

“Over the years the Norwegian PNEK network has been an invaluable international peer for V2_Lab for the Unstable Media. The interdisciplinary character introduced by the different nodes and the emphasis on art and technology resonate strongly with the activities we develop in our Rotterdam based organisation. In V2_’s view, art and design play an essential role in socially embedding technological developments. As a long-standing partner in the Summer Sessions talent development network, PNEK has endowed meaningful contributions for artists support and the engagement of critical discourse.”

- Boris Debackere (BE) is the Lab Manager at V2_ Institute for Unstable Media, Rotterdam, Netherlands



2019

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Gyrid Nordal Kaldestad (Editor in Chief)

Zane Cerpina (Editor, Designer)

www.pnek.org

Art Republic

Stavanger

Atelier Nord

Oslo

BEK

Bergen

**Dans for
voksne**

Oslo

i/o/lab

Stavanger

Lydgalleriet

Bergen

Notam

Oslo

Piksel

Bergen

TEKS

Trondheim

**Vandaler
forening**

Oslo

WELCOME TO PNEK

PNEK – Production Network for Electronic Art – consists of production sites and display arenas pioneering the use of technology for artistic purposes, with researchers, artists and technology developers working in interdisciplinary teams. The organizations behind the network have expertise in the field of technology and engage professionals in disciplines such as electronics, biology, biochemistry, acoustics, video mapping, online arts and coding. In this network, art and science meet in a supercollision that creates entirely new expressions.

In 2018 the Ministry of Culture published a new Cultural Report stating that:

Art and the view of art are constantly evolving. Artists experiment with new platforms to explore and develop the complex interrelationships between art, technology and society in new ways. It is important to support artistic environments that experiment with and use new technology in art. In this way, artists may contribute to the further development of technology and discover new possibilities.

We are glad the Ministry of Culture sees the importance of this!

In a culture increasingly shaped by technology, the emerging artist as an enlightened critic must be empowered with more than end user capabilities. This requires science seen through an artistic lens.

PNEK is Atelier Nord, Notam – Norwegian Center for music and technology in the arts, BEK – Bergen Center for Electronic Art, TEKS – Trondheim Electronic Arts Center, Lydgalleriet, i/o/lab, Piksel, Dans for voksne, Vandaler forening and Art Republic.

Gyrid Nordal Kaldestad

Director of PNEK
gyrid@pnek.org



Piksel Festival 2018. Photo: Zane Cerpina.

PNEK

EXCHANGE, WORKSHOPS, RESIDENCIES AND TALKS

PNEK aims to support projects exploring new artistic territories through residencies and exchanges. We also arrange talks and workshops.

GUEST APARTMENT (OSLO)

We have a basic double bed guest apartment at Grünerløkka, Oslo (shared with UKS). The flat, owned by the municipality of Oslo, can be used for free in connection with short-term residencies for artists/curators working on projects/research that are relevant for the network. The apartment is busy most of the year, so please make your inquiries in good time before your arrival.

STRUCTURE

PNEK is organized as an independent cultural foundation, reg # 991 238 719. It is funded by the Arts Council Norway.

www.pnek.org

CONTACT DETAILS

E-mail: pnek@pnek.org
facebook.com/pnek.org

PNEK, PO Box 2181 Grünerløkka, 0505 Oslo, Norway

Guest Apartment: Olaf Ryes Plass 2

Gyrid Nordal Kaldestad (director) – phone: (+47) 911 48 586

Zane Cerpina (creative manager) – phone: (+47) 416 67 188

“It is so nice to see a national network for electronic arts. There are not many of this kind, and PNEK is a model for how it should be done. Being involved throughout the years with at least three of the members of the network I can say that PNEK did much to support and raise the profile “out there” of electronic and media art and artists. Allowing artists to engage in emerging technologies and knowledge, providing an opportunity and support to research, develop and present this type of art is of the highest importance. It is good to know the PNEK is there doing this significant work, and not just in the so called centres, as much of the most interesting work actually happens elsewhere.”

- Oron Catts (AUS), Director of SymbioticA,
The Centre of Excellence in Biological Arts, School of Human Sciences,
The University of Western Australia



SCB Tour: Enrique Ramirez, *Incoming* (2017) - Tidal Pulse Project at AMIFF - Arctic Moving Image & Film Festival, Harstad. Photo: Daniela Arriado.

Art Republic

Stavanger

Art Republic is a platform dedicated to art and new technology in public and online space. The platform explores the expanded cinematic experience, and the relation between image, sound and architecture. The platform curates and commissions moving image, interactive (immersive) site-specific art installations, and performances. It also offers residencies, public talks and an online journal.

www.artrepublic.no



CONTACT DETAILS

Office in Stavanger and Berlin
 Director and Curator: Daniela Arriado
 E-mail: post@artrepublic.no /
contact@screencitybiennial.org

SCREEN CITY BIENNIAL

One of Art Republic's main projects, is the **Screen City Biennial (SCB)** in Stavanger, the first Nordic Biennial dedicated to the expanded moving image in public space, presents artworks that explore the relation between the moving image, sound, technology and public space. The architectures of the Norwegian port city Stavanger, facilitates an exhibition of video, live cinema, audio-visual, light art, virtual and augmented reality, which challenge contemporary spatial experience while integrating with the urban context, together with screening programs and gallery installations.

This **SCB Journal** is an online discursive platform for knowledge, questions and curiosities. It discusses and excavates new emergences in expanded art in public space – significantly art forms that expand the moving image (in the broadest sense) in interferences

with urban environments and current urgencies.

The **SCB online exhibition** reflects the Screen City Biennial's aim to be accessible beyond the geographic locality of Stavanger and further exhibition practices with the expanded moving image in online, mobile and hybrid presentation formats.

Network and Collaboration: growing as a framework for furthering artistic practice and discourse with the expanded moving image in public space, Art Republic works towards strengthening its national and international network of art labs and organizations, distribution platforms for art, and educational institutions and initiatives. We welcome new collaborations concerning future biennial exhibitions, exchange of artworks, special programs and curatorial exchange.

Projects produced by Art Republic in the context of Screen City Biennial 2013-2017. Photo: Hans Edward Hammonds and Oddbjørn Erland Aarstad.



PROGRAM 2019

The next edition *Ecology – lost, found and continued*, will take place during October 2019. With this the biennial sets out to present, facilitate and examine art and artistic inquiry that raise questions of how human action affects the ecologies with which it is implicated. With this theme, the biennial engages a post-anthropocentric worldview. It searches for ecologies that may be 'lost' to the dominant imaginary of the modern, rationalized Western society and found in what by some is considered to be the peripheries of this. Rather than peripheries however, these may be deep-rooted centers of knowledge which could guide us towards more sustainable, conscious and spiritually anchored futures, if continued. Bringing these ecologies forth through the

SCB 2019

Curated by
Daniela Arriado
Vanina Saracino

art, the biennial asks: how can non-anthropocentric positions and holistic knowledge systems be continued as foundations on which we can move onwards – be brought into new context, inspire processes of innovation, as well as ways of presenting and engaging art?

For more information and full biennial statement, please visit:
www.screencitybiennial.org

Highlights 2018

During 2018, a selection of the Screen City Biennial 2017 program was on tour, hosted by partner organizations and institutions in Rotterdam, Amsterdam, Madrid, AMIFF Harstad and Hurtigruten Norway. The tour was supported by OCA - Office Contemporary Art Norway.

Screen City
Biennial
17–30th October
2019

Ecology, lost,
found and
continued

*In a conversation with
Tanya Toft Ag*

Could you shortly introduce yourself?

Tanya Toft Ag (TA): I work with electronic arts as a scholar and curator. I am particularly invested in contextualizing contemporary art that speaks to and challenges our

communicative condition. As a curator, I initiated Nordic Outbreak (2013-2014) together with Nina Colosi and produced by the Streaming Museum, which presented video art in public spaces in New York City and across the

Nordic Region, and I curated *Voyage to the Virtual* (2015) at Scandinavia House and *Here All Alone* (2015) in a closed-down factory in Copenhagen. Between 2016-2018 I was deeply involved with developing the Screen City Biennial in Stavanger, curating the 2017 edition together with Daniela Arriado and as head of the biennial's artistic research program.

How have you been involved with the PNEK network?

TA: Screen City Biennial is produced by Art Republic, and via this involvement I have come closer to the PNEK nodes.

What does your upcoming book "Digital Dynamics in Nordic Contemporary Art" uncover about the electronic art field in Scandinavia?

TA: The book examines how contemporary art in the Nordic context(s) is conditioned by the digital dynamics that shape society and our life worlds. The book departs in artists' testimonials expressing how the digital changes and affects thinking, practice and what it means to be an artist today.

The ideas that surface evoke a heritage of 'digital dragons' and an avant-garde legacy shifting between technological fetishism and skepticism, the emergence of 'unsitely' listening in sound art, and tendencies from scientification and remediation of nature to virtual worldmaking and Nordic magical realism, as well as organizational modes of 'instituting'. The book sheds light on moments, people, initiatives and organizations that might not conventionally come together in the Nordic art historical canon, but the connection between these is pivotal to how contemporary art is shaping in its diversity and multitude today. The book casts art in the Nordic context(s) as evolving from horizontal connections and trajectories, both historically and in current directions.

How do you see the PNEK network's role in the development of the digital arts in Norway?

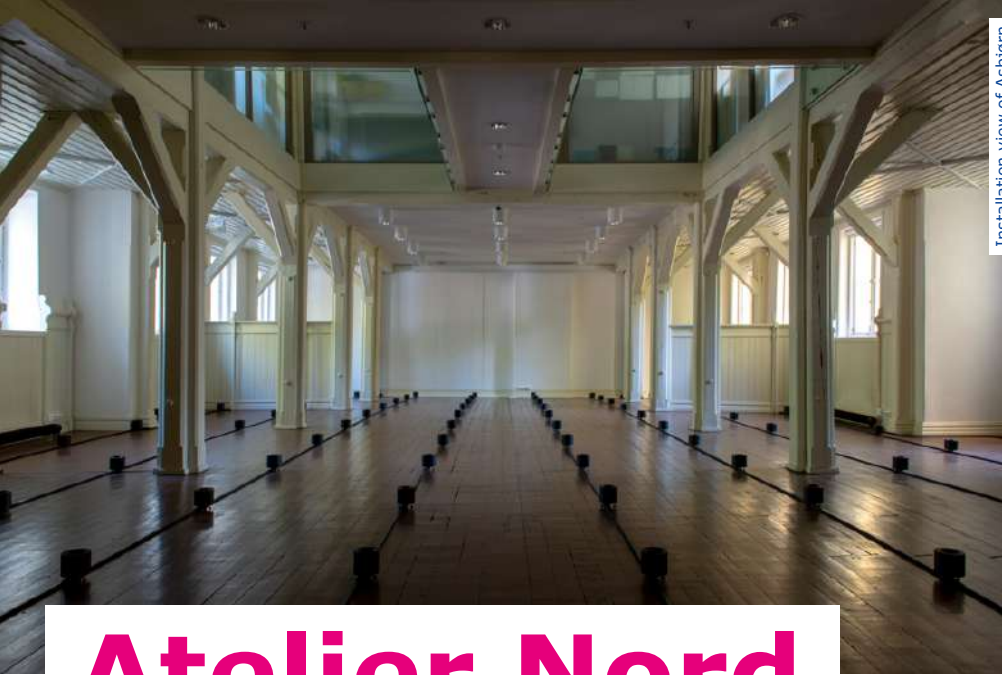
TA: The book includes perspectives by many Norwegian artists, and chapters by Ståle Stenslie, Jøran Rudi and Ulla Angkjær Jørgensen, who work in the Norwegian art context.

