

Image as Metaphor

Ole Lislerud





## Ole Lislerud



For several decades now, Ole Lislerud has been a prominent and important ceramist- or artist, as he prefers to call himself- both within Norway and internationally. He has been one of the foremost proponents of a shift in ceramics away from functional forms towards the freedom of fine art. His critique of what he sees as *narrow* and traditional attitudes in the ceramics field in Norway has been incisive. As a teacher and professor of ceramics for more than thirty years at the national academies of art and design in Bergen and Oslo, he has significantly influenced several generations of ceramicists as well as the development of the discipline as such. He has encouraged his students to set their sights high, to think big, to be socially responsible and to nurture an international outlook. When the Oslo National Academy of the Arts relocated to new premises, he made sure the ceramics department had state-of-the-art equipment, thus turning the academy's studios into a highly desirable destination for Norwegian and international artists. The Oslo International Ceramic Symposiums that he initiated and helped to organize in 1990 and 2003 have been pivotal

events in the Norwegian context.

In his own artistic work, Ole Lislerud has focused primarily on site-specific commissions, both in Norway and abroad. The common characteristic of his designs is the way they form and interact with architecture, while maintaining independence in the emphasis and visual expression they give to a building's function.

Arches of all sizes have been a substantial and recurrent theme in his artistic production. The *arch* symbolizes an arcane encounter between past and present, the many passages of life, and transitions from one state to another. Inscriptions as an evocative form of ornamentation have become a hallmark of his work, often in combination with graffiti.

Lislerud is also no stranger to forceful social statements in his art and likes to provoke and stir debate.

Lislerud works in multiple artistic genres and techniques: painting, sculpture, graphics, calligraphy and digital print, but clay remains one of his main concerns. He has extensive knowledge of the resilience and possibilities of clay.

It has been important for him to pursue his own development as an artist in parallel with his teaching practice. He is one of the few Norwegian artists to have an international career. With his gregarious energy and his capacity for hard work, he has successfully contributed to exhibitions and executed major commissions worldwide.

Randi Gaustad

PhD  
Former senior curator at the National Museum of Art, Architecture and Design



No. 1. Subprime Mortgage Crisis



No. 3. More Bad News - Equities Slip on Downgrade

No. 2. System of Asymmetrical Incentives- Moral Hazard & Credit Expansion





### Artistic globetrotter

Ole Lislerud has always been open to the diversity and contradictions of the world. As the son of a bishop, he began traveling between continents in his early childhood. As a result, he soon became familiar with things that many people describe as “foreign” and “different.” Meaning that he was “multicultural” long before that term was widely used. Neither political, religious, ethnic, cultural nor linguistic differences are overwhelming for Lislerud. On the contrary, these differences are intriguing to him because he is driven by curiosity- the urge to explore. Which explains why studying law wasn’t enough for him. Rather than interpret the limits of the law, Lislerud turned to art- a law unto itself. His multifaceted background continued in his artist research thus propelling him to become an artistic globetrotter.

As an artist Ole Lislerud makes both the distant historical past and distant parts of the world contemporary for us “here and now”- in the global present. He discovers connections among apparent contradictions. In his artistic universe he unites “impossible” fictions with the real. He is known for works that start out with traditional materials, such as clay, metal and glass, which he then develops into large-scale works using digital technology.

Having been a professor for several decades, Lislerud has helped countless students to recognize the limitless possibilities that artistic research can bring. Time and again, his own artistic activities have demonstrated ways to exceed the artificial contradictions between nature and culture, between East and West, between language and image, art and society. He enables his viewers to recognize that such contradictions are all part of one and the same reality. A reality he encourages us to confront with a questioning and critical attitude- a reality we are invited

to interpret in our capacity as what Jacques Rancière calls *the emancipated spectator*.

One example of this was *Image as Metaphor* at Gallery Nobel in Oslo and the Todd Weiner Gallery, Kansas City, a solo exhibition in conjunction with the fiftieth anniversary of the NCECA conference, showing a series of works that represent Lislerud’s response to the financial crisis and the stock market crash of 2007. *Image as Metaphor* uses an artistic approach to highlight an existential dimension of our common global existence, but also to allude to the rapidly widening gap between rich and poor worldwide and especially in the US, where the average income has fallen dramatically in recent years.

More specifically, Lislerud conjures up the stock market crash in a series of 2 x 1-meter porcelain plaques, using digital technology to superimpose images from a single edition of the *Financial Times*: with broad, sweeping movements, he ignites an inferno of chaotic, circular brushstrokes, allowing the red paint to drip and trickle like blood from the victims of the crisis. The phrases he has focused on speak a clear language of their own: “Another Ugly Day on Wall Street” and “Investors raise heat on political donators”.

