

InSpiritus

Artist Initiative Exchange

Initial Project Description

In Spiritus

Artist Exchange: Oslo-Leeds



St Annes Cathedral, Leeds, UK
Venue October 2004



Jacob Cultural Church, Oslo, Norway
Venue 2005



Paula Chambers: *Lost Souls* (2002)
Plaster

PROJECT AIMS

Initially we aim to hold process orientated exhibitions at a venue in both countries. The contributing artists will either produce new site specific work to install or make work on-site. We see this as a process in which a team of artists will work on solutions to specific spatial and ethical situations together. The working methods will be discursive and open new and innovative ideas at all stages of the project and new work will not necessarily suggest authorship to one singular member of the group. The majority of artists already involved in the exchange are not primarily concerned with “Christianity” as such; however the departure point of most of the team suggest a common denominator in existential reasoning. The differing approaches and expertise within different media is considered a strength when working in this manner.

ARTIST IN THE CHRISTIAN CHURCH

Humans first visual expression came in the form of religion and until the mid 19th century art continued to be the main vehicle of spiritual expression. More recently western art practice has moved away from religion to become autonomous and self referencing. The purpose of this exchange project is to develop and visualise skills of spatial dialogue for the artist participants through an exploration of the existential questions at the heart of Christianity. As Bill Hall, director of Art in Northern Churches, says of Bill Viola's *The Messenger* created specifically for Durham Cathedral,

“In his work we glimpse the mystery through the ordinary and the everyday, the transcendent through the inanimate, just as the Cathedral itself through physical presence and its life and worship also speaks of the eternal through the human.”

This exchange will help us redefine “Church” as site where the contributions and collaborations of this projects selected artists will hopefully lead to an opening of a dialogue with the users, as well as to renegotiate issues of contemporary public art practices as applicable to the “sacred space”.



Anita H Hanssen: *Waiting for Privacy*
Installation (1999)

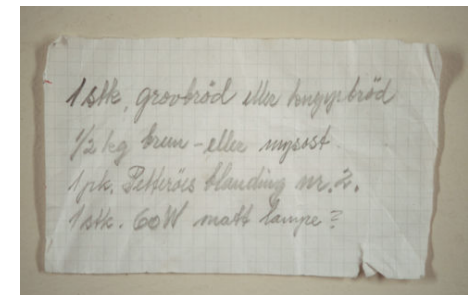
NORWAY

Many Contemporary artists living in Norway still perceive the Norwegian Lutheran Church as an area of artistic taboo. Many feel the church to be outside of their experience, and prone to its own set of aesthetic needs with little opening for contemporary art practice. Norwegian art practice is generally tending towards non studio based activities and this project considers the church to be one of many areas that artists are beginning to find interesting in a discussion of site. However the church remains almost closed to contemporary art within its walls and most commissions are carried out within its already strictly defined traditions.

UNITED KINGDOM

The western idea of artistic autonomy is being challenged in many ways and artists are now looking towards the site specific as a way forward to give their work a social reference and meaning. In Britain there are various art programmes that deal with the reintroduction of contemporary art into the Christian Church and residency programmes for contemporary artists can be found in Gloucester, Durham, Winchester and Coventry Cathedrals. The Church in Britain has proved to be an informed collaborator with its belief in the act of human creation as something powerful, unexplainable and cathartic. The artist on the other hand often serves to redefine the nature visual references applicable to the Christian faith. This has proved mutually beneficial to both artist and Christian communities in that new audiences for contemporary art are being continually developed within this context.

Anita H Hanssen
Stolen Shopping List (2003)



PUBLICATION

The project sees the exchange as a possible entrance for art academics and writers within the field to delve into this marginalised area of public art. If as Malcolm Miles in *Art Space and the City* suggests that public art is a marginalised field within a marginalised visual art then the art traditionally associated with Christian sacred space is thus the marginalised of the marginalised. There are many approaches to this field and we will invite a selection of academics, critics and art historians who would not normally deal so directly with the issues that our project visualises to write texts for publication. The artists are committed to the raising of issues rather than the promotion of an artistic authorship. The selected writers are expected to have a local knowledge of site, the sort of local knowledge that only a resident of a city can be expected to know. This extra dimension will give the writers a physical presence as well as an intellectual one when working on the text. They will be talking about a site that they encounter repeatedly in their daily lives.

Griselda Pollock from Leeds University has been invited to write a text for this publication. Her background as one of the feminist art historian ground breakers of the seventies gives her an insight into our project which will be indeed provoking for the artists involved. She believes that religion and the definition of female should be no part in the feminist project. We would like her to express her stand point to this project. Her articulation of why this is a non art project is important in assessing the mechanisms involved in the marginalisation of a certain site as a space of artistic intervention.

Dr Penelope Curtis from the Henry Moore Institute in Leeds has also been approached as a writer for our project. She is a curator and deals daily with the issues of contemporary art and sculpture. The Institute is also opposite Leeds Cathedral and thus gives a physical closeness to site that we believe important to this project.

Grete Refsum is a participating artist whose PhD thesis analysed the catholic church and contemporary artist integrity and practice. Invited onto this project as a writer, she will write the introductory text to the publication in which she will articulate her view as an artist in this arena. She works as assistant professor at the Department of Art and Design at the Oslo Art College and has first hand knowledge of the Oslo site.

ARTISTS

UK

Paula Chambers is a sculptor and installation artist living and working in West Yorkshire. Paula's work is figurative in the sense that it uses the human (usually female) body as its major point of reference and narrative, as the work has meaning and is made in response to the particulars of any given site. Paula's work often uses religious imagery to express social, historical or political issues.



Paula Chambers
Eve's Labyrinth (2003)
Manchester City Centre
Apple Trees, Carpet



Sally Chapman
Roses on the Bridge (2003)
Oil on Canvas

Sally Chapman is primarily a painter although she often sets paintings within an installation context and has used them in conjunction with performance work. Sally's paintings are personal and poetic exploring existential limitations.



AdindaVan't Klooster
Symphonic Birth Grounds (2003)
 Interactive Installation

Adinda Van't Klooster is currently artist in residence at Gloucester Cathedral. Her multi media work is often concerned with the depiction of the specifically female processes of life.

NORWAY

Anita H. Hanssen is a conceptual artist working in a variety of media. Anita's work reflects the experience of everyday life and can be seen to raise pertinent questions of the artist as a carrier of social and ethical values.

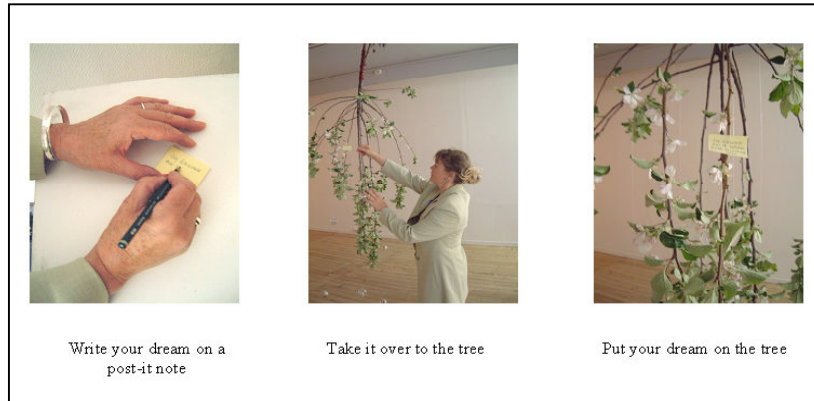
Germain Ngoma: *Broken Song* (2001)
 Sound installation



Germaine N Ngoma is a sculptor and installation artist who uses everyday materials in site specific installations and sculptures. Germaines' visual references derive from formal modernism but are fused with the African ability to create sculpture from raw materials often discarded within western society. Ngoma's work raises issues of "the other", as well as a sense of the spiritual as much as physical displacement as experienced in his latest audio sculptures.



