Symposium: Artistic Climate(s)
10 March 2020
Program
We are delighted and proud to present the program for this year’s artistic research symposium at Kristiania University College in Oslo. The theme of the symposium is *Artistic Climate(s)*. How does artistic research reflect, correspond to and subvert a plethora of contemporary political, ethical, cultural and actual environmental climates? How can art help us navigate an increasingly complex world? And how do we talk and teach about art as well as facilitate a more artistic approach across the disciplines?

These and many other questions will be explored today by our participants who have come together from different corners of the world to present and perform their works. The variety of their backgrounds and topics reflect our ambition to explore and critically assess the broader transdisciplinary approaches to knowledge production through artistic research in existing institutional structures. Furthermore, in an ethical and political climate which seem to be dominated by the experience of prevailing crises we feel the necessity to come together and recalibrate and reconstitute what art and the artistic experience has to offer for us as individuals and as a species. This, we believe, can only be facilitated across disciplines, genre, forms and methods. As such, we are particularly delighted to welcome Julian Klein and Efva Lilja to present and perform the opening and closing keynotes, not only further exploring and reflecting this year’s theme but also, once again, proving the point that “artistic research exists” (McAllister 2004).

We hope that you will enjoy our program, engage with the presentations, feel inspired, stimulated, perhaps even provoked. Here’s to a fruitful exchange.

Kai Hanno Schwind (symposium curator)

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**Practical information**

All presentations will be in English (unless noted otherwise) with a duration of 30 minutes in total (including Q&A). All presentations are organised as parallel sessions, located on different floors in the Campus Fjerdingen building. Various presentations will be held more than once.

The exhibitions will be permanently visible and accessible on the mezzanine floor throughout the entire day.

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**Room locations**

- **Ground floor**
  - F101 (auditorium)
- **First floor**
  - Mezzanine, F203, F206, F207, F208 (+ F201: wardrobe)
- **Second floor**
  - F308, F310, F311
- **Fifth floor**
  - F611, F615
Re-animating Animism

Against the backdrop of the modern existential crisis and the human-induced rapid climate change, there is a necessity to re-conceptualize and reclaim animism to deconstruct the ontological tradition of modernity. In the recent two decades, with the movements of worldwide indigenous communities, the concept of animism has taken on a new life for environmental ethics and the rights of non-human materialities. By learning the redefined identity of the indigenous peoples around the Lake Baikal, the research explores the “new animism” through theoretical investigations as well as creative art practice with a decolonial approach. Excerpts from Telengut’s recent short film, The Fourfold, will be presented in conclusion.


The integrative project “Transmedia Storytelling: Camilla Plastic Ocean Plan” (short: CPOP) was founded 4 years ago by Angelica Böhm at Filmuniversity Babelsberg. With a mix of artistic imagination and fantasy-setting on environmental problems CPOP is a mind opener backed by scientific expertise from the renowned Alfred Wegener Institute Helmholtz Centre for Polar and Marine Research in Germany. The scientists willingly cooperate with us in creating a worldwide multi-disciplinary space to solve this complex issue.

The other facet of the artistic research in CPOP is transmedia storytelling. The short story about Camilla is the red line. Based on scientific collaboration, more than 100 students, alumni and professionals from all over the world created artworks like paintings, concept art, videoclips, VR-experience and more.

During the AR@K symposium in Oslo the first part of the web-exhibition will be opened.

www.camillaplasticoceanplan.com

How is musical expression influenced by a conscious relationship to subtext?

How can a conscious approach to subtext influence different kinds of musical choices and the utilisation of the voice? How can we avoid that a focus on lyrics and content not necessarily overshadows the musical expression but, rather, strengthen it? Where are the boundaries between singing and talking? We will perform two different songs in each session and reflect on them (first performance in Norwegian, second in English).

