

The present has an afterlife

Piotr Paweł Chrzanowski, Louise Evensen
Herreira, Jomi Evers, Taran Helene Graff,
Martine Aadne Gulliksen, Anja Hallek,
Marius Engan Johansen, Cristina Mariani,
Gina Mastrianni, Frida Ødegård Moen,
Fanny Möller, Marie Pernille Rognerud,
Mitra Shamloo, Helene Skuterud,
Tove Starfelt, Jens Thygesen,
Stella Vallik, Marea Lazzára Vigesaa

MFA Degree Show: Medium- and Material-based Art
& Art and Public Space (MAPS) at Unge Kunstneres
Samfund (UKS), KHiO, Norsk Billedhoggerforening

OPENING

May 29, 2026 at UKS from 17.00 - 20:00

EXHIBITION PERIOD

May 29 - June 7, 2026

OPENING HOURS

Unge Kunstneres Samfund (UKS)

Keysers gate 1
0165 Oslo

Monday - Wednesday, 12:00 - 17:00

Thursday, 12:00 - 19:00

Friday - Sunday, 12:00 - 17:00

Kunsthøgskolen i Oslo, Black Box

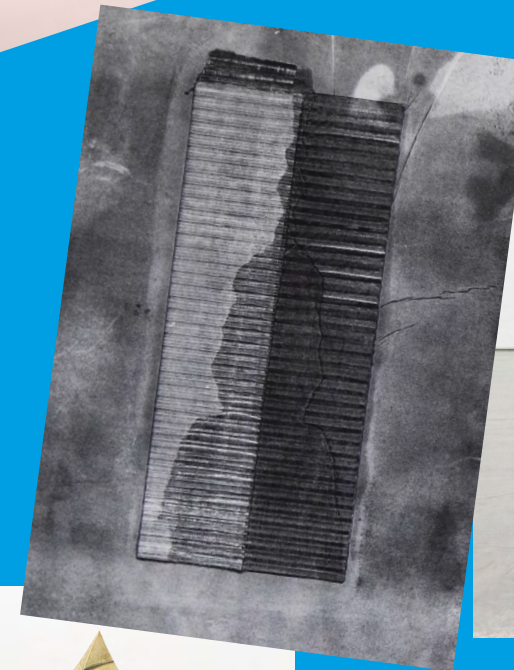
Fossveien 24
0551 Oslo

Monday - Sunday, 14:00 - 17:00

Norsk Billedhoggerforening, Sculpture park

Hekkveien 5
0571 Oslo

Accessible 24/7



The present has an afterlife — 29.05 - 07.06.2026

20 26

Mitra Shamloo

KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS

Ungdomskunsthøgskolen i Oslo
OSLO NATIONAL ACADEMY OF THE ARTS

Mitra Shamloo
Time (detail), 2025.
Installation of windows (wood, glass) and salt.
ca. 100 m².

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20 26

Taran Helene Graff

Ungdomskunsthøgskolen i Oslo
OSLO NATIONAL ACADEMY OF THE ARTS

Taran Helene Graff
Untitled (detail), 2026.
Copper, enamel, silk, polyester.

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20 26

Riot Pawel Chrzastowski

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Riot Pawel Chrzastowski
Riot, Work Opera, (Performance), 2026.

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Martine Aadne Gulliksen

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Martine Aadne Gulliksen
Kvindrunker (sketch), 2026.
Box like made of bamboo, fiberglass, plastic,
grass paper. The lithographic print is drawn with
a mixture of water, liquid ink, and salt. Printed
in fluorescent red. 30 x 30 x 97 cm.

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20 26

Jomi Evers

KUNSTHØGSKOLEN I OSLO
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Jomi Evers
Soft Balance, 2026.
Steel plate and polyether foam.
200 x 100 x 12 cm.

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20 26

Ina Mastiani

KUNSTHØGSKOLEN I OSLO
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Ina Mastiani
Untitled, 2026, series, entitled KLEEM.
Detail from sculpture, 35 x 55 cm.
Monoprint: ink on paper.

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20 26

Stella Vallik

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Stella Vallik
Flipping fish tails (detail), 2026.
Woodcut printing plate, carved pine figure,
linseed oil. 110 cm x 42 cm x 17 cm.

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20 26

Marie Pernille Rognerud

KUNSTHØGSKOLEN I OSLO
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Marie Pernille Rognerud
Untitled (detail), 2026.
Oil and silkscreen on canvas, 3D-printed figures.
160 x 220 cm.

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Cristina Mariani

KUNSTHØGSKOLEN I OSLO
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Cristina Mariani
Bioindicators, 2026.
Installation, data projection, Biomaterials,
ground seaweed, mussel shells and rocks,
linen, cotton, incandescent fibers and
magnetic scientific data.

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20 26

Jens Thygesen

KUNSTHØGSKOLEN I OSLO
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Jens Thygesen
Hobbyent, 2025.
Detail on brick fragments,
140 x 60 x 40 cm. Photo: Erik Laurell.

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20 26

Helene Skuterud

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Helene Skuterud
Noe fester seg (detail), 2025.
Ceramics, slip, stains, silicone, wire.
20 x 250 x 600 cm. Photo: Milton Mondal.

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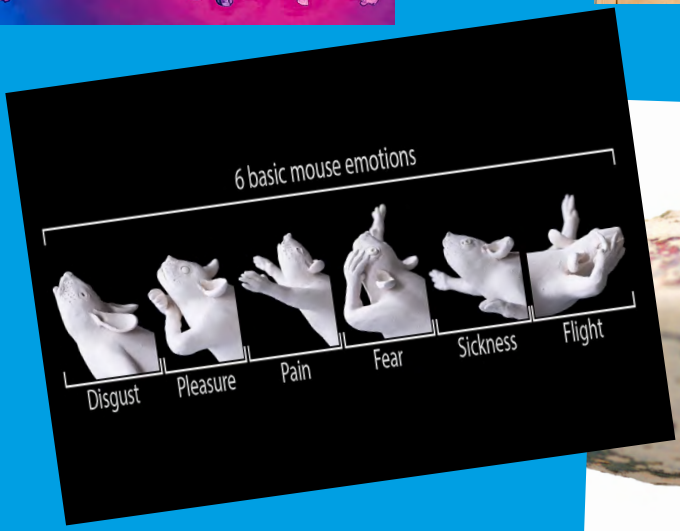
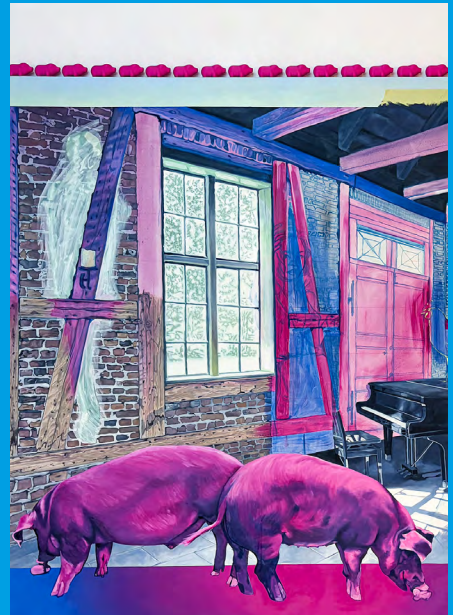
20 26

Anja Hallek

KUNSTHØGSKOLEN I OSLO
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Anja Hallek
Use emotions, 2026.
Egg.

