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**KiT**

24.MAY-09.JUNE 2024

TRONDHEIM ACADEMY OF FINE ARTS  
GRADUATING MASTERS EXHIBITION

## THE AMATEUR LOVE MACHINE MASTER GRADUATION EXHIBITION

Kan dette være den siste masterutstillingen?

Når det virker umulig å finne sin plass i det profesjonelle kunstfeltet, kan amatørens kjærlighet til å skape vinne frem? Velkommen til master avgangsutstillingen i 2024 ved Kunstakademiet i Trondheim.

Amateur Love Machine har vokst ut av en depressiv følelse i samtidskunstfeltet. Flere store internasjonale kunstbegivenheter er i krise på grunn av et svekket ytringsrom, mens krig gjør behovet for menneskelige kulturelle ytringer større enn noen gang. I Trondheim har masteravgangsstudentene liten institusjonell oppbakking og interesse fra kunstscenen, og alternative rom utenfor institusjonene har vært umulige å få tak i. Nye krav om skyhøye studieavgifter for studenter utenfor EØS for en kunstutdanning hvor flertallet kommer fra land utenfor Europa, virker håpløs.

The Amateur Love Machine ble til i en søken etter en felles, skapende og energisk plattform for produksjon og visning av ny kunst og nye kunstnere, utenom det institusjonelle. Ut av denne opplevelsen vokste kjærlighet frem som et svar. Utgangspunktet ble amatøreren – en som i ordets rette betydning skaper ut av kjærlighet, i motsetning til den profesjonelle: En som skaper for å få betalt.

Utstillingen ble en måte å kommunisere på, som både er ekstremt reflekterende av ytre forhold, så vel som de indre. Den fungerer både som et redskap for å fange publikums oppmerksomhet, så vel som en kommentar til det alvorlige tomrommet som avgangsutstillingen og den internasjonale masterutdanningen på KIT befinner seg i.

Vi velger derfor å rope ut, være høylytte og insistere på vår tilstedeværelse. Vi ser for oss at vårt lydvolume kan fungere som et beskyttende skjold for våre verk å eksistere i. Verkene i utstillingen berører på hver sin måte spørsmål rundt tilhørighet, fremmedgjøring og relasjon, politisk ytring og materielle fortellinger.

Vi ønsker dere alle velkommen til Amateur Love Machine, en uferdig forestilling om en måte å utstille på som både kommuniserer utad og tar vare på det enkelte verks identitet og integritet.

**Utstillere:**

Ali Jably, Bushra Khalid, Dixin Wang, Dag Olav Kolltveit, Dua'a W. Al-Amad, Ehsan Mollazadeh, Gustav Gunvaldsen, Zijun Gao, Kaniz Fatema, Kashmir Maqsoora Saeed, Lily Fereday, Maiken Hauksdatter Lyng Østerhagen, Marius Lehn Reed, Maryam Bashi, Nasrina Ebrah, Nikolay Flotsky, Sara Shooshtari, Symin Adiva, Tara Fraser og Tuva Holm Nymo.

## THE AMATEUR LOVE MACHINE MASTER GRADUATION EXHIBITION

Can this be the last masters exhibition?

When the professional field of art seems impossible to find one's place in, can the amateur's love for creation prevail?  
Welcome to the masters exhibition of 2024 at the Academy of Fine Art in Trondheim.

The Amateur Love Machine has grown out of a depressive sense of the contemporary art field. Several large international art events are in a state of crisis due to a narrowing space for free speech, while war makes the need for human cultural expressions more important than ever. In Trondheim, the master students have often found themselves without institutional support or interest from the artscene, while alternative spaces outside institutions have been impossible to negotiate with. New requirements for an education in Norway for students outside EU/EEA, asks for exorbitant student fees and in a study program where the majority of students are from countries outside of Europe, the situation appears hopeless.

The Amateur Love Machine came into being through a search for a common, creative and energetic platform for the production and experiencing of new art and new artists, outside of the institutional sphere. From this experience «Love» grew as an answer. The point of departure became «The Amateur» - one who, in the true meaning of the word, creates out of love, as opposed to the professional, one who creates to get paid.

