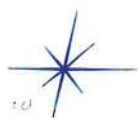


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Of(f) Our Times: Curatorial Anachronics



With contributions by
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Revisiting *Prosjekt i Gamlebyen* (1994)
for *Munchmuseet on the Move* (2016–19)

Prosjekt i Gamlebyen was an artist-initiated, ten-day festival in Oslo's so-called Old Town area in 1994, which was then known as "Norway's largest crossroads." At the time, plans for redevelopment of the area's harborside of Bjørvika were underway; a process that was accelerated with the launch of *The Fjord City* in 2000. The opening of the new Munch Museum in Bjørvika in 2020 marks the apotheosis of this new waterfront development in Oslo. *Munchmuseet on the Move* is a four-year program of contemporary art commissions in the area between



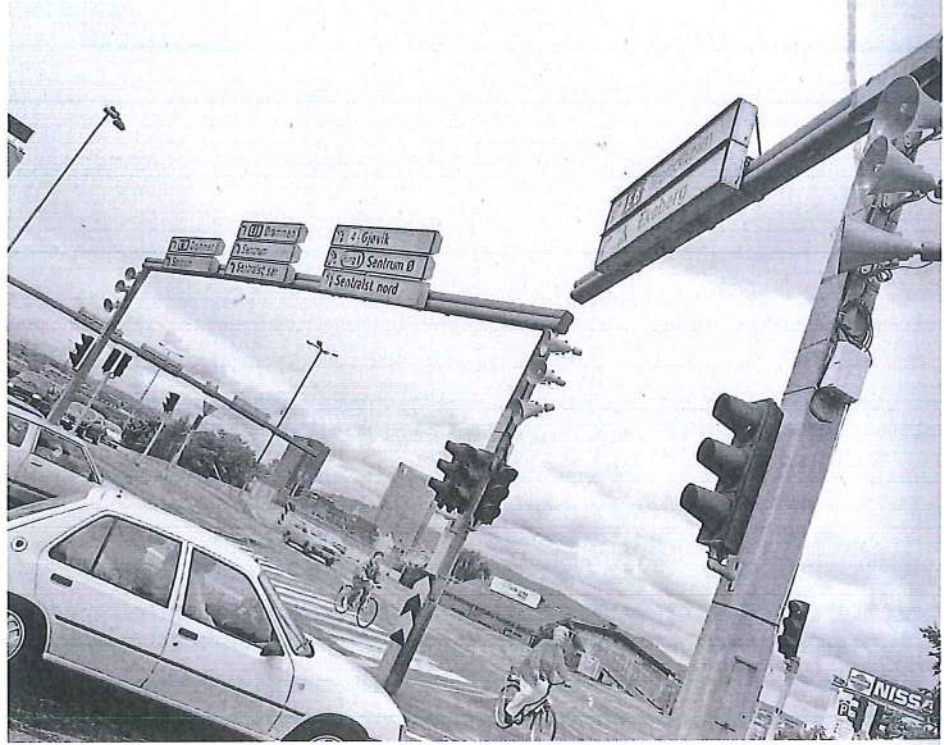
Conference at Oslo
Ladegård, April 8, 2016

the current Munch Museum, which opened at Tøyen in 1963 and the new site a mile down the road—via the boroughs of Grønland and Gamlebyen.¹

One of the questions that arose in the seminar "Of(f) Our Times: The Aftermath of the Ephemeral and Other Curatorial Anachronics" was: "How do historical exhibitions participate in contemporary curatorial discourse?" The relevance of *Prosjekt i Gamlebyen* (1994) to *Munchmuseet on the Move* (2016–19) was

Revisiting *Prosjekt i Gamlebyen* (1994)
for *Munchmuseet on the Move* (2016–19)
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discussed as early as my job interview for the position of curator at the Munch Museum. Jon-Ove Steihaug, the Museum's director of exhibitions and collections, and I had both experienced what was colloquially known as *PiG* in 1994, and we agreed that it was essential to consider it when devising a program of contemporary art for the neighborhoods through which the Munch Museum was about to move on its one-mile journey from Tøyen to Bjørvika.² With its experimental and transdisciplinary approach, its commitment to place and collaboration, *PiG* became



an inspiration for the initial conceptualization of the four-year off-site program of contemporary art which became known as *Munchmuseet on the Move*. This program launched with a conference on *PiG* in collaboration with Kunsthall Oslo on April 8, 2016.