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INTRODUCTION

The present has an afterlife is a degree exhibition of layered realities, perspectives, and approaches to creating contemporary art in a world where it is increasingly difficult to focus and slow down.

More often than not, slowing down is a prerequisite for material-based practices. Acutely aware of the swift and unrelenting arrow of time, the 18 graduating artists invite us to pay close attention and immerse ourselves in a constellation of worlds within worlds. Within these worlds are poetic reflections and warnings that collectively remind us to take better care of what we have, in order to create a more perfect future.

Spanning the full gamut between humorous and deeply serious, the artworks in this exhibition touch upon common themes such as the more-than-human, healing, obsessive material exploration, and the importance of play. Their artworks are anchored in both the past, present, and speculative future: all of which are deeply connected.

This year's degree exhibition is also treading into uncharted territory. For the first time in many years, the final master-level presentation of the school of Arts and Crafts is primarily presented at an external institution. Collected at UKS are works by all the graduating artists from the departments of Printmaking and Publishing, Metal and Jewellery, Ceramics, Textile, and Art and Public Space. In addition, two site-responsive satellites are presented at KHiO (Black Box) and in the Sculpture park at Norsk Billedhoggerforening.

PUBLIC PROGRAMME

Friday 29 May, 17:00 - 20:00

Opening ceremony

Anja Hallek activates her artwork with performers Helge Wilhelm Dahl, Alice Darby, Lisa Marie Hovden, Agnes Olander, Jasper Siverts

Road Works Opera, a performance by Piotr Paweł Chrzanowski with Elias Elvegaard, Isabelle Aimeè Mar Bastidas Johannesen, Eleni Kanavou, Laura Nilsen, Miła Pest, Nor Skotheim-Gordillo, Wørld, Sara Zamecznik

Louise Evensen Herreira activates her artwork *as Kim*

Afterparty at Norsk Billedhoggerforening (19:00 - 22:00)

Saturday 30 May, 14:30 - 15:30

Guided tour at UKS by the curator, Jessica Williams

Sunday 31 May, 15:00 - 16:00

Artist-led guided tour at UKS

Thursday June 4, 17:00 - 19:00

Guided tour and reception at UKS for institutions by the curator and artists

Marius Engan Johansen activates his work at 17:00

Road Works Opera, a performance by Piotr Paweł Chrzanowski with Elias Elvegaard, Isabelle Aimeè Mar Bastidas Johannesen, Eleni Kanavou, Laura Nilsen, Miła Pest, Nor Skotheim-Gordillo, Wørld, Sara Zamecznik at 18:00

Saturday 6 June, 15:00 - 15:30

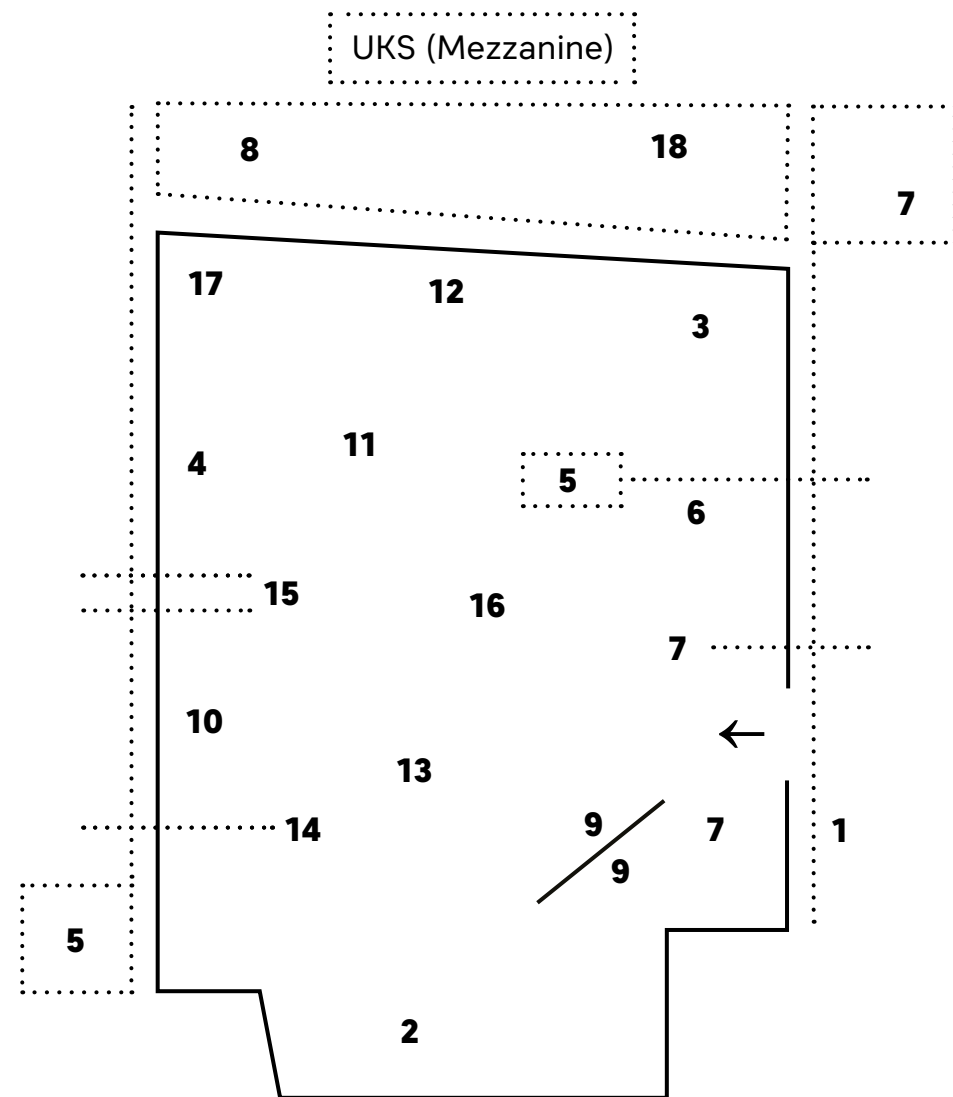
Road Works Opera, a performance by Piotr Paweł Chrzanowski with Elias Elvegaard, Isabelle Aimeè Mar Bastidas Johannesen, Eleni Kanavou, Laura Nilsen, Miła Pest, Nor Skotheim-Gordillo, Wørld, Sara Zamecznik

