

KAVI FAC ORY

The KaviarFactory is an international venue for contemporary art located in Henningsvær, in the middle of the archipelago of Lofoten, Norway. It takes advantage of its off-the-grid location and aims to offer experiences and confrontations that never previously have been available to such regions.



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CREATION OF A MOMENT

art photography

In the exhibition **Creation of a Moment**, KaviarFactory looks at the photograph and the significance of this art form. It is the dialogue between man and the camera that brings us unforgettable experiences of past and present. With thirty one international and national art photographers, KaviarFactory presents different approaches to photography and challenges our ideas of what a photograph can be in the 21st century.

TOM SANDBERG (1953-2014, NORWAY)

He has become one of Norway's most significant and productive photographers, and has played a key role in bridging the gap between photography and other mediums within the artistic context. Sandberg mainly works with black and white photographs which appear to have an affinity for a complex visual reality in ambiguous surfaces that will not completely make themselves known.

ANDRES SERRANO (1950, USA)

Andres Serrano the American photographer was born in New York. His career shot in earnest in the late 1980s, when he exhibited a picture called *Piss Christ*, there was a photo of a crucifix immersed in Serrano's own urine. In his pictures, Serrano, himself a Catholic, directly intervenes in the political debate on religion, life and death, body, sexuality and publicity, while working very consciously with formal problems in late-modernism's painting.

TORBJØRN RØDLAND (1970, NORWAY)

As one of the most international Norwegian photographers at present, he creates portraits, still life's and landscapes, that simultaneously inhabit, defamiliarize and disrupt the realm of everyday life. As a student he became acquainted with a group of artists referred to as "The Pictures Generation". In their so-called appropriation art, fragments from different sources are put together with new elements to form a new image. The final artwork must thus be both original and non-original at the same time, thus his images draw attention to the constructed nature of the image while leaving open the potential for unexpected outcomes.

SARA NAIM (1987, SYRIA)

Although Naim is known as an art photographer, she often works with high resolution microscopes and scanners. Her practice dissects how proportion shapes our perception and notion of boundary. Sara explores the physicality of those 'boundaries' and it's form using these high-tech tools and creates seemingly quasi-photographic images. These address philosophical concerns and the possibility that technological failures reveal new and abstract information.

LARS MORELL (1980, NORWAY)

Morell's work in recent years has been characterized by questions of the hidden and unseen, the visible and the invisible, and appearances versus reality amongst other paradoxes. In a number of exhibitions, this iconography was subjected to extensive research, both on paper, canvas and in the gradually iconic bronze sculptures in which carefully crafted "Tablecloths" drape and pretend to cover more or less recognizable objects.

OLAFUR ELIASSON (1967, ICELAND)

Eliasson is known for his magnificent sculptures, installations and architectural projects. Man's relationship to construction, nature and natural elements are all prevalent in his artistic work. By exposing the viewer to a sensual experience of nature in an unnatural environment, he encourages reflection on one's own connection and understanding of the physical world. The installations thus focus our perception of the outside world by how we experience light, colors, temperatures and shapes.

MATTHEW STONE (1982, UNITED KINGDOM)

Stone works across a number of different disciplines including painting, sculpture, photography and performance. Stone started his career as a leading influencer in a number of counter-cultural movements in London. He was instrumental in developing the South London art collective !WOWOW! In terms of composition, colour and treatment of the body, Stone works in explicit relation to the history of painting, seeking to understand and define broader abstract ideologies that relate to the body itself. He currently stages performances and films.

VIK MUNIZ (1961, BRAZIL)

Initially a sculptor, Muniz became interested with the photographic representations of his work, eventually focusing completely on photography. Primarily working in series, Muniz includes the use of quotidian objects such as diamonds, sugar, thread, chocolate syrup and garbage in his practice to create bold, ironic and often deceiving imagery, gleaned from the pages of pop culture and art history. His work has been included with both commercial success and critical acclaim, and has been exhibited worldwide.

FELIX WERBOWY (1989, USA)

Werbowy is originally from the Dominican Republic, but lives and works in New York. Growing up in the 21st century with digital cameras, he has no nostalgic attachments towards the analogue. Using the digital photo medium unlike any seen before, he chooses pixels and digital potential, for his poetic pictures of somethings and nothings. In Werbowy's photographs, we see the outline of a fragmented, intimate, and dirty poetic world.

DASH SNOW (1981-2009, USA)

Snow's photographs depict scenes of a sex, drug-taking, violence and art-world pretense with candor, documenting the decadent lifestyle of a group of young New York City artists and their social circle. He developed his aesthetic during his youth, befriending street artists in Tompkins Square Park and the Lower East while illegally graffitiing as a teenager. Working with photographs, collages, sculptures, and even his own semen, he created work that captured the hedonistic world he lived in.