Anna Karin Rynander,
Bird Machines, 1994

Whereas the ten days of artists' projects, concerts, and performances in 1994 were fondly recalled by anyone who had been there, it soon transpired that *PiG* was relatively unknown beyond first-hand experience.

Through my father, Michael O'Donnell, who was one of the featured artists, I was privileged to attend as a fourteen-year-old, but to most of my generation and younger the project was known only through the recollections of artists who had participated.³ When I did an initial online search, the term "Prosjekt i Gamlebyen" brought up a number of artists' CVs, but hardly any images. The visual representation of *PiG* was limited to the cover of the book of texts that accompanied the project, known by its ISBN number. It seemed like the task at hand was not only to make



Knut Asdam, video
with M. Curran,
installation
view at P-hus,
Fred Olsensgate 6 /
Prinsensgate

the connection between *PiG* and *Munchmuseet on the Move*, but to inform a whole generation of the existence of this large-scale project in recent Norwegian art history, consisting of a compilation of texts, over 80 art projects and 30 concerts in May/June 1994, and involving a number of artists who would rise to prominence on the Scandinavian art scene in the late 1990s and early 2000s. By making the historical connection between the two projects, we were able to cement the importance of *PiG* for the

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local art scene at the time, and how this scene and its conditions had changed since the early 1990s.

Prosjekt i Gamlebyen (1994)

The original organizers of the art projects in *PiG* were Christel Sverre, Harald Fetveit, and Ketil Nergaard, while Per Platou was responsible for the accompanying music program. They had kept an extensive archive



of correspondence, documentary images, initial project descriptions, press cuttings, programs, flyers, and maps of the art projects, which they generously offered to share. From this material, it became evident that *PiG* was enabled by support from a number of different institutions.⁴ The motivation for *PiG* was the organizing trio's wish to promote communication between the different disciplines in Oslo's cultural community at the time, to break down disciplinary borders between the city's different art scenes, and

Inge Dahlman,
Hr. Dahlmans Have
(A man and a few
of his favorite places
in Gamlebyen), 1994

to create opportunities for emerging artists excluded from established institutions.⁵ The program was referred to as a “ten-day festival in Gamlebyen” and was inspired by a similar project in Bergen, *Mellom Rommene*, in which Christel Sverre and Harald Fetveit had participated in 1990.

PiG had two main exhibition venues: Gamlebyen School and the former lumber warehouse (Trelasthandel) in Schweigaardsgate. The school housed a number of artists’ projects, as well as self-



Anne Karin
Jortveit, window
of plumbers’ shop
in Schweigaardsgate 51

contained exhibitions, including one of Gunnar Krantz and Sofia Bertilsson organized by curators Åsa Nacking and Mats Stjernstedt, and a group show assembled by gallerist Atle Gerhardsen. In addition, a number of artists’ projects took place in public spaces. The taxi rank in the center of Grønland, for example, was the site for the first iteration of Jens Haaning’s *Cultural Mediation (Kulturformidling)*, consisting of jokes being broadcast in Turkish over the loudspeakers. Sound was also used in Ann Lislegaard’s

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contribution to *PiG*: recordings of howling wolves played for an hour at 8am and 8pm daily in the park by the medieval ruins. The presence—or absence—of other species was also an aspect of Anna Karin Rynander's *Bird Machines*, installed at the traffic lights at the crossroads in Gamlebyen, so that drivers would suddenly hear birdsong as they waited at the crossroads. The exchange of sounds in this noise-polluted area was also the subject of Per Platou's contribution to *PiG*, in addition to organizing the music program, as the sounds at the same busy junction of Bispegata and the Loenga bridge were radio-transmitted to the replica of Gamlebyen at the Norwegian Folk Museum, situated in tranquil surroundings at Bygdøy, a peninsula to the west of Oslo.

A majority of the works in *PiG* were in fact presented outside of the festival's main venues. Knut Åsdam, for example, showed his work on a TV screen in a parking garage, and drivers encountered footage of a naked male figure skipping as they drove in to park. Anne Karin Jortveit set up a window wiper at the local plumber's, commenting on how much pollution from traffic the residents of Gamlebyen were subjected to. A number of works were not "on display" as such, adopting a purely conceptual or transitory approach: Merja Puustinen and Andy Best created an insert for the *Morgenbladet* weekly newspaper. Yngvar Larsen lived on the street from the beginning of the festival, announcing, via a series of posters, that he would subsequently disappear, adding in brackets: "art must be so cheap that the artist can live off it."⁶ Inge Dahlmann moved around in the local area, setting his deck chair down in "some of his favorite places in Gamlebyen." Søsja Jørgensen and Geir Tore Holm, who had run the M/Balkong gallery from their home in Trondheim since 1993, had radio spots on local stations RadioNova and RadioOrakel, while Anna Brag placed a flyer in each resident's post box declaring "Nobody knows I'm here." Oslo Kunstverk,

