

**ELISABET NORSENG**

2018



# Elisabet Norseng

15. september – 16. desember  
2018

Sølvberget galleri



Sølvberget



# FORORD

Elisabet Norseng er en markant kunstner som fikk sin utdanning tidlig på 1980-tallet. Da studerte hun blant annet under Boge Berg og Inger Sitter ved Statens kunstakademi i Oslo.

I mer enn 20 år har hun bodd og arbeidet i Paris, kun avbrutt av noen år i Roma, før hun i 2016 flyttet til Hamar. Hun kan vise til en omfattende utstillingsaktivitet i både inn- og utland. Norseng har mottatt en rekke stipender samt priser, og er innkjøpt av blant andre Nasjonalmuseet.

Musikk og poesi er inspirasjonskilder til Elisabet Norseng sine arbeider. Hun jobber ofte i serier som kan ha utgangspunkt i et dikt. Med årene har hun utviklet et særegent uttrykk som har blitt stadig mer vart og poetisk.

Til Sølvberget galleri kommer Elisabet Norseng med en utstilling som består av flere serier. Disse er alle inspirert av kjente poeter som bl.a. T.S. Eliot, Paul Eluard og Pablo Neruda.

Til utstillingen er det komponert et nytt verk av Sven Lyder Kahrs, "*Sudden in a shaft of sunlight*". Dette blir framført på orgel i Stavanger konserthus av Nils Henrik Asheim. Musikken presenteres via lytteposter i utstillingen.

Dette er den andre utstillingen vi presenterer av Elisabet Norseng her i galleriet. Den forrige ble vist i 1992.

Sølvberget galleri vil med dette takke Elisabet Norseng for et nytt, godt og interessant samarbeid.

*Hildegunn Birkeland*

## Elisabet Norseng

*Av Øivind Storm Bjerke*

Elisabet Norseng har gjennom mer enn tretti år utfoldet et kunstnerskap med en sjelden sterk indre sammenheng, konsentrasjon, konsekvens og kvalitet. Det er en prestasjon som er egnet til å imponere, tatt i betraktning av at det skjer i en tid, som heller søker mot fortløpende endring lett ender med atspredthet fremfor fordypelse. Norseng har aldri gått på noe kompromiss med hensyn til eget arbeid. Noen vil derfor kanskje oppfatte hennes kunst som «smal». Hennes imponerende vita vitner om at det nok er en adskillig bredere interesse for det smale enn enkelte er villige til å innrømme. Hun har stilt ut hjemme og ute, hatt store oppdrag, blitt innkjøpt og publisert kunstbøker som utmerker seg gjennom å være vakre og velproduserte. Kunstnerisk kvalitet, egenart og dybde har åpenbart appell og utgjør grunnfjellet i Norsengs kunst.

Norseng fikk sin kunstneriske utdanning ved inngangen til 1980 årene. Hun studerte som ung under vår første kvinnelige professor i maleri, Inger Sitter, som vel er den kunstneren blant de norske, som først greide å forbinde impulser fra amerikansk ekspresjonisme med fransk informalisme. Impulser som vi aner har hatt stor betydning for Norseng, men som i samtiden ble oppfattet som et tilbakelagt stadium. Hun kom inn på kunstscenen i en periode preget av oppbrudd fra abstraksjon og vektlegging av formens betydning. Tiden var preget av et begjær etter fortellinger. Det figurative bildet, gjerne med referanser på kryss og tvers av historie og samtid, hadde en renessanse- Helst skulle bildene være store, fargerike og utført i fet oljemaling.

Mot en slik bakgrunn fremsto Norseng med kraftfulle tegninger i et dirrende samspill av linjer, punkter og flekker påført med et fysisk engasjement som stod nær en abstrakt ekspresjonisme. Som en kontrast til denne mer ekspressive kunstneriske utfoldelsen, har Norseng i lange perioder forenklet og redusert bildeelementene i en mer minimalistisk retning. Felles for Norsengs kunsthistoriske referanser, er at de tar utgangspunkt i betydningen av hvordan kunstneren utfolder seg kroppslig i forhold til bildeplanet og de materialer som blir benyttet. Vi kan følge en linje som spurter av sted fra et punkt i en ny retning, gjør en dreining og farer videre i en ny retning, som om linjen er en kropp i bevegelse. En

kropp som iblant danser lett av sted, andre ganger stamper seg tungt frem og etterlater seg spor på overflaten, som avtegner ferden med største grad av presisjon. Etter hvert som Norseng forfinet og forenklet sin form, har uttrykket med årene blitt mer vart og poetisk.

Det er en form som også har en rik bakgrunn i østasiatisk tegnekunst og ikke minst hvordan impulser fra den har preget fransk kunst i moderne tid. Der har den en kraftfull avlegger i visse former for automatisk tegning vi forbinder med mellomkrigstidens surrealisme, og etterkrigstidens franske abstrakte kunst, med kunstnere som Hans Hartung og Jean Fautrier, som begge spilte en stor rolle for norske kunstnere. Sett under ett, utgjør den form for abstrakt kunst vi her taler om, en hovedstamme innenfor 1900 – tallets bildekunst, og slett ikke en isolert og eksklusiv sidegren.

Forholdet mellom skrift og bilde, er en hyppig tematikk under modernismen. På den internasjonale scene fikk denne forbindelse en ny aktualitet mot slutten av 1980 – årene, gjennom den amerikanske kunstneren Cy Twombly, bosatt i Italia fra 1950 – tallet, som fikk et definitivt internasjonalt gjennombrudd med en utstilling i den Italienske paviljongen på biennalen i Venezia i 1988. Interessen for Twombly var et signal om at den abstrakte kunsten slett ikke var å anse som en avsluttet historisk epoke, men bar i seg kimen til en vital og livsbejaende visualisering av dype eksistensielle spørsmål, som den heftige figurasjonen overflatisk hadde berørt i en illustrativ og allegorisk form. I likhet med Twombly utmerker Norseng seg gjennom et språk som forbinder den tegneriske gesten med den mer bundne håndskriften og en fri improvisasjon som markerer bildeflaten med grafiske elementer uten klar symbolfunksjon. Hun konsentrerer seg om å bygge et rent visuelt språk med utgangspunkt i de muligheter som ligger i visuell kommunikasjon med utgangspunkt i utforskningen av de tegneriske redskaper og materialer underlagt kunstnerisk disiplin og intuisjon.

Tegningen har tradisjonelt blitt forbundet med en nærhet til den første fasen i et kreativt arbeid, med en særlig nærhet til den kreative prosessen. Tegningen har derfor fått en særlig status som en åpning inn mot kunstnerens individuelle skaperkraft. Men, tegningen er på samme tid mer enn noe annet medium, forbundet med det å illustrere en ide, et program eller en fortelling. Det illustrative er noe som ligger Norseng fjernt.