I think PNEK is an important organ in the current art landscape because it brings together experience and competence horizontally from different nodes and evolves the art context in a decentralized manner. From the artist testimonials and chapters, it is clear that network and support for small grassroots initiatives and independent ideas is crucial to nurture an experimental character in the Nordic art context(s). Art is moving at the speed of the world and networks like PNEK need to support and acknowledge experimentation and new interfaces for art; also in new nexuses between fields that connect as the world – the context for art – changes.

What tendencies do you see in the electronic art field in Scandinavia?

TA: The book reveals interesting shifts occurring in some alleys of contemporary art, influenced by digital technology and culture. For example, a shift from a concern with representation – which is a deep-anchored discourse in the critically schooled Nordic art context – to 'presence' as an affective dimension in art. Also shifts in how artists see and enact their "role", from depicting and re-representing to exploring and acting on the world. The book also points at a shift in scope from a concern with collectivity of the (welfare) state to a sense of connectivity with the world, which I think speaks to some very interesting futures for art from this mostly well-funded and relatively stable Nordic context(s), turning the eye outward to urgencies in the larger world.

www.tanyatoft.com
www.digitaldynamics.art



Installation view of Asbjørn Blokkum Flø Electric Rain.

Atelier Nord

Oslo

Atelier Nord is a platform and a gallery space for contemporary art with a focus on media art. In addition to our exhibition program we have regular screenings, concerts, workshops and discursive activities. We are located at Grünerløkka in Oslo in a building which also houses municipally run artist studios. We have an on-site editing suite, available to artists working with sound or moving image.

www.ateliernord.no

CONTACT DETAILS

Atelier Nord, Olaf Ryes Plass 2, Oslo
 Director: Ida Lykken Ghosh
 E-mail: office@ateliernord.no

PROGRAM 2019

In August 2018 Ida Lykken Ghosh was appointed Director and 2019 will mark a revitalisation of vision, content and goals for Atelier Nord. We aim to develop and strengthen our profile and visibility as a space for media art through consistent programming and a new visual identity.

Solo exhibitions in 2019 include interactive sound-textiles by Pearla Pigao in January and a site-specific installation by German sound art pioneer Christina Kubich in September. In May, we will be showing author, artist and poet Victoria Durnak's subtle investigation of how the internet shapes and creates social relations.

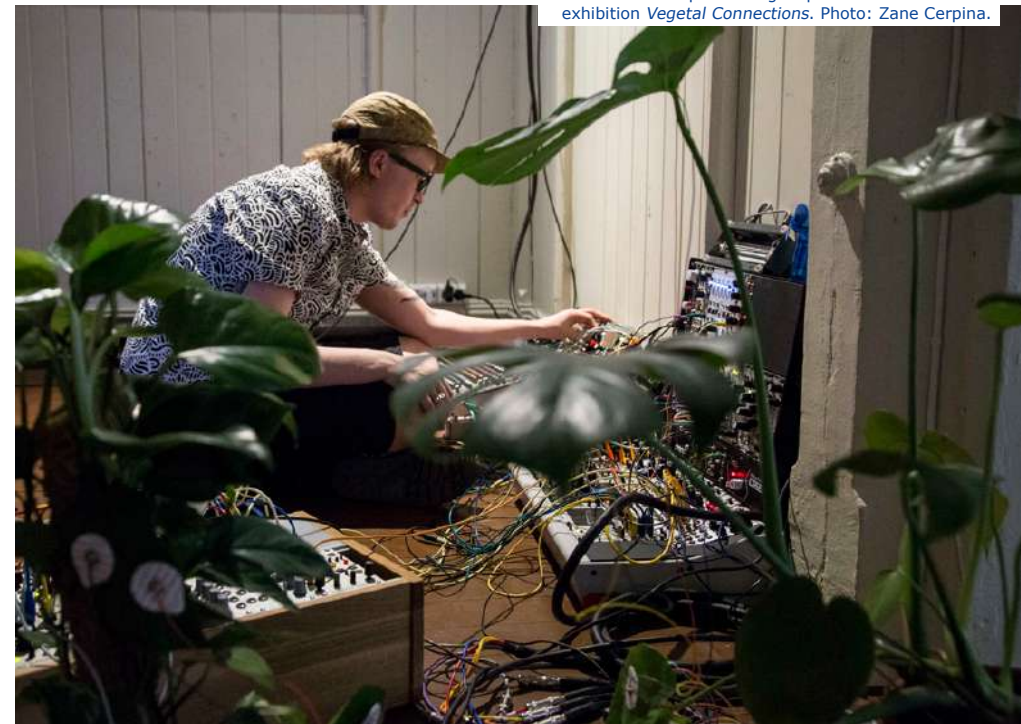
FAEN (Female Artistic Experiments Norway) curated by Zane Cerpina, encompasses an exhibition and seminar that will take place in October. *FAEN* will

explore the rich, but often neglected history of experimental art by women in Norway. We will round off our exhibition programme for 2019 with the sober and poetic work of Joakim Blattmann, listening to minimal sounds from the inside of trees.

This year we are also experimenting with using our office space for showcasing art projects, starting with a VR-project by Maren Dagny Juell Kristiansen in August.

A series of hands-on workshops will take place in March on topics including field recording, sound design for gallery spaces and Unreal Engine 4. We have an annual open call and will continue our collaboration with institutions such as Ultima, Oslo International Theater Festival, The Dream that Kicks and PNEK.

Robert Printa performing as part of Daniel Slåttnes' exhibition *Vegetal Connections*. Photo: Zane Cerpina.



HIGHLIGHTS 2018

As part of his exhibition *Vision in Motion*, HC Gilje presented a series of videos exploring humans' place in the world on geological time scale. *The animation rift 2* (2017) consists of over 10 000 stills of plastic shown from a microscope perspective in vertically flickering sequence. *Barents* (mare incognitum) (2015) is a slowly rotating and undisturbed view of the Barents Sea. This seascape is significant, as it hides vast oil reserves and is situated on the border between Norway and Russia.

Asbjørn Blokkum Flø's sound installation *Electric Rain* involved one hundred of the artists' custom-built speakers, distributed throughout the gallery in a grid. Both recorded and computer-generated raindrops were played through the speakers, allowing the soundscape to simulate a wide range of weather conditions and move throughout the gallery space. The

installation was covered by publications such as *Ballade*, *Spex* and *Billedkunst* as well as NRK radio.

Helene Sommer's video installation *Again, through the Heart* is based on video material recorded by her great-uncle, Steinar (1922 – 2018). Sommer has digitized parts of Steinars expansive archive, which encompassed footage from most of his adult life. Through conversations with Steinar, as well as archival footage, the film tells the story of Steinars life, while exploring why certain people have an insatiable need to record and document.

Other projects in 2018 included an exhibition of camera-based work by duo Kjetil Berge and Jason Havneraas; a solo show by Daniel Slåttnes featuring robots controlled by plants and concerts with Joe Winter and Ernst Van der Loo & Asbjørn Blokkum Flø, among others.

Detail of Joakim Blattmann *Treverk* (8).
Photo: Joakim Blattmann.



In a conversation with HC Gilje

Could you shortly introduce yourself and describe your artistic practice?

HC Gilje (HG): I have been working with media art related work since the end of the 90's. I graduated from Intermedia department in Trondheim in 1999. I mainly work with installation, performance and experimental video, exploring sound, projections, light, movement and space.

How have you been involved with the PNEK network?

HG: I was quite involved with BEK in the early years with various projects and workshops, and more recently in the EU project *Future Divercities*. I have also been working with Atelier Nord, showing several of my projects there, also doing a few workshops. In 2018 I had a solo show at Atelier Nord titled *Vision in motion*. The same year we co-produced a large-scale light painting *Radiant* together with Atelier Nord and Factory Light for the sixth edition of the Factory Light festival. I have also been involved with Piksel and Trondheim Matchmaking, before it became Meta.Morf and exhibited in Screen City Biennale. I will also be part of the Meta.Morf program in 2020.

How has the PNEK network worked as a resource for you as an artist here in Norway?

HG: PNEK has been a good resource getting artists involved in international projects, and to promote the nodes internationally. For example, PNEK has been important for me in helping to realize my work for the *Dark Ecology*

project. PNEK has also supported some of my other work I have been doing at Sonic Acts in Netherlands. It has been one of the few places to apply for travel support to be able to check out various festivals and events.

How would you describe the current tendencies in the electronic art field in Norway?

HG: I spent some years in Arts Council's "KNYT - art and new technology" board.

And it was interesting to see both - the projects that came through the PNEK nodes, and other projects. And I think it is hard to see such trends. There are trends and tendencies in sound art around BEK and Notam. And you see festivals such as Piksel and Meta.Morf. Also places that are video focused such as Video Art Archive and also Atelier Nord and Atopia. However, I don't see one trend in Norway. All these galleries and festivals, they show quite different things.

And I also think that although there are a lot of interesting works involving technology, maybe not that many artists call themselves media artists. The field has been split up in so many parts, and all of them have different interesting perspectives. I don't necessarily call myself media artist either even my work involves technology. I work with light, space and motion.

www.hcgilje.com



BEK

Bergen

BEK – Bergen Centre for Electronic Arts is an interdisciplinary centre for the development of art and new technology. We aim to extend the field of electronic art through collaboration, critical reflection and the sharing of knowledge.

BEK initiates and develops projects within the fields of art and technology that are experimental, creative and shareable. We offer our expertise through supervision, project management and training. Our studios and project rooms are used for audio and video recording and editing, integration of technology in art and the development of spatial art practices. We actively support artists by initiating, producing and presenting art projects, and assist in finding partners for exhibitions, concerts and art events.

At BEK you will encounter a supportive and encouraging community of artists that participates in the development of your work. We engage locally, nationally and internationally in collaborations and the exchange of knowledge. The organizations and venues in our network are devoted to share experimental art and music to a broad audience.

