

CULTURAL DIVERSITY
AND CULTURAL EXCHANGE

CULTURAL COOPERATION
BETWEEN SPAIN AND NORWAY,
ISLAND AND LIECHTENSTEIN

2013-2014



Norwegian Ambassador to Spain, Johan Christopher Vibe

It has been a pleasure for all of us at the Norwegian Embassy in Madrid to contribute to the cultural cooperation between Spain and Norway, Iceland and Liechtenstein through the management of the Cultural Diversity and Cultural Exchange Programme financed by the European Economic Area Financial Mechanism 2009-2014 (EEA Grants).



Cooperation between cultural actors contributes to the development of common values at the individual and social level that will help us move towards more cohesion and the sense of a common purpose in Europe. Norway wants to be part of this endeavour to ensure that Europe remains a continent of creation, innovation, tolerance and strong humanitarian values.

The Embassy, through EEA Grants, has contributed half a million euros to twenty nine cultural institutions and artists selected from over 140 applications, looking to improve cultural dialogue and promote European identity through the understanding of cultural diversity.

I would like to give very special thanks to all of our Project Promoters, who have worked to accomplish the wonderful projects presented in this book. They have created long lasting bonds with Norway, Iceland and Liechtenstein through cultural projects, such as performances, dance, music, photography etc.

I look forward to continuing the good work and strengthening the network we have created during these two years.

Yours sincerely,

Johan C. Vibe

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The EEA and Norway Grants

The agreement on the European Economic Area (EEA) is the cornerstone of relations between Norway, Iceland and Lichtenstein and the European Union. The EEA extends the internal market, with its four freedoms, to these countries. In addition, the agreement establishes a system that ensures equal conditions of competition.

Since 1994, Norway, Iceland and Lichtenstein have provided funding to reduce social and economic disparities within the EEA. Priority areas are environmental protection and climate change, conservation of cultural heritage, decent work, justice and home affairs and strengthening civil society. For the period 2009 to 2014 1.79 billion euro have been committed to this cause. The EEA and Norway Grants provide a unique opportunity to promote cooperation and partnerships between the donor countries and the beneficiary states.

Spain has received EEA funding since the Agreement on the European Economic Area entered into force in 1994, and key areas of support during the last period have been culture, environmental research, development and technology, promoting gender equality and work-life balance, together with strengthening civil society and educational mobility.

As a result of centuries of exchange and migratory flows, Europeans share a rich cultural heritage. Promoting cultural diversity is therefore essential to strengthen democratic values in Europe and to contribute to economic and social cohesion.

The Royal Norwegian Embassy in Madrid has therefore initiated a programme, funded by the EEA Grants, called "Cultural Diversity and Cultural Exchange". The aim of the Programme was to promote a greater understanding of Europe's cultural diversity and to stimulate cooperation between cultural entities and cultural players in Spain and the three Donor States.

Cultural Diversity and Cultural Exchange

The programme has had a budget of € 500,000, and has proven to be crucial for the Spanish cultural sector who has experienced exceptional challenges due to the current economic crisis. The EEA Grants have financed a wide range of activities relating to contemporary and live arts, including music, dance, theatre and opera.

Both private and public institutions were eligible to apply for funding, but cooperation projects with partners from the Donor States were given priority. The programme promoted cultural diversity through two categories of support. The first was projects stimulating cooperation across national borders between cultural bodies in the field of contemporary art and culture, and the second was support of cultural players who wished to develop their international network and to strengthen their capacity to work across national borders. For the first category there was an open call providing a maximum grant of € 60,000 per project, while mobility grants were provided up to a maximum of € 7,000.

The results of these projects are presented throughout this brochure.





COOPERATION PROJECTS



Remembering Princess Kristina through Art

The project promoter, Arjè Training, wanted to spread the story of Princess Kristina by creating a play of her long journey from Norway to Spain. The performance was named Princess Kristina and the Goblin, and through music, self-expression, movement and culture Kristina's thoughts and feelings were brought to life.

Arjè is a cultural management company founded in 1999, which uses art as a tool to connect the present, the past and the future. Arjè is engaged in diverse forms of expression with a passion for creativity and performance. Together with its Icelandic project partner, Kristinn R. Ólafsson, they wanted to create a performance based on the Princess Kristina's journey through 13th century Europe to marry Prince Philip. Kristinn R. Ólafsson is an Icelandic journalist, writer, poet and translator who has lived in Spain for the last 30 years, and has had an active role in developing this performance around Princess Kristina

The project was given support by EEA Grants because the Princess united two cultures and people, and because her eventful life could contribute to reflection on the position of women not only in the Middle Ages, but also on that of the present day.

PRINCESS KRISTINA AND THE GOBLIN

Princess Kristina, or in Norwegian Kristina Håkonsdotter, was the daughter of the Norwegian King Håkon IV and his wife, Margrete Skuledotter, who in 1258 was married to the Spanish prince Philip of Castile. The marriage was a result of Håkon IV's geopolitical ambitions to strengthen foreign relations and make Norway the power of the North. Kristina left her birth city of Tønsberg in the summer of 1257 and arrived in Burgos on Christmas Eve after an arduous trip over both sea and land. She married the youngest of King Alfonso X's brothers, Prince Philip, but their happiness was short-lived. After only four years, Kristina died at the age of 28, and left no children. Her body was then taken to Covarrubias, approximately 40 km south of Burgos, where her wooden casket was placed within a simple limestone sarcophagus, decorated with carved grape leaves.

Almost 700 years later, in 1952, two construction workers found the sarcophagus while doing restoration work on the Collegiate Church in Covarrubias. The mummified skeleton within measured 173 cm, something quite unusual for Spanish women at that time, and her blond hair was still intact. While the story of Princess Kristina's life can be found in Norwegian and Icelandic sagas, it has been a legend particular to Spain, and after finding a church manuscript from 1757 that indicated that Kristina was buried within the church it became clear who they had found.

This shared history of Norway and Spain has intensified the bilateral relations between the two countries, and the cities of Tønsberg and Covarrubias have entered into an agreement of friendship. In 1978 a statue of Princess Kristina by the artist Brit Sørensen was unveiled in Covarrubias and a copy was also later placed in Tønsberg. The Princess Kristina Foundation was later established to preserve and advance cultural and historical ties.

Like Kristina's journey, the performance is a voyage through the history of music. The first part of the show includes medieval songs reflecting the period in which Kristina was living. The second part, is a fusion of medieval music and flamenco, showing the links between the two genres. In the final part, the Spanish flamenco takes over, but a dancer from the middle ages remains onstage together with a flamenco dancer, underlining the bond between the two disciplines. Throughout the performance dance is used to interpret Kristina's life and feelings, and how she brought together two nations. In imagery the two cultures are finally united when two skies join together, one with the northern lights dancing over it, and the other full of stars representing the sky above Valencia.

The project resulted in several stagings at a selection of renowned theatres in Madrid - such as Teatro Auditorio Federico García Lorca, Teatro La Jaramilla and Centro Cultural Gabriel Celaya - in May 2014. Arjè also held the performance in Covarrubias due to its special role in the story of Princess Kristina. In June, the play was staged at the National Theatre in Iceland, and received great reviews.

The performance found a shared history between the three countries and brought together people from different parts of Spanish, Norwegian and Icelandic cultural disciplines to learn more about the life of Princess Kristina. In addition, this project has shown the roots of modern flamenco in medieval music and created a fusion between the two genres.

The possibility of taking the performance to other parts of Spain and Norway is now being discussed and creates an opportunity to further spread the story of this Norwegian princess who travelled across the continent 700 years ago.







Title:
Inside: Cultural Exchange
and Integration
Project Promoter:
Afanias
Project Partner:
Solheimar
Funds allocated:
€ 45,000

INSIDE: CULTURAL EXCHANGE AND INTEGRATION



Afanias is a public non-profit association gathering together families of persons with mental disabilities. The association is a pioneer in working for the rights of people in Spain with mental disabilities, and since 1964 has aimed at improving the quality of life for both them and their families. This is done by providing pedagogic and scientific assistance, rehabilitation and help with integration into the labour market. Approximately 1500 persons with different types of disabilities are currently participating in Afania's programs.