Anne-Marie Giørtz: vocals, piano, Guzheng
Eivind Aarset: guitar
Erland Dahlen: drums
Espen Høydalsvik: sound
Rewinding stereotypes – artistic research about older people in German-speaking films

Although the world and particularly the higher-income countries are aging in popular films the older people are still highly underrepresented and stereotyped. Zoldnere’s artistic research project examines the representation of older people in current day German-speaking fiction films by identifying the most typical scenes with older characters. Afterwards Zoldnere will invite a group of older people to re-enact these scenes. Would they describe the reenacted scenes as realistic or fake, fully developed or stereotypical? Do the scenes reflect their everyday life or the life of their friends/colleagues? What alternative ways of portraying later life would the older participants propose?

Astra Zoldnere
PhD Candidate
Film University Babelsberg
KONRAD WOLF, Potsdam
astra.zoldnere@gmail.com

Category
Film

Lyddikt – musikken i språket (i samarbeid med studenter på Bachelor i tekst og skribent ved Høyskolen Kristiania)

Tar du vekk den semantiske betydningen i språket, eller forstyrrer den, vil du høre musikk. Dette var påstanden til avantgarde-poeter som Kurt Schwitters og Fillippo Tommaso Marinetti tidlig i forrige århundre. Og hver vår forsøker studenter på Bachelor i tekst og skribent ved Høyskolen Kristiania å finne ut om dette fremdeles kan være sant.


Ta på deg eventyrører og kom!

Bård Torgersen
Forfatter, musiker og førstelektor
Westerdals institutt for kommunikasjon og design
School of Arts, Design, and Media
Høyskolen Kristiania
BardErik.Torgersen@kristiania.no

Fagområder
Musikk & lyd, Scenekunst

Hva, når og hvor
Introduksjon og fremføring kl. 14.30 i rom F615

Border Threads – from art project to master thesis

Border Threads er et flernasjonalt kunstprosjekt om grenser og flukt. Hvordan kan tekstile arbeider laget av flyktninger i Syria, Hellas, Libanon og Tyrkia i et deltakelsesbasert kunstprosjekt om Grenser, benyttes som data for en masteroppgave og samtidig speile kunstprosjektets intensjon?

Border Threads er et sosialt engasjert deltakende kunstprosjekt og et tekstili lappeteppe. I masteroppgaven undersøker Dahl lappenes “agency”. Ved bruk av teori og begreper fra art based ethnography, visuell og sanselig etnografi, samt new materialism (thing power), analyserer Dahl de tekstile lappene og data fra feltarbeid blant syriske flyktninger i Libanon og Hellas.


Camilla Dahl
Kunstner og avgangsstudent på Masterprogrammet
Kunst i samfunnet
Institutt for estetiske fag
OsloMet – storbyuniversitetet

Facebook: Border Threads
Facebook: Camilla Dahl KUNST

Fagområder
Design, Multikunst, Kunstteori

Hva, når og hvor
Foredrag kl. 14.30 i rom F308
Utstilling på mesaninen
Vague Space: Art in the midst of a Public Health Crisis

The United States is currently experiencing the worst opioid drug epidemic in its history. Stemming from social science research produced by colleagues at Bentley University, Vague Space is an artistic investigation into the environments and life situations of opioid users. In the presentation, Hayward shares the results of marrying found object sculpture, photography, and audio recordings to produce an art exhibit that tackles the epidemic from a non-traditional social and political approach. Vague Space contributes to and challenges the current discourse surrounding the nature of opioid use in America.

Challenging Brand Hollywood: Unconventional Narrative Structure as a Form of Culture Jamming

Since the emergence of the handbook gurus many theorists have noted heavy-handed use of narrative models within the industry and the associated conventionalisation of the screenplay. Unconventional narrative structures are counter-cultural; they function in distinct opposition to an oppressively dominant norm. More so, certain approaches take on the appearance of the dominant norm in order to then subvert it. Such structures can be viewed as a form of culture jamming, in which the “brand” (narrative shape) of the “corporation” (Hollywood) is appropriated with the intention of subverting that “brand” and forcing the viewer/consumer to reassess their engagement with the “brand”.

