

HANAN BENAMMAR

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www.waysofseeing.no

♦ education

2014 MFA at the Dutch Art Institute (The Netherlands)

2012 MFA at the National Fine-art Academy of Oslo (Norway)

2011 BA / Diplôme National d'Arts Plastiques (DNAP) w/ honours of the jury (France)

♦ solo/duo exhibitions/projects

2023 *Everything I always wanted to know*, Bomuldsfabriken Kunsthall (Arendal – Norway)

2022 *One way to a desert, part 2*, Hordaland Kunstsenter, curated by Amber Ablett (Bergen – Norway)

2021 *Dette er vår kropp*, AMIFF, curated by Kristian Skylstad (Harstad – Norway)

2017 *Animal Sound Lab II*, Musée de la Camargue (Arles – France)

Giraffes don't whistle, The Edge of Wrong (Cape-Town – South-Africa)

2015 *One way to a desert*, House of Foundation (Moss – Norway)

Desert Garden, Gallery BO-A (Oslo)

♦ selected group exhibitions

2023 *Etat d'Urgence d'Instants Poétiques, Jardin d'Essais & Botaniques*, curated by Bouchra Salih (Rabat – Morocco)

2022 *Antiphony* in *Jeg kaller det kunst!*, curated by Randi Godø & Geir Haraldseth, National Museum of Norway (Oslo – Norway)

2021 *Antiphony*, School of Waters, *Mediterranea 19 Young Artists Biennale* (City of San Marino – San Marino)

Heat Exchange, Miami Art Week, NADA, curated by The Bas Fisher Invitational (Miami FL – USA)

JEG LIKER IKKE AT DU MENER AT JEG MENER TING (w/ Linda Bournane Engelberth, Mattias Cantzler, Andreas Hald Oxenvad, Jan Christensen, Anders Eiebakke, Birgitte Sigmundstad), Sagene Senter for Samtidskunst (Oslo – Norway)

Gå og spis faren din, Above Us Only Sky, Nitja senter for samtidskunst (Lillestrøm – Norway)

One way to a desert (extract) in *AUDIOSPHERE: Social Experimental Audio, Pre- and Post-Internet*, curated by Francisco López, *Museo Reina Sofia* (Madrid – Spain)

2020 *Desert Garden*, Ground Control, curated by Clelia Coussonnet, Bildmuseet (Umeå – Sweden)

Antiphony, Across the Golden Bridge, curated by Birta Guðjónsdóttir (Reykjavík – Iceland)

Erkjennelse, Innsikt, Kunnskap, The Autumn Exhibition, Kunstnerneshus (Oslo – Norway)

The Carrier, Den latente byen, BEK - Bergen senter for elektronisk kunst (Bergen – Norway)

2019-2020 *Desert Garden* in *Leave No Stone Unturned [Remuer la terre]*, curated by Clelia Coussonnet, *Le Cube* (Rabat – Morocco)

2019 *Desert Garden* in *Show me your garden*, curated by Kari Skippervold, Kunstnerforbundet (Oslo – Norway)

Norwegian National Autumn Exhibition with *Antiphony* at *Kunstnerneshus/Artists' House* (Oslo – Norway)

2018 *Sand constructions* w/ Lars-Andreas Kristiansen, Kunst Rett Vest (Drammen – Norway)

Listening Lounge, nyMusikk Nordland (Henningsvær – Norway)

Le Remord Re-enacted, video documentation, Oslofjord Ecologies Extended, curated by Kristin Bergaust, Aalto University (Aalto – Finland)

One way to a desert in *Min Kamp, din, og alle andres*, curated by Madeleine Park, Podium (Oslo – Norway)

Desert Garden and Other Tales, «Documented Humans», Immigration Office (Washington DC – USA)

2017 *Nomenrature* (radio play) at Radiophrenia (Glasgow – UK)

Nomenrature, workshop and radio piece, Radikal Unsichtbar (Hamburg – Germany)