En avgjørende begrensning for utfoldelsen ligger i bildeformatet. Norseng arbeider fortrinnsvis på papirark i standardformater og søker seg ikke mot eksentriske løsninger med hensyn til selve bildegrunnen. Tvert imot, bildeformatet gir den flaten hun utfolder seg på, og spesielt arbeidene fra de senere årene, peker i retning av at den spontane utfoldelse på bildeflaten, skjer i regi av en overordnet ide om komposisjon og materialvalg. Det er en praksis som er dypt fundert i en arv fra modernismen som er knyttet til en utforskning av bildet som form.

Det kommer godt til uttrykk i en serie tegninger i pastellkritt med samletittelen "Berøringer". Hun tar utgangspunkt i et rektangel. Den geometriske formen skaper en fast ramme hun improviser innenfor. Vi kan ane at hun har tegnet konturen av vekster, vesener og ting, men tolkningen av formen blir ikke låst fast av noen naturalistisk gjengivelse av det sette og opplevde. Improvisasjonen over en form ender ikke opp som et fastlåst ornament. Det er mer å likne med visuelle signaler som noen ganger samler seg til en fortettet form, andre ganger sprer seg utover som lette slør eller opptrer som flyktige punkter i svev.

I de senere årene har Norseng også sluppet til mer direkte motivreferanser. Motivene i en serie akvareller kan assosieres til blomster. Bildene har et kraftigere anslag og imponerer gjennom virtuos teknikk. Hun makter å balansere en kraftfull fargepalett og en form som hårfint unngår å fortape seg i det oppløste og utflytende. Det er akvareller som bringer Emil Noldes uforliknelige sene akvareller i minne. I andre bilder aner vi landskapsformasjoner og tegnaktige vesener, som fisk som svømmer forbi. I alle disse arbeidene er det mer tale om en form for vitalistisk henvisning til organiske former og samtalene dem imellom, enn illustrasjon av noe bestemt. Som alltid hos Norseng, er det slik at et motiv blir omformet til sin billedmessige ekvivalent, for å fremstå med visuell overbevisningskraft.

Det siste tiåret har tegningen kommet i fokus blant yngre norske kunstnere, men fortsatt er det i vesentlig grad ulike former for figurasjon som gjelder. Satt inn i det norske kunstlandskapet, fremstår Norseng som en sjelden plante. Når hun inntar en så selvstendig posisjon, ligger det nok mye i at hun i lange perioder har bodd og arbeidet utenfor Norge. Hennes kunst har aldri forholdt seg primært til et lokal jordsmonn, og vi aner at hun har sugd næring fra sine inntrykk fra den internasjonale kunstscenen, men først og fremst er hennes bilder dypt personlige.



## Elisabet Norseng

*By Øivind Storm Bjerke*

For more than thirty years Elisabet Norseng has exhibited an artistry with an exceptionally strong inner connection, concentration, consequence and quality. It is an accomplishment capable of impressing, considering that it takes place in a time which constantly seeks towards continuous change and easily ends up with predisposition instead of immersion. Norseng has never compromised concerning her own work.

Some may therefore perceive her art as «narrow». Her impressive vita bears witness to the fact that there is probably a substantially broader interest in the narrow than some are willing to admit. She has exhibited at home and abroad, had major assignments, been purchased and has published art books which distinguish themselves through being beautiful and well-produced. Artistic quality, distinctiveness and depth obviously have appeal and constitute the bedrock of Norseng's art.

Norseng received her art training at the beginning of the 1980s. In her youth she studied under our first female professor of painting, Inger Sitter, who emerges as the Norwegian artist who first succeeded in connecting impulses from American expressionism with French informalism. Impulses that we sense have had significant impact on Elisabet Norseng, but which in the contemporary field was perceived as a thing of the past. She entered the art scene at a period characterized by the abandoning of abstraction and new emphasis on the meaning of form. The era was characterized by a desire for narrative stories. The figurative image, awash with cross references to history and the contemporary scene, was having a Renaissance. Ideally, the canvases were to be large, colorful and created in bold oils.

Against such a background Norseng appeared with powerful drawings in a dazzling interplay of lines, dots and spots carried out with a physical commitment that was akin to abstract expressionism. As a contrast to this more expressive artistic performance, Norseng has during long periods simplified and reduced the pictorial elements in a more minimalistic direction.

Common to Norseng's art-historical references, is that they are based on the importance of how the artist unfolds physically in relation to the pictorial plane

and the materials being used. We can follow a line that departs from a point in a new direction, makes a turn and speeds off in another direction, as if the line is a body in motion. A body that sometimes dances weightlessly past, at other times heavily plodding ahead and leaving tracks on the surface, which defines the journey with the greatest degree of precision. As Norseng refined and simplified her form, her expression over the years has become more sensitive and poetic.

It is a form that also has a rich background in East-Asian drawing art and not least how impulses from it have influenced French art in modern times. There it shows powerful grafting onto certain forms of automatic drawing which we associate with the surrealism of the interwar years, and the postwar French abstract art, with artists like Hans Hartung and Jean Fautrier, who both played a major role inspiring Norwegian artists. Taken together, this constitutes the form of abstract art we are talking about, a mainstay within the pictorial art of the 1900s, and not at all an exclusive and isolated sideline.

The relationship between writing and image, is a recurring theme of modernism. On the international stage this connection won a newfound reality towards the end of the 1980s, through the American artist Cy Twombly, resident in Italy from the 1950s –who had a definite international breakthrough with an exhibition at the Italian Pavilion at the Venice Biennial in 1988. The interest in Twombly signaled that abstract art was not considered to be a concluded historical era, but carried within it the seed for a vital and exuberant visualization of deeply existential questions, which violent figuration had superficially touched on in an illustrative and allegorical form.

Like Twombly, Norseng distinguishes herself through a language that connects the gesture of drawing with the more bound discipline of handwriting and a free improvisation which marks the image area with graphic elements - without clear symbolic functions. She concentrates on building a purely visual language based on the possibilities inherent in visual communication hinged on the exploration of the artistic tools and materials subject to artistic discipline and intuition.

Drawing has traditionally been associated with a close proximity to the primary phase in a creative work, with a special closeness to the creative process. Drawing has therefore gained a special status as an opening inward towards the artist's individual creative spirit. However, the drawing, is at the same time more than any other medium, associated with illustrating an idea, a program or a story. For Norseng, the purely illustrative is something that is rather distant.

A decisive limitation of the effort lies in the image format. Norseng preferably works on standard sized paper sheets and does not seek eccentric solutions concerning the actual image background. On the contrary, the image format provides the surface she expands on, and especially her works of recent years, points in direction of how her spontaneous depictions on the image surface, takes place under the auspices of an overall idea about composition and material choice. It is a practice deeply founded in a legacy of modernism that is linked to the exploration of visual image as form.

It is succinctly expressed in a series of pastel chalk drawings with the collective title "Berøringer" (Touches). Her point of departure is a rectangle. The geometrical shape creates a fixed frame wherein she can improvise. We can imagine that she has drawn the contours of growths, beings and things, but the interpretation of the form is not locked by any naturalistic depiction of the seen and experienced. The improvisation over a form does not end up like a rigid ornament. It has more in common with visual signals that sometimes accumulate into a densified form, at other times spreading out like light veils or acting as volatile points floating in air.