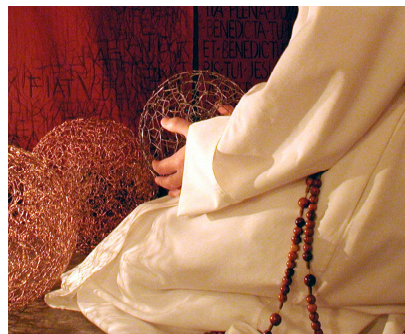
Anita H Hanssen: *Prospects* (2000)
 Installation View



Helen Eriksen: *Our Dreams of Earth* (2002)
Installation: Feathers, apple trees, post it notes

Helen Eriksen is a sculptor and installation artist working in Oslo. Her works are often a poetic reflection on the human condition. Helen works within a humanist framework in which the viewer is often asked to contribute to the work in order for its completion.

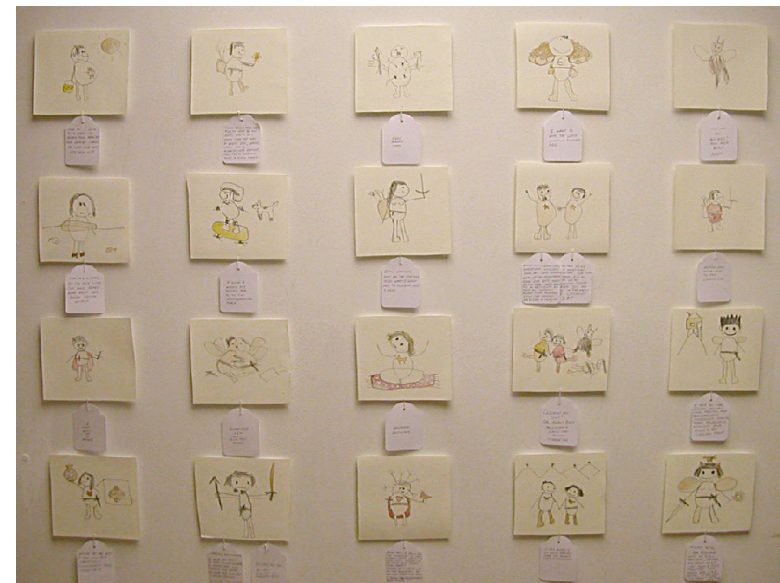
Grete Refsum is a visual artist who repeatedly works within issues related to the artist's representation of Christianity. Her work has evolved through her PHD thesis on the doctrines of the Catholic Church in relation to art within its places of worship.



Grete Refsum *Katarinahjemmet* (2003)

IRELAND

Rosalind Murray is a painting living in Ireland. Her current on going project involves collecting the prayers of people within the parish of the gallery in which she will be exhibiting. She then transforms these prayers into a wall installation consisting of labels and water colours.



Rosalind Murray
Prayer Wall (2004)
Installation

PAULA CHAMBERS

Born 23/4/66, London UK,
Lives and works in Hebden Bridge, UK
paula@sculpturetrail.net

EDUCATION

MA Feminism and Art History
BA(hons) Fine Art (Printmaking)



Paula Chambers
Our Lady of Hebden Bridge

SELECTED EXHIBITIONS

2003

- *The Labyrinth Project*, Manchester City Centre
- Ripon Cathedral
- *Centered*, group show, Bradford Gallery

2002

- *Field Day*, interdisciplinary disciplinary artist's event, The Norfolk Broads
- *The Sculpture Trail* at Hebden Bridge
- *Hutton in the Forest*: group sculpture event, Cumbria

2001

- *Cuckoo Farm Sculpture Trail*; UK
- *Mother Shipton's Caves*, Knaresbrough

2000

- *Radio Halo*, site specific sculptural installation, Burghley Sculpture Gardens
- *The Sculpture Trail* at Hebden Bridge
- *Beacon Park Sculpture Trail*
- *Fusion*, group show, Keighley Arts Factory

1999

- Beacon Park Sculpture Trail
- *The Sculpture Trail* at Hebden Bridge

1998

- *Travelling in the Right Direction*, community arts project, Crewe bus station
- *The Sculpture Trail* at Hebden Bridge

1997

- *Total*: group show, Leeds
- *The Sculpture Trail* at Hebden Bridge

1994 – 1996

Child bearing!

1993

- *Via the Heart*: women's art for the Leeds centenary
- *Absent Bodies/Present Lives*: feminist collective exhibition, Leeds City Art Gallery

1992

- *Devotion*, installation exhibition
- *A Change of Image*: 5th Humberside printmaking competition, Ferrens Gallery, Hull
- The Whitworth Gallery, Manchester

SALLY CHAPMAN

Born 4. 10. 67 Birmingham, UK
Lives and works in Glasgow, Scotland
sallychapman@hotmail.com
Web Site :sallychapman.org



Sally Chapman
Eloquence (2003)

EDUCATION

1997-1999 Glasgow School of Art, Glasgow : Master of Fine Art
1998 Hunter College ,New York City, USA (autumn term MFA exchange)
1987-1990 Leeds Metropolitan University : Fine Art BA Hon. 1st Distinction
1986-1987 Bournville College of Art, Birmingham : 1 year foundation

SELECTED EXHIBITIONS

2004

Celtic Connections: Wasp Gallery, Glasgow

2003

Everything goes: with Louise Schmid, Irida Gallery, Sofia, Bulgaria
Sally Chapman/ and Steve Hollingsworth, Kunstraum, Dusseldorf
Storm, Landscape and Emotions: Dick Institute, Kilmarnock

2002

Call for Entry: Market gallery, Glasgow (SAC funded)
When Flax fields waived in Ladywell: Motherwell Heritage centre,

2001

Hide and Seek: with Louise Schmid, Market gallery, Glasgow

2000

Satellite 1: The Arches Exhibition Space, Glasgow

2000

Sub Rosa: Glasgow Project room, Glasgow

1999

The Department: Intermedia space, Glasgow(SAC funded)

