

**AK Dolven**

**A K Dolven**

what do I do with the world



*A Other Teenager (with teenager), 2016*

[AKD-16-001]

## what do I do with the world<sup>1</sup>

”Man kan kun ’fortolke’ et digt ved at reducere det til en allegori  
– hvilket er som at spise et æble for at nå ind til kernerne.”

George Orwell<sup>2</sup>

Som at tage en stor bid af et saftigt og syrligsødt æble – oplev, føl, se, hør, nyd – ja omfavn A K Dolvens *A Other Teenager* – først. Og sidenhen læs denne tekst, der er brikker til en kunstnerbiografi og værkbeskrivelse samt antyder forskellige fortolkningsmuligheder.

Hvorfor skal vi vide noget om kunstneren? Og hvorfor skal værker beskrives – vi kan vel alle se? En viden om kunstneren og hendes intentioner kan give os en dybere klangbund i vores nydelse og forståelse af værket. At betragte og derefter forsøge at beskrive det opfattede eller oplevede med ord, kan være medvirkende til at opnå en større indsigt og erkendelse af kunstværket. Det er som at finde og sætte ord på noget, der egentlig er udsigeligt.

Anne Katrine Dolven er meget sparsom med detaljer om sig selv – selv fornavnet Anne Katrine er altid skjult bag de kønsløse for bogstaver ‘A K’. Hun er født i Oslo i 1953 og drager som 19-årig til Frankrig for at studere ved kunstakademierne École des Beaux-Arts i Aix-en-Provence og derefter École nationale supérieure des Beaux-Arts i Paris. Ti år senere befinder hun sig tilbage Oslo for at studere ved Nationalakademiet. Efter i en årrække at have boet i Berlin, bor og arbejder hun i dag i henholdsvis London og Lofoten i Norge, hvor hun fortrinsvist arbejder med maleri, skulptur, foto- og videokunst, der inddrager discipliner som installation, lyd og performance. De sparsomme personoplysninger bidrager til en fokusering på kunstværkerne fremfor kunstneren.

Værket *A Other Teenager* fra 2016 er en 31 minutter lang video, der gengiver atten personer liggende i en lang stribe flettet ind i og oven på hinanden i et lyst, neutralt, beige farvet rum. Videokameraet er placeret midt i det 16 meter lange og 1 meter høje panorama af inaktive personer med huer, hætter, støvler og overtøj på, som om de var kommet direkte ind fra gaden på en kold dag i 2016. Tøjet er fortrinsvist i camouflagesfarverne sort, khaki, beige og armygrøn dog iblandet glimt af blå, rødt, orange og fersken. Personkæden er placeret i nederste halvdel af panoramabilledet.

Musikken, som udgør videoens lydspor, er komponeret af guitaristen Stian Westerhus og er baseret på samtaler mellem Dolven og Westerhus om vores tid, – men ikke om, hvad filmen ville vise. Musikken skifter efter 10 minutter karakter fra en slags larmende højfrekvent trip’hop til mere stille, mediteren-

de, melodisk, harmonisk musik, der mod slutningen af den halve time igen skifter til skinger trip’hop. Musikken er reallyd, dvs. at den blev spillet under selve videooptagelsen som et stærkt tilstedeværende element til den halv-time lange performance, og den er afgørende for at fastholde beskuerens opmærksomhed. Uden musikken kunne man ledes til at tro, at der var tale om et stillbillede og ikke en video. Den fanger øjeblikket, hvor de atten deltagere oplever musikken for første gang på stedet. Videoen er taget i et ‘take’. Beskueren vil snart opdage, at enkelte af de hvilende personer tillader sig at klø sig på næsen eller i øjet, uden at dette dog distraherer fra scenens egentlige, minimalistiske handlingsforløb. De er yderst levende. Ud af de atten personer ligger de sytten alle så godt som ubevægelige, men afslappet og med hovedet i samme retning mod venstre. På trods af det statiske kameras registrering af en næsten uændret scene bemærkes det dog efterhånden, at to personer er aktive og dermed hovedaktører i løbet af den halve time.