#Experiment #create #transmit

www.bek.no

CONTACT DETAILS

E-mail: bek@bek.no
Phone: (+47) 55 23 30 80

PROGRAM 2019

Artwork Development

Through Future DiverCities (a 4 year European development project) BEK will continue to create opportunities and support artist careers and the creation of new artworks. Labs will take place in Zagreb, Kuopio and Bergen, plus extended network scenarios and action research throughout the year.

Residency and Production Facilities

BEK is now totally renovated and will offer upgraded studio- and production facilities for local, national and international artists in both the musical and artistic field. In addition, BEK will co-produce artworks for festivals, theatres, concert halls and galleries.

Critical Reflection through Artist Presentations

At the end of every production period at BEK, artists will get the opportunity to present their work and art practice. We strive to delve into content and context, for both the artist and their colleagues to extend knowledge and understanding, and thereby develop a reflective basis for art practice.

Workshops and Meetups

Two workshop series will progress in 2019: "Studio Sessions" where BEK puts together two performers for a week to develop new material, and our collaboration with Notam where we offer workshops for experienced artists. BEK will organize meetups, where issues concerning art and technology will be dealt with hands-on.

Studio Sessions. Eva Pfitzenmaier and Tom Verbruggen performing at Bergen Public Library during the seminar "Survival Kit for the Age of Technology", as part of their Studio Sessions residency at BEK. Photo: Paul Johannessen.



HIGHLIGHTS 2018

The New BEK

After several years of pre-project work, BEK was granted financial support to completely renovate and modernize our premises. The Architects 3RW designed a structure based on our vision of a new upgraded work space, adapted to visual and auditory art and technology development and dissemination.

#experiment #create #transmit

Together with our colleagues from the Future Divercities project, we set ourselves an impossible task: to construct a "Survival Kit for the Age of Technology". The seminar delved into terminology, technical gadgetry, new and old habits of communication, all of which have been spawned by technological developments.

"Thresholds of the Algorithmic" was both an exhibition and a workshop BEK organized at Lydgalleriet in collaboration with the Austrian artistic

research project ALMAT - Algorithms that matter. The exhibition gradually changed during the workshop week, as the participants collaboratively investigated how algorithms can be used as tool, binding agent or designer in the development of art.

In the project "SPRANG" by Maia Urstad and Hilde Hauan we see time through art, and tradition through modernity. "SPRANG, version Osterøy", was made especially for the old Gjerstad-barn at Osterøy Museum, and is a site-specific light- and sound installation based on transitions, or leaps (sprang); the tones in between and the threads in between, where sound and light are tied together and create a sparkling experience in an old space for life and work. This BEK-commissioned artwork will be on view for three years.

Reality-based audio workshop. In collaboration with Notam, BEK invited experienced artists working with sound to do field recording at Mongstad and investigate the relationship between sound and reality. Photo: Jiska Huizing.



Could you shortly introduce yourself and describe your artistic practice, activities or role within the field of electronic arts in Norway?

Maia Urstad (MU): I'm a sound artist based in Bergen, working in the intersection of audio & visual art, mainly with site related sound installations & performances. Many of my works include radios and other communication technology on the border of being obsolete, and I collaborate with other artists on various approaches to art and technology.

How have you been involved with the PNEK network?

MU: My first introduction to digital editing software was through a residency at Notam in the early internet-days, before PNEK and BEK. It was to me crucial as an introduction to the use of technology in art.

At BEK I have been "a regular" since the beginning, using their space and resources in different periods of my artistic practice. I have been involved with workshops and collaborations on several occasions, most recently developing the light-and-sound installation *SPRANG* at Osterøy Museum, in collaboration with Hilde Hauan Johnsen.

In a conversation with Maia Urstad

I was also one of the founders of Lydgalleriet, later another PNEK node, and also a co-director with Jørgen Larsson for a period in the start.

How has the PNEK network worked as a resource for you as an artist here in Norway?

MU: Specially BEK is, and has been an important way to gain information, advice, learn and been given the opportunity to develop technology-based projects.

How would you describe the current tendencies in the electronic art field in Norway?

MU: I experience the field becoming more diverse - with the AI's entry to our vocabulary in one end, and obsolete technology in the other. The ephemerality and fast development in technology development has always affected the field, now maybe more than ever. I also expect more equality in gender. As young artists enter the scene and focus on equality - I choose to be optimistic on the behalf of my own gender also in the electronic art field.

www.maia.no



Vilja Ellefsen-Larsen
Foto: Harald Fetveit.

Dans for voksne

Oslo

Dans for voksne has in the past 15 years put on more than 300 concerts, performances and workshops in the field of noise, experimental, improvised or baroque music, gradually. They also arrange meetups in Notam's localities every fortnight, where all interested can join and build or repair circuits, no matter complex or simple, with the support from each other.

In addition to this they have been involved in projects with artists from different fields, for example in their low frequency music project by deaf and deaf-blind people and the ongoing project *DNA? AND?*. *DNA? AND?* is a collective where special kids play improvised music with professional musicians, with annual workshops and more frequent gigging. They have played at various festivals for improvised or experimental music, such as All Ears (Oslo), Blow Out (Oslo) and Sonic Protest in Paris.

In 2018, DFV organised workshops and performances with a.o. Goodiepal & Pals and Phantom Chips. In 2019, DFV will expand further into the field of performance art, dance and percussion building with the choreographer Keith Hennessy and Einstützte Neubauten's N. U. Unruh.

www.dansforvoksne.no

CONTACT DETAILS

dansforvoksne@gmail.com

In a conversation with Øyvind Mellbye

Could you shortly introduce yourself and describe your artistic practice?

Øyvind Mellbye (ØM): I work with audiovisual performance projects and sculptures, machines and ghettablaster made from wood, metal, concrete and electronics.

Current endeavours include research and development of kinetic concrete reliefs driven by pressurized air and outdoor cooking apparatuses for black-market food services.

Ongoing audiovisual projects include hardware-friform-tekno performances with Samvær Under Tilsyn and Det Elektriske Korps, which consist of portable drum machines performing in public space. Both in collaboration with Einar Goksøyr Åsen, as well as individual sonic expressions with fragmented, looped and chopped and screwed audio from compact discs on soon-to-be vintage dj-equipment as Dj hūr?

How have you been involved with the PNEK network?

ØM: I have been part of Dans for Voksne's *Mekkeklubb/Soldering club* with Harald Fetveit, Einar Goksøyr Åsen, Jørgen Skjulstad and many more, since 2011.

Approximately every 3rd week we meet at Notam to eat biscuits, drink tea, coffee or beer and perhaps work on and experiment with various projects in sound and electronics. The general idea is that the *Mekkeklubb/Soldering club* should be a gateway to electronics and sound with no demands for prior

experience or knowledge of electronics in order to participate.

How has the PNEK network worked as a resource for you as an artist here in Norway?

ØM: In collaboration with Einar Goksøyr Åsen I run a project called *Det Elektriske Korps* which is an anti-marching band which currently consist of 10 portable drum machines. Anyone who wants to may pick up a drum machine and be part of *Det Elektriske Korps* and our collective polyrhythmic actions in public space. Notam and Thom Johansen has been an important and brilliant resource for the software development of the drum machines. And we're currently making 16 more drum machines! Learn more at www.korps.life

How would you describe the current tendencies in the electronic art field in Norway?

ØM: Through the course of the recent years more socially engaged and, to some extent, community based practices has emerged in the field as well, and I believe that this mode of operation will prevail with even more vigour in the future.

There has also been a tendency of using more and more expensive Japanese hardware and the button trend this year seems to favor the larger variants.

www.yvind.net



Nordic-Baltic Network.
Photo: BonBon.

i/o/lab

Stavanger

Based in Stavanger, **i/o/lab** has since 2001 promoted artistic projects that explore the interplay between new technology, science, bioart and social context. **i/o/lab** contributes as a resource through presentations, productions and as a partner in the field, both nationally and internationally.

"We need to speculate about what consequences development may bring, both technological development and art pushes boundaries and redefines a new understanding to how we think and feel. Moving towards a holistic approach embracing ecology, ethics and creativity we might be better equipped to describe and shape the new world."

www.iolab.no

CONTACT DETAILS

i/o/lab - Center for future arts
Postboks 308, Sentrum, 4004 Stavanger, Norway
Managing director/Artist/Curator: Hege Tapio
Phone: (+47) 976 01 087
e-mail: hege@iolab.no

PROJECTS 2019

NORDIC/BALTIC NETWORK "SHARED HABITATS"

The network connects researchers, technologists, designers, artists who come together to exchange their knowledge and experience. The program is including, open and will be implemented with seminars open to interested audience. The Network collaboration will stimulate to strengthen an exciting field that grows in the Nordic region - where art explores science and research. This year the results from the workshops will produce works for the *Shared Habitats* exhibition taking place in at the Modern Art Center in Vilnius. The exhibition is curated by Ursula Damm and Mindaugas Gapsevicius and will host 10 artworks, a biolab and 10 workshops executed by participants and supervised by scientists from Technarium hackerspace (LT) and Synthetic Biology Organisation (LT).

[www.howto-things.com/
shared_habitats](http://www.howto-things.com/shared_habitats)

FAEN – Female Artistic Experiments Norway

i/o/lab will contribute as a partner for the curatorial and talent development process. **FAEN** is initiated and organized by the emerging curator and experimental art practitioner Zane Cerpina (NO/LV). Partners include: PNEK, TEKS, BEK, Videokunstarkivet, Vandaler forening and the book project: Elektronisk Kunst i Norge. The three week long exhibition program will be held at Atelier Nord in Oslo, October 17 – November 3, 2019. **FAEN** is the first edition of a planned event series focusing on different aspects and sub-themes that can be discovered from the project *Temporary Library Norway*.

PUBLIC ART SCREENS

January 1 - December 31- on all dedicated venues for *Public Art Screens*. The program for 2019 will present a curated program of video artists in collaboration with our partners.

Boris Debackere: *Myself Degraded* during Art and Science Cocktails: Dangerous Edition. Meta.Morf 2018. Photo: Julia Spicina.



HIGHLIGHTS 2018

During 2018 i/o/lab arranged a workshop including the Art Science & Cocktail event for the Nordic/Baltic DIYbio Network. And for the ENLIGHT - Creative Light Expression Network funded by Creative Europe, contributing at events that took place at SPECTRA,

UK / Rome Media Arts Festival, Italy and On The Edge, collab with partner in Norway. i/o/lab was also organizing and curating Art Science & Cocktails: Dangerous Edition, co-curated by with curator Zane Cerpina, as part of the Dangerous Futures Conference during the Meta.Morf Biennale 2018.

Kirsty Kross: *Desperate Intervention*.
Photo: Julia Spicina.