1999

Members show: Transmission Gallery, Glasgow

1998

Lafayette Times: Gulp Gallery, Glasgow

1998

13 Open: Hunter college gallery, space, New York, U.S.A

1998

Transmission Open: Transmission Gallery, Glasgow

1997

Interim: Mackintosh Gallery, Glasgow School of Art

1997

Insitu: Crossley Gallery, Dean Clough, Halifax

1997

Total (Brand New art): roller rink, Hebden Bridge, Calderdale council

1996

Oriel Mostyn 8th Open: Llandudno, Wales

1996

Lafette: installation in *Disinformation*, a 16 Artist project show,

1996

Athenaeum Buildings, Leeds

1995

Dean Clough Studio Artists, Mercer Art Gallery, Harrogate

1995

Major works, Crossley Gallery, Dean Clough, Halifax

1995

Angel Intervention 3 person Bury Museum and Art Gallery, Bury,

1995

Lancashire

1994

Via The Heart: The Bourse, Leeds

1993

Wild: Landscape by 6 painters: Ikon Gallery, Birmingham,

1993

Wild: Harris Museum and Art Gallery, Preston

1992

Love Nothing But You: Vyshrad Gallery, Prague, Czech Republic

1992

Doppleganger: Victoria Quarter, Leeds

1991

Devotion: The Czech Gallery, Leeds

1991

Base devices: Beehive Mill, Manchester

1990

Light In Art: Victoria Quarter, Leeds, First Prize winner

HELEN ERIKSEN

Born Liverpool UK
Lives and works in Oslo
+ 47 22 65 60 15/ + 47 99 00 52 93
E: hele-er@online.no



Helen Eriksen: *Peace* (2003)
Woodchip

EDUCATION

Primary and Secondary Education in Liverpool, UK.
1994-1999: The National Academy of Fine Art, Oslo, Norway
1992-1994: Rogaland Art College, Norway
1986-1990: BA Hons, University of East Anglia, Norwich, UK
Subjects: Norwegian Language, Translation, Literature and Art History

SOLO EXHIBITIONS

2003: Oslo Art Society, Norway
Eriksen/Robberstad Collab Galleri 9, Agder Art Centre, Kristiansand
2002: Rogaland Art Centre, Stavanger, Norway
2000: Galleri III, Oslo, Norway

GROUP EXHIBITIONS

2003: *Norwegian sculpture Biennial*, Vigeland Museum, Oslo (Dorthe Abilgaard, Danish Contemporary Arts Foundation)
Hebden Bridge Sculpture Trail, UK
Pelham Art Centre, NY, US
2002: *Lillehammer Art Museum*, Norway (Maaretta Jaukkuri KIASMA, Finland)
2001: *Video-puls*: Haugesund Film Festival, Norway
Norwegian Sculpture Biennial 2001, Stenersen Museum, Oslo
2000: *Perspective 2000*, (Absolut Award) Belfast (Lynn Cooke, DIA Center for the Arts, New York)
Oslo Art Society, Norway
Future Show Stroud House Gallery, UK
"Sotheby's Art-link *Young Art 2000* Auction", exhibition and auction in Tel-Aviv, Chicago and Vienna
1999: The National Academy of Fine Art's Graduate Exhibition at the Stenersen Museum, Oslo
1998: Galleri G.U.N. Oslo
1997: Galleri G.U.N. Oslo
21.25 Project Gallery,
Diagnosis, Stavanger Art Society, Norway

AWARDS:

1999: *Chr. Lorck Schive og Hustrus Legat* for Kunstnere award from the Association of Norwegian Visual Artists for the "anima/I" project
2002: *Vederlagsfonds Prize*

CATALOGUES:

Norwegian Sculpture Biennial 2003
Norwegian Sculpture Biennial 2001
Perspective 2000
Sotheby's Art-link
Diagnosis, Stavanger Art Society

ANITA H. HANSEN

Born 1968, Norway
Lives and works in Oslo, Norway



Anita H. Hansen
Waiting for Privacy (1999)
Detail photography installation

EDUCATION

1999-2000: Masterstudio - The National Academy of Fine Art, Oslo.
1993-99: The National Academy of Fine Art, Oslo, Norway.
1990 - 93: Bachelor Degree. Institut of Ceramics, SHKD, Bergen.
1988 - 90: Kabelvåg Art School, Norway.

SOLO EXHIBITIONS

2002: Arendal Arts Society.
2002: Drammens Museum, Department of Fine Arts.
2000: The Stenersen Museum, Oslo.

GROUP EXHIBITIONS

2003: *The 58th North of Norway Annual Regional Exhibition*. Invited : profile.
2003: *The 25th East of Norway Annual Regional Exhibition*.
2003: *Inverse*, Gallery 21.25 Oslo.
2001: *The 56th North of Norway Annual Regional Exhibition*.
2000: *West of Norway Annual Regional Exhibition 2000*, curated by Gavin Jantjes.
1999: Graduate Exhibition, The National Academy of Fine Arts, Oslo.
The Stenersen Museum, Oslo.

AWARDS

2004: The Norwegian Association of Visual Artist stipend.
2003: The Norwegian Association of Visual Artists stipend.
2002: Ingrid Lindback Langaards Foundation stipend.
2000: The State work stipend for younger artist - 2 year.
1998: The Relief Fund for Visual Artists Academy stipend.

FUNDING

2001: The Norwegian Council of Cultural Affairs- Equipment support.
2000: The Norwegian Association of Visual Artist - Project stipend.
2000: The Norwegian Council of Cultural Affairs - Exhibition Support

MEMBERSHIP

NBK, UKS

GERMAINE N NGOMA

Born 1953, Zimbabwe
Lives and Works in Oslo



Germaine Ngoma
Hand and Foot (2003)
wax and water

EDUCATION

1983-1988 The National Academy of Fine Art, Oslo
1982 The National College for Art and Crafts, Oslo

SOLO EXHIBITIONS

1995 Galleri 20 11 66
1989 Molkerei, Cologne, Germany
1977 Mpapa Gallery, Lusaka, Zambia

GROUP EXHIBITIONS (selected)

1996 The Astrup Fearnley Museum of Modern Art
1995 Kunstnerforbundet, Oslo
1993 UKS, Oslo
1989 Aurora 3, Hesingfors-Reikjavik
1989 Resource Kunst, Stadt Galleri, Saarbrücken
Ørebro Kunsthall, Sweden
Galleri Garmer, Gothenburg
1987 Høvikodden Kunstsenter
1981 American Cultural Center, Lusaka, Zambia

The National Annual Autumn Exhibition, Norway: Several works between 1982-2000
Zambian Art Center Foundation annual group exhibitions: All exhibitions 1973-1983

FIELD TRIPS:

2003 UK
1983-87 London
1985 Japan
1983 Crete, Greece

COLLECTIONS:

The National Zambian Art Foundation
Oslo City Council Art Collection
The Norwegian Council of Cultural Affairs

AWARDS:

1996-99 Annual State Artist Award
1994 The Visual Artists' Honorary Fund
1994 Ingrid Lindbeck Langaard Fund
1988 The Visual Artists' Material Fund
1983 The Visual Artists' Relief Foundation

ROSALIND MURRAY

Lives and works in Ireland



Rosalind Murray: *Prayer* (2004)

EDUCATION

2002-03 Professional practice for Visual Artists - DLAT, Dun Laoghaire Institute of Art,
1997-98 DAP2 Senior College Ballyfermot - 2nd Year of Diploma in Classical Animation and Layout
1997 Metamorph: Senior College Ballyfermot, 19-22 Dame Street, Dublin 2
1987-91 National College of Art & Design, 100 Thomas Street, Dublin 8 - Bdes ANCAD Design and Technology.
1986-87 Limerick College of Art & Design, O'Connell Street, Limerick - Certificate in Visual Awareness