I midten af personkæden ligger en ung teenagepige klædt i lys beige, som ganske ubevægeligt og med et stift blik kigger ud mod kameraet og dermed på en subtil måde henvender sig til beskueren og gør hende aktivt engageret med publikum.

Henover denne kæde af sytten personer ligger en anden ung kvinde, der som den eneste har hovedet vendt mod højre billedkant. Hun er også den eneste, som ikke bærer overtøj og sko, men blot er ikklædt strømper, sorte bukser og en violet T-shirt. I varsomme og næsten kærlige bevægelser i korte intervaller af 5-10 sekunders varighed, ligger hun skiftevis stille og smyger sig henover og mellem de hvilende personer – næsten som en slange på jagt. Hendes bevægelse henover de hvilende begynder i venstre billedside og ender efter en halv time i højre side ved at glide helt ud af billedet.

Personfrisen og den violetklædte kvindes smygen henover fra venstre mod højre billedkant er videobilledets ene akse og teenagerens blik ud mod videokameraet og publikum er den anden akse, der som et T-kryds ligger vinkelret på den førstnævnte akse.

Kvindens bevægelse henover de mange hvilende personer kombineret med musik har karakter af en performance. I genrens natur er performance unik og kan aldrig gentages eller -skabes på akkurat samme måde. Derfor har fotografi og video traditionelt været brugt til at dokumentere og formidle performancekunsten. Stilistisk set er *A Other Teenager* også i familie med Warhols minimalistiske film *Sleep*, *Kiss* og *Empire* (1963-1964), der ligeledes med sit langsomme tempo kan forekomme at udfordre beskuerens tålmodighed.

Dolven har tidligere skabt videoværker, der ved første øjekast forekommer at være statiske eller stillbilleder, men som ved nærmere eftersyn viser sig at være levende billeder og dokumentation af en performance. F.eks. hendes parafraaser over Edvard Munchs malerier såsom det berømte *Pubertet* (1894-95) – et portræt af en nøgen pige siddende på en sengekant og hendes egen truende skygge, der fylder det meste af øverste højre del af maleriet. Mens beskueren har øjenkontakt med pigen i Munchs maleri, så er teenageren i Dolvens videoversion *puberty* (2000) anderledes lukket om sig selv med sit lange hår ned foran øjnene og et par hovedtelefoner fulde af drum’n’bass musik, der lukker omverdenen ude – eller udelukker beskueren – akustisk og følelsesmæssigt. Ligeledes en Munch-parafrase er Dolvens *portrait with cigarette* (2000), der viser en tilsyneladende meget selvbevidst teenagepige med en cigaret og fjernbetjening i stedet for med en pensel som i Munchs selvportræt.

Det vertikale og horisontale element går igen i Dolvens kunstneriske udtryk som f.eks. i maleriserien *rechtshändig engel linkshändig engel* (1991) og i udendørsskulpturen *out of tune* (2009- 2017). *A Other Teenager* er et horisontalt værk. Dolven arbejder med venner, familie og naboer i mange af sine værker – mennesker hun har en relation til. Mange af de personer, vi ser i *A Other Teenager*, er at finde i hendes 8 meter høje vertikale værk *ahead*, hvori de løfter en ung kvinde med hovedet nedad op ad et sneklædt bjerg og ud af billedets øvre ramme. Efter nærmere iagttagelse er denne unge kvinde den samme, som bevæger sig i *A Other Teenager*: Danseren Tale Dolven (f. 1981), der har arbejdet med Dolven fra hun var 12 år.

Som det fremgår af de ovenfor nævnte videoværker, har Dolven over en længere periode beskæftiget sig med emnet teenage. Dette hænger sammen med hendes gennemgående interesse for balance, som formuleret i et interview: *At være kunstner i den verden, vi lever i, er som at søge efter balance – både politisk, etisk, æstetisk, poetisk og personligt.*<sup>3</sup>

En del af hendes videoværker kredser netop omkring teenage, fordi det er i dette lille årti, at et ungt menneske, i den måde det (op)lever verden på, finder balancen i livet.<sup>4</sup> I berøringen og samspillet med andre mennesker bliver vor egen i opdragelsen medgivne ballast sat på prøve og forhåbentlig opnår vi med tiden en indre selvstændig balance – et unikt *selv* fri af forældres, familiens, venners og bekendtes dogmer.

