

## Artist statement, November 2021

Vi lever i bølger av armod og akutt forsvinnelse  
i tiden der til og med de eldste må vike  
det finnes ingen grenser for utslettelsen  
den eskalerer i eksponentielle kurver

Men hvem skal vi lære av når de eldste forsvinner?

Fjellene Vannene Elvene Bekkene

Myra Skogen Trærne Plantene

Fuglene Insektene Virveldyra

Alger, lav, og bakteriekulturer

Soppenes mycelium samband

Jeg veit ikke hvor jeg skal begynne

siden jeg ikke er født inn i dette landskapet

men også jeg har et ansvar

når det kaller på hjelp

I am a non-binary interdisciplinary artist and forager, based on the island of Røst in the South-Westernmost part of Lofoten / Lofuohta, NO-Sápmi. Røst is ancient indigenous Sea Sámi land, with a contemporary multicultural population due to centuries of colonization and migration; being a hot spot for the annual North Atlantic cod fisheries for a millennium and more. I grew up in the suburbs of Oslo, southern Norway, with heritage from Møre, Trøndelag, Hedemark and Østfold and moved to island of Kjerringøy, in the county of Nordland in 2009.

I have studied art and experimental music in London, Trondheim/Tråante and Bergen. I followed the KUNO organized MA program Nordic Sound Art program with a base at KIT in Trondheim from 2010-2012. I later graduated with and MA in Fine Arts at KHIB in Bergen. I also have a technical sound education. My background is broad in audio and music (as DJ Sunshine and producer, and in-field recording and radio). I bring an interdisciplinary approach and experience of a multitude of practices to my expression.

I am occupied with listening as a life practice and as a way to compose, sense, and experience the world, much inspired by Pauline Oliveros's Deep Listening philosophy

and aesthetic philosophy. I am concerned with how “the personal is political”, rooted in the local, but simultaneously sensing the global and cosmic perspectives. I research how a place/space and all its inhabitants (human/non-human/ mineral/plant/ insect etc.) continuously and simultaneously relate back and forth in time; layers of stories; trauma and joy side by side. Meetings and relations with people, creatures and land provides historic, sensory, and emotional material to create works that reflect on -and relate to the socio-political and nature-culture stories of there. And they guide the form; how can I support /co-tell this story, care for and speak to these layers of stories with aesthetic tools?

My work break with Western patriarchal hegemonic narratives that have placed the human being in the center and instead focuses on the landscape’s innate stories and knowledge, influenced by indigenous methodologies and indebted to and informed by queer, intersectional, multicultural, and pluriversal understandings of life and the cosmos.

In the autumn of 2012, I founded Røst AiR an artist-run workshop and Artist in residency that over the years has become a collaborative space for exchange and art making in relation to the local land and it’s ecological crisis. Røst AiR has been developed in collaboration with the thoughts/feelings/labor of many colleagues and locals over the 9 seasons it has hosted artist and arranged a variety of happenings and workshops. The AiR program take place on Røstlandet and on Skomvær Lighthouse, a cultural heritage site. [www.rostair.com](http://www.rostair.com)

My ongoing long-term artistic research projects include *Soundscape Røst* and *Deconstructing Norwegianness* as well as the collaborative project Pluriversal Radio with Serbian artist Mirco Nicolic and the Swedish artist duo akcg.