In Iceland, the Solheimar Eco-village shares Afania's dedication to improving the life of both mentally and physical disabled people.

It is a community where people with or without special needs live and work together. Solheimar was established in 1930 by the Icelandic pioneer Sesselja Sigmundsdóttir who had studied pedagogy, child nursing and kindergarten management in Denmark, Germany and Switzerland. She also had a great interest in gardening, flower cultivation and poultry care, and when she returned to Iceland after finishing her studies she wanted to combine these interests with her educational background, establishing a foster home for children that had lost their parents. The following year, mentally disadvantaged children were also included, and today Solheimar has more than a hundred inhabitants.



The project

Together these two organisations have developed a project called *Inside*, which has been supported by EEA Grants to the tune of € 45,000. The project wanted to show that people with mental disabilities are able to create a cultural production that enriches our common European culture through the use of a shared universal language. They are of the view that art is a way of meeting new people, and that it works as a tool for reflection, discussion and social exchange.

To better understand each other's cultures, each group studied and analysed the cultural features of each state through the work of some of their best artists: Federico Garcia Lorca (Spain) and Audur Jonsdottir (Iceland). The result was then used to develop the scenography and choreography for two dance performances.

The approach used during the creative process of developing these dance pieces was to bring different artists together, regardless of their disabilities, where they collectively created an enriching relationship that liberated their creative capacities. By placing people with mental disabilities at the centre of the creative process, this project emphasised the value of each individual along with their own abilities and potential.

The inclusion of artists with mental disabilities in the creative process started in October 2013 when the project was granted support from EEA Grants. This was important since this is a group normally deemed as solely a consumer of culture, but by including them in the artistic creation, they established a personal link between themselves and the piece. Alongside this process all artists, with or without mental disabilities, were studying the culture and history of their partner country. After months of rehearsals, the Spanish group went to Iceland in May 2014 to perform their piece in Reykjavik, but first they visited Solheimar. There they had the opportunity to explore the island they for so long had been trying to interpret through dance, and they got the chance to get to know the Icelandic group better.

The performances were held at the Icelandic National Theatre in Reykjavik, and the Icelandic group started the show with its own version of the play *La Zapatera Prodigosa* (The Shoemaker's Prodigious Wife). Through the use of mime, the show was made accessible to the audience regardless of their native tongues. The Spanish group chose to perform their own interpretation of *Bergmal* (The Echo of the Rock), which received a standing ovation from the audience - a true sign of its success. After the performances, all the artists met to discuss their interpretations and how they could be improved. The result was later presented in June when the Icelandic group visited Madrid and the Mira Theatre in Pozuelo de Alarcón where both groups performed their pieces.

The project has had a great impact, and has shown that people with mental disabilities are fully capable of creating a cultural performance. The project has received substantial media coverage in both the Spanish and Icelandic national media, and over 1000 people got the opportunity to experience the performances live. Over 500 people have participated in the project, and it has been an indispensable experience for the artists involved who have had the opportunity to learn more about another country and its culture.

On an institutional level, the project has been successful in establishing a very good relationship between the two partners, which will contribute to the continued cooperation through the exchange of materials, resources and viewpoints for mutual benefit.







SOCIAL EQUALITY THROUGH FILM

Title:
Social Equality through Film
Project Promoter:
Triangle Foundation
(Fundación Triángulo)
Project Partner:
Oslo Gay & Lesbian Film Festival
(Skeive Filmer)
Funds allocated:
€ 45,000

The Triangle Foundation is a non-profit development NGO which seeks full integration of lesbians, gays, bisexuals and transgender adults into society. Their goal is to achieve not only formal equal treatment of LGBT people, but also equality in their everyday life. The foundation was established in 1996, and has now expanded its work to almost all parts of Spain. Its most important tasks are to promote international cooperation, education, the publishing of a LGBT magazine and giving guidance on HIV and AIDS issues. The Triangle Foundation is also the organiser of Madrid's LGBT Film Festival LesGaiCineMad, and in 2013-2014 they cooperated with the Oslo Gay & Lesbian Film Festival, which is a Norwegian LGBT film festival dedicated to entertaining, educating, challenging and provoking through film.

With the support of EEA Grants, a co-operative project between the two festivals was made possible with the aim of eliminating prejudices and spreading a message of tolerance and acceptance in the area of diversity. The idea of the project was to connect



the Spanish and Norwegian LGBT movements by a cultural exchange through film.

The first event in this project was the LesGaiCineMad that took place between 31 October and 10 November 2013, and brought together the best of LGBT cinema, featuring international guests and a wide array of cultural activities. Representatives from the Oslo Gay & Lesbian Film Festival visited Madrid on this occasion and presented a selection of Norway's best LGBT short films subtitled in Spanish at Cineteca, the ECAM (the Cinematography and Audiovisual School of Madrid) and La Universidad Complutense. The films selected highlighted several topics still taboo in Spain's Catholic circles, such as the sexual identity of children and adolescents, and the question on how openly we can discuss sex and sexuality in our societies. After the screening, Spanish students along with the rest of the audience participated in a discussion with the filmmakers and the project organizers about the differences and similarities between Norway and Spain, and how we can achieve an equal society for all.

The director of the Oslo Gay & Lesbian Film Festival, Bård Ydén, was also given the honour of being part of the prestigious jury of LesGaiCineMad this year, together with individuals such as the renowned writer Eduardo Mendicutti, Jon Sistiaga (journalist and director of the documentary *Hunting Homosexuals*), Juanma Carrillo (winner of the 2010 Best Video Creation) and the film maker Daniela Féjerman.

After the successful screenings of the Norwegian short films at LesGaiCineMad, it was decided to also participate at the Valladolid International LGBT Film Festival, which despite its name has never received international visitors. Two screenings of Norwegian short films were given with visits from three Norwegian filmmakers: Marja Bål Nango, Mattias Høyem and Toni Nordli.

In September 2014, the Oslo Gay & Lesbian Film Festival was held, and provided a selection of 25 Spanish LGBT short films from the last three years, of which 12 were selected and screened. These films tried to show the typical Spanish flavour

with humour, self-confidence and heart. This was also a great opportunity for the Spanish filmmakers that had never travelled abroad to promote their own work, and who had films that had rarely been screened outside of the Spanish-speaking world.

This third encounter enabled the partners to exchange best practices, and strengthen bonds with other local cultural institutions such as Cinemateket, The Norwegian Film Institute and several Norwegian directors. New partnership opportunities are now being discussed between the Triangle Foundation, the Norwegian Association for Lesbians and Homosexuals and the University of Oslo.

The festivals have received a lot of media attention, and especially from digital and social media platforms. LesGaiCineMad received over 10 000 mentions on different media, and 800 of these referred to the support of the Norwegian Embassy. This together with the approximately 20 000 people who visited the three film festivals, has contributed to the integration of the LGBT movements in Norway and Spain. Their message has reached a much wider audience than normal and they have established a network across Europe to further promote the cause of equal rights for LGBT people.

Some of the success of this project can be attributed to the partners' desire to connect with other festivals around the world. In February 2014, the partners visited the Berlinale - the most important event for LGBT festivals in Europe - to promote their project and encourage screenings of their films at other festivals. As a result, Norwegian and Spanish short films have now been shown in countries such as Bolivia, Chile, Denmark, Germany, Indonesia and Puerto Rico. Due to the success this collaboration has achieved, the Triangle Foundation and the Oslo Gay & Lesbian Film Festival have decided to continue their collaboration until at least March 2015, at their own expense, to see if they can increase the visibility of the project. They also plan to visit Berlinale again to further promote new Spanish and Norwegian LGBT films.

Title:
Contemporary Theatre
Speaking
Project Promoter:
Draft.inn (Meine Seele S.L.)
Project Partner:
Norwegian Centre for New
Playwriting (Dramatikkens Hus)
Funds allocated:
€ 45,000



La casa de hielo, Teatro Español

CONTEMPORARY THEATRE SPEAKING

“I have a river inside of me and she is flooding! She is not like the Nile, who received Moses. No. She floods with the wrath of a great flood, assaulting the roads’ edges so that she can tear the earth open and force her way into its core”.

