

PORTFOLIO - selected works

True Solvang Vevatne

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I work with sculpture and installation in a wide range of materials and techniques. The potentials and limitations of a material, and what qualities a material can add to a project, have a central role in my artistic work.

A recurring factor in my production is the use of text. I am interested in words and how words work, both content-wise and visually.

Everyday experiences are often the starting point for my projects, combined with an interest in history, stories and archives. The projects are an investigation of how the society works in a given situation, and a search for causes and possibilities within the structures of the society. A search without an expectation of finding a truth, or a permanent conclusion.



Po(o)rtraits - Archive of Female Artists 2023

Portraits of female artists made from plastic beads, and an archive with information about the artists.
Overview, Solo exhibition at Tou Forhallen.



Po(o)rtraits - Archive of Female Artists 2023
Solo exhibition at Tou Forhallen.
Detail portrait archive. (Photo: O. Aarstad)



Po(o)rtraits - Archive of Female Artists 2023
Overview paper archive
Solo exhibition at Tou Forhallen.



P-AKK 045: Josefine Lyche
Detail portrait archive
14,2 x 11,7 cm, plastic beads



Po(o)rtraits - Archive of Female Artists 2023

Detail, the paper archive contains a text about the artistic practice and a documentation image that each artist has chosen
A4 sheet, laminating paper, MDF, ring binder mechanism. (Photo: O. Aarstad)



Po(o)rtraits - Archive of Female Artists 2023

Use of the paper archive

Solo exhibition at Tou Forhallen. (Photo: O. Aarstad)

Po(o)rtraits - Archive of Female Artists

Ongoing project - artist included in the project so far



P-AKK 001: Line Anda Dalmar



P-AKK 011: Anja Carr



P-AKK 021: Hanne Friis



P-AKK 002: True Solvang Vevatne



P-AKK 012: Matilda Höög



P-AKK 022: Lill-Ann Chepstow-Lusty



P-AKK 003: Lisa Torell



P-AKK 013: Hilde Frantzen



P-AKK 023: Hanne Tyrmi



P-AKK 004: Hanna Høiness



P-AKK 014: Eline Mugaas



P-AKK 024: Helen Eriksen



P-AKK 005: Ingrid Askeland



P-AKK 015: Beathe C. Rønning



P-AKK 025: Janne Talstad



P-AKK 006: Cecilie Lind



P-AKK 016: Elise Storsveen



P-AKK 026: Grete Neseblod



P-AKK 007: Siri Aurdal



P-AKK 017: Marte Hodne Haugen



P-AKK 027: Yamile Calderón



P-AKK 008: Tove Kommedal



P-AKK 018: Katja Høst



P-AKK 028: Linn Cecilie Ulvin



P-AKK 009: Rachel Dagnall



P-AKK 019: Marianne Brekke



P-AKK 029: Julie Ebbing



P-AKK 010: Sara Korshøj Christensen



P-AKK 020: Marte Aas



P-AKK 030: Rita Marhaug



P-AKK 031: Anna Daniell



P-AKK 041: Jessica MacMillan



P-AKK 051: Rikke Lundgreen



P-AKK 032: Lotte Konow Lund



P-AKK 042: Astrid Runde Saxegaard



P-AKK 052: Cecilia Jiménez Ojeda



P-AKK 033: Esther Maria Bjørneboe



P-AKK 043: Brit Fuglevaag



P-AKK 053: Tanja Thorjussen



P-AKK 034: Camille Norment



P-AKK 044: Inga S. Søreide



P-AKK 054: Vanna Bowles



P-AKK 035: Else Marie Hagen



P-AKK 045: Josefine Lyche



P-AKK 055: Vanessa Baird



P-AKK 036: Kira Wager



P-AKK 046: Marte Johnslie



P-AKK 056: Hedevig Anker



P-AKK 037: Solveig Ane Kirkaune Øksendal



P-AKK 047: Lisa Pacini



P-AKK 057: Mari Slaatelid



P-AKK 038: Mona Orstad Hansen



P-AKK 048: Iselin Linstad Hauge



P-AKK 058: Hanne Lydia O. Figenschou



P-AKK 039: Hilde Honerud



P-AKK 049: Jannik Abel



P-AKK 059: Jannicke Låker



P-AKK 040: Agnes BTffn



P-AKK 050: Irma Salo Jæger



P-AKK 060: Marianne Wiig Storaas



How not to be overwhelmed by form, beauty and love or How to pull yourself together 2023

130 cm modified leather belt, laminated text in A4 format.

Exhibited at the Museum der Unerhörten Dinge. Berlin, Germany (Guest artist at exhibition to S. K. Christensen / W. Linster)



Wie man sich von Form, Schönheit und Liebe nicht überwältigen läßt

Oder

Wie man sich am Riemen reißt

Maud (1869 - 1938), Prinzessin von Großbritannien und Irland, Prinzessin von Dänemark und Königin von Norwegen, war bekannt für ihre schmale Taille. Es war allgemein akzeptiert, dass sich Königin Maud in Norwegen nicht wohl fühlte, besonders schwierig waren die Winter, im kalten Norden. Königin Maud zog ihr Korsett enger und bekam selbst Fritjof Nansen dazu, Skifahren zu lernen. Die Königin war eine private Person, die jedoch mit gut gestrammen Korsett, das Königshaus und Norwegen stets gut gekleidet und fürsorglich repräsentierte.

Curt Friedrich Ernst von Watzdorf, Rittergutsbesitzer und Husar zu Wiesenburg, war eine sensible und zarte Persönlichkeit. Er wurde für die Technik, seinen Gürtel enger zu schnallen, um Herzschmerz zu überwinden, Selbstbeherrschung wiederzuerlangen und eine männliche und militärische Haltung zurückzugewinnen, bekannt. Jedes Mal, wenn er einen Rückfall erlitt und sich von seinen Emotionen überwältigen ließ, schnallte er den Gürtel ein wenig enger. Und beim nächsten Mal noch ein bisschen mehr.

Haben Sie sich von Ihren Emotionen überwältigen lassen? Fühlen Sie sich überwältigt von Form, Schönheit und Liebe? Wünschen Sie, sich zusammenzunehmen, sich am Riemen zu reißen? Legen Sie ihren Gürtel an und ziehen Sie ihn stramm.

How not to be overwhelmed by form, beauty and love

or

How to pull yourself together

Maud (1869 - 1938) Princess of Great Britain and Ireland, Princess of Denmark and Queen of Norway, was known for her narrow waist. It is generally accepted that Queen Maud wasn't too thrilled about Norway, and especially the winters were difficult in the cold north. Queen Maud tightened her corset and made Fritjof Nansen teach her to ski. The queen was a private person, but with a tight corset she represented the royal house and Norway, well-dressed, composed and caring.

Curt Friedrich Ernst von Watzdorf, the Hussar of Wiesenburg, had a sensitive and delicate personality. He is known for the technique of tightening his belt to overcome heartbreak, regain self-control, and acquire a manly and military attitude. Every time he relapsed and let his emotions get the better of him, he would tighten his belt a little more. And then a little more.

Have you let your emotions get the best of you? Are you feeling overwhelmed by form, beauty and love? Do you want to pull yourself together? Put on the belt and tighten it.

How not to be overwhelmed by form, beauty and love or How to pull yourself together 2023

130 cm modified leather belt, laminated text in A4 format.

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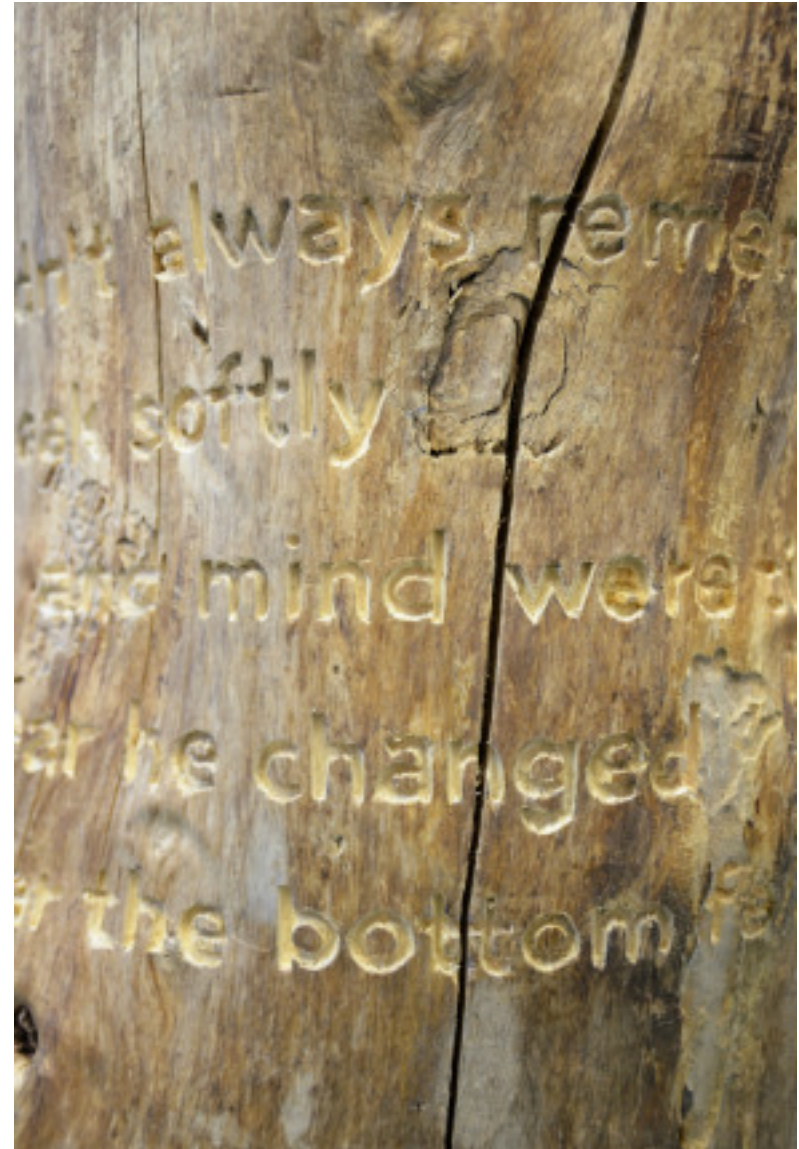
Text carved into the tree stump:

**He didn't always remember
to speak softly
Hands and mind were tired
That year he changed
That year the bottom fell
out**

**Despite this
I carried on collecting
I left and left behind
But carried on collecting.**

You belong to me

discontinuous 2022
Modified tree stump
63,5 x 35 x 33 cm



discontinuous 2022
Modified tree stum
63,5 x 35 x 33 cm

Birdie birdie 2021/2022
Feel bad story 2021
Feel good story 2021

Connecting wires, nails, MDF,
paint, angle brackets

Each sculpture is 9.5 x 9.5 x
3.5 cm, variable size on
shelves.