In a conversation with Eva Bakkeslett

Can you shortly introduce yourself and describe your artistic practice, activities or role within the field of electronic arts in Norway?

I define myself as an artist and cultivator as my artistic process is about cultivating new spaces and perspectives for expanding the notion of ourselves as humans in a more than human world. So, my practice lies on the outer parameters of the “electronic” field and floats into the boundary-less space where electronics meet the micro organic. I am interested in symbiotic relationships between humans and microbes. By revealing and reclaiming forgotten or rejected practices, concepts, knowledge and cultures my work has become focused on the patterns that connect us to the earth as a living organism. My artistic practice has thus evolved into a hybrid between aesthetic research, archaeological and ethnographical digging, microbiological DIY kitchen-table research and gentle cultural activism. Gentle, because I am interested in the subtle and almost invisible movements that create change and transformation, and I have developed a particular interest and passion for the process of fermentation. The microbes being excellent communicators and transformers and can provide great inspiration for how to make our human culture more sustainable, adaptive and creative.

How have you been involved with the PNEK network?

I have worked with i/o/lab on several occasions. I was very excited to take part in a bio-art workshop they organised 10 years ago, as the only Norwegian artist

amongst several Finns and English! I was really surprised that there was so little interest amongst Norwegian artists, but perhaps i/o/lab was a little bit ahead of time in a Norwegian context. It was a brilliant workshop with Oron Catts where we learnt the basics of DIY microbiology. Useful, fun and exciting to move into this world from an artistic perspective. I exhibited in the Article Biennale 2016 “The New Eden” in Stavanger with my work *Rømmekolle Revival*, an ongoing artistic research and exploration of an old, Norwegian bacterial culture.

How has the PNEK network worked as a resource for you as an artist here in Norway?

It expands the notion of what is possible in the field of art, and creates new opportunities for transdisciplinary work here in Norway where the boundaries have been a bit rigid.

How would you describe the current tendencies in the electronic art field in Norway?

I believe that the electronic field is expanding and merging with other forms of artistic research into new forms of thinking and communicating across species, inspired by natural symbiotic and highly creative collaborations as we can see happening in the rest of the world.

www.evabakkeslett.com



Line Homeland: Innimellom er lyden stille. Photo: Bent Synnevåg.

Lydgalleriet

Bergen

Lydgalleriet is an exhibition platform for sound art in Bergen, Norway. Lydgalleriet explores today's plethora of experimental sound based art practices and auditive cultures through gallery shows, performance, concerts, workshops and interventions in public space.

www.lydgalleriet.no

CONTACT DETAILS

post@lydgalleriet.no
Østre Skostredet 3
5017 Bergen

Lydgalleriet was initiated by a group of musicians, sound artists and art historians in 2005 and founded formally in 2007. Lydgalleriet is managed by its artistic director and board, and funded by Arts Council Norway and Bergen city Council. In 2012 Lydgalleriet, together with Ekkofestivalen opened the venue Østre: house for sound art and experimental music, where the majority of Lydgalleriet's exhibitions and projects take place.

Lydgalleriet collaborates with local, national and international institutions such as KNIPSU, Kunsthall 3.14, Borealis- festival for eksperimentell musikk, BEK and other PNEK-nodes.

Program 2019

NORA ADWAN: *Speaking Signs*

THOROLF THUESTAD: *For one- For many*

JACOB KIRKEGAARD: *Siliceum For 2 Ears*
(In collaboration with Kunsthall 3.14)

PER HESS OG RISTO HOLOPAINEN: *Neonmeditasjoner*

ICARO ZORBAR: *Shaping Lines*

GRUPPEUTSTILLING: *Zuper Klassik Freaky Avant Garde part II*

GUNHILD MATHEA OLAUSSEN: *Interference*

ESPEN SOMMER EIDE: *Imaginalia*

AMBER ABLETT: *Anthems*

Sue Tompkins: *St St Steadicam high.*
Photo: Thor Brødreskift.



HIGHLIGHTS 2018

2018 was a year with high activity at Lydgalleriet. We started the year with one of our PNEK- collaborations; the exhibition *Soundtrack for Webcams* by Magnus Bugge, followed in March by a solo exhibition with Sue Tompkins and her performance *St St Steadicam* high blasting away hangovers from Friday night Borealis escapades as one of the highlights of it.

Through May we exhibited Cevdet Eret's ongoing *Rhythm and Rulers Studies*, the last of our Arts Council funded project for international curators and artists in residence. Lydgalleriet then had an intense and fruitful collaboration with BEK: the workshop and exhibition *Algorithms that Matter*, hosting a large number of artists and electronics wizards from all over the world in our gallery.

After the summer Ignas Krunglevicius exhibited his large sculptural cooling devices, heating devices and speakers

in *THERMO BAY*, Scottish artist Cara Tolmie exhibited a black box with screeching eerie sounds and bodily movements in *Cancamon*, as well as our concert series *Blue Rinse* with Book Launch, *Scattered Reflections* and *Portal Editions* through the year showcasing experimental and performative artists and musicians (Jiska Huizing, Mattias Loose, Bård Aarvik, Craig Wells, Guro Moe, Tijs Ham, Line Sollid, Espen Sommer Eide, Magdalena Manderlova & Frida Blomberg, amongst others).

Lydgalleriet ended 2018 with a beautiful 8 channel speaker installation by Line Horneland, an excellent example of a combination of spatial and acoustic sensibility, of which possibilities are written about in "Håndbok for lydarbeid i visningsrom", a hand book by former artistic director Jørgen Larsson published and distributed by Lydgalleriet.

Ignas Krunglevicius: *THERMO BAY*.
Photo: Bent Synnevåg.



In a conversation with Line Horneland

Could you shortly introduce yourself and describe your artistic practice, activities or role within the field of electronic arts in Norway?

Line Horneland (LH): Coming from the music field as a vocalist, working with different kinds of material, from jazz to free improvisation and loops, it's been a shift during the last four years, developing my vocalscapes for interactive installations and soundworks. In my master project *Lyden i mellomrommet/The sound in-between* I wanted to combine my vocal compositions with interaction, spatiality and listening experience. To realise my artistic intention I needed the electronic tools. In 2017 I developed an interactive sound and light installation in collaboration with visual artist Alf Wold, shown at rimi/imir scenekunst (Stavanger) and gallery ROM FOR in Haugesund. Last year I showed an 8-channel soundwork/vocal installation at Lydgalleriet in Bergen.

How have you been involved with the PNEK network?

LH: Trond Lossius was one of my supervisors on my master project, and I got involved with BEK. Here I was introduced to working with software and electronic devices to realise the project. It opened up a new landscape to work in. At a later stage I got to work at BEK again in developing the project *Innimellom er lyden stille*, shown at Lydgalleriet in 2018. During two residencies I got to work both in the studio and in the project room at BEK. In my working with these projects, I also want to mention Dag Egil Njaa (Oslo)

and Pål Asle Pettersen (Stavanger). They have provided resourceful advice on Max along the way.

How has the PNEK network worked as a resource for you as an artist here in Norway?

LH: I experience BEK as a welcoming and sharing environment to be in. Especially when I work on my own, the node offers a possibility for feedback and to discuss different issues concerning the project. I find this very relevant, both professionally, socially and practically when it comes to testing the project, not the least because it provides literally the necessary surround(ings)! The experience with Lydgalleriet is similar; an ongoing dialogue and the possibility of developing the project in the gallery space.

My impression is that PNEK wants to play an active role in getting things further out there. As an artist a center of resource is always welcoming. It feels important to have the possibility to communicate with someone that has done a thorough job when it comes to connections and has an overview of different possibilities.

How would you describe the current tendencies in the electronic art field in Norway?

LH: I'm far from having a total overview, but my impression is there is a lot of exciting things going on, and that a network like PNEK is important to enhance that activity.

www.linehorneland.no



The Forest in the House. VR-utvikler: Ole Petter Larsen, Arkitekter: Thomas Liu, Adriana Sanz, Bianca Suarez, Marius Mowe, Nils Ole Brandtzaeg, Jonas Norsted. Atelier Oslo, AS.

Notam

Oslo

Notam is the Norwegian center for technology, arts and music. Notam offers sound studios, a project space, an electronics workshop and a highly competent staff within programming, research, sound, physics and arts.

Notam provides a number of courses and workshops, we host residencies, do research and tailor technological solutions for artists.

www.notam02.no

CONTACT DETAILS

E-mail: admin@notam02.no

PROGRAM 2019

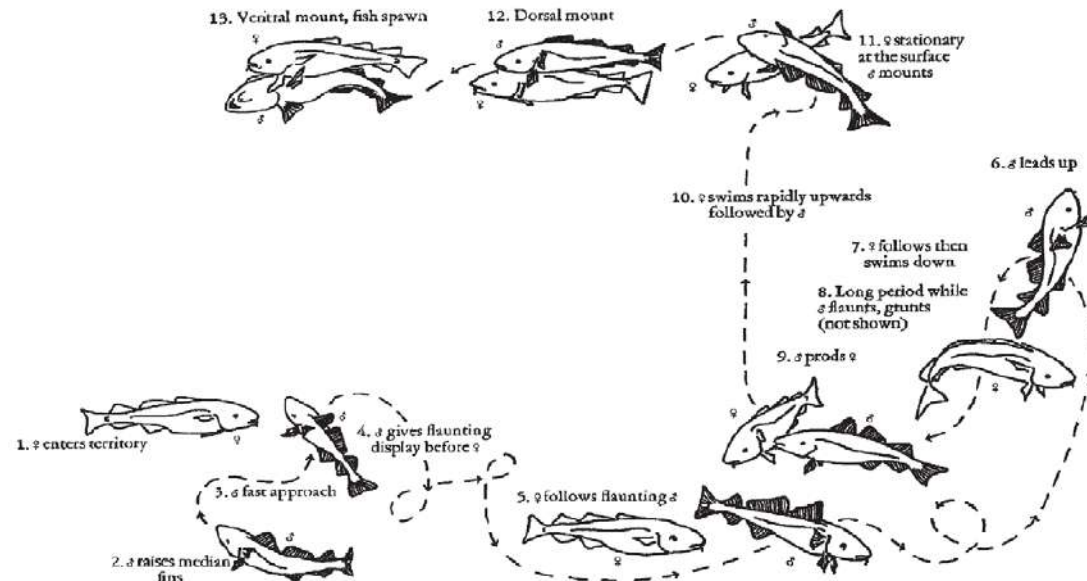
Each year a large number of projects are realized at Notam. Some artists stop by for a few hours, others stay for months, completing entire projects in collaboration with our staff. One of the projects we are looking forward to in 2019 is *Drumming Codfish*. The project is located in the intersection between science, art and environmental activism.