It was not in the US but on the other side of the globe, at the Today Art Museum in Beijing, China, during the capitalist boom, that he first exhibited *Image as Metaphor* in 2008.

Beijing has become one of Lislerud’s bases, where for more than a decade now he has traveled to spend long periods in a studio he runs there, in addition to the one he has at Colla Micheri, Italy.

As an artist with an international background and a professor of longstanding in Oslo, he has nurtured a desire to make Norwegians more aware of the worldwide diversity in the field of ceramic art. It was for this reason he initiated the International Ceramic Symposium, which he also helped to arrange in 1990 and 2003- seminal events in the Norwegian context.

### Museum of Language, Ørsta, Norway:

#### “There are thousands of languages”

“Or language becomes an infinite museum, whose center is everywhere and whose limits are nowhere.” Robert Smithson

How should one pay homage to Ivar Aasen, the linguist who collected every dialect of the Kingdom of Norway and forged them into a new,



Artist in studio

unifying language- an official language that is used everyday in the Norwegian media?

Just as there was nothing arbitrary in the choice of the conceptual artist Joseph Kosuth to honor Champollion, the Frenchman who first deciphered Egyptian hieroglyphs, Ole Lislerud was the obvious candidate when it came to designing a monument to Ivar Aasen. As an artist, Lislerud has always been fascinated by signs and languages, writing systems and calligraphy. With his knowledge of several global languages, he makes a point of the distinction between

analog and digital characters; the subtle boundary between the *signifier* and the *signified*. Nothing more than a drawn line, or a brush stroke, divides a surface in two and creates space, which becomes a motif- a letter, something invested with meaning, which can be articulated.

At the museum in Ørsta, Aasen's birthplace, Lislerud features the letter *Æ*- used in only two languages worldwide, Norwegian and Danish. The artist has in fact chosen to render the letter *Æ* on a monumental scale, alienating its form on the ten-meter-high concrete end wall. It isn't only the massive size of the letter that makes it hard to spot, but also the fact that Lislerud has placed a glass panel in front of it. On this he has printed the phrase "There are thousands of languages," along with its translations in Greek, Arabic, Chinese, Russian, Japanese- forty different languages in all! The glass wall with all its written fragments is the first thing a visitor to the museum encounters. As such, it functions as a grid through which one discerns the contours of the enormous *Æ*, which appears to fluctuate between a script-based image and an actual character. The artist deliberately plays on this dualism- fully aware that he is thereby giving visual form to the disparity between figure and ground, between the signifier and the signified. At the same time, he also brings to life the precondition for any system of communication, which is the possibility of an endless process of interpretation.

To use the words of Robert Smithson, from this perspective, "language becomes an infinite museum, whose center is everywhere and whose limits are nowhere." But for the individual speaker, the use of language manifests itself in sound, volume and intonation. It is



Metaphorical Signs in RED

an experience that Lislerud brings to life here in his collaboration with the architect Sverre Fehn, winner of the Pritzker Prize, and the composer Arne Nordheim. The physical signs become a visual substrate or fragmentary score requiring orchestration- a multi-layered palimpsest.

### "I shop therefore I am" and "Your body is a battleground"

The superimposing of different layers of text and image - the juxtaposition of contrasts from past and present- is a characteristic feature of Lislerud's work. This is particularly clear in a series of 2 x 1-meter porcelain plaques he produced using the silk-screen and airbrush techniques.

For the series *I shop therefore I am*, Lislerud chose a text from our media society that represents a twist on Descartes' "I think therefore I am," supplemented by a reproduction of Barbara Krüger's *Your body is a battleground*. The latter is based on a black and white image of a woman's face, half of which is a photographically negative, the other half positive, representing

the contrast between ideal and reality. Lislerud’s series features idealized display mannequins alongside the self-portrait of the crippled painter Frida Kahlo, a historical ideal of beauty in the form of the Venus from Botticelli’s *Primavera* together with a woman in a T-shirt bearing the words “Abuse of power comes as no surprise.”

With these elements, Lislerud thematizes not just modern consumerism but also how, in our contemporary media society, we acquire knowledge from text and image. This montage is therefore a characteristic illustration of the indiscriminate use, consumption, copying and reproduction of images and texts, regardless of time and place, or whether they are art or kitsch, that constitutes the circulation of our media-society.

