022 *(f)jorden*, Hardangerfjorden/Kabuso, Øystese, NO
- 2022 *Dokken i Fremtiden?*, BAG and harbour, Bergen, NO
- 2022 *Between Sky&Sea: Temporal Horizons*, performance festival, Nordøyane, NO
- 2021 *feldern. zusammentun und auseinandersetzen*, Zentrum für aktuelle Kunst (ZAK), Berlin/Spandau, DE
- 2019 LIAF – Lofoten International Art Festival, *Kelp Conference*, Svolvær, NO
- 2018 *Oslofjord Ecologies Extended*, Hybrid Lab Symposium, Helsinki, FI
- 2017 *Kevo – Arktista Arkea (Kevo – Arctic Fieldwork)*, Vanhalinna museum, FI
- 2017 *Oslofjord Ecologies Experience*, RAM galleriet, Oslo, NO
- 2015 *og at vi sammen bar*, Melbu, NO
- 2015 *Clay-Sculpture-And-Bread-Community*, Agalaus Art Festival, Voss, NO, and liveprogram Galleri 3,14, Bergen
- 2014 *Journeys, Pathways and Track Plans*, Former Spode Works, Stoke-on-Trent, UK
- 2013 *Vociferous Void*, British Ceramic Biennial, Stoke-On-Trent, UK
- 2012 *Squatting in the Darkness*, interdisciplinary collaboration, Skagaströnd, IS
- 2011 SIM Gallery, Reykjavík, IS
- 2010 *Wildness*, Banska St a nica projectspace, Banska Stiavnica, SK
- 2010 Vestlandsutstillingen (The Vest-Norwegian Annual Exhibition of the Visual Arts)
- 2010 *Klima*, Radøy Kunstsenter, Bøvågen, NO
- 2009 *Forbruk og evighet* (Consumption and Eternity), public art projects, Oslo
- 2009 *TBD Kingdom*, Medium Gallery, Bratislava, SK
- 2009/08/07 *Fortællinger i Fyrtårnet* (Tales in the Lighthouse), interdisciplinary collaboration, Anholt, DK
- 2008 *TB Dalane*, slovakian-norwegian art project, different sites, Dalane, NO
- 2008 *Dionysia*, interdisciplinary project, various villages, IS
- 2007/08 *Portræt Nu!*, touring exhibition through the northern countries
- 2004 Høstutstillingen (The National Annual Exhibition of the Visual Arts, NO)
- 2002 *ROOTX*, festival for timebased arts, Kingston upon Hull, UK

SOLOEXHIBITIONS/ INITIATED PROJECTS

- 2019 *Relay (how to use a ship to press the button of a camera)*, USF Visningsrommet, Bergen
- 2014 *Work Study (Exercises in Creating a Short Circuit)*, ROM8, Bergen
- 2011 *Remote Sensing*, Titanik Galleria, Turku, FI
- 2009 *Future's Past*, public video installation, Longyearbyen, Svalbard
- 2009 *Outer and Inner Space*, Galleri Ask, Åsgårdstrand, NO
- 2008 *Roaring Silence*, public video installation, Bergen

SCHOLARSHIPS/ GRANTS (selection)

- 2023 Bergen City Council, culture grant
- 2023 productiongrant BKH (Møre og Romsdal)
- 2023/09 Arts Council Norway, project support
- 2023/22/21/07 Norwegian Visual Artists Remuneration Fund, annual work grant
- 2022/09 Norwegian Visual Artists Remuneration Fund, project support
- 2022 KORO Art program for local communities, with Longva Art Residency
- 2020 KORO Art program for local communities, with Bergen Ateliergruppe
- 2020/13 Bergen City Council, International Support
- 2012 – 16 diverse research support grants, Bergen Academy of Art and Design
- 2012 Fund for Danish-Icelandic Collaboration, collective support, *Det Perifere Selskab*

RESIDENCIES/WORKSHOPS/SYMPOSIA (selection)