Evolutionary biologist, Rebekah Oomen, and artist, John Andrew Wilhite-Hannisdal have partnered with the Institute of Marine Research, Flødevigen and Notam. The aim is to do video- and soundrecordings of cod mating and develop an audiovisual installation in the shape of an immersive dome.

When Atlantic cod gather to mate each spring, they do not just mix and mate with random partners. They have a complex mating ritual that involves both audio ("song") and visual ("dance") displays. The "song" is made when the males beat their "drumming muscles" against their swim bladder to produce rhythms. The size of these drumming muscles is linked to how successful the males are at attracting a female partner.

NOTAM will use audio analysis to isolate the sounds of individual fish and create a "mating map". The individual-level behavioural data will be used to better understand the mating ecology of cod and whether there is a genetic basis to their behaviours that could be affected by different types of fishing or climate change.

Illustration from article: *Cod courtship song: a song at the expense of dance?* Authors: Frode Engen and Ivar Folstad.



HIGHLIGHTS 2018

The forest in the house, researching parallel realities

A highlight from 2018 was *The forest in the house*, researching parallel realities, a cooperation with the University in Oslo, Notam and the National museum. Notam made a soundscape combining natural and virtual sounds with sitespecific acoustics in a virtual model of a house and a landscape. Bálint Laczkó, Cato Langnes, Thom Johansen and Jøran Rudi did analysis of impulse response and sound to make a model for how physical and virtual acoustics could be combined to simulate a singular reality. *The forest in the house* is research on the use of VR-technology in conveying digital architecture.

Simon Løffler's mechanical songbirds

Simon Løffler's work *Songbirds* was performed during Ultima 2018, and the songbirds in the piece were made by Hans Wilmers at NOTAM. They are small combinations of fine mechanics and electronics that sing and snap their beaks whilst producing sound with the bellows that can be seen in the pictures. The sound generation is based on a mechanical songbird where parts of the mechanics have been replaced by servo motors and solenoids. The birds were constructed to also have head movements, these were used scenically, all in tight coordination with the musicians from Asamisimasa.

Simon Løffler's work *Songbirds*.
Photo: Hans Wilmers.



In a conversation with Hilde Marie Holsen

About Hilde Marie Holsen and her artistic practice

Hilde Marie Holsen has carved out something very particular and niche in music. Processing her trumpet in the electronic realm, she blends the mournful tone of the brass instrument with the explorative field of electronic music to make music that sits somewhere between jazz, the contemporary and drone music. Holsen's music has unpicked the frayed boundaries of traditions, calling in a new generation of artists that abandoned stale and repetitive conventions in favour of establishing something unique, in the realms of contemporary music.

Holsen has released two solo albums, "Ask" (2015) and "Lazuli" (2018), on the Norwegian label "Hubro", and hit the shelves with critical acclaim from amongst others The Guardian, The Wire and The Quietus. Since then she's gone on to perform on a number of world stages, both as a solo artist and in collaboration with other musicians and bands such as Bilayer, Silent Fires, FOOD, Maja S.K. Ratkje, Håkon Thelin, Morten Qvenild and Lynn Cassiers, while also continuing her work in the recorded field. Holsen had a commission for Ultima Festival in 2017, where she composed a piece for trumpet and electronics spatialized through 24 loudspeakers.

How have you been involved with the PNEK network?

HH: I've been involved with Notam since almost the first day I moved to Oslo in 2013. Notam has been a great resource where I've learnt basic programming skills, and it's been a platform where I've explored the use of contact microphones and immersive sound. I've met a lot of interesting people and artists through Notam, so it has also been a great place for networking and meeting new friends. The employees at Notam have always been very kind and helpful when I've had any problem or questions about equipment. Every now and then there are some interesting artist talks or presentations at Notam as well, that I try to attend if I can.

What are the current tendencies in the electronic art field in Norway?

HH: To me, it seems very rich, with a lot of things going on. I think there are so many people doing interesting things in their own unique ways. In my echo chamber, it seems like composers and musicians are becoming more interested in the use of several loudspeakers, and different techniques for spatializing sound. There are also some interesting things going on regarding machine learning and artificial intelligence, so I am looking forward to seeing what might happen there.

www.hildeholsen.com



Bioni_Samp (UK). Photo: Martin Koch.

Piksel

Bergen

Piksel is a distributed network of artists and developers, and an annual festival for electronic art and technological freedom, organised in Bergen, Norway. The festival involves 50–60 participants from more than a dozen countries each year; exchanging ideas, exhibiting and presenting art and software projects, hosting workshops, offering performances and discussions on the aesthetics and politics of free and open source software, DIY/open hardware and art.

www.piksel.no

CONTACT DETAILS

Strandgaten 207, 5004 Bergen
 Festival director and curator: Gisle Frøysland (gif@piksel.no)
 Festival co-curator and organizer: Maite Cajaraville (maite@piksel.no)
 E-mail: info@piksel.no

FIELDS OF ACTIVITIES

Familiarity with the topics of free software and open hardware, gathered with the network accumulated through the festival activity, have opened for Piksel getting involved in a range of exciting collaborative projects throughout the year. Internationally, Piksel is collaborating with selected media labs on shared artist-in-residency projects.

Piksel Pulse

Piksel Pulse is an umbrella term covering the activities Piksel is involved in throughout the year, such as taking part in workshops and collaborations with international media research labs. Crossdisciplinary and international cooperation with partner organizations holds great importance for Piksel, as the mutual exchange of experience and research secures further development and improvement.

This year Piksel plans to focus on the new editions of the different initiatives taking place mainly in the Piksel Studio, and internationally, under Pulse collaborations.

Piksel KidZ 5th edition, workshops for kids and young people learning creative use of new media.

Piksel Studio 207 Exhibitions: May - June, 2019

Signal to Noise Exhibition, curated by Tincuta Heinzl. Call for exhibitions is open till October 2019 to artists and curators.

TransPiksel 4th edition

During June – July 2019, a selection of Piksel projects and a representative group of Piksel artists will tour selected cities of Mexico, Perú, Colombia hosting workshops, concerts, DIY bio-art labs and exhibitions together with local artists.

The 17th annual Piksel festival is scheduled for November 2019. Open call for projects will be announced in mid April.



Hidden Track by Jo Gryns and Camilla V Barratt Due. Photo: MartinKoch.

HIGHLIGHTS 2018

Piksel Fests spill 2018

Piksel presented a double exhibition program in Bergen the last spring. Pia MyrvoLD showed a site specific installation, *#LightHackSculpture*, at Piksel Studio 207. In parallel, under the umbrella of Bergen Now, Piksel presented *PikselSavers*, a group of selected works from Piksel artists.

Piksel KidZ program, 4th edition

From 5th of November, Piksel Studio 207 hosted the *Autumn School Piksel KidZ Lab*. Three different workshops: *DIY Traffic lights of air pollution*, *SONORATEC!* and *Electrotextile!* to explore the urban and natural environment.

TransPiksel 2018

Four days of innovative and technological based audiovisual workshops, exhibitions, concerts and a BioART Lab with international and local artists focused on bio and environmental sciences, and DIY electronics hosted in Ciudad de México, Querétaro, Guayaquil and Trujillo.

Delta Piksel

DELTA PIKSEL is a new collaborative project between Piksel Productions and Delta, organized by Petter Rysst and Anders Gogstad. The goal is to produce events within the genre of experimental and minimalist electronic music in combination with exhibitions and display of audiovisual electronic art.

Nordic-Baltic DIYbio network

A nomadic forum for exchange of hacks, ideas, working methods, discoveries, experiences and future visions merged together. From scientific discoveries, technological inventions, philosophical insights, science fiction to artistic visions – all is taken into account. The network manifests its activities in the form of meetings and workshops with discussions. Between 2017–2018 the events were organised in DIY biolabs or project spaces focusing on citizen science and bio art.

Piksel Pavilion at Musikkpaviljonen in Bergen: An spectacular Info Point at the music pavilion in the center of the city. The music pavilion, electronically updated, hosted audio and visual artists doing high impact performances.

Piksel18 Festival: Buzzocrazy!

The Piksel18 festival slogan points to the new era of “post-truth” based on appeals to emotion rather than policies and facts. Stretching the truth can be seen as just part of a game. The post-truth affects how we make sense of the world around us. That phenomenon has a name “agnotology”, the study of culturally induced ignorance or doubt, particularly the publication of inaccurate or misleading scientific data.

In a conversation with Camilla Vatne Barratt-Due

Could you shortly introduce yourself and describe your artistic practice?

Camilla Vatne Barratt-Due (CB): During the last year i have engaged in building an instrument out of old accordion reeds stemming from instruments from various places and times.

The instruments are dismantled and put together in the form of a new structure, played with an altered mechanical system using air from compressors and fans. The air is either controlled through live coding (turning fans/ valves on/off, and everything in between) or as in my last piece, through information received from an optical scanner, reading drawings of scores based on patterns form bark beetles found on trees in the endangered polish forest Bialowieza.

Next to this augmented accordion theme i make various performance art pieces that often includes some kind of technological aspect, such as measuring heart-rate, using various sensors, measuring light, various material, live coding- algo-raves- to mention some. I also work frequently as a composer for contemporary dance and theatre pieces that mostly are formed on the basis of an electro acoustic practice.

How have you been involved with the PNEK network?

CB: I have since 18 years old been hanging out at Notam and had the opportunity to get help from this environment, nurture thoughts and develop / realize ideas. I have also attended courses in sound production, program-learning workshops also mainly at Notam.

The last three years I have presented my instrument at Piksel festival. Its been of great importance for me to be in a festival that focuses on research and exploring a theme as a sturdy outlet for results. Experimenting in a true sense for aesthetic practices.

How has the PNEK network worked as a resource for you as an artist here in Norway?

CB: PNEK has been really valuable for bringing the best people from the field of technology and art together. Only through a meeting point such as Pnek-artistic research can aspire. Enabling a possible new knowledge to be learned, gathered, cultivated and shared.

www.camillabarrattdue.com



John Bowers (UK) and Tim Shaw (UK). Photo: MartinKoch.

TEKS / Meta.Morf

Trondheim

TEKS is the founder and organiser of the Trondheim international biennale for art & technology – Meta.Morf, and home of the art-space **TEKS.Studio**, the **Temporary Library of Norwegian Media Art**, the publishing house **TEKS.Press**, and **FAEN - Female Artistic Experiments Norway**.

teks.no

TEKS - Trondheim Elektroniske Kunstsenter | Trondheim Electronic Arts Centre | teks.no

TEKS.Studio | teks.studio

TEKS.Press | teks.press

FAEN - Female Artistic Experiments Norway | faen.today

Meta.Morf - Trondheim international biennale for art & technology | metamorf.no

Temporary Library of Norwegian Media Art | teks.media

TEKS

CONTACT DETAILS

Director: Espen Gangvik

E-mail: teks@teks.no

Post: TEKS, PB 2227 Sentrum,

7412 Trondheim, Norway

Visit: Nedre Bakklandet 20C, Trondheim

disnovation.org : Preditve Art Bot.
Photo: Julia Spicina.

