

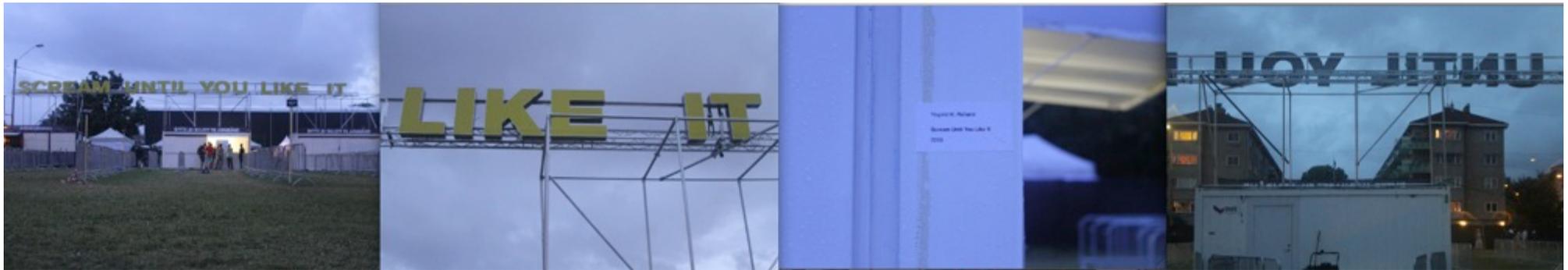
DEVELOPING EXHIBITION ARCHITECTURE FOR ØYAFESTIVALEN ON DISCOURSE, INSTITUTIONAL AND PRACTICAL LEVEL.



From 2014-2016 we are developing Øyafestivalen as a platform for context specific artwork. This means that we during the years will develop apparatus and production system for commissioning and showing works within the festival context that does not refer to the discourse, production system or media methodology of the white cube or already existing art institutions. This also includes educating the festival board on the criterias and consequences of extending the festival into an art institution.

As a first step in 2014 we developed a research ground of a new form of exhibition architecture. The framework for this "exhibition architecture" was based on the material commonly used at the festival- such as scaffolding, neon colours, light installations and architectural constructions built from cheap wood. The installations activated the audience into a scenario of situations they unknowingly collaborated in, not knowing that it was art installations made to activate and reflect the extatic summer nights. This years installations were developed as a strategy to develop an institutional awareness for the board of the festival, to develop production apparatus by collaborating with all the different groups of people at the festival- the crew of the arena, the crew of building, the crew of decoration, the crew of commercial collaboration. This apparatus structure and examples of context specific installation is used as a platform for the coming years so that we can commission work from other artists that relate to a discourse based on context specific methodology. Theory around non-autonomous and context specific objectivity is a starting point for formulating commissions and developing a production and media apparatus. In relation to this also theory concerned around white cube, black box and various forms of exhibition architecture.

DEVELOPING A CURATORIAL PLATFORM FOR COMMISSIONING CONTEXT SPECIFIC ART FOR THE ØYA FESTIVAL



As a start of developing awareness of Øyafestivalen as an art context we curated Yngvild Rollands piece "SCREAM UNTIL YOU LIKE IT" for the main entrance of Øyafestivalen.

"SCREAM UNTIL YOU LIKE IT" was exhibited at the roof of Kunstnernes Hus during Høstutstillingen in 2005. Within this context it was making a comment about the exhibition Høstutstillingen as an entrance gate for young artists into the art market. The placement of the artwork at the front gate of Øya created multiple new readings, amongst them the self imposed institutional critique of the Øya festival as a cultural institution much criticized for only being affordable for the (hipsterish) middle class. By exposing the ability to handle self criticism as an institution, the curatoriel framework was concerned around opening a discursive platform for art production for Øya- where conceptual artwork and artwork discussing the placement in the city, gentrification issues, and other relational projects can be exposed. The curation of the work in this context also opened up for a discourse that does not bring the white cube or black box aesthetic to the festival- with the apparent border between artwork and audience.

Different readings of the work got exposed in the media. Among them were that the neighbors read it as a direct provocation and statement directed towards them based on their complaints of loud music. It was also read as a statement of the Oslo club scene being "cramped", with a forced tension to experience something other than the daily life sour-dough baking of the everyday Oslo hipster.

Naboene raser mot Øyafestivalen: - Blir helt forferdelig

- ** Barnefamilier flytter inn på hotell
- ** Naboer demonstrer med plakater i vinduene
- ** Foreldre tar seg fri fra jobben
- ** PR-sjef for festivalen: – Ukjent med at det har vært mye støy



A DECADE OF SPACE DISCO: WHAT'S EATING OSLO'S CLUB SCENE?

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Todd Terje

With Todd Terje's *It's Album Time* one of 2014's biggest crossover records, and the likes of Prins Thomas and Lindstrom international stars, Norwegian dance music should be at an all-time high. However, everything's not always as it seems. FACT's Chal Ravens flew to Oslo's *Øya Festival* to investigate, speaking to Terje, Thomas, DJ Strangefruit and key figures from Norway's new wave of electronic artists.