In recent years, Norseng has also acceded to more direct motivational references. The motives in a series of aquarelles can be associated with flowers. The images have a stronger impact and impress through their virtuoso technique. She succeeds in balancing a powerful palette of colors and a form that, by a hair's breadth misses the dissolved and deliquesce. These are watercolors that evoke memories of Emil Nolde's incomparable late aquarelles. In other pictures we discern landscape formations and portentous beings, like fish swimming by. In all these works it is more a case of a form of vitalistic reference to organic forms and the conversations between them, than illustrations of anything in particular. As always with Norseng, it's a matter of transforming a subject into its pictorial equivalent, to appear with visual conviction.

During the last decade, the drawing has again come into focus among younger Norwegian artists, but still it is essentially different forms of figuration that apply. Placed in the Norwegian art landscape, Norseng appears a rare plant. When she occupies such an independent position, it is largely due to that she during long periods has lived and worked outside Norway. Her art has never relied primarily on local soil, and we sense that she has drawn nourishment from her impressions of the international art scene, but first and foremost, her works are deeply personal.

*We shall not cease from exploration  
And the end of all exploring  
Will be to arrive where we started  
And know the place for the first time.*

**T.S Eliot**

**DE KLARE STEINENE 1**

2018

70x50 cm

Fargeblyant på papir



*Naturen er fiende av evige besittelser.  
I henhold til strikte lover ødelegger den alle tegn på eiendom,  
visker ut hvert kjennetegn på formasjon*

**Novalis**

**DE KLARE STEINENE 2**

2018

70x50 cm

Fargeblyant på papir



*I poesien bebor man kun det sted man forlader,  
skaper man kun det værk man frigjør seg fra,  
opnår man kun varig tid ved at ødelegge tiden.*

**René Char**

**DE KLARE STEINENE 3**

2018

70x50 cm

Fargeblyant på papir





## *The Night*

*But the windy night, the transparent night,  
which memory touched only briefly, has faded,  
is memory. An astonished calm remains,  
it too made of leaves and of nothing. All gone,  
from that time beyond memories, but a blurred  
remembering.*

*Sometimes it returns,  
in the motionless light of a summer day,  
that fading astonishment.*

*Through the empty window  
the small boy watched the night on the hills,  
the cool, dark hills, astonished to find them  
massing together: a blurred and transparent stillness.  
Through leaves that fluttered in darkness rose hills  
where the things of the day—the slopes, the trees,  
the vineyards—stood clearly defined and dead  
and life was another thing, made of wind, of sky,  
of leaves, and of nothing.*

*Sometimes it returns,  
in the motionless calm of daylight, the memory  
of immersion in life, in astonished light*

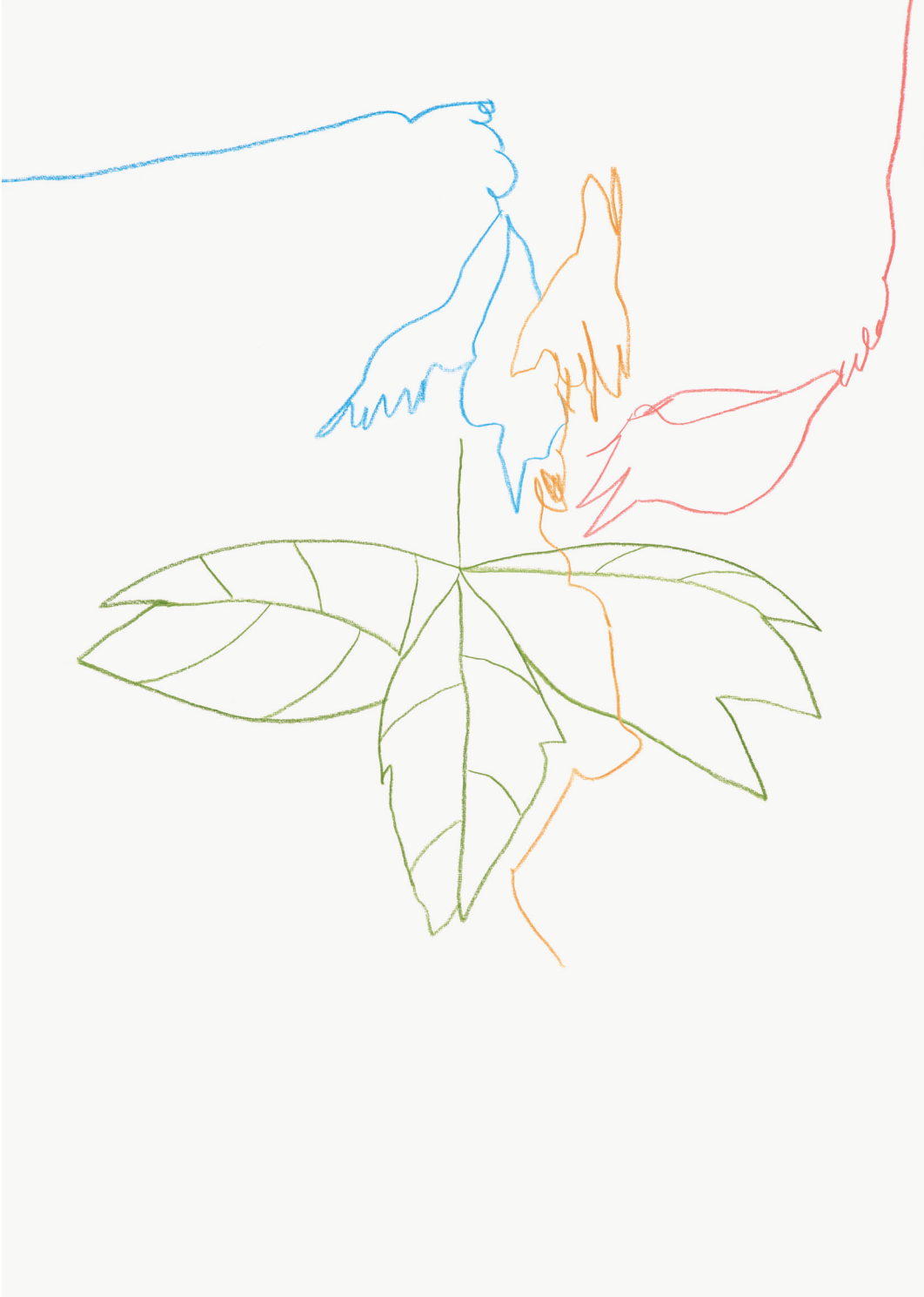
**Cesare Pavese**

**DE KLARE STEINENE 4**

2018

70x50 cm

Fargeblyant på papir



*Uten tyngde*

*For en Gud som ler som et barn.  
Så mange skrik fra spurvene,  
Så mye dans i buskene,*

*En sjel blir jo uten tyngde,  
Engene har slik en ømhet,  
Slik en bluferdighet gjenopplives i blikket,*