TEKS.Studio

TEKS.Studio is a space for exhibitions, concerts, performances, seminars, lectures and workshops that aims to show light on today's accelerating technology development to amongst other contribute to a best possible knowledge-based discourse regarding new technologies and their area of use.

TEKS is the home of:

Meta.Morf

Meta.Morf – Trondheim International Biennale for Art and Technology – is a biennale for art and technology that for a broader audience has as an ambition of presenting artists, writers, scientists and researchers with projects and performances that in various ways helps extending our perspectives on life.

TEKS.Press

On its own label TEKS publish exhibition catalogs, conference papers, books and magazines related to the field of art & technology. TEKS is always open to collaborate on publication projects within the field.

The Temporary Library of Norwegian Media Art

The Temporary Library of Norwegian Media Art is the most complete collection of Norwegian publications in the field of new media arts, and represents a comprehensive documentation of history, artistic activities, artists, and project developments. Read more about the project on page 50.

FAEN - Female Artistic Experiments Norway

Many Norwegian female artists have achieved outstanding success in the field of experimental arts both in Norway and internationally. However, to this date most of their success stories remain hidden from the public. Now it's time to tell their amazing histories to a wider audience.

Inferno by Louis-Philippe Demers / Bill Vorn.
Photo: Julia Spicina.



Meta.Morf X Pre-production 2020

The main exhibition and conference of the 6th Trondheim biennale for art and technology in Trondheim 2020 will explore the status of the digital realm.

Digital Wild leaves the grand narratives behind, instead bending and twisting our illusions about our straightforward relationship with the digital. What happens outside of the grand narratives? Things may get wild and kinky. The clear purposes of the technologies becomes twisted and the obvious questioned. The rationale gets blurry, and we start to see the fascinating contour of the wild futures that we might be part of.

Digital Wild has the ambition of showcasing artworks and artistic expressions that explores experimentations and interactions that pushes the limits of our digital tools and makes our digital age unpredictable, exciting and offbeat.

TEKS.Studio Program - spring 2019

DAVID RYCH – *UNTITLED (AUTHENTIC)*
Exhibition (January 25 – February 24)

JØRGEN LARSSON – *LYDARBEID I VISNINGSROM* Workshop (March 8)

TRULS WAAGØ – *SONOR COLOR*
Exhibition (March 9 – 24)

PAMELA Z – *SONIC GESTURES*
Exhibition (April 7 – 28)

CECILIA JONSSON – *THE IRON RING*
Exhibition (May 8 – August 4)

Program - fall 2019

TBA

HIGHLIGHTS 2018 Meta.Morf 2018 - A Beautiful Accident March 8 - May 6, 2018

2 conferences, 4 performance evenings, 7 exhibitions with 67 participating artists, musicians and researchers from 12 nationalities. The biennale was arranged in 10 locations in collaboration with 13 partner organisations and had more than 6000 visitors.

A Beautiful Accident

New technologies and scientific insights increasingly contribute to placing questions concerning man's origin and destiny on the immediate agenda. It can be argued that we, as the planet's probably most innovative species, are now agents for an evolutionary process which in its consequence lead towards the possible creation of new forms of intelligent entities and a new universal consciousness.

If we have arrived here today, in time and space, as a consequence of life having arisen by chance, as a beautiful accident, then is this still an accident happening, only now with us as its designers? In our apparent urge to reinvent ourselves, the trajectory itself seems just as interesting.

Funded by: Norsk kulturfond / Norsk kulturråd / Trondheim kommune / Trøndelag fylkeskommune

Partners: Babel Visningsrom for kunst / Cinemateket Trondheim / Kunstakademiet i Trondheim, NTNU / Nordenfjeldske kunstindustrimuseum / RAKE Visningsrom / ReMida Trondheim / TrAP - Office for Transnational Arts Production / Trondheim kunstmuseum / Trondhjems kunstforening / Trøndelag senter for samtidskunst / Vitensenteret i Trondheim

In a conversation with Martin Palmer

Could you shortly introduce yourself and describe your artistic practice and activities in the field of electronic arts?

Martin Palmer (MP): I'm a visual artist and electro-acoustic musician living in Trondheim. I have also been active as a producer and organizer for various events within the field of electronic arts over the last decade.

How have you been involved with the PNEK network? Could you give some examples?

MP: I was invited to collaborate with TEKS on a lecture series called *Forum Nidrosiae* I had initiated in 2009. The same year I also played a concert at TEKS's very last Trondheim Matchmaking festival and got increasingly involved with the *Klubb Kanin* concert series TEKS at the time was supporting. I was invited to collaborate with TEKS on a lecture series I had initiated in 2009. The same year I also played a concert at (the last) Trondheim Matchmaking event and got increasingly involved with the *Klubb Kanin* concert series that TEKS was supporting. Later I worked for TEKS on an international project called *New Technologies for Sustainable Development* which brought me to Czech Republic, Vietnam, Ars Electronica and back to Trondheim. That was fun and educational. I have also been involved in various capacities in all editions of the Meta.Morf biennale.

How has the PNEK network worked as a resource for you as an artist here in Norway?

MP: I have attended several PNEK supported workshops that have benefitted me. I wish there still was more of those going on, but times change. The PNEK nodes also make up a network of

people that I probably wouldn't know or be acquainted with otherwise. The Meta.Morf biennale has of course been extremely important and inspiring. Not the least, TEKS has allowed me to be involved in interesting projects and has supported me in realizing projects of my own. The interdisciplinarity and openness for things rooted in underground cultures have been crucial for me.

How would you describe the current tendencies in the electronic art field in Norway?

MP: There is a lot of good things happening in the outskirts of the electronic music scene. In fine art we are lacking. Meta.Morf biennale has been a beacon of light and the work that many of the PNEK nodes are doing is great – but the focus seems to be on things happening abroad. There is a reason for that. When the Ministry of Culture is emphasising the importance of experimenting with new digital expressions on one hand, and the Arts Council is shutting down the Art and Technology program on the other, it is mirroring an identity crisis in the electronic art field. Artists in the post-digital age need to get excited about using technology to comment, reflect, criticize and challenge through the very material they are working with. Electronic art done well is in the best of positions to expand our understanding of ourselves and the society in which we live. There has been a boom in Norway once. There is no reason why it shouldn't happen again.

www.martinpalmer.no



HOTBOX (Morten Minothi & Kenneth Langås), by Øystein Thorvaldsen. Photo: Zane Cerpina.

Vandaler forening

Oslo

is an artist-run-space which organises, conducts and facilitates art events with a special focus on experimental, time-based, collaborative and collective practices in relation to landscape and public space.

vandalerforening.org

CONTACT DETAILS

vandaler.forening@gmail.com
www.facebook.com/vandalerforening/

Vandaler forening organises, conducts and facilitates art events with a special focus on experimental, time-based, collaborative and collective practices in relation to landscape, public space and societal issues. We believe that art is one of the most important component of democratic processes and we aim at opening the diverse and fertile experimental and radical art field to the largest audience possible through exhibitions, performances, concerts, theater plays, symposiums, panels, happenings, workshops, festivals and forms of monstration that have yet to be defined.

Today the community gathers Hanan Benammar, Mattias Cantzler, Andreas Hald Oxenvad, Aksel Høgenhaug, Ingelin Krogh, Marius von der Fehr, Pia Maria Roll, Per Platou, Thomas Balmбра, Morten Minothi Kristiansen,

Gidksen Braadlie, Garry Williams, Sara Baban, Johan Söderström, Sapideh Sadeghi and many more friends and collaborators.

Our main upcoming events and platforms include: *The Winter Solstice Night Exhibition*, *Spikersuppa Lydgalleri*, *Unpleasant Movies*, *V.R.U on tour* and *KARNEVALET - EN INTERKULTURELL PROTEST*

We also collaborate largely with several groups, organisations and institutions, such as NOTAM, Teknisk Museum, Interkulturelt Museum, Åpent Forum and PNEK.

Vandaler forening has been granted a space by Kulturetaten between 2015-2018 and we are now a nomadic platform until we find a new location.

Ann Rosén performing at Winter Solstice 2018. Photo: Zane Cerpina.



In a conversation with Kirsty Kross



A performance by Luanda Carneiro Jacoel at Teknisk Museum during Winter Solstice 2018. Poems to Orpheus. Photo: Zane Cerpina.

Could you shortly introduce yourself / your artistic practice?

Kirsty Kross (KK): I am an artist based in Oslo, Norway. I work as a performance artist and deal with the attention economy and climate change and how these two very contemporary phenomena are at odds with one another. I create performances where I am dressed as a coral trout- a vibrant neon orange and blue fish from the endangered Great Barrier Reef (I am from Queensland- the home of the Great Barrier Reef) and I perform desperate and often tragic stunts where it is unclear whether I am a performer aiming to get attention for myself as an artist or am I highlighting an environmental platform? I feel that this is very emblematic of the current times as we all know that we must focus on making critical changes to address climate change, yet we are constantly distracted by electronic media such as the internet or are too busy trying to gain attention for ourselves on social media. So although, I am not actively producing electronic work- my artwork addresses technology and how it affects humans and the environment. Plus I am reliant on social media and the internet to distribute my work to a wider audience.

How have you been involved with the PNEK network?

KK: I was aware of PNEK and felt that we would undoubtedly meet and become friends as PNEK is rather cross-disciplinary and focuses on current developments in technology. The meeting happened at the *Winter Solstice* event organised by Vandaler Forening in December 2016. The event involved many participants and Zane Cerpina was lucky enough to catch my performance, *Blue Christmas*. Zane took footage and photos- one photo ended up on the

cover of EE Experimental Emerging Art Journal! I was awarded the *Dusk till Dawn Art Prize* afterwards which led to more performances with PNEK such as *Falling Down the Stairs in A Major* at Kunstnernes Hus and *The Age of the Cephalopods is Nigh* at the Dangerous Futures conference. So I really must thank PNEK for supporting my work and giving me so many great opportunities!

How has the PNEK network worked as a resource for you as an artist here in Norway?

KK: Yes, PNEK has really boosted my presence as an artist in Norway as well as internationally. I have had friends in Australia read EE Journal or say that they saw me on the cover of the magazine! I feel as well that I have a very good support network with PNEK. Although I am not an artist creating very complex technological work, we nevertheless compliment each other. Perhaps because we are both dealing with very current and complex issues in more innovative and non-traditional ways.

How would you describe the current tendencies in the electronic art field?