Mery Monarch
Ana Fernández Valbuena

This is how it sounded when the powerful and metaphorical language of a Spaniard was translated and performed in Oslo in March 2014. The excerpt is part of the play Mery Monarch, written by Ana Fernández Valbuena, and had been translated into Norwegian as a part of the project Contemporary Theatre Speaking, a cooperative effort between the Spanish institution Draft.inn and the Norwegian Centre for New Playwriting (NCNP).

Draft.inn is a private initiative with an international focus which aims to promote artistic exchanges. It is a place to train, think and create. A place for risk and for confronting the public with the unknown rather than to reaffirm what is already known. Their philosophy is to educate in a new and innovative manner, where the objective is to give a voice to those who could be the cultural references of the future.

The Norwegian Centre for New Playwriting (NCNP) focuses also on the future, and is a national development and resource centre for new dramatic writing. It was funded by the Cultural Ministry of Norway and provides financial as well as artistic support through a number of programs. From its location in the centre of Oslo, NCNP aims to be a place where both established and new playwrights can meet and further develop Norwegian contemporary theatre.

Together these two institutions developed the project Contemporary Theatre Speaking, aimed at promoting and favouring cultural exchange between contemporary Spanish and Norwegian theatre through the translation of two texts in each language, which would go on to be performed in both countries. The chosen texts enjoyed a shared connection to the earth and to the family, to culture and to the landscape through the lyrical and the poetic.

Bilateral ties

Spanish and Norwegian playwrights are now known outside of their cultural circles, and their work has been translated into another language. For the Norwegian writers this opens up possibilities to work not only in Spain, but in Latin America as well. An edition of the book Norwegian Theatre has also been translated into Spanish, and is now available at selected bookstores and theatres in Madrid. For the Norwegian Centre for New Playwriting the partnership with Draft.inn has formed a significant part of its international profile in 2014, and the exposure given to Jon Fosse in Spain has been crucial in building his reputation abroad.

The inspiration from Spanish contemporary theatre, which differs significantly from current trends in Norway, is also hugely



Ana Fernández Valbuena and José Manuel Mora



Mi alma en otra parte, Dramatikkens Hus, Oslo



Mery Monarca, Dramatikkens Hus, Oslo

Voices from the South

In March 2014, two Spanish playwrights, Ana Fernández Valbuena and José Manuel Mora, visited the Norwegian Centre for New Playwriting and attended a reading of their own plays- *Mery Monarca* and *My Soul Elsewhere* - in Norwegian. The event was entitled *Voices from the South*, and was curated by Siri Senje.

The playwrights were accompanied by three Spanish journalists from the national newspapers ABC and El País and the national radio (Radio Nacional de España). They participated in the readings and gave an interview with Jon Fosse that will later feature in a short documentary.

Voices from the North

In May 2014, the works of Jon Fosse (*I am the wind*) and Marit Tusvik (*The Ice House*) were presented at Teatro Español in Madrid at an event entitled *Voices from the North*. Jon Fosse's work is being performed around the globe - though surprisingly not much in Spain- but his energetic language, notable for its use of short sentences, seemed to appeal to audiences.

important for future innovation at NCNP. A documentary, showing the performances from both Oslo and Madrid, has been made available at both Draft.inn and the Norwegian Centre for New Playwriting website, and the project has received substantial press coverage in Spain. This has garnered interested in Norwegian playwrighting among Spanish audiences.

One of the major achievements of this project is that it has established a permanent relationship between the two institutions and between Norwegian and Spanish contemporary theatre. Agreements on artistic residency exchanges, participations in festivals and translations of further texts have already been finalized.

Considering the limited size of the exchange, its contribution to the bilateral cultural relations has been significant. Embassies in both Madrid and Oslo have been actively involved and in the aftermath of the event, the Norwegian Centre for New Playwriting has been in dialogue with various representatives at the Spanish Cultural Ministry. There is no doubt that this project will lead to long-lasting cooperation between Spanish and Norwegian contemporary theatre institutions.



THE KING OF ICOD

Norwegian sculptor Arnold Haukeland

Arnold Haukeland is recognised as one of the most important sculptors in the history of Norwegian art, known primarily for his monumental sculptures that are present in most Norwegian cities. He was a promoter of abstract expressionism, and his piece Air was – in 1961 – the first abstract sculpture to be installed in a public space in Norway.

Haukeland's artistic trajectory began after World War II at a time when pessimism was taking over Europe. It was in this context that Haukeland tried to explore, through his work, the possibilities of recovering faith in human beings and society. He wanted to express the opposing extremes of life and human nature, using his sculptures to display human duality and destruction, as well as life and vitality.

Between 1968 and 1975, Haukeland lived and worked in the small Tenerifian village called Icod de los Vinos, where he and his wife Randi converted an old farmhouse into an art studio. The house was designed by the renowned Norwegian architect Geir Grung

and was also their home during their stay in Tenerife. The house was named Casa Randi and still functions as a local art studio.

The years in Tenerife influenced Haukeland's artistic expression. Some of his most important sculptures were designed on the island and later built and installed in public spaces in Norway. Haukeland frequently stated that he felt that Spanish culture and environment freed him artistically, and that his art was better received in Spain than in his home country, which was still rather unaccustomed to avant-garde art. There is no doubt that during his stay in Spain, his work was influenced by other Spanish artists such as Joan Miró, Pablo Serrano, Jorge Oteiza and Eduardo Chillida.

The King of Icod, an exhibition by Arnold Haukeland at Tenerife Espacio de las Artes

The project promoter, Tenerife Espacio de las Artes, is a cultural centre that brings together different artistic disciplines on the island, and aims at promoting young talents, contributing to the diverse cultural scene in Tenerife and encouraging international cooperation.

Despite Haukeland's fame in Norway, he is relatively unknown in Spain and the Canary Islands. TEA wanted to do something about this, and give Haukeland the recognition he deserved. Through cooperation with the Haukeland Collection in Norway, Tenerife Espacio de las Artes received € 45,000 from the EEA Grants to organise an exhibition of Haukeland's work in Tenerife.

The Haukeland Collection, which is responsible for conserving and promoting the artist's work, currently owns the sculptures. Led by Anna Katharina Haukeland, the commissioner and director of the Haukeland Collection, the institution is collaborating as the Norwegian partner of this project by providing the works of art, archives and photographic materials that are needed for the exhibition.

The exhibition highlighted how Spanish culture influenced Haukeland, and was called El Rey de Icod (The king of Icod). "This exhibition will allow us to see a common artistic identity beyond borders and we hope that it will inspire a continued artistic exchange between the two countries", stated the TEA's directors. The exhibition was open to the public between 25 May and the 31 August 2014, and marked the first time that Haukeland's work was shown to a Spanish audience.

The theme of this exhibition was, as in most of Haukeland's work, the opposing powers that are present in today's society: the point of contact between positive and negative forces and their consequences and how the force of creation is a constant power, even in such difficult times as Europe is currently experiencing. This duality and contrast was extended by including the works of the contemporary Norwegian artist Matias Faldbakken, Marius Ebgh, Ida Ekblad and Sverre Wyller in the exhibition who have all been influenced by Haukeland's work.





The works by Faldbakken and Marius Engh represented the dark side of human nature. Both artists explored the concepts of power and strength. The vitality and optimism that emanate from Haukeland's art were in stark contrast with the negativity of Faldbakken's sculptures and Engh's minimalist pieces. However, vitality and hope were strongly present in the works of Wyller and Ekblad and were more akin to Haukeland's artistic expression.

The exhibition highlighted the importance of cultural exchange for Haukeland's career, and has contributed to making Tenerifians aware of this great sculptor who spent some of his most important artistic years on their island. The exhibition received a

lot of attention on the Canary Islands, and this has contributed to not only increasing interest in Haukeland's work, but also to raising awareness of Norwegian contemporary art in general.