I videoen berører den unge kvinde med sine slangende bevægelser henover og -under de mange hvilende statister af varierende alder dem kun minimalt på trods af den tætte kropskontakt. De er berørte og alligevel ikke. De vågner ikke op for at interagere med hende i en gensidig omfavnelse eksempelvis.

Den unge kvinde tilpasser sig for et øjeblik, men finder ikke et blivende hvilested og fortsætter sin smygen sig frem ovenover, nedenunder og til sidst ud ad højre billedkant. Hendes forhold til de mange personer forbliver overfladisk og hun bevæger sig tæt henover dem i forsigtig og blid omsorgsfuldhed. Ligeledes uberørt er teenageren i midten. Med sit blik fastholder hun stift vores opmærksomhed selv i mødet med den smygende kvinde. Rørt men uberørt.

I selve titlen *A Other Teenager* – og ikke 'Another' Teenager som man sprogligt skulle forvente – lægges der ekstra vægt på ordet 'other' i forhold til teenager. At skille sig ud fra andre teenagere. Dolven er meget sprogligt bevidst, skriver meget og vælger sine titler omhyggeligt – som nu f.eks. *hitting a mountain with snow on my shoulder* og *touching (you) with snow on my fingertip*, der næsten som digte beskriver en serie malerier, der også har berøring som et gennemgående tema. De kvadratiske malerier ligner umiddelbart sorte tavler, hvor kropsdele som fingre eller en skulder med hvid farve har efterladt spor af en overfladisk berøring. Ved nærmere eftersyn viser malerierne sig at bestå af tykke lag sort oliemaling, hvor kunstneren selv har berørt det sorte, men med en tyk, hvid farve, som kunne minde om sneen udenfor hendes atelier i Lofoten. En berøringsperformance fastfrosset i oliemalerier, der ligesom hendes øvrige værker med finger- og fodaftryk på lærreder og aluminiumsflader har forbindelsestråde tilbage til besværgende hulemalerier, hvor kroppen blev anvendt som pensel. Den kropslige kontakt er meget direkte og håndgribelig i malerierne, da Dolven i bogstaveligste forstand har rørt ved den sorte malings overflade med hvid maling på sine skuldre eller fingre – så let som et åndepust. På lignende måde er Dolvens indirekte kontakt – gennem stedfortræder i en filmet performance – med sine venner og bekendte i videoen *A Other Teenager* et udtryk for kunstnerens fascination af den lette omend intense berøring, der sætter sig spor.

*Af Jens Friis*

*kurator, kunsthistoriker med speciale i fotografi og  
forlægger af KATALOG – Journal of Photography & Video*

<sup>1</sup> Clairce Lispector

<sup>2</sup> Citeret fra Robert Adams: *Beauty in Photography*, New York, Aperture, 1981, p.55

<sup>3</sup> “being an artist in the world we live in is like looking for balance – both politically, ethically, esthetically poetically and personally.”

<sup>4</sup> How to find balance in life when you are young – a theme which is part of my work”,

1:50 in TateShow interview <https://www.youtube.com/watch?v=nljJXTzoO-E&feature=youtu.be>



*A Other Teenager (black hat), 2016*  
[AKD-16-002]

*A Other Teenager, 2016*  
[AKD-16-004]





*A Other Teenager (Yellow Hat), 2016*

[AKD-16-005]





*touching (you) with snow on three fingers, 2017*  
[AKD-17-001]



*touching (you) with snow on five fingers 2, 2017*  
[AKD-17-002]





*touching (you) with snow on my fingertip 4, 2017*  
[AKD-17-003]



*touching (you) with snow on my fingertip, 2017*  
[AKD-17-004]

## what do I do with the world<sup>1</sup>

“*One can only ‘interpret’ a poem by reducing it to an allegory – which is like eating an apple for the seeds.*”

*George Orwell*<sup>2</sup>

Like taking a big bite of a juicy, tartly sweet apple, go ahead and experience, feel, see, hear, enjoy, embrace Dolven’s *A Other Teenager* – first. Then read this text, which consists of fragments towards an artist biography and work description, as well as suggestions of possible interpretations.

