

***** Shot reverse shot *****

(project description | heroine program 2017)



*Gosie Vervloessem



*Petra Dalström

We understand that even in a deeply globalized world the local qualities of a given place continue to define us, acting directly in our experience of things hence conditioning our output as thinkers, creatives or artists. We are “particular” in Bergen, Hordaland, Norway, north.. likewise, other artists are particular to a given place.

Shot reverse shot it's an event that sets a dialogue amongst local (Hordaland based) and international artists that share similar interests, poetic practices or conceptual preoccupations.. and at the same time preserving the particularities of the environment they work in.

Any artistic area is considered and the main focus for this dialogue is based on each participant's artistic research, the common places as well as the divergences will be the materials to create this work-based dialogue.

Once a year we invite an international artist to present hers/his work together with one or two local artists.

This can be displayed simultaneously or in two moments (one after the other), depending on the nature of the art productions.

artists to invite: Bergen based artists Petra Dalström (ceramics/installation) and Anne Marthe Dyvi (multidisciplinary); Brussels based artist Gosie Vervloessem (performance)

Artist Gosie Vervloessem will present a performance (max. 2 days); artists Petra Dalström and Anne Marthe Dyvi will have their work exhibit in the gallery space for a max. 4 weeks.

what: exhibition and performance as part of heroine's program based on the thematic of contingency

who: This event is free and open for all audiences.

when: April 2017

where: heroine, magnus barfot 25, Bergen



heroine's archive image

program

We focus on multidisciplinary practices that explore the limits of a classical definition of visual arts. Departing from this perspective we often relate to other areas such as Cinema, Design, Art Theory, Architecture, and the wider social sphere. Correspondingly, our activities encompass, not only, exhibitions, but also research, production, workshops, forums, debates, actions, exchange programs, performances, screenings, education, publishing and current social issues.

As a platform, **H**, launches a thematic direction every year to be developed throughout its year-program.

We wish to build a curatorial approach very similar to that of being an artist. Which implies, beyond the obvious features, taking a risk!

To inaugurate this proposal we start 2016 with the word Contingency* as our inspiration.

about *contingency (heroine's thematic for 2016/2017)

Contingency has an ambivalent meaning to which complexity we are attracted to, but it is first and foremost something unpredictable.

We would like to focus on contingency in the way that it stands for the possibility. For what it is not yet written and therefore impossible to determine. It is here, in these possibilities that we see a chance for change, perhaps in the fringes of the great events.. we wish to borrow this idea (as a tool)

to resonate into the art milieu, as we believe artist practice should be about creating possibilities for change..

about heroine

Heroine is a platform for artistic research with an international profile, engaged in alternative practices, experiments and methodologies.

Founded in 2016, in the city of Bergen, Norway **H** is composed (so far) by a small working group, namely Sara Santos, Ana Rita Antonio and Raquel Maia Marques.

mission

Starting from the local resources (artistic and intellectual) as our material, we aim to create a dialogue among other international communities that pursue a critical discourse towards topicality.

Moreover, we are especially interested in creating a space that escapes rigid institutionalization, a space open to the expressivity of counter-culture, and the peculiar forms that might encompass today, here.

We wish to dismiss the figure of the young successful artist and embrace the figure of the engaged researcher as well as the restless transgressor.

We believe that art can create small communities to re-think political and social narratives.

H is therefore an open structure; a continuously developing platform based on collaboration and shared resources here and abroad.

detailed budget | project: shot reverse shot

(non covered) applied for
covered by heroine

***PROJECT**

Project creation (conceptual development and research) – 30 hours x 250 nok/hour - 7.500 nok

Project direction, project production (administration and management, contacts with artists and partners, event logistics) 30 hours x 250nok - 7.500 nok

subtotal 15.000 nok

***PARTICIPANTS**

Artists fee – 4000 nok. x 3 participants - 12.000 nok.

writer (for booklet) – 4.000 nok

Travel (Brussels-Bergen - Bergen-Brussels) x 1 participant - (estimate value) 4500 nok

Accommodation x 1 participant (approx.1000nok/night x 3) - 3.000 nok

subtotal 23.500 nok

***COMMUNICATION**

Communication design: online platforms design and management; poster and booklets design and production (30 hours x 250 nok) – **7.500** nok

Poster prints (engraving)

Paper - 600 nok.