- 2023/24 Lunden Kunstverein, DE
- 2023 BEK, arduino workshop og *Smart Forest Atlas*, workshop med Jennifer Gabrys
- 2022/23/24 Longva kunstnerresidens/ AiR
- 2022 BEK (Bergen Center for Electronic Art), *NonFiction, Fictodocumentary Film, and Myth*, workshop med Elizabeth Povinelli
- 2022 A.i.R. Røst
- 2020 Marinebiological research station Helgoland (fieldwork with Kiara Franke), DE
- 2020 A.i.R. Bergen-Berlin
- 2017 fieldwork with KELPEX (marinebiology, NIVA), Sommarøy/Malangenfjord, NO
- 2017 *Along Lines*, NIDA Art Colonies, LT
- 2016 *Atmospheric Feedback Loops*, Sonic Acts, Amsterdam, NL
- 2015 Climate Whirl *The Art of Measuring the Woods*, Hyytiälä Forest Research Station, FI
- 2014 *Summer Lodge*, Nottingham Trent University, UK
- 2012 NES Residency, Skagaströnd, IS (with *Det Perifere Selskab*)
- 2011 SUMU A.I.R., Turku, FI
- 2011 SIM residency, Reykjavik, IS
- 2009/10 The Artists Cabin, International Scientific Research Station Ny-Ålesund, Svalbard

PUBLICATIONS (contribution; selection)

- 2023/24 *Metodar for Nordøyane*, publication (with Terese Longva, Hild Borchgrevink, Arild Eriksen and Harald Dyrkorn)
- 2022 microreview-series, SARN (Swiss Artistic Research Network)
- 2022 *Come on. Find out*, website on art collaborations, ed. Birgit Effinger (with *feldern*)
- 2021 *hva vi lagde ved sjøen*, Fragment Oslo, publication for *The Ocean*, Kunsthall Bergen

- 2020 *Oslofjord Ecologies: Artistic Research on Environmental and Social Sustainability*, special issue of *Acoustic Space*,
2016 *A Home for Science*, special issue of *Sage Journal (Social Science Studies)*
2013+15 *Topographies of the Obsolete* (two publications)
2014 Norwegian Sosialanthropologists' annual conference, on artistic work at scientific fieldstations

BROADCAST/PRESENTATION (selection)

- 2022 presentation for lunchtime discussions, OSEH (Oslo School of Environmental Humanities)
2021/22 *Radio Hopes and Dreams* (Elin Már Øyen Vister), radio broadcast, collaboration with Karen Werner

RESEARCH/COLLABORATION

- 2023 - *ACTIONABLE*, multidisciplinary research project (on UNESCO Biospheres), UiB, advisory board
2022 - development and programming for Longva AiR (with Terese Longva and Hild Borchgrevink)
2020-22 *Dokken i framtiden?*, seminarserie/intervensjoner/utstilling, Bergen Ateliergruppe
2016-18 *Oslofjord Ecologies*, artistic research project at OsloMet, Oslo
2013-14 *Clay-Sculpture-And-Bread-Community*, Bergen
2013 - member of the studio collective Bergen Ateliergruppe
2012-16 *Topographies of the Obsolete*, artistic research project at KhiB, Bergen
2009-13 founding member of *Det Perifere Selskab* (art collaboration), DK

TEACHING/WORKSHOP

- 2022-23 guest lecturer at Ytre kunstfagskole, Ålesund, NO
2021-23 guest lecturer and committee member at the Faculty of Art, Music and Design (KMD), University of Bergen
2023 workshop with teenagers on kelpforests and the tidal zone, collaboration with Haramsøyskule, Nordøyane, NO
2019 *Kelp Diagram Collective*, preparatory workshop for LIAF, NO
2017 *Tanglab*, Sommer Melbu, Nordland akademi for kunst og vitenskap, Melbu, NO
2017 *Extemporaneous Cities*, a series of workshops/seminars, organised by *Mixité*, Barcelona, ES
2013-16 assistant professor at the Bergen Academy of Art and Design (KhiB)
2004-11 guest lecturer and tutorials at the Bergen National Academy of the Arts