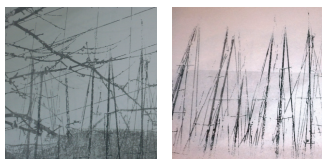


1 2 3

#### VIGDIS STORSVEEN

Storsveen's work focuses on questions related to temporality and ideas of space and time. Temporality is conveyed through the choice of materials - a construction of grids, patterns and wires, as symbols of time. The work was inspired by the autobiography of the journalist Andreas Hørne, "Stripped - a story of crimes we suppress by silence". The subject of the book is the author's own experiences and actions as a hardcore user of child pornography on the Internet. Hørne describes how he over a period of years continually pushed back the boundaries of what he could bear to see and hear. This work poses questions related to these children, but not least to the men; who they are and how it is possible to live with such cases of abuse. Contrasts in the work are developed layer by layer; perforation partly hides the motif behind wires, and the fragility of paper is revealed.

MATERIALS:  
1: Tracing paper, wire, Plexiglas, light diode, battery, blood  
2: Fliselin, wire  
3: Reflector, Plexiglas



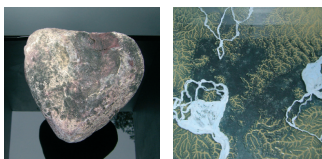
4 5 6

#### CAROLINE HO-BICH-TUYEN DANG

#### ALONG THE PATH

is a work created specifically for the coastal pathway at Høvikodden and containing motifs from the surrounding area. The work depicts images of local phenomena: the cliff of Kolsås Heights in silhouette, sailing boats in the marina and the Henie Onstad Art Centre. The choice of glass as a material makes the box look smaller. The glass reflects the lines of the concrete box and the colours of the surroundings. Since the material is transparent, the observer can see through five layers of glass and each sheet of glass presents an image that is superimposed upon the next, and so on. This gives the work a blurred and voluminous appearance.

MATERIALS: Images printed on glass, steel and wood



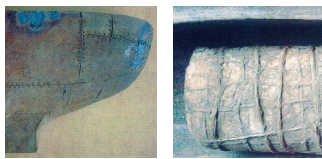
21 22 23

#### LISE WULFF

#### TENSE. TENDER

The three works incorporate nature in different ways. The use of oil and sheets of glass reflect natural phenomena surrounding the box and absorb these into the work so that they interact with the elements inside: beautiful, untreated stones and organic forms painted on sheets of glass. The works reflect on the ambivalence of nature: the stone is solid, while glass is delicate and vulnerable. Oil can appear dark and threatening, but at the same time beautiful and fascinating.

MATERIALS:  
1: Stone, engine oil  
2: Stone, 2 painted sheets of glass (oil painting)  
3: 3 painted sheets of glass (oil painting)



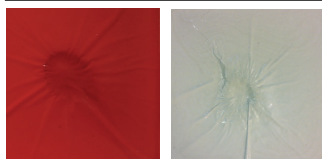
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#### SVERRE HOEL

#### ON THE OTHER SIDE

The river - the sea - the ocean - time

MATERIALER: Iron, aluminium, wood, rope, mirror and sand.



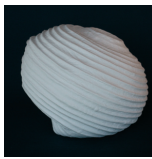
27 28

#### CHRISTINE ISTAD

#### PAINTING IN TRANSFORMATION

The contents of these two boxes will change over a period of weeks. In the beginning, there will be a liquid mixture of colours which will gradually solidify, go mouldy and become transformed. The result will depend on the humidity in the box.

MATERIALS: Glue made from bones, water; red and white pigment



7

#### DORTHE SØNDERGAARD

#### WASP'S NEST

An abstract depiction of one of nature's forms.

MATERIALS: Thin, Chinese porcelain with paper and glass fibres.  
Format: 30 x 32 x 26 cm

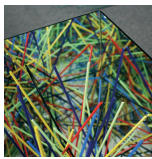


8 9

#### RUS MESIC

The message in my works is hinted at by the use of components taken from a larger unit; a visualisation of loss, emptiness, absence and death. The anticipated thoughts that the object alludes to are completed by the imagination of the observer; the latter is therefore closely involved in the production of meaning in the work. The works appeal to the aesthetic sense of the observer through the attractive use of tactile materials and authentic readymades and they encourage the observer to reflect on the anger, suppression and sorrow expressed in them.