Sunday 7 June, 15:00 - 16:00

Artist-led guided tour at UKS

MAP

Primary exhibition space



UKS (Ground floor)
Keysers gate 1

KHiO (Black Box)
Fossveien 24
13

Satellite exhibition spaces

Norsk Billedhoggerforening
(Sculpture park) Hekkeveien 5
3

- 1** Piotr Paweł Chrzanowski
- 2** Louise Evensen Herreira
- 3** Jomi Evers
- 4** Taran Helene Graff
- 5** Martine Aadne Gulliksen
- 6** Anja Hallek
- 7** Marius Engan Johansen
- 8** Cristina Mariani
- 9** Gina Mastrianni
- 10** Frida Ødegård Moen
- 11** Fanny Möller
- 12** Marie Pernille Rognerud
- 13** Mitra Shamloo
- 14** Helene Skuterud
- 15** Tove Starfelt
- 16** Jens Thygesen
- 17** Stella Vallik
- 18** Marea Lazzára Vigesaa

Anja Hallek

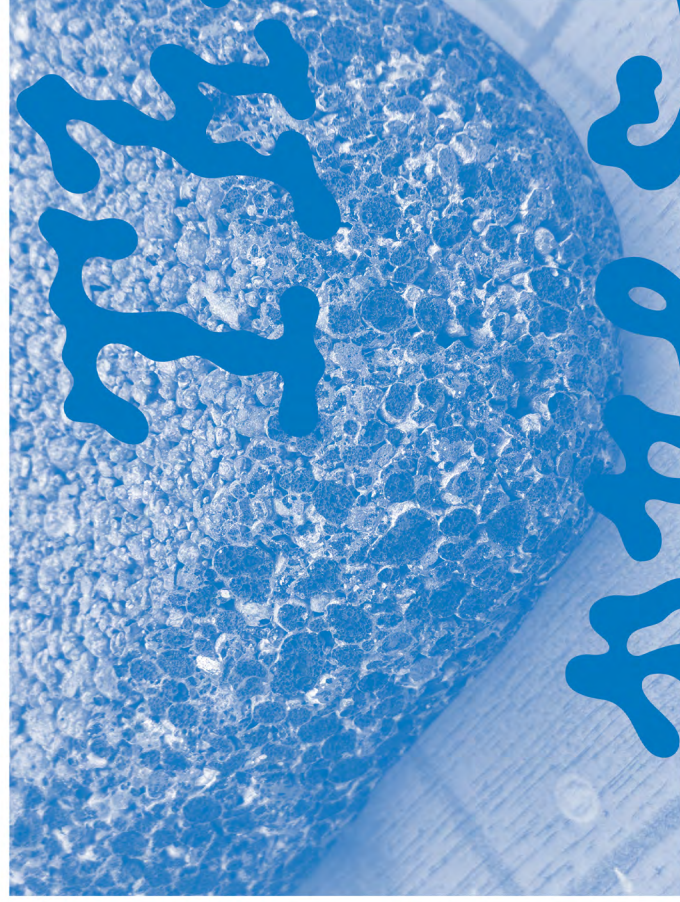
Martine Aadne Gulliksen

Taran Helene Graff

Jomi Evers

Louise Evensen Herreira

Piotr Paweł Chrzanowski



Ceramics

Metal and Jewellery

Art & Public Space

29.05 - 07.06.2026

Art and Public Space



Textile



Printmaking and Publishing

MFA Degree Show: Art and Public Space (MAPS)
& Master in Medium- and Material- based Art

Unge Kunstneres Samfund (UKS), Keyzers gate 1
Kunsthøgskolen i Oslo (Black Box), Fossveien 24
Norsk Billedhoggerforening (Sculpture park), Hekkeveien 5





Piotr Paweł Chrzanowski (b. 1996, Kraków, Poland) is a performance artist who is both concerned with labour and the body within public space. *Road Work Opera* is a performance piece that stages a collision between two seemingly incompatible systems: opera and construction. By bringing together the symbolic weight of opera—with its associations to cultural prestige, “high art”, and institutional authority—and the everyday visibility of road work infrastructure, the project explores how meaning is produced, organized, and perceived in public space.

The work unfolds as a procession that starts at UKS, where performers engage in actions that oscillate between ritual, labour, and choreography stemming from construction. Structures from opera such as musicality, repetition, and collective movement are woven into the whole, a juxtaposition that results in a hybrid *regime of signs*, in which the audience is invited to navigate overlapping and potentially conflicting systems of meaning.

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@ptrk_crhz

Road Work Opera (Veiarbeidoper), 2026.
Performance.



Jomi Evers (b. 1981, Oslo, NO) is an artist graduating from the Art and Public Space programme. An advanced understanding and respect for materials is reflected in his playful works, which are characterised by simplicity, tactility, and experimentation.

At UKS, he presents the interactive piece *Soft Balance*: two well-known materials elegantly combined in their respective raw forms. A thin sheet of steel rests upon thick pink polyether foam. Both in combination with each other and the human body, these quite opposite materials, respectively connected with industry and domestic settings, result in a new sensory experience.

At Norsk Billedhoggerforening, the humble LECA (Lightweight Expanded Clay Aggregate) block is transformed into an array of irregular and organic forms. An invisible part of the urban landscape, the regular and rectangular logic of the blocks is softened up by the artist through variously changing their colours and shapes. The collection of sculptures invite exploration, movement, and social interactions.

www.jomi.no
info@jomi.no



LEKA, 2026.
Lecablokker (lettklinkerblokker)
50 x 25 x 10 cm.

Soft Balance, 2026.
Steel plate and polyether foam.
200 x 100 x 12 cm.



Marea Lazzára Vigesaa has an artistic practice rooted in embodiment and care, employing various methods from the People of the Global Majority to explore vibration as a form of resistance. Her installation at UKS features soundscape sculptures and a film loop, both generated through interaction between cello frequencies and a non-Newtonian fluid (oobleck). The process highlights the physics of resistance. The fluid hardens under force but flows into liquid when met with vibration from the cello, causing it to morph into fleeting landscapes and otherworldly creatures.

The installation intervenes in the specific, existing environment at UKS, activating the architecture through sound: encouraging the public to stop viewing and start feeling—to complete the circuit with their own nervous system. The artist's desire is to create a microclimate of care that allows those who experience the work to connect with their ancestors and own selves.

mareavigesaa@gmail.com

Moments of Sound, 2026.
Non-Newtonian fluid, acrylic paint, watercolor paper.