The exhibition became a way to communicate, simultaneously extremely reflective of the external as well as the internal. It functions both as a tool to capture the public's attention, as well as a commentary on the severe void that the master's exhibition and the international master's program at KiT finds itself in.

We therefore chose to shout and be loud and insist on our presence. Using the volume as a protective shield for our works to exist in. The works in the exhibition each, in their own way, touch on questions around belonging, alienation and relation, political expression and material storytelling.

We wish to welcome you all to the Amateur Love Machine, an unfinished vision of a form that can both communicate outwards and uphold the integrity and identity of each work.

**Exhibitors:**

Ali Jably, Bushra Khalid, Dixin Wang, Dag Olav Kolltveit, Dua'a W. Al-Amad, Ehsan Mollazadeh, Gustav Gunvaldsen, Zijun Gao, Kaniz Fatema, Kashmir Maqsoora Saeed, Lily Fereday, Maiken Hauksdatter Lyng Østerhagen, Marius Lehn Reed, Maryam Bashi, Nasrina Ebrah, Nikolay Flotsky, Sara Shooshtari, Symin Adiva, Tara Fraser and Tuva Holm Nymo.

## PROGRAM

**MAY 24TH**- 18:00 - Opening Reception at KiT

19:00 Bushra Performance at Galleri KiT

19:15 Maryam Reading of “Afras Gyti” at Galleri KiT

19:45 Sara Performance on 4th floor

**MAY 25TH** - 1600 - Rose Awaits by Tara Fraser

**MAY 28TH** - 1800 - Short Film Screenings at Cinemateket

Symin, Gustav, Nikolay & Sam

**JUNE 1ST** - 20:00 - How To Make Friends In The Water by

Symin Adiva at Pirbadet. Doors open 19:45. Screening at

20:00. Inter-Activities 20:30. Swimming optional.

**JUNE 2ND** - 1800 - Short Film Screenings at Cinemateket

Symin, Gustav, Nikolay & Sam

**JUNE 4th** - 1800 - Short Film Screenings at Cinemateket

Symin, Gustav, Nikolay & Sam

**JUNE 8TH** - 1300 - Maryam Reading of “Afras Gyti” at

Trondheim Public Library

**JUNE 8TH** - 1800 - Closing Event at Galleri KiT

# **BUSHRA KHALID**

Bushra Khalid, a Pakistani visual artist, whose practice is being dominated by painting while embracing diverse mediums. Engaged in numerous national artist residencies, her work has been exhibited globally. Anticipation surrounds her upcoming second solo exhibition in Pakistan, promising deeper insights into her evolving artistic narrative.

## **PROJECT DESCRIPTION**

Neurodiversity and art are the words, my whole artistic research revolves around. Chunks (with the context of cognitive psychology) allow me to research the various research points (Robert Browning, Neurodiversity, Spatial elements, embedded layers, history) and make them interconnected.

Starting my research about the history of Art and ADHD led me to the exploration of a wider spectrum: Art and Neurodiversity. While doing this I came across the poetry of Robert Browning, a Victorian Era poet, who himself was a documented ADHD. Reading his work led me to his poem Fra Lippo Lippi. Juxtaposing some elements of his poem with some of the spatial elements, I generated paintings. Which will be accompanied by installation and performance.

The art community started working on Neurodiversity in the last of the 20th century. We observe artists, and galleries contributing to that. Now, in the contemporary era, the Tate Museum is also working on this genre with many other art institutes. But we can't observe much-documented art in this area on the professional level in Pakistan, having its roots in the lack of awareness about neurodiversity.

Being a Pakistani international student in Norway, I am grabbing the privilege of owning my neurodiversity and interweave that into my art to bring awareness among the people in my country.