SOLO EXHIBITIONS

2004 *Amperand-Foyer*: Tallagh Arts Centre, Dublin
Crying Walls and singing trees: Selecteld dual exhibition- Kilkenny County Hall,
Sunday Dancer, Tallagh Arts Centre, Dublin
2002 *In the kitchen*: Bord Tulloroan, Co. Kilkenny
The passion of a disregarded world comes into view: 17th Century kitchen.
2001 *The Fragile Self*: Clothworthy Arts Centre, Antrim
2001 *Wilderness Garden*: Am Bia, Kildare Street, Dublin 2
1999 *The Whole Picture*: Talbot 101, Talbot Street, Dublin 1

SELECTED EXHIBITIONS

2003 *Artists Book Exhibition*: Wexford Arts Centre, Wexford.
2001 *Toraiocht*: The Department of Arts, Heritage, Gaeltacht & the Islands
2000 *Perspective 2000*: Ormeau Baths Gallery, Belfast
Curator Lynne Cooke, Curator Dia Centre for the Arts, New York
Conversation with daffodils
1999 *Eigse Open*: Carlow Group Exhibitions

BIBLIOGRAPHY

Rattle Bag, RTE Radio 1, August 2nd 2001
Perspective 2000 Catalogue, August 2000

AWARDS

Support for Professional Artists 2003, Carlow UDC
Short-listed for *The Fish Short Story Award 2002*
Short-listed for the *Frameworks award 2001*

MEMBER

Professional Member of the SSI, The Sculpture Society of Ireland

GRETE REFSUM



Grete Refsum

Hands and the Prayer Sphere (2002)

Born 17.09.53, Norway
grete@refsum.org

EDUCATION

- 2000 Dr. ing. (Ph.D.) National College of Art and Design (NCAD)/ Oslo School of Architecture (OSA), title: Genuine Christian Modern Art
1992 Candidate of Fine Art (M.A.), NCAD, title: Cross/Crucifix Today
1985 Diploma, NCAD, title: Stained Glass window
1978 Examen Philosophicum, University of Oslo (UiO)
1977 Candidate of Agricultural Science (M.A.), University of Agriculture, Ås
1976 Nutrition Physiologist (B.A.), Nordic College of Nutrition (UiO)

SOLO EXHIBITIONS

- 2001 The Crypt, Oslo Cathedral (Norwegian Evangelical Lutheran Church, NELC)
Easter time
1994 The Crypt, Oslo Cathedral (NELC), Easter

COLLECTIVE EXHIBITIONS (selected)

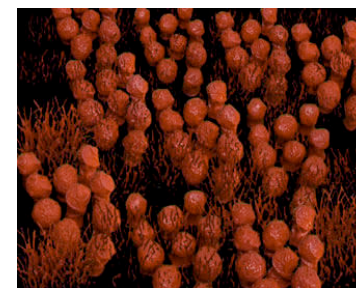
- 2003 *Summer Exhibition*: Haugesund Society of Fine Art
Spring Exhibition: Asker Society of Fine Art
2002 *International Studio and Curatorial Program* (ISCP), Open Studio New York,
2001 *Christmas Exhibition*, Bærum Society of Fine Art.
1999 *Four sculptors from the Society of Asker Fine Artists*, Asker Society of Fine Art.
1998 *Art in the Church and the Church in contemporary time*: Jubilee exhibition, diocese of Borg, (NELC).
National Exhibition, East.
1997 *Easter Exhibition*, Løken Society of Fine Art, Aurskog-Høland.
1996 *From Sculpture to Drawing and Drawing to Sculpture*: jubilee exhibition, Norwegian Society of Sculptors, Oslo and Inderøy.
1995 *From Stavechurch to Center of Parish: Activities* exhibition of ecclesiastical art, the Crypt, Oslo Cathedral.
1994 *1000 years of Christendom*: jubilee exhibition, diocese of Tunsberg (NELC).
Sculpture in Akershus: exhibition by Akershus Society of Fine Artists, Strømmen and Follo.
National Exhibition: East.
Work: Artist in Akershus, exhibition by Akershus Society of Fine Artists, Strømmen, Ås, and Eidsvoll.
1992 *National Exhibition*, East.
1991 *National Exhibition*, East.
1990 *Jubilee Exhibition*, St. Hallvard Franciscan Church, Oslo.

EMBELLISHMENTS

- 2003 *Risen Cross*: Kongsvinger Catholic Parish Church
2002 *Ecclesia and Standing Cross*: Sta. Catharine Convent, Oslo
2001/2 *Risen Cross*: the chapel in Oslo Cathedral.
1998 *Object for Meditation*: Silent Room, University College of Oslo.
1997 *Way of the Cross*: St. Laurentius Catholic Church, Drammen
1990 *Fragments*: Sta. Sunniva Catholic School, Oslo
1986 *Stained Glass window* in narthex of St. Dominicus Monastery Church, Oslo.

ADINDA

VAN'T KLOOSTER



A Van't Klooster: *States of Receptiveness*
Video Still (2002)

EDUCATION

- 1999-2000 Master of Science in Electronic Imaging, Duncan of Jordanstone College of Art & Design, Dundee, Scotland.
1993-1995 BA Hons in Sculpture, Glasgow School of Art, Scotland.
1991-1993 Fine Art, Utrecht School of the Arts, Netherlands.

SOLO EXHIBITIONS

- 2003 *Symphonic Body Grounds*: Solo Touring Show, Crawford Arts Centre in St. Andrews, Folly in Lancaster, Street Level Photo works in Glasgow.
2002 *Quiet Noise*: Intermedia Gallery in Glasgow.

GROUP EXHIBITIONS

- 2003 *Call for Entry*: Market Gallery, Glasgow.
2002 *Freeflow*: CCA, Glasgow.
2000 *Masters Show*: Video and Sound Installations, Cooper Gallery, Dundee.
1998 *Exhibition of Dutch Artists Living in Scotland*, Royal Botanic Gardens, Edinburgh.
1997 *Artists Multiples*: Collective Gallery, Edinburgh.
1996-1997 *Sculpture and Drawing*: Gallerie Made in Heaven, Utrecht, The Netherlands.
1996 *Like it is*: Java Exhibition Space, Glasgow.
Art for People: Transmission Gallery, Glasgow.
1995 *Fact and Fiction*: Assembly Room Gallery, Glasgow.

SCREENINGS INCLUDE

- 2000 DCA, cinema screening of *Remotely Controlled*, *In the Eye* and *Human Machine*.
1998-2000 *Moonstruck*: premiered at the Edinburgh International Film Festival; screened at the Holland Animation Film Festival, Utrecht, Netherlands, 'Marato de l'Espectacle' in Barcelona, Spain, GFT in Glasgow and Gallery of Modern Art in Glasgow.

COMMISSIONS

- 2002-2003 *Symphonic Birth Grounds*: Interactive installation, commissioned by the Crawford Arts Centre, St. Andrews.
2001 *Birdrap*: Sound Art Commission for Scottish Natural Heritage, commissioned by DPAP in Dundee.
1998 *Moonstruck*: short animation, commissioned by the Glasgow Film and Video Workshop.