a fictional municipal agency for artworks in public space, was charged with safeguarding “the collective artistic appearance of the city” and “to remark upon anything remarkable about it.”⁷ Found “artworks” were featured in a slideshow presented in full scholarly seriousness by Harald Østgaard Lund at Borgen during the Festival.



Sam Hultin, *I'm Every Lesbian*, City walk led by Lara Okafor, June 19, 2016

The Conference in 2016

Conversations with Kunsthall Oslo revealed that they had included a restaging of Harald Østgaard Lund's slideshow lecture for *PiG* in 1994 for their 2012 project on their neighborhood of Bjørvika and Gamlebyen.⁸ It was agreed that the Munch Museum and Kunsthall Oslo together would organize a conference on *Prosjekt*

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i Gamlebyen as part of the Kunsthall's ongoing work in the area and the Museum's four-year curatorial project that was about to start. Since the project seemed pertinent to Norwegian curatorial history, the collaboration was extended to include the MA course in Curatorial Practice⁹ at the then Bergen Academy of Art and Design (KHiB).¹⁰ A working group consisting of Elisabeth Byre from Kunsthall Oslo, Anne Szefer Karlsen (KHiB), and myself from the Munch Museum was set up. We had a number of meetings with Christel Sverre, Harald Fetveit,



Ketil Nergaard, Per Platou, and Harald Østgaard Lund over the course of 2015 and 2016. The conference began to take shape and other points of reference emerged, national as well as international. This latter aspect was examined by Szefer Karlsen in her conference paper in which parallels were drawn between *PiG* and *Culture in Action—New Public Art* in Chicago and *Project Unité* in Firminy, both in 1993.¹¹

TROLLKREM IMPORT
at Ivars Kro, featuring
Seth Bogart, Dynasty
Handbag, Tor Erik Bøe,
and Vaginal Davis,
April 2018

In addition to the working group, other speakers were invited, among them artists Ingrid Lønningdal and Lotte Konow Lund to give an account of Borgen as a site of cultural production, together with Per Platou.¹² The inclusion of Jon Benjamin Tallerås, one of the artists commissioned as part of *Munchmuseet on the Move* (2016), and Will Bradley of Kunsthall Oslo provided a link between the past and the present. The conference was held on April 8 in the majestic surroundings of Oslo Ladegård, an eighteenth-century manor house built on top of the sixteenth-



Martine Hammervold-Austinat, *Fall*, dance performance at Gamlebyen Sport og Fritid, 2017

century ruins of the Bishop's Palace. It was, in many ways, an apt location for this public event, located in the heart of Gamlebyen, parallel to its major road junction with a view across the construction sites of the new waterfront development of Bjørvika, as well as the empty space where Borgen used to be. In this location, the spirit of *PiG* and the sense of standing at a crossroads were palpable.

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for *Munchmuseet on the Move* (2016–19)
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The art institutional landscape in Oslo has changed, as has its built environment and demography. Gamlebyen is no longer a major crossroads and traffic artery; it is instead a site of rapid gentrification. Hipsters, rather than punks and rockers, frequent its pubs and bars; graffiti is now commissioned rather than prosecuted; Borgen has been demolished and there are far fewer spaces for artists' studios. There are also fewer spaces for showing art, especially for artist-



run institutions. Since the inception of *Munchmuseet on the Move*, several smaller non-profit platforms for contemporary art have had to move from the area as their temporary spaces were taken over by property developers.¹³ Whereas *PiG* had Gamlebyen School and the lumber warehouse available, now spaces have to be rented from commercial corporations.