Documentation from the group
show **Povera Vagina Dentata**
2022





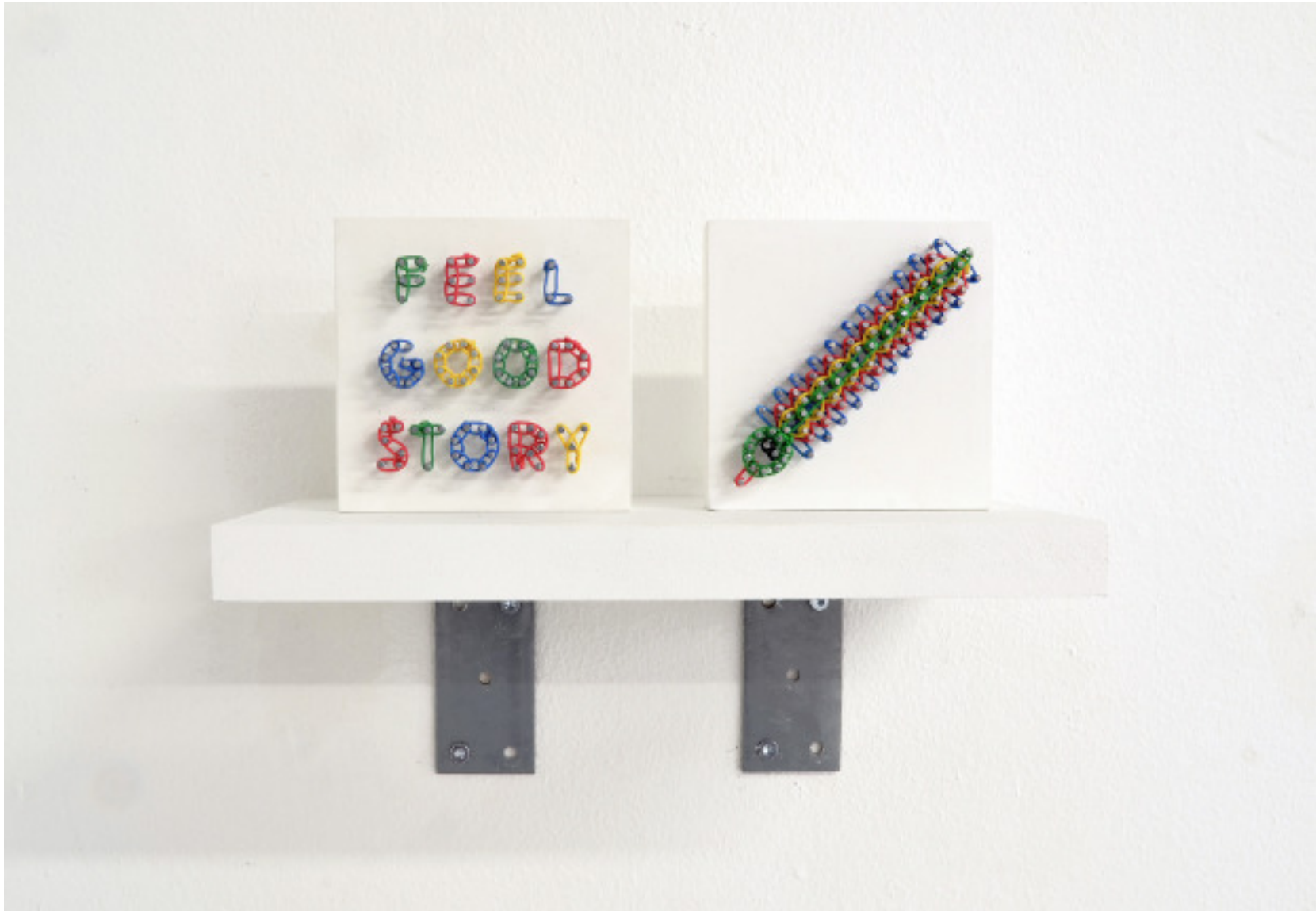
Birdie Birdie 2020/2021 /Feel bad story 2021

Connecting wires, nails, MDF, paint, angle brackets; Each sculpture is 9.5 x 9.5 x 3.5 cm,
Documentation from the group show **Povera Vagina Dentata 2022**



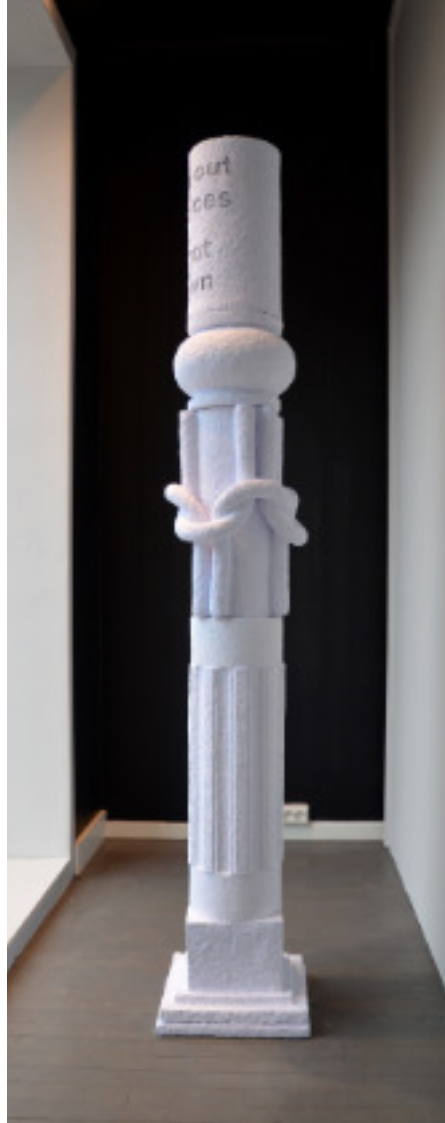
Birdie Birdie 2020/2021

Connecting wires, nails, MDF, paint, angle brackets; Each sculpture is 9.5 x 9.5 x 3.5 cm,
Documentation from the group show **Povera Vagina Dentata** 2022



Feel bad story 2021 / **Birdie Birdie** 2020/2021 /

Connecting wires, nails, MDF, paint, angle brackets; Each sculpture is 9.5 x 9.5 x 3.5 cm,
Documentation from the group show **Povera Vagina Dentata** 2022



Dårenes slott / Castle of the Fools (2021)

papier-mâché, plaster, plywood paint.

Documentation from an exhibition at Halden Experimental Art Center (H.E.K.S.)



Därene slott / Castle of the Fools (2021)

Height columns from left: 188 cm, 191 cm and 162 cm

Outside view



Temporary order of factors / Faktorenes temporære orden
(2021)
papier-mâché, paint. 239 x 27 x 27 cm
Documentation from the Salangen biennale



Temporary order of factors / Faktorenes temporære orden (2021)
detail

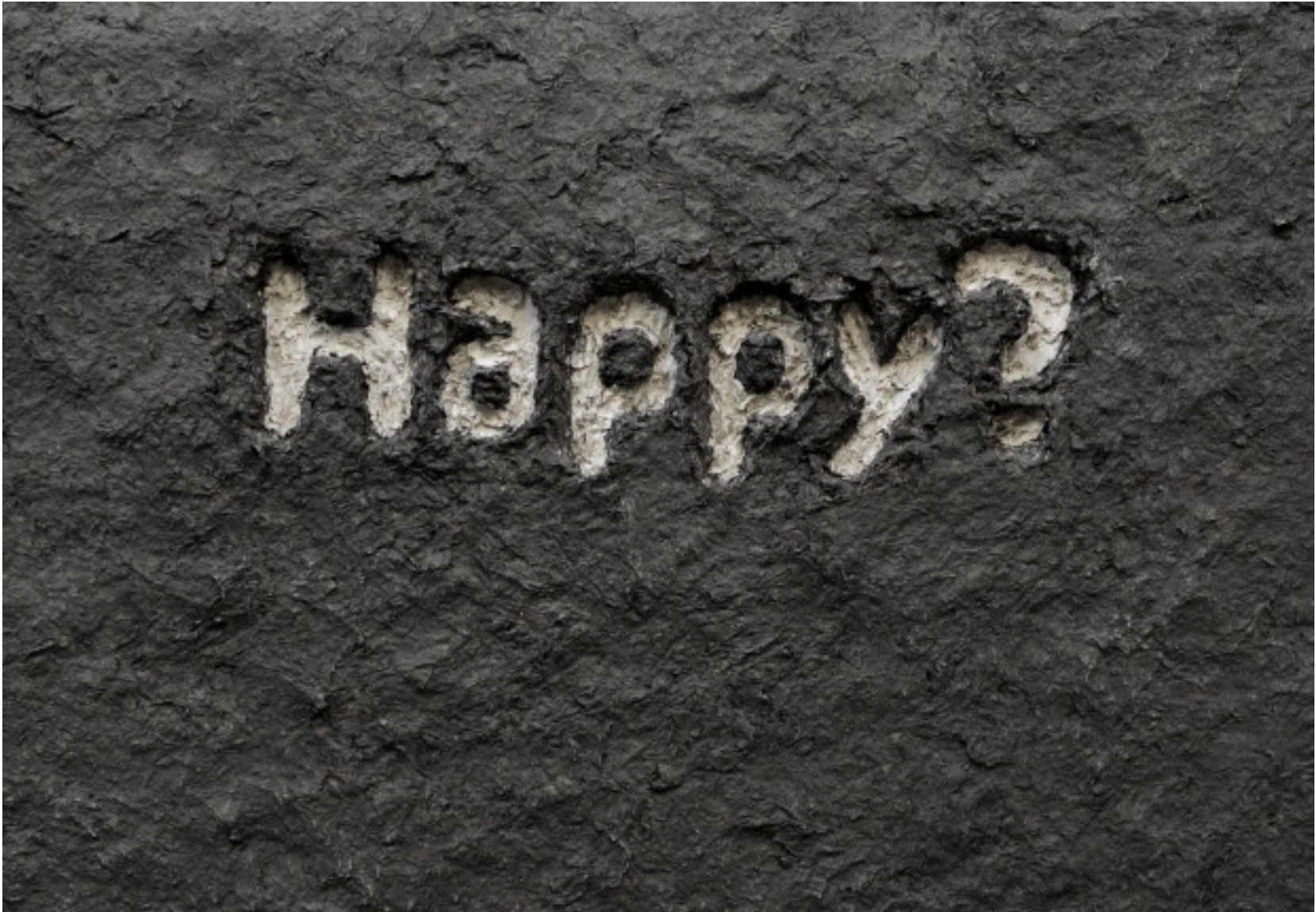


Temporary order of factors 1 & 2 / Happy
papier-mâché, pigment.

Documentation from the group show **Povera Vagina Dentata** 2022



Happy 2022
papier-mâché, pigment.
55 x 42,5 x 2,5 cm



Happy 2022 detail
papier-mâché, pigment.



Temporary order of factors 3 / Faktorenes temporære orden 3
papier-mâché, pigment. 99 x 30 x 30 cm
Documentation from the group show **Povera Vagina Dentata** 2022

Text on sculpture: drown out the voices but not my own



Jeg slår til (It's a deal) 2018
Spruce - 10,1 x 39,2 x 2 cm
To find words, detail



Umuldig (impossible) 2018
Spruce - 10,8 x 27 x 2,1 cm
To find words, detail

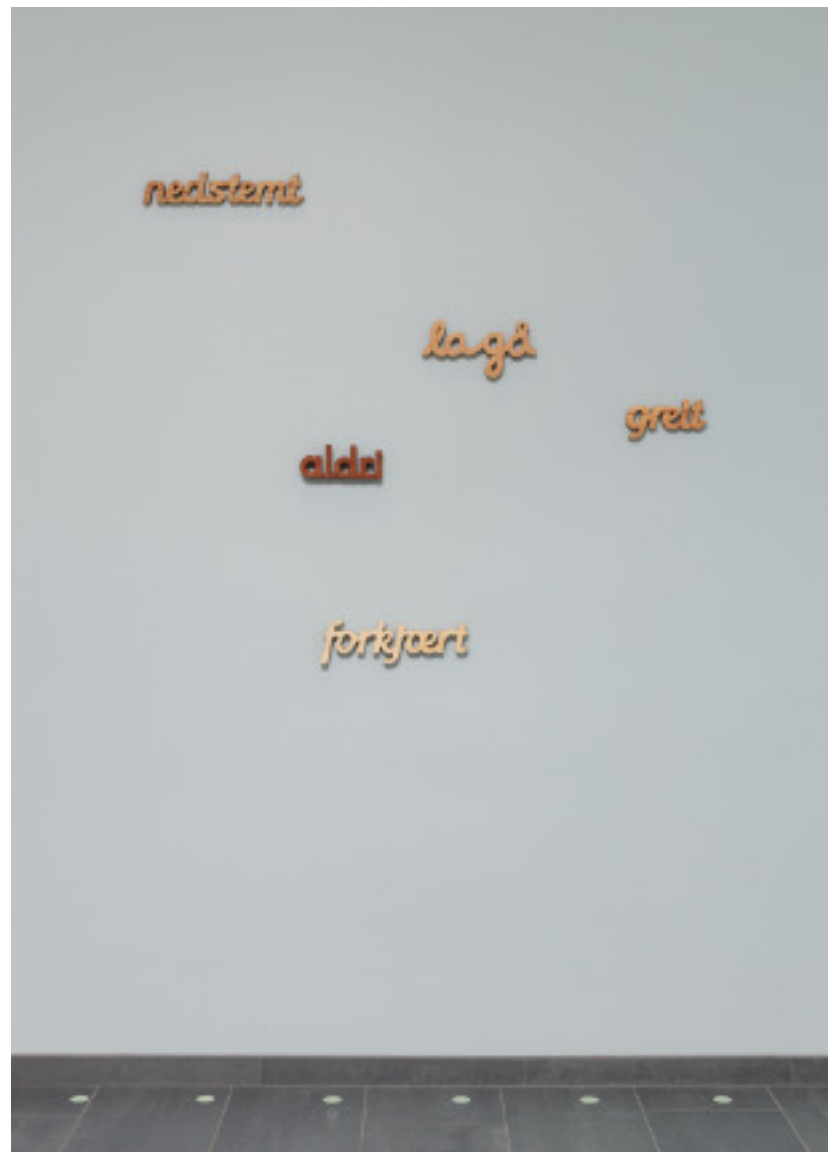


ok. 2018
Oak - 8 x 10 x 2 cm
To find words, detail



To find words

Commission. Purchase of 24 objects. distributed over 6 floors.
Kleplandstunet care center. Kristiansand Municipality