♦ collective projects / public space / land art

2022 *L'arbre à paroles - Public art commission for KORO (Public Art Norway) at Campus Ås' forest*, Norwegian Institute for Life Sciences NMBU (Ås – Norway)

2021 statenskunstakademi.no

2020 *A Memorial to the French Plots of Land*, Possible Monuments, GIBCA, (Göteborg – Sweden) <https://possiblemonuments.se/>

2019 *Karnevalet*, co-organized and initiated by Carnival Union (Oslo – Norway)

2018 *Between the Lines* poster exhibition w/ Stine Hebert, Ane Graff, Liv Bugge and Marianne Heier (Oslo – Norway)

2017 *Animal Sound Lab II*, Regional parc, Museum of Camargue (Arles – France)

2016 *Seed Journey*, Futurefarmers (from Oslo to Istanbul)

Herbanists at Flatbread Society/Bjørnvika Utvikling (Oslo – Norway)

2015 *Lover Man*, Rhein river, w/ Mattias Cantzler, Gallery PENG (Mainz – Germany)

◆ selected performances / theater / concerts

2022 *Ways of Seeing*, Trøndelag Theater (Trondheim – Norway)

2020 *Observation Room*, Ultima Contemporary Music Festival, Blitz (Oslo – Norway)

2019 Performance w/Ann Rosen, Galleri 21 (Malmö – Sweden)

Concert w/Maja Ratkje, [NyMusikk](#) (Oslo – Norway)

Ways of Seeing, HUMAN International Documentary Film Festival (Oslo – Norway)

Ways of Seeing, Hedda International Theater Festival (Oslo – Norway)

Ways of Seeing, Vår Scene Fest (Tromsø – Norway)

Ways of Seeing, Orienteatern (Stockholm – Sweden)

Ways of Seeing, Parken Kulturhus (Ålesund – Norway)

Ways of Seeing, Teaterfestival i Fjaler (Fjaler – Norway)

Ways of Seeing, Rogaland Teater (Stavanger – Norway)

Ways of Seeing, Blå Grotte (Fredrikstad – Norway)

2018 *Black-legged Kittiwake* in [Coast Contemporary](#) *Rugged, weathered, above the sea* w/Espen Sommer Eide, curated by Charles Aubin (Svolvær – Norway)

Ways of seeing, Premiere, Black Box Theatre w/Pia Maria Roll, Sara Baban & Marius von der Fehr (Oslo – Norway)

2017 Carnival Union Band, *The Planning of Grand Theft Oslo*, Ibsen International Conference (Skien – Norway)

Nomenrature, Blurred Edges Festival (Hamburg – Germany)

Improvisation w/ Cara Stacey, The Edge of Wrong (Cape-Town – South-Africa)

Le Remord Re-enacted w/ Camilla Dahl, Oslofjord Ecologies, Galleri RAM (Oslo – Norway)

2016 *Brisée*, LP w/ Per Platou (Paris), Museum for Digital arts [Le Cube](#) (Issy-les-Moulineaux – France)

◆ residencies

2021 Heat Exchange, The Bas Fisher Invitational (Miami FL – USA)

2018 The Lofoten Sound Art Symposium, NNKS (Svolvær – Norway)

2017 Musée de la Camargue (Arles – France)

2015 Sonic Mmabolela, Pnek Residency Grant, (Limpopo – South-Africa)

2014 ARTIFARITI (Boujdour Saharawi refugee camp – Algeria)

Land Art Mongolia Biennial LAM (Orkhon Valley – Mongolia)

Macura Museum (Belgrade – Serbia)

aria – artist residency in algiers (Algiers – Algeria)

2013 TAAK residency, curated by Theo Tegealers (Marfa, TX – USA)

◆ artist books / publications / releases

2021 *DET ER IKKE BARE MUNENE SOM SYNGER*, *Ways of Seeing* LP, Sofa Music (Norway/Germany)

Jeg skulle si storm, en fortelling om Ways of Seeing, Oktober Forlag (Norway)