*Hender som løv  
er fortryllet i luften  
Hvem frykter lenger, hvem dømmer?*

**Giuseppe Ungaretti**

DE KLARE STEINENE 5

2018

70x50 cm

Fargeblyant på papir



*And spring is there within winter  
And over my blinded memory  
Illusions sends a rush of air  
Abundance soars like a bird*

**Paul Eluard**

**DE KLARE STEINENE 6**

2018

70x50 cm

Fargeblyant på papir



*DE KLARE  
STEINENE farer gjennom lufta, de klar-  
hvite, lys-  
bringerne.*

*De vil  
ikke ned, ikke styrte,  
ikke treffe. De  
stiger,  
lik de lave  
nyperosene, når de åpner seg  
de svever  
mot deg, du min rolige,  
du min sanne-:*

*jeg ser deg, du plukker dem med de  
nye alle-  
mannshendene mine, du legger dem  
i det Atter-Klare, som ingen  
må grine for eller nevne.*

**Paul Celan**

**DE KLARE STEINENE 7**

2018

70x50 cm

Fargeblyant på papir





*I rosenes uvær*

*Hvor vi enn vender oss i rosenes uvær  
er natten lyst opp av torner, og løvets  
torden, som var så stille i buskene,  
følger nå etter oss til fots*

**Ingeborg Bachmann**

DE KLARE STEINENE 8

2018

70x50 cm

Fargeblyant på papir



*From Lines Composed a Few Miles above Tintern Abbey,  
On Revisiting the Banks of the Wye during a Tour. July 13, 1798*

*For I have learned  
To look on nature, not as in the hour  
Of thoughtless youth; but hearing oftentimes  
The still sad music of humanity,  
Nor harsh nor grating, though of ample power  
To chasten and subdue. And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man:  
A motion and a spirit, that impels  
All thinking things, all objects of all thought,  
And rolls through all things. Therefore am I still  
A lover of the meadows and the woods,  
And mountains; and of all that we behold  
From this green earth; of all the mighty world  
Of eye, and ear,—both what they half create,  
And what perceive; well pleased to recognise  
In nature and the language of the sense  
The anchor of my purest thoughts, the nurse,  
The guide, the guardian of my heart, and soul  
Of all my moral being.*

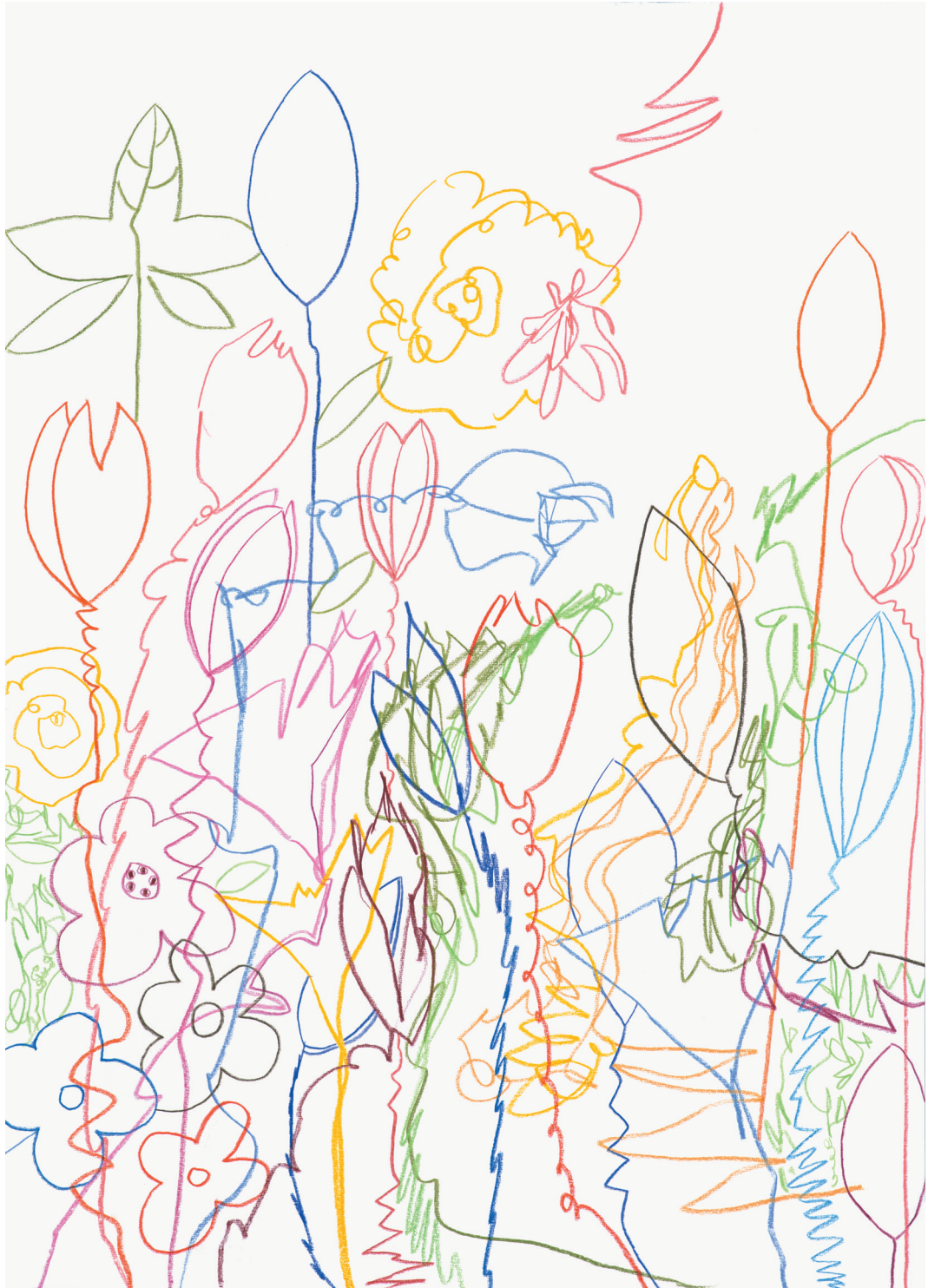
**William Wordsworth**

DE KLARE STEINENE 9

2018

70x50 cm

Fargeblyant på papir



## *Endymion*

*A thing of beauty is a joy for ever:  
Its loveliness increases; it will never  
Pass into nothingness; but still will keep  
A bower quiet for us, and a sleep  
Full of sweet dreams, and health, and quiet breathing.  
Therefore, on every morrow, are we wreathing  
A flowery band to bind us to the earth,  
Spite of despondence, of the inhuman dearth  
Of noble natures, of the gloomy days,  
Of all the unhealthy and o'er-darkened ways  
Made for our searching: yes, in spite of all,  
Some shape of beauty moves away the pall  
From our dark spirits. Such the sun, the moon,  
Trees old and young, sprouting a shady boon  
For simple sheep; and such are daffodils  
With the green world they live in; and clear rills  
That for themselves a cooling covert make  
Against the hot season; the mid forest brake,  
Rich with a sprinkling of fair musk-rose blooms:  
And such too is the grandeur of the dooms  
We have imagined for the mighty dead;  
All lovely tales that we have heard or read:  
An endless fountain of immortal drink,  
Pouring unto us from the heaven's brink.*