To find words

Commission. Purchase of 24 objects. distributed over 6 floors.
Kleplandstunet care center. Kristiansand Municipality



A dry version 2019

Dried turnip

4,5 x 6,5 x 6,5 cm / 4,2 x 4,5 x 5 cm



A dry version 2019
detail



Deconstructed Reconstructed 2019
A stump is reduced to sawdust, and made in to a stump again.
Rowan, wood glue. 27 x 13 x 10 cm



Sad screw 2019
Threaded rod, wing nut
1,5 x 3 x 7,5 cm



Toilet paper for metal people 2019
Aluminum paint, toiletpaper, cardboard tube
53 x 12,5 x 12, 5 cm (22,8 meter toilet paper)



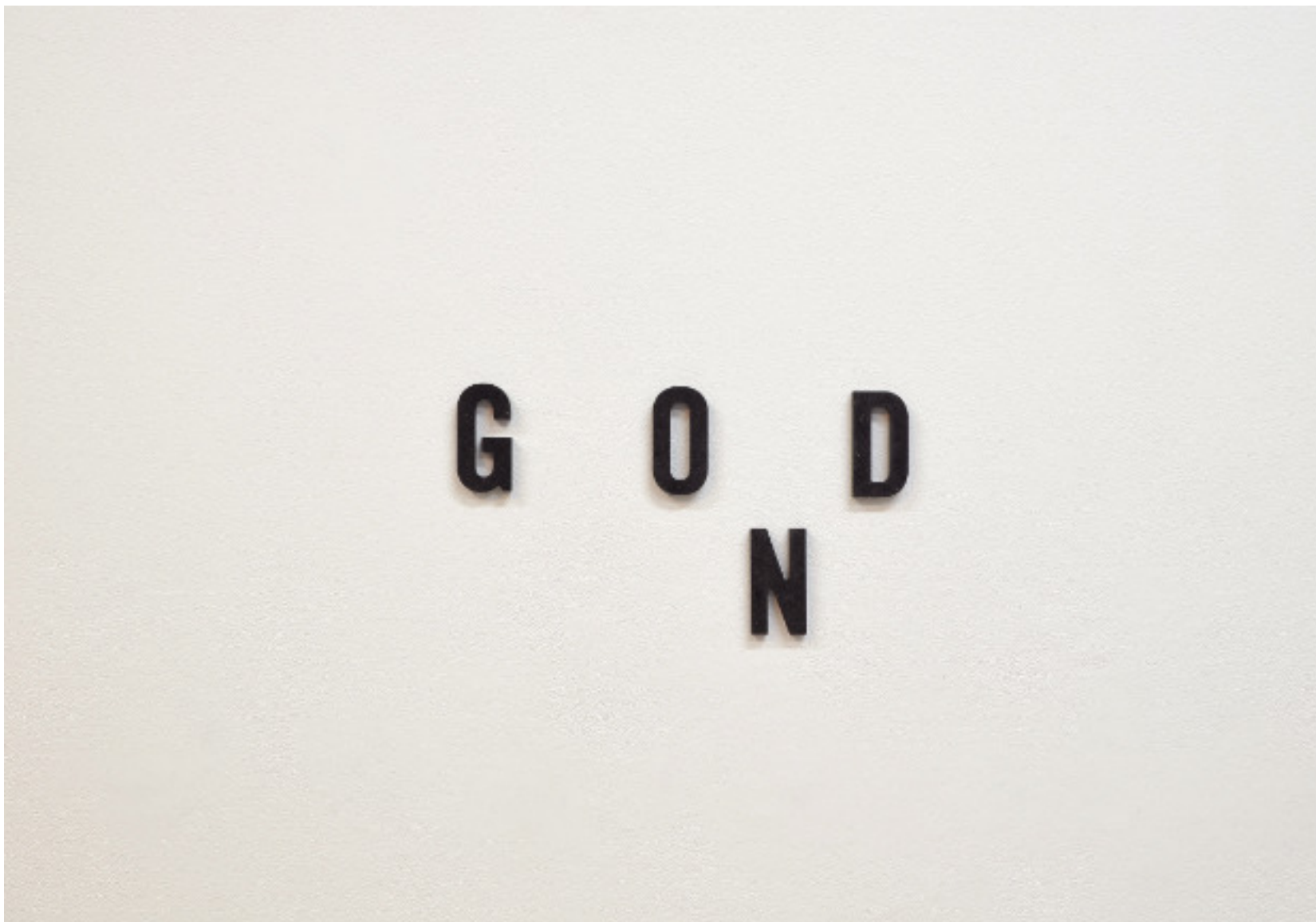
Demostone is based on a news story I read many years ago, and it reappears in my memory every time I read about demonstrations - both peaceful and less peaceful.

The story told of someone who threw cobblestones at the police during a demonstration, the police did not know if they were the protesters or the counter-protesters who were guilty.

The police attacked both sides, and both sides attacked the police, and chaos occurred.

Demostone 2018 2019

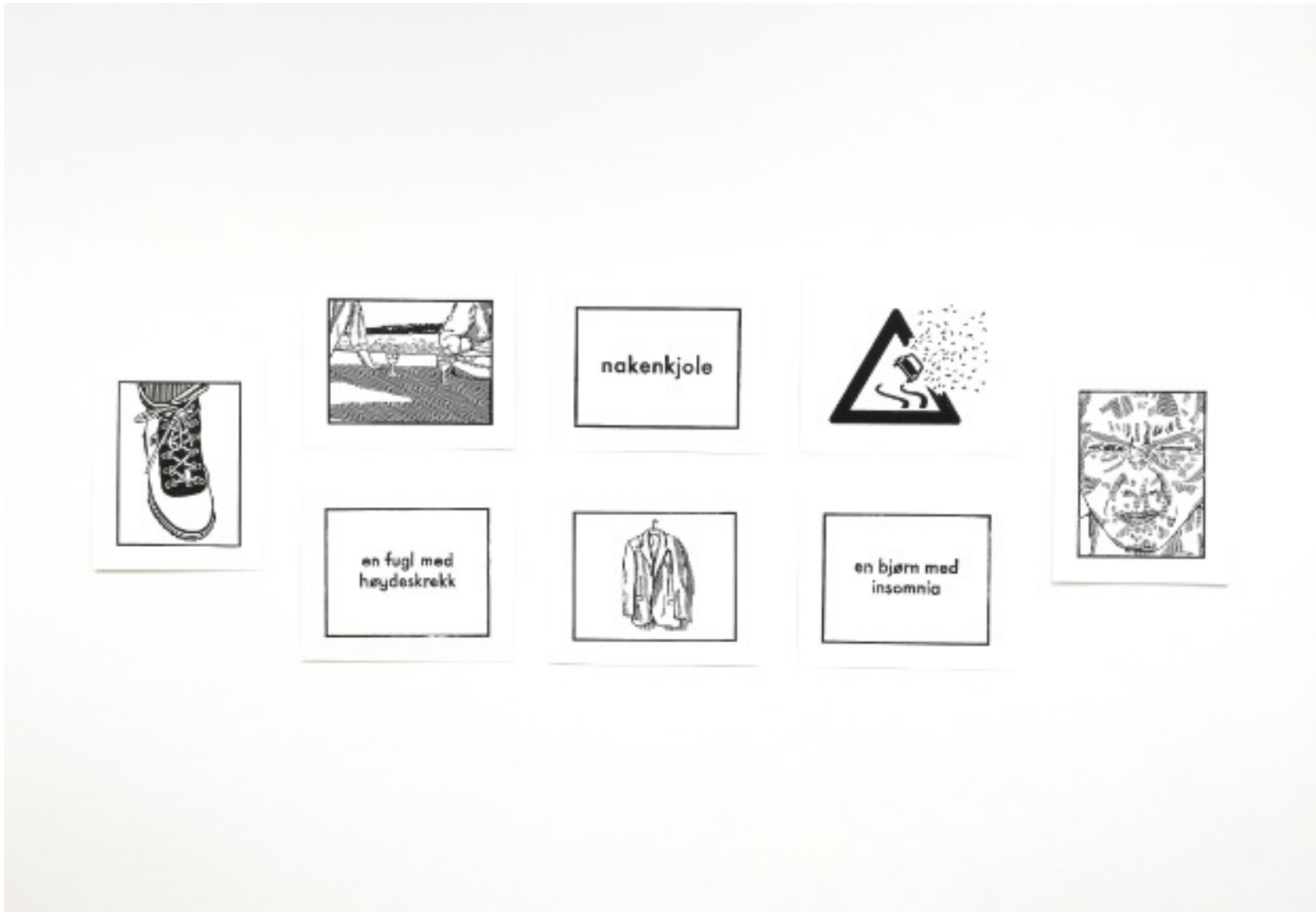
Left: Demostone no / Demostein yeas. Right: Demostone for hooligan / Demostone for the unsure
Modified cobblestones, ca 8,5 x 8,5 x 8,5 each