Lino - 535nok

Paint – 360 nok

(- **1.495** nok)

Booklet Prints

Riso ink bottles set 4 colors - 6.500 nok

Shipping – 350 nok

VAT/Tools – 1.212 nok

Customs clearance fees - 140 nok

Paper A3 (2 sheets per booklet/ 440 sheets): 1.700 nok

(- **9.902** nok)

subtotal 11.397 nok

***OTHER EXPENSES**

materials (consumables like food products or art materials for the performance) - **1.500**nok

space rent (1 month) - **4.500** nok.

subtotal 6.000 nok

TOTAL 63.397nok

TOTAL covered by heroine - 25.500 nok

TOTAL applied to HFK - 37.897 nok

about Gosie Vervloessem's art work

'Recipes for Disaster' are simple recipes, developed by Domestic Science Club, for creating a sublime landscape : erupting volcanoes, superb tsunamis, dizzying earthquakes,... blended, mixed, cooked or fried. How does this attempt relates to working with house garden and kitchen experiments wherein failure is a defining element and errors are being exposed on a fundamental basis? What is the taste of the indigestible? Does your stomach endures the BigBang?

Recently Domestic Science Club engaged in collecting the recipes in a lifestyle magazine. www.recipesfordisaster.be

more:

<https://domesticscienceclub.wordpress.com/>

<http://www.wpzimmer.be/default.asp?path=cered&y6>



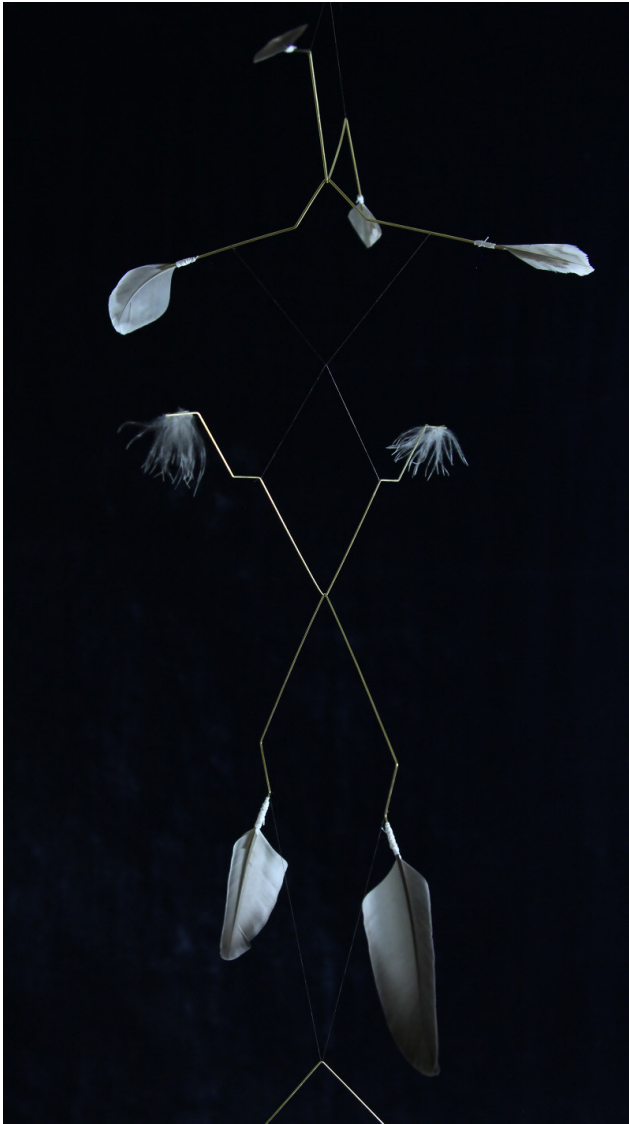
Gosie Vervloessem (1973) lives and works in Brussels. She studied Pedagogical Sciences at the KULeuven and was later awarded a master's degree in Audiovisual Arts by the LUCA School of Arts Brussels. Since 2013 she has been following the Advanced Performance and Scenography Studies course at a.pass. While studying at the LUCA School of Arts, Vervloessem produced a book entitled *Where does one begin to draw the world?* in which cartography prompted her to start exploring organization and classification systems.

As Luke Howard said: "To be able to classify something, you first need to know how it originated." That statement underlies Vervloessem's many experiments and performances, the first of which were given tantalizing titles like *How to make your own clouds* (2004), *How the west was won* (2005), *How to make your own Dead Sea* (2005) and *The Volcano Project* (2007).

From the outset, Vervloessem associated 'making' with DIY, cooking and experimenting. In that same period Vervloessem also contributed to the work of others. For example, she appeared as a performer in Alexandra Bachzetsis' *Best Of* (2004), *Showdance* (2004) and *Musical* (2006) and she collaborated on the workshops *Eetbaar Brussel* (Edible Brussels) and *Eetbaar Amsterdam* (Edible Amsterdam) (2005-2006) organized by the *vzw Irma Firma*. In 2009 she created *Maïzena* with Einat Tuchman and four years later *Neo-Maïzena*. The latter paved the way for a symposium and the *State of the Arts*, an open platform for artists which champions the diversity of art practices and sustained support for artistic environments. In 2010 Vervloessem began working under the name *Domestic Science Club*, touring alone or with others and putting together lectures, performances, workshops, recipes and installations.