Tenerife has a large Norwegian community, which the exhibition has now brought closer to the local population by highlighting their shared cultural references, and there are now plans to install a Haukeland sculpture in the municipality of Icod de los Vinos. As a direct result of the exhibition, a publication documenting the whole project is now being planned by Tenerife Espacio de las Artes and the Haukeland Collection, in cooperation with the Vigeland Museum in Oslo, EEA Grants and several Norwegian companies established on the Canary Islands.





Cristina Núñez

Title:
Her/Story.
Women behind the camera
Project Promoter:
Portrait experience scp./Cristina Núñez
Project Partner:
Lotte Konow Lund,
Oslo Photo Art School
(Oslo Fotokunstscole)
Funds allocated:
€ 20,000

HER/STORY. WOMEN BEHIND THE CAMERA

The project Her/Story. Women behind the camera was led by the Spanish artist Cristina Núñez. After a troubled past she began in 1988 to take self-portraits as a form of self-therapy, to explore her personal and creative identity and to raise her self-esteem, especially in moments of crisis. Since 2005, she has used this experience to teach others to explore one's inner life using self-portraits.

The name of the project, Her/Story, plays with the phonetically similar word history and explores the feminine self-representation of women in two geographically distant European countries: Spain and Norway. Since the time of primitive societies, the body has been given symbolic meanings beyond the individual. Its functions- such as birth, death and physical needs- have been seen through the local cultural dimension and transformed into the core expression of natural events.

The main objective of the project has been to stimulate a creative dialogue between the Spanish artist Cristina Núñez and three sides of the Norwegian contemporary society, each with its own approach and language that provoke and influence one another about the meaning of femininity and emotions. Each gives its voice to its own culture and generation, creating an exchange between two very different societies in the north and south of Europe.

Lotte Konow Lund

With her on this project was the renowned Norwegian artist, Lotte Konow Lund, famous for her paintings, drawings and video art, and whose work has been exhibited at several international venues. A lot of her art has identity exploration as a theme, and she often uses herself as an actor in her video projects. The purpose is often to describe the vulnerability of the individual when it faces reality, or to explore how it reacts to extreme psychological and mental situations.

The two artists share the desire to explore human feelings and instincts, but while Núñez sees her art as self-therapy, Konow Lund wishes to separate her art from her personal life. In their first encounter in Barcelona, Núñez and Konow Lund filmed a six-hour conversation in which they spoke about their different conceptions of contemporary art. The recordings were later used by the two artists to edit their own 20 minute personal interpretation of the conversation, which forms part of Nuñez's trilogy *La vie en rose*.

The discussion made it very clear that these two women represent two very different views on both contemporary art and women's place in European societies, and despite this fruitful conversation it became evident that the two artists' positions were too distant. Konow Lund, therefore, decided to leave the project. This disagreement reflects the contrast between the rational and the emotional, and perhaps also the differences between the two societies, which made it impossible to continue the cooperation.

Oslo Photo Art School

In order to fulfil the main objective and to create a bridge between the Spanish and the Norwegian visions, students from Oslo Photo Art School were involved in the project, representing a younger generation and a more experimental approach. In May 2014, Núñez and the project's curator, Carolina Lio, travelled to Norway to hold a self-portrait workshop at the school in which nine students participated and learned how to transform emotions into artwork. Carolina Lio then gave them an assignment: to produce a series of photographs about the feminine body and emotions. For two months, the students worked and sent their portraits to Lio, who followed them in the process and selected the work of five students to be exhibited and included in a final catalogue.

Workshops in prisons: Bredtveit and Brians 1

Cristina Núñez, who has held self-portrait workshops in Spanish prisons since 2009, visited in July 2014, Bredtveit (Norway) and Brians 1 (Spain) women's prisons where she arranged a workshop to help inmates transform their emotions into works of art, and to find their potential and boost their self-esteem. The inmates first attended a screening of one of Núñez's videos in which she explained her way of using self-portraits as "the best formula for learning how to view and recognise yourself, discover who you are and feel good about yourself".



Self-portraits from Bredtveit

After the screening, a photography studio was set up and the inmates entered one at a time to create a self-portrait following Nuñez's explanations. They then viewed the images together with Nuñez, who showed them how to recognise themselves in the photos. Afterwards, the group held an idea-sharing session, and the conclusions of these six women left no room for doubt: Today I did not feel like I was in jail.

By including a Norwegian artist, students and inmates, the project marked a sharp contrast not only between the different views on women in the north and the south of Europe, but also between students with a bright future, and women incarcerated in Bredtveit and Brians 1 prisons.

The result of this project was exhibited at the H2O Gallery in Barcelona, at El Patio de Martín de los Heros in Madrid and at Oslo Photo Art School, and contributed to bringing up for discussion between geographically distant women the topics of both femininity and women's role in society. Cristina Núñez hopes this will set an example for future debates and exchanges around the world.

Title:
Encounter Between North
and South through Music
Project Promoter:
Gestión Integral de
Artes Escénicas y Musica,S.L
Teatro Off de la Latina
Project Partner:
Music Norway
Funds allocated:
€ 32,500



Nils Peter Molvaer

ENCOUNTER BETWEEN NORTH AND SOUTH THROUGH MUSIC

In recent years, Norway has become a major force within the world of jazz, and has produced a generation of highly creative and innovative musicians characterised by their willingness to innovate and the search for a personal language. Performers have never hesitated to push the boundaries and blur the borders between the different genres, while at the same time keeping in touch with their Nordic traditions.

The Spanish jazz scene has also received a lot of attention lately due to its close interaction with flamenco. Spanish flamenco-jazz artists, however, have been very faithful to their musical traditions, and even though they are brilliant musicians, this has often limited them to their own cultural circle.

These differences were something the independent exhibition centre for theatre, dance, and music, OFF de La Latina, wanted to explore further. OFF de La Latina specializes in jazz-flamenco, and aims to contribute to the unstoppable process of cultural transformation being experienced by the multicultural La Latina neighbourhood in Madrid. OFF de La Latina is much more than an

exhibition centre, it is a space in which different artistic personalities create, experience and learn together. A space open to change that is being kept alive by the force of creation and emotions.

To explore the differences between Norwegian and Spanish jazz musicians, OFF de La Latina teamed up with Music Norway, the Norwegian music industry's export facilitator and promotional organisation. Music Norway was founded by the Norwegian Ministry of Culture in 2012, and acts as an adviser for the political establishment as well as serving as a facilitator and enabler for the entire Norwegian professional music scene. Together these two partners were given support from EEA grants to develop a cultural exchange project for Spanish and Norwegian contemporary Music.

Bilateral dialogue trough music

OFF de la Latina saw the EEA funding as a great opportunity to widen the horizon of Spanish artists, while also giving Norwegian Jazz musicians new inspiration and ideas. The project was given



From left: Steinar Raknes, Ola Kvernberg, Erik Nylander.

the name Encounter between north and south through music and headlined the 1st Norwegian Contemporary Jazz Cycle organized in Madrid. The Jazz cycle consisted of four diverse concerts by the Norwegian musicians Nils Peter Molvaer, Arve Henriksen, Terje Isungset and Ola Kvernberg. Together they performed everything from traditional Sami Joik to the experimentation of new electronic sounds, and played instruments ranging from violins to trumpets.

In addition to the concerts held by the Norwegian artist, a jazz and cultural exchange was organised by a group of musicians representing Norwegian and Spanish jazz. They joined forces in an experimental concert staged by leaders in the genre Josemi Carmona, Ola Kvernberg, Pablo Martín Caminero, Steinar Raknes, Enriquito, Erik Nylander and Bandolero.

All concerts were sold out, and the jazz cycle received a lot of publicity from both Spanish national newspapers such as El País and El Mundo, and more specialised jazz mediums such as Tomajazz and Cuadernos de Jazz. This has made it possible for the Norwegian jazz musicians to reach a new market, and to expand their zone of influence.

The concerts were accompanied with a round table discussion on how to promote Norwegian and Spanish music abroad, among Øyvind Skjerven Larsen from Norsk Jazzforum, Mauro Lozano from the Spanish Department of Cultural Policy and Industries and Lotte K. Tollefsen, Cultural Attaché at the Royal Norwegian Embassy in Madrid.