PAULA CHAMBERS

SALLY CHAPMAN

HELEN ERIKSEN

ANITA HANSSEN

GERMAIN NGOMA

ROSALIND MURRAY

GRETE REFSUM

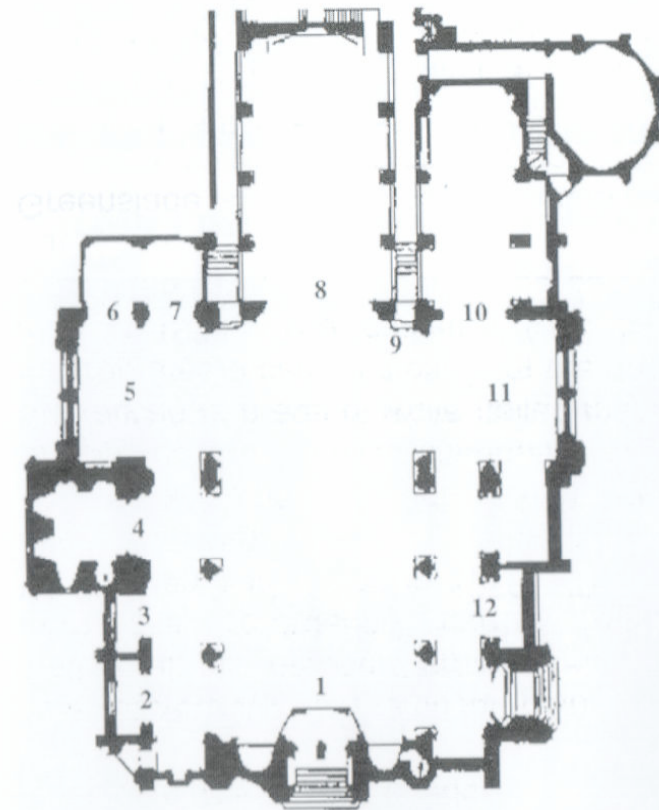
ADINDA VANT KLOOSTER

INSPIRITUS

9th-30th April 2005

St. Anne's Church Cathedral
Leeds

Funded by *Norsk Kulturråd, OCA, The Royal Norwegian Embassy, London, Arts Council (Yorkshire)*



KEY TO CATHEDRAL PLAN

- | | |
|------------------------|---------------------------------------|
| 1. Nave | 7. Altar of the Sacred Heart |
| 2. Baptistry | 8. Sanctuary |
| 3. Pieta Chapel | 9. Pulpit |
| 4. War Memorial Chapel | 10. Lady Chapel |
| 5. North Transept | 11. South Transept |
| 6. Altar of St. Joseph | 12. Shrine of the Diocesan
Martyrs |

Paula Chambers
Installation for Pieta Chapel

*Lady Luck;
A Mother's Gaze*



Sally Chapman

Installation for Baptistry Chapel

Born Free

Paintings and objects





Helen Eriksen

Shrine of the Diocesan Martyrs

Hummingbird's Neighbour

Mixed Media Installation





Comfort
Angel's Woods potpourri
Paper serviettes



Germain Ngoma

Lady Chapel

*The Room in Between the
Prayer's Hands*

Wax and light





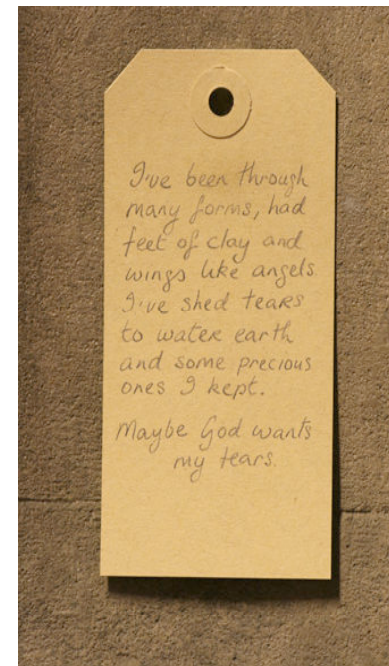
Rosalind Murray

Area around Nave

Prayer Wall

Paper and Ink





Installation:

Artist's own tears, petals and poem
on card

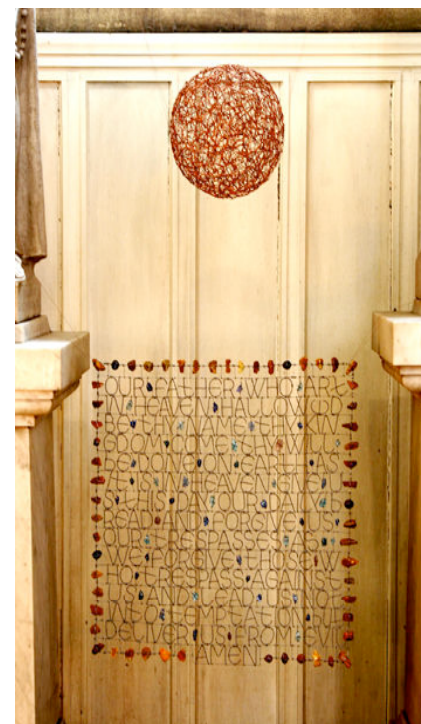


Grete Refsum

South Transept

Our Father

Wire and Glass





Adinda Vant Klooster

War Memorial Chapel

Cyclic

Porcelain, light and sound



InSpiritus

Paula Chambers

Sally Chapman

Helen Eriksen

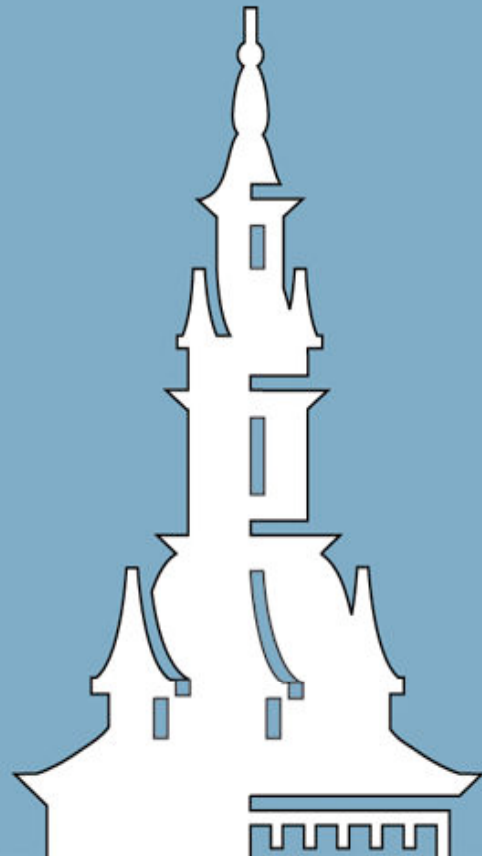
Anita Hanssen

Germain Ngoma

Rosalind Murray

Grete Refsum

Adinda Van't Klooster



7th-30th October 2005

Oslo Cathedral
Norway

Funded by *Utsmykkingsfondet for Offentlige Bygg, Bildende Kunstneres Hjelpesfond, Norsk Kulturråd, Arts Council (Yorkshire)*

Artist Projects and Texts

Sally Chapman

My works aim to open a space for the poetic, where romantic preoccupations with symbolism and nature are worked to create a feminine language through contemporary landscape/object. I have gleaned inspirations from ideas of heightened moments of religious philosophy fused with my own poetic visual and textual responses.