GOND 2019 (god = good / ond = evil)
Readymade MDF letters.
28 x 16 x 0,8 cm



GOND 2019 detail

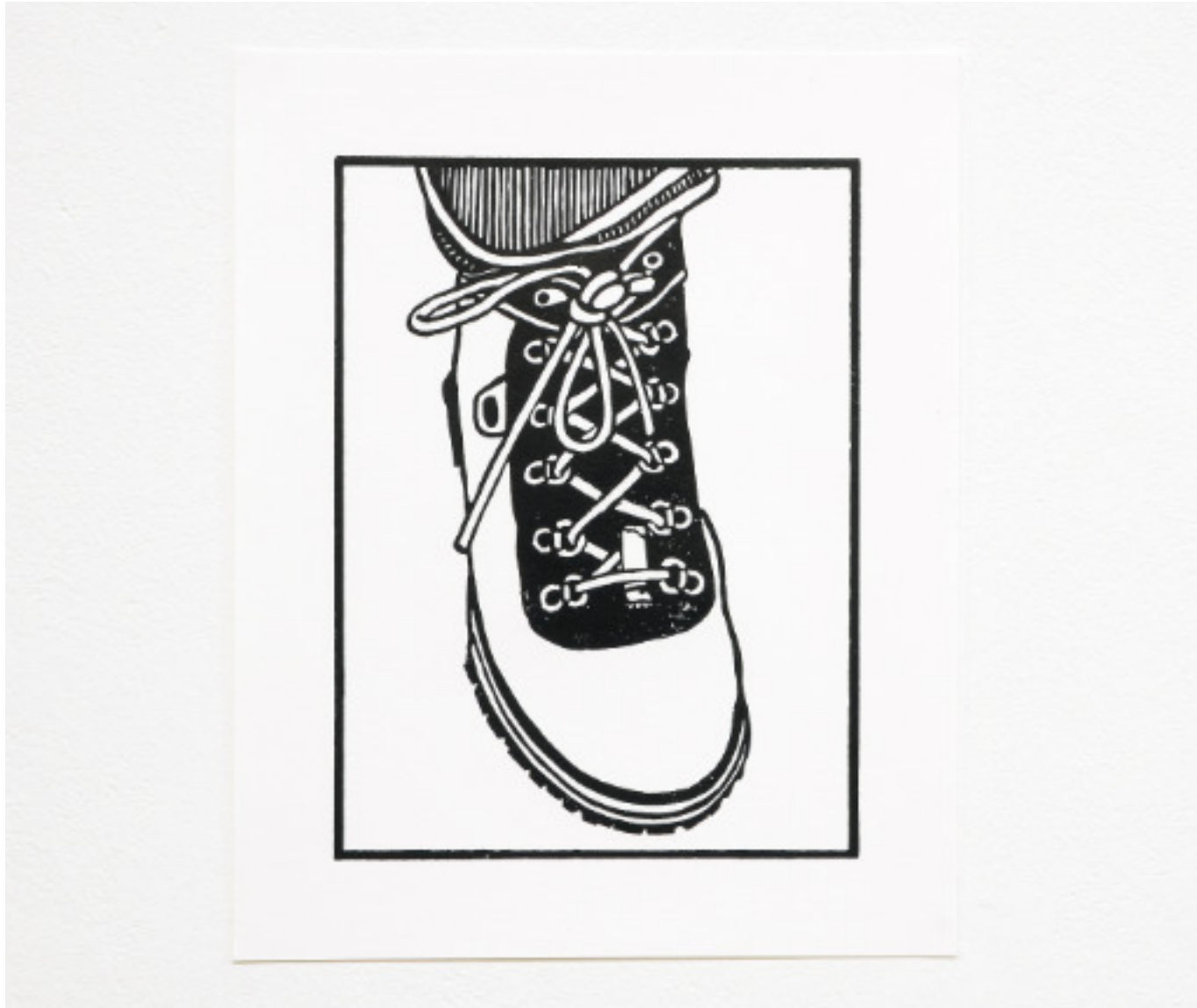


Sense and sensibility 2019

Series hand-pressed linocut

paper size (height portrait format/ width landscape format) 29,7 cm.

From left: The danish ashtray, top row: We have days like this as well/
Nude dress / Death on the country road, Bottom row: A bird with a
fear of heights / Homeless 2 / A bear with insomnia . Right: Inhale



The danish ashtray 2019 Detail, **Sense and sensibility**
Hand-pressed linocut
29,7 x 23,9 cm



T-shirt. 2022

Contribution to the exhibition *Nybakt T - trykk* by Naive Kunstneres Landsforening
(Ole Fredrik Hvidsten / Lars Kjemphol)



Washing board 2019

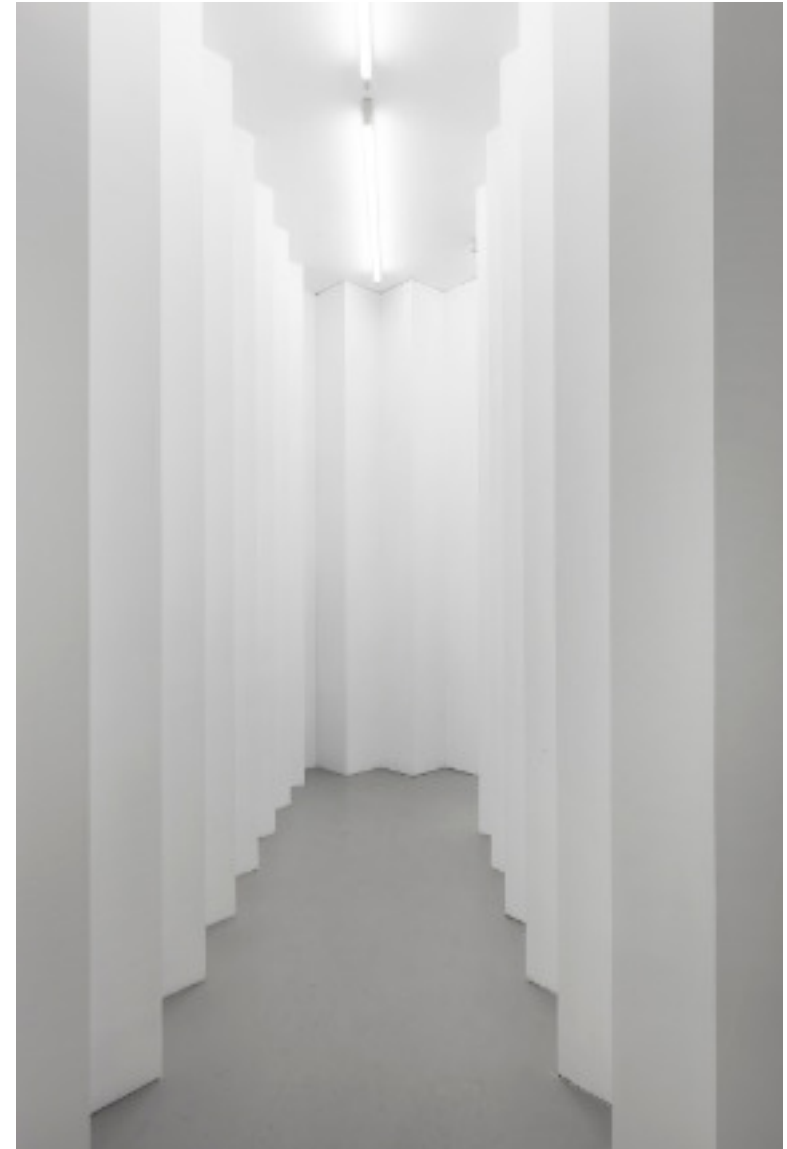
A follow up to the piece Ironing board from 2010

Uncut skateboard, Bengalack 87 x 28,5 x 2,2 cm

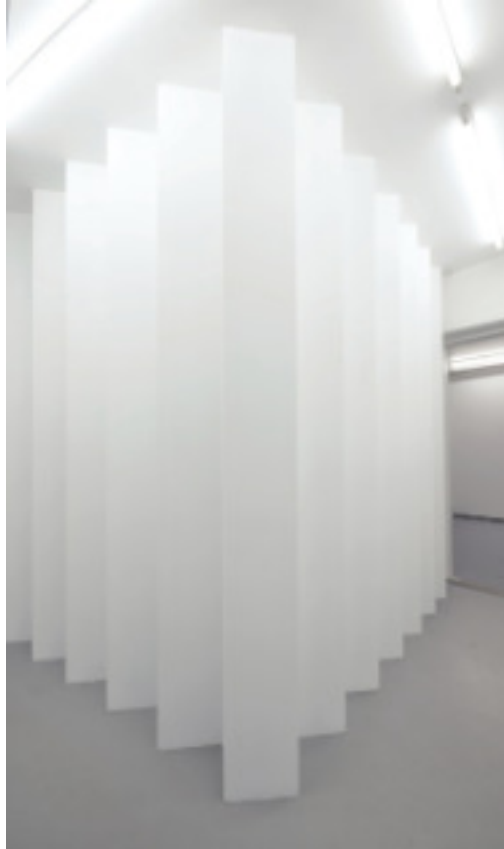
Contribution to Lars Kjemphols project Woodland at the Annual Autumn Show



Ironing board. 2010
Skateboard, dismantled ironing board, textile
Contribution to Lars Kjemphols exhibition "Woodland Workshop"



OmVei. 2016 (Translation: About the road/Detour.)
Site-specific installation at Tenthaus Oslo.
An 8.5 meter long z-shaped corridor is built in a room of 3 x 5 meters.



OmVeii. 2016
Plywood, paint, lighting fixtures.
245 x 500 x 300 cm



Exhibition view - Tenthaus Oslo. 2016



Problem solver. 2016
Marble
20 x 26 x 5 cm



Relatively absolute. 2016
Oak
102 x 21 x 7 cm



True Solvang Vevatnes knot. 2016
Spruce.
120 x 20 x 9 cm



A sailor, having been sentenced to death by a judge who in earlier life had been a sailor himself. The judge offered the sailor a full pardon if he could show him a knot that he, the judge, could neither tie nor untie.



VanligUvanlig (CommonUncommon) 2018

Pine

22,7 x 10 x 2,2 cm

Vacancy is a response to the economic situation and living conditions for small businesses in today's society.

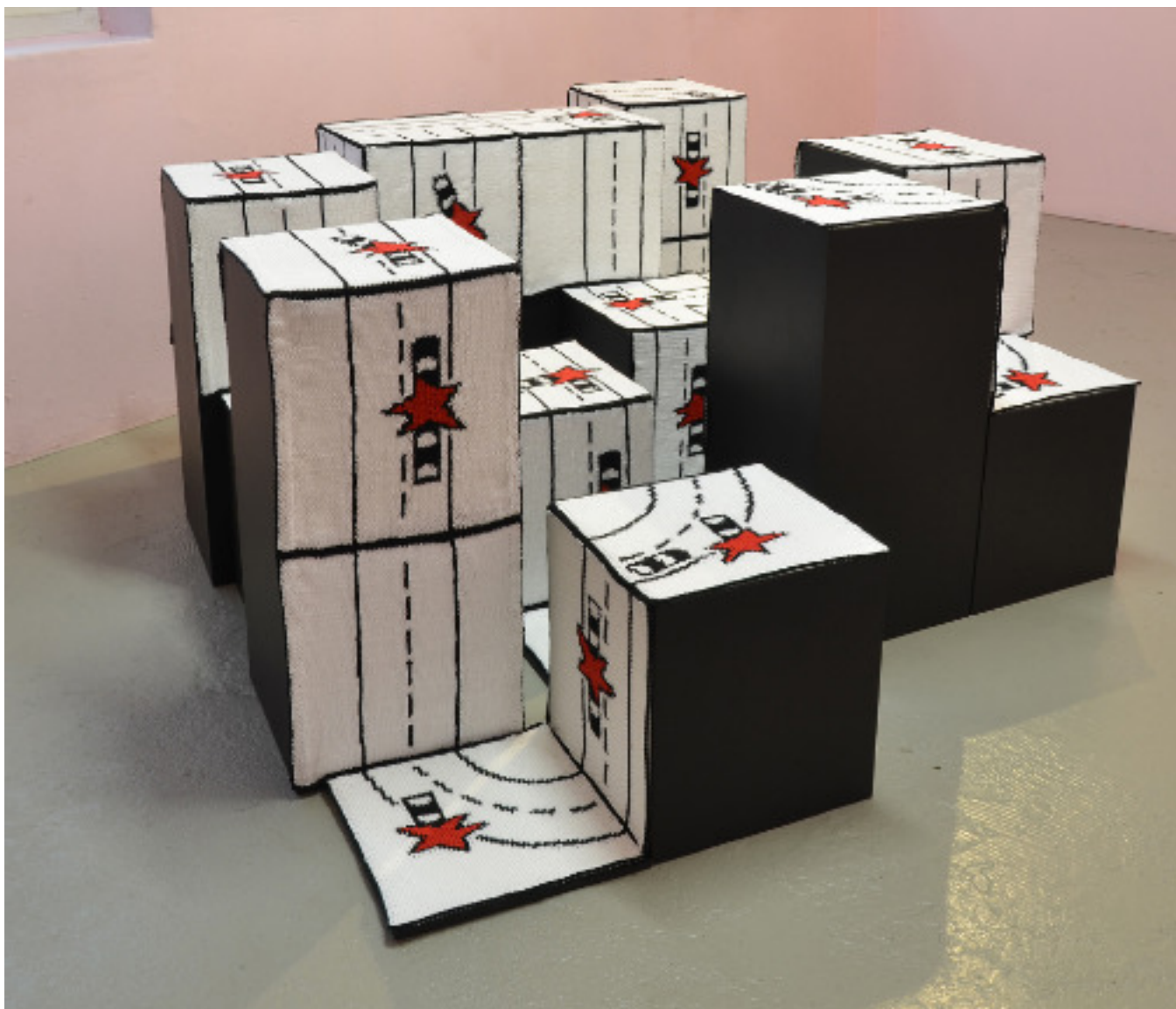
The cowhide used in the photographed installation, and on the lightbulb is from Norwegian Red (NRF). A breed that is constructed to be economical for both meat and milk production on a large scale.