2020 *On relational knowledge*, Oslo Poesifestivalen (Oslo – Norway)

2018 *Risiko og utopi*, by Deise Nunes, essay about *Ways of Seeing*, published by Black Box teater

Flatbread Society Grainfield & Bakehouse: a Common in the Making, by Karolin Tampere, Liverpool Biennial

Essay: *Notes from the outer space*, ATOPIA kunstlab (Oslo)

2017 *De l'autre bout d'un monde*, EP, Contour/EoW (Cape-Town – South-Africa)

2016 *Desert Garden and other tales*, release on label EARWITNESS (Barcelona – Spain)

Brisée, LP WEAPON w/ Per Platou, Freevol art organisation (Paris – France)

2014 *A Place I Have Never Been*, «UNFOLD» initiated by Doreen Mende (Addis-Ababa – Ethiopia)

2013 *Lonely Travelers*, artist book, Casco/DAI (Utrecht – The Netherlands)

Desert Garden, Club Donny, clubdonny.com (Rotterdam – The Netherlands)

◆ grants (selection)

2019 Three years working grant, Norwegian Art Council

BKH project grant for *Desert Garden*

OCA international support grant for *Desert Garden*

2018 One year working grant «Billedkunstneres Verdlagsfond»

Winter Solstice 2018, project grant, Norwegian Art Council

2017 *Algeria (Extract of Perfumes)*, Fritt Ord project grant
Winter Solstice 2017, project grant, Norwegian Art Council
Carnival Union, *Karnevalet*, project grant, KORØ
Human Scarecrows 2.0, Flatbread Society, project grant, Kulturetaten
2016 Sound art Phonurgia Nova Award in Field Recording (Paris – France)
One year working grant «Billedkunstneres Verdlagsfond» BKH
Production grant for the Winter Solstice 2016
BKH project grant for *Social Weavers*
2015 Artist house Vandaler forening from Oslo Art Council (Oslo – Norway)
Project grant Norwegian Art Council for *One way to a desert*
One year working grant «Billedkunstneres Verdlagsfond» BKH
Exhibition grant for *Desert Garden*, Fond for Lyd og Bilde Norwegian Art Council

◆ press (selection)