MATERIALS:  
1: Untitled, wax/textiles  
2: Untitled, paper/textiles

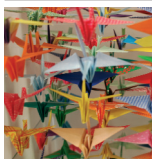


10

#### CHRISTINE BALSLOW

#### LASER

MATERIALS: Coloured glass rods and mirrors



29

#### CHRISTINE ISTAD

#### IN MEMORY OF SADAKO SASAKI

Sadako Sasaki was born in Hiroshima, Japan, in 1943. She was a happy and active child but when she was 10, she collapsed while running in a race. She was taken to hospital and found to have leukaemia. In hospital she started to fold origami cranes out of the paper wrappers of her medicine. The crane is a symbol of happiness in Japan. One thousand cranes bring fortune beyond belief. Sadako prayed that if she could fold 1000 cranes she would get better and be able to leave hospital and play with her friends again. Slowly, Sadako saw the other people in her ward dying. No one ever got better. No one ever left, except to die. Sadako knew then that her prayer would not be answered. So she changed her prayer: Sadako prayed that if she could fold 1000 cranes, people would live in peace and there would be no more Hiroshimas, no more Nagasakis, no more wars. Sadako died after folding around 1500 cranes. Her friends continued to fold cranes. And Sadako's story spread. In 1958 a statue of Sadako Sasaki was unveiled in Hiroshima Peace Park. Every year, thousands of people send cranes to be placed upon her statue on 17th November, World Peace Day.

MATERIALS: Paper bought at The Peace Park, Hiroshima, Japan  
Assistant: Mira Hahn



30

#### HANNE KATRINE BERG

#### THE ISLAND OF FORGETFULNESS

The theme of this work is forgetfulness and the ephemerality of time; man's perception of the passing of time and words and deeds that disappear unnoticed into the darkness of oblivion. Traces such as fragments of toys and everyday objects bear witness to past lives that have been lived with the same validity as those of today, and which will, in their turn, disappear into darkness and oblivion. New lives take over, and the piece of a cup someone once drank from and the shoe that once protected someone's foot are now devoid of purpose and forgotten. Many people wander along the path at Høvikodden and while they walk, their thoughts run free, often to the past.

MATERIALS: Paper clay, porcelain, wood and plastic. Painted with oils and varnished with waterproof lacquer.



11 12 13

#### MONA LALIM

The series Preserved Roses, Preserved Violet and Preserved Carnation is inspired by 18th century botanical reproductions of flowers to be found in the garden of the Art Centre.

MATERIALS: Photograph on aluminium, Format: 45 x 45 cm

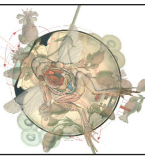
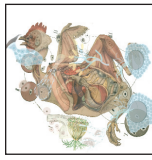


14 15

#### LINE SCHJØLBERG

The intention of this work is to arouse curiosity and wonder in the observer and encourage her to dwell on the text and find a kind of peace. When the observer looks down into the box and reads the poem, the text, the sky and the surroundings will be reflected on its base, producing an impressive effect of depth. She can look up to the sky and down to the sky, and the poem will appear to hover weightlessly between the two. This underlines the concept behind the work, which alludes to a state of meditation.

