

# A MAP TO GET LOST-2


a drift through concepts, facts, and rumors

“One of the basic situationist practices is the *dérive*,\* a technique of rapid passage through varied ambiances. *Dérives* involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll.”

\* *dérive*: literally ‘drift’ or ‘drifting.’ ... This term has usually been Anglicized as both a noun and a verb. [tr.]  
Guy Debord, writer, philosopher.

“Not to find one’s way in the city does not mean much. But to lose one’s way in a city, as one loses one’s way in a forest, requires some schooling.”

Walter Benjamin, writer, philosopher.

 Oslo

This map charts artworks featured in the osloBIENNALEN, FIRST EDITION 2019-2024  
Concept: Benjamin Bardinet  
Graphic design: Valérie Tortolero  
English translator: Ela Kotkowska  
An earlier edition of this map was published on the occasion of the opening of the biennale, in May 2019.

## CAROLE DOUILLARD

### THE VIEWERS

A living sculpture created by a group of eighteen people who watch passersby in popular public spaces.

“Modern man makes his way home in the evening wearied by a jumble of events, but however entertaining or tedious, unusual or commonplace, harrowing or pleasurable they are,

**none of them will have become experience.**

It is this non-translatability into experience that now makes everyday existence intolerable.”

Giorgio Agamben, philosopher.

“It’s the viewer who completes the work.”  
Marcel Duchamp, artist.

“Not everyone is capable of immersing himself in the multitude as in a bath:

**enjoying the crowd is an art.”**

Charles Baudelaire, poet.

“The art establishment depends so greatly on objects which can be bought and sold that I don’t expect it to do much about an art that is opposed to the prevailing systems.”

Lucy Lippard, art critic and theorist.

## HLYNUR HALLSSON

### SEVEN WORKS FOR SEVEN LOCATIONS

Spray-canned like graffiti, sentences written in several languages invite passersby to consider social issues.

“To express yourself in public space is to intrude into the collective consciousness. No one can expect to be invited into any place, public or private, and welcomed with open arms.”

Lene Berg, artist.

“Public space is thus necessarily a shared and sharable space; its ‘appropriation’ is the very negation of its existence.”

Sylvia Ostrowsky, sociologist.

## KNUT ÅSDAM

### OSLO

Agencies of several filmed episodes intended for broadcast in public spaces in Oslo and aimed to stretch the traditional rules of narration.

“In my opinion, for visual art to avoid being either ritualized or solely aligned with taste, there is a need, first, to break the dominance of the shop-object-aesthetic compound, and, second, to expose oneself to a more randomized audience.”

Knut Åsdam, artist.

“As artists, we should work on creating meeting points between art and the public.”

Knut Åsdam, artist.

## ADRIÁN BALSECA

### OBSERVATORY OF PROGRESS

An art project examining the place of birds in urban environments.

“The reason birds can fly and we can’t is simply because they have perfect faith, for

**to have faith is to have wings.”**

J. M. Barrie, writer.

## JAVIER IZQUIERDO

### CRIMES OF THE FUTURE

A film about a film adaptation of a book about a city – Oslo, to be precise. The film looks at the impact of both the film and the book that inspired it.

“The shape of a city / Changes more swiftly, alas, than the human heart.”

Charles Baudelaire, poet.

“Truth is neither objectivity nor the balanced view; truth is a selfless subjectivity.”

Knut Hamsun, writer.

“But what really matters is not what you believe but the faith and conviction with which you believe.”

Knut Hamsun, writer.

“One of the social functions of art is to crystallize an image or a response to a blurred social picture, bringing its outlines into focus.”

Martha Rosler, artist.

## COLLECTIVE MEMORY

Commonly referred to as the Y-block, this government building designed in 1969 by Erling Viksjø is both a symbol of Norwegian social democracy and a typical example of architectural modernism in Norway. After the July 2011 attack, the building faces demolition despite efforts of architects, the association for the protection of heritage (Riksantikvaren) and others, who consider it to be a major twentieth-century architectural heritage site.

## KATJA HØST

### Y-BLOKKA

A set of 24 postcards featuring photographs of a modernist government building known as the Y-block, and slated for demolition in October 2019. The postcards are available in various locations throughout the city (bookstores, hotels, public institutions).

“While accident naturally evokes forgetting and is associated with the practices of forgetting, event, by contrast, is firmly tied to the future, anchored in it as something yet to be commemorated.”