2021 “På kanten” <https://kunstavisen.no/artikkel/2021/pa-kanten>
“Steile fronter” <https://subjekt.no/2021/05/13/en-utstilling-du-bare-vil-romme-fra/>
“Angela Davis lives” (English) <https://kunstkritikk.no/angela-davis-lives/>
“«Gå og spis faren din» – en refleksjon rundt Hanan Benammars verk” (Norwegian)
<https://nitja.no/nitja-online/ga-og-spis-faren-din-en-refleksjon-rundt-hanan-benammars-verk>
“Opptatt av språk og makt” <https://www.utrop.no/nyheter/ansikt-i-fokus/247329/>
2020 “Into the friction” (English) <https://kunstkritikk.com/into-the-friction/>
“When Contemporary Arts Reaches the Majority” (English)
<https://kunstkritikk.com/when-contemporary-art-reaches-the-age-of-majority/>
“They made this piece to shake the government, now starts the court case” (Norwegian)
<https://www.dagsavisen.no/kultur/de-lagde-stykket-som-rystet-staten-na-starter-rettssaken-1.1768389>
“The ways of looking at *Ways of Seeing*” (Norwegian) <https://morgenbladet.no/ideer/2020/09/mater-se-ways-seeing-pa>
“They actually feel hit by the play” (Norwegian)
<https://morgenbladet.no/kultur/2020/09/de-faktisk-foler-seg-sa-truffet-det-syntes-jeg-var-storartet>
Interview about *Erkjennelse, Innsikt, Kunnskap* (Norwegian)
<https://www.norskebilledkunstnere.no/billedkunst/aktuelt/hanan-benammar-har-sett-seg-lei-av-den-ensporede-latterliggjøringen-av-kunst-med-verket-erkjennelse-innsikt-kunnskap-spiller-hun-ballen-humoristisk-tilbake-til-nrk-og-andre-mediegiganter/>
Desert Garden in Ground Control (Swedish)
https://www.vk.se/2020-09-25/din-tradgards-koloniala-rotter?fbclid=IwAR3mCEm35g3fj9EvjRP0EmBIVnwn_6gvWslYsXR3bAl_YtlkUEnhidU6gY
2017 - 2019: Interviews
Kunne ikke håpet for noe bedre, Dagbladet, 2019 (Norwegian)
<https://www.dagbladet.no/nyheter/siktet-ways-of-seeing-skuespiller--kunne-ikke-hapet-pa-noe-bedre/70878867?fbclid=IwAR2iJ8T-WYL54V-GNeqwrQ0rlwGnNQWnnsZQsKFTb3kS5Bs3DeFzgz2QUQk>
Folk vil se at vi hadde rett, Klassekampen, 2019 (Norwegian)
<https://www.klassekampen.no/article/20190316/ARTICLE/190319975>
Jeg er ikke redd. De skremmer ikke meg., Dagsavisen, 2019 (Norwegian)
<https://www.dagsavisen.no/kultur/jeg-er-ikke-redd-de-skremmer-ikke-meg-1.1284782>
Jeg må bare le av dem, Morgenbladet, 2018 (Norwegian)
<https://morgenbladet.no/ideer/2018/11/jeg-ma-bare-le-av-dem>
Tilrettelegger for uforutsette situasjoner, Subjekt 2018 (Norwegian)
<https://subjekt.no/2018/04/16/tilrettelegger-for-uforutsette-situasjoner/>
Art should be free, EE, 2017 <http://eejournal.no/home/2017/5/11/hanan-benammar-art-should-be-free>
2019 *Antiphony*
<https://subjekt.no/2019/09/10/dette-bli-en-av-arets-best-besokte-utstillinger-ikke-uten-god-grunn/>
<https://www.aftenposten.no/kultur/i/Wb3n0Q/publikumsvennlig-og-dystopisk-hoestutstilling-aapner-doerene-loerdag>
https://morgenbladet.no/kultur/2019/09/mens-bombene-tikker?fbclid=IwAR2MEvyIPBML_DsN0v8GbiABijGcKN0FbAlYlpwrBQIBLU7I6zv-yARAOwQ
2019 *Desert Garden*
<https://radio.nrk.no/serie/studio-2-p2/MKRD04010419/24-05-2019>
<https://subjekt.no/2019/05/28/fascinerende-utstilling-om-hager-fordi-hager-er-fine/>
2019 *Ways of Seeing*

Sveriges Radio:

<https://sverigesradio.se/sida/artikel.aspx?programid=478&artikel=7292910&fbclid=IwAR1wj1HETbs9QUCiGbPAu80-S2Glyg1EuHkC0Ju-IANoLEj8BaWJCAyxyA8>

NRK: <https://www.nrk.no/kultur/anmeldelse-teater-ways-of-seeing-teater -av-pia-maria-roll -hanan-benammar-og-sara-baban-1.14541357>

It's up to us now (in English): <https://kunstkritikk.com/its-up-to-us-now/>

BT: <https://www.bt.no/btmeneringer/kommentar/i/50rGAe/paa-baertur-i-den-norske-offentligheten>

Klassekampen: <https://www.klassekampen.no/article/20190617/ARTICLE/190619971>

Le Monde (in French):

https://www.lemonde.fr/international/article/2019/03/29/demission-du-ministre-norvegien-de-la-justice-apres-les-fausse-menaces-d-e-sa-compagne_5442801_3210.html

Süddeutsche Zeitung (in German):

<https://www.sueddeutsche.de/kultur/kunst-und-politik-der-minister-und-die-brandstifterin-1.4492557>

2018 *Ways of Seeing*

Scenekunst.no: <http://www.scenekunst.no/sak/hva-vi-ser-og-hva-vi-vet/>

Radikal Portal: <https://radikalportal.no/2018/11/29/a-snu-blikket-ways-of-seeing-pa-black-box-teater/>