MATERIALS: Mirror, gold foil on plexiglas



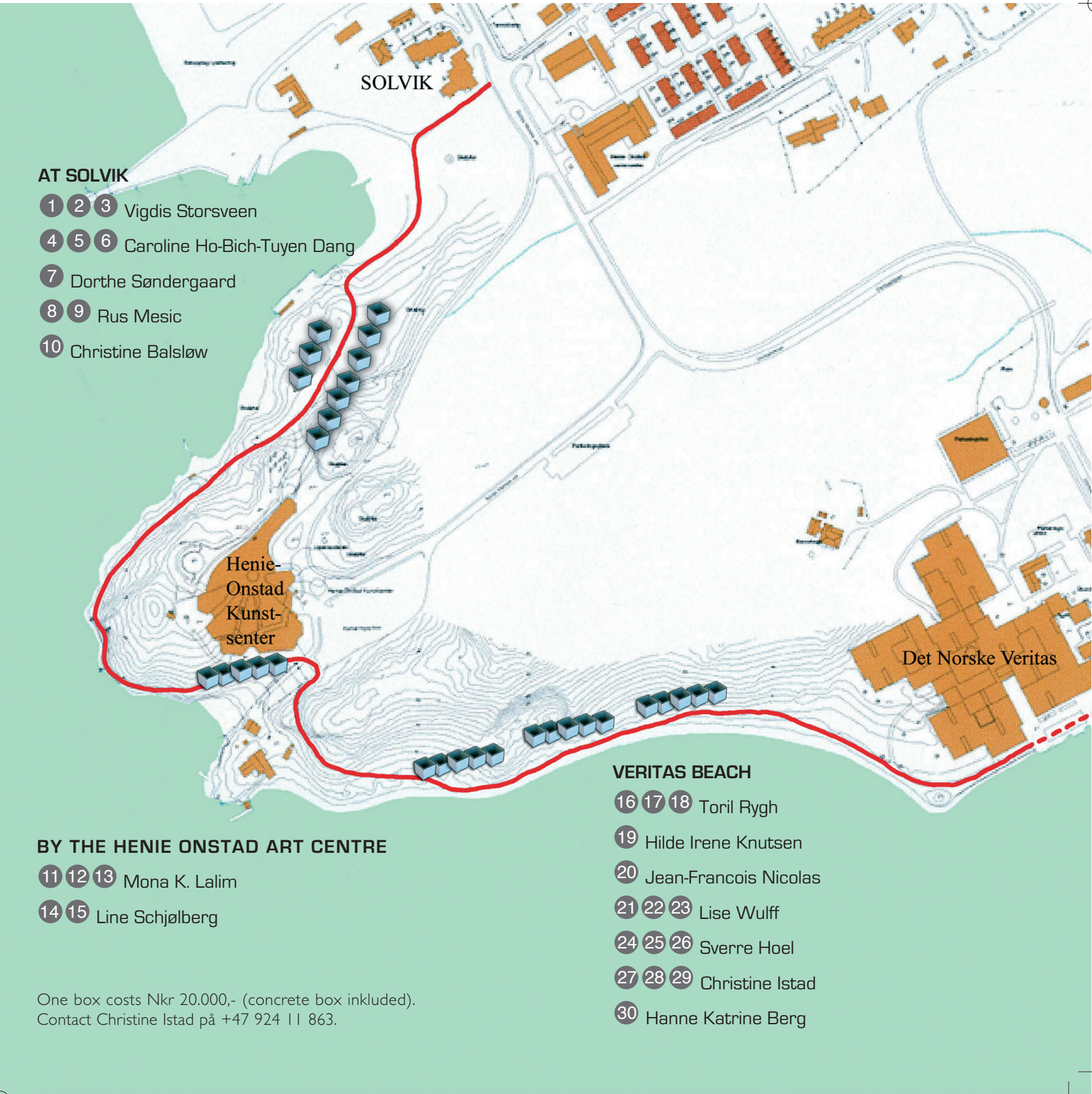
16 17 18

#### TORIL RYGH

#### ECOSYSTEMS

Ecosystem no. 16, 17, 18 (entangled)  
These works are inspired by ecosystems and the life cycles of living organisms and are therefore well suited to a nature trail. Educational wall charts on the subject of ecology (the study of the relationship between living organisms and their environment) have been photographed and then digitally manipulated into working drawings. The life cycles of various organisms from different biotopes are superimposed onto one another to reveal new and surprising relationships, based on the simple concept that all living things are linked together. The glass reflects movements from the surroundings and the people looking at the chart.