Of cross-disciplinary encounters: Introducing movement, breath and other artistic interventions in academic research

A performance-lecture exploring silent narratives that memories, bodies and artefacts bring to a traditional paper format. Archetti and Eeg-Tverbakk raise open-ended experiential and sensory reflections on how the application of creative approaches to research enables more holistically capturing the complexity, nuance, and ambivalence of human practices.
Environments of Philosophical Inquiry: Composing Spinoza’s Ethics

Biró is presently writing a composition cycle employing text from the philosophical work Ethics of Baruch Spinoza (1632-1677). This series of works explores historical dichotomies of religion and philosophy from perspectives of modern-day globalized existence, looking into historical and contemporary concepts of spirit and mind via artistic research. Issues of consciousness and spirit become creatively engaged in Spinoza’s Ethics, as his work transgresses boundaries between philosophical inquiry and religious doctrine. Biró will discuss how his composition cycle deals with historical and contemporary environments, questions of consciousness and the mind as well as with ongoing issues of religious tolerance.

Closing keynote

Efva Lilja is a Swedish artist and choreographer with a global reach. Her works include performances, visual art, film and writing, often described as innovative and controversial. Her choreographic sequences represent imagery meant to challenge our perception of reality. Some of her most celebrated works were produced for art institutions such as Centre Georges Pompidou in Paris, The Stockholm Museum of Modern Art and The Guggenheim Museum Bilbao. In the last few years, her focus is mainly on painting and writing choreography. Since the late 1990s she has worked with artistic research and been an active force nationally and internationally, working to improve conditions for artists to undertake research in their artistic practices.

Image as Site

This artistic research project evolves around how devices that produce images, such as cameras and microphones, invite their users to engage with the world by enabling a network of relationships. By appropriating the concept of field from certain discourses of sound art and applying it to the moving image, Røed is exploring the capacity of video-based art for enabling elements of performance characteristic to site. In the intersection between field recording and cinematography, she considers how the moving image might be seen as a form of site in itself.

Hva er kunstens rolle - innenfor og utenfor Ring 3?


Ellen J Røed
Professor of Film and Media for the Profile Area Art, Technology, Materiality Research Centre Stockholm University of the Arts ellenroed.no

Categories
Film, Music & sound

What, when and where
Talk at 12:15 in room F101
Exhibition on the mezzanine (from 11:00)

Erik Schøyen
Institutleder Institutet Musikkteaterhøyskolen School of Arts, Design, and Media Høyskolen Kristiania Erik.Schoyen@kristiania.no

Fagområde
Musikk & lyd, Scenekunst

Hva, når og hvor
Foredrag kl. 15.15 i rom F207

Efva Lilja
Artist and choreographer efvalilja.se

Categories
Film, Music & sound, Performative arts

What, when and where
Closing keynote at 17.00 in room F101

10

11
Musical poetry performance

Fredrik Høyer is a Norwegian author, poet and actor. He is mostly known for his unique type of performative poetry and has been performing in different literary, musically and cultural contexts. His performances are characterised by a blend of traditional poetry, rap, stand-up and stage monologues.

Bendik Baksaas is a Norwegian jazz and electronica musician and DJ.

Wise Hands in Water and Sewerage

Water and sewer systems are weak in the face of climate change, which increases precipitation. Public health and human security are at risk. Among plumbers and engineers, the situation re-actualizes a broad range of competences – from scientific calculation, to the hands on, sensual familiarity with tubes, tools and manholes.

The Institute for Nature-Culture is an Engineer Art Group, tracing the relations between scientific knowledge, practical knowledge, and esthetic experience, within the water and sanitation sector.

The group’s methods are documentary photo and video, video interviews, ethnological analysis, sound sampling, and performance poetry with live music.

Presenters/performers:
Helge Hiram Jensen, Geir Henning Hansen, Christer Rønning

Please note: The talk will be in English, but contains some Norwegian language (poetry and ethnography).

The works exhibited in room F206 are made by:
Helge Hiram Jensen, Geir Henning Hansen, Christer Rønning, Gard Gitlestad and Anita Hillestad.

See also:
vvsaktuelt.no/kloke-hender-finner-du-i-grofta-103185/nyhet.html

A caressing dialogical encounter

(UK, 2019, 23 min)

What is touch? How does touch affect the relationship with ourselves and our “environ”-ment?