RYAN MCGINLEY (1977, USA)

McGinley is known for his casual snapshot style, with work typically featuring young nude models showing a carefree attitude that the artist calls an "evidence of fun." As a student at Parsons in 1998, he began experimenting with photograph, and from an early age his peers and mentors were skateboarders, graffiti artists, musicians, and other artists that were considered to be on the fringes of society. Sylvia Wolf wrote, the subjects in McGinley's early work 'know what it means to be photographed. His subjects are performing for the camera and exploring themselves with an acute self-awareness that is decidedly contemporary'.

DARJA BAJAGIC (1990, MONTENEGRO)

New York based artist Darja Bajagic incorporated pornographic imagery and sWerial killer "murderabilia" in her works. Bajagics artworks opens up to conversations on complex issues such as power struggles between the sexes, censorship, authorship, and the digital landscape. Her work elicits a broad spectrum of reactions and reviews that range from cautiously positive to harshly negative.

ROGER BALLEEN (1950, USA)

Ballen, who holds a PhD in Geology, has worked and lived in Johannesburg, South Africa since the early 1980's. He increasingly brings painting, drawing, sculpture and graffiti to the foreground of his work. He distances himself from realistic representation and focuses on the image as a manifestation of a state of the mind or the soul, vision, dream or even nightmare. The figurative forms of Ballen's expression seamlessly blend with newspaper clippings and cardboard drawings reminiscent of the Art brut aesthetic.

OLEG DOU (1983, RUSSIA)

In his work, the border between painting and photography disappears. His work presents creatures that look like porcelain without life. Each portrait, digitally retouched, transmits a hermeticism that forces the spectator to look past the softly polished skin of his models. Lover of Japanese minimalism, Dou knows how to generate atmospheres of high visual tension.

Initially inspired by a 19th-century tradition of capturing child funeral portraits, for which the body would be dressed in costume and prepared in intricate detail, Dou is interested in producing images that are both alluring and unsettling.

JORMA PURANEN (1951, FINLAND)

Puranen is best known for his poetic and experimental images of nature. He is particularly interested in light and the way it effects the way in which we view the relationship between art and nature—a phenomenon he explores through photographs of paintings, Nordic landscapes, and sunsets. In these works, which function as a form of institutional critique, the artist photographs paintings as they are obscured by bright gallery lights, making it more difficult to view the image.

NIKKI S. LEE (1970, SOUTH KOREA)

Lee is best known for her identity shifting photographs and videos of American subcultures. She immerses herself into each American subculture and created an identity that is an extension of herself. With a simple point and shoot camera, she asked the selected group or passerby to record her. Lee conceives of her work as less about creating beautiful pictures, and more about investigating notions of identity and the uses of vernacular photography.

WOJCIECH BĄKOWSKI (1979, POLAND)

Bąkowski is a multidisciplinary artist: creator of animated films, sound installations, drawings and performances, and leader of the bands KOT, Czikita and Niwea. Bąkowski, perhaps the most prolific and visible member of Poznań's vibrant art and music community, weaves together video, audio performance and sound-based installation. The world depicted in his films shows reality as perceived through the eyes of the audience - muddled, spoken in colloquialisms and barely intelligible.

PER BARCLAY (1955, NORWAY)

Barclay is a sculptor and installation artist, living in Turin. He works with different materials and elements, including stone, steel, aluminum, glass, water and waste oil. A characteristic part of his art is the oil rooms. The works have mainly taken form as large format photographs of different interiors, where the floor is covered with oil, later also in other fluids such as wine, water, blood and milk. The primary effect is disquieting reflections -beautiful, yet brutal.

JULIETA ARANDA (1975, MEXICO)

Conceptual artist Aranda explores ways of experiencing time, space, and the dissemination of information in her multimedia works, videos, installations, and printed media. Her explorations span installation, video, and print media, with a special interest in the creation and manipulation of artistic exchange and the subversion of traditional notions of commerce through art making. Aranda often re-contextualizes found objects such as clocks, hourglasses, and radios, shifting viewers' attention from the experience of time or circulation to the means of dissemination itself.

JANANIA TSCÄHPE (1973, GERMANY)

Janaina Tschäpe's work, from her photographs and videos to her paintings and cutouts, expresses a flourishing creativity attune to earthly landscapes, ethereal female forms, as well as aqueous tones and biological forms. Tschäpe is a wonderfully diverse artist, whose work spans across multiple mediums and amalgamates a sensibility towards nature and an inquisitive flare into mythology.