Why do we need to know something about the artist? And why should works be described when we all can see them? Knowledge of the artist and her intentions may give a deeper resonance to our enjoyment and understanding of the work. To view and then try to describe in words what has been perceived or experienced may help us to gain greater insight and recognition of the work of art. It is like putting into words something that is in essence unutterable.

Anne Katrine Dolven is very sparing with personal details about herself – even her first name, Anne Katrine, is usually concealed behind genderless initials. She was born in Oslo in 1953, and journeyed to France as a 19-year-old to study at the École des Beaux Arts in Aix-en-Provence, and then at the École National Supérieure des Beaux Arts in Paris. Ten years later, she returned to Oslo to study at the National Academy. After living for a number of years in Berlin, she now lives and works in London and Lofoten, respectively, where she mainly works with painting and sculpture as well as photography and video art, which in turn draw upon such disciplines as installation, sound and performance. The sparse personal information contributes to maintaining focus on the artworks rather than on the artist.

The 2016 work *A Other Teenager* is a 31-minute video that shows eighteen people lying in a long line, woven into and on top of each other, in a bright, neutral, beige-coloured space. The video camera is located in the middle of the sixteen-metre long, one-metre tall panorama of inactive people wearing hats, caps, boots and overclothes as though they had just come in from the street on a cold day in 2016. The clothes are in the camouflage colours black, khaki, beige and army green, but with glimpses of blue, red, orange and peach. The chain of people is located in the lower half of the picture.

The soundtrack of the video which was composed by the guitarist Stian Westerhus, is based on conversations with the artist – conversations about

the age in which we live, but not about what the video would show. The music which synchronously plays with the recording, changes character after ten minutes, from a kind of loud, high-frequency trip-hop to quieter, more meditative, melodic, harmonious music, but towards the end of the half-hour changes once again to shrill trip-hop. The music is live sound – i.e., it was played during the actual video recording as a highly present element for the half-hour performance, and it is crucial to maintaining the viewer’s attention, because without it you might be inclined to think that this was a still image and not a video. It captures the moment at which the eighteen participants experience the music for the first time at the location. It was recorded in a single take. The viewer soon discovers that some of the resting people allow themselves to scratch their noses or rub their eyes without this distracting from the actual minimalistic action of the scene. They are very much alive. Of the eighteen people, seventeen are as good as motionless, but lying relaxed, with their heads all facing in the same direction, to the left. Despite the almost unchanging scene recorded by the camera, we notice after a while that two of the people are active, and thereby the main actors for the half hour.

In the middle of the chain of people is a young teenage girl dressed in light beige, staring at the camera quite motionlessly and with a stiff expression, thereby subtly attracting the viewer’s attention. Her look makes her actively engaged and engaging.

Above this chain of people lies another young woman who, as the only one to do so, is facing the right-hand side of the picture. She is also the only one not wearing outdoor clothes and shoes, but is dressed in socks, black trousers and a violet T-shirt. In cautious and almost affectionate movements at short intervals of 5-10 seconds, she alternately lies still or crawls over and in between all the resting people – almost like a hunting snake. Her movement begins on the left-hand side of the picture and ends on the right-hand side by sliding out of the picture altogether.

The human frieze along the wall and the violet-dressed woman’s wriggling across the left-to-right image border comprises one axis of the scene, while the teenager’s eyes on the video camera and towards the audience comprises the second axis, which is a transverse axis, perpendicular to the first. In the nature of the genre, the performance is unique and can never be repeated or created again in exactly the same way. Accordingly, photography and video has traditionally been used to document and communicate performance art. In stylistic terms, *A Other Teenager* is related to Warhol’s minimalist films *Sleep*, *Kiss* and *Empire* (1963-1964), which with their slow pace may seem to challenge the patience of the viewer.