**Social media:** @bushrakhalidstudio



# ALI JABLY

Ali Jabaly is a Palestinian artist from Gaza, who came to Norway in 2019. Ali studied interior design and he worked as a painter specializing in portraits, fine art, illustration, and digital painting who carried his practice into interior design. Ali has held several national and international exhibitions, including "Internal Shadow" in Oslo (2020) and the open-air "Dreamers Among the Rubble" in Gaza (2019). Through vibrant colours and mural paintings, he expresses his feelings, breaking boundaries. His works include the 22x12 meter "In Love with Cactus" mural for Gaza (2021). Ali holds a BA in Moving Images from Nordland Film & Art College and he is pursuing his MA in Fine Art from Trondheim Academy.

## PROJECT DESCRIPTION

Home is a word that transcends borders, encompassing memories, emotions, and a constant search for belonging. While my childhood in Gaza was a haven of safety and love, the war and displacement shattered the meaning of that.

Living in Norway, I discovered that home is not confined to a physical location. It resides in the connections we forge, the people who know us best, and the memories we hold dear. My art and relationships have become my sanctuary, offering a sense of belonging even in the absence of a traditional home.

Home is a journey, an ever-evolving concept shaped by our experiences. It is the laughter of my childhood, my grandfather's house, the smell of my mother's cooking, and the beach roar. It is wherever I feel safe, loved, and connected.

My Lego Land, like a child's creation, represents a world built on imagination and joy. It serves as a reminder that even in the face of destruction, we can rebuild and find solace in the simple things that bring us happiness.

Home is not a destination, but a journey, a constant search for belonging that transcends physical boundaries and finds its true essence in our connections and memories.

Home is my mother.

**Social media:** @alijabaly

# DIXIN WANG

Dixin Wang is an artist with an interdisciplinary and cross-professional background. His areas of expertise include filmmaking, documentary production, advertising, graphic design, product design, curation and photography. He has extensive professional work experience in many industries, including the documentary industry, advertising industry, sports industry, culture and education industry, manufacturing, fishery, trade import and export industry, newspaper and publishing industry, art and exhibition industry, tourism, catering and retail industries, International exchange and cooperation fields, etc, and has experience in many cooperation projects between China and Norway, including both artistic and commercial.

## PROJECT DESCRIPTION

There are many similarities between the Chinese people's attitude towards nature and life philosophy behind Chinese tea culture, and the Norwegian people's connection with nature and outdoor life culture. Most of them are spiritual. The project is divided into two parts, the film part merges these spiritual similarities and explores the possibility of understanding and expressing the unique emotions and connection between Norwegians and nature from a new perspective - Chinese tea culture. As for the performance part, artists will restore the tea-cooking methods of Chinese people from the Tang Dynasty, Song Dynasty, Ming and Qing dynasties, as well as contemporary Chinese people on site.

**Social media:** @di\_xin\_wang

# DAG OLAV KOLLTVEIT

(b. 1984, Norway) is very confused and is not exactly sure what's going on, what to do, or how he even got here in the first place. In his artistic practice he explores his own confusion through writing, sound, and large-scale installations, not expecting to find any answers. Dag Olav finds a certain kinship with materials and objects that are used up and discarded.

## PROJECT DESCRIPTION

“Everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm.” – Henri Lefebvre

Together with the written thesis, this work treats rhythm as something that permeates and structures our experiences and environments.

When is it too much? Too little? Why am I restless? What does too much repetition do, how about too little? How much space should there be between things? What's that space and what does it do? Can a rhythm capture and hold you, can it push you away?

The work is split into three acts, going from the “Natural” to the “Mechanical” to the “Virtual”, trying to capture the feeling of each of category through sound and installations.

**Social media:** @dag.olav

# **DUA'A W. AL-AMAD**

Delving into the hazy realm of dreams, Dua'a W.Al-Amad intricately weaves personal experiences with psychological inquiry, manifested through this artwork. Fueled by a passion for understanding the subconscious, she explores the depths of human consciousness and its needs for expression.