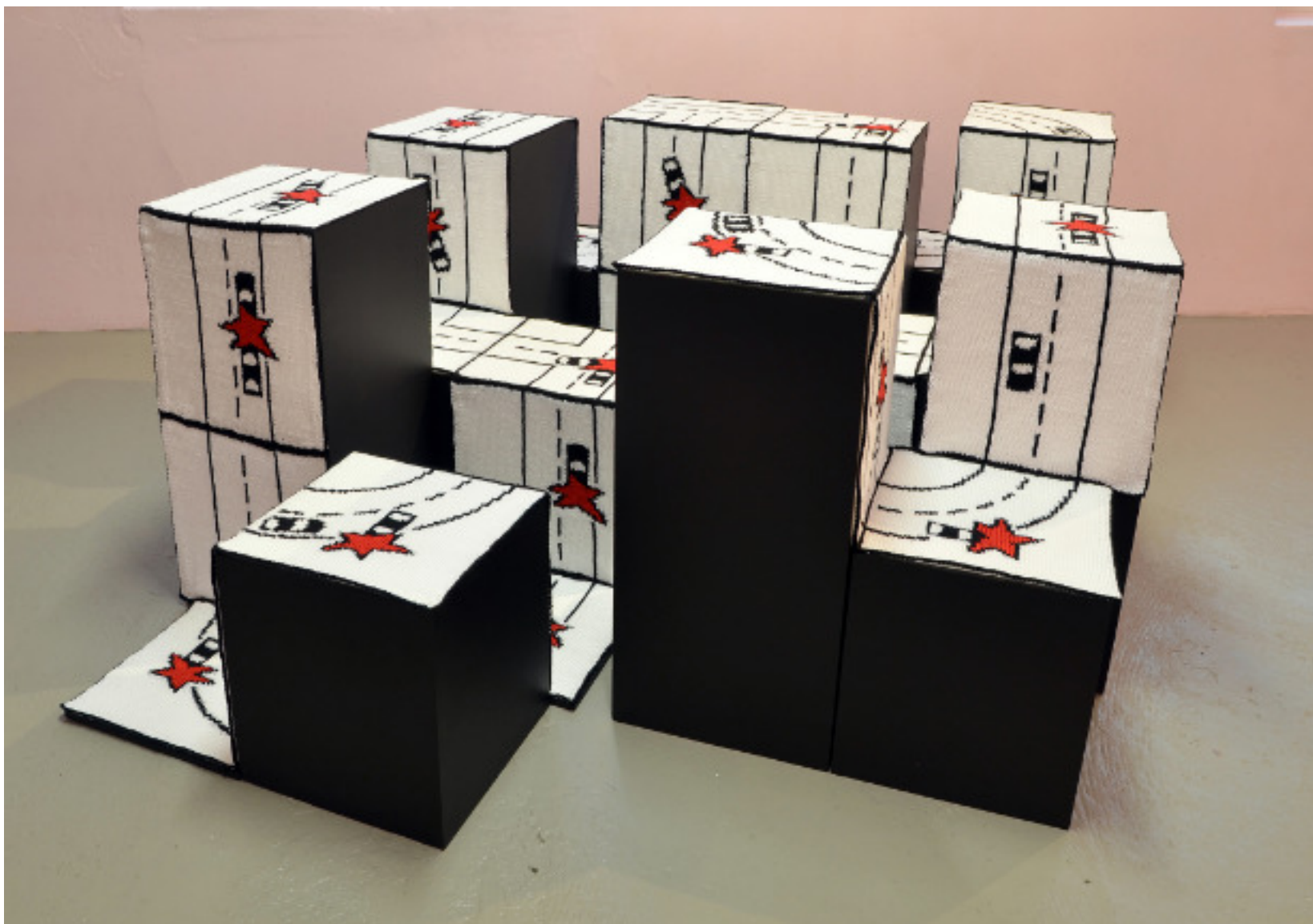
Vacancy 2015
Photography, modified object,
shelf
34 x 37 x 10,5 cm



Simplified art production. 2017
MDF
2,9 x 16,8 x 6 cm



All ways. 2016
Knitted cotton, MDF, paint.
61 x 130 x 180 cm



All ways. 2016
Knitted cotton, MDF, paint.
61 x 130 x 180 cm



Bananas controlled the economy
in Central America
For better or worse.
Money, power and corruption.
Banana republics.

A pair of banana boots
gave Connolly an iconic status.
The boots are now part of Scotland's heritage.
For better or worse.

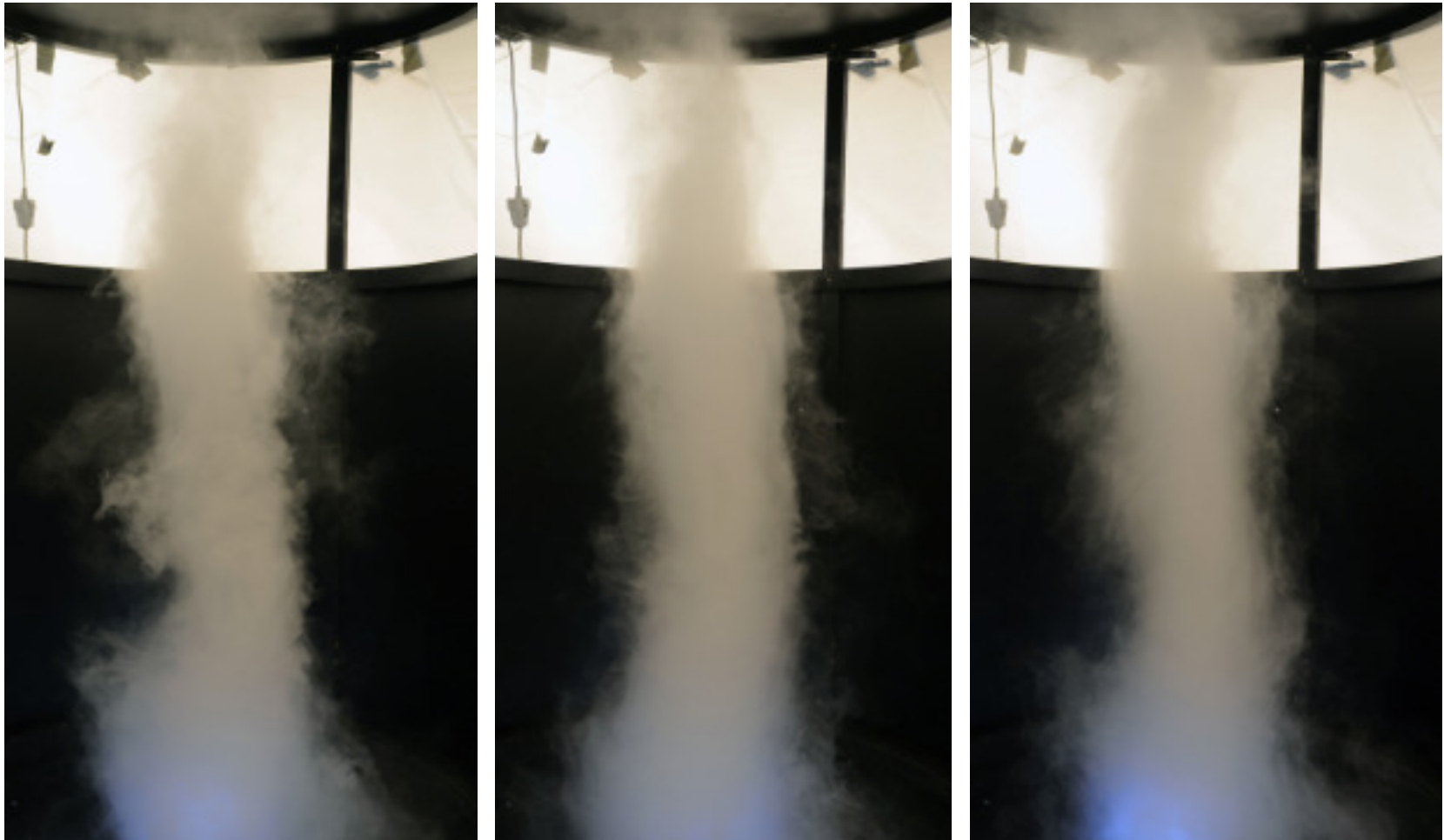
Billy Connolly Collection. 2016
Papier-mache, paint
4 x 18 x 9 cm / 5,5 x 18 x 9 x cm



Blurred vision. 2016
MDF, paint
35x35 x 3,6 cm



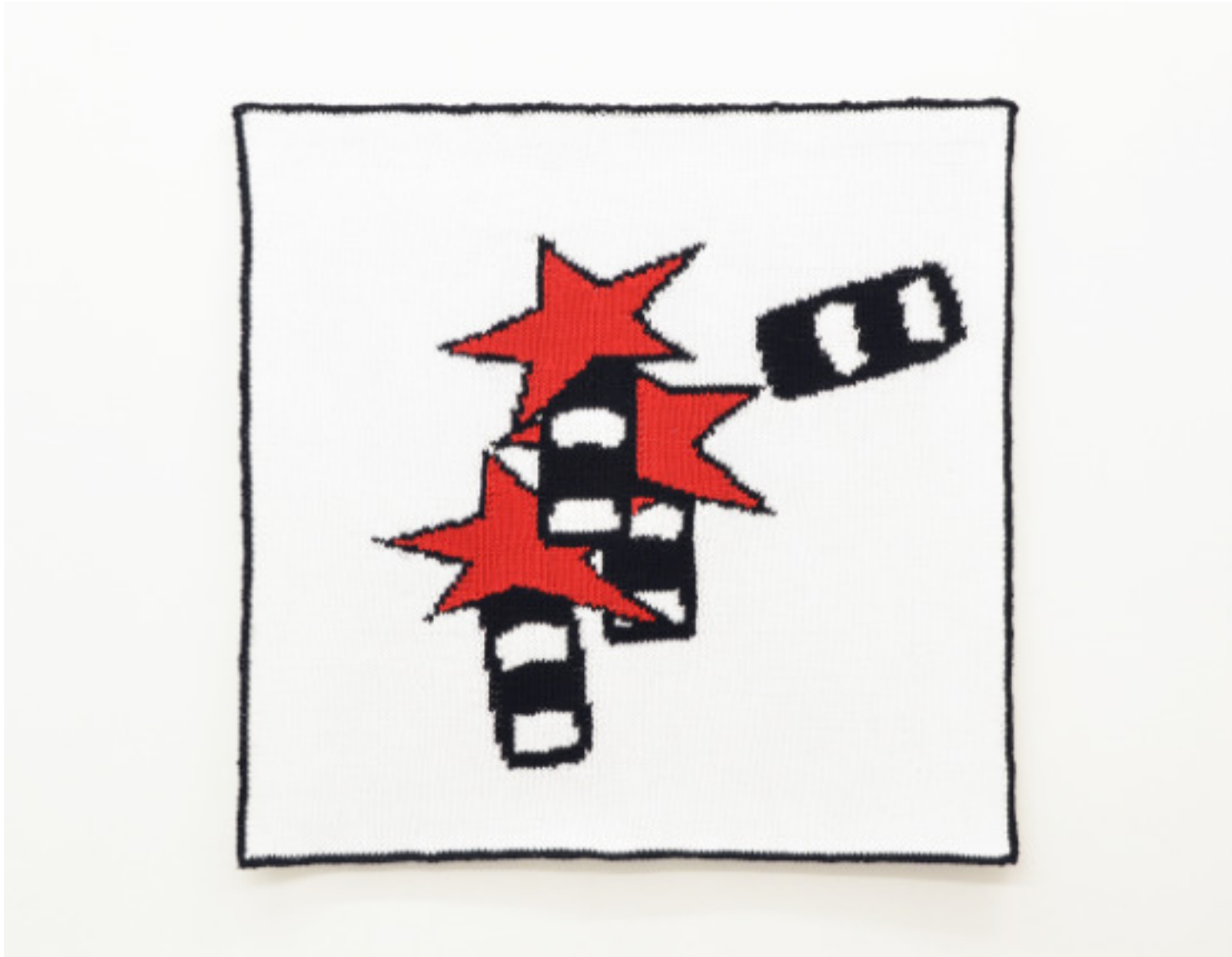
Twist and twirl. 2014
An artificial tornado
244 cm x 122cm x 122 cm
Installation at One Night Only Gallery.