Sara Eliassen, still from *The Feedback Loop*, Oslo Central Station, 2018

One of the reasons for doing *PiG* in 1994 was a perceived lack of opportunities for emerging

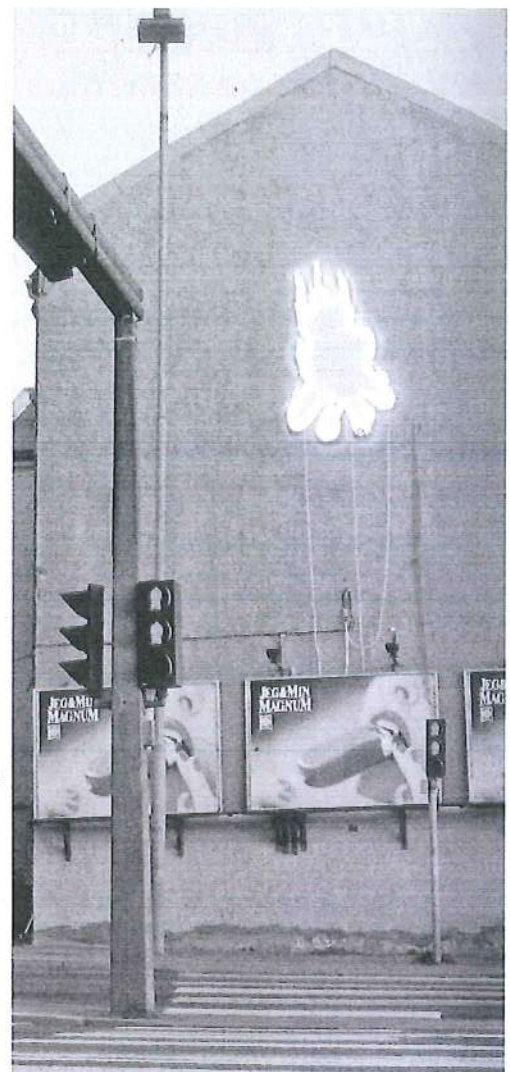
artists in the larger art institutions. The Museum of Contemporary Art had opened in 1990, and the Astrup Fearnley Museum in 1993, but at the time these museums showed more established artists.¹⁴ In 1994, the Stenersen Museum opened and soon provided an institutional space for contemporary art, as well as showing the collection of Rolf Stenersen, Amaldus Nielsen, and Ludvig Ravensberg.¹⁵ Following the merging of the Stenersen Museum and the Munch Museum with a view to opening together in 2020, funds were redirected into the temporary project of *Munchmuseet on the Move*. Through its contemporary art projects, micro-PiGs could take place off-site with institutional support. This is a key distinction between *Munchmuseet on the Move* and PiG, which was artist-initiated and funded through an array of different smaller financial contributions. In 1994, most of the risk and responsibility fell on the artists, as the map of PiG read: "Each individual exhibitor is practically and financially responsible for the construction and display of their own contribution." In *Munchmuseet on the Move*, institutional support from the museum also allows projects to unfold over a longer period of time. The relative luxury of a dedicated, full-time curator and project manager means sixteen art projects can be sustained over four years (rather than ten days) with time for research and development. The artists get paid, production costs are covered, and the program as a whole has access to the Munch Museum's departments of education, marketing, and communications, as well as technicians and photographers.

Another distinction between the two projects is the nature of the programming. At the conference in 2016, the original initiators of PiG were adamant that they considered themselves "organizers" rather than "curators," a term that was being increasingly used at the time, but that was still regarded with some suspicion by artists.¹⁶ Nonetheless, there

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was a clear division of roles between organizer and artist, even though the organizers were all trained and practicing artists. Anna Brag, for instance, had been part of the group of initiators, but dropped out in order to participate in *PiG* as an artist, which the group deemed the right thing to do, thereby complying with what is now an established ethical stance in curatorial practice.¹⁷ Works were commissioned for *PiG*, but along with the risk and responsibility came the relative freedom for the artists to contribute whatever they wanted. Invitations to participate went out through personal networks, communicated by letter, fax, or telephone since online communication was in its early stages. The program booklet for *PiG*, actually, listed "internet" alongside 33 concerts, 94 exhibitors, but online research was hardly possible back then. However, the organizers did consult KIK (a slide and microfilm archive on Norwegian contemporary artists) to extend their research beyond personal relationships.¹⁸

The program for *Munchmuseet on the Move* is explicitly curated. I have adopted what I term a "queer" curatorial approach, by which I mean that each art project commissioned seeks to lift up or make visible some aspect of the neighborhood that has been marginalized, ignored, or overlooked, as well as paying attention to diversity when it comes to the artists commissioned. This may be a result of times having changed, and queer theory was only in its early stages



Michael O'Donnell,
Red Fire, 1994

of articulation in 1994. In fact, the organizers of *PiG* said that they specifically did not consider gender, racial, or religious identity when inviting artists.¹⁹ That said, the gender balance of *PiG* was near-equal, but there were very few minorities represented despite the diverse demography of the area of Gamlebyen, even in 1994. One of the artists participating, Knut Åsdam, remarked upon this in a fax addressed to the organizers:

"I find it very problematic that there are no writers or artists of color included. Not because I think, 'they' need to be included because the project is dealing with Gamlebyen—not that 'they' should be used as an authoritative alibi as 'the other'—but because it is a grave loss for any large-scale, public exhibition in a large city that artists or writers of color are excluded. It entails the loss of a part of the spectrum of experience and the production of everyone's every day and subjectivity with all its inherent transitions, overlaps and extremities that entails. As a result, the project becomes, to my mind, less social, which creates not only a distance to 'the local,' but also to contemporary culture."²⁰

In addition to "internet," the program booklet for *PiG* also listed "chaos" and "movement" on its front page. Movement, as the title indicates, is also fundamental to *Munchmuseet on the Move*: the Munch Museum is moving through several neighborhoods on its one-mile journey from Tøyen to Bjørvika. The four-year project is an opportunity to get to know these areas, which will continue to be the Museum's neighbors when the new Munch Museum opens in 2020.

Despite the evident differences between *PiG* and *Munchmuseet on the Move*, there are several instances in which parallels can be drawn between the two projects where the former project clearly informs the latter. They are located in the same area, with an exhibition program unfolding in temporary spaces,

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some outdoors, across an urban landscape. They are both informed by the idea of the local, as discussed by Lucy Lippard in her book *The Lure of the Local* (1997): "Inherent in the local is the concept of place—a portion of land/town/cityscape seen from the inside, the resonance of a specific location that is known and familiar. Most often place applies to our own 'local'—entwined with personal memory, known or unknown histories, marks made in the land that provoke and evoke."²¹ The importance of the local for *Munchmuseet on the Move* is manifested in the



commissioning of projects from artists who have a connection to the area of Gamlebyen; they have lived or worked there—they have spent time there. Within this, primacy is given to that somewhat ineffable sense of "local knowledge," which is also an implied criticism of a tendency (especially in so-called peripheral places) of "parachuting" in artists of international renown to create something "site-specific." In *Munchmuseet on the Move*, as I believe it was in *PiG*, "site" is inextricably tied to place, which

Lex Brown performing
in Grønlands Park for
TROLLKREM IMPOI
May 2018

in turn implies a temporal commitment of time spent. There are fewer sites of artistic production—and display—in Gamlebyen now, but this is a relatively late development and a majority of the artists in *Munchmuseet on the Move* live—or have until recently lived—in the area of old Oslo.²²

In order to make this happen, *PiG* was also intrinsically collaborative. In many of the projects in *Munchmuseet on the Move*, we have collaborated with smaller institutions in the area, for example the



Jana Winderen, *Rats – Secret Soundscapes of the City*, 2017, installation view

artist-run space 1857, the center for experimental music and sound art, nyMusikk, or the skate park Gamlebyen Sport of Fritid (GSF). We have also worked with younger, freelance curators in order to provide some practical experience of curating within a larger art institution. *PiG* was also fundamentally transdisciplinary with concerts, theater productions, performances, sound installation, and literature as well as more traditional forms such as sculpture, painting, and drawing. Taking our cue from *PiG*,

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Munchmuseet on the Move is also transdisciplinary and commissioned projects have included theater productions, sound sculptures, city walks, dance performances, film, and cabaret. Despite the possibility of online documentation and dissemination, each project in *Munchmuseet on the Move* also has a small publication, providing a sort of portable yet tangible memorial to the projects, which are often ephemeral in nature.²³

Within the projects commissioned for *Munchmuseet on the Move*, the one that best captured the spirit of PiG was perhaps *TROLLKREM IMPORT* in 2018 with its aim of bringing performance art to traditionally non-art spaces, such as the shopping center Grønland Bazar or the Grønland Park, outside the prison, the area's largest "housing project." The prison had been used as a site for PiG by, among others, Sissel Berntsen, who installed five plaster figures on the prison wall at Åkerbergveien. For *Munchmuseet on the Move* in collaboration with UKS in 2016, Hanne Ramsdal and Rebekka Nystabakk actually got inside the prison to hold writing workshops, where the subsequent exhibition in a temporary space near the prison set up an (albeit drawn-out) dialogue between the inside and the outside of the wall, as people were invited to do the same exercises as the inmates and write back to those incarcerated.