## **PROJECT DESCRIPTION**

"Beyond the Pillow: Unveiling the Subconscious" by Dua'a Walid Al-Amad explores dreams through various artistic methods, inspired by their significance in our psychological well-being. This artwork features an animation of sketches from her dream journal, capturing her subconscious visions upon waking. The music, accompanied by a voice-over script she has written, narrates the emotional journey experienced during this journaling process.

Central to this project is a watercolour painting that represents her mind's intricate analysis of dreams. This piece illustrates the transition from raw sketches to a fully realised artwork, embodying the subconscious messages striving to reach her conscious mind.

The painting and sketches delve into the complex interplay between the id, ego, and superego, reflecting Freud's theories alongside contemporary interpretations by scholars like Matthew Walker, who emphasise dreams' cognitive functions, such as memory consolidation and emotional processing.

"Beyond the Pillow: Unveiling the Subconscious" underscores the belief that dreams are not mere random occurrences but meaningful events that help us process daily emotions and unresolved conflicts. Through the synthesis of dream journaling, artistic expression, and psychological theory, this project offers a unique lens into the enigmatic world of dreams, inviting viewers to contemplate the profound meanings hidden within their own dreams.

**Social media:** IG @duawalidd

# EHSAN MOLLAZADEH

Ehsan Mollazadeh (born in 1989, Iran), draws from his cinematic background to explore interactive arts, and utilizes various visual mediums to portray thought-provoking ideas. Ehsan's art invites exploration, reflecting the boundless possibilities at the intersection of technology and storytelling. Central to Ehsan's artistic vision are themes rooted in his personal perspective on social issues and philosophical explorations, infusing depth and introspection into his works.

## PROJECT DESCRIPTION

In this computer-based interactive installation, two impactful videos are composited and projected on a large screen, using live audience movement. One video portrays war, struggles, and protests in the Middle East (Footage A), while the other (Footage B) shows a metaphorical calm scene where a TV is playing a video of Footage A. The audience's movement, which is used as a dynamic mask, alters the prominence of each video. There's a red button to turn off/on the TV within the scene.

This setup is designed to engage spectators and prompt contemplation about these struggles in a tangible and thought-provoking manner.

**Social media:** IG @ehsanmollazadeh FB @ehsanmzd

# KASHMIR MAQSOORA SAEED

Enter the enigmatic realm of Kashmir, a non-binary maximalist extraordinaire! Hailing from the wilds of Virginia, with roots as diverse as the threads in a cosmic tapestry—ethnically Pakistani, nationally Norwegian, and universally unpredictable. Equipped also with a degree in political science (because what's art without a little chaos?), Kashmir transcends mediums like a caffeinated squirrel on a tightrope, leaping from digital realms to painting, confessional installation sorcery, and audiovisual wizardry. With a penchant for lines, shapes, and squiggles that would make a geometry textbook blush, their art is a symphony of cultural collision and existential pondering. Step into the somewhat organized chaos. Step into Kashmir's world.

## PROJECT DESCRIPTION

*Mechanisms of Coping* challenges viewers to confront their coping mechanisms and societal pressures, offering insight into the ways digital spaces shape experiences of grief and connection. It is a testament to the enduring power of art to illuminate, heal, and transform. Kashmir invites you into their bed for a deeply personal journey through loss, coping mechanisms, and the potential transformative power of the social media sphere. Inspired by their own experiences of grief and adaptation following the suicide of their childhood best friend, this installation serves as both a confessional and a testament to resilience.



Central to the experience is the concept of "bed rotting," popularized on TikTok as a form of self-care and reflection. Visitors are encouraged to immerse themselves in this experience, amidst scattered belongings, dishes, clothes, and remnants of abandoned crafts while scrolling through tiktoks created by Kashmir and online. Through this interaction, viewers confront the dualities of productivity and depression.

Audiovisual elements deepen the narrative as thoughts, memories, and reflections are echoed through the room. Visitors are enveloped in a symphony of sound, navigating the emotional terrain alongside Kashmir.