Anja Hallek

Martine Aadne Gulliksen

Taran Helene Graff

Jomi Evers

Louise Evensen Herreira

Piotr Paweł Chrzanowski



Metal and Jewellery

Opening at UKS
29 May 2026
17:00 - 20:00

Art and Public Space

Ceramics

MAPS

29.05 - 07.06.2026



Taran Helene Graff

Jomi Evers

Louise Evensen Herreira



Printmaking and Publishing

Textile

MFA Degree Show: Art and Public Space (MAPS)
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Louise Evensen Herreira (b. 1993, Stockholm, SE) is an artist working with metal, sculpture, performance, and installation. Much of her process unfolds in public space, where she drifts, collects, listens, and pays attention to the language of the city and its quiet transformations. These fragments become part of a material narrative, shaped by what urban environments leave behind and what lingers in the fringes. She treats materials as both linear and horizontal archives, revealing how they mirror structures of class, geography, and belonging, all while grounding personal memory.

At UKS, she presents a new installation shaped by transformed objects originally found on the streets of Oslo. The many elements that comprise the room or passage wiggle between ghosts and characters, forming a tableaux within a raised chequered structure held together by odd metal stairs.

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[@louiemannen](https://www.instagram.com/louiemannen)

Hotel Dalen-Swings II, 2026.
Combination of found materials:
steel, concrete, ink, acrylic paint,
oil pastel, concrete pigment.
40 x 60 x 165 cm.



Taran Helene Graff (b. 1989, Bærum, NO) is an artist working at the intersection of jewelry art, body-related objects, sculpture, and installation. Her practice revolves around the cycles of the body and nature, with a particular focus on fertility and the female body. The female body is both a carrier of life, but also a place of pain, strength, and complexity.

Working with materials such as enamel, glass, metal, wax, textile, and stone, she explores the relationship between fragility and strength, life and death, soft and hard. Through the transformation and combination of materials, a tension the artist seeks arises. Several of her works have openings, implying that something could come out. Or perhaps the holes can function as a form of relief, an outlet for something that has been suppressed for a long time?

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tarangraff.no
@tarangraff



Untitled (detail), 2026.
Copper, enamel, skai, polyester.



Fanny Möller (b. 1999, Stockholm, SE) is an artist working with sculpture who is deliciously attentive to tactility, often mixing seemingly opposite materials such as hard metal, sticky silicon, grotesque enamel, and wiry horsehair. She is fascinated by everyday objects that hold bodily narratives, memories, and subjective experiences.

At UKS, she presents a series of sculptures that reinterpret and transform objects from childhood into anthropomorphic characters. *Gallop* is instantly recognizable as an odd rocking horse, yet uncanny materials and too adult details produce a friction between the object's origins and current sexually charged, feministic expression. Her sculptures are playful and rebellious, more or less abstracted, based on domestic objects but in the process of breaking free from domesticity itself.

fanny.moller1@hotmail.com
@fanny_moller



Gallop, 2026.
Steel, silicone, horsehair.
90 x 55 x 74 cm.

Straddle, 2026.
Copper, enamel, horsehair, steel.
60 x 40 x 98 cm.



Mitra Shamloo (b. 1968, Tehran, Iran) is an artist working with installation, sculpture, and jewellery. In her dual presentations at UKS and KHiO, she explores how collective memory and hope are shaped under conditions of restriction and control. At UKS, she presents a single sculpture; at KHiO, the entire Black Box and the area directly outside are transformed into a total, sprawling installation.

In her artistic practice, the window is used both as a physical object and a metaphor of connection and separation. Using materials such as steel, salt, light, and recovered windows which bear previous unknown histories, she examines how memory is carried out not only collectively, but also through individuals, objects, and physical spaces where traces of experience remain present over time.

@mitrashamlooart



Trace of Time, 2025.
Wood, glass, steel and salt.
160 x 200 x 55 cm.

Builders of Hope, 2025.
Reclaimed woods and glass.
500 x 500 cm.