Dolven has previously created video works which at first glance may appear to be static or still images, but which on closer inspection reveal themselves to be moving pictures and documentation of a performance. Her paraphrases of Edvard Munch's paintings, such as his famous portrait *Puberty* (1894-95) of a nude girl sitting on a bedside, with her own dark, threatening shadow filling most of the upper right-hand part of the painting. While the viewer has eye contact with the girl in Munch's painting, the teenager in Dolven's video version, *puberty* (2000), is enclosed within herself, with her long hair hanging in front of her eyes and a pair of headphones, full of drum 'n' bass music, closing her off from the outside world – or from the viewer – both acoustically and emotionally. A similar Munch paraphrase is Dolven's *portrait with cigarette* (2000), showing a seemingly very self-aware teenage girl with a cigarette and a remote control, instead of the artist's brush that Munch held.

The vertical and the horizontal are recurring elements in Dolven's artistic expression in the painting series *rechtshändig engel linkshändig engel* (1991) and in outdoor sculptures such as *out of tune (2009-2017)*. *A Other Teenager* is a horizontal work. Dolven involves her friends, family and neighbours in many of her works; people with whom she has a relationship. Many of the people we see in *A Other Teenager* are also found in her eight-metre tall vertical work *ahead* – where, like an assembly line, they are helping a young woman by lifting her across the deep snow, while she has her head down and her legs up the steep mountain ridge. On closer inspection, we see it is the same young woman that we see moving in *A Other Teenager*. The dancer Tale Dolven (b. 1981) has worked with Dolven since she was twelve years of age.

As is apparent from the above-mentioned video works, Dolven has been occupied with the subject of teenagers for a long time. In an interview about her artistic work, she formulated her continuous interest in balance: “Being an artist in the world we live in is like looking for balance – both politically, ethically, aesthetically, poetically and personally”.<sup>3</sup>

Many of her video works are about teenagers precisely because it is during these few years that, as young people, we find our balance in life, in the way we live in and experience the world.<sup>4</sup> In contact and interaction with other people, the ballast we have received from our upbringing is put to the test, and perhaps/hopefully, we achieve an inner, *independent* balance over time – a unique *self*, free of the dogmas of one's parents, family, friends and acquaintances.

In the video, the young woman's snaking movement over and under the many resting extras of various ages affects them only minimally, despite the close body contact. They are touched, yet remain untouched. They do not

wake up to interact with her in, for example, a mutual embrace. The young woman adapts for a moment, but finds no permanent resting-place and continues her snaking movement around, above, below and finally out of the right-hand side of the picture. Her relationship to the many people remains superficial, and she moves closely across them with gentle care and consideration. Similarly untouched is the teenager in the middle; with her gaze, she firmly holds our attention, even in the encounter with this woman: touched but untouched.

The title itself, *A Other Teenager* – not ‘Another Teenager,’ as we might expect grammatically – places extra emphasis on the word ‘other’ in relation to ‘teenager’: standing out from other teenagers. Dolven is very conscious of language, she writes a lot and chooses her titles carefully, as now with *hitting a mountain with snow on my shoulder* and *touching (you) with snow on my fingertip*, which, almost like a poem, describes a series of paintings whose recurring theme is also touch. At first glance, the square paintings look like blackboards, on which body parts such as fingers or a shoulder have left white paint traces of a superficial touch. On closer inspection, however, the pictures turn out to be composed of thick layers of black oil paint, where the artist herself has touched the black parts with thick white paint resembling the snow outside her studio in Lofoten. A performance of touch, frozen in oil paintings that, like her other works with fingerprints and footprints on canvas/ aluminium surfaces, have roots tracing back to incantatory cave paintings, where the body itself was used as a brush. The physical contact is very direct and palpable in these paintings, since Dolven has literally touched the surface of the black paint with white paint on her shoulder or fingers – as light as a breath. Likewise, Dolven's indirect contact – by proxy, in a filmed performance – with her friends and acquaintances in the video *A Other Teenager* expresses the artist's fascination with a light yet intense touch that leaves traces.