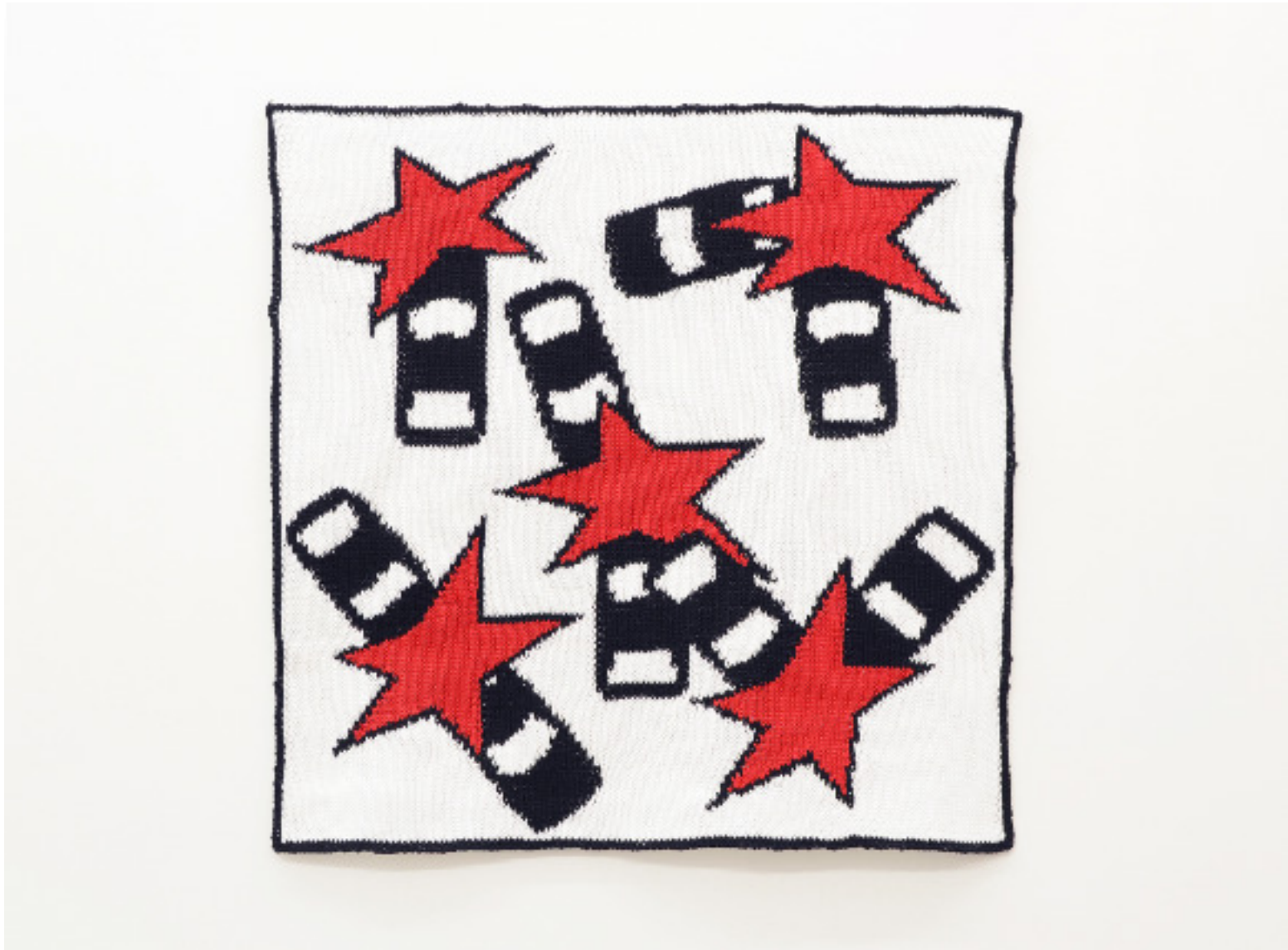
Twist and twirl. 2014
Details



Black Swan 2015.
Mdf, paint
54 x 40 x 30 cm



The contemplator. 2015
Knitted cotton
70 x 70 cm



It is said that back and forth is equidistant. 2015
Knitted cotton
70 x 70 cm



204P. 2014
Aluminum, steel, concrete, paint
210 x 65 x 40 cm
On the house - Norsk Billedhoggerforening



204S. 2015
Aluminum, steel, concrete, paint
210 x 65 x 40 cm
Sommerøya elektronikafestival



Systematization of an unsystematic archive. 2013.
Carl Berner subway station



Systematization of an unsystematic archive. 2013.
Top: Overview, E. Solvang's book and collated nails.
Bottom: Photographs used in the display, rusty nail.

Dear Grandpa

When I was little I thought that all Grandpa's had nine fingers.
Grandfathers however had ten.

One time Grandma was away to do a workshop, you were given
the job to cook dinner for the two of us. Grandma had prepared a
pancake batter and put it in the fridge with a plate as a cover.
You poured all the batter in the frying pan at once. We waited a
long time for it to be cooked.

Forever it felt like.

And then we ate pancake batter with skin for dinner.

Next time Grandma did a workshop we ate sandwiches for dinner.
What you did with the pancake batter she prepared then, I
know nothing about.

When we cleaned out your house we found your letters. One of
them was to the editor of Klassekampen. You wrote that the
comic strip in the newspaper was uninteresting, you thought he
should read the comic in Nye Troms to learn how it was suppose
to be done. The editor had given you a polite answer. So did the
Prime Ministers and the County governors when you wrote to
them.

Later I found a picture from when you were young. You were
naked and skiing. That picture became my treasure. The Erling
which I never knew

True

Dear Grandpa.

2014

Pen on paper

29,7 x 21 cm.

Kjære Bestefar

Da eg var lita trudd eg at alle Bestefar'ar hadde ni fingra. Farfar'ar derimot hadde ti.

En gang Bestemor skulle holde kurs måtte du lage middag til oss to. Bestemor hadde laga klar pannekakerøre, og satt den i kjøleskapet med et ferdig øst. Du slo all røre i stekepanna på en gang.

Vi venta lange på at den skulle steikes.
Lenge.
Så spiste vi pannekakerøre med smør til middag.

Neste gang Bestemor hadde kurs spiste vi brødskive. Kor det blei av pannekakerøre ho ikkje laga klar veit eg ingenting om.

Da vi rydda ut av huset feind vi brevvar dine. Ett av dem var til redaktøren av Klassekampen. Du skriv at tegneserien til Klassekampen var uninteressant. Du meinte han kunne lese tegneserien til Nye Troms, den var mykje bedre så der hadde han nokka å lære. Redaktøren hadde gitt deg et høflig svar. Det gjorde også statsministrene og fylkesmennene når du skriv til dem.

Eiterså feind eg et bilde av deg frå da du var ung. Du var naken og gikk på ski.
Det bildet er min skatt.
Han Erling eg aldri kjente.

[Signature]



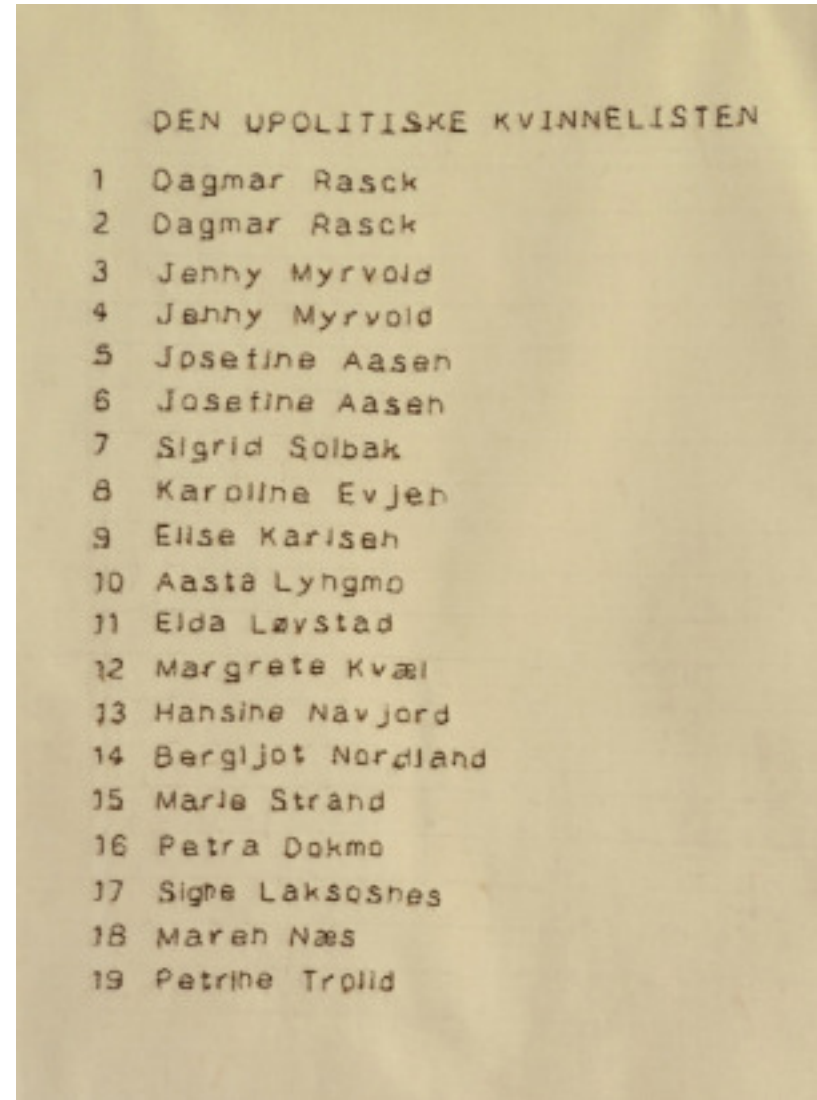
Camouflage. 2012
Exhibition view. Salten Museum - Beiarn
Bygdetun



A bottle of Spenol. 2012
MDF and paint.
13,5 cm x 5,9 cm x 5,9 cm.



The costume. 2012
Cowhide, boots, caps
177 cm x 115 cm x 48 cm.



The apolitical woman list. 1947. 2012
Cotton canvas, thread
40,5 cm x 31.3 cm.

16 women from Beiarn tried to get a seat in the local government. The existing political parties did not welcome the women and they ended up running for election on their own list. Coming Election Day the town sheriff who was responsible for printing the election list failed to print the women list and in the end the local government still consisted of males only.



The tractor. 2012
MDF.
125 cm x 210 cm x 134 cm.



Monument of patriotism, political interest and political tact. 2013.

Each stack of paper is a copy of the petitions to get female voting right in the years 1890, 1905 and 1907.

120 x 140 x 65 cm.



Under Construction. 2012
Gallery BOA



Yellow splay 2012
Polyurethane foam
88 x 68 x 45 cm



Avalanche. 2012

Sculpture: gravel (leca) engines

58 X 148 X 100 cm. Variable dimensions over time.

Two vibrating motors causes the heap of gravel to slowly fall down



Static billow. 2012

Large utilitarian bucket, polystyrene beads, engine, rotor blades.
34,5 x 68 x 68 cm

A rotor blade moves and causes the polystyrene beads to be in constant motion. The beads become static with time.