Advertising spaces in the urban environment have also been used in both projects, though here it is evident that the technology has changed. In 1994, Hanne Kristoffersen and Michael O'Donnell intervened and interacted with analogue billboards placed alongside busy roads in Gamlebyen. Part of Sara Eliassen's project *The Feedback Loop* for *Munchmuseet on the Move* (2018) consisted of screen interventions in and around Oslo Central Station where she inserted images interrogating the roots of national identity in amongst a carousel of moving images on digital screens. One

artist commissioned for *Munchmuseet on the Move*, Jana Winderen, had, in fact, also participated in *PiG*, in the group exhibition at Gamlebyen School. Her project, *Rats—Secret Soundscapes of the City* (2017), was co-commissioned by the Munch Museum and nyMusikk, based in Platous gate in the area. For this project, Winderen recorded the sounds of rats (and other creatures) communicating with each other in ultrasound frequencies, which are inaudible to humans. She slowed the recordings down and presented them as a 10-channel sound installation in public space, underneath the dual carriageway bridge over Oslo Central Station, so that a wider spectrum of the sounds of the city entered the cityscape, indicating that we share our habitat with a number of different creatures to whom we may be oblivious on a daily basis.

The publication of this text in 2019, when we have two projects left in *Munchmuseet on the Move* before moving into the new museum, allows me the luxury of a postscript, relatively speaking. As a curator for this four-year, museum-initiated project, it was important to me, when we set out, to acknowledge the history of the locality we were operating in. to be aware of one's past and appreciate pioneers in the field seems to me to be fundamental to a responsible curatorial approach. It was also important to be attentive to the current landscape of smaller art institutions and to approach possible collaborations with a certain self-reflexivity and awareness of the relative size and privileged standing of the museum. Both these aspects are tied to an ethics of acknowledgment. In answer to the question "how do historical exhibitions participate in contemporary curatorial discourse?" I would return to the introduction I wrote for the publication about *PiG*: "If we can imbue the art projects over the next four years with even half of the enthusiasm and dedication to a locality that characterized *PiG*, it will have been a major achievement."²⁴ Working at a different time,

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with a different set of resources, and a different point of departure, *PiG* is still a beacon in this regard. Lifting this project up, organizing a conference, presenting the images of the works online, and gathering a lot of the material in one publication has been the contribution of *Munchmuseet on the Move* to a nascent Norwegian exhibition history.

Postscript: Paradoxically, with the notable exception of the publication produced for each of the sixteen projects in *Munchmuseet on the Move* and photographic and video documentation of the art projects, I have not taken the necessary steps to archive my own curatorial process. Having bemoaned a lack of material on historical curatorial practice from the practitioners themselves in my own doctoral thesis—with the notable exception of Harald Szeemann, whose archives are housed at the Getty Research Center—it is somewhat ironic that I have exhibited parallel shortcomings when it comes to my own work. Upon reflection, I think this has something to do with an internalized aversion to asserting one's own importance, and, thus, running the risk of appearing self-important. Mostly though, it has to do with practical constraints, with a certain over-commitment in terms of production, which displaces such more scholarly concerns or archiving and documenting relative ephemeral source material, such as early sketches, informal conversations and initial thoughts. These would provide an insight into the process—from its inception, rather than just the finished product. I think this is an easy trap to fall into as a jobbing curator, where one's time and headspace is fully dedicated the production of the commissioned art project—a process made more precarious the smaller the institutional frame of the project is. In order to address this, the Norwegian Association of Curators is currently working out a checklist of what needs to be documented in the curatorial process and where it could be archived to ensure that future exhibition history in Norway has enough material to draw on.²⁵ In this sense, *PiG* is also a beacon, for the amount of archival material collected (press cuttings, artist correspondence, formulations of the concepts, documentary images of the artworks) albeit personally and in an ad hoc fashion, was invaluable in revisiting the project over twenty years later.

1 *Munchmuseet on the Move* has two parts: a collaborative project with Kunsthall Oslo, showing works from the Stenersen Collection in a temporary space in the new buildings in Bjørvika, known as the Barcode, and a program of contemporary art projects indoors and outdoors in the area between the Munch Museum at Tøyen and the site of the new Munch Museum in Bjørvika.