She regularly experiments with the laws of physics for domestic purposes, which are in fact the basic recipe for all the presentations. "Everything seems so logical, but what is the logic behind things?" Vervloessem observes and questions natural phenomena in a bid to understand their underlying function and eventually reconstruct them on a miniature scale. The projects include *Recipes for Disaster: The Market Stand* (2012) and *The Motherland* (2012). For *Big Fat Failed Beginnings* (2013) she worked with Naomi Kerkhove and Wendy Van Wynsberghe. In 2014 the focus of Vervloessem's work shifted to eating, digestion and indigestion. It resulted in the lecture cum performance *The Post Pasteurian World* about fermentation, bacteria, slow processes and invisible friends and foes, and in *Kiek in de Kök*, a talk cum demonstration about safety and control in the kitchen. In 2015 Vervloessem is creating *Recipes for Disaster: The Magazine & Tupperware Party*, which again revolves around the question of classification. Can everything be classified? How should we relate to a non-classifiable world, a world which is chaotic, unhygienic and messy?

Vervloessem's work has been shown at *Recyclart* (Brussels), *Vooruit* (Ghent), *Beursschouwburg* (Brussels), *STUK* (Leuven), *De Brakke Grond* (Amsterdam), *Belluard Festival* (Fribourg), *PPPern*, *Dock 11* (Berlin) and elsewhere.



about Petra Dalström's art work

Materialenes egenskaper er utgangspunktet for min prosess. Lysets brytning gjennom glass, duften av smeltende voks, lyden av leire som absorberer, knitrer, svulmer opp og synker ned.

Materialene har sin egen logikk. Et språk. Som jeg prøver å forstå, og omforme.

I mitt arbeid med skulptur og installasjon undersøker jeg ofte fysiske fenomen som vår kropp og våre omgivelser blir påvirket av, men ofte tar for gitt; Tyngdekraft. Tid. Lys. Alt dette spiller inn på hvordan materialene oppfører seg, hvilke funksjoner de får, hvilken form.

Jeg strever etter å skape en form for fysisk poesi, et nærvær. Hvor den sanselige opplevelsen står i fokus.

more

<http://www.petradalstrom.com/>

cv

f. 1987

Swedish/Danish/Norwegian ceramic artist, currently living and working in Bergen, Norway

Education

2012-2015 BA i Design, The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation, department for ceramic at the Design school on Bornholm
2014 Internship at Linda Karlsson (SE), Rose Eken (DK), Christin Johansson (SE/DK) as well as Jared Theis (US/NO)
2007 5 months course in glassblowing at Engelsholm Højskole, Vejle, Denmark

Exhibitions

2016 Ceramic is our mother tongue, Window 107, Copenhagen, DK
2016 Exhibition with the group Mother Tongue, Guldagergaard Ceramic Research Center, DK
2016 "NØW" at Northmodern, Copenhagen, DK
2015 Graduation exhibition Hands On / Hands Off, at Designer Zoo, Copenhagen, DK
2015 "NØW" at TENT London, in association with London Design Week, UK
2015 Graduation exhibition Hands On / Hands Off, at Bornholms Museum of Arts, Rø, DK
2015 Group exhibition at KADK Indoor / "NØW" at Ventura Lambrate, Milan, Italy
2014 "Under Tiden" at Galleri Blunk, Trondheim, NO (solo exhibition)
2013 Collaboration with the design company Ro Collection, Grønnebækgård, Hasle, DK

Residencies

2017 Shiro Oni Studio, Japan (upcoming : May-June)
2016 Project Network : Guldagergaard Ceramic Research Center

Scholarships

2016 - 2018 Three year working grant from the Norwegian Crafts Fond
2015 The Danish National banks travel funding for glass and ceramics

Other relevant experience

2015 Artist talk at TENT London Super Talks/ London Design week, UK
2015 Scenography for Sisters Academy Malmö, a 24h immersive performance production at the culture house InKonst in Malmö, Sweden
2015 Assistant for Christin Johanssons course in intuitive art, Holbæk Højskole
2014 "serving ceremony" performance at the small Danish festival "Burning Møn"
2010 Collaboration project, developing and organizing an alternative stage for Copenhagen Jazz festival

Husstandens beredskapsplan ved katastrofer

Rubrikkene fylles ut.