Vacant not vacant. 2014
Modified found object
10 x 33 x 9 cm

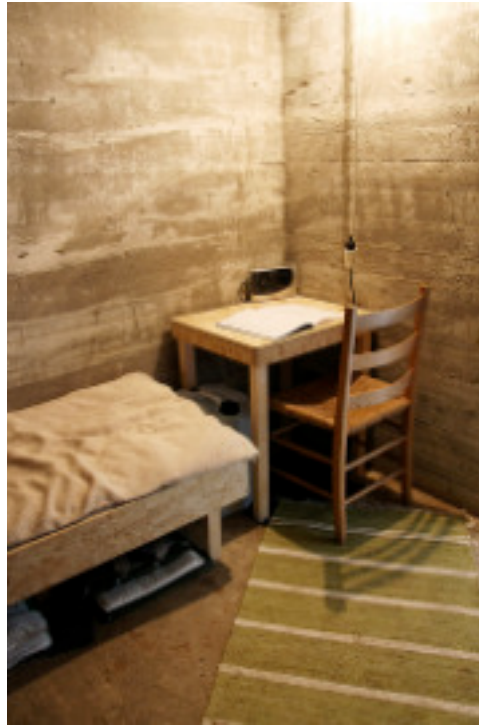


A. Hansens strategy. 2011. Exhibition view Haa Old Vicarage
Installation, various materials
250 x 261 x 360 cm



A. Hansens strategy 2011 (details)

The bunker is equipped to cover all the needs in a potential emergency situations. The room contains objects and devices that allow a person to live in the bunker for one year (longer if you ration)



A. Hansens strategy. 2011 (details)



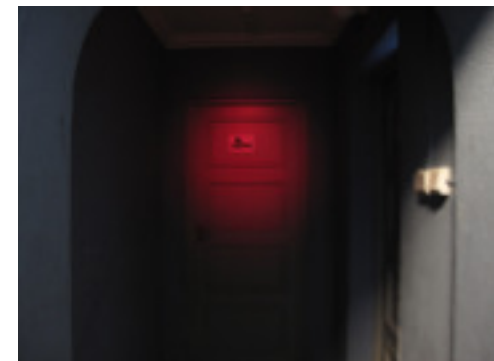
Big mama.2013
Collaboration with Sara Christensen.



Bigmama didn't get her name because of her figure, rather because of her unparalleled ability to handle tough situations with skill and dexterity. Confusion is her kind of action. Conditions that block her from being fully acknowledged are not admitted in public. The system is her worst enemy.



Bigmama has lately been perfecting her charming style of twirling visitors around her fingers. She is yet again highly present and only time will tell when she finally undertakes Sinnataggen.





Hello...There. 2011
Processed stone, drum pedal
50 x 30 x 70 cm.
(collaboration with Sara Christensen)



Dual - exit. 2011
Modified lightbox, alternator, crank, LED.
18 x 36 x 11,5 cm.



8001K 2005.
Silkscreen on PVC.
14,8 x 20,9 x 0,2 cm.
(series of three signs: 8001K, 8001S and 8001E)



Slitarkjerring og bondegull. 2009

Barn, gold paint

304 x 417 x 588 cm



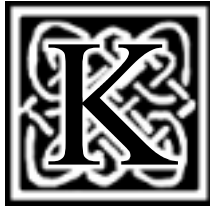
Slitarkjerring og bondegull. 2009 (details)

An old and worn down barn has been painted with gold. The inside of the barn was set back to the way it looked when the barn was in use 50 years ago.



Saur the Hound King. 2007
Exhibition view Stenersen museet

The Saga of Saur the Hound King.



King Oesteins Hardraade, named The Mighty by some and The Evil by others, ravaged the country. He plundered and robbed, and conquered land. Peasants and Nobility fled from their household to escape his wrath and strife. King Oestein demanded high taxes and the life was hard. When he had plundered and robbed so much land that he no longer could dispose over all of it, he placed his son on the throne. The people retorted and murdered the Kings son.

Wrathful King Oestein swore vengeance over his son, and ravaged the country once more. He plundered worse than ever, and conquered the land for a second time. Wanting to punish the people further he gave them the choice of King; his slave Tore Fakse or his hound Saur.

The people considered the slave as inferior and therefore chose the hound, as they hoped it would leave them free from a harsh rule. And so the dog became a king, and got the name Saur the Hound King.

The Saga of Haakon the Good tells us that three men's wit was charmed into the dog, and he now could bark two words and speak the third. Of which words, the Saga does not tell, but Saur could now dispose over his people as a wise and sensible king.

The people got on well with Saur, the times were good and life prosperous. Saur got a collar of precious metal, and when the weather was bad and the roads muddy he was carried on the shoulders of his servants to ease his travel through the kingdom. The people gave him a hall and a throne. Saur had a mound like other kings, and lived on Inderøya, at a seat named Saurshaug.

The rule of Saur was well, but short. The Saga of Haakon the Good tells us that Saur met his end the day wolves attacked his herd. The guards urged Saur to protect his herd, so he ran down from his hall charging the wolves. The wolves were well on eating themselves full, when Saur attacked. The wolves were many and they tore Saur to pieces at once. The people buried their King, Saur The Brave, after only three years as a king. What happened to the people and his seat later, nobody knows.



Saurshaug, the presumed location of the hall of Saur the Hound King. 2007
Photography
60 x 107 cm



The burial mound of Saur the Hound King. 2007
Photography
60 X 107 cm



Showcase. 2007
MDF, silkscreen, photography, plexi, wood
96 x 55 x 86 cm.



The chair assumed to be a belonging of Saur the Hound King. Its current location is unknown, and it is considered lost or destroyed.
Photography: 30 x 22 cm. 2007



Saur the Hound King's chair. (Reproduction) 2007
Oak
155 x 55 x 70 cm.



Fractured hammer. 2010
Plaster, paint
2,5 cm x 35 cm x 14 cm



Lonely. 2005
Acrylic paint on wall



The Abomination. 2008.
Polystyrene , polyester polyurethane, vanish
120x170x150 cm



Slap Machine. 2010
Silicone, MDF, engine
129,5 x 76 x 66 cm



Security planket. 2006
Drawing
60 x 51 cm



The toe man. 2006
Drawing
51 x 50 cm

can't
breathe
when
you're
standing
so close

Claustrophobia. 2005
Ink on paper
29,7 x 21 cm (A4)



Destruction. 2006.
Plaster
24 cm x 370 cm.



500 hours of wear and tear 2010

MDF, marbles, engine, paint

26.2 x 30.2 x 26.5 cm

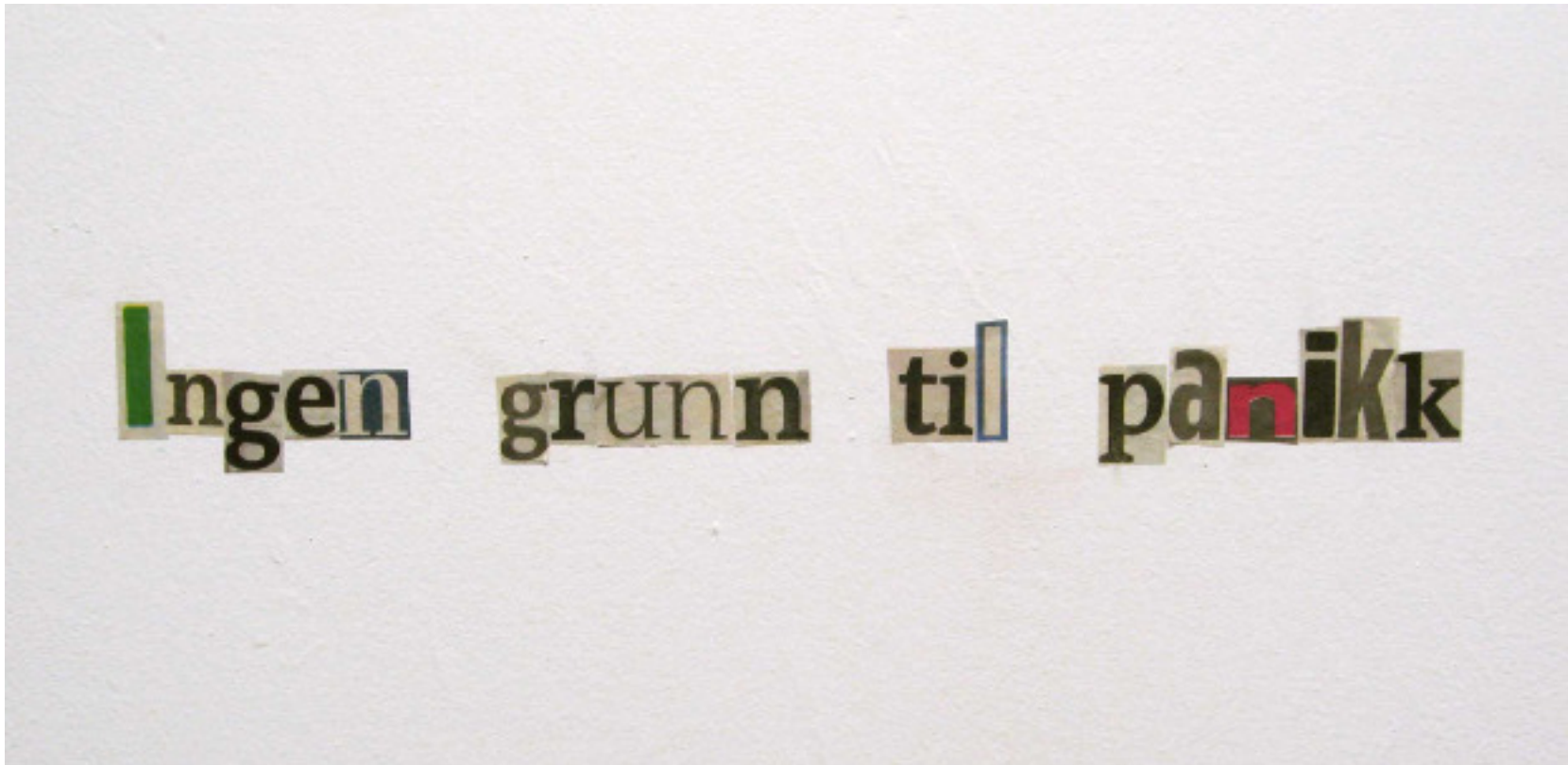
A container with six marbles is dragged back and forth over a plate of painted MDF.