Venerable institutions- Oslo District Court, the Faculty of Theology and its chapel at the University of Oslo, the NHO headquarters

Whereas an artwork in a museum is essentially a sheltered object for contemplation and aesthetic observation, art on the open street or any other public space has to compete for attention. In the accelerating torrent of signifiers, commercial and political, religious and moral factors get mixed together. When art is situated in prestigious public institutions, it is expected to elucidate the buildings’ function.

In Norway, Lislerud has executed major commissions for a number of venerable institutions including the Oslo District Court, the NATO Joint Warfare Centre, the NHO (Confederation of Norwegian Enterprise) headquarters (Næringslivets Hus), and the Faculty of Theology at the University of Oslo and its chapel.

In Norwegian, the building in which the law is enforced is known as “Tinghuset.” Etymologically, the word bears within it a reminder of the ancient *ting* of the Viking era, a council convened to resolve conflicts where the participants sat in a ring. The stairwell in Oslo’s *Tinghuset* (District Court) resembles a cylinder with a circular plan. This is the site for Lislerud’s Lex Portalis- the Arch of the Law. It consists of two 32-meter high columns, rising from the ground to the ninth floor, which Lislerud has covered in wafer-thin porcelain plaques decorated with calligraphic motifs and text fragments. These encapsulate the values of democracy, yet the artist, who himself studied law, has also included whole pages of the Norwegian Constitution, Criminal Code and the Viking Laws of



NATO Joint Warfare Centre  
Stavanger Norway  
LMR Architects Torstein Lømo

Magnus Lagabøte, in this radial ribbon that winds its way up from one floor to the next. Whereas many court buildings are adorned with antique columns as a reference to the republic and rule of law in ancient Greece, the “cradle of civilization,” Lislerud focuses on the uniquely Norwegian aspects of a social democratic nation state coupled with universal democratic ideals.

“A picture says more than a hundred words” is a saying that has gained new currency since the terrorist attacks in Denmark and on the offices of Charlie Hebdo in Paris in response to the Muhammad cartoons. Although history has shown time and again that pictures can have explosive power, it is distressing when iconoclasm, or neo-iconoclasm, breaks out at the heart of our secular Western society, where we thought religious belief had become a private matter. But it is precisely because we are now a multicultural society that encompasses a range of faiths that ever more religious adherents insist on displaying visual symbols of their belief systems in public. It is a recipe for an antagonistic dynamic- one that Lislerud explores across many square meters of a large wall at the University of Oslo’s Faculty of Theology, in a work he has provocatively called *God is a Woman*.

The entire wall is covered with airbrushed graffiti and tags as examples of inscriptions that spurn the light of day and usually appear in the dead of night instead. Beneath the tags is a jumble of images and more than a hundred texts that articulate the contradiction between the Church as an institution and Christ as a rebel figure: “Christianity has too many lawyers and too few witnesses,” “God is black,” “Only those who move can feel their chains,” “Those who expand their knowledge, expand their pain”... Orange traffic signs are intended as a reminder of Northern Ireland’s campaign for a referendum on the subject of peace negotiations.

Various forms of repression are associated with the control of women in the name of religion- as illustrated by a woman covered in a burka. This female type is juxtaposed with the almost deific idolization of women like the sex symbol Marilyn Monroe. Here, the icon is presented in the style of Andy Warhol’s screen-print series, illustrating the darker side of idolization, namely exploitation. The graffiti inscription “God is a Woman” was almost below the belt for this religious establishment, coming as it did at the height of the debate about female bishops.

For his mural in the entrance lobby to the little chapel at the Faculty of Theology, Lislerud decided to eschew text entirely



Artist at NATO Joint Warfare  
Centre



Title: PAX - PEACE and the ART of WAR  
Scale: 45 sqm.  
in favor of biblical symbols such as birds and fish, creating an abstract poetic composition that the visitor contemplates in mental preparation to step over the threshold into another space- another dimension.

**XAP- PAX- NATO Joint Warfare Centre**

It is in Oslo that the Nobel Peace Prize is awarded. With laureates as diverse as Barack H. Obama (2009) and Liu Xiabo (2010), the disputes surrounding the awarding of the prize have, however, been anything but peaceful. Far less controversial was the awarding of the prize to Malala Yousafzai and Kailash Satyarthi for their efforts in the cause of children’s education.