Drawing inspiration from Tracey Emin's "My Bed," the installation transcends aesthetics to become a raw expression of the human condition. Like Emin's artwork, Kashmir's room reveals the messy personal truth of mental anguish, while celebrating resilience and creativity.

**Social media:** @kashmirbutmakeitart and @kashmirsaeed on IG  
@kashmirusappearus on TikTok

# KANIZ FATEMA

Born and raised in Bangladesh, artist Kaniz Fatema's work is deeply rooted in her keen observation of the socio-political environment surrounding her homeland. With a Bachelor's degree in painting, her artistic journey is characterized by a profound commitment to shedding light on the often-silenced narratives of women subjected to various forms of violence. Currently, Kaniz seeks to expand her artistic horizons in Norway, aiming to contribute her perspective to the global discussion on gender-based violence and social transformation.

## PROJECT DESCRIPTION

"Lost Souls in the Dune" represents an installation born from an artistic inquiry into violence against women in the Middle East. It is a series of three different elements connected to each other. The artwork "Tahmina," a fabric belonging to a direct survivor, serves as a poignant symbol, narrating her journey and fostering a personal connection with viewers. "Two Sides of the Coin" reminds viewers of the harsh realities that workers endure behind the glossy images on social media. Lastly, "The Tree of Empathy" proposes the creation of a monument to honour the memory of those who sacrificed their lives in pursuit of employment opportunities in the Middle East.

Integrating painting, embroidery, videography, and research, this multifaceted project seeks to deeply engage its audience. This project resonates with the hearts and minds of those who bear witness, confronting viewers with uncomfortable truths and calling on society to dismantle systems of oppression.

**Social media:** @\_immim\_

# LILY FEREDAY

(b.1996,UK/Norway) Lily is a artist working with sculpture and she is based in Trondheim. Her work focuses on the use of salt as a material and her inspirations come from the natural world.

## PROJECT DESCRIPTION

*don't lick me* was conceived with the intention to celebrate Himalayan sea salt in its purest form. Previous works often include repetition and three dimensional designs. The sculptures created always take inspiration from our natural and untouched environment on a microscopic scale- sometimes down to the cellular level.

Shaping the given material into suitable forms by hand although labour intensive brings forward valid questions of an artists role in the journey of creation.

# GUSTAV GUNVALDSEN

Gustav Oliver Gunvaldsen (b.1989, Norway) is a multidisciplinary artist who ponders how our perception is an active act of making, and how the act of perception can change perspectives. He asks, how can the gaze in fact be creation? Through video and lens-based mediums Gunvaldsen dissects where our daily fantasies and fictions arise from. By documenting the everyday, he observes how these inform our societal roles. Here, film acts as a tool to stage relational and collaborative happening through which Gunvaldsen explores where our ingrained fiction turns into, or emerges from, propaganda/kitsch.

## PROJECT DESCRIPTION

Tuition For Intuition is a political statement that responds to the tuition fees that were introduced to students from outside of Europe in 2023, dismantling the legacy of free education in Norway. Through a poster in the gallery, the work appropriates the politically laden language of foreign spies to stage a simple act, alongside a short film developed in Spain that centres on making “tørrfisk”. Here, trade routes and the act of sharing food serve as a metaphor for cross-cultural exchange. The poster is an invitation to the audience to join these collaborative dinners, made by the different cultures in our class.

The work parodies prescribed societal narratives but also speaks directly to the circumstance the master class finds itself in, with our last dinner together as a class of art students also signaling the end of an era of free education for all.

During the exhibition, the film *Glue Ons* will also be screened at Cinnemateket. Though exploring different themes, the work is similarly politically charged. The 20-minute film documents a group of climate activists gluing their hands to asphalt, the reactions of bystanders, and the police response. Its long, insistent gaze challenges the binaries of such an exchange. The film asks the audience to observe how each subject acts out their prescribed role in society.