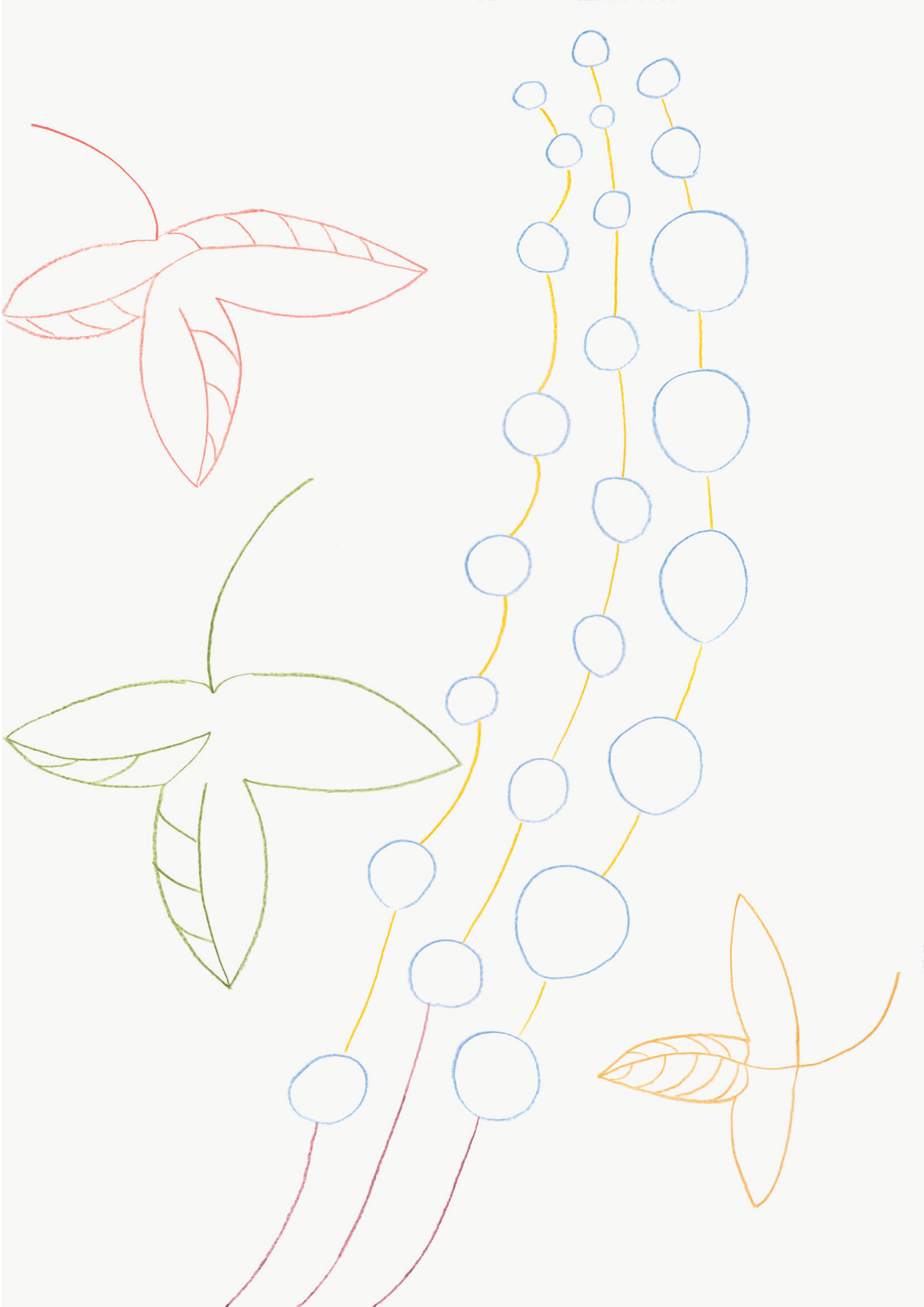
**John Keats**

**DE KLARE STEINENE 10**

2018

70x50 cm

Fargeblyant på papir



*The clouds have no weight  
The rumbling storm blows them away*

**Paul Eluard**

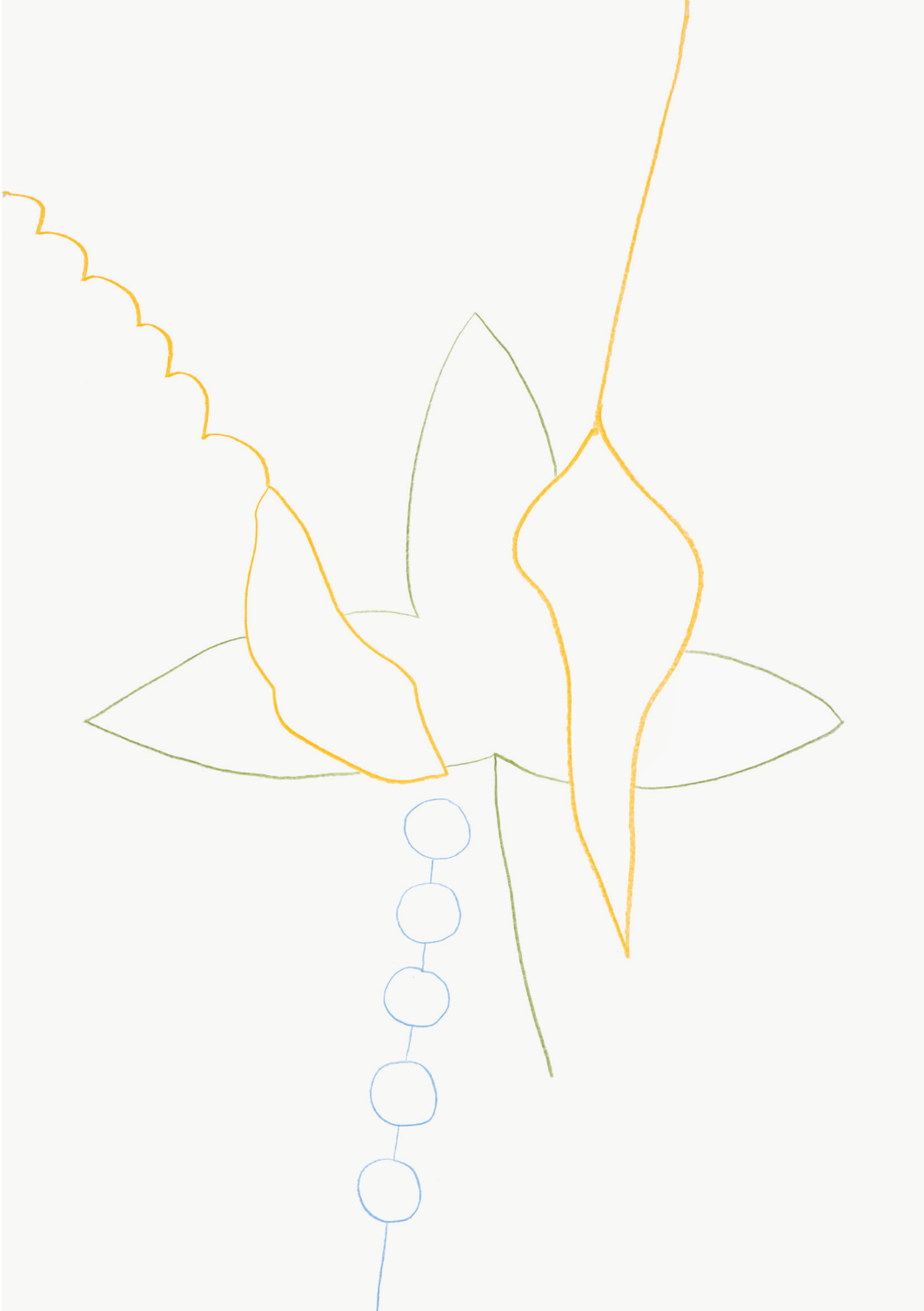
**DE KLARE STEINENE 11**

2018

70x50 cm

Fargeblyant på papir





*Too Many Names*

*Mondays are meshed with Tuesdays  
and the week with the whole year.  
Time cannot be cut  
with your exhausted scissors,  
and all the names of the day  
are washed out by the waters of night.*

*No one can claim the name of Pedro,  
nobody is Rosa or Marfa,  
all of us are dust or sand,  
all of us are rain under rain.  
They have spoken to me of Venezuelas,  
of Chiles and Paraguays;  
I have no idea what they are saying.  
I know only the skin of the earth  
and I know it has no name.*

*When I lived amongst the roots  
they pleased me more than flowers did,  
and when I spoke to a stone  
it rang like a bell.*

*It is so long, the spring  
which goes on all winter.  
Time lost its shoes.  
A year lasts four centuries.*

*When I sleep every night,  
what am I called or not called?  
And when I wake, who am I  
if was not I while I slept?*

*This means to say that scarcely  
have we landed into life  