In contrast, the country famed for the Nobel Peace Prize and the

Oslo Peace Accords, which sought to resolve the Middle East conflict, has acquired a new warfare center in the oil city of Stavanger. The NATO Joint Warfare Centre was established to coordinate the war in Afghanistan. At its new headquarters, officers from NATO’s twenty-eight member states are trained and briefed in warfare. Even after the official conclusion of combat activities in Afghanistan, the US and NATO remain committed to maintaining a small force in that country.

To place a work dedicated to “PAX” (Latin for peace) in a center for warfare was a provocation. In the center’s reception area, frequented by officers from diverse ethnic and cultural backgrounds, Lislerud has devoted the eleven-meter-long back wall to the theme of “PAX.”

The prelude to this work was, however, top secret, for the artist did not receive the commission from the Ministry of Defense as one would expect. Instead, the enormous work was given to the center directly as a gift from the Norwegian government following the tireless exertions of Reidar Birkedal, the project director. When the donation was announced, it triggered a war of words and critical media reports rather than a peaceful exchange of opinions, since NATO is not in a position to either give or receive gifts. But eventually an exception was made, and Lislerud completed the work in six months. It was regarded as highly controversial. The disagreements were pointedly highlighted by the failure to invite Lislerud to the official opening, which was attended by NATO dignitaries, generals and King.

XAP (PAX) is an extensive work. Not only is it massive in format - the red letters “XAP” (a mirror inversion of “PAX”), silk-screened onto porcelain plaques in China, are 3.5 meters high- but the artist also did considerable research in order to convey the relationship between war and peace with as many facets and nuances as possible. The oversized letters XAP are colored blood red as a reminder of the victims in the struggle for freedom- in the war for freedom.

The building is by no means accessible to all and sundry, but only to officers being inducted into war strategies in Afghanistan. Given that much of the coordination of these strategies makes use of digital and film media, Lislerud’s wall can be viewed as an artistic complement to reflections on war and peace. Here officers passing through the reception area on their way to and from the canteen or to training can peruse more than a hundred quotes from peace



Artist at Lau Ya Tan studio  
Jingdezhen, China.

Top: Mr. Liu and assistants.

14 activists, poets, generals, pop artists, and warriors throughout history. Here we find everyone from peace-loving Gandhi to Bismarck, Nelson Mandela and John Lennon to Hitler and Confucius, the Chinese philosopher Sun Tzu to Bob Dylan and Ernest Hemingway.

Lislerud was concerned in this work with “the absurdity of war,” the paradoxical idea that peace can be achieved by going to war, a point on which he quotes Barack Obama’s remark in his Nobel Peace Prize speech about the need to kill in order to achieve peace. “The conqueror is always a lover of peace.” Quote Clausewitz.

In writing PAX’s mirror image, Lislerud’s intention may have been to illustrate the counter-intuitive notion that peace is often achieved through the weapon of war, even though war is precisely the thing that peacemakers seek to avoid. Of the seventy plus commissions Lislerud has completed worldwide, *XAP* at the Joint Warfare Centre is one of the five most significant.

In the hope that Ole Lislerud will share with us some of the many thought-provoking quotes he collected while working on XAP (PAX) by posting them on the Internet, I give the last word to Mahatma Gandhi: “One hundred victories in one hundred battles is not the most skillful. Seizing the enemy without fighting is the most skillful.”

Olga Schmedling

Dr. Philos, Ass.Professor in Theory at the Oslo National Academy of The Arts





No. 4. Complete Evaporation of Liquidity



No. 6. Dramatic Failures of Corporate Governance & Risk Management

OLE LISLERUD: Image as Metaphor

He is one of Norway’s most eminent artists, with studios in Oslo, Beijing, and Andora, Italy. He has been exhibiting internationally for more than three decades and has fulfilled more than seventy site-specific commissions around the world.

Kansas City welcomed him in 1997, at the beginning of his career trajectory, when he found a mentor in Jim Leedy, pioneer of Abstract Expressionist ceramics. Now, Norwegian artist Ole Lislerud is back, with a one-person exhibit in conjunction with the 50th annual NCECA conference.

On view at Todd Weiner Gallery, Lislerud’s *Image as Metaphor*, a body of work created in response to the 2007 stock market crash, feels as topical today as the moment it was created

Emblazoned with Lislerud’s signature gestural brushwork and silk-screened images drawn from the financial world, these roughly 6-½ by 3-foot ceramic slabs speak to an American audience presently engaged in intense debate about income inequality, the minimum wage and reduced economic mobility.

“The meaning of life is no longer, as the French



Studio at Verket in Moss Norway

philosopher Descartes put it, I think therefore I am,” says Lislerud. “Today it is a basic question of having money, and through these means to confirm the meaning of life and success through financial investments.”