A documentary featuring footage from all the concerts together with interviews has also been produced. This will be used to promote further cooperation between Spanish and Norwegian artists.

The creation of new artistic relations between Norway and Spain will hopefully contribute to the strengthening of cultural ties between the two countries, and lead to new and innovative music. Both parties agree that this may well mark the start of a strong relationship between the north and the south through music.

Arve Henriksen



Title:
Black Box / White Cube
(Initially PER/FORM)
Project Promoter:
Pensart Cultural Association
Project Partner:
Centro de Arte Dos de Mayo (CA2M)
and Kunstmuseum Liechtenstein
Funds allocated:
€ 55,000

BLACK BOX / WHITE CUBE

The objective of the project Black Box / White Cube has been to build a bridge between the programmes of two European art centres: Centro de Arte Dos de Mayo in Madrid and Kunstmuseum Liechtenstein. The work was coordinated by Pensart.

Pensart is a non-profit organisation formed by a group of professionals that focuses on contemporary art, social practices and art education. It is a cultural mediation project, and has worked as a network organisation based in Spain, the United Kingdom and Ecuador since 2013. Some of its objectives are to promote the implementation of new technologies in culture, to create local and international artistic networks, to enrich the cultural fabric by favouring dialogue between artistic communities and civil society, and to promote democratic practices in cultural production ensuring universal access to resources and artistic practices. Due to these objectives, Pensart applied for funding from EEA Grants to enable a collaboration between a Spanish and a Lichtenstein cultural institution who share much of the same artistic philosophy and an admiration for the contemporary.

Centro de Arte Dos de Mayo (CA2M) opened in May 2008, and is a dynamic arts venue devoted to cutting-edge art. It is home to the Contemporary Art Collection of the Regional Government of Madrid, which comprises close on 1 500 works from all disciplines. The centre aims to address the meaning of art in modern-day culture and society and the alternatives to traditional work models in art.

Much like Centro de Arte Dos de Mayo, Kunstmuseum Liechtenstein focuses especially on contemporary art and its roots in modernism. Through presentations of works from the private collections of the Prince of Liechtenstein the museum also creates a link to the Old Masters. The Kunstmuseum tries to give its visitors new perspectives by combining the familiar with the unfamiliar, the old with the new, and the local with the international.

The collaborative project is divided into two parts; the ambitious Black Box/White Cube- project and a monographic exhibition by Los Torreznos, two renowned artists from Madrid.

Black Box / White Cube Performance Project

The title Black Box /White Cube refers to a setting beyond the museum context as well as the notion of transcending boundaries. The project showed current performance approaches that expanded the traditional lines of demarcation between the artistic disciplines of performance, dance and theatre.

The project analysed the concept of performance as a way of increasing the level of interaction and influence through feelings, symbols and images as well as things. It invited the audience to ask themselves how dance and theatre could be presented in a museum, to what degree the surroundings could alter the performance conditions and how the performance could change the perception of the space within which it took place.

The project has brought together artists from different disciplines and countries to create a series of performances that collectively expressed the concept of Black Box / White Cube.

The Norwegian artist, Mette Edvardsen, had the honour of opening the project in March 2014 at Centro de Arte Dos de Mayo with her solo performance Black from 2011 where she conjures objects through spoken words and movement through space. It is a play in time and space where only her body is physically present, performing actions and handling invisible objects, constantly trying to bridge the intraversable void between thought and experience, between here and there.

Other artist such as Itziar Okariz, Tamara Kuselman, Guillem Mont, Jorge Dutor, Aimar Pérez Galí, Eva Meyer-Keller, Emilio



Tomé, Mårten Spångberg, Rubén Grilo and Spiros Hadjidjanos later performed diverse and creative pieces reflecting on issues such as language, materialism, death and communication through music, dance and choreography.

The cooperation between the two institutions has led to 12 performances at the Centro de Arte Dos de Mayo, one at Sala Pradillo, a theatre in Madrid, and three performances at the old Ceramic Workshop in Lichtenstein.



Exhibition by the “Los Torreznos” duo

Between 6 February and 18 May 2014, it was possible to see videos and other types of retrospective material by Los Torreznos' work of the last 15 years at Centro de Arte Dos de Mayo. The exhibition was entitled Four hundred and seventy three million three hundred and fifty three thousand eight hundred and ninety seconds, representing the amount of time that these two artists have been working together. This was presented in such a way as to turn these 15 years into a continuous performance from 1999 to the present day.



It is an exhibition that, rather than occupying a single space, expanded over a period of time. During the weeks that it was open to the public, a number of events took place at the centre while a series of recently produced sound pieces remained installed in the building throughout the project's entire duration. Aside from this permanent content, Los Torreznos performed at a number of events in Madrid.



The duo aspires to exert an impact on a small circle, to impact on what remains within their controllable proximity. Their disinterest in reaching a large audience, of becoming renowned and famous beyond their narrow field of operation, forms part of the Los Torreznos strategy in taking over the world.

Simplicity is their weapon. Stripped of unnecessary artefacts, their two bodies on stage are their only tools to attract the attention of the audience to what they say and what they do. Devoid of any superfluous mechanisms, they direct the audience's attention to themselves.

The project has contributed to raising the profile of contemporary art and performances in Spain and Lichtenstein. It has offered audiences in these two countries the chance to be introduced to new European artists, and has established a partnership between Centro de Arte Dos de Mayo and Kunstmuseum Lichtenstein that will hopefully lead to a number of new collaborations in the years to come.







MOBILITY
PROJECTS

Title:
Performance Art
Artist Exchange
Project Promoter:
Ana Matey, Domix Garrido,
Sergio Muro and Isabel León
Funds allocated:
€ 13,364

PERFORMANCE ART ARTIST EXCHANGE

EXCHANGE España - Norge is a performance exchange project between Spain and Norway that took place over seven days between 30 March and 6 April 2014. The project made it possible for eight artists to take part in an experience of simultaneous creation between performers from two different countries and cultures.

The objective of the exchange was to enrich the artists participating in the project, their audience and the society they are part of. The project aimed to build a bridge between the north and south of Europe, regions which not only differ culturally, but find themselves in two starkly different economic situations. Mobility of artists across borders is an important element in promoting cultural diversity and dialogue between countries.

The project has received a total of € 13,364, divided between the four Spanish artists Ana Matey, Domix Garrido, Sergio Muro and Isabel León, and was made possible by the cooperation of five organisations dedicated to performance art in different cities: ARTÓN (Madrid), ENCLAVE DE ACCIÓN (Granada), ABIERTO DE ACCIÓN (Murcia), ARTIX (Zaragoza) and Performance Art Oslo (Oslo).

The Spanish artists went to Oslo with a suitcase full of ideas, and the suitcase came to play an important part of the performances by representing the necessity of travelling in order to meet and create art together with new and unknown artists.

The idea of cooperating within performance art is rare in itself, and even more so across borders, cultures and linguistic barriers. The performance artist usually works alone, with the exceptions of a number of duos and groups. When an artist creates his performance it is not common to share the responsibility with someone else. An artist can predict the audience's reactions to his piece, interact with them or even seek collaboration, but it is not common to share the creative control.

In this project the challenges were even greater than in a normal exchange between two artists with the same background. The performers did not know each other's previous work, or even who they were going to work with. They could not know if they shared a common artistic goal with their new partner, only that within the given timeframe a piece of art had to be produced.

When two individual artists work together, they need to be open towards new practices and artistic angles, and they have to be ready to give and take. The success of the performances was not only measured by the final presentation, but also by how the two artists communicated over these five days. It is possible to see the work created by two artists as a result of a number of compromises, and the process is just as important as the final piece. What the audience sees is an attempt to communicate, and what may be the first step towards a future artistic dialogue.

When the Spanish artists arrived in Oslo they met for the first time their Norwegian partners Franzisca Siegrist, Inger-Reidun Olsen, Ida Grimsgaard and Susanne Irene Fjørtoft. They presented some of their previous work and shared a pleasant meal to celebrate the start of the project. Afterwards the artists were randomly divided into four pairs: Ana Matey and Inger-Reidun Olsen, Isabel León and Francisca Siegrist, Sergio Muro and Ida Grimsgaard, and Domix Garrido and Susanne Irene Fjørtoft.

