

NOVEMBER 15, 2024 4.00-6.45 PM

## TO MOVE AND BE MOVED: CONCLUSIVE SYMPOSIUM

### RETHINKING HOW, WHY AND FOR WHOM ART IN PUBLIC SPACES IS MADE



Still from Iván Argote "Levitare", 2022. Courtesy of the artist, Fondazione In Between Art, Perrotin and Albarrán Bourdais.

**As the conclusive event for the show TO MOVE AND BE MOVED, KØS is inviting four prominent international figures, each a vital player in their respective fields of art, curation, academia, and cultural operation, to share their insights on empowering methodologies to rethink the premises of the making processes of art commissions in public spaces. These methodologies promise to be a potent political tool to critically rethink the purpose and audience of these commissions.**

The short Symposium hosted at KØS opens a discussion on a crucial topic in public art: who oversees commissioning public art memorials and monuments for public spaces? Which communities and stories are connected to the land and space where they take place? And, which communities they speak to, and why? The talks will reflect on the methodologies artists, organizations, and institutions can adopt or invent to define new concrete principles for developing long—or short-term artistic interventions in public space.

#### PROGRAM

**4.00-4.45 PM:** *Rethinking Public Memorials' Making Process: The Process of the July 22 Memorial in Oslo.*

**Trude Schjelderup Iversen**, Senior Curator at KORO, Office for Public Art in Norway  
**Mathias Danbolt**, Prof. University of Copenhagen

**4.45-5.15 PM:** CLIMAVORE snacks and drinks (included in the entrance price)

**5.15-6.00 PM:** *The Power of Public Art's Call-for-Action: "The World's UnFair" Public Commission as A Tool for Indigenous Land's Restitution.*

**Diya Vij**, Curator, Creative Time, NYC  
**Adam Khalil**, Artist and Core Contributor of New Red Order (NRO)

**6.00-6.15 PM:** Wrap up + Q&A.

**6.15-6.45 PM:** Conclusive drink (included in the entrance price)

**Price: 50 DKK, incl. access to the exhibitions, snacks and drinks. Limited seats. Get your ticket [here](#).**

## FIRST TALK

*Rethinking Public Memorials' Making Process: The Strategy of the July 22 Memorial in Oslo.*

The talk invites **Trude Schjelderup Iversen**, Senior Curator at KORO, The Office for Public Art in Norway, and curator of the July 22 Memorial Commission, and **Mathias Danbolt**, professor at the University of Copenhagen, to unfold the open process they were part of developing to select the artists who would realize the July 22 Memorial in Oslo, Norway.

In the process of developing a memorial after the July 22 terror attacks in 2011, KORO (The Office for Public Art Norway) developed new methodologies to ensure relevant socially anchored and transparent processes that included a wider public. In order to achieve this, KORO launched a lecture series called "Memorials and Society: Expectations, Negotiations and Artistic Articulations (2023-2025)", as a tool to facilitate a transparent, but also informed conversation between artists, art professionals, stake holders, support groups, journalists, students and a wider public. The seminar conversation elaborates on how this new public aspect of the process is combined with a specific listening program for the artists who are participating in the competition. Through this curatorial approach, KORO involved relevant experts in the field such as Mathias Danbolt, a professor at the University of Copenhagen and co-founder of the research initiative *Moving Monuments*, which examines the aesthetic lives of monumental sculpture in the context of Danish colonial history. Thanks to his innovative and critical approach, Danbolt has been a vital role in rethinking the history and preservation of monuments and memorials across Scandinavia.

**Irene Campolmi**, Senior Curator at KØS, moderates the talk.

## SECOND TALK

*The Power of Public Art's Call-for-Action: "The World's UnFair" Public Commission as A Tool for Indigenous Land's Restitution.*