The large-scale tiles in *Image as Metaphor*, offer a lexicon of Lislerud’s visual vocabulary, including texts, appropriated images, and bold, gestural brushwork. In fact, with their spiraling trails of dripping paint, many of the tiles read as large Abstract Expressionist paintings. They also derive much of their content from their relationship with that quintessentially American movement.

During the Cold War, Abstract Expressionism was exported and

promoted abroad as a symbol of American freedom. In the decades since, the style has since become the signifier of artistic freedom in the global arena. Lislerud has called that freedom “the lifeblood of each artist,” an idea that undoubtedly has acquired a new urgency during the past thirteen years, when he has been working and lecturing in China.

And it was in China, at the Today Art Museum in Beijing, that Lislerud first exhibited *Image as Metaphor*. The year was 2008. The country was in the throes of an unprecedented economic boom and the culture was being transformed by a frenzy of consumerism. Lislerud discerned a new truth: “I Shop Therefore I am.”



Artist painting at studio in Lau Ya Tan Jingdezhen, China

The works take their titles- *Equities*, *Ugly Times on Wall Street*, *Growth Prospects*, from the New York Times newspaper accounts Lislerud was reading at the time. “In addition, I went to the stock exchange in Beijing and Oslo plus Times Square in New York, to photograph the monitors to give the project authenticity and to create a new symbol in the compositions,” he explained.

Lislerud is first and foremost and innovator. As a professor at the Oslo National Academy of the Arts from 1988 to 2012, he led a campaign to move ceramics from crafts to sculpture, focusing on the medium’s possibilities for large-scale architectural

applications. In “Contemporary Studio Porcelain,” author Peter Lane lauds Lislerud’s development of thin porcelain sheets, measuring up to 3.3 feet long as “no mean feat.” These sheets, or tiles, which took roughly a decade to develop “can be seen as a skin on architecture,” Lislerud says, and, through the artist’s addition of silk-screened images and text, also provide a way to “deal with basic issues of culture and humanity.”

Lislerud cites the silk-screened ceramic plaques created by Robert Rauschenberg in the early 1980s in Shigaraki, Japan, as a primary impetus to his own work with large-scale plaques. Like Rauschenberg,

Lislerud’s work carries the Ab Ex gesture forward, and combines it with a collage approach to imagery in order to comment on contemporary events.

The COBRA group, founded in 1948 by a group of avant-garde artists including the Danish painter Asger Jorn, is another important touchstone for Lislerud, whose work displays a similar commitment to spontaneity and gesture.

Moreover, Lislerud’s wide-ranging approach to content-political, social and economic-exemplifies Jorn’s belief: “The artist’s interest cannot be restricted to a single field; he must seek the highest perception of everything, of the whole and its details.” An August show of Lislerud’s work at the Museo Casa Jorn in Albissola, Italy, offered an opportunity to further explore his kinship with Jorn.

Born in South Africa, where his father was an anti-apartheid Lutheran bishop, Lislerud is an artist who has never shied away from addressing issues. Whether the topic is race, gender or economics, his work is fired by a lifelong commitment to social justice.

No. 7. Global Financial Crises



That commitment has sometimes led to controversy in his public commissions, including an installation of ceramic panels proclaiming “peace,” at the NATO Joint Warfare Center in Stavanger, Norway, and a “God-is-a-Woman” piece at the University of Oslo Divinity School. Students deemed it blasphemous. Lislerud says, “It is the most controversial piece I ever made.”

Works like these earned Lislerud a place in Judith Schwartz’s landmark 2008 study, “Confrontational Ceramics,” exploring the medium’s move beyond craft to major statements about the social and human condition.

Ceramics, notably large-scale porcelain panels and plaques, is Lislerud’s signature medium, but he also works in glass and steel, bronze and silkscreen, and is a leader in employing digital technologies.

Almost thirty years ago, Lislerud presented a 40 by 10 foot “Kansas City Wall” at the Leedy-Voulkos Art Gallery, using wood rather than ceramics as a substrate for text and images topped by “barbed wire” created from neon tubing. The topic was race, inspired by the barrage of television images

of the OJ Simpson case and the artist’s childhood memories of apartheid.

“Like many art pieces, this one was also finally dumped in the garbage,” the artist relates, but the exhibit had a longstanding impact on his trajectory, marking Lislerud’s first experiments with digital production. It has since played an integral role in his realization of large-scale architectural commissions and was also used to create the silk-screened images featured in *Image as Metaphor*.