*By Jens Friis, curator,  
art historian specialising in photography, publisher of  
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## A K Dolven

- 1953** Born in Oslo
- 1972-73** Ecole des Beaux Arts Aix-en-Provence.
- 1978-79** Ecole National Supérieur des Beaux Arts, Paris.
- 1982-86** Statens Kunstakademi, Oslo
- 1987-88** DAAD/ Norwegian Ministry of Foreign Affairs; grant  
Künstlerhaus Bethanien, Berlin  
Lives and works in Lofoten and London.

### Selected public collections

Art Institute of Chicago, USA  
Arts Council Collection, England  
Contemporary Art Society, England  
Fundacion Salamanca Ciudad de Cultura, Spain  
Goetz Collection, Munich, Germany  
Government Art Collection, England  
Hoffmann Collection, Berlin, Germany  
HM The Queen's Collection, Norway  
KIASMA, Museum of Contemporary Art, Helsinki, Finland  
Kunsthalle Bern, Switzerland  
Museum of Contemporary Art, Oslo, Norway  
Museum of Contemporary Art, Roskilde, Denmark  
Philadelphia Museum of Art, USA  
Tate, Archive Collection, England  
The National Gallery, Oslo, Norway

### Selected Solo exhibitions

- 2017** *what do I do with the world*, Galleri Bo Bjerggaard, Copenhagen
- 2016** *Ahead*, Svalbard Kunsthalle, Spitsbergen  
*A Other Teenager*, OSL contemporary, Oslo
- 2015** *please return*, IKON Gallery, Birmingham
- 2014** *teenagers lifting the sky*, Wilkinson Gallery, London
- 2013** *when I discovered the end I wanted to live really long*, Kunsthall 44Møn, Møn  
*JA as long as I can*, CCC, Tours
- 2011** *change my way of seeing*, Galleri MGM, Oslo  
*Shining Light*, Galleri Elverket, Ekenäs  
*vertical on my own*, Galleri Bo Bjerggaard, Copenhagen

- 2010** *the day the sky became my ground*, Wilkinson Gallery, London  
*looking for balance*, Platform China, Beijing  
*the day the sky became my ground*, Sorlandets Kunstmuseum, Kristiansand
- 2009** *ahead*, Nordnorsk Kunstmuseum, Tromsø
- 2007** *what can I do for you*, Kunstnerforbundet, Oslo
- 2006** Festival Artist, Molde
- 2005** Olga Korper Gallery, Toronto
- 2004** *DA2 Domus Artium*, Salamanca  
*moving mountain*, CAC Contemporary Art Centre, Vilnius  
*from last winter*, Munch Museum, Oslo
- 2003** *The Clock*, Niels Borch Jensen Print Gallery, Berlin
- 2002** *headlights*, Henie Onstad Kunstsenter, Oslo
- 2001** *Solo Exhibition*, South London Gallery, London  
Kunsthalle Bern, Bern  
Kunstnernes Hus, Oslo.
- 2000** *Fred-Thieler Prize*, Berlinische Galerie, Berlin

### Selected Group exhibitions

- 2016** S.O.S Save Our Souls: Art For a Time of Urgencies, Ewha Women's University Campus, Seoul, South Korea  
Höhenrausch (Thrill of Heights) – Different Angels, OÖ Kulturquartier, OK Platz 1, Linz, Austria  
The Shadow Never Lies, 21st Century, Minsheng Art Museum, Shanghai  
Fire under snow. Louisiana Museum Denmark  
*Hverdagsbilleder*, Randers Kunstmuseum, Randers  
natureculture, OSLcontemporary, Norway.
- 2015** *Self: Image and Identity*, Turner Contemporary, Margate  
*PROPHETIA*, Fundació Joan Miró, Barcelona  
*LOVE & LOSS, LENTOS* Kunstmuseum Linz  
*Voyage to the Virtual*, Scandinavia House: The Nordic Center, New York
- 2014** *Shades of Black on White*, Galleri Bo Bjerggaard, Copenhagen  
*Presenting DIAS*, DIAS, Vallensbæk  
*Remix*, Bury Sculpture Centre, Manchester