**Social media:** @olivergun7

# MARIUS LEHN REED

Marius Reed (b. 1986, Rhode Island) is a Norwegian/American artist based in Tynset, Norway. He holds a bachelor in printmaking from Kunsthøgskolen i Bergen and is co-founder of Tynset Grafikkverksted/Rambu. In his practice Reed combines innovative technologies with analogue processes, focusing on novel image creation and preservation techniques.

## PROJECT DESCRIPTION

By exploring an object's ability to move between digital and physical space, this project aims to highlight the importance of the democratisation of access to tools and technologies by circumventing traditional channels and formats.

Through the utilisation of information available through open source frameworks, two drawing plotters have been created. Their physical manifestation relies primarily on computer aided drawing (CAD) and 3D printing processes. These machines are then set to target images from digital historical archives as a source material for the production of drawings. The plotter allows for a slower paced approach to image interaction as a means of addressing their merit and vulnerability.

Taking a conservationist approach to image reproduction through the use of digital archive databases allows for a reevaluation of significance and attributed value. Both physical and digital image forms are constantly subject to decay. This project engages with the interplay between drawing and photography, navigating the dynamics between the digital and the physical. In both the creation of the drawings and the project as a sculptural object in itself - presented in a wooden framework using traditional carpentry techniques, the project marries innovative and traditional techniques. In doing so it highlights that newer technologies need not be deemed as a replacement for conventional methods of creation, rather that they can co-exist and even compliment one another.

**Social media:** @lehn0\_odeer

**Website:**

[github.com/MariusReed/numericalControlDeviceGenerator](https://github.com/MariusReed/numericalControlDeviceGenerator)



# MAIKEN HAUKSDATTER LYG ØSTERHAGEN

Born in 1973, Maiken Hauksdatter Lyng Østerhagen is a multidisciplinary artist based in Trondheim, Norway. Her diverse educational background encompasses studies in psychology, photography, and graphic design. She has a professional history as a photographer, graphic designer, and educator. She holds a BFA from the Academy of Fine Art in Trondheim and is on the verge of completing her MFA from the same institution. Fascinated by different forms of consciousness, depth psychology, and aspects of time, Maiken explores these themes through various mediums including photography, weaving, painting, and embroidery.

## PROJECT DESCRIPTION

This project draws inspiration from a timeless folk tale centered around the mythical selkie, a being that embodies the fusion of humanity and the sea. Across various renditions, the tale resonates with a universal truth: the innate longing for a sense of belonging and renewal of spirit.

In our modern hustle and bustle, we often find ourselves swept away by the demands of life, driven relentlessly by the pressures of ambition and external expectations. In this whirlwind, we lose sight of our authentic selves, becoming disoriented and drained. Restlessness, dissatisfaction, and self-doubt creep in, yet we scarcely recognize the root cause.

Caught up in a perpetual cycle of fixing everything and catering to others, we neglect our own inner needs, depleting our reserves of energy and vitality.

Yet, amidst the chaos, lies an invitation to rediscover wonder, clarity, and inner peace. This journey inward, akin to returning home to oneself, holds the key to true rejuvenation. By consciously redirecting our focus from external distractions to our inner landscape, we move towards self-renewal and alignment. It is in this space of introspection and conscious presence that we find solace, replenishment, and ultimately, a profound sense of homecoming.

**Social media:** @maiken\_hauksdatter

# MARYAM BASHI

Maryam is an Iranian Painter and Illustrator, originally from Bushehr, Iran. She mostly works with Digital painting in her laptop and handy little graphics tablet, her art is narrative based, representing her abstract outlook on life and focused on bringing the magic of story telling into pictures.

## PROJECT DESCRIPTION

“Afras Gyti” or “گیتی افرا” directly translated from Persian to “The Maple Trees Universe” unfolds within a mysterious realm called Gyti, a conscious universe reborn from the brink of extinction. Gyti's cosmic environment lingers as ghostly realms devoid of vitality. Notably, only a select few universes, sparked into consciousness triggered by different events that took place within them, exhibiting self-awareness. Gyti, driven by an innate instinct for self-preservation, embarks on a tireless quest to restore life, the narrative of this project centers Afra, born in a swamp thousands of years later. Afra nurtures an Afra tree (maple tree) from the swamp, miraculously surviving her tree. Like Sarv, Afra walks Gyti, exploring its mysteries and uncovering the universe's purpose.