The exhibit’s critique retains its bite at Todd Weiner, where Lislerud’s images of red-splattered financial pages, ominous monitors, and painterly spirals echoing the chaotic ups and downs of stock market graphs, resonate with the Occupy Wall Street movement and an upcoming presidential election that will determine whether the 1 percent continues to claim an inordinate share of the nation’s wealth.

In works such as *Credit Market Gridlock*, Lislerud blasts the emblems of the 1 percent’s world. Overlaying an orderly grid of financial news and information with his own furious scribbles and raking

strokes, he gives the artist the last word.

The exhibit also includes two plaques from Lislerud’s widely-shown *Your Body is a Battleground* series, in which he explores the way different generations and countries, notably Norway and China, define gender equality. The works convey his impression that in both countries, women are trapped- in Norway, by the pressures of advertising and the fashion industry; in China, by an institutionalized sexism that hampers women’s attainment of education, jobs and recognition.

For Lislerud, art is a weapon in the struggle against inequality in every sphere it occurs.

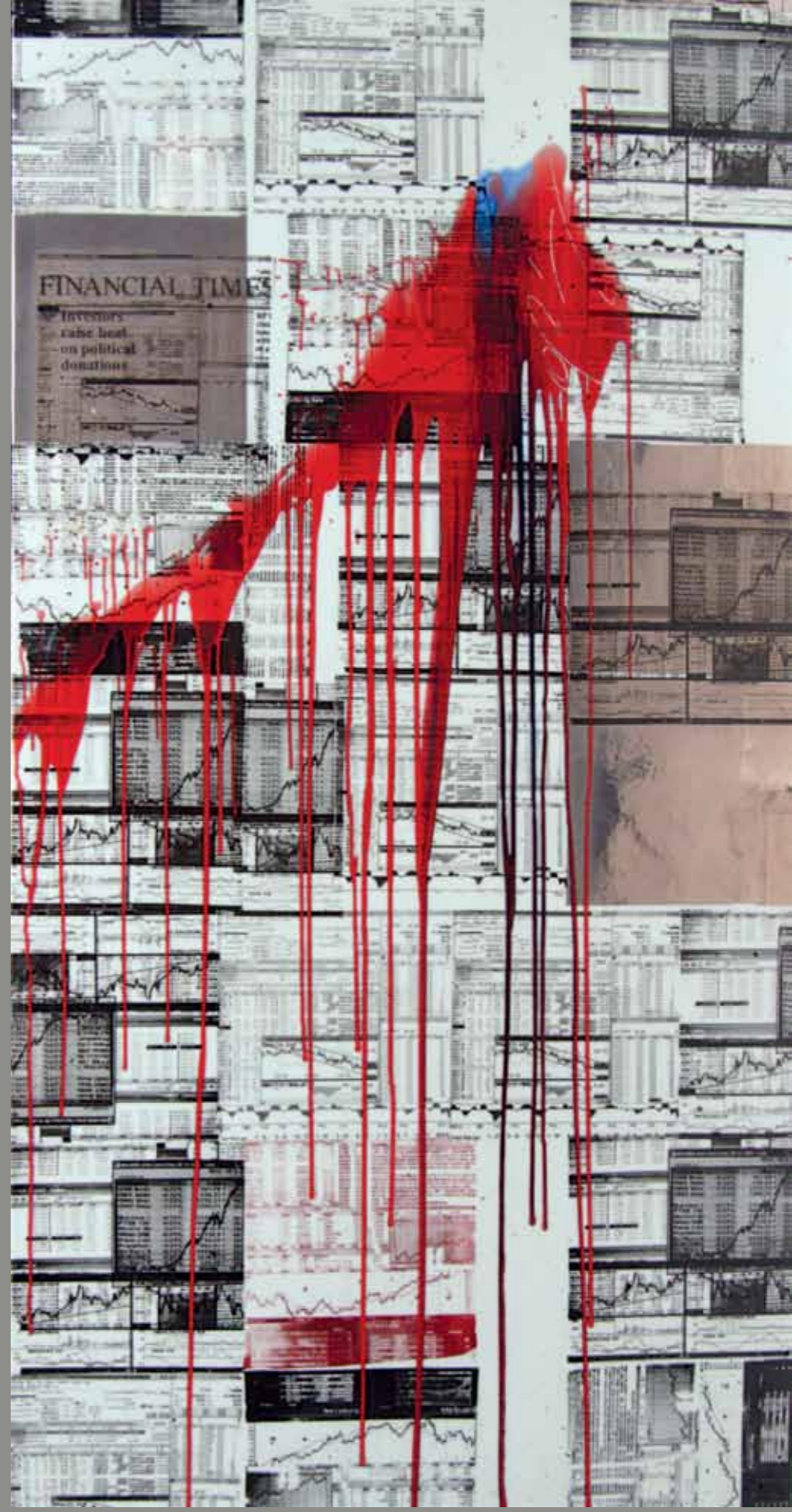
As he proclaimed in a 1996 talk during his first visit to the American Midwest: “There is a healthy spark of anarchy in the soul of each artist, which gives the artist the strength and endurance to create in a tough environment of conflict.”