Husstanden ligger i _____ kommune.
Husstandens gårdsnr: _____ Bruksnr: _____

1. Plan for lagring av vann. Mengde, plassering og utstyr for oppbevaring.

2. Plan for lagring av mat. Mengde, plassering, holdbarhet og utstyr for oppbevaring.

3. Oversikt over husstandens førstehjelpsutstyr og eventuelle medisiner.

4. Hygieneartikler. Behov og beholdning.

5. Utstyr for jakt og fiske.

6. Kunnskaps- og erfaringsnivå om jakt og fiske:

Høyt nivå: Middels nivå: Lavt nivå:

7. Husstandens tilgang til dyrket jord for selvberging.

8. Drivstoff. Lagringsevne og beholdning.

9. Elektrisitet og batterier. Lagringsevne og beholdning.

10. Våpen og ammunisjon. Lagringsevne og beholdning.

11. Verktøy. Lagringsevne og beholdning.

12. Sikkerhet. Oversikt over husstandens sikkerhetssystemer og rutiner.

13. Husstandens beredskapsplan ved nukleært angrep.

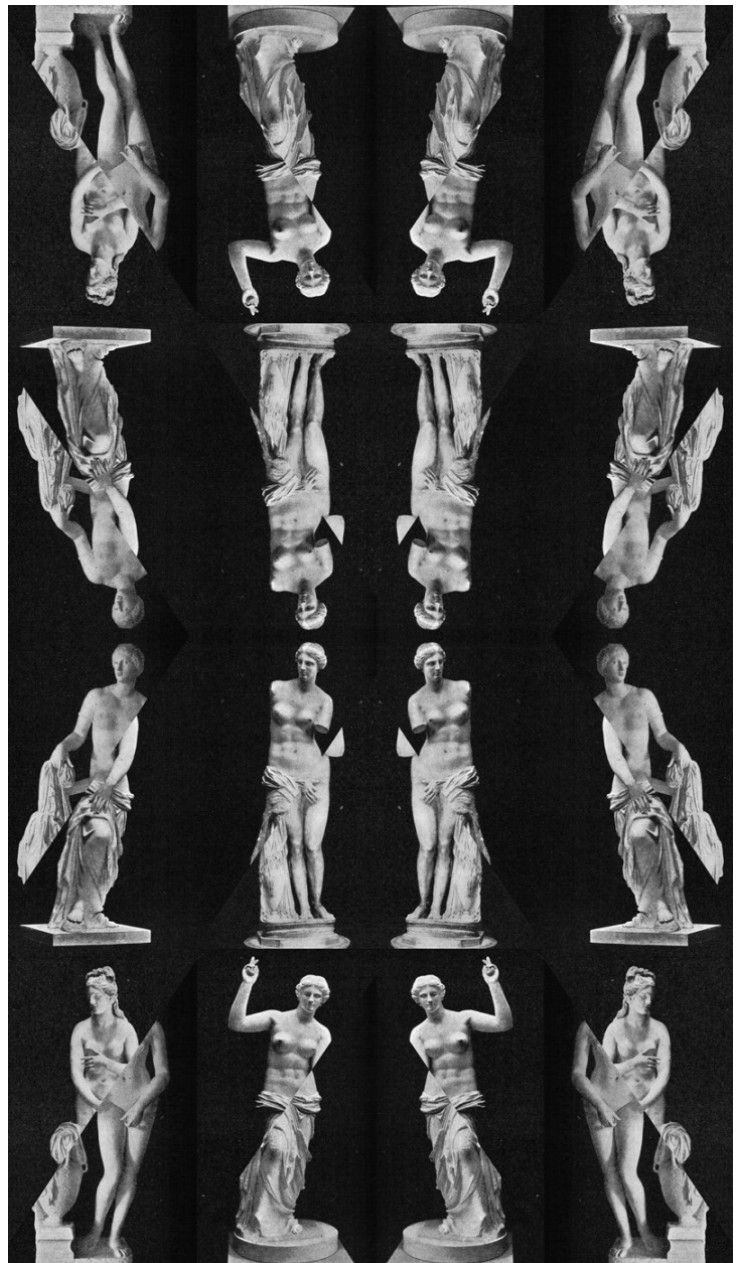
14. Husstandens beredskapsplan ved biologisk angrep.

15. Husstandens strategi for opprettholdelse av mental helse ved katastrofer.

16. Generelt kunnskapsnivå om overlevelse ved, og håndtering av katastrofer:

Høyt nivå: Middels nivå: Lavt nivå:

Husstandens beredskapsplan ved katastrofer gjelder fra 01.01.2011



about Anne Marthe Dyvi's art work

Anne Marthe Dyvi (born 1979) is an artist educated and based in Bergen with an MA in fine arts from Bergen Academy of Art and Design, 2010. In addition to her own practice as an artist, she is a part of the artist group Ytter, and works as artistic developer at Bergen Center for Electronic Arts. She works with different mediums; video, sculpture, text, sound, performance and installation, not faithful to any of them. Her work can often be described as interdisciplinary, site-specific processes. Her work has been shown in several parts of Norway and Sweden, Italy, Slovakia, England, Germany, Estonia, Iceland and Lithuania. She is a part of the resource group developing a national archive for video arts in Norway for the Arts Council. She writes and lectures about art on a freelance basis.

more

annemarthe.wordpress.com