than we come as if new-born;  
let us not fill our mouths  
with so many faltering names,  
with so many sad formalities,  
with so many pompous letters,  
with so much of yours and mine,  
with so much signing of papers.*

*I have a mind to confuse things,  
unite them, make them new-born,  
mix them up, undress them,  
until all light in the world  
has the oneness of the ocean,  
a generous, vast wholeness,  
a crackling, living fragrance.*

**Pablo Neruda**

**DE KLARE STEINENE 12**

2018

70x50 cm

Fargeblyant på papir



*Space is a trickle of milk  
That feeds and nourishes me*

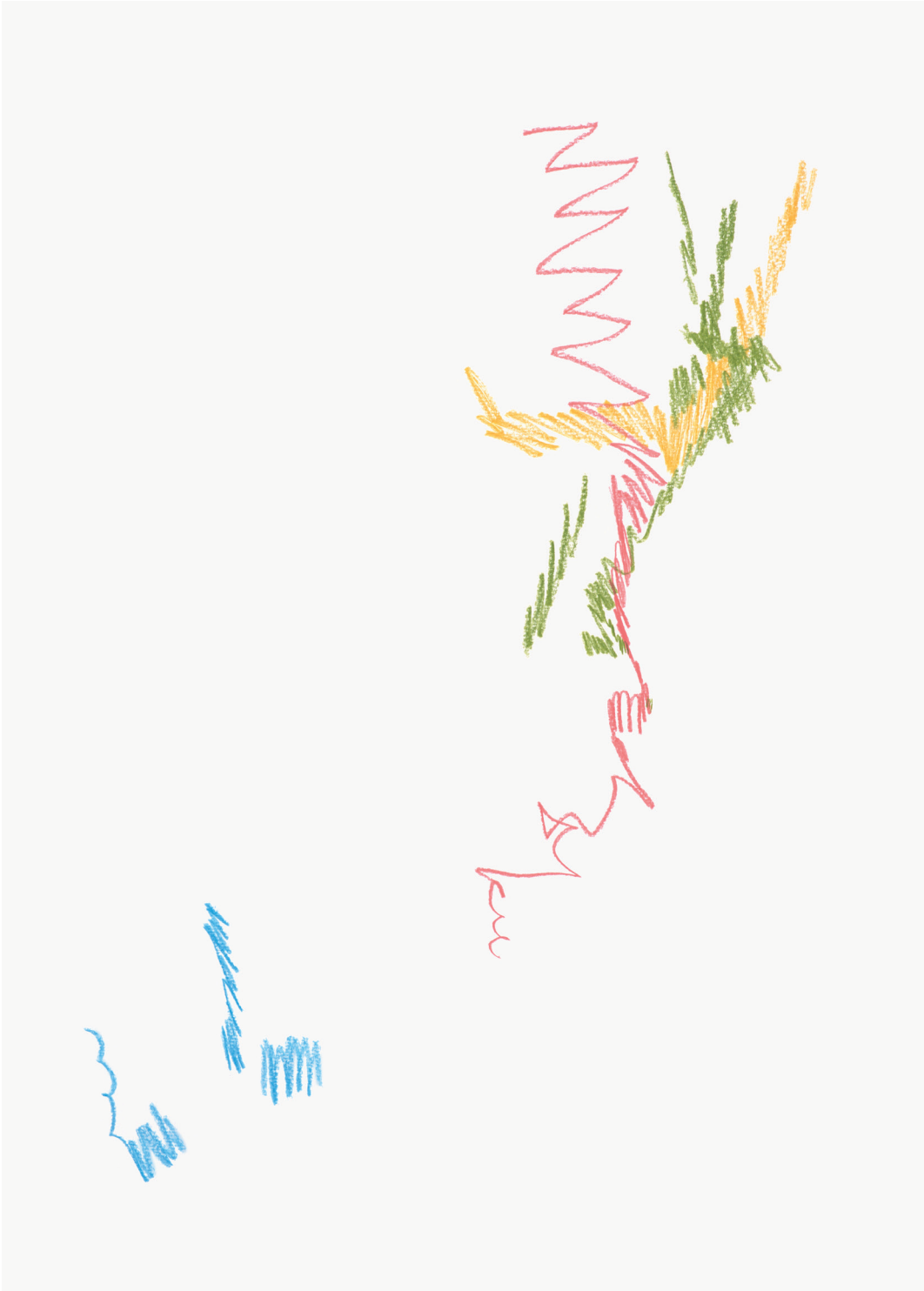
**Paul Eluard**

**DE KLARE STEINENE 13**

2018

70x50 cm

Fargeblyant på papir



*From Memories of Dreaming, Fever, and Dozing*

*That sapling no one sees  
will one day cast a shadow  
across the bright path  
beside the cold water.  
Just a white stalk. The few green leaves  
that spring hangs on its twigs-  
November shakes them loose, after they're red.  
Its fruit only a boy would sample.  
Its bloom is never seen. Does it ever bloom?  
That sapling has grown there  
just so a bird may pay its call  
and light up a moment with song and feathers,  
a blue and saucy little bird  
that visits it towards evening.*