**social media:** @mrymuw

**website:** [maryambashi.myportfolio.com](http://maryambashi.myportfolio.com)

# NASRINA EBRAH

Nasrina Ebrah (b. January 1996) is an innovative architect and designer. Since starting her career in 2016, she has specialised in conceptual, biomimicry, and sustainable architecture, in both interior and exterior design. Nasrina is also a fashion designer, known for creating conceptual costumes inspired by her architectural work. As an artistic researcher, she explores the connection between art and architecture. Currently, she is advancing her expertise in virtual reality design.

## PROJECT DESCRIPTION

I would like to discover a method to indirectly guide people away from their everyday routine worries and give them the opportunity to get carried with the flow. I devised a subtle game of the mind; a captivating trap to draw their attention wherever I desired. It may sound like a psychological game, if I could influence their minds, I could achieve my objectives. I aimed to direct your focus where I desired... to show you in this realm of heightened perception, every space tells a story, every sensation, a symphony of emotion Step into this world with me, where the past fades into oblivion and the present moment reigns supreme. Release your assumptions and allow yourself to be carried by the ups and downs of life. Each space we encounter is a new chapter, a fresh canvas upon which to paint our emotions.

**Social media:** @enchaphrolm

# **SARA SHOOSHTARI**

Sara S (b. 1999, Iran) is a visual artist based in Trondheim. With a bachelor's degree in painting, her work has evolved to include performance and installation art. Her practice focuses on social issues and women's struggle, particularly those related to her home country. Through her art, she seeks to highlight and challenge societal norms and injustices.

## **PROJECT DESCRIPTION**

In the summer of 2023, about a year after the protests, when she travelled back to Iran for the first time. After moving to Trondheim and what astonished her the most were the changes visible in the streets, among people, and in family gatherings regarding how women wore their hijabs. Women were more courageous in disobeying those laws, and those not wearing their hijabs were viewed differently by society. Previously seen as attention seekers, they are now seen as protesters and fighters. In this project, she takes a step back and looks at this process of change even before that.

She aim to delve deeper into this changing culture by speaking to a number of women, to explore their individual journeys through these changes. She have inquired about their experiences in questioning their beliefs, including their religious beliefs, and observed how they are translating these beliefs into actions. Most notably reflected in their clothing choices and hijab.

**Social media:** @Sara\_shooshtari\_

# NIKOLAY FLOTSKY

Nikolay Flotskiy ( b. 1992) is a film director, photographer, artist and psychologist working in the fields of narrative and documentary cinema, experimental photography and abstract painting. Currently finishing a master's degree at the Academy of Fine Art in Trondheim (Norway). His first film «Teorema» made its international debut at Tromsø International Film Festival in January 2020. Most recently, «Aether», a film focusing on avant-garde theatre was screened at Lisboa Indie Film Festival in August 2023 and premiered in France in 2024 at Avignon International Film Festival

## PROJECT DESCRIPTION

A gap between technological progress and human development is becoming more obvious today, thus generating uncertainty of our common future. For me this gap infuses emptiness in everyday life, causing traumatic world transformation. But what is «emptiness»? Does the actual meaning of it coincide with its common understanding, mostly as the state of containing nothing? And what is «everyday»? Is it only a repetitive reality that persons can observe in front of them?

«Immigration to Nowhere» is a result of answering mentioned questions through photography, video, poetry and sound. Presented photos were taken in Norway, Russia and Egypt. The video, shot from a tram in Trondheim, is accompanied by a poem, written and pronounced in Norwegian language. The poem opens a story of a person facing the feeling of emptiness, while going through immigration adaptation. It is inspired by such novels as «The malady of death» (Marguerite Duras) and «The passion according to G.H.» (Clarice Lispector).

