

## **Anne Katrine Senstad BIO**

Norwegian born artist Anne Katrine Senstad was educated at Parsons School of Design and The New School for Social Research in New York, where she is currently based. Senstad works in the intersections of installation art, photography, video, neon sculptures, landart and site specific work, with a focus on the phenomena of perception, light, sound and color, as well as critical and poetic text based works on dialectics and transformative ideas addressing language, literature and philosophy. The inherent lyricism in her work, creates a bridge between psychological elements, materiality and 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 her controversial *In Absentia* exhibition *Topologies for a Vertical Sound* with C.C. Hennix displaced from the voided Centro Culturale Don Orione Artigianelli during the 57<sup>th</sup> Venice Biennale, a one person exhibition at El Magazen Dell'Arte during the 56<sup>th</sup> Venice Biennale and her participation in Safina Boat Radio Project(UAE Collaterali Eventi), and at Officina Delle Zattere(Collaterali Eventi) 55<sup>th</sup> Venice Biennale with acclaimed French artist ORLAN. In 2015 she produced a 90 ft long text based LED sculpture commissioned by the Bruges Art and Architecture Triennale in Belgium entitled *Gold Guides Me*, part of her ongoing research project *Capitalism in the Public Realm*. In 2016 she exhibited the multi projection video and sound based immersive solo exhibition, *The Infinitesimal* at ATHR Gallery in Jeddah, Saudi Arabia and participated in the exhibition *Views in the Kingdom of Bahrain* under the patronage of Shaikh Rashid bin Khalifa al Khalifa as well as her site specific project *Textile Topography* in the village of Abha in southern Saudi Arabia which she continues to develop in collaboration with Culturrunners.

In 2009-10 she created a 1,5 acre agricultural landart sculpture in collaboration with a Louisiana sugarcane farmer Ronnie Waguespack and agricultural economist Alex Vialou entitled *The Sugarcane Labyrinth*. In 2011 she completed a major permanent public art commission in collaboration with the internationally renowned architecture firm Snøhetta, at The Wolfe Center for the Arts, Ohio which consisted of a 28x86 ft mural for the lobby based on her post minimalist photographic works. Ongoing collaborations with composers include the electronic sound pioneer Catherine Christer Hennix and renowned musician and producer JG Thirlwell.

Her video work has been shown at Centre Pompidou in Paris, Haus Der Kultur Der Welt, Berlin, Beirut Art Center, Lebanon, The Canadian Museum of Nature, Museum of Modern Art Ukraine in Kiev, Dallas Aurora TX, Video Arte Internacional Buenos Aires, Eva Peron Museum, Argentina, Oslo Screen Festival (NO), Good Children Gallery, Prospect 1 and 3+ New Orleans, Athr Gallery, Jeddah, *Reinventing Asir*, part of the Dar Al Hekma University initiative in Saudi Arabia 2014, Abu Dhabi Art Hub and ISEA Dubai 2014 (UAE).

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 2015.

Future projects and exhibitions include a commissioned public art light sculpture for the Bruges public Library in Belgium with Studio Farris Architects to be unveiled October 2017, and in February 2017 Senstad launched a cross cultural womens platform entitled *Time Beyond Place – The Cultural Bridge* with King Abdulaziz Center for World Culture in Saudi Arabia that was spearheaded by Senstad in 2016 with CULTURUNNERS and will exist as an open collaborative initiative.

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.