**Antonio Machado**

DE KLARE STEINENE 14

2018

70x50 cm

Fargeblyant på papir



*When I was a boy*

*When I was a boy  
A god often rescued me  
From the shouts and the rods of men  
And I played among trees and flowers  
Secure in their kindness  
And the breezes of heaven  
Were playing there too.*

*And as you delight  
The hearts of plants  
When they stretch towards you  
With little strength*

*So you delighted the heart in me  
Father Helios, and like Endymion  
I was your favourite,  
Moon. O all*

*You friendly  
And faithful gods  
I wish you could know  
How my soul has loved you.*

*Even though when I called to you then  
It was not yet with names, and you  
Never named me as people do  
As though they knew one another*

*I knew you better  
Than I have ever known them.  
I understood the stillness above the sky  
But never the words of men.*

*Trees were my teachers  
Melodious trees  
And I learned to love  
Among flowers.*

*I grew up in the arms of the gods.*

**Friedrich Hölderlin**

**DE KLARE STEINENE 15**

2018

70x50 cm

Fargeblyant på papir







## BIOGRAPHY (selected)

Colour = group shows

- 1984 *A Berlin travel*, Smia Gallery, Oslo
- 1985 *Here*, The Norwegian Association of Architects, Oslo. Curated by Dag Rognlien
- 1985 Scoletta San Zaccaria Gallery, Venice
- 1985 Castello di Stenico, Trento  
Curated by Danilo Eccher
- 1986 UKS, Oslo
- 1986, 1987, 1992, 2005  
*The National Annual Autumn Exhibition, (Høstutstillingen)* Kunstnernes Hus, Oslo
- 1987 *Ozzervazione*, Askim Fine Art Society
- 1988 Førde Cultural Center  
Curated by Johan Svendsen
- 1988 *Invisible lines*, Holst Halvorsen Gallery, Oslo (with Hagbart Solløs)
- 1988 UNM, Young Nordic Music Festival, Oslo
- 1988 Riise Gallery, Bergen
- 1988 Garmer Gallery, Gothenburg
- 1989 Scarabé Gallery, Oslo
- 1989 Århus Art Building, Århus
- 1990 Wadköping's Art Hall, Örebro  
(with Germain Ngoma)
- 1990 Persons and Lindell Gallery, Helsinki
- 1990 *The Eastern Norway Annual Exhibition*
- 1991 Holst Halvorsen Gallery, Oslo
- 1992 Sølvsberget Gallery, Stavanger
- 1992 *Kunstpreis*, Fischmarkt Gallery, Erfurt
- 1993 The Living Art Museum, Reykjavik (with Gudrun Hrönn Ragnarsdottir)
- 1993 South Schleswig Fine Art Society,  
Curated by D.Dircksen and Anne-Sophie Hoegh Omdal
- 1994 The Artist's Center Gallery, Malmö
- 1994 Nordic Council of Ministers Gallery, Copenh.
- 1994 Wang Gallery, Oslo
- 1994 *Small and tall*, Stavanger Fine Art Society
- 1994 *Drawing*, Rogaland Art Centre
- 1995 *Norwegian Miniatures*, Tromsø Fine Art Society
- 1995, 04 Cité Internationale des Arts, Paris
- 1997 *(Un)blind*, Lillehammer Art Museum  
*(Un)blind*; Crew Cut consists of Jytte Høy, Gudrun Hrönn, Petur Magnusson, Heini Hólta and Elisabet Norseng. Curated by E. Norseng
- 1997 *(Un)blind*, Bergen Art Hall
- 1997 *(Un)blind*, Henie Onstad Art Center, Høvikodden
- 1997 *(Un)blind*, Haugar, Vestfold Art Museum, Tunsberg
- 1997 *(Un)blind*, The Municipal Art Museum of Akureyri
- 1997 *(Un)blind*, Overgaden. Institute of Contemporary Art, Copenhagen
- 1998 *(Un)blind*, Strandkasernen Gallery, Sveaborg, Helsinki
- 1999 EFTA Gallery, Brussels
- 1999 *Fuggevole come la neve*, Salon Privé Gallery, Rome
- 2000 Sparresholm Gallery, Holme-Ølstrup
- 2003 Cité Internationale des Arts, Paris
- 2004 Nordic Artists' Center Dale,  
(NKD) Dale in Sunnfjord
- 2004 Nikki Diana Marquardt Gallery,  
(500m<sup>2</sup>) Paris
- 2004 Oslo Fine Art Society, Oslo
- 2004 *Dale Bienale*, Dale in Sunnfjord
- 2005 Nikki Diana Marquardt Gallery,  
(500m<sup>2</sup>) Paris
- 2005 *Aria e Vento*, Salon Privé Gallery, Rome
- 2006 *O drink the morning breezes until you are opened up and name what you see before you*; Nordic Art Info, Oslo
- 2006 Ecnanosér Gallery, Jarnac, France
- 2006 *Art Madrid Art Fair*, Madrid, Spain
- 2006 Chateau d'Orion Poitou-Charentes Saumurois, France
- 2007 Oslo Open, Oslo (Guest by Per Hess)
- 2007 *Air and water flow through our hands like greenness into our hearts*, Nikki Diana Marquardt Gallery, (500m<sup>2</sup>) Paris
- 2007 *When time stops and time is never ending*, Ask Gallery, Åsgårdstrand
- 2008 *Before the beginning and after the end*, Project Room, Nikki Diana Marquardt Gallery, Paris
- 2008 *Invisible dots*, 1997/2008, Video; 30` Tage für neue music, Museum für Gestaltung, Zürich

2008, 16 *Fleuve et cascade du present comme un seul battement de Coeur, Video 8`*, Tou, Stavanger

2008 *Carla Brew Gallery, curated by Brita Carlens, Stockholm*

2009 *At the still point of the turning world*, BOA gallery, Oslo

2009 *Sudden in a shaft of sunlight*, Project Room, Nikki Diana Marquardt Gallery, Paris

2009 Oslo Open, W17 Studio, Kunstnernes Hus, Oslo

2009 *BKH Program W17 Studio*, Kunstnernes Hus, Oslo

2009 *Artists books, curated by Wenche Gulbransen, The Norwegian Drawing Association, Oslo*

2010 *Goddesses, curated by Randi Godø and Andrea Kroksnes, The Museum of Contemporary Art, Oslo*

2010 Semmingsen Gallery, Oslo

2011 *Arabian Nights*, The Norwegian Drawing Association, Oslo

2011 *Tocchi*, Salon Privé Gallery, Rome

2012 *Laurel, a little darker than all the surrounding green, with tiny waves on the border of every leaf (like the smile of a wind)*, Soundofmu Gallery, Oslo

