

University of Bergen
Faculty of Fine Art,
Music and Design

MA2 EXHIBITION INFO SHEET

Submission deadline: Monday, February 3, 2025 at 13.00

Send to: ruby.pratt@uib.no

Name: ODEE Friðriksson

Email address: odee.fridriksson@student.uib.no

Phone number: +47 403 18 030

1. Image and installation sketch

At the end of this form, please attach:

- a) documentation of your work (finished or in process), and
- b) a sketch of your installation plan

This has been attached at the end of this document.

2. Basic information

List the information how you would like it to appear on the exhibition handout.

(Attach additional lists at the end of this form if showing multiple works.)

Name of artist: ODEE

Title of work: Titled

Year of work: 2025

Materials/medium: Akryl on wall, conceptual, performative

Dimensions (height x width x depth in cm, or use "various dimensions" or "variable dimensions"):

Aprox: 2,2 m height and 10 m wide.

Duration (if applicable):

Na

Weight (if work will be suspended from ceiling):

Na

3. Physical description of work(s)

Describe what you plan to exhibit with plans for how you will physically install it (hardware, etc.).
Be as specific as possible.

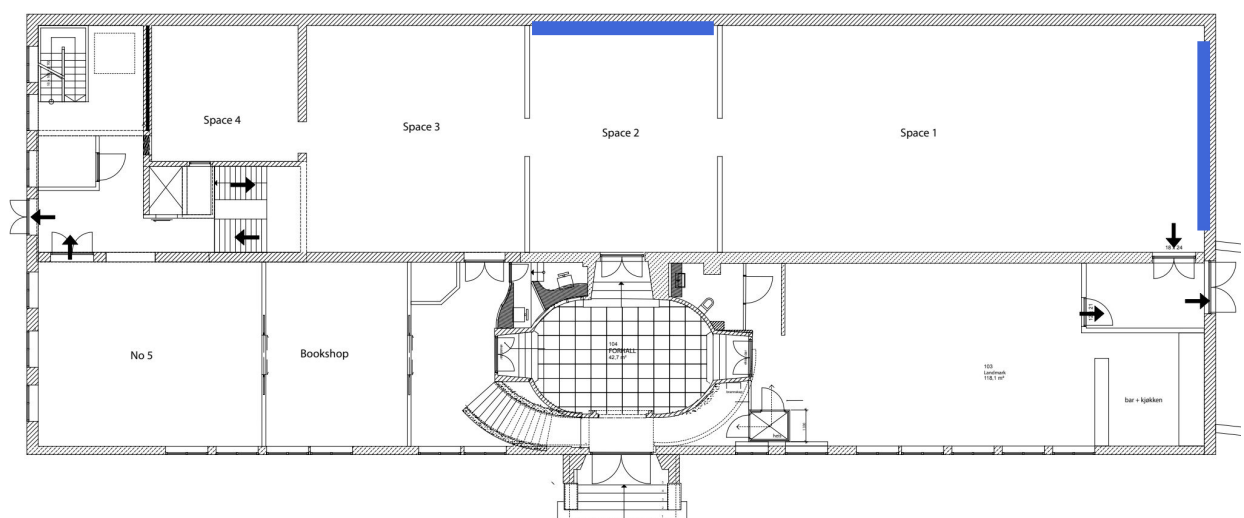
Acryl on wall mural. The installation will entail painting a wall mural in the exhibition space.

Conceptual living social sculpture, culture jamming.

Performative interaction with news, media and other engaged entities.

4. Space request

Indicate the space(s) at Bergen Kunsthall where you wish to exhibit your work. (Please note that space requests cannot be guaranteed.)



Indicated in blue are my priority locations for the artwork. I am confident that these spots will be complimentary to the spaces, exhibition and surrounding artworks.

There needs to be some empty space in front of the work to allow it to breathe.

5. Technical needs

Describe the technical setup (if any) of your work (use of electricity, projectors, speakers, computers, etc.). Be as thorough as possible.

A projector is needed for installing purposes of the mural.

Will your work require technical activation/maintenance during the exhibition period (a projector that needs to be turned on and off, a device that needs charging, etc.)? If so, explain your needs.

No.

List the technical equipment you wish to borrow from KMD:

Be specific (for example: 44" flatscreen monitor, digital projector, media player, etc.).

A projector is needed for installing purposes of the mural.

List the technical equipment you will provide yourself:

6. Performance program

Fill out this section if you plan to create a performance or event for the exhibition.