- 2013** *Sous l'Amazone coule un fleuve*, FRAC, Auvergne  
*PARADOKS*, Museum of Contemporary Art, Oslo  
*Desire Lines*, ACCA The Australian Centre for Contemporary Art, Melbourne  
*Two men with glasses and a woman in an igloo*, Esbjerg Kunstmuseum  
*Munch by others*, Haugar Kunstmuseum, Tønsberg  
*Måneskinnstien – Munch 150*, Vestfold Kunstner-senter, Åsgårdstrand  
*Schwanengesang* – Performance programme, Hebbel am Ufer (HAU1), Berlin  
*Tell me her story*, Koreana Museum of Art, Seoul
- 2012** *A matter of words*, OSL contemporary, Oslo  
*Sammen*, Trondheim Kunstmuseum, Trondheim  
Guangzhou Triennial 2012, Guangzhou
- 2011** *Seeing is remembering*, Stedefreund, Berlin  
*KIND OF NICE*, The 20th Anniversary of Galerie Anhava', Galerie Anhava, Helsinki  
*NORSK*, Galerie Poggi & Bertoux associés, Paris
- 2010** *For Alltid*, Bomuldsfabriken Kunsthall, Arendal  
*Farbe in der Zeitgenossischen Kunst*, Neuen Kunst-vereins Giessen
- 2009** *There is no Road*, LABoral Centro de Arte, Gijón  
*One Hundred Years*, Kunstnerforbundet, Oslo  
*The Eye in the Door*, Kunsthallen Nikolaj, Copenhagen

### Public Art and Commissions

- 2014** North West Cambridge – Public Art Commission, permanent outdoor project  
Kulturhuset Stormen, four permanent installations, Bodo
- 2013** *seven voices*, temporary outdoor sculpture, MK Gallery, Milton Keynes
- 2012** *Kongsberg Voices*, permanent outdoor sculpture, Kongsberg
- 2011** *Out of Tune*, permanent site-specific installation, Folkestone
- 2011** *The Finnish Untuned Bell*, permanent site-specific installation, Ekenäs
- 2010** *Untuned Bell*, KORO, temporary outdoor project, Tullinløkka, Oslo

- 1994** *to you*, permanent site-specific installation, Hå, Norway and Munich
- 1993** *engel (four places for shining stones)*, permanent site-specific installation, Oslo, Lodz, Berlin, Derry

### Awards

Prins Eugen – medal from Sweden 2005  
Fred-Thieler Prize, Berlinische Galerie, Berlin 2000  
Major publications

## **A K Dolven**

what do I do with the world

30 August – 7 October 2017

### **Værker / Works**

A Other Teenager (with teenager), 2016 C-print 116,0 cm x 172,5 cm x 4,0 cm AKD-16-001	A Other Teenager, 2016 16 mm x 1 m video projection, 2 channel audio, 31 min 31 seconds AKD-16-004	touching (you) with snow on five fingers 2, 2017 Oil on gesso on aluminium 27 cm x 27 cm AKD-17-002
A Other Teenager (black hat), 2016 C-print 116,0 cm x 172,5 cm x 4,0 cm AKD-16-002	A Other Teenager (Yellow Hat), 2016 C-print 116,0 cm x 172,5 cm x 4,0 cm AKD-16-005	touching (you) with snow on my fingertip 4, 2017 Oil on gesso on aluminium 27 cm x 27 cm AKD-17-003
A Other Teenager, 2016 C-Print from film still 128,0 cm x 239,5 cm x 4,0 cm AKD-16-003	touching (you) with snow on three fingers, 2017 Oil on gesso on aluminium 27 cm x 27 cm AKD-17-001	touching (you) with snow on my fingertip, 2017 Oil on gesso on aluminium 27 cm x 27 cm AKD-17-004

# GALLERI BO BJERGGAARD

FLÆSKETORVET 85 A

DK-1711 KØBENHAVN V

TEL +45 33 93 42 21

[BJERGGAARD@BJERGGAARD.COM](mailto:BJERGGAARD@BJERGGAARD.COM)

TUESDAY-FRIDAY 1 PM-6 PM

SATURDAY 12 PM-4 PM

[WWW.BJERGGAARD.COM](http://WWW.BJERGGAARD.COM)

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