MATERIALS: Images printed on Plexiglas



#### AT SOLVIK

- 1 2 3 Vigdis Storsveen
- 4 5 6 Caroline Ho-Bich-Tuyen Dang
- 7 Dorte Søndergaard
- 8 9 Rus Mesic
- 10 Christine Balslów

#### BY THE HENIE ONSTAD ART CENTRE

- 11 12 13 Mona K. Lalim
- 14 15 Line Schjølberg

One box costs Nkr 20.000,- (concrete box included).  
Contact Christine Istad på +47 924 11 863.

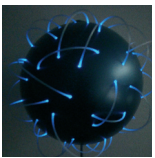
19

#### HILDE IRENE KNUTSEN

#### MARBLE VULGARIS

This box will be entertaining, but at the same time have something unpleasant about it. The work may evoke associations to water amoebae, intestinal villi and other microcosmic and biological matter.

MATERIALS: Approx. 500 marbles and clay  
The sun shines on the marbles and produces enchanting shadows, but beware! It's carnivorous!!



20

#### JEAN-FRANCOIS NICOLAS

#### GLOBUL

This work visualises the movement of light and experiments with the way various transparent materials modify the intensity of light: how does light penetrate the material? How much light gets through? When plastic is sanded, for example, it loses its transparency and becomes matt. Light becomes softer and more subdued, thereby heightening the mysterious appearance of the sculpture.

MATERIALS:  
Plastic sphere, painted in metallic blue, 28 cm in diameter. The sphere is covered with plastic tubes. A series of small LED lamps inside the sphere light up the protuberances. A movement sensor turns the light on or off.



LANDSCAPE PROJECT ALONG HØVIKODDEN WALK  
JUNE 1 - NOVEMBER 1, 2008 - OUTDOOR AREA  
BÆRUM PICTORIAL ARTISTS (BKIB) IN COLLABORATION  
WITH THE HENIE ONSTAD ART CENTRE



# 505050

Christine Istad  
Project Coordinator

The project 505050 is a unique art-in-landscape project at Høvikodden initiated by the organisation Pictorial Artists in Bærum (BKIB) in collaboration with the Henie Onstad Art Centre. The title refers to the dimensions of the exhibits: 30 square, concrete boxes measuring 50x50x50 cm and placed at strategic points along the walkway at Høvikodden. These boxes form the project's "exhibition room", and 14 artists connected with Bærum have created special works to fill the boxes. Artists in Bærum were invited to send in project proposals for the boxes in December 2007. The 80 entries received were appraised by a jury, which selected the 14 artists who will now have the opportunity to show their work to the public in this unusual way. The walkway at Høvikodden is popular with the public and Høvikodden was awarded the title of "venue of the millennium" by the inhabitants of Bærum some while ago. 505050 allows people who do not normally go to exhibitions the chance to experience art. Conversely, it also gives a number of artists the opportunity to make their art available to walkers. In this way, the project produces a synergy effect, activating both young and old in the outdoor area around the art centre and encouraging the public and walkers to go on a treasure hunt. The sculptor Sverre Hoel, together with the undersigned, have been responsible for the development of the project, which has received generous support from Bærum Municipality, Det Norske Veritas and the Henie Onstad Art Centre, without whose assistance the project could not have been realised. I should like to thank all those who have contributed to the implementation of this project: Sverre Hoel for the design and casting of the concrete boxes; Trine Bendixen at Bærum Municipality, Marit Torset at Det Norske Veritas and Karin Hellandsjø at the Henie Onstad Art Centre for their financial support; curator Tone Hansen at the Henie Onstad Art Centre and Ulf Nilsen and Barbara Czapan for serving on the jury; Hilde Irene Knudsen, Espen Kopperud, Gjertrud Hals and Vigdis Storsveen for various assignments throughout.

## Landscape and art at Høvikodden

The jury thanks BKIB for entrusting us with the task of appraising so many exciting projects. A total of 80 proposals and sketches were submitted and from these, we have selected 30 entries by 14 artists. The process of selection was carried out during one long day of discussions at the Henie Onstad Art Centre. It is always difficult to choose winners for a project, when the entries consist of ideas in the form of sketches. Should we keep to one theme or age group, or should we try to present a cross section of the submitted proposals? Should we dare to invest in projects whose final form is as yet an unknown quantity? Appraising project sketches is a question of trust, both as regards the jury's belief in the ability of the artists and on the part of the artists themselves, who allow the jury to judge their proposal while it is still in a vulnerable process of development.