Jean-Christophe Bailly, writer.

“Art is a mechanism that plays with forgetting. There can be no memory where there is no forgetting. Memory must arise from forgetting.”

Jochen Gerz, artist.

## MIKAELA ASSOLENT

### THE BODY-DOUBLE

A program that aims to analyze the ways in which public spaces in Oslo are impacted by art in public space projects developed by the biennale.

“Who is the public? Does it include my neighbors? The doorman in my building? My students? The people who show up in the gay bars and clubs? The bodega owners down the street from me? Someone who calls me on the phone or sends me an e-mail? You? We encounter people in such disparate contexts that the idea of a body to which they all belong, and in which they could be addressed in speech, seems to have something wishful about it.

**To address a public, we don’t go around saying the same thing to all these people.** We say it in a venue of indefinite address and hope that people will find themselves in it.”

Michael Warner, social theorist.

In recent years, Oslo has seen a growing number of construction work and urban renovation, which has turned the city center into a permanent construction zone.

## OLIVER GODOW

### OSLO 2014-2019

A book and a billboard project depicting scenes of the urban development the City of Oslo has been – and still is – undergoing.

“Life itself has summoned into being this poetic deity which thousands will pass blindly by, but which suddenly becomes palpable and terribly haunting for those who have at least caught a confused glimpse of it.”

Louis Aragon, poet and novelist.

“The shape of a city, as we all know, changes more rapidly than the heart of a mortal. However, it often happens that before being discarded, left behind to become the prey of its memories, the city – caught, like all other cities, in the vertiginous metamorphosis that characterizes the second half of our century – will have found ways to change a heart still young and impressionable just by subjecting it to its climate and landscape, and by

**leaving an imprint of its streets, boulevards, and parks on the most private thoughts and daydreams of its owner.”**

Julien Gracq, writer.

Oslo municipality manages new and historical art located in thousands of places. The collection is located both inside and outside the city. The municipality preserves, produces, purchases, curates, and reactivates art. The art collection consists of 19,000 thousand works. Each year, 0.5% of the municipality’s annual investment budget is allocated to art.

In Norwegian, *Os* stands for etc., which comes from the Latin *Et cetera*, meaning, “and the other [absent] things.”

It is said that in the 1930s, the French gallery owner Denise René donated to the city of Oslo a Robert Jacobsen sculpture to be installed near an artist residence located in the vicinity of Munch’s studio. Unfortunately, the sculpture was too radical in the eyes of the (rather conservative) resident artists; it was quickly defaced and finally forgotten.

“The most distinguished trait of a collection is its heritability.”

Walter Benjamin, philosopher.

**“What remains of an institution when it purchases for its collection works of performing arts?”**  
Beyond material traces, the work exists mainly in the memory of its viewers who watched it and who will pass it on orally.”

Béatrice Josse, exhibition curator.

Ray Bradbury’s 1953 vision of the future, *Fahrenheit 451*, describes a totalitarian society in which books are forbidden because they are deemed dangerous.

In 2018 osloBIENNALEN has taken the initiative to be co-localized with 60 studios in the Myntgata 2 building, which are rented out by the Oslo Municipality Cultural Agency for subsidized rent to artists based in Oslo.

## METTE EDVARDSSEN

### TIME HAS FALLEN ASLEEP IN THE AFTERNOON SUNSHINE—A LIBRARY OF LIVING BOOKS

A group of people commit themselves to memorizing a book of their choice. Together, they form a library of living books.

“To learn by heart is to come to dwell inside the work: ‘You will live in me and I will live with you.’”

George Steiner, writer.

“The internet has become the external hard drive for our memories.”

Daniel M. Wegner, social psychologist, and Adrian F. Ward, cognitive psychologist.

“In Africa, when an old man dies, it’s a library burning.”

Amadou Hampaté Bâ, writer.

**“You don’t have to burn books to destroy a culture. Just get people to stop reading them.”**

Ray Bradbury, writer.

## PUBLIC SPACE

## JAN FREUCHEN, JONAS HØGLI MAJOR, SIGURD TENNINGEN

### OSLO COLLECTED WORKS OSV.

A method of presentation of artworks from the municipal collection and a reflection on the collection.

## COLLECTING

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## WATCHED WATCHER

## TO REMEMBER TO FORGET

## TO FORGET

## MISPLACING

## PUBLIC

## MEMORY