Rifeser’s feminist audio-visual praxis uses Luce Irigaray’s philosophy of the caress as a starting point to explore touch through the work of global women filmmakers, using found footage and her own experimental material. Rifeser’s work explores how audio-visual art praxis can help us overcome the gap between theory and practice and open up opportunities for an alternative environment of enunciation, specifically for the feminine. By doing so, Rifeser’s work foregrounds the textual, political, ethical and poetical environment and significance of the intertwining between theory and practice.

Opening keynote

Besides his performative work in music and theatre and a variety of other artistic contexts, Julian Klein is one of the leading theorists in the field off artistic research. Among many other positions, he is the president of the Society for Artistic Research in Germany, the director of the Institute for Artistic Research in Berlin and Adjunct Professor at the University of Arts in Berlin.
Opening of the AR@K symposium

Kai Hanno Schwind represents the artistic research group at Kristiania University College and is the curator of the AR@K symposium.

Obstacles as opportunities - creating choreographic strategies, moving through shifting space and climates

A performative lecture presentation focusing on choreography as systems of emotional mathematics, rising from embodied knowledge. Moving is sense making. It is through our movement and actions sensations are created and thus how we experience the world.

Hoaas’s current artistic research investigates choreography as human movement, practicing ways to move through the world, negotiating obstacles and taking risks, experiencing pleasure, effort, exhaustion and exhilaration. What are the potential relationships between choreographic systems and the movement of shifting climates in our changing world?

Utilizing music exposure in early years in instrumental teaching

As with early exposure to language, it is well-known that early exposure to music without any particular effort at all, increases the general sense of musical skills like rhythm and harmony. Værnes’s experience is that by utilizing this knowledge, instrumental teaching can be improved dramatically.

Lansering Senter for Skrivekunst

Høyskolen Kristiania har et solid og samlet fagmiljø innen skrivekunst, med blant annet tre bachelorprogram (Låtskriving og produksjon, Manus og Tekst og skribent), som alle jobber med kreativ skriving på forskjellig måte. I anledning AR@K-symposiet lanseres Senter for Skrivekunst. Intensjonen er å styrke faglig og pedagogisk utvikling gjennom samarbeid og tverrfaglighet, øke synligheten for studieprogrammene og fagmiljøet, og å styrke arbeidet med forskning og utvikling og kunsterisk utvikling. Et slikt senter vil også være viktig for høyskolens alumni og andre utøvende kunstnere som jobber med skrivekunst, det uavhengig om de jobber mer tradisjonelt eller om de beveger seg mellom sfærerne av skjønnlitteratur, poesi, låtskriving og drama.

Lanseringen vil blant annet inkludere kunstneriske smaksprøver fra studenter ved de tre studieprogrammene, informasjon om Senter for Skrivekunst, presentasjoner av forskningsprosjekter, en stillingsutlysning og eventkalender.
Biodiversity by visual communication design: critical-discursive design and design activism

Human activity has altered our planet to the extent that scientists have declared a new geological epoch, the ‘Anthropocene’, or the ‘age of humans’.

Drawing on critical design and discursive design in combination with design activism, this paper presents a design project inquiring into the UN Sustainable Development Goals no. 15: ‘Life on land’ and the recent Ipbes rapport (2019) of how species extinctions accelerate with grave impacts on people. Invasive, imported plants displace more vulnerable, native plants and disturb local biodiversity in Norway and globally. Visual design itself does not solve the vast problem of changing conditions on our planet or species extinction, but design may have the authority to inform and engage people through critical imageries and visual storytelling, leading to engagement, commitment and action. The presentation discusses critical- and discursive design through a design project in which invasive and endangered species are juxtaposed and visualizes the specific deficiency created. Design activism, where visual design interact with the local community is an important part of the project.