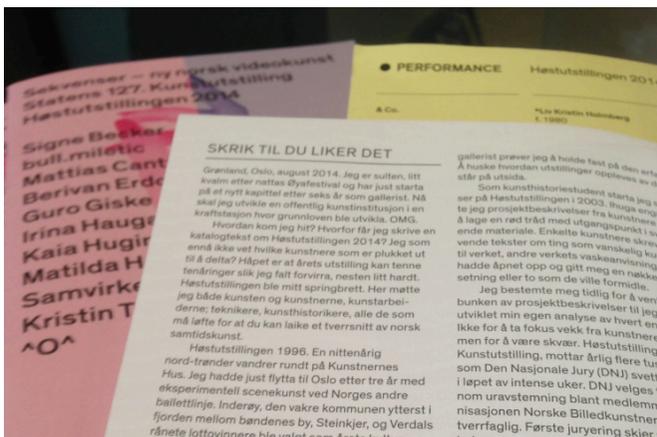
It's two in the morning in Oslo's Dattera til Hagen club, a three-storey venue that spills onto an open courtyard where a crowd of unfeasibly wholesome-looking Norwegians chain-smoke like it's the 20th century. Upstairs, they're dancing to sets from rising Detroit DJ Jay Daniel and, on the floor above, local talent Andre Bratten, who came out of nowhere last year to release his debut album, *Be A Man You Ant*, on Full Pupp - making him one of the youngest torchbearers of the disco scene that emerged in

Above to the left: From Norway's newspaper "VG". Complaining neighbors made headlines because of their demonstration from their balconies facing the festival's main entrance; facing the "SCREAM UNTIL YOU LIKE IT" light sign. Consequently, some neighbors, (and some frightened festival board members) read the sign as a direct provocation and statement re-directed towards the neighbors' complaints of loud music.

Above to the right: An article in "Factmag" described the Oslo club scene as far attached from a relaxed club scene in Europe. Here, the light sign at the main entrance was read as an institutional self-awareness of that the Oslo club scene is "cramped".

Right: The lightwork by Yngvild Rolland started a line of thought for the introduction text by Maria Veie for this year's exhibition catalogue for "Høstutstillingen"- the exhibition for which the artwork was first developed.

Under: An article in German music magazine "Melodie und Rythm" quoted the light sign in their main heading, reading it as Øya showing self-awareness of the maybe geeky reading of the political correct echo friendly profile of the festival- affordable only for middle class hipsters.



ØYA FESTIVAL, OSLO 2014 – SCREAM UNTIL YOU LIKE IT!



Anspruch, Vielfalt, Toleranz

Anspruch, Vielfalt, Toleranz

In seiner 15 jährigen Geschichte hat das Øya Festival (sprich: Öhh-Ja) nicht nur den kommunizierten Anspruch das grünste Musikfestival des Planeten zu sein. Man setzt ihn auch durch. Dazu gehört ein Beschaffungsplan mit Umweltkriterien, Bio-Lebensmitteln, und einer Materialrecyclingquote von rund 60 Prozent. Andere Macher zum Handeln inspirieren und zeigen, dass es Alternativen geben kann! In diesem Jahr zog das angesagteste Festival Norwegens aus Platzgründen um. In den Tøyenpark. Dieser liegt im Zentrum von Oslo und ist größer als die alte Stätte, so dass es genug Platz für die ca. 20.000 Besucher gab, um neben 3 Openair Bühnen erstmalig eine komplett neue, 7.000 Besucher fassende Zeltbühne aufzustellen. Nordische Nächte sind im Sommer bekannter Weise sehr lichtintensiv und für spektakuläre Lichtshows dann eher kontraproduktiv. Neben der neuen Location, hatte das Øya wieder ein vielfältiges, geschmackssicher Line up zusammengestellt. Als Headliner sorgten u.a. Outkast, Queens of the Stone Age, The National, die Local Heroes Röyksopp & Robyn, Thomas Dybdahl sowie die Stil-Ikone des Pop, Bryan Ferry für (mal mehr, mal weniger laute) Begeisterungsschreie auf dem Areal, das auch das Munch Museum beheimat. Popmusic meets Arts. Für die Generation „Selfie“ auch eine Gelegenheit, sich mit dem berühmtesten Bild Munch's zu verewigen.

Mit den erwähnten ca. 20.000 Besuchern pro Tag und 83 Shows auf dem Festivalgelände blieb das ØYA dabei, ein angenehm überschaubares Festival zu sein, das außer der Garde ertklassiger internationaler Headliner, viel Spielraum den nationalen Künstlern einräumte. Als sehr angenehmer Nebeneffekt ist zu vermerken, für das Publikum gab es kein Anstehen an den Toiletten, hochwertiges Essen, Sauberkeit durch ständiges Müllsammeln, die skandinavische Gelassenheit, die selbstverständliche Familienfreundlichkeit, vielleicht auch der Stadt-Festivalcharakter ohne Camping. All diese Dinge trugen dazu bei, das ØYA zu einem äußerst entspanntes Happening werden zu lassen, die wunderbare Kullisse Oslos inklusive. Und nicht zuletzt durch das Tatwerk von 2100 freiwilligen Helfern wurde diese Umsetzung möglich. Wer für die Planung eines Kurzurlaubs 2015 noch einen Tip haben möchte: 11.08. – 15.08., Oslo, ØYA 2015!

Text: Thomas König, Fotos: Øya Festival