Spin spin little pin. 2010
MDF, ceiling fans, paint.
63,5 x 128 x 128 cm



Hercules 2011
MDF, ceiling fans, paint.
128 x 128 x 128 cm



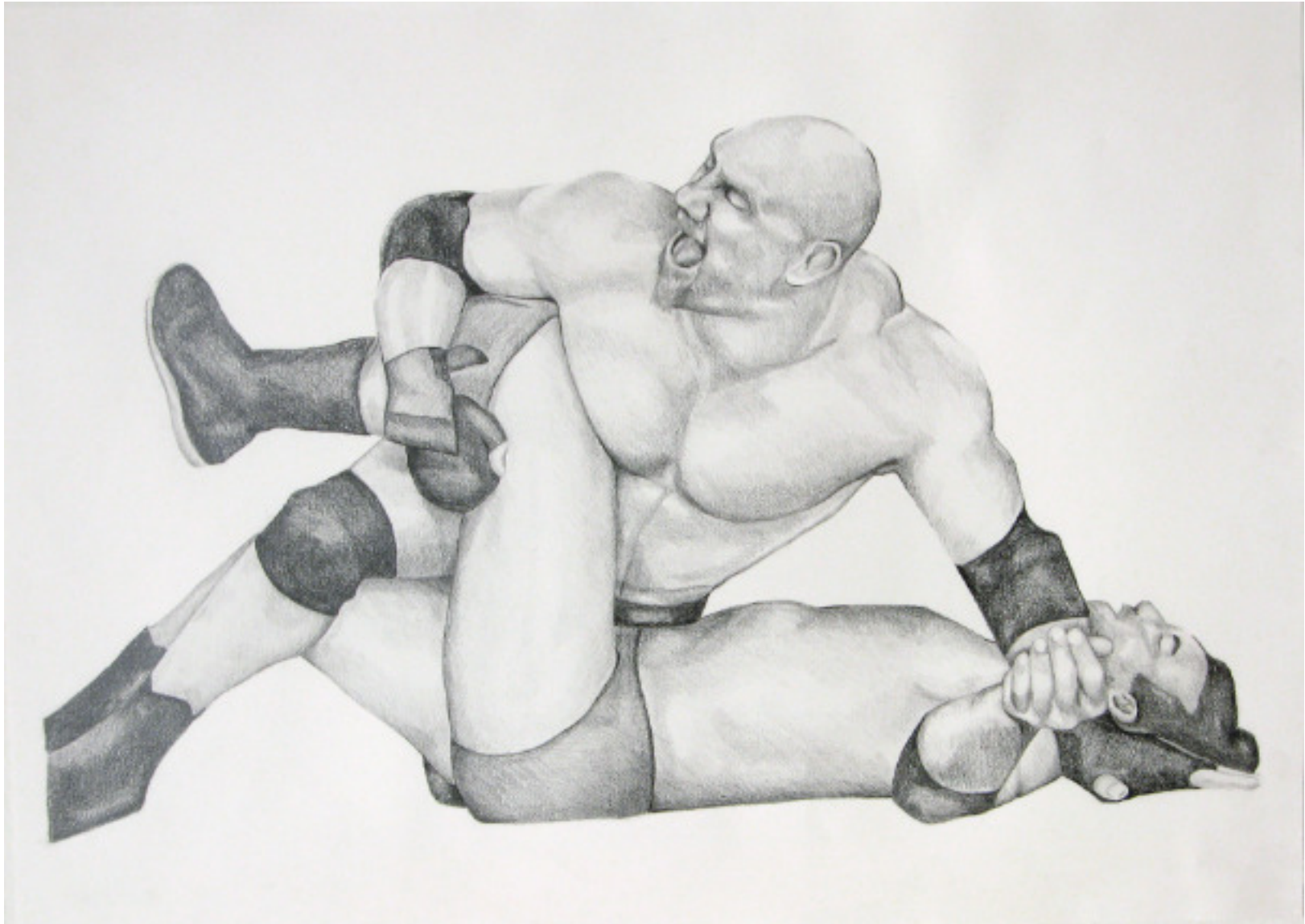
No reason to panic 2005
Collage on wall
5 x 35 cm



A wrestler is a man who wrestles 2006
Series of drawing
Left: 91 cm x 68 cm Right: 105 cm x 73 cm.



A wrestler is a man who wrestles 2006
Series of drawing
67cm x 73 cm



A wrestler is a man who wrestles 2006
Series of drawing
53 cm x 73 cm.

CV

Education:

- 2004 – 2007: National Academy of Fine Art, Oslo, Norway.
- 2003 – 2004: Rogaland School of Art, Stavanger, Norway.
- 2002 – 2003: Bergen School of Art, Bergen, Norway.

Solo exhibitions:

- 2023: *Po(o)rtraits - Archive of female artists*. Forhallen, Tou, Stavanger, Norway
- 2021: *Dårenes slott*. Halden Eksperimentelle KunstSenter (H.E.K.S), Halden, Norway
- 2020: *Å finne ord*. Bærum kunsthall. *Bærum, Norway*
- 2019: *Mac'n'cheese - Fornuft og Følelser*. Duo with Matilda Höög. Galleri 69, Oslo, Norway
- 2016: *Vevatne / Strømsted & Hurst*. Tenthaus Oslo, Norway
- 2016: *Battle 21* (duo with Rita Marstein) Pink Cube, Oslo, Norway
- 2014: *Twist and twirl*. One Night Only Gallery, Kunstneres hus, Oslo, Norway
- 2012: *Under Construction*. Gallery BOA. Oslo, Norway
- 2012: *Camouflage*. Salten Museum - Beiarn, Norway
- 2009: *Slitarkjerring og bondegull*. Målselv, Norway.
- 2006: *A wrestler is a man who wrestles*. Gallery 21:25. Oslo, Norway
- 2006: *spending time with the little fellow in diapers*. Gallery 21:24. Oslo, Norway

Group exhibitions:

- 2023: *Parallel Alphabets 42*. Museum Der Unerhörten Dinge. Berlin, Germany
Guest artist at an exhibition of S. K. Christensen/W. Linster
- 2023: *Off the wall*. Bærum kunsthall, Norway
- 2022: *Dyrk Bryn*. Curated by Christian Tony Norum. Bryn, Oslo, Norway
- 2022: *Norske hus og hager*. Curated by Neseblod/Haagensen, Nesoddtangen, Norway
- 2022: *Rokering*. Curated by Hanna Høiness, Oslo, Norway
- 2022: *Nybakt T - trykk*. Naive Kunstneres Landsforening. Oslo, Norway
- 2022: *Povera Vagina Dentata*. Oslogate 2b, Oslo
- 2022: *Os!o - You won't believe it*. Curated by Mathilde Carbel, Trondheimsveien 15b, Oslo
- 2021: *Salangen biennale*. Salangen, Troms, Norway
- 2021: *Brus på dagtid*. Pop-up exhibition curated by Lars Kjemphol. Norske Grafikere. Oslo.
- 2020: *Covid 19 diaries*. Lovaas, München, Germany
- 2020: *Villa Bazar, The Association of Norwegian Sculptors*. Oslo, Norway
- 2020: *2084*. The Cable Factory Helsinki, Finland.
- 2019: *Høstutstillingen*. Contribution to Woodland by Lars Kjempol. Oslo, Norway
- 2018: *Between the lines*. Kvinnemuseet. Kongsvinger, Norway

2018: Spring depot II, Tenthaus Oslo. Oslo, Norway
2018: Between the lines #metoo. KHIO. Oslo, Norway
2016: *Group exhibition*, Lager 008, Waldemar Thranes gate, Oslo, Norway
2016: *Orp 2: Exhibition 2*. Olaf Ryes plass 2, Oslo, Norway
2015: *From one place to another. Long weekend*. Messier 42. Krakow, Poland.
2015: *Sommarøya electronica festival*, Art program. Oslo. Norway
2015: Dok : 4 Studio Carl Berner, Skulpturarena øst. Carl Berner Tbanestasjon, Oslo
2014: *Purgatorio*. The Association of Norwegian Sculptors. Oslo, NO (curator/organisator)
2014: *Disambiguation*, Antikunst Senter. Oslo Øvre Fossum gård. Oslo, Norway
2014: *WHUN EECH Ran-duh m*. Noplace, Oslo, Norway
2014: *Øvre Fossum gård utstilling*. Oslo, Norway
2014: *On the house*. Skulpturarena Øst, Oslo, Norway
2014: Old and new talents. Sara Cristensens collection. Studio 17 , Stavanger, Norway.
2014: Contribution to *Jeg bestemmer* av Eggesbøe/Jonassen. Stavanger Kunstmuseum, Norway
2013: *It's a girl*. Akershus Kunstsenter. Lillestrøm, Norway.
2013: *Doc 1*. Skulpturarena øst. Carl Berner subway station, Oslo, Norway.
2013: No Christ-Mess but a Wild Fest, The Association of Norwegian Sculptors. Oslo.
2013: *Norwegian Sculpture Biennale*. Vigelandsmuseet. Oslo. (coll. Sara K Christensen)
2013: *Off the Wall*. NBF Christmas show Gallery Heer, Oslo, Norway.
2012: *Visit*. Project space Normanns. Stavanger.
2012: *Aye Dunkelblau*. Parrotta Contemporary. Stuttgart. Germany (coll. S. K Christensen)
2012: *Less is a bore*. NBF Christmas show, Sound of MU, Oslo Norway.
2011: *What if?* Haa old vicarage, Rogaland, Norway
2011: *iWalk the Line*. Ultima festival. The Norwegian opera and ballet. Oslo. (coll. S. K. Christensen)
2011: *Wuthering Heights*. Ola Narr. Oslo, Norway
2011: *Aquired! The story so far...* Sara Christensen's collection, Gallery Trafo, Oslo, Norway
2011: *Flirtman*. Telemuseumet. Oslo, Norway. (Silver & True. Coll. Petr Svarovsky)
2010: *A sense of the Edge, Gallery 54*, Gothenburg, Sweden (curator/organisator)
2010: Soaré i Leopoldusgården, Oslo, Norway.
2010: Contribution to *Woodland Workshop* by Lars Kjemphol. Gallery Maria Veie, Oslo, Norway.
2010: *Strange Age*, Art festival, Podium. Oslo, Norway
2010: Please touch, CoExist Galleries, Essex, UK (Silver & True. Collaboration with Petr Svarovsky)
2010: *Transgression*. Videotage. *Hong Kong (Silver & True. Collaboration with Petr Svarovsky)*
2009: *Soaré i Leopoldusgården*, Exhibition in studio community. Oslo, Norway.
2009: *Abandon normal devices festival*. Interface Amnesty. Static. Liverpool. UK. (Silver & True)
2009: *Here we are and there we go!* Netherland Media Art Institute. Amsterdam, Holland.
(Silver & True. Collaboration with Petr Svarovsky)
2008: *Cowboys don't cry*. Land art show. Suldal, Norway.
2008: *Homo Ludens Ludens*. Laboral Centro de Arte y Creacion Industrial. Gijon. Spain.

(Silver & True. Collaboration with Petr Svarovsky)

- 2007: *Final year show*. (BA) National Academy of Fine Art, Stenersen Museum. Oslo, Norway
- 2007: *Sell Out*. UKS, Oslo, Norway
- 2006: *Summer Destruction Show*. Seilduken. Oslo, Norway.
- 2006: *Survival*. Gallery Seilduken. Oslo, Norway.
- 2006: *Superfosfat*. Tou Scene. Stavanger, Norway.
- 2006: *Vestlandsutstillingen*. (West coast show) Norway
- 2006: *Sell out, UKS*. Oslo, Norway.
- 2005: *Gallery Rastløs*. Catacombs. Oslo, Norway.
- 2005: *Statens Høstutstilling*. (Annual autumn show) Kunstnernes Hus. Oslo, Norway
- 2005: *Shock*. Gallery 21:24, 21:25. Oslo, Norway.
- 2004: *19*. Final Year show, Rogaland School of Art. Kulturtorget. Stavanger, Norway
- 2003: *Water for the poorest*. Atlantic Hall. Stavanger, Norway

Commissions:

- 2021: Kleplandstunet omsorgssenter. Kristiansand Kommune, Norway
- 2008: Skien Fritidspark, Norway.

Street Art/ Public projects:

- 2009: *Flirtman goes UK*, London and Fringe Art festival, Edinburgh. UK (Silver & True.)
- 2005: *Looking for Angus*. Poster project. Madrid, Glasgow and Edinburgh.

MEMBERSHIP:

Norwegian visual artist association (NBK) The Association of Norwegian Sculptors (NBF) BO (The Association of Visual Artists Oslo)

GRANTS/SUPPORT:

- 2024: Vederlagsfondet, NBK - 1 year grant
- 2023: Exhibition grant, Bergesenstiftelsen
- 2018: Diversestipend, Norwegian Art Council
- 2016: Vederlagsfondet, NBK - 1 year grant
- 2015: Vederlagsfondet, NBK - 1 year grant
- 2014: Vederlagsfondet, NBK - 1 year grant
- 2014: Ingrid Lindbäck Langaards stiftelse
- 2013: Vederlagsfondet, NBK - 1 year grant
- 2012: Norwegian Art Council - Art and New technology - project grant
- 2012: NBK - Project grant x2
- 2012: NNKS project grant
- 2011: Beiamstipendet.
- 2009: NNKS Project grant.