2 Steihaug had also curated the exhibition *Fellesentralen—Norsk kunstproduksjon i 90-årene* (1998) at Kunstnernes Hus, as well as the Nordic Pavilion at the Venice Biennale in 1997, which was the first time that a "national" pavilion included artists of a nationality other than those the pavilion purported to represent. The Nordic Pavilion is shared between Finland, Sweden, and Norway, and in 1997 Steihaug included the work of Mark Dion (US) and Mariko Mori (JP) alongside Henrik Håkansson (SE), Marianna Uutininen, and Sven Pålsson (NO) in the exhibition entitled *Naturally Artificial*. My mother, Martith Ann Hope, was commissioner for that iteration of the Venice Biennale.

3 Norwegian curator and co-organizer of the PiG conference, Elisabeth Byre, for example, noted that she had heard about the project through her professor, Frans Jacobi, when she was an art student in Copenhagen in 1997. See Marte Danielsen Jølbo, "Conference Report" in Natalie Hope O'Donnell, ed., *Prosjekt i Gamlebyen* (1994) *Revisited* (Oslo: Munchmuseet, 2017), 24.

4 These included the artist studio collective Borgen, where the concerts were held, via the culture magazine *FEKS*, which ran a spread on the event, to bigger national institutions, such as the property-owning branch of the

national railways (NSB Eiendom), the National Touring Concerts (Rikskonsertene) and the Arts Council Norway (Kulturrådet) as well as local associations for rock music (Råkkern) and the local residents' association (Gamlebyen Beboerforening).

5 Jølbo, "Conference Report," 25.

6 Description of work in the foldable map of *Prosjekt i Gamlebyen* (Oslo, 1994).

7 Harald Østgaard Lund, quoted in Jølbo, "Conference Report," 27.

8 Kunsthall Oslo opened in 2010 and is a non-profit art space located in the Bjørvika area of central Oslo. The space presents a program of international contemporary art, with an emphasis on new commissions and a parallel commitment to exploring the social and historical context of contemporary art production.

9 Since 2018, the MA in Curatorial Practice has been part of The Art Academy—Department of Contemporary Art at the Faculty of Art, Music and Design at the University of Bergen.

10 Norwegian curatorial history is a nascent field of inquiry, and an archive of curatorial practitioners in Norway has been work-in-progress for the Norwegian Association of Curators since its foundation in 2011. Among some of the exhibitions and practices that have been the focus of historicization is my own PhD dissertation: Natalie Hope O'Donnell, "Space as Curatorial Practice: the exhibition as a spatial construct" (Oslo: AHO, 2016) on Ole Henrik Moe's curatorial practice through three exhibitions at the Henie Onstad Kunstsenter in 1970–72, which relied in part on Lars Mørch Finborud's unpublished

memoirs of Ole Henrik Moe (1920–2013) and his book *Mot det totale museum: Henie Onstad Kunstsenter og tidsbasert kunst* (Oslo: Forlaget Press, 2012). *Artscape Nordland*, curated by Maaretta Jaukkuri and Per Gunnar Eeg-Tverbakk was the object of renewed consideration as part of a 25-year anniversary of the initiation of this series of art in public space commissions in the north of Norway. Eeg-Tverbakk's early curatorial practice also received scholarly attention in Solveig Øvstebø's MA thesis on Galleri Otto Plonk in Bergen: Solveig Øvstebø, "Galleri Otto Plonk og den nye kunstscena i Noreg ein 90-tals avantgarde?" (Universitetet i Bergen, 2001). Institutional approaches have also been examined in practitioners' own texts such as Tone Hansen, *Megamonstermuseum; Hvordan tenke museum i dag* (Oslo: Torpedo Press, 2007), or Åsmund Thorkildsen and Øystein Ustvedt's article "Kunstmuseets omgang med kunst. Noen organiseringsprinsipper," *Kunst og Kultur*, no. 2 (2004), 54–63.

11 Anne Szefer Karlsen, "PiG in Context: Taking Hostages (Left, Right and Center)," conference paper, available online at <https://vimeo.com/164242718>, or upon request from the Munch Museum, Oslo.

12 Ingrid Lønningdal had published a book on Borgen in 2015, featuring interviews with artists who had their studios there, documentation of Borgen's history and commissioned texts: Ingrid Lønningdal, *Borgen—et sted for kulturproduksjon/A Place for Culture Production* (Oslo: Teknisk Industri AS, 2015).

13 For example, Pink Cube, run by artist Anja Carr; the gallery VI VII, run by Esperanza Rosales; the artist-run gallery 1857; temporary gallery spaces for the

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Young Artists' Society (UKS); Kunsthall Oslo, and the artist-run space NoPlace.

