

Anne Katrine Senstad was raised in Singapore and Norway, today she lives and works between New York and Oslo, Norway. She received her art education at Parsons School of Design and The New School for Social Research in New York 1994 and 1999.

Senstad's practice lies in the multi disciplinary intersections of installation art, photography, video, neon sculpture, immersive installation, landart and site specificity, with a focus on the phenomena of perception and the cognitive system in response to the properties of light, sound and color, as well as her hybridized critical and poetic text based works on dialectics, literature, language and philosophy through use of signage and commercial materials and commodities. Senstad is concerned with sensorial aesthetics, perception and the transformative, - the transcendental ideas of art and philosophical practices. Through advanced in depth research she has examined spatial, topological and scientific phenomena of light, sound and color since the mid 1990's, a foundation for her explorations in the experiential, participatory and experimental. The inherent lyricism in her work, creates a bridge between psychological elements, materiality and these thematic concerns. In her ongoing field work, she engages in cultural, social and political interactions through active, organic and personal involvement for a wider educational and collaborative platform between diverse ideologies, developing a new folklore and amalgamation between post-modern individualism and internationalism.

Notable exhibitions include *Radical Light* at Kai Art Center, presenting ELEMENTS IV, a 450 m2 all white spatial neon light sculptural work in the former historic submarine factory in Tallin with an enveloping sound by JG Thirlwell, *How We Live Together* at Yi Gallery in New York that included an online screening of Senstad's short film *Utopie/Utopia* with acclaimed American actor Bill Sage created during the pandemic, *Beckoned to Blue*, SL Gallery New York presenting *ELEMENTS III Blue* with sound by legendary polymath Catherine Christer Hennix. The installation was an indepth examination of the color blue and accompanied by an antechamber installation *The Sensory Chamber. Seen Unseen* at He Xiangning Art Museum in Shenzhen, China, presenting the second of her immersive light sculpture and color environment *ELEMENTS II*, 2018 as part of a major survey on contemporary Nordic art and design. The installation is a continuation of *ELEMENTS I*, which premiered as part of the group exhibition *Through The Spectrum* at Athr Gallery in Saudi Arabia alongside James Turrell, Robert Irwin, Carlos Cruz-Diez and Leo Villareal .

Biennales include *The Vanity of Vanities* - a one person exhibition at El Magazen Dell'Arte during the 56<sup>th</sup> Venice Biennale with sound by JG Thirlwell, and *UNIVERSALS*, at Officina Delle Zattere, Collaterali Eventi, 55<sup>th</sup> Venice Biennale as part of the exhibition *Metamorphosis of the Virtual* alongside ORLAN and Miguel Chevalier amongst others. In 2015 she produced a 90 ft / 22m long text based LED sculpture commissioned by the Bruges Art and Architecture Triennale in Belgium entitled *Gold Guides Me*, as part of her continuing critical research project *Capitalism in the Public Realm*. As part of the Prospect 3 +, the New Orleans biennale, 2014, *The*

*Sugarcane Labyrinth* was presented as an interior agriculture and film installation the centerpiece of the exhibition *The Nature of Now*.

In 2010 she created a 5500 m<sup>2</sup> agricultural living land art sculpture in collaboration with Louisiana sugarcane farmer Ronnie Waguespack entitled *The Sugarcane Labyrinth* raising awareness to sustainability and the value of agriculture, to wetland and coastal erosion issues, and conflicts of industrialized farming. Senstad was involved in numerous cultural and restorative projects in New Orleans as part of the post Hurricane Katrina restoration efforts, 2007-2010, in collaboration with KK Projects and Life is Art Foundation.

In 2011 she completed a major public art commission entitled *ETERNAL*, in collaboration with the internationally renowned architecture firm Snøhetta, at The Wolfe Center for the Arts, Ohio which consisted of a 28x86 ft / 10x30 m mural for the lobby based on her photographic practice on the natural phenomena and spatial properties of light and color, and displays the immensity of the eternal horizon.

Her video work has been shown at Centre Pompidou in Paris, Haus Der Kultur Der Welt, Berlin, Beirut Art Center, Lebanon as part of Rencontres Internationales, The Canadian Museum of Nature, Museum of Modern Art Ukraine in Kiev, Dallas Aurora TX, Video Arte Internacional Buenos Aires and Eva Peron Museum, Argentina, Oslo Screen Festival, and K4 Galleri in Norway, Patioo Monoroom in Spain, A:Code:Nordic DeLights, London, Prospect 1 and 3+ New Orleans, Athr Gallery, Jeddah and *Reinventing Asir*, part of the Dar Al Hekma University initiative in Saudi Arabia 2014, Abu Dhabi Art Hub, ISEA Dubai 2014 in UAE and in the Kingdom of Bahrain under the patronage of artist Shaikh Rashid bin Khalifa al Khalifa.

Art fairs include Downtown Fair NY, Scope Miami, Scope New York, DIVA Paris, Paris Photo, Paris Fever Photo, Miami Photo, London book Art Fair/Serpentine Gallery, Sao Paulo Contemporary Art Fair, HAF Hong Kong, Seoul Art Fair, KIAF Korea International Art Fair, MiArt Milano Contemporary Art Fair, Zona Maco Mexico City, Art Basel Miami and Pulse Miami.

In February 2017 Senstad launched a cross cultural women only art platform entitled *Time Beyond Place – The Cultural Bridge* supported by the King Abdulaziz Center for World Culture in Saudi Arabia. The all-women artist project was spearheaded by Senstad in 2016 and supported in part by Office for Contemporary Art Norway and developed to exist as an open collaborative initiative to take on variable forms and collaborators in future formats by local Saudi women artists as autonomous initiatives.

Her work is represented in gallery, institutional, corporate and private collections. She has been on selection committees and juries such as Art in General, NY and Marblehouse Projects, Vermont.