Sally Chapman is currently living and working in Glasgow and has exhibited extensively in the UK.





Paula Chambers

Sorrow is an artwork in two pieces, the idea for which was initially conceived after discussions about women and childbearing in contemporary Norway.

My work often has narrative references and explores issues relating to the lived female experience and in particular the process of motherhood. It is my experience that there is as much pain and sorrow involved with motherhood as there is joy, and that the ability to bear children colours women's lives from first menstruation to menopause.

With reference to the Christian Church, *Sorrow* is a work that brings the maternal life of the Virgin Mary to women across time and cultures; the biblical quote "*A sword shall pierce through thy own soul also*" was said to Mary at the circumcision of Jesus and refers to the future when Mary will witness the painful death of her beloved son. It seems a fitting line for this artwork as it could apply universally to the often psychologically painful process of motherhood.

Sorrow is a poignant work which will elicit multiple emotive responses from the viewer and in this way the piece becomes a unique personal narrative for all who engage with it.

Paula Chambers is currently living and working in the UK. She has recently received a large scale public art commission for Sheffield County Council.





706 945

695

933 950

698 529





Helen Eriksen

Often when I walk to a public space a story unfolds before me. In Oslo Cathedral the stories were many and varied. The old man asleep on a wooden pew was too worn out with mourning to sleep in his terribly large bed. The child with large eyes looks at the crucifix and asks "where has the baby gone?" A woman prays silently in the back row; she had her reasons for not wanting to be so intrusive in the world of God. Then there are stories whispered from the book, residual ideas from childhood encounters with it when I believed that a short swim in the sea after disagreeing with God would ultimately lead to my being swallowed by a passing whale. After one traumatic birthday party I eventually grasped the idea of sin which, the greatest of all, would be to burst my little brother's balloon. I should also not forget to mention that these stories although subjective include reverberations through words that drift in and out of the world through newspaper articles, books etc. In some bizarre way all this transforms into images and stories that I project through that dimension which artists take pleasure in defining as *art*.

Helen Eriksen is currently living and working in Cork, Ireland where she is investigating contemporary art practice and its effect on public art for her PhD thesis at Oslo School of Architecture.