The second conversation invites in a dialogue **Diya Vij**, curator at Creative Time in New York, and **Adam Khalil**, artist, filmmaker, and core contributor of New Red Order (NRO), a group working with networks of informants and accomplices to create grounds for Indigenous futures. Creative Time's curator and the artist collaborated last year to develop a temporary public art commission called *The World's UnFair*, a testament to the power of collaboration in creating meaningful and impactful public art. *The World's UnFair* was an immersive installation mimicking the tropes of the late 19th-century and early 20th-century universal expositions. The commission occurred in an empty lot in Long Island City, Queens, between September and October 2023. The location chosen for the fair-cum-encampment has had a long history connected to fairs, as the borough hosted the 1939 and 1964 New York World's Fairs. NRO reappropriates the format of these past international exhibitions or expos, where Indigenous people were often dehumanized or romanticized in exhibits used to dispossess them of their lands and legitimize colonial plunder. At *The World's UnFair*, settlers were invited to reverse these nation-building models and become accomplices in decolonization—a new world order NRO describes as "liberatory pathways of border-less, property-less, nation-less imaginings."

Through *The World's UnFair*, Creative Time and NRO attempted to conceive the remedy to this disastrous reality, suggesting how giving back the Indigenous stolen land offers a bright path forward, a way for new futures to be developed. Using multimedia installations and experimental programs, *The World's UnFair* is part of NRO larger project "Give it Back", which will develop in the next two years into a feature film, a guide-style publication, and new interactive exhibits. Ultimately, *The World's UnFair* moves beyond the symbolic: it serves as a call to action to repatriate land in Lenapehoking (today known as New York City).

**Irene Campolmi**, Senior Curator at KØS, moderates the talk.



## DIYA VIJ

Diya Vij is the Curator at Creative Time where she guides the curatorial direction of the organization including commissions, public programs, and initiatives such as the Creative Time Summit; CTHQ, a gathering space for art and political engagement; and the R&D Fellowship for socially engaged artists. Over the past 15 years, she has sought to critically investigate the role of public art in politics and civic life, working with dozens of leading contemporary artists across various positions held at major NYC cultural institutions including the Queens Museum, NYC Department of Cultural Affairs, and the High Line. She serves on the Boards of the Laundromat Project, Poetry Project, and is Co-Chair of the Board of A Blade of Grass and co-curated the Counterpublic 2023 public art triennial in St. Louis.



## ADAM KHALIL

Adam Khalil, a member of the Ojibway tribe, is a filmmaker and artist from Sault Ste. Marie, Michigan, whose practice attempts to subvert traditional forms of image-making through humor, relation, and transgression. Khalil is a core contributor to New Red Order and a co-founder of COUSINS Collective. Khalil's work has been exhibited at the Museum of Modern Art, Sundance Film Festival, Walker Arts Center, Lincoln Center, Tate Modern, HKW, Kunsthall Charlottenborg, Toronto Biennial 2019, Whitney Biennial 2019, Sharjah Biennial 15, Counterpublic 2023 among other institutions.



## TRUDE SCHJELDERUP IVERSEN

Trude Schjelderup Iversen is a curator, theorist, and a critic, currently working as senior curator at Public Art Norway (KORO). In 2023, Schjelderup Iversen was curator and jury member for The National Memorial after 22 July in Oslo. She was the initiator and programmer of Public Art Norway's curatorial program (2018, 2021, 2023) and the lecture series Critical Issues in Public Art (2015, 2015, 2017). She was director of UKS, Young Artist Society (2001–2005), Ph.D. Candidate in art theory (University of Oslo 2007–d. d), curatorial resident and lecturer at Center for Curatorial Studies, Bard College, New York (2008–2009). Current curatorial projects include a new public project with American artist Suzanne Lacy, Migration and Architecture, a long-term collaboration with Norwegian artist Knut Åsdam. Schjelderup Iversen curated the permanent exhibition in the Norwegian parliament in 2019, which corrects the male-dominated public collection and explores the rich tradition of women artists who use textiles as material in artworks in the public space.



## MATHIAS DANBOLT

Mathias Danbolt is a Professor of Art History at the University of Copenhagen, Denmark. Over the past decade, his research has explored the intersections between art history and colonial history in the Nordic region, focusing on memory politics, monuments, and public art. Danbolt has led several collaborative research projects examining the contemporary impact of colonialism, including *The Art of Nordic Colonialism: Writing Transcultural Art Histories* (2019–2023), and *Moving Monuments: The Material Life of Sculpture from the Danish Colonial Era* (2022–2025).