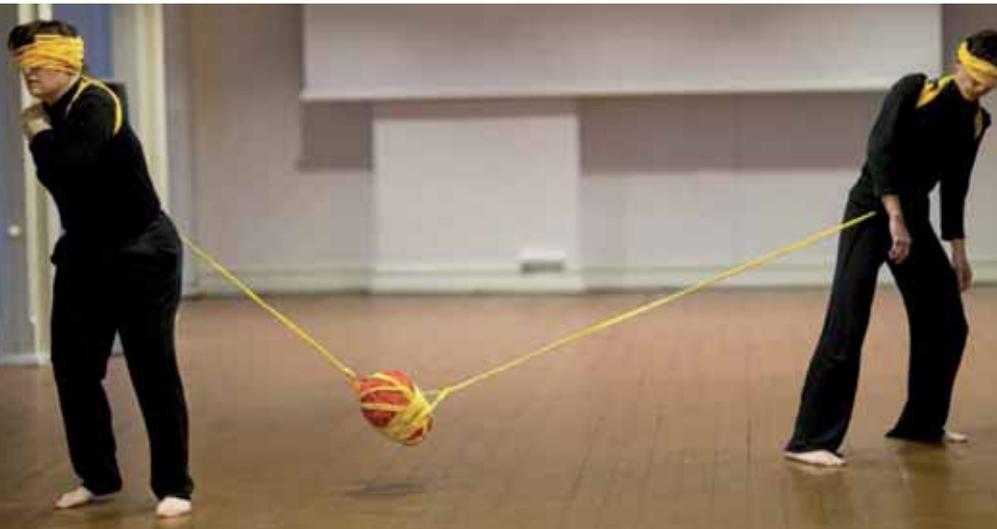
They started by showing each other the material and objects they had brought for incorporation into their art performances and then each group started the simultaneous and experimental creation process. Throughout the week, each pair worked together to develop a piece of art, but they also found time to experience the city of Oslo and its surroundings, to try food from different cultures, and to share many interesting conversations that improved the understanding of the differences between the two countries and their way of understanding art. By discovering their dissimilarities they also realised that they share a common European culture that unites them despite the geographical distance between them.

On 5 April, all groups met at the ANX Atelier Nord in Oslo to present the result of their collaboration. The groups had found different ways to express themselves, each creative in its own way, interpreting the cultural differences between the two artists. After the performances the audience was invited to participate in a dialogue about the performances and the process behind them. This brought the audience, the artists, and the two cultures together, and these bonds will be further strengthened when the Norwegian artists later visit Spain.











Title:
Creation of
a graphic novel about
Kjartan Fløgstad
Project Promoter:
Álvaro Nofuentes Hernández
Funds allocated:
€ 5,669



CREATION OF A GRAPHIC NOVEL ABOUT KJARTAN FLØGSTAD

Álvaro Nofuentes Hernández is a Spanish illustrator. He has received several awards for his work, among them (in collaboration with other artists) the EU Prize for Cultural Heritage/ Europa Nostra Awards in 2012. His latest project is the creation of a graphic novel based on Kjartan Fløgstad's book Grand Manila.

The novel deals with the de-industrialisation of Europe, the change from a productive to a financial economy, the social effects of macro-economic decisions and the future of social-democratic politics in European countries. In short, the book highlights the consequences of globalisation from a left wing perspective, which Nofuentes wanted to interpret with his own unique style of drawing, making the reader reflect upon the world we live in and our economic and social systems.

The objective of this project has been to further promote a common European identity, to encourage social and artistic links between Spain and Norway and thus enrich the cultural dialogue between the two countries. On an artistic level Nofuentes wanted to increase the social and cultural acceptance of comic books as an art form. By converting a novel by a renowned Norwegian writer into a comic, he hoped that it would not only increase people's interest in this art form but in Norwegian contemporary literature as well.

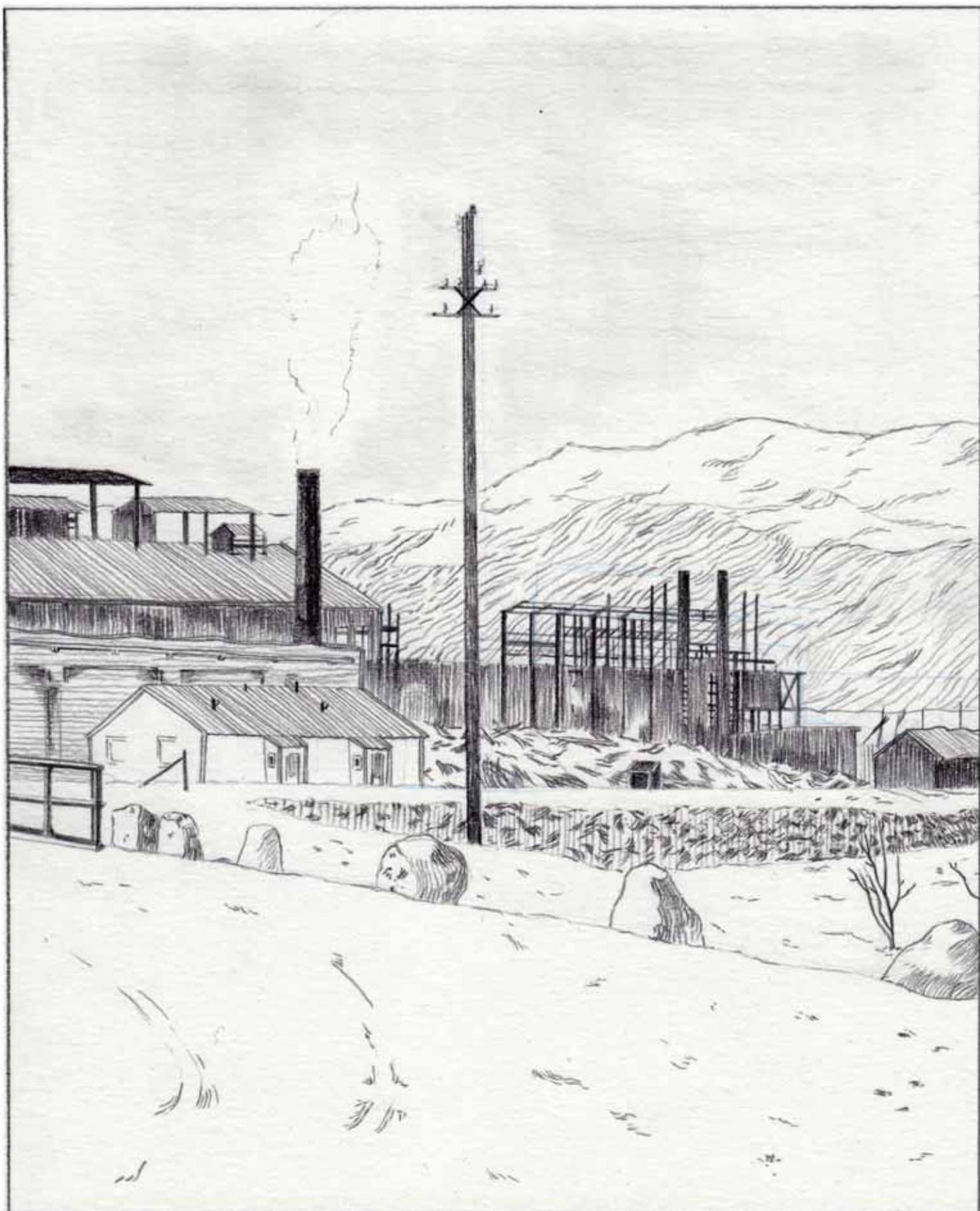
The project is one of the first to reinterpret a novel and convert it into a comic book and, due to its originality, the project has received € 5,669 in support by EEA Grants. These funds made it

possible for Nofuentes to do thorough background research to capture the essence of Fløgstad's book.