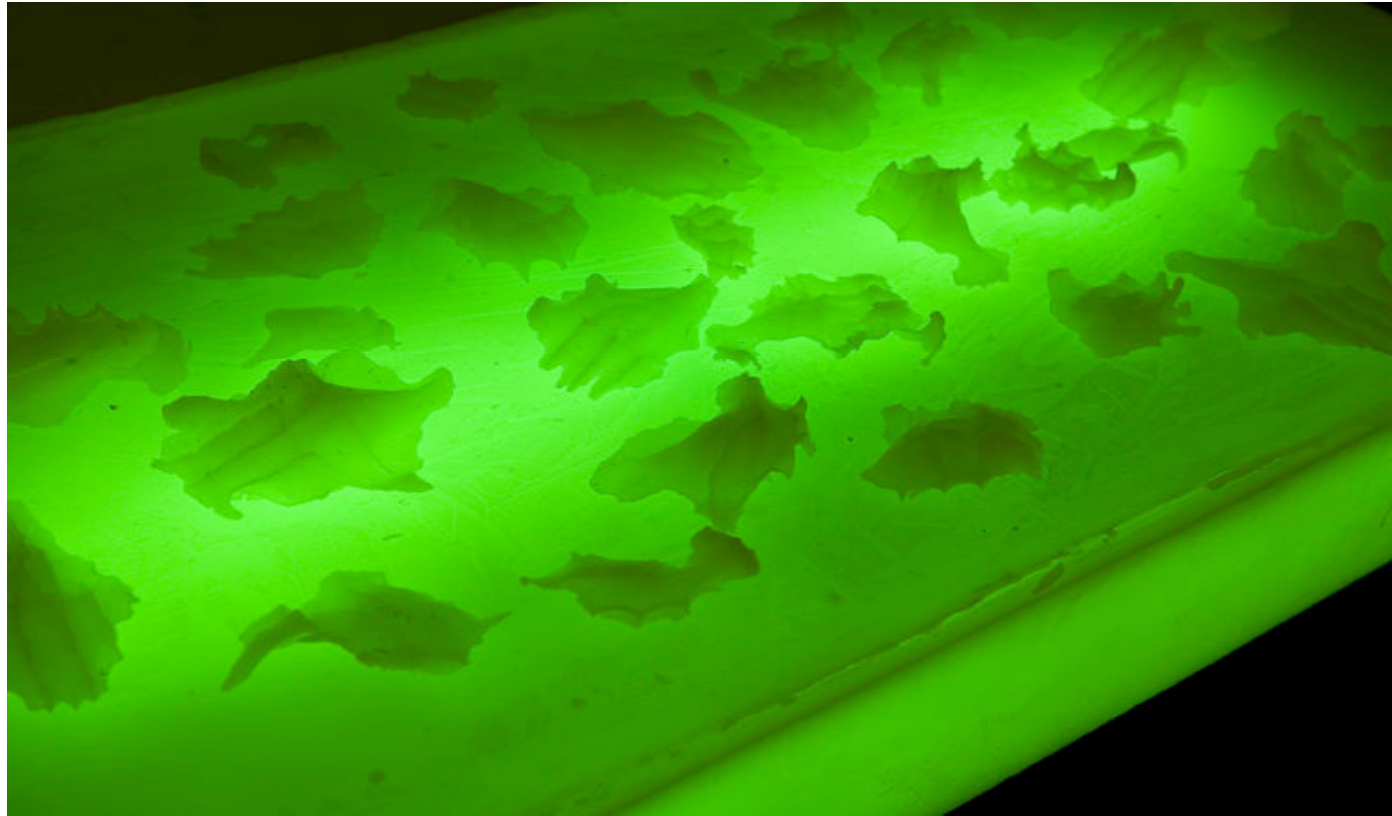
Germain Ngoma

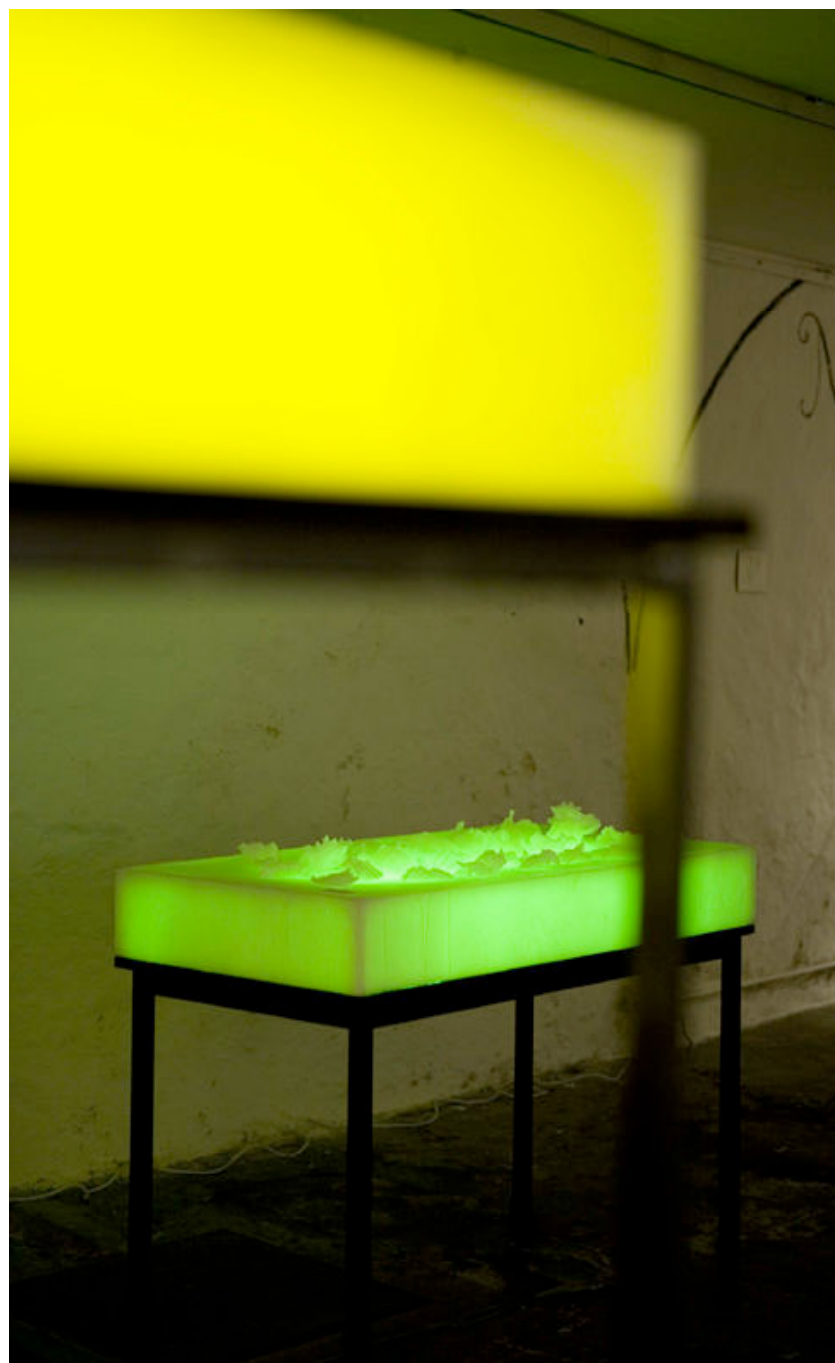
This work is a continuation of the project that led to the work exhibited in Leeds cathedral. However, in Oslo, a site specific light box will be constructed for the context of the cathedral space. The theme of this work is prayer and the small wax objects illuminated on the light boxes are the casts made in the space inside hands at prayer.

In both pieces the choice of materials for has a symbolic significance. Wax is not merely wax but the same wax used in the candle making process. The suggestion is of transformation, radiance of light, and indirectly the symbolic implication of candlelight as hope in darkness.

Germain Ngoma lives and works in Oslo. He is currently teaching sculptural techniques at the National Academy of Fine Art in Oslo.







Rosalind Murray

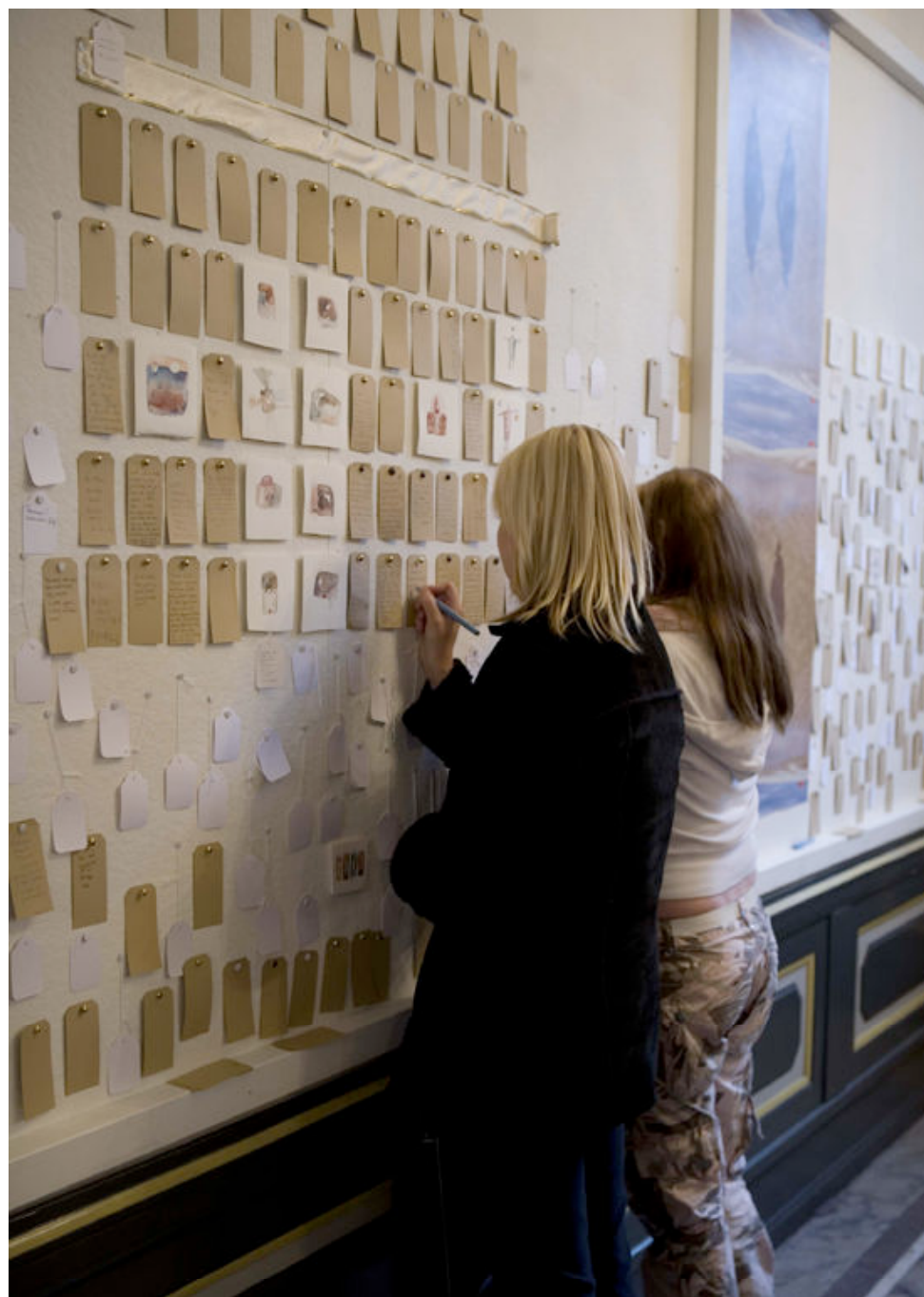
Prayerwall

I work with the energy and the story of being human in a living world that can be traumatic and predatory, and also miraculous and joyous. In January 2004 I initiated a project called *Prayerwall* to explore society's relationship with prayer and also the role of the sacred and ritual in contemporary life. I wanted to make the invisible visible and give the prayers, hopes, passions and intent of people of all beliefs, ages and walks of life a place to be seen and shared. In a world of conflict, it may be good to see if we are more alike than we are different. I hope people will add their prayer and sacred hopes to the *Prayerwall*.