Alice Thorson  
editor, KC Studio

No. 8. Restore Confidence in  
Financial Institutions









No. 13. Budget Deficit Ballooned



No. 14. Complete Evaporation of Liquidity



No. 15 Falling Bond Prices, Rising Medium & Long Term Interest

Ole Lislerud  
[Resume](#)

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**Personal**  
1950 Born in Greytown, South Africa

**Education**  
1977 Oslo Academy of Art and Design, Norway  
1973 Law School, University of Oslo, Norway  
1968 Rorkes Drift Art Centre Zululand, South Africa

**Teaching Experience**  
1983- 2012 Professor Oslo National Academy of The Arts, Norway  
2012 Professor emeritus

**Select Grants and Honors**  
2015 Norwegian Ministry of Foreign Affairs  
Ingrid Lindbäck Langaards Stiftelse  
2013 State Grant for senior artists  
2008 OCA Office for Contemporary Art, Norway  
International Grant  
AC Houens and C Mohrs Foundation Grant  
2000 ISCP Grant, The Inter-national Studio & Curatorial Program, New York  
1998 Japan Scandinavia Sasakawa Foundation Grant  
1997 Fullbright Foundation Research Grant, Bemis Foundation of The Arts, USA  
1995 Japan Scandinavia Sasakawa Foundation Grant  
1990 City of Oslo Art Grant  
1985 Japan Scandinavia Sasakawa Foundation Grant

**Select Solo Exhibitions**  
2016 Todd Weiner Gallery, Kansas City, USA  
Gallery Tucano, Torino, Italy  
Gallery Sokyo, Kyoto, Japan  
Gallery Nobel, Oslo, Norway  
Nynorsk kultursentrum og Volda & Ørsta Kunstlag, Norway.  
Galleri Henrik Werner Moss, Norway  
2015 Gallery Colla Micheri, Liguria, Italy  
Gylden Kunstverk, Drammen, Norway  
Bærum Kunstforening, Norway  
  
2014 Palazzo ODDO, Albenga, Italy  
Rosso & Nero, Museo Terzorio, ARA Village, Alassio, Italy  
Vestfold Kunstsenter Tønsberg, Norway  
Bærum KunstHall, Fornebu, Norway  
2013 Ground ZERO Art Gallery, Grand Hotel Alassio, Italy  
Galleri NOBEL Oslo, Norway  
Galleri URD, International Arts Festival, Bergen, Norway  
Gallery Asker Art Society, Norway  
Gallery Sandnes Art Society, Norway  
Asker Kulturhus, Performing Arts Centre, Litterature Festival, Norway  
2012 Tophane-I Amire Culture & Art Center, Tekubbe Gallery Istanbul, Turkey  
  
**Select Group Exhibitions**  
2016 Museo Palazzio Bonifacio, Teracina Centro Storico, Italy  
2015 Shigaraki Museum of Contemporary Ceramics, Japan  
Museo Casa Asger Jorn , Albissola, Italy  
Pani di T3rra, Centro Culturale Paraxo Alassio, Italy  
Kulturfestival Verket, Moss, Norway  
Nobel Gallery, Tønsberg, Norway  
Gallery Kjeldaas, Oslo, Norway

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2014 AA Tao Museum Rongchang, Changqing, China  
KulturKonsept, Residence Scott, Nice, France  
Museo Contemporano Architectura Roma, Italy  
Bianco & Nero, Museo Castello Romano Andora, Italy  
Kunstnerforbundet Oslo, Norway  
Nobel Gallery Tønsberg, Norway  
Gallery Kjeldaas Oslo, Norway  
Galleri Hebbe Lille, Thor Heyerdahl 100 year Anniversary Vollen in Asker, Norway