During much of the process Nofuentes stayed in Norway, where he was in close contact with Fløgstad, who also agreed to write an introduction to the last chapter. Furthermore, he got the opportunity to go to Sauda, the birthplace of Fløgstad and a place of high importance in the novel. There he visited many of the places described in the book, such as the manganese factory, Folkets Hus, and the city of enterprise, where most of the factory workers lived. He interviewed some of the employees and the bartender from the old Grand Manila Pub. Hernández's technique is to base his drawings on photos, and while visiting Sauda he took several pictures that would go on to form the foundation of his graphic novel.

The funds allocated also made it possible for Nofuentes to bring Fløgstad to Spain where they collectively promoted the project at two book fairs, in El Escorial and at La Mar de Letras in Cartagena. He underlined that the project would never have been possible without the support from EEA Grants, due to the fact that no comic book publisher would have had the funds to take on all the expenses inherent to the project.

At the book fairs, Nofuentes met several publishers interested in the project, and the book will most likely be published in 2015 in both Spain and Norway. In tandem with the book release, he is planning an exhibition of the original drawings included in the book.



Omname ved fabrikkken til Union Carbide Corporation i Sauda blei tende for første gong i 1923. Smelteverket har sidan den gong vore den økonomiske drivkrafta på den vesle tettstaden i Ryfylke i Vest-Noreg

Title:
Lucky Malice Spain Tour
Project Promoter:
Linda Elise Haug,
Anna Karine Brække and
Hanna Fauske
Funds allocated:
€ 12,000

LUCKY MALICE SPAIN TOUR



Lucky Malice

Lucky Malice is a Norwegian punk band with a strong feminist perspective inspired by the Riot Grrrl movement founded in the United States in the nineteen-nineties. The band was established ten years ago by its three members; Linda Elise Haug (guitar and vocal), Anna Karine Brække (drums and vocal) and Hanna Fauske (bass and vocal). The band has released three albums; *Young and Breastless* (2008), *Split EP* (2010) and *Homme Fatale* (2012) where they sing in both English and Norwegian.

The band members originate from the Norwegian county of Østfold, and put no effort into hiding it. In their Norwegian songs their Østfold dialect shines through and adds a uniqueness to their musical message, which involves everything from vulnerable love declarations to modern day problems such as overconsumption. Their varied lyrics are accompanied by different musical styles such as straight-in-the-face-punk to melodious punk ballads.

Lucky Malice has toured Spain twice previously, and has built up a solid fan base in the country. To further promote the band in this market Lucky Malice applied for EEA funding to facilitate a third tour in Spain. Each band member was granted € 4,000 from EEA Grants to promote contemporary Norwegian Music in this south European country. The band also hoped that their feministic lyrics would be an inspiration for women to express themselves freely and would encourage the Spanish youth to be political active.

This third tour was a result of the connections established from the two previous tours, and the support from EEA Grants. In little more than a week, the band played nine concerts and visited the Spanish regions of Catalonia, Aragon, the Basque Country, Cantabria, Valencia, Castilla-La Mancha and Madrid, where they were welcomed by an uproarious Spanish audience.

During the tour, Lucky Malice had the pleasure of sharing the stage and connecting with several bands from Spain as well as other European countries, contributing to the creation of a cross-border musical network. Many of the bands share Lucky Malice's idea of political activism through music, such as the Spanish band *Accidente* whose lyrics are socio-political with a big emphasis on issues such as poverty and animal and human rights.

Lucky Malice played at very different venues, such as abandoned industrial buildings, bars, cultural houses and outdoor stages, which made it possible to bond with a wide range of people representing the diverse make up of Spanish society. In addition to being a great success in terms of the number of visitors, the tour has bridged two distinct cultures from the north and south of Europe, enabling the youth of these two nations to share ideas, discuss politics and learn new ways of thinking.

The objective is for the tour to contribute to further integrate the Spanish and Norwegian musical scenes, and that Lucky Malice's performances will heighten the interest in Norwegian contemporary music.





Title:
White Nights by
Jordi Colomer
Project Promoter:
Jordi Colomer
Funds allocated:
€ 4,000

WHITE NIGHTS BY JORDI COLOMER

That our surroundings affect how we perceive art is an undeniable fact, and that is why a gallery normally tries to minimise its role by having white walls, few windows and prohibiting any forms of talking that may detract from the art experience. Due to this, many artists are reluctant to exhibit their work in extravagant art centres for fear of being overshadowed by the surroundings. Jordi Colomer, a Spanish artist famous for his photographs and films, wanted to explore this relationship between the exhibition space and art, and how the two influence each other. To do this he secured the cooperation of RAKE Visningsrom in Trondheim - an exhibition centre which aims to serve as mediator between architecture and the visual arts and which is a meeting place for contemporary artists.

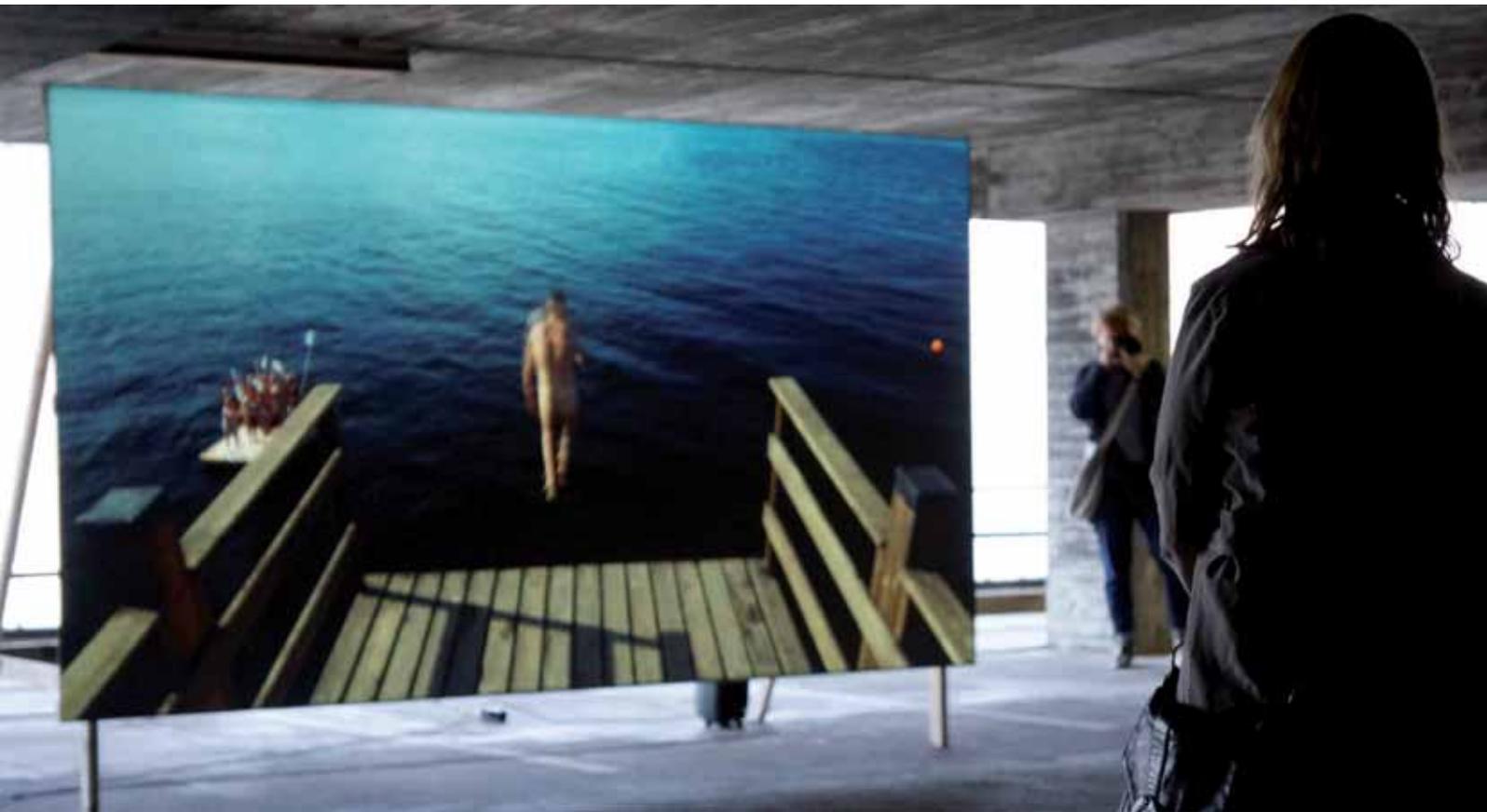
With the exhibition White Nights, they wanted to create a new twist to art exhibitions. Normally art is influenced by the space within which it resides, but what happens when the art influences the exhibition space? To answer this they chose an abandoned 1960's parking garage that, together with Colomer's three films, achieved a symbiotic relationship. The parking garage with its raw and unpolished concrete surfaces and translucent glass windows made the films stand out, attracting the audience's attention to the bright colours on the screen.