Art and Public Space

Ceramics

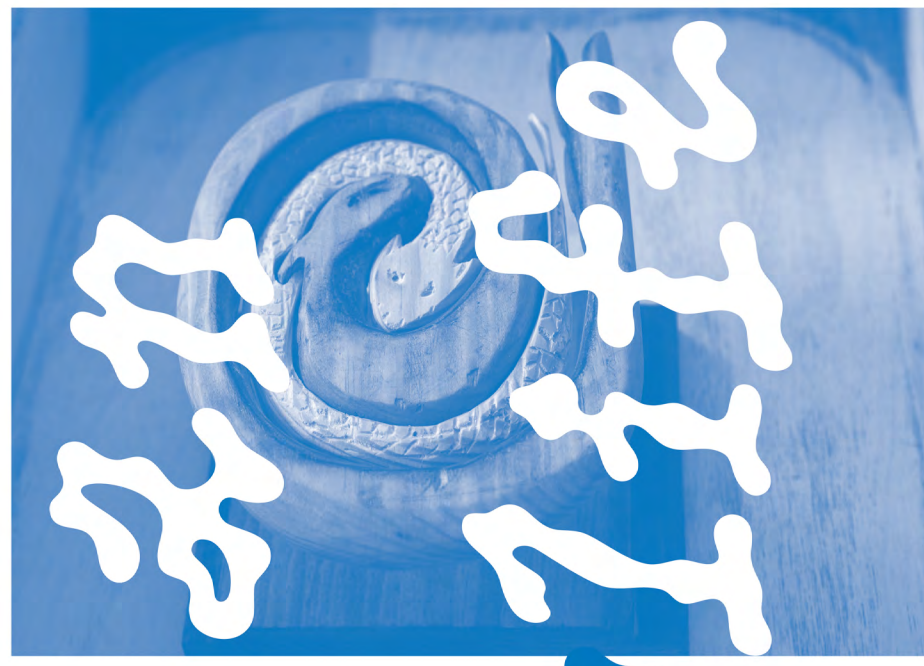
Kunst

Metal and Jewellery

29.05 - 07.06.2026



Kunst



Kunst

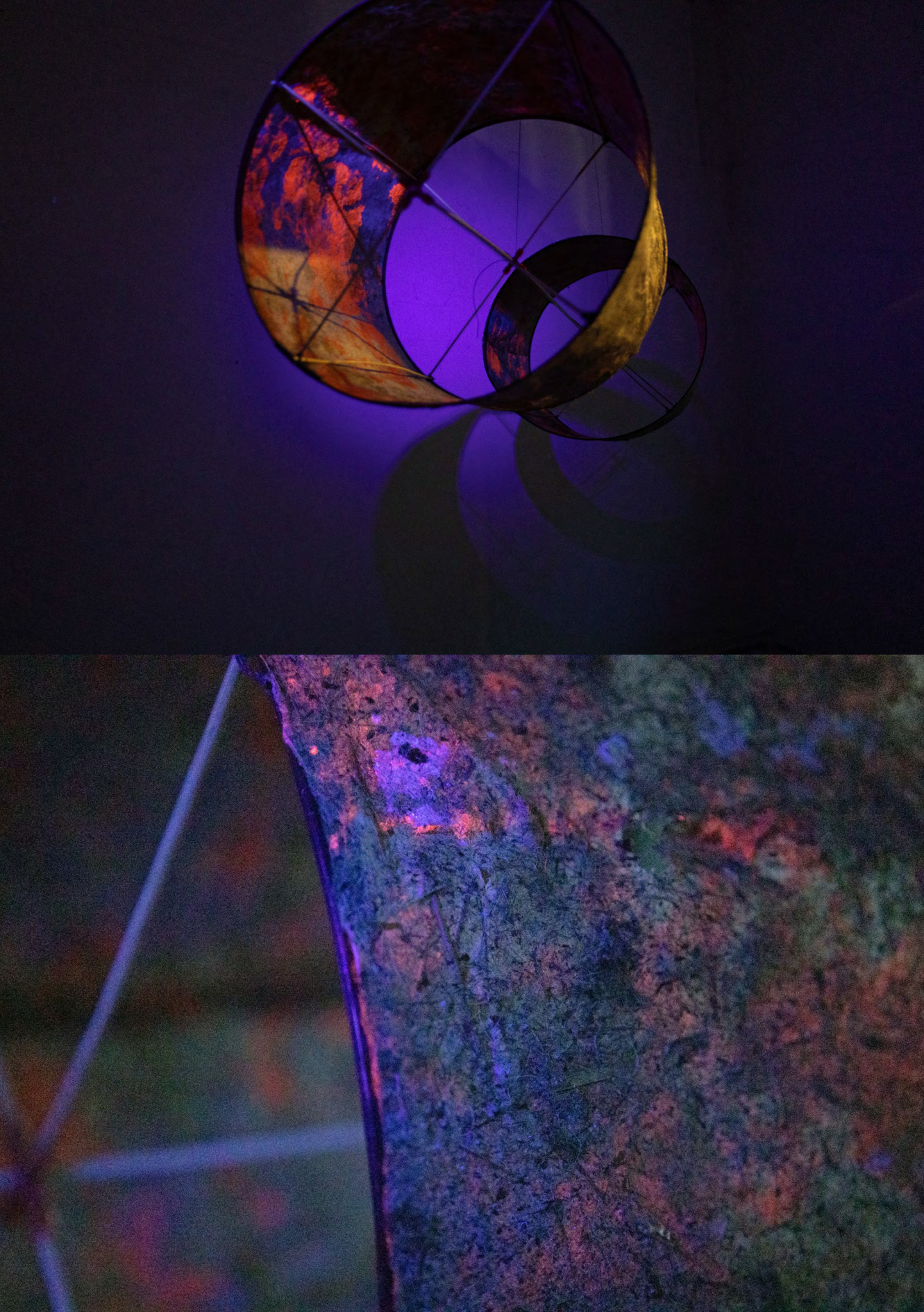
Printmaking and Publishing

Textile

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Norsk Billedhoggerforening (Sculpture park), Hekkeveien 5





Martine Aadne Gulliksen (b. 1991, Porsgrunn, NO) is a printmaker who has collaborated with kitemaker Ajaz Ul Haq since 2024. The kite reflects a multi-faceted reality; often associated with play and freedom, but also used in ritual, science, and other contexts. At UKS, hovering above the main exhibition hall, the artist presents a kite-inspired sculpture connected to her Traveller roots, an exploration of the interplay between the four elements within the lithographic process.

Its sails are made of grass and recycled paper, treated with beeswax and mounted on a framework of bamboo, fiberglass, and carbon fiber. Covering the sails is a fluid drawing created using the Lo Shu technique, printed in fluorescent red ink. Red is associated with strong family ties, but also with state violence; when exposed to UV light, as in forensic investigation, the ink shifts into cosmic magenta and purple. A film by the artist, poetically documenting the process, is presented in UKS' Quiet Room.

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[@martineaag](https://www.instagram.com/martineaag)

Vindvinkler (sketch), 2026.

Box kite made of bamboo, fiberglass, plastic, grass paper. The lithographic print is drawn with a mixture of water, liquid ink, and salt. Printed in fluorescent red.
30 x 30 x 97 cm.



Marie Pernille Rognerud (b. 1994, Oslo, NO) is an artist working primarily with painting and new technologies. She explores the complexity of what is understood as feminine and how women are depicted, historically and in internet culture—where sexuality, identity, and the creation of the self are formed by images and digital media. Her paintings are formed through a process by which digital images are digitally collaged together before they are painted, not unlike how algorithms connect separate and disparate bits of information to synthesize a whole. How value shifts and changes depending on multiple variables and context is also of great interest, especially concerning the status of the copy.

Parallel to working on the large-scale painting now presented at UKS, she has been experimenting with a small figure of a pig, which has been variously depicted and reproduced using self-taught techniques including AI, 3D printing, and robotics.

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Oldemor i solnedgang (detail), 2026.
Oil and silkscreen on canvas, 3D-printed figures.
160 × 220 cm.



Stella Vallik (b. 1996, Copenhagen, DK) is an artist working primarily with drawing and printmaking. Through the labour of wood carving, printing, drawing, and writing, she assembles new myths of resilience and shared survival between species, land and sea, what is known and what remains out of reach. In a world where entire species are disappearing, perhaps meaning can be found in showing attention and care for other beings through craft?

At UKS, the artist presents a pair of handmade archival boxes, inside of which a selection of drawings, printing matrices, and small-scale figurative sculptures in wood and wax are displayed. The boxes are reminiscent of natural history museum collections, but are reimagined here through the lens of speculative fiction and personal mythology, particularly Nordic folklore and Neapolitan superstition.

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stellavallik.com
@stellavallik

Growing limbs (detail), 2026.
Beeswax candle, mothwing, pine and walnut wood, linseed oil, color pencil on paper, pins.
94 x 47 x 17 cm.

Spinning eels (detail), 2026.
Pinewood, plywood, color pencil on paper, pins and linseed oil.
88 x 41 x 17 cm.