KK: I feel that Norwegian artists have the advantage of being able to create and show works in such beautiful locations with much support and great facilities. Often this really boosts the quality of work. So I would say in general that the production values in Norwegian electronic art are very high. I also feel that noise music has always been a very big genre in Norway and continues to be so. Perhaps this is somehow related to the abstract nature of the Nordic winter landscape? I find it very interesting when noise meets visual art and performance and I would love to see this partnership continue to develop in Norway.

www.kirstykross.com

THE VIDEO ART ARCHIVE

The Video Art Archive (Videokunstarkivet) records and collects video works and information about these.

Videokunstarkivet contains video works of all shapes and genres, which are produced in Norway or with a connection to Norway from the 1960s and up to today. The archive will in the near future be part of The National Library of Norway.

Videokunstarkivet is updated continuously and contains today over 2500 registered works of more than 500 artists and artist groups. Of the registered works about 800 are available for online viewing and potential download.

Videokunstarkivet is a reference archive that, in addition to video files in the highest available resolution, contains photo, text, documentation, web links etc. related to the video work, and to the artists in the archive.

Videokunstarkivet is an archive and not a curated collection. We do not choose works to be included in the archive, and do not distinguish between good and bad or important and unimportant.

Videokunstarkivet is primarily not a dissemination channel. We archive and make available historical and contemporary video art as it is up to others to analyze and apply. We do not operate distribution, sales or dissemination of workers, but will facilitate this through other external actors (gallery / distributor / curator etc).

The basis of Videokunstarkivet was established through a pilot project initiated by the Norwegian Council for Cultural Affairs in 2011 and carried out by the Production Network for Electronic Arts (PNEK) 2012-2015.

VIDEOKUNSTARKIVET FOR ARTISTS

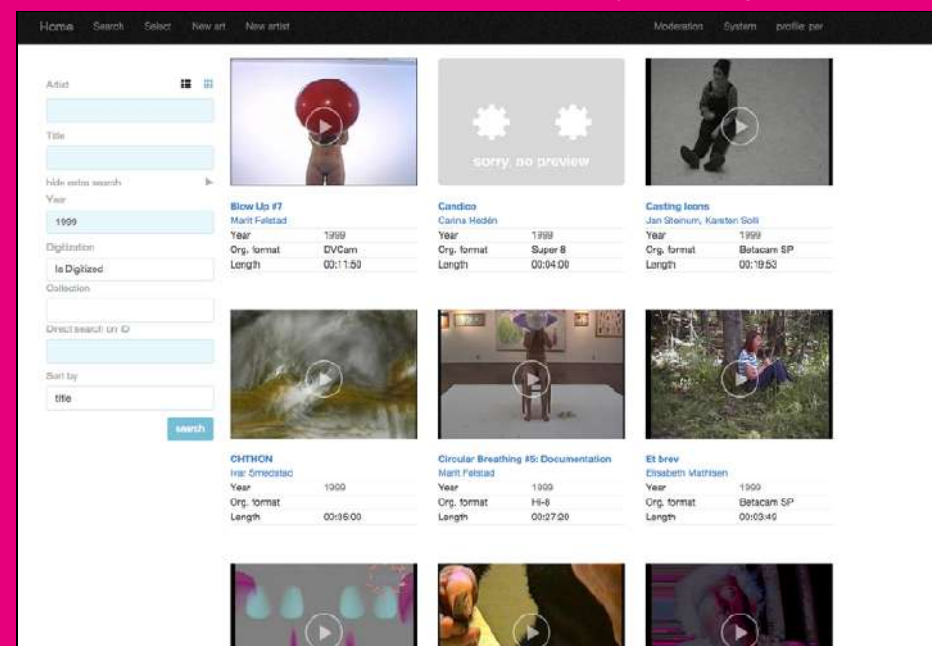
Videokunstarkivet offers safe and sound retention of video work, with the best possible data storage. It's free to keep your work in the archive, and as an artist you have full control over your own works. In keeping with the National Library's other practices, nothing can be removed from the archive.

www.videokunstarkivet.org

Contact Details

Phone: 93069406
Mail: mail@videokunstarkivet.org
Contact person Videokunstarkivet: Per Platou
Contact person Norsk kulturråd: Birgit Bærøe

General interface (shown here: Digitized works from 1999.



Kaja Leijon, *Resonances*, 2011.



PNEK CATALOGS (2010 -)

PNEK has published several books and catalogs each year with an overview of the programming across the network. PNEK has published several books and catalogs each year with an overview of the programming across the network. PNEK has published several books and catalogs each year with an overview of the programming across the network.

ABOUT THE PNEK FILES

The PNEK FILES are publication series published by PNEK - Production Network for Electronic Art Norway since 2015. In these three years we have launched four printed issues each focusing on various topics within the PNEK network. The aim of The PNEK FILES from the very beginning has been to represent the PNEK nodes through visual documentation of their main activities- exhibitions, festivals, seminars and workshops. Through the printed and online publication series, we present the electronic art field to a broader public as well give an overview of available facilities and other opportunities within the network.



THE PNEK FILES (NO 5, 2019): TRANSITIONS

Gyrid N. Kaldestad, Zane Cerpina (eds.)

ISBN: 978-82-690269-8-6

The PNEK Files #5 focuses on the fluctuations and changes that are a crucial element of every active art institution and of course, the art field itself. Therefore this issue also marks a shift in the format and content of the PNEK FILES.

The publication includes the following interviews:

Ida Lykken Ghosh "Atelier Nord"
 Daniel Slåttnes "Vegetal Connection"
 Asbjørn Bløkkum Flø "Electric Rain"
 Christian Blom "Transitions at Notam"
 Magnus Bugge "Soundtrack for Webcams"
 Boris Kouroukov "Machines that Judge Us"



THE PNEK FILES (NO 4, 2018): PIKSEL FESTIVAL 2017 / WINTER SOLSTICE 2017

Gyrid Nordal Kaldestad, Zane Cerpina (eds.)

ISBN: 978-82-690269-8-6

The first event documented in this publication is the Pksel Festival's 15th anniversary edition titled "We Take EmoCoin". This edition of PNEK Files also documents the Oslo based PNEK Node Vandaler forening and their annual event - Winter Solstice - a night exhibition and cultural event happening in Oslo during the longest night of the year.



THE PNEK FILES (NO 3, 2017): TECHNOLOGY AND EMOTIONS & SCREEN CITY BIENNIAL

Gyrid N. Kaldestad, Zane Cerpina (eds.)

ISBN: 978-82-93658-00-9

The 3rd edition of PNEK Files focuses on PNEK member Art Republic and their Screen City Biennial as well as the Technology and Emotions Conference 2017 that was co-organized by i/o/lab - Centre for Future Art, a PNEK member based in Stavanger.



THE PNEK FILES (NO 2, 2016): DARK ECOLOGY

Stahl Stenslie, Zane Cerpina (eds.)

ISBN: 978-82-93658-03-0

The second edition of the PNEK FILES reports the Dark Ecology Journey from 2015. For five days fifty artists explored the northern regions of Norway and Russia. It was both a corporal and mental expedition, intense in travel, discussions and differences in artistic thinking. The artists also crossed the boarder station Storskog the day it was closed after thousand of asylum seekers had crossed it in one month.



THE PNEK FILES (NO 1, 2016): PIKSEL 2015

Stahl Stenslie, Zane Cerpina (eds.)

ISBN: 978-82-93658-02-3

The first edition of the PNEK FILES is a report on Pksel festival 2015. The 2015 program consisted of noise concerts to workshops in Do-It-Yourself, open source biokitchen art to electro-mechanical sculptures and surveillance bots. It was an event not just for visitors, but also an exquisite arena for the exchange of ideas and inspirations between artists.

FAEN – FEMALE ARTISTIC EXPERIMENTS NORWAY: TOO MANY UNTOLD STORIES

FAEN is inspired by the Temporary Library of Norwegian Media Art project, produced by TEKS – Trondheim Electronic Art Centre, and utilizes the library as the base for discovering and discussing different areas of experimental arts in Norway (temporarylibrary.no).

The first edition of FAEN – Female Artistic Experiments Norway will be a three week long exhibition program at Atelier Nord in Oslo, October 17 – November 3, 2019.

Many Norwegian female artists have achieved outstanding success in the field. They have exhibited as well as received awards both on a national and international scale. Examples include: Jana Winderen has performed all over the world and won the Golden Nica, Ars Electronica, 2011 award for Digital Music & Sound Art; Cecilia Johnson received a honorary mention in Hybrid Arts at Prix Ars Electronica 2017 and won the Bio Art & Design Awards in (NL), 2016; Sissel Tolaas with her exquisite practice on perfumes and smell has won recognition through numerous national and international honours; Pia Myrvold have built a broad international carrier working with art and electronic fashion; Hanne Rivrud have participated at a number of exhibitions in Norway and abroad, including the Venice Art Biennale and Ars Electronica; Amanda Steggell co-founded live art project Motherboard in 1996 and is a recognized pioneer in the field; and Maja S. K. Ratkje was the first composer to receive the Norwegian Arne Nordheim Prize in 2001; Natasha Barrett, contemporary music composer specialising in electroacoustic art music has received many awards, including the Nordic Council Music Prize for 2006. Several female artists have also contributed through writings and publications, including Janne S. Dahl, Anne L. Stenseth.

The “Female Norwegian Experimental Artists” is the first edition of planned event series focusing on different aspects and sub-themes of experimental arts in Norway. The events are initiated and organized by the emerging curator and experimental art practitioner Zane Cerpina (NO/LV). TEKS is the home of FAEN and will further develop the project.

FAEN is sponsored by: Arts Council Norway, TEKS, PNEK, Atelier Nord. Other partners include: BEK, i/o/lab, Notam, Videokunstarkivet, Vandaler forening and the book project: Elektronisk Kunst i Norge.

www.faen.today

17.10 - 03.11.19 | ANX, OSLO
2020 | META.MORF X, TRONDHEIM

FAEN

FEMALE ARTISTIC EXPERIMENTS NORWAY TOO MANY UNTOLD STORIES

EXHIBITION | SYMPOSIUM | ARCHIVAL PROGRAM

Many Norwegian female artists have achieved outstanding success in the field of experimental arts both in Norway and internationally. However, to this date most of their success stories remain hidden from the public. Now it's time to tell their amazing histories to a wider audience.

FAEN.TODAY

PARTNERS AND SPONSORS:



KULTURRÅDET
Arts Council
Norway

ATELIER NORD

ANX

pnek

TEKS



Notam.



i/o/lab
center for fremtidkunst

VANDALER
FORENING

DIGITAL DAY AND CELEBRATION OF LEONARDO 50TH

"Almost half a century ago, kinetic artist and astronautical pioneer Frank Malina set out to solve the needs of a community of artists and scientists working across disciplines by using the "new media" of the time: offset print publishing. As a groundbreaking, innovative venture, Leonardo represented a unique vision: to serve as an international channel of communication among artists, with emphasis on the writings of artists who use science and developing technologies in their work. The result was Leonardo, an academic journal for artists with the peer-review rigor of a scientific journal. For 50 years, Leonardo has been the definitive publication for artist-academics, and the field has gained momentum in recent years. Leonardo's anniversary celebrations are made possible by our international partners and led by the 50th Anniversary Committee Chair Nina Czegledy."