Exhibition: Biodiversity and Visual Identity
Second-year graphic design students at Westerdals, Kristiania University College have for five weeks been working on a visual identity project. The students were asked to illuminate species extinction and the conditions of endangered (red-listed) and invading (black-listed) plants in the Oslo fjord area. One key issue was how to make the public want to get involved in solving problems relating to endangered and invasive plants.

Visual concepts are explored, taking future scenarios and the theoretical frameworks of critical and discursive design as a point of departure, asking the question ‘what if?’. The frameworks of critical and discursive design may stimulate discussions relating to socially, culturally or ethically complex issues. Graphic design does not have the power to change plant extinction. However, design may generate awareness of local biodiversity – and how to better deal with it in our everyday practices.

More information about species extinction:
https://blogg.forskning.no/plantepressa/oslo-naturen-krymper/1349338
https://ipbes.net/news/Media-Release-Global-Assessment

Organisk elektronisk musikk - hvordan kombinere tenorsaxofon i et elektronisk musikalsk landskap

Mari Skogly has the siste årene jobbet med kombinasjonen av akustisk tenorsaxofon og et nyere elektronisk musikalsk landskap. Hovedfokus er sterke melodier som møter tunge beats og basser. Skogly ser på ulike måter å kombinere dette, og reflekterer over valg og utfordringer underveis i prosessen. Hun presenterer eget materiale, utviklet og innspilt i samarbeid med Ronny Janssen i SnakeHips Studio.

Mari Skogly: tenorsaxofon
Gisle Torvik: gitar

Mantra Marx

So they took The Capital from the shelf to read again. But who remembers it, especially young people? Let’s get rid of guitars and songs to give a didactic approach to the music. 25 tracks, one for each of the First Book’s 25 chapters. They use the lyrics as Hinduist mantras, where repetition is the key for a deep understanding of our life, and Marx as well.
Foredraget handler om korleis Ølnes gjennom sitt doktorgradsar-beid ved Norges Musikkhøgskole tok i bruk analysereiskapen Auditiv sonologi, for å analysere det improviserte samspelet i jazzkvartetten han er ein del av, BMX. Vidare vil han syne vegen frå å lære seg analysemetoden, bruke den kreativt og til korleis han har utvikla den i samband med ensembleundervisning ved jazzlinja-NTNU. Stikkord her er improvisasjon, klanganalyse, lytting, refleksjon, rollar, relasjonar.

Auditiv Sonologi – «Analyse som kunstnarleg metode»

Føredraget handler om korleis Ølnes gjennom sitt doktorgradsar-beid ved Norges Musikkhøgskole tok i bruk analysereskapen Auditiv sonologi, for å analysere det improviserte samspelet i jazzkvartetten han er ein del av, BMX. Vidare vil han syne vegen frå å lære seg analysemetoden, bruke den kreativt og til korleis han har utvikla den i samband med ensembleundervisning ved jazzlinja-NTNU. Stikkord her er improvisasjon, klanganalyse, lytting, refleksjon, rollar, relasjonar.

The Feedback Phenomenon – giving and receiving feedback in creative environments

This presentation focuses on creative feedback as a phenomenon and the possibility of creating more informed feedback environments, in the artistic field in general and in the scriptwriting/audiostreamal field in particular. Creative professionals in that field rarely have training as creative feedback givers, nor do they subscribe to any specific feedback methodology. The result can be a chaos of contradictions, coincidence and prescriptive solutions through which creatives must navigate. This paper presents an analysis model comprising a “Who”, “How” and “What” of creative feedback, developed in an artistic research project at Westerdals Institute of Film and Media. It also reports on how the resulting “feedback taxonomy” has been employed in the scriptwriting program. When writers were trained to interpret and select feedback, results pointing toward a possible “climate change” in the script development field were achieved.