14 Other institutions showing contemporary art at the time were established spaces Kunsternes Hus, Henie Onstad Kunstsenter, Kunstnerforbundet, and Oslo Kunstforening, as well as smaller, self-organized spaces such as Galleri 21.25, established by Michael O'Donnell and Steinar Christensen at the Sculpture Department at the Art Academy in Oslo in 1991; Herslebsgate 10, established by Ole Jørgen Næss in 1992; STRUTS, established in 1994 by six recent graduates from the Art Academy in Bergen; G.U.N.—Galleri Uten Navn (gallery without a name), founded in 1994; galleri Nebb-X, run by Andreij Nebb; and a second M/Balkong gallery opened by Holm and Jørgensen in Oslo in 1995. Among these, PiG stands out by its sheer scale—unfolding across an urban area, whereas the other artist-initiated galleries were confined to smaller, enclosed spaces. They were more concerned with providing an alternative to the established spaces, not necessarily with engaging with a wide community and non-art audiences.

15 Rolf Stenersen donated his collection to the City of Oslo (then Aker) in 1936. It was housed in the Munch Museum, after that museum opened at Tøyen in 1963. In 2008, the City decided to merge the two museums, and the premises of the Stenersen Museum closed to the public in November 2015.

16 Christel Sverre in Jølbo, "Conference Report," 39.

17 The Norwegian Association of Curators, for example, does not accept projects in which the curator has also participated as an artist when assessing new membership applications.

18 Kunsternes Informasjonskontor (KIK) was an overview of Norwegian contemporary artists, which was distributed to art centers around the country on micro-film and later CD-ROM (before going online in 2005).

19 Panel discussion as part of session 2: *Prosjekt i Gamlebyen* of the conference "Spaces for Art in Oslo: Prosjekt i Gamlebyen (PiG) Revisited" (Oslo Ladegård, April 8, 2016).

20 Knut Åsdam, fax sent to Christel Sverre on January 28, 1994, reprinted in *PiG Bulletin*, no. 1 (February 1994).

21 Lucy R. Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: The New Press, 1997), 7.

22 In fact, only a few of the artists who participated in PiG actually lived in Gamlebyen. In the words of Ketil Nergaard, they "invaded the area with good intentions." See Jølbo, "Conference report," 30. Artists still live in Gamlebyen, but very few live in the new borough of Bjørvika, which appears to be culturally and socially homogenous, which became the subject of a later project by Geir Tore Holm & Søsja Jørgensen, *Living in Bjørvika* (2010), part of *COMMON LANDS*, curated by Karolin Tampere and Åse Løvgren.

23 The publications produced for *Munchmuseet on the Move* and edited by Natalie Hope O'Donnell include: Marthe Ramm Fortun, *Stein til Byrden* (2016), co-edited with Jenny Kinge; Sofia Hultin, *I'm Every Lesbian—Oslo* (2016); Jon Benjamin Tallerås, *WANDER PONDER GOING YONDER* (2016); Fadlabi, *På Gebrokkent II* (2016); Hanne Ramsdal & Rebekka Nystabakk and Amelia Beavis-Harrison, *Celledeling* (2016), co-edited with Maria Horvei;

Fra Smør til Margarin (2017), co-edited with Jenny Kinge; Martine Hammervold-Austinat, *Fall* (2017); Merete Røstad, *Chamber* (2017); Jana Winderen, *Rats—Secret Soundscapes of the City* (2017); Marte Eknæs & Nicolau Vergueiro, *Open 24 Hours* (2018); Toril Johannessen & Marjolijn Dijkman, *Liquid Properties* (2018); *TROLLKREM IMPORT* (2018); and Sara Eliassen, *The Feedback Loop* (2018); Pedro Gómez-Egaña, *The Voice of Jacob at Dawn* (2019); and Kirsten Astrup & Maria Bordorff, *Summer Night by the Beach—a film cabaret* (2019).

24 Hope O'Donnell, *Prosjekt i Gamlebyen (1994) Revisited*, 3.

25 In this endeavor, the Munch Museum is proposed as one case study, as the process of moving from Tøyen has uncovered the gaps in the Museum's own exhibition history, beyond the archiving in the public records of the City of Oslo. These gaps have to some extent been plugged by research conducted for the exhibition *EXIT!*, curated by Elisabeth Byre, which opened at the Munch Museum at Tøyen in May 2019. The accompanying catalogue provides a partial historical view of the exhibitions, performances, and events that took place since the opening of the Munch Museum in 1963.