ARTS FOR YOUNG AUDIENCES (Kulturtanken) in collaboration with OsloMet University, Notam, UiO and PNEK hosted and presented the Digital Day.

Speakers: Tonya Nelson, Director of Museums and Collections at University College London and Chairman of The Bomb Factory Art Foundation on: Culture is Digital; Stahl Stanslie, Head of the Culture Tank Digital Art for Young Audiences; Professors Kristin Bergaust, Oslo Met University; Alma Leora Culén, of UiO; Liv Hausken, The University of Oslo; Gyrid Nordal Kaldestad of PNEK; Asbjørn Blokkum Flø, of Notam; Zane Carpina, EE Experimental Emerging Art Journal; Nina Czegledy, Leonardo's 50th Committee; Haakon Haraldsen Roenand and Vako Varankian, students from Oslo Met University.

www.leonardo.info/50th-anniversary



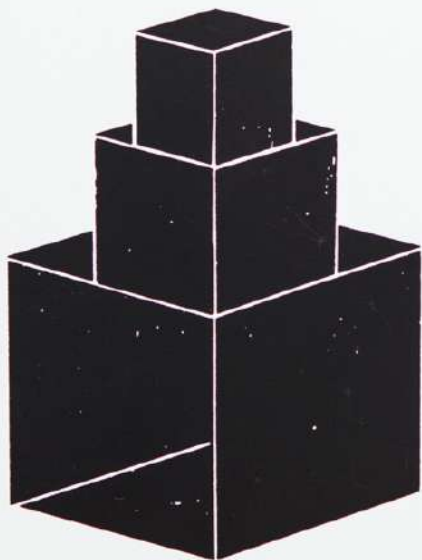
Photos: Zane Carpina.

HÅNDBOK FOR LYDARBEID I VISNINGSROM (2018)

BY JØRGEN LARSSON

Håndbok for lydarbeid i visningsrom is nothing less than a manual in how to assemble and work with sound in spaces that are not necessarily adapted for this intention. The book is written for people who work with sound in a gallery context: artists, curators, technicians, conservators and conveyors. The book is edited by Sissel Lillebostad and Bjørnar Habbestad, and Petri Henriksson has provided it with beautiful informative illustrations. Lydgalleriet is very proud to publish the book and we strongly believe that this has been awaited by many who work with the curating, assembling and production of sound art.

Håndbok
for
lydarbeid
i visningsrom



Jørgen Larsson

DIGITAL DYNAMICS IN NORDIC CONTEMPORARY ART (2019)

EDITED BY TANYA TOFT AG

This publication examines how digital culture influences how artists work today, the intuitions and imaginations they work from, their orientations and inquiries. Based on interviews with 78 artists belonging to the Nordic art context, the book examines art's changing trajectories, meanings and roles in our present condition influenced by dynamics of digital culture. It particularly examines how the digital influences current artistic thinking in perspective of the Nordic regional context, which, affected by technology and globalization, is experiencing large shifts in its socio-political conditions and international outlook. This condition evokes new urgencies for artistic response and engagement. The book points to how digital dynamics stimulate reformulations of political aesthetics in art and its role in society, while opening up for new modes of agency for the artist and, not least in perspective of the declining collective project of welfare state, enables art's engagement to be brought beyond inquiries focused on a sense of 'collectivity of the state' towards a sense of 'connectivity with the world', approached as a laboratory rather than an object of representation.

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Point.

DIGITAL DYNAMICS IN NORDIC CONTEMPORARY ART

Edited by Tanya Toft Ag



“I was living in Oslo during the years 2001 and 2005 where I was working as an artist and developed and implemented several projects at Atelier Nord, like Making Sense or Interface and Society. It was during this time that I learned to know PNEK and all it’s nodes. Coming from Austria where I grew up with being used to heavy competition between organisations working in the electronic arts field, I was overwhelmed by the collaborative spirit which I found in Norway with PNEK as its facilitator. It was - and still is - a unique situation and structure on a local an international level. PNEK enables the development and exchange of ideas and practitioners with a bottom up philosophy. The structure of PNEK enabled artists to steer their field on a practical level as well as in cultural-politics. As PNEK works as an umbrella for organisations but consists also of the very same organisations it can represent the Norwegian scene on a local and international level and is able to speak for all involved. In matters of self organisation of an art field I always cite PNEK as a role model on how organisations can successfully come together to create a generous, thriving and inspiring environment.”

- Erich Berger (AT/FI) is an artist, curator and cultural worker based in Helsinki/Finland. He directs the Bioart Society creating interdisciplinary encounters between art and science.

INTERNATIONAL COLLABORATORS AND FRIENDLY STRUCTURES

Aalborg University (Denmark) www.aau.dk
Anti (Kuopio, Finland) www.antifestival.com
Audiorama (Stockholm, Sweden) www.audiorama.se
Akousma (Montreal, Canada) www.akousma.ca
BiologiGaragen (Copenhagen, Denmark) www.biologigaragen.org
BioNyfiken (Stockholm, Sweden) www.bionyfiken.se
CIANT (Prague, Czech Republic) www.ciant.cz
Citilab (Cornellà, Spain) www.citilab.eu/en
CQAM (Montreal, Canada) www.cqam.org
Dock (Berlin, Germany) www.dock-berlin.de
EMS (Stockholm, Sweden) www.elektronmusikstudion.se
Finnish Bioart Society (Helsinki, Finland) www.bioartsociety.fi
Forum Box (Helsinki, Finland) www.forumbox.fi
Fredrich Chopin-instituttet (Warsaw, Poland) www.chopin.nifc.pl
Furtherfield (London, UK) www.furtherfield.org
Gallery Skolska28 (Prague, Czech Republic) www.skolska28.cz
GMEA (Albi, France) www.gmea.net
GRM (France) www.inagrm.com
EM Graz (Graz, Austria) www.iem.kug.ac.at
Ircam (Paris, France) www.ircam.fr
Inter Arts Center (Malmö, Sweden) www.iac.lu.se
IT University (Copenhagen, Denmark) www.en.itu.dk
Kontejner (Zagreb, Croatia) www.kontejner.org
Kunsthall Nicolai (Copenhagen, Denmark) www.nikolajkunsthall.dk
Laznia CCA (Gdansk, Poland) www.laznia.pl
Liepaja City Council (Liepaja, Latvia)
LornaLAB (Reykjavík, Island) www.lornalab.is
MUU (Finland) www.muu.fi
Molior (Montreal, Canada) www.molior.ca
Music, Technology and Innovation Research Centre,
De Montfort University (Leicester, UK) www.dmu.ac.uk
Oberlin Conservatory of Music (Ohio, US) www.home.oberlin.edu
OPEN Source Art Festival (Gdansk, Poland) www.opensourceart.blogspot.no
Planetary Collegium, Plymouth University (Plymouth, UK) www.plymouth.ac.uk
Platform4 (Aalborg, Denmark) www.platform4.dk
Public Art Lab (Berlin, Germany) www.publicartlab-berlin.de
RIXC (Riga, Latvia) www.rixc.org
Seconde Nature (Aix-en-Provence, France) www.secondenature.org
Sedition (London, UK) www.seditionart.com
Skaftfell Center for Visual Art (Seydisfjördur, Iceland) www.skaftfell.is
Sonic Acts (Amsterdam, Netherlands) www.sonicacts.com
Spazioersetti (Udine, Italy) www.spazioersetti.it
Steim (Amsterdam, Netherlands) www.steim.org
Struer Tracks (Struer, Denmark) www.struertracks.dk
Studio Daan Roosegaarde (Rotterdam, Netherlands) www.studioroosegaarde.net
Superact (Sommerset, UK) www.superact.org.uk
Symbiotica, University of Western Australia (Australia) www.symbiotica.uwa.edu.au
Transmediale/CTM (Berlin, Germany) www.ctm-festival.de
V2_ (Rotterdam, Netherlands) www.v2.nl
ZKM (Germany) www.zkm.de

FRIENDLY LOCAL STRUCTURES OUTSIDE PNEK

0047 (Oslo) www.0047.org

All Ears (Oslo) www.all-ears.no

Arteriet (Kristiansand) www.arteriet.no

Arts Council Norway www.kulturrad.no

Bergen Kjøtt (Bergen) www.bergenkjott.no

Black Box Teater (Oslo) www.blackbox.no

Borealis (Bergen) www.borealisfestival.no

Dark Ecology (Kirkenes/Nikel) www.darkecology.net

Ekko (Bergen) www.ekko.no

Fellesverkstedet (Oslo) www.fellesverkstedet.no

Flaggfabrikken (Bergen) www.flaggfabrikken.net

Hausmania (Oslo) www.hausmania.org

Henie-Onstad Art Center (Oslo) www.hok.no

Imir (Stavanger) www.imirscenekunst.no

Insomnia (Tromsø) www.insomniafestival.no

Kinokino (Sandnes) www.kinokino.no

Kunstbanken (Hamar) www.kunstbanken.no

Kunsthall Grenland (Porsgrunn) www.kunsthallgrenland.no

Kunsthall Oslo www.kunsthalloslo.no

Kunsternes Hus (Oslo) www.kunstnerneshus.no

Kurant (Tromsø) www.kurant.cc

Meteor (Bergen) www.bit-teatergarasjen.no

Momentum (Moss) www.momentum.no

NABROAD (London) www.nabroad.org

Nebbelux (Fredrikstad) www.nebbelux.no

Nordnorsk Kunstnersenter (Lofoten) www.nnks.no

NuArt/Numusic (Stavanger) www.numusic.no

Ny Musikk (9 cities) www.nymusikk.no

OCA (Office for Contemporary Art) www.oca.no

Pikene på Broen (Kirkenes) www.pikene.no

Prosjektrom Normanns (Stavanger) www.prosjektromnormanns.com

Punkt (Kristiansand) www.punktfestival.no

Screen Festival (Oslo) www.screenfestival.no

Short Film Festival (Grimstad) www.kortfilmfestivalen.no

The Dream That Kicks www.gregpope.org/the-dream-that-kicks

Trøndelag Senter for Samtidskunst (Trondheim) www.samtidskunst.no

Tou Scene (Stavanger) www.touscene.com

U.F.O. (Oslo) www.ufoguide.no

UKS (Oslo) www.uks.no

Ultima (Oslo) www.ultima.no

Underskog www.underskog.no

pnek

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