We have chosen to include both established and new artists and have made efforts to localise their works in the landscape in such a way that exciting relationships arise between them. Some of the artists have been encouraged to develop their submitted proposals further. Taken as a whole, the works by the chosen 14 artists will present a wide range of visual, literary, challenging and beautiful works of art. The participating artists are of different ages, come from varying backgrounds and have different educations and types of professional experience. We hope the public thoroughly enjoys the art along the coastal path at Høvikodden this summer.

Tone Hansen, curator at the Henie Onstad Art Centre,  
Ulf Nilsen and Barbara Czapan, artists.



Sverre Hoel has designed and casted the concrete boxes.

## AT SOLVIK

- 1 2 3 Vigdis Storsveen
- 4 5 6 Caroline Ho-Bich-Tuyen Dang
- 7 Dorthe Søndergaard
- 8 9 Rus Mesic
- 10 Christine Balsløw

## BY THE HENIE ONSTAD ART CENTRE

- 11 12 13 Mona K. Lalim
- 14 15 Line Schjølberg

## VERITAS BEACH

- 16 17 18 Toril Rygh
- 19 Hilde Irene Knutsen
- 20 Jean-Francois Nicolas
- 21 22 23 Lise Wulff
- 24 25 26 Sverre Hoel
- 27 28 29 Christine Istad
- 30 Hanne Katrine Berg

One box costs Nkr 20.000,- (concrete box included).  
Contact Christine Istad +47 924 11 863

## Small boxes containing art

There are few places as beautiful as Høvikodden in the summer; no wonder the inhabitants of Bærum voted the area the "venue of the millennium". It is not easy to find the same combination of landscaped park, sea, boating, beautiful walks and art appreciation as at Høvikodden. Though many pay a visit to the Art Centre as part of their trip to the area, we at the Henie Onstad Art Centre are well aware that there are more people who pass us by. Many things can catch people's attention. Since the opening of the Art Centre in 1968, we have cultivated an interdisciplinary profile, involving performance, music, visual arts and other forms of artistic expression. As a result, our visitors come from a variety of backgrounds. The Art Centre also offers a relatively large outdoor art collection, situated in different locations in the surrounding park.

We hope that the project 505050 will produce exciting meetings between art and the public and surprise large numbers of people by showing them just how diverse art can be. Art in the landscape has long traditions in Norway. Art landscape in Nordland is perhaps the best-known project involving a synergy between art and nature. The county of Nordland decided to make a mark on nature by bestrewn it with art projects created in reaction to each individual site, and a map and guidebook were published for those who want to take a trip through the countryside of the county with art as a leitmotif. No project of this kind could be realised without local enthusiasts. Our collaborative project with BKIB is on quite a different and smaller scale, but we hope nevertheless that it can arouse enthusiasm and commitment and that people's conversations during their Sunday walks will be affected by the art experiences they come across along their way.

This publication is a guide to the project. The quadratic form of the boxes is a reflection of the architecture of the art space, but in this case, passers-by will experience a new type of art space in miniature and can look down onto the works of art from above. The various art projects on show challenge the format of the boxes that contain them and become both a part of the landscape and a contrast to the architectural element that contains them. The Henie Onstad Art Centre itself, built to house and protect art, forms an architectural element of a much larger scale in these natural surroundings. These contrasts in size add an extra dimension to the project: an interaction between the overt and the covert.

The Henie Onstad Art Centre would like to thank BKIB for initiating this project and implementing it with such commitment and idealism. We also extend thanks to all the contributing artists who have worked hard to give 505050 such an exciting content. Sverre Hoel has been responsible for the precision work necessary to build the boxes. Particular thanks are due to the artist Christine Istad, who has guided the project safely through its many phases to the finished result that we will be able to see at Høvikodden this summer.

Tone Hansen, curator

This project has been realised with financial support from Bærum Municipality, Det Norske Veritas, Henie Onstad Art Center and Comitås.