Marius Engan Johansen

Cristina Mariani

Gina Mastrianni

Frida Ødegård Moen

Fanny Möller

Marie Pernille Rognerud

Mitra Shamloo

Helene Skuterud

Tove Starfelt

Jens Thygesen

Stella Vallik

Marea Lazzára Vigesaa

Anja Hallek

Martine Aadne Gulliksen

Taran Helene Graff

Jomi Evers

Louise Evensen Herreira

Piotr Paweł Chrzanowski



Textile



Ceramics

Opening at UKS
29 May 2026
17:00 - 20:00

Art and Public Space

29.05 - 07.06.2026



Metal and Jewellery



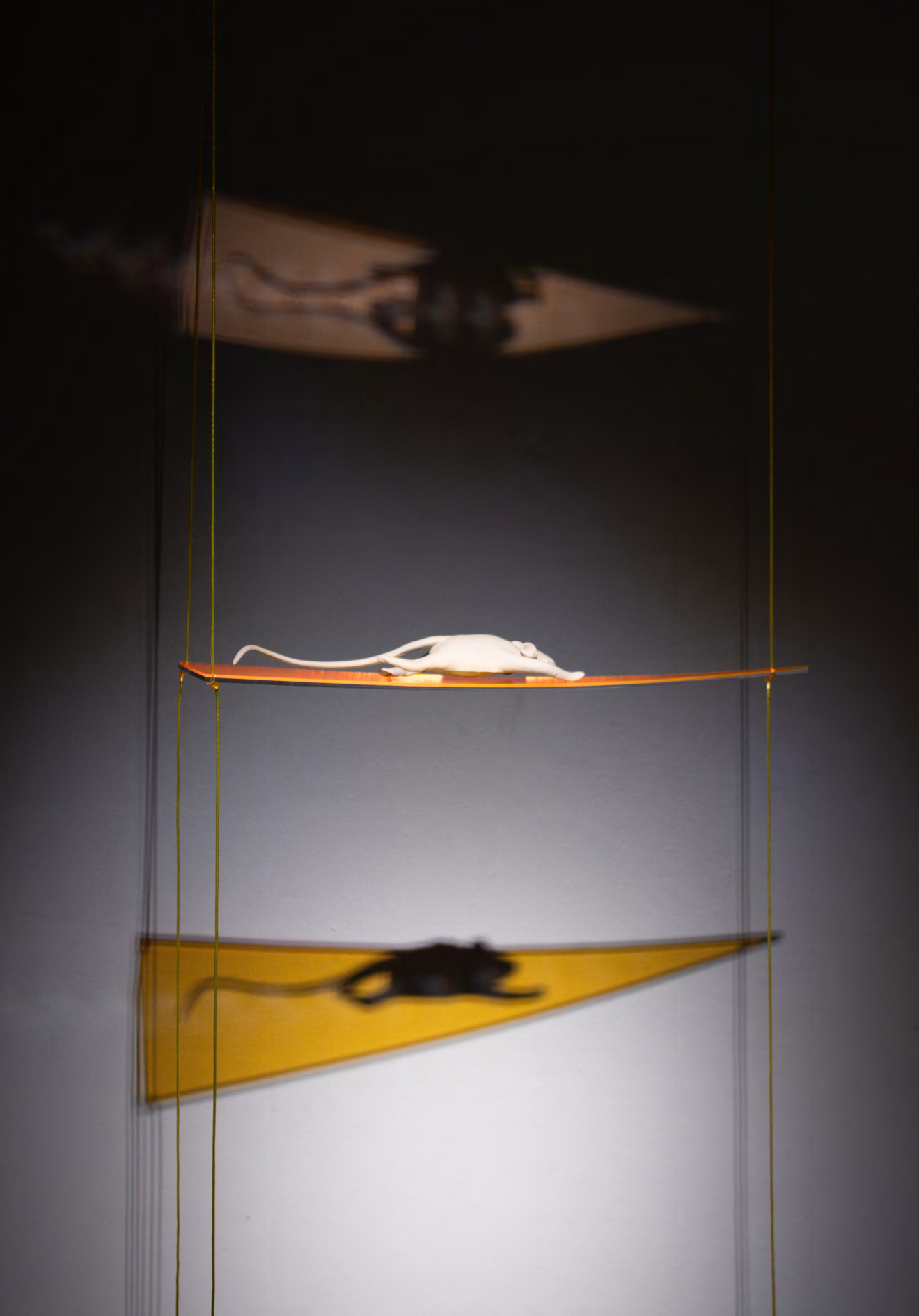
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KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS



Anja Hallek (b. 1999, Stockholm, SE) is a ceramic artist working with surreal objects and installations inspired by popular science and fables. Through clay, she approaches the body as something formed through material processes, shaped by both biological and technological forces, as well as by human desires for knowledge and control.

Mixed feelings about *human enhancement* technologies and animal experimentation form the starting point for her installation at UKS. In this tableau, the laboratory is staged as a theatre: mouse-shaped flutes form a musical instrument activated by breath, while a giant rat emerges from a ventilation pipe, its eyes inviting closer inspection. The animals in her scenario shift between roles— are they guides, co-conspirators, or just instruments?

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@anjahallek

Tartrazine Rat, 2024.
Glazed ceramics, fluorescent acrylic, plastic string.
72 x 30 x 5 cm



Marius Engan Johansen (b. 1988) is an artist working with ceramics, both methodically and intuitively. In his project presented at UKS, spread over several locations, we meet a man in despair, prayer wheels, and a heavy stone anchor.

Tying all the elements together are over thirty conversations in which he has asked others about their anchors: what keeps them steady through stormy times. The essence of each conversation, no two of which were alike, have been distilled into keywords inscribed on the tops of large clay containers. Almost like magic, images appear out of the texture in the clay surface, followed and traced by the artist.

marius@miiomara.com
@miiomara

Storm Anchor (in the artist's studio), 2026.
Clay, stone, rope.
120 x 80 x 175 cm.



Jens Thygesen (b. 1991, Århus, DK) is a ceramic artist whose practice is centered around what he terms *pre-enactments*, or ways of thinking about the future from where we are situated in time. His primary project, developed over the last few years, is entitled *Techno-Plants*: speculative forms that imagine what might grow from human-made remnants, how these forms might mimic, branch, and transform.

Techno-Plants do not resolve the tension between nature and technology, but hold it open. They operate as portals rather than bridges—not connecting two separate domains, but revealing their continuous entanglement. Particularly in his works that combine found masses of melting bricks, recovered from the ground outside an old brick factory in Denmark, and intricately carved ceramic, we witness the collision of the past, present, and speculative future(s).

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@jens_thygesen

Holobiont, 2025.
Glazed stoneware on brick fragments.
140 × 60 × 40 cm.
Photo: Erik Laurell.



Helene Skuterud (b. Oslo, NO) is a ceramic artist who creates abstract, organic sculptures and installations inspired by nature and the human body. As a queer artist, she reflects on how vulnerability and diversity are woven into our existence.

Her current practice is based around systems of components embedded with the potential for ongoing transformation. These components are part of a modular system the artist has developed for creating site-responsive installations of “tentacular beings” that reach outwards, attach themselves, and exist through their connections. The works mirror how human existence is formed through relationships with the political, ecological, and social worlds around us. At UKS, she presents an installation spanning the vertical space between two floors of the previous grand theatre.

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Det trekker i nakken, 2025.
Ceramics, slip, stains, silicone, wire
600 x 480 x 900 cm
Photo: Mina Wang-Andersen / KHiO.