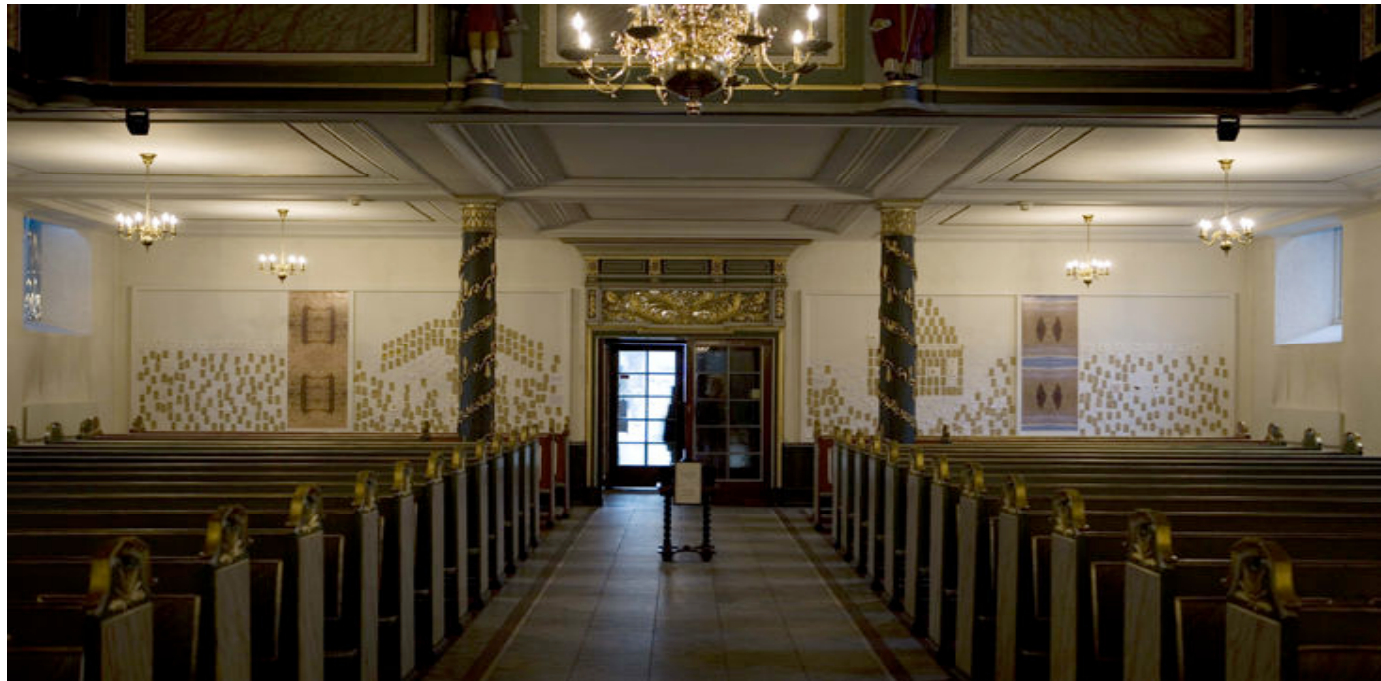
Prayerwall was influenced by practices from many cultures including the Irish healing tree, the Shinto tradition of placing prayers in public places and the Wailing Wall in Jerusalem. Scientific studies are also showing that sick people who are prayed for do better than those who are not. This is a travelling project that aims to exhibit nationally and internationally, exploring the locality and population of the exhibition, adding further work inspired by this research to the wall. In a world of conflict, it may be good to see if we are more alike than we are different.

The initial stage of *Prayerwall* was exhibited in Dublin at the Tallaght Arts Centre in January 2004 and in Leeds Cathedral as part of the *InSpiritus* project and subsequently in Oslo Cathedral, (domkirke) in October 2005. In Leeds Cathedral *InSpiritus* coincided with the death of the Pope Paul II and the masses for him. *Prayerwall* had a huge response collecting over 120 prayers in its three weeks.

I also include a personal reflective strain to *Prayerwall*. In Leeds Cathedral this investigation took the form of 'Some precious tears I kept', a work based on the Hebrew practice of collecting tears and using them to heal the wounded spirit. In Oslo Domkirke I will explore the power and beauty of angels and what they represent, again exploring ways to make the invisible visible.







Grete Refsum

The Lord's Prayer

The Lord's Prayer is considered the model prayer since according to Scripture it was taught by Jesus to his disciples. It is often named after the first two words, *Pater Noster* in

Latin, or *Our Father* in English. The Lord's Prayer is found in the Gospels of Matthew, 6.9b-13, and Luke 11.2b-14. The contexts are different and the variations considerable. The Lord's Prayer became a liturgical prayer of the Christian community in the first century. Today, the Lord's Prayer is used by all Christian denominations. By exploring this theme, I wish to focus on a common shared basis within Christianity that may be helpful in the ecumenical process. I have chosen Latin, English and Norwegian since these are languages that have been in use in Christian times in Norway. (Håkon the Good was raised in England, and the medieval liturgy was in Latin). Furthermore, I have chosen the 20th century, standard translations. It does not indicate my rejection of more contemporary versions, but should be seen as a contribution to cultural and historical dimension of the project. Also these are the versions that I am most familiar with on a personal level since learning them as a child. If the project is continued, I intend to expand the project with new translations and other languages.

Grete Refsum lives and works in Norway and is Assistant Professor at NCAD, Oslo. Her PhD thesis is entitled *Genuine Christian Modern Art*. She has worked extensively in the area of liturgy and contemporary art.



PATER NOSTER
QUI ES IN CÆLIS
SANCTIFICETU
R NOME N TUUM
ADVENIAT RE
GNUM TUUM
FIAT VOLUN
TAS TU A SI
CUT IN



Adinda van't Klooster

The neon sign with the text *trust me* has been especially constructed for the cathedral context. Trust is the cornerstone of religion and yet, perhaps ironically, also of the capitalist and materialistic society in which we live. (If we cease to spend, it ceases to work) With the neon sign being derived from the material world and the word trust from the spiritual domain, the sign makes us question who and what we are to trust and for what reasons. It also reminds us of the powerful implications of trust.

Adinda van't Klooster is currently based in Newcastle. She works in sound, video, light, sculpture and interactive performance. She was artist in residence at Gloucester Cathedral from 2003-2004 during which she made a new body of work for the Cathedral's crypt. She also collaborated with the Cathedral's music department to create an interactive video performance based on her research into fertility.