2012 *Silence the simple miracle And slowly but surely Everything has blossomed*, Project Room, Nikki Diana Marquardt Gallery, Paris

2012 *Pick up the pine cones dropped by the wind*, Sandnes Fine Art Society

2012 *Museet Midt, Nord Trøndelag Fylkesgalleri, Namsos*

2013 *Wall drawings*, Open Studio 8214, Cité internationale des Arts, Paris

2013 *Pocket Stone Collection*, Artists' Book, Open Studio 5421, Cité Internationale des Arts, Paris

2013 *Touches*, Vikerødegården Gallery, Furnes

2014 *Touches*, Engø Gård, Tjøme

2014 *As the sky between the wings of birds*, Museo Capo di Bove, Rome and Sala Uno Gallery, Rome

2015 *As the sky between the wings of birds*, Museo Capo di Bove, Rome

2015 *Molt*, Semmingsen Gallery, Oslo

2016 *Summer*, Semmingsen Gallery, Oslo

2017 *Christmas*, Fjordheim Gallery, Gjøvik

2017 *1+1*, Verdens Ende Fine Art Society, Tjøme (with Pål Vigeland)

2017 *Flowers*, Kunstbanken, Hamar

## PUBLIC COLLECTIONS

The National Museum of Contemporary Art, Oslo  
 Bohus County Council, Bohuslän  
 Enskilda Banken, Gothenburg  
 Skandia, Gothenburg  
 Gothenburg City Art Committee  
 ISCM, Oslo  
 Århus Art Building  
 National Fondation for Art in Public Buildings  
 South Schleswig Fine Art Society, Flensburg  
 Nordic Council of Ministers, Copenhagen  
 Art Council Norway, Oslo  
 EFTA, Brussels  
 Sandnes Fine Art Society  
 Vikerødegården Gallery, Furnes  
 Kunstforeningen Verdens Ende, Tjøme

## DECORATIONS

1990 National Foundation for Art in Buildings, Oslo:  
 Commission of permanent wall decorations for  
 The National State Archive Tromsø, meeting room.  
 Titel: "Day and Night". 2 walls each 123 x 750 cm.  
 Technique: 1) Day wall: Ink and fluid acrylique on  
 canvas mounted on a special constructed wall. 2)  
 Night wall: Ink and fluid acrylique on an existing  
 fiber glass scrim.

## PRIZES

1996 *Artist of the year*: Art Council Norway.  
 Commission of more than 60 original art works in  
 3 different printed matters, 12 vignettes (also used  
 online) and 2 lithographies intended for honors.  
 2012 Nominated to exhibition and stipendium  
 of Nord-Trøndelag, The Culture House of  
 Namsos, Museet Midt.

## BOOKS/PUBLICATIONS

- 1988 *Elisabet Norseng*, Cliché Grafisk, Merkur Print Oslo, text by Cecilie Ore, composer
- 1991 *Architecture and Art Decorations at the University of Tromsø* by Mats Ahnlund & Svein Aamold, art historians. University edition, Production Publitas, Oslo
- 1991 *Ellen Thrap Meyer* Short film produced by Sebra Film. 10 Illustrations
- 1991 *ISCM* poster
- 1993 *Elisabet Norseng, Works on Paper*, Grafisk Service, Knut Grønli a.s. Oslo, text by Michael Casey, art critic
- 1993 *Tor Ulven* by Alf Van Der Hagen  
4/93 Vagant 7 illustrations
- 1996 *Un(blind) Crew Cut* by Elisabet Norseng, Fossum Brothers, Reistad Offset, Oslo, text by Mårten Castenfors, art critic
- 1996 *Annual Report 1996*, Art Council Norway, Øystein Os Simonsen, Løren Grafisk, Oslo
- 1997 *Norwegian Yearbook of Culture in Norway*, Art Council Norway, Det Norske Samlaget edition, Oslo
- 1997 *Culture in Norway 1997-98*, Art Council Norway, Nortra Productions, Haugesund Book & Offset text by Egil Sinding Larsen, art historian and director of The National Foundation for Art in Public Buildings
- 1999 *Elisabet Norseng, Fuggevole come la neve*, Text by Sergio Rispoli, Poems by Elisabet Norseng. Salon Privé Edition, Rome
- 2005 *Elisabet Norseng, Aria e Vento*, Salon Privé Edition, Rome. Text by Einar Petterson prof. art history, and Marcello Carriero, art critic
- 2009 *Dew Sparrows Breath* CD, 7 illustr. Aurora
- 2011 *Elisabet Norseng, Tocchi*, Salon Privé Edition, Rome. Text by Hanne Holm-Johnsen, curator
- 2014 *Come il cielo fra le ali degli uccelli*, Prospettive Edition, Rome  
Mary Angela Schroth, director,  
and Karin Granqvist, artist

## GRANTS AND AWARDS

- 1987 The Legacy of C. Lorch Shive and his wife
- 1988 The Legacy of Conrad Mohr
- 1989 BKH *Material grant*
- 1990, 1995, 2000, 2010, 2011  
Norwegian Visual Artists  
Remuneration Fund. *Project support*
- 1989, 1994, 1999, 2002, 2013  
ILLF
- 1991, 1992, 2006  
Arcueil, Paris from the National Academy of Fine Art
- 1992 DAAD *Travel grant*
- 1992, 1993, 1999, 2003, 2006, 2007, 2008  
Norwegian Visual Artists  
Remuneration Fund
- 1992-93 The Nordic Arts Center Sveaborg,  
Nordic Council of Ministers, 4 mth
- 1994-95 Cité Int. des Arts, Paris, ILLF, 12 mth
- 1996 DRAC residency, Pont Aven, France, 9 mth
- 1996, 2000, 2005, 2016  
Arts Council Norway, *Project support*
- 1996-98 BKH *Working grant*
- 2001, 06 Arts Council Norway *Exh.grant*
- 2000, 2004, 2007, 2010  
Illustrasjonsfondet, *Project Support*
- 2002-03 Cité Int. des Arts, Ville de Paris, 13 mth
- 2004 The Norwegian Drawing Ass., *Travel Grant*
- 2004 NKD, Nordic Artists' Center Dale, 4 mth
- 2005 The Cultural Award of Oslo City
- 2007 OCA Teheran support
- 2009 W17 Artist in residence, Kunstnerens Hus, 4 mth
- 2009 Granted permanent scholarship from  
Art Council Norway
- Member of UKS, TF, LNM, HBK and NBK  
Founder of "Myren Kunstverksteder" 1989  
Founder of "Stitelsen for nye Kunstverksteder" 1989  
Director of Circolo Scandinavo, The Nordic Artist  
Residence in Rome 1997-99
- 1979-82 Studies with Jan Cato Bøttger, Inger Sitter  
and Boge Berg. (OMS, SHKS, STKA)
- 2007 Studies with Tite Edberg  
(KKH, Stockholm) Stucco Lustrò
- 1994-16 Worked and lived in Paris and Rome,  
since 2016 at Hamar



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