**Social media:** @nikolay.flotskiy



# TUVA HOLM NYMO

Tuva Holm Nymo (b. 1996, Bergen) is a Norwegian artist who playfully and experimentally works with humor and absurdity while exploring societal structural ideas and misconceptions. She works with installation, video, sculpture and drawing.

Nymo has an education from Kunsthøgskolen i Bergen, BA from Trondheim Academy of Fine Art, and will complete her master's degree at Trondheim Academy of Fine Art in the spring of 2024. She lives and works in Trondheim, Norway

## PROJECT DESCRIPTION

*40 Tigrrrrrrrrrrre* is a work consisting of 40 fluffy, weird and angry robot tigers. Nymo uses tigers as a symbol for inclusive and intersectional feminism, and the fight for women's rights. Each screaming tiger represents an angry feminist. *40 Tigrrrrrrrrrrre* is a suggestion for social feminist education, and the suggestion is to be angrier.

The work consists of 20 individual recordings of screams. These screams function as a collective feminist anger, where one is many and many is more.

**Social media:** @tuvaholmnymo

# **SYMIN ADIVE**

Symin Adiva's work combines hurt and humor. It both overshadows and sugarcoats. She is a headline writer for The Onion and an Art Director whose past clients have included change.org and The Empire State Building. She uses her background in comedy and design to make the unpalatable palatable via multi-disciplines. In general, she's interested in relationships: how we connect or don't, the real versus the performative. All the absurd and familiar ways in which we relate are of key importance especially if it's hilariously sad and sadly, hilarious.

## **PROJECT DESCRIPTION**

A Semi-Educational, Semi-Fun Film + Series of Inter-Activities, "How To Make Friends In The Water" is about the mental and environmental blocks that keep us from connecting and thriving "in the water" especially if you weren't taught to "swim" when young. Both the installations and the short film will ask audiences to figuratively and literally jump in and question their own approach to living as well as the hierarchies of connection, which often puts platonic connections far below romantic and familial ones.

**Social media:** @sighmean on IG

**Website:** <https://syminadive.com/>

# ZIJUN GAO

Chinese visual artist, work mainly based on illustration and various printing techniques, experimenting the connection between mix media printing and visual communication. Finished bachelor degree in New York School of Visual arts 2020, currently finishing master degree in Academy of Fine Art in Trondheim, Norway.

## PROJECT DESCRIPTION

The connection between political image and religious authority has always been one of the major themes in socialist & imperialism countries throughout human history. When it comes to taking absolute control over power of the entire nation and culture, lifestyle of civilians, religious belief, basic human rights, dictatorship often illustrate an illusion of perfection, and portray themselves as the savior of humanity. The Hypocritical Divinity is a series of works based on the true stories and events that happened during the Culture Revolution period in 1966-1976. Under the rule of Totalitarianism and the influence of dictatorship

**Social media:** @Zijun-gao-art

# TARA FRASER

Tara Fraser (b. 1995, Australia) deals in language and its duplicity. Her research-based practice emerges across disciplines including performance, installation, and bookmaking but typically centres the written or spoken word. Tethered adamantly to personal narrative, Tara's work entwines divergent histories that have staged conceptions of feminine propriety and mystique with her own experience. At this nexus, she negotiates the inhibitions that constrain how we relate in life and death. Tara is currently based in Trondheim, Norway having previously lived and worked in Meanjin (Brisbane), Australia where she received a Bachelor of Design Futures with First Class Honours from Queensland College of Art.

## PROJECT DESCRIPTION

In the performance *Rose, Awaits* and its complementary installation which includes *Théâtrophone* and *Rose, in Dialogue With*, we encounter Rose. Informed by duelling personifications of death, the character-cum-alter-ego reveals herself unsteadily. First in voice, then in flesh, she beguiles us. The character is borne of a research inquiry that recognises the maternal bond, real or illusory, as a distinct lens through which to explore questions of mourning, performativity, and passivity. In the hotel room that is her stage, visitors are invited to witness Rose embody these central tensions.

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