Is the performance/event your central work. or a companion to the work mentioned above?

Yes.

What is its title and duration (if different from above)?

Same as above. Duration variable.

How often will it occur?

This is a living social sculpture unfolding in real time, and with unforeseen events.

Will it take place at the opening, throughout the exhibition, or both? Do you have a preference for the specific days/times?

At the opening, throughout the exhibition and potentially beyond the exhibition period.

If the performance/event is not your central work, describe it here with a short explanation of how it connects to your other work in the exhibition:

7. Health and safety

Does your work present any potential health or safety risks to yourself, your fellow students, or the audience (use of dangerous materials, slippery surface, potentially triggering content, etc.)? If so, what safeguards will you put in place?

The work does not present any foreseeable health or safety risks to myself or others.

The work does not make use of dangerous materials or slippery surfaces.

Regarding triggering content. If the definition of triggering content is as follows:

Topics, depictions, and discussions that can evoke heightened negative emotions re-traumatization, and or secondary trauma for the viewer.

I can not guarantee that the work will not trigger viewers as responses are deeply personal and shaped by individual experiences.

In fact, I do expect the work to create conflict and drama as that is often central to my works purpose and impact for societal discussion.

8. Signatures (student and tutor)

Sign on the lines and type your names below it.



Name of student:

Date:

27th of January 2025



Name of tutor: Frans Jacobi

Date: 27.1.2025

Forms must be submitted by February 3, 2025 to ruby.pratt@uib.no

Documentation of the Artwork

Title of Work:

"Titled"

Description:

The artwork, similar to my previous works, consists of two interconnected parts:

1. The Mural

A large-scale mural, approximately 2.2 meters in height and 10 meters in width, will be painted directly onto the wall of the exhibition space. The mural will feature bold, striking text designed to provoke thought and engage audiences. The content of the text will have a direct correlation to the second part of the artwork, linking the physical exhibition space with the conceptual and performative elements of the piece.

2. The Conceptual Component

The second part of the artwork exists conceptually and engages the global and local media. Leveraging the relationships I have established with media outlets through prior works, I will provide selected journalists with exclusive insight into the conceptual side of the project under an embargo. This means that while they will have access to all details of the work before the exhibition opens, they will not be allowed to report on it until the day of the opening.

This strategic engagement ensures a lineup of well-informed, high-ranking media coverage that connects the living social sculpture with the mural in the exhibition space. On the day of the exhibition, media outlets will publish articles that include an image of the mural, tying the conceptual and physical components together.

Artistic Context:

This work is part of my ongoing studies at KMD Bergen, MA Fine Art, and represents the culmination of two years of research and practice. It builds on my exploration of **culture jamming**, a form of media activism that subverts mainstream cultural narratives and power structures. Culture jamming often appropriates and disrupts corporate or institutional rhetoric to challenge dominant ideologies and encourage critical thought.

This practice is rooted in the legacy of the Situationist International movement, particularly its methods of détournement, where existing cultural elements are repurposed to create new, subversive meanings. My work continues this tradition, merging physical, textual, and conceptual elements into a dynamic social sculpture. It is designed to provoke conflict, drama, and public dialogue, inviting audiences and media to grapple with the tension between reality, representation, and authority.

Objective:

The work seeks to highlight the power dynamics inherent in media representation, challenge the audience's perceptions of truth, and question the intersection of art, activism, and public discourse. By integrating the physical mural with the conceptual performance involving media outlets, the artwork creates a living, evolving commentary that spans the boundaries of art and society.



Example of installation process for mural.



We're Sorry - Mural at Reykjavík Art Museum

Here are examples from previous works that have featured a mural and living social sculpture, conceptual elements similar to the artwork documented in this form.



INNLENT

Odee sætir lögbanni í Bretlandi og þarf að afhenda Samherja verk sitt

Hólmfríður Gísladóttir skrifar · 26. maí 2023 08:39



Aðrir hlutar gjörningsins, utan vefsíðunnar, eru til sýnis í Listasafni Reykjavíkur. VÍSIR/VILHELM

Oddur Eysteinn Friðriksson, sem gengur undir listamannsnafninu Odee, hefur neyðst til að taka niður vefsíðuna samherji.co.uk sem hýsti gjörning hans We're Sorry, eftir að Samherji fékk bráðabirgðalögbann á síðuna.

Example of media coverage