

Anne K. Senstad BIO

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 practice. 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, vision and amalgamation from the ashes of post-modern individualism and internationalism.

Notable exhibitions include *Radical Light II* at Seinajôki Kunsthall, Finland – a 540 m²/5600 sq ft spatial light sculpture environment with a sound environment by composer JG Thirlwell, in collaboration with Kai Art Center and Arts Promotion Center Finland, 2021, *Music for Plutocracy*, S12 Gallery, Norway, 2021, presenting the spatial neon light sculptural installation *ELEMENTS V* contextualized with Senstad's critical project *Capitalism in the Public Realm*. In January 2020 Senstad opened 2 exhibitions: *Radical Light I* at Kai Art Center in Tallinn, Estonia – a 450 m² all white spatial light sculpture environment with a new sound composition by JG Thirlwell created for the installation, and *Hyperborea* at Freight + Volume Gallery, NY, 2020 presenting a new series of neon sculptures *Portal for Perpetuity*, photographic works and plexiglass wall sculptures. *How We Live Together*, Yi Gallery, NY, 2020 presenting a new series of plexiglass and mirror floor sculptures (*Towers*), the premiere of a new short film entitled *UTOPIA* based on Roland Barthes texts with acclaimed actor Bill Sage and neon sculptures - as responsive societal critique. In 2019 Senstad presented the third installment of her spatial light sculpture series *ELEMENTS* as a monochromatic installation entitled *ELEMENTS III Blue - Beckoned to Blue*, SL Gallery, 2019, that included a sound environment by legendary polymath C.C Hennix (*The Well Tuned Marimba*, 1978, recorded live at Museum of Modern Art Stockholm). The exhibition *Seen Unseen* opened 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. *Through The Spectrum*, Athr Gallery, Jeddah, one of the first light art survey exhibitions in the middle east, presenting *ELEMENTS I* alongside James Turrell, Robert Irwin, Carlos Cruz Diez, Leo Villareal. Additionally, Senstad acted as unpaid advisor and co-curator to the exhibition.

Biennales include the *In Absentia* exhibition *Topologies for a Vertical Sound* in collaboration with Catherine Christer Hennix – an exhibition that was displaced by the church of Venice foundation from the Centro Culturale Don Orione Artigianelli during the 57th Venice Biennale under controversial conditions, *The Vanity of Vanities* - a one person exhibition at El Magazen Dell'Arte during the 56th Venice Biennale, and *UNIVERSALS*, at Officina Delle Zattere , Collaterali Eventi, 55th Venice Biennale as part of the group show *Metamorphoses of he Virtual* with ORLAN, Miguel Chevalier. In 2015 she was commissioned by the Bruges Art and Architecture Triennale in Belgium to create a monumental site specific work, entitled *Gold Guides Me*, that established her ongoing critical research project *Capitalism in the Public Realm*.

In 2011 she completed a major public art commission entitled *ETERNAL*, in collaboration with the internationally renowned architecture firm Snøhetta, for The Wolfe Center for the Arts, at BGSU, 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. Commissioned by Percent for Art, Ohio.

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, Noorderlicht House of Photography, NL, Film Makers Coop, NY, StreamingMuseum.org, NY, Toronto Film Channel Festival, Canada, Video Arte Internacional Buenos Aires and Eva Peron Museum, Argentina, Oslo Screen Festival, Kunsthall 3,14 and K4 Galleri in Norway, 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 part of a group show in the Kingdom of Bahrain under the patronage of Shaikh Rashid bin Khalifa al Khalifa.

She is the recipient of artist residencies at Marblehouse Projects, Vermont (USA), 2015, Edward James Foundation, Las Posas (Mexico) 2012, Abu Dhabi Arthub (UAE), 2014 and Norrabacken Artist Residency and Research Center (Sweden) 2022. She has served on selection committees for Art in General, NY and Marble House Projects.

In 2020 Senstad was awarded the prestigious Norwegian Governmental artist grant for 2020-2030 alongside award winning author Karl Ove Knausgård. She has since 1996 received numerous artist grants from Arts Council Norway, Office for Contemporary Art Norway, Fond for Lyd og Bilde (NO), FFF (No), Norske Billedkunstnere (NO), Foundation for Contemporary Art (USA).

Social Engagement II: In February 2017 Senstad launched a cross cultural women's platform and research platform, entitled *Time Beyond Place – The Cultural Bridge* by invitation of the King Abdulaziz Center for World Culture in Saudi Arabia (ITHRA). The all-women artist project was spearheaded by Senstad in 2016 when she travelled around Saudi Arabia creating art with both contemporary women artists and artisanal women artists. She was originally invited by the controversial organization CULTURUNNERS to create the project and the project was supported in part by Office for Contemporary Art Norway, and under Senstad's vision, the project developed to exist as an open collaborative initiative to take on variable forms and collaborators in future formats on the local artists own terms. Senstad withdrew in December 2017, but the project inspired the establishment of numerous women's groups and spearheaded multiple projects led by and for Saudi Arabian women. Senstad's short film on the project, *TIME BEYOND PLACE* has been screened as part of exhibitions and festivals in Norway and Mexico.

Social Engagement I: In 2009-10 Senstad created a 1,5 acre agricultural landart and living sculpture in collaboration with Louisiana sugarcane farmer Ronnie Waguespack entitled *The Sugarcane Labyrinth* that sought to raise awareness to the value of localized farming and the sustainability of agriculture and soil cleansing, global warming issues of wetland and coastal erosion, and widespread problems of industrialized farming. Senstad was involved in numerous cultural and restorative projects in New Orleans as part of the Post Katrina restoration efforts, 2007-2011, as collaborations with KK Projects and Life is Art Foundation (now at Museum of Old and New, in Tasmania, AU). Senstad's short film on the project, *The Sugarcane Labyrinth* has been screened in museums, galleries, biennales and festivals.

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 Paolo 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.

Senstad's work is represented in gallery, institutional, corporate and private collections.