Marius Engan Johansen

Cristina Mariani

Gina Mastrianni

Frida Ødegård Moen

Fanny Möller

Marie Pernille Rognerud

Mitra Shamloo

Helene Skuterud

Tove Starfelt

Jens Thygesen

Stella Vallik

Marea Lazzára Vigesaa

Anja Hallek

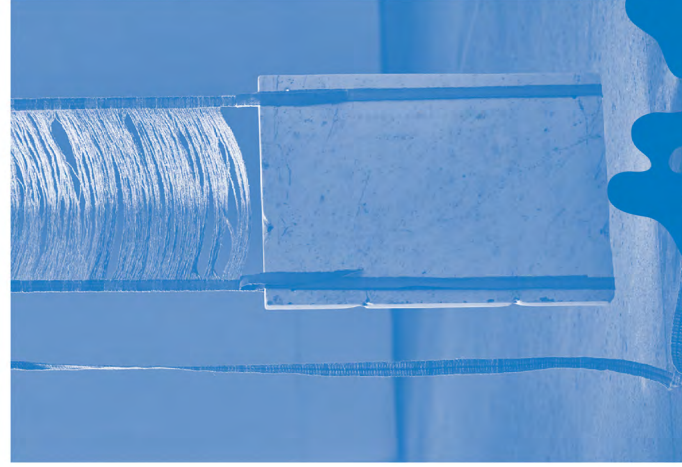
Martine Aadne Gulliksen

Taran Helene Graff

Jomi Evers

Louise Evensen Herreira

Piotr Paweł Chrzanowski

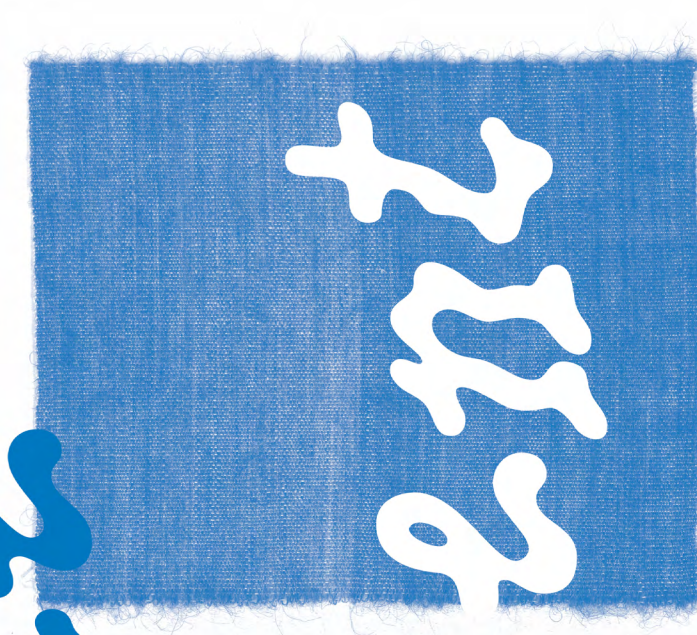


Ceramics

Opening at UKS
29 May 2026
17:00 - 20:00

MAPS

Textile



MAPS

29.05 - 07.06.2026

Art and Public Space



MAPS



Metal and Jewellery

MAPS

Printmaking and Publishing

MFA Degree Show: Art and Public Space (MAPS)
& Master in Medium- and Material- based Art

Unge Kunstneres Samfund (UKS), Keyzers gate 1
Kunsthøgskolen i Oslo (Black Box), Fossveien 24
Norsk Billedhoggerforening (Sculpture park), Hekkeveien 5



KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS



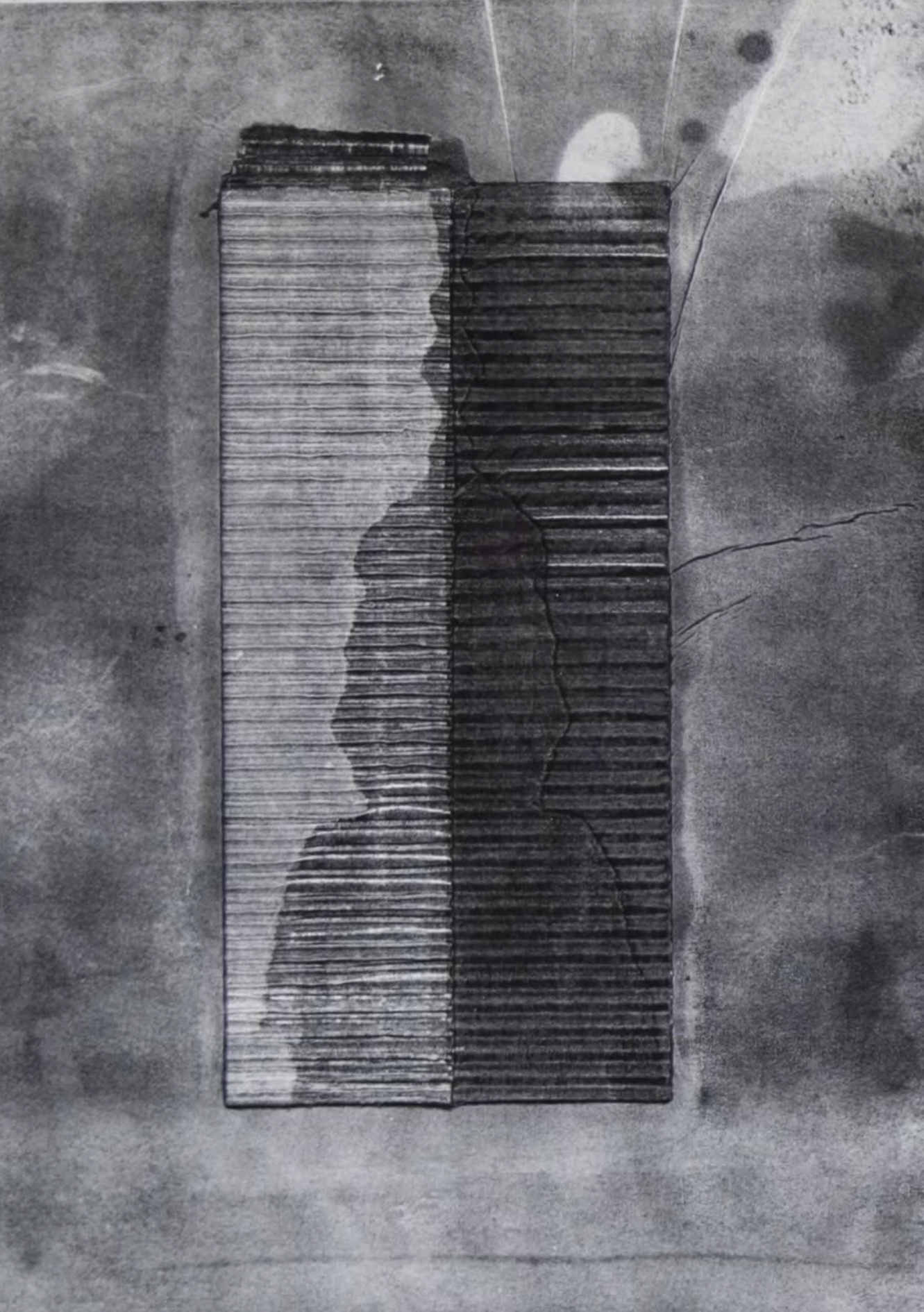
Cristina Mariani (b.1982, Monza, Italy) has a background in the textile industry and has witnessed firsthand the exploitation of both human and natural resources. After this experience, she decided to make her practice more ecologically sustainable by combining textiles with biomaterials. The biomaterials in her work are both biodegradable and developed by the artist, composites of local natural materials (rocks, plants, soil, shells) and common biopolymers from the food industry (gelatin, agar-agar, sodium alginate, starch).