EM ROONEY (1983, USA)

Rooney's images allude to unknown narratives that are tangential to the works, and often subtly veers into feminist and queer politics. She says 'the democratic nature of photography has been exploited and is now capitalized on by companies trying to buy us or sell to us. Because of this, I am always trying to get away from them, and their violence'. Sometimes she excludes the photos entirely and use sculptural forms as semantic stand-ins for people or places.

RUNO LAGOMARSINO (1977, SWEDEN)

Born in Scandinavia to Argentinian parents descended from Italian emigrants who fled Europe during the First World War, Lagomarsino's biography charts the very colonial histories that his work examines. Committed to striking a balance between strident political argument and carefully considered formal composition, he examines how the overlapping histories of Spain's conquest of the New World and the modernist ideal of progress can be linked to contemporary events.

SŁAWOMIR PAWSZAK (1984, POLAND)

Pawszak uses a scanner and computer for his works, experimenting with form and technique. He creates images by applying transparent paints to the glass of the scanner, juxtaposing them with pictures of enlarged elements of objects, stencils. In form, the structure of the images that emerge is open and outwardly abstract and, in nature, it is fragmentary and syncretic. Realistic and fantastical elements coexist, creating images of an unknown universe.

HANS HAMID RASMUSSEN (1963, ALGERIA)

Norwegian-Algerian Hans Hamid Rasmussen refers to his artistic project as an "homage to the hybrid", and in his embroideries he tries to give form to the experience of ruptures in language. His work explores intercultural dilemmas and the possibility to express both the introvert and silent language he knew from Alger as well as the extravert language he knows from his upbringing in Norway.

BENJAMIN HIRTE (1980, GERMANY)

Hirte directs his attention to individual, minimal, frequently isolated elements – letters and signs, fragments and building components. Series suggesting a larger whole are only partially completed, and in individual instances. A large part of his output seems to cultivate a radically reflective approach to the idea of meaning itself, and particularly its withdrawal.

SANDRA VAKA OLSEN (1980, NORWAY)

Sandra Vaka Olsen is interested in the ambivalent relationship between the contemporary body and the constant surge of technological developments of increasingly invasive nature. Her conceptual approach in sculpture and photography explores how human perception, body and identity are altered in minute and almost undetectable ways via the digital realm, pharmaceuticals and other technological improvements.

LUIS VIDAL (1970, SPANIA)

For over two decades, the Spanish artist has been denouncing exploitation of minors (physical, sexual or emotional abuse) in a self-destructive society that blinds itself from a reality permeating all social and political strata worldwide. Vulnerability and fragility in a hostile environment, is the underlying theme in Luis Vidal's oeuvre. He considers himself a self-taught artist with practical hands on learning to form himself primarily as a sculptor.

SAMAN KAMYAB (1981, NORWAY)

The artistic endeavours of Kamyab looks at the social and political aspects of fictions based on image and narrative. He examines the relationships between language and objects, their physicality and subjectivity. He seeks to represent the relational structures operating between the individual and their background, with recourse to concepts originating in history and customs. His work is predominantly oriented towards film and video, and is frequently exhibited alongside installations which include static objects and images.

ADAM JEPPESEN (1978, DENMARK)

In his work Jeppesen searches for the silence in desolate landscapes and the physical elements the artist surrenders to. The images of remote, rugged landscapes are suffused with a sense of tranquillity, reflection and contemplation. Jeppesen's work is a search for spirituality, which is found in seclusion, but it also addresses the materiality and transience of the photograph as an object. The studio is as important a part of this process as the journey itself.

MICHAEL SAILSTORFER (1979, GERMANY)

Sailstorfer's site-specific interventions emphasize transformation and challenge conventional rubrics of sculpture. He gives objects new meanings and functions by reconfiguring, though not deconstructing, them. Much of Sailstorfer's work involves breaking down an object to reveal its physical components. Sailstorfer cites the site-specific, performative work of Gordon Matta-Clark as a key influence, and says he is "interested in what sculpture can be and how a sculpture can spread out and use much more space than it physically has".

CHEMA ALVAGONZALES (1960-2009, SPAIN)

As a multidisciplinary artist his works are of a markedly conceptual nature, and fluctuate between photography, installations and sculpture. His interventions on buildings, installations involving neon lights and light boxes are some of the media Alvargonzález used to present his work, always set around a common axis: light-words-forms-architecture-spectator. Behind his work there is always a profound research process, with references to sociology, philosophy or anthropology.