2013 The 3rd International Art Festival of Resistance in Teheran, Iran  
Project- Underground Bucharesti, Romania  
Ground ZERO, Albenga, Italy  
Great China Museum of Ceramic Art, Jingdezhen, China  
11th Bienal International De Ceramica Artistica, Aveiro, Portugal  
The 2nd SanBao International Ceramic Art Exhibition, Gallery SanBao, China  
Arne Nordheim Retrospective, Henie Onstad Art Centre, Høvikodden, Norway  
Kunstformidleren, Atriet I Kvadraturen, Oslo, Norway  
Galleri Voksenåsen, Oslo, Norway  
Galleru URD, Bergen, Norway  
Galleri Heer, Oslo, Norway  
Galleri Gulden, Drammen, Norway

2012 Houston Museum of Fine Art, The Garth Clark Collection, Texas, USA  
University of Central Missouri Gallery of Art, USA  
Varazdin City Museum, Croatia  
Great China Museum of Ceramic Art, Jingdezhen, China  
Shanghai ART Expo. China  
Gallery URD Bergen, Norway  
The National Museum of Norway  
MEGAsculpture, Gallery Seilduken, Oslo  
National Academy of The Arts, Norway

Select Public Commissions

2014 U & I, Færder High School, White Architects

2013 The WALL is in your MIND, Hadeland High School, Lille Frøen Architects

2011 Your Body is a Battleground, Agder University, A7 Architects

2010 PAX - PEACE and The Art of WAR, NATO Joint Warfare Center Stavanger LMR Architects

2009 The Lido Art Collection, MS New Amsterdam, Y&S Architects

2008 Response, NHO Confederation of Norwegian Enterprise, Oslo, Dark Architects

2008 CIA - KGB, DLA Piper, Bergen

2006 The Wall, Bodø University Library,Norway

2005 I shop therefore I am, Fuping International Museum, Xian, China

2005 Ignis, Monument Skansekaia Aalesund, Pettersen Architects

2003 Huaxia ARCH, International Sculpture Project Foshan, China, Architect Zhang Wenzhi

2003 Iznik, Turkish Bath, Rjukan, Arkitekt Frode Nysæter Asplan Viak as

2001 Site and Signs, KPMG Corporate Center, Majorstua, Oslo. Lund & Slaatto Architects

2000 TEIKN, Museum of the New Norwegian Language, Ørsta. Architect Sverre Fehn

2000 God is Woman, University of Oslo, Faculty of Divinity. Architect Terje Hope

2000 Tellus, Telenor Corporate Center, Bergen. Pedersen Ege Architects

1999 Glass Arch, Performing Arts Center, Sandnes. Hoem Kloster Scheldrup & Tonning Architects

1998 Chartula, Norske Skog Corporate Center, Fornebu. Lund Hagem Architects

1998 Score, Performing Arts Center, Aalesund. Sandbakk & Pettersen Architects

1997 Exodus, University of Oslo, Faculty of Divinity. Architect Terje Hope

1994 Lex Portalis, Portal of The LAW, Oslo Court

Building / Oslo Tinghus. Østgaard Architects

1992 Legacy, Commerce Place, Edmonton, Canada

Select Public Collections

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Northern Arizona University Art Museum, Flagstaff, AZ

Arizona State University Art Museum, Tempe, AZ

Gimhae Clayarch Museum, South Korea

Incheon World Ceramic Center, Seoul, South Korea

The Museum of Contemporary Ceramic Art, Shigaraki, Japan

Arabia Museum, Helsinki, Finland

The Banff Centre, Walter Phillips Gallery, Banff, Alberta, Canada

Today Art Museum Beijing, China

Zhangilang Modern Art Museum, Shanghai, China

Fule International Art Museums, Fuping, Shangxhi, China

Shijingyi Art Muiseum, Foshan, China

The Great China Museum of Ceramic Art Jingdezhen, China

San Bao International Ceramics Museum, Jzingdezhen, China

AA Tao Museum Rongchang, Changqing, China

Taipei County Yingge Ceramic Museum, Taiwan

Museum of Contemporary Ceramics Istanbul, Turkey

Oldenburg Statsmuseum, Germany

Museo Guizeppe Mazzotti, Albisola, Italy

Henie Onstad Art Center, Oslo, Norway

National Museum of Art, Design and Architecture Oslo, Norway

Arts Council of Norway

Norges Bank

Nordenfjeldske National Museum of Decorative Arts, Trondheim, Norway

Norwegian Embassy in Stockholm, Sweden

Norwegian Embassy in Tokyo, Japan

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- 2016 Gallery Nobel, Oslo, Norway
- Gallery Todd Weiner, Kansas City, USA



Utenriksdepartementet

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