At UKS, she has created a striking installation composed of several biomaterial textiles, upon which abstracted scientific visual data is projected. Her current artistic research explores our relationship to more-than-human creatures, particularly so-called *sentinel species*: typically plants or animals that can detect environmental changes and provide early warnings. Is this relationship with sentient beings one of objectification and exploitation—or mutual cooperation with the aim of protecting and repairing the damaged ecosystem we all are entangled in?

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Bioindicators, 2026.

Installation, data projection. Biomaterials, ground seaweed, mussel shells and rocks, linen, wool, cotton, iridescent fibers and pigments, visual scientific data.



Gina Mastrianni (b. 1993, New York, USA) is an artist working across installation, printmaking, and sculpture. Her artistic practice focuses on the friction that occurs between emotional disruptions and the persistent demands of daily life, examining the systems and routines humans turn to in navigating the tender moments suspended between composure and collapse.

Through an obsessive and repetitive deconstruction of the cardboard moving box, this banal, yet oddly personal, object becomes the site of a comprehensive material investigation. In the aftermath of major transitions, boxes are often an essential part of processing and sorting. They hold without resolving, organize without understanding, and allow for movement without finding closure. In her practice, the humble box is transformed and lifted up for our consideration again and again: through layering, flattening, fragmentation, and reconfiguration.

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(untitled), 2026.

Detail from a series entitled *KLEM*. Monoprint: ink on paper.
35 x 55 cm.



Frida Ødegård Moen (b. 1997, Oslo, NO) is a textile artist who has developed a unique working method entitled *råddev* (row weaving). Her process combines several techniques in a strict, controlled system that inevitably and organically bends to the will of the material itself. This will, or knowledge, is embraced by the artist, who is keenly aware of the delicate relationship between humans and materials.

Working primarily with hand-carded and spun wool in white and primary colours, the surfaces of the gradients that emerge are simultaneously stable and alive, expressing how humans and materials (in) form each other. Parallel to the long row of framed weavings that are exhibited at UKS, an integral part of her distinctly feminist practice is developing and producing tools for handling the wool fibers, often in wood.

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Raddev nr. 23, 2026.
Wool and linen.
18 x 15 cm.



Tove Starfelt (b. 1993, Stockholm, SE) is an artist whose practice is rooted in encounters and interactions between the body and materials. An early encounter with alabaster led her to focus on interactions with stone. Moments of playfully staged interactions are translated into reliefs, which are suspended between almost impossibly delicate woven textiles. To carve into stone is to intervene in a material shaped by processes over time far beyond human comprehension. Yet when held by the textiles, the seemingly durable stone becomes fragile. The tension that ensues is palpable.

Grounding the work is a reflection on Hannah Arendt's concept of *amor mundi* (love of the world). Even so, to love the world is not a fixed state but rather something that develops through sustained attention, care, and contact. And, to quote Robin Wall Kimmerer, "do [we] think the earth loves [us] back?"

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Dear old babe, Get hold of me, 2026.
Marble, linen thread dyed with alkanet root and iron sulfate.
Photo: Frej Hedenberg.



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Unge Kunstneres Samfund

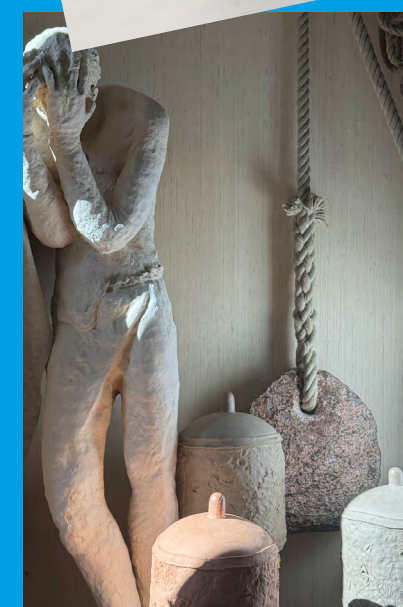
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The present has an afterlife 29.05 - 07.06.2026

20 26

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Frída Ødegård Moen
Rødvev nr. 23, 2026.
Wool and linen, 18 x 15 cm.

Degree Show : MFA Master in Medium- and Material-based Art & Art and Public Space (MAPS) at Unge Kunstneres Samfund, KHIO, Norsk Billedhoggerforening

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Tove Starfelt
Dear old bubble, Get hold of me, 2026.
Marble, linen, dyed with alkaline
color and iron sulfate.
Photo: Fraj Hedeborg.

Degree Show : MFA Master in Medium- and Material-based Art & Art and Public Space (MAPS) at Unge Kunstneres Samfund, KHIO, Norsk Billedhoggerforening

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Louise Evensen Herreha
Kjøl, Døgn-Svep II, 2026.
Continuation of Herreha's
ink, acryl, paint, oil pastel, concrete,
40 x 60 x 15 cm.

Degree Show : MFA Master in Medium- and Material-based Art & Art and Public Space (MAPS) at Unge Kunstneres Samfund, KHIO, Norsk Billedhoggerforening

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Fanny Möller
Gallop, 2026.
Steel, silicone, horsehair, 90 x 55 x 74 cm.

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Marius Engan Johansen
Storm Anchor (in the artist's studio), 2026.
Clay, stone, rope, 120 x 80 x 175 cm.

Degree Show : MFA Master in Medium- and Material-based Art & Art and Public Space (MAPS) at Unge Kunstneres Samfund, KHIO, Norsk Billedhoggerforening

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Marea Lazzára Vigessaa
Moments of Sound, 2026.
Non-Newtonian fluid, acrylic paint,
watercolor paper.

Degree Show : MFA Master in Medium- and Material-based Art & Art and Public Space (MAPS) at Unge Kunstneres Samfund, KHIO, Norsk Billedhoggerforening