Equine Photography

This photographic practice developed over years spent with horses, has evolved into a more focused exploration of equine photography. The project involves non-human "models", who’s agency and individual personalities and relationship with the photographer becomes part of the exploration. Relating to the call, this project reflects artistic climates where issues such as gendered visual practices/genres, non-human agency, and conflicting photographic genres relating to horses are at play. This photographic exploration involves specialist genres for breeders of thoroughbred Arabian horses, equine portraiture, popular "horse images", as well as the photographic conditions given by spatial and seasonal context.
Fashion Spaces / A Theoretical View

The age of social media has brought a new type of space into the world of fashion retail. When architecture and fashion meet in the creation of ephemeral spaces for the immediate presentation of new collections, for example, these temporary but real spaces are brought into the realm of the everlasting digital space as they are shared and re-shared on platforms like Instagram. Fashion spaces can best be defined, then, as a co-created, ever-changing and prevailing meta-space where the dialogue amongst designers, consumers, and industry leaders continues well after the real space has vanished.

Can these fashion spaces have a bigger impact on consumers than the real-time experience of space? How do the dialogues developing within and as a result of fashion spaces influence physical retail design? How can designers use fashion spaces as sites for new cultural production? These are but some of the questions tackled by Fashion Spaces / A Theoretical View. The book is created via a practice-oriented approach to academic teaching and research, through the collaboration of academics, students and the retail industry.
Curator and project manager  
Kai Hanno Schwind

Event manager  
Leen Echelpoels

Production assistants  
(first-year students BA in project management for art and creative industries)
Amanda Malmbekk
Emma Linnéa Norlander
Helene Schiell Olsen
Serine Jacobsen-Nordby

Graphic design  
Svein Meek
Brita A. R. Jerijärvi (third-year student BA in graphic design)

Marketing and communication  

Technical department  
Henrik Odde Gustavsen // Herman Hassel // Kjell Thomas Mathisen // Teodor Tsakov // Simen Dahle (second-year student BA i music production)

A big thank you to  
Jørn Mortensen // Jørgen Langdalen // Bjørn Anders Halvorsen // Svein Myhre //
Students at BA in project management for art and creative industries for their assistance

Thank you to School of Arts, Design, and Media  
at Kristiania University College for their financial support
### PROGRAM SCHEDULE - MEZZANINE AND SURROUNDING AREAS (FIRST FLOOR)

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<td>Julian Klein</td>
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<td>11:30-12:00</td>
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<td>Musical poetry performance by Kai Hanno Schwind**</td>
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<td>Fredrik Hayer &amp; Bendik Baksaas</td>
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<td>12:15-12:45</td>
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<td>Exhibition: Ellen J Reed (from 11:00)</td>
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<td>Exhibition: Synne Skjulsstad</td>
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<td>12:45-13:45</td>
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<td>Exhibition: Margaret Rynning (corridor outside F207)</td>
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<td>Exhibition: Biodiversity and Visual Identity (F208)</td>
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*Curator of the AR@K symposium

### PROGRAM SCHEDULE - TALKS, LECTURES AND PERFORMANCES

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<td>11:30-12:00</td>
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<td>Musical poetry performance by Mari Skogly*</td>
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<td>Dániel Péter Biró</td>
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<td>Anne-Marie Giørtz*</td>
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*Bidrag på norsk / Contributions in Norwegian

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<td>F205</td>
<td>Exhibition: Vesma K McQuillan</td>
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### CATEGORIES

- Photography
- Design
- Art theory
- Health Sciences
- Film
- Performed arts
- Environment
- Multi-Art
- Music & sound

### PROGRAM SCHEDULE - MEZZANINE AND SURROUNDING AREAS (FIRST FLOOR)

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<td>Knut Værmes</td>
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### CATEGORIES

- Photography
- Design
- Art theory
- Health Sciences
- Film
- Performed arts
- Environment
- Multi-Art
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### PROGRAM SCHEDULE - MEZZANINE AND SURROUNDING AREAS (FIRST FLOOR)

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<td>Camilla Dahl*</td>
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<td>Chris Neilan</td>
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<td></td>
<td>F310</td>
<td>Njåli Ølnes*</td>
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<td>F311</td>
<td>Siri Serje</td>
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<td></td>
<td>F611</td>
<td>Bård Torgersen*</td>
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<td>Erik Schøyen*</td>
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<td></td>
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<td>Mattia Preabianca (via Skype)</td>
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* Bidrag på norsk / Contributions in Norwegian