VG: <https://www.vg.no/nyheter/meneringer/i/zLBGp9/teater-politikk-og-falske-nyheter>

2018 *Black-legged Kittiwake* (in German)

https://stefanmesch.wordpress.com/tag/coast-contemporary/?fbclid=IwAR3vfCP8I90oQphx8VrGiiCrinhV31qrrKMRhJFklh2w_dZxfGy1DAU8juM

2016 *16 Algerian artists to know now*, Art Radar Journal (in English)

<http://artradarjournal.com/2016/01/17/16-algerian-contemporary-artists-to-know-now/>

2016 *Vintervandaler*, Kunstkritikk (in norwegian) <http://www.kunstkritikk.no/artikler/vintervandaler>

2015 *Desert Garden* (in norwegian): <http://www.kunstkritikk.no/kritikk/sjamentropologen>

◆ relevant employment

Board leader of the organisation SALAM since 2017 (Oslo – Norway)

Board member of Production Network for Electronic arts in Norway - Pnek since 2018 (Oslo – Norway)

International Jury Assistant for HUMAN International Documentary Film Festival in 2018 (Oslo – Norway)

◆ memberships

Association for Norwegian Visual Artists (NBK), Association for Norwegian Sculptors (NBF)

Mattias Cantzler jobber hovedsakelig innen installasjon, skulptur, analogt foto, smalfilm, video, animasjon og lyd. Verkene hans er ofte rom- og stedsspesifikke. Cantzlers kunst er eksperimentell og kompromissløs. En inspirasjonskilde for Cantzler er den amerikansk-italienske arkitekten Paolo Soleri, og hans definisjon av rommet som virkelighet (space as reality), samt hans tanker rundt begrepene 'arkologi', økologi og arkitektur (ideer om hvordan alle problemene i den urbane sivilisasjonen kan løses).

I Skulpturtriennalen viser Mattias Cantzler en skulptur plassert i Tøyenparken, 245 cm over bakken (verdensrekorden i høydehopp). Arbeidet som vises har en lang, smal form og veier litt over 400 kg. Lik en list hviler verket på to støtter. Skulpturens materiale kommer fra en Volvo av typen 245 stasjonsvogn (-93). Den aktuelle bilen er skrotet, komprimert og smeltet ned, og senere støpt om og forvandlet til en bjelke. Volvos 245 representerer en æra som snart har gått i graven. En folkelig evighetsmaskin og et symbol på det svenske velferdssamfunnet, og Sverige som et fremtredende industriland. Volvo eies nå av kinesiske Zhejiang Geely Holding Group.

En rød tråd gjennom prosjektet er evolusjonen og menneskets søken etter stadig å utvikle seg og nå nye mål. Mennesket har alltid prøvd å mestre naturen og strekke kroppens fysiske begrensninger. Det handler på en måte om å sette fysikkens lover ut av spill. Ved å lette fra bakken har menneskeheten overvunnet tyngdekraften og steget høyere og høyere opp i luften, og til slutt nådd helt ut i rommet.

Mattias Cantzler (f. 1976, Mjölby, Sverige) bor og jobber i Oslo. Han er utdannet ved Statens Kunstakademi i Oslo (BFA, 2007). Hans seneste separatutstillinger inkluderer Konstepidemin, Göteborg (2020); Oslo Prosjektrom (2018); Oslo Utmark (2016); Galleri 54 (GIBCA Extended), Göteborg (2015) og Ibsenhuset, Skien (2014). Cantzler har også deltatt i gruppeutstillinger på utstillingssteder som Kunsthall Oslo (2019); Liljevalchs Konsthall, Stockholm (2019); Østlandsutstillingen, (2019); Edge of Wrong, Cape Town (2018); Contexts International Festival of Ephemeral Art, Sokolowsko (2016); Høstutstillingen, Oslo (2014); og High Desert Test Sites 2013, Joshua Tree-Albuquerque, Arcosanti (2013).