The exhibition was open to the public between 5 September and 5 October, and the idea of having it in a parking garage was to open up a space, usually closed to the public, and transform it into a public area throughout the exhibition period. This way of thinking is part of a greater project led by RAKE who are looking at different ways of transforming or exploring urban spaces into something new. Public spaces and city development is also the theme of Colomer's films, and together RAKE and Colomer complement each other's visions.

Three different films were shown in the parking garage, each reflecting different sides of Trondheim's history and culture. Colomer used both archive material and newly filmed footage to depict the use of public spaces in the city, showing everything from student parades between 1910 and the 1990's to people bathing in the Trondheim fjord.

In his film Sjøbadet Alphabeth he portrays the secret language of the swimmers at Sjøbadet, a wooden diving tower between the motorway and the sea, and shows how people from different generations get together to test their bodily limits by throwing themselves into the cold water from different heights. The film is a beautiful portrait of one of Trondheim's most special public places, and the contrast between the colourful pictures and the raw parking garage create a unique atmosphere. The blue water, the sun and the naked bodies sparkle in contrast to the grey concrete surface.

The project was supported with € 4,000, which made it possible for Jordi Colomer to go to Norway and shoot the films and to connect Spanish contemporary art with a Norwegian audience. Another positive contribution of the project has been to make previously forgotten archive material available to the public again. By doing this the project has successfully contributed to creating a link to the past between the citizens and the city.









Title:
Agronautas
Project Promoter:
Elisa de los Reyes García López
Funds allocated:
€ 5,000

AGRONAUTAS

Elisa de los Reyes García López together with Maé Durant Vidal are Spanish architects and members of Pez Estudio, which is a creative cell of architects working in the field of research, urbanism and design. Pez Estudio was responsible for the project Agronautas (New Urban Realities) - Open Labs towards Self-Sufficiency. The main objective of the project was to rethink and reformulate infrastructures that manage natural resources to minimize the human impact on the planet.

Open Labs towards Self-Sufficiency has created several base hubs around the world to spread the message of sustainable use of natural resources. These hubs are located in the Spanish cities of Bilbao, Malaga, Madrid, Barcelona and Alicante, as well as at locations in Ghana, Peru, Norway and Iceland. Because of the project's cross-border cooperation with European partners in Reykjavik and Oslo. EEA Grants decided to support Agronautas with € 5,000 to strengthen European integration and sharing of best practices within the field of sustainable resource management.

The Open Lab workshop in Iceland took place in a greenhouse in the Botanical Garden at Reykjavik, in cooperation with Reykjavik City Council. The aim was to produce ecological infrastructures with their subsequent usage, adoption and implementation, and to become familiar with energy, technology and self-sufficient food production systems to benefit the local community. Laugargarður Community Garden and the Dalheimar After School Community acted as the local partners. During the workshop, the participants designed and built in a collaborative effort a mobile set for outdoor organic cooking, which included Agrodomestics and furniture (mobile heat-retained cookers, rocket stove, storage drawers and tables) to enable people to meet around a sustainable and healthy meal. The equipment was later tested in the Icelandic wilderness.

In Norway, Open Labs collaborated with the organisation Herligheten, which is an ecological initiative in urban food production located at Loallmenningen in Bjørvika, a rocky island in the middle of a rugged building site surrounded by roads, railway lines and the two ventilation towers for the tunnel underneath. It is a temporary low budget project initially planned for 3 seasons and consists of 100 allotments, a field measuring 250 m² where several types of ancient grain such as spelt, emmer, einkorn and barley are cultivated, and a program consisting of a number of events and seminars for learning and exchanging ideas.

Representatives from the Agronautas project visited the site and met with one of the coordinators to exchange experiences and knowledge, and to set the basis for future collaborations. The visit to Oslo also made it possible to explore other projects in the Norwegian capital that aim to advance public spaces towards a greener and a more self-sufficient way of living, such as urban community gardens.

The project has been successful in establishing bonds between like-minded eco-friendly organisations in the north and south of Europe, and all partners involved hope that this could be the start of more sustainable societies across Europe.



Title:
The Earth is Only a
Little Dust under Our Feet
Project Promoter:
Begoña Antón
Funds allocated:
€ 1,450

THE EARTH IS ONLY A LITTLE DUST UNDER OUR FEET



Begoña Antón is a Spanish photographer who spent two months (October-November 2013) in the small Icelandic village Ólafsfjörður at an artistic residency known as Listhús. There she lived together with several international artists from different creative disciplines. The key objective of the Listhús Artist Residency Program is to provide an opportunity for international exchange, where all types of creative people are given the opportunity to meet, exchange ideas and collaborate.

Begoña Antón travelled to Iceland for the purposes of a photo project that she was working on: an anthropologic investigation aiming at portraying human behaviour in adverse atmospheric conditions. She investigated and explored the consequences the harsh Atlantic weather could have on human beings' bond with nature. She was granted € 1,450 by EEA Grants in order to facilitate the investigation process.

The collaboration with local inhabitants was crucial to the final result of the project, and Antón was received with open arms by the villagers. However, she first had problems finding them. Contrary to what is normal in countries such as Spain, there was barely anyone in the streets, something that made it difficult to document their everyday life. Antón then understood that she had to live like an Icelander to be able to understand them and contacted the women's knitting club, the card players, the church choir, the yoga class and the indoor golf players. She also participated in some outdoor activities like Sunday sea swimming, hunting and ice-skating.

In addition, Begoña Antón got the opportunity to show off her photographic expertise when she gave a five-day workshop for fourteen local students at the art school Menntaskólinn a Tröllaskaga. She shared her influences, her work, and that of a small selection of creative Spanish photographers with the group. The result was very positive and provoked reflection among the students on the meaning of the word photography. As a final project the participants created their own photo series.

Iceland has a wild and stunning natural environment, something that makes travel there difficult without a car. Antón therefore rented a vehicle on two occasions to explore the Icelandic wilderness. This made it possible to meet people who believed in mythical creatures such as elves, trolls, fairies, huldurfolk, monsters and ghosts. On one of her trips, she came into contact with the writer Unnur Jökulsdóttir, who has written a book about the hidden people. This helped Antón to better understand the complex beliefs in Iceland.

Her day-to-day experiences were documented in an on-line photo-diary that showed her integration into Icelandic society and its culture. On her last day in Iceland, an exhibition of some of her best photographs, called Lady Winter, was held at Listhús. A collection of her photos were later chosen to be displayed at three different locations in the Spanish region of Navarra as a part of a larger exhibition called Buitres, Elfos, Libélulas, Hombres y Mujeres.







Title:
Cosh.
Playing Around Invisibility
Project Promoter:
Brígida Molina Zapata
Funds allocated:
€ 4,200



COSH. PLAYING AROUND INVISIBILITY

Cosh is an ongoing art research project based around the concept of being inside or outside hidden places. We all have a secret hideout, inside or outside of ourselves. It is a place where we hide from others and from our social alter ego, the person we have created to cope with the system of human relationships. The first phase of the project was called Cosh. On Love & Death, and explored elusive feelings related to love and death, and how these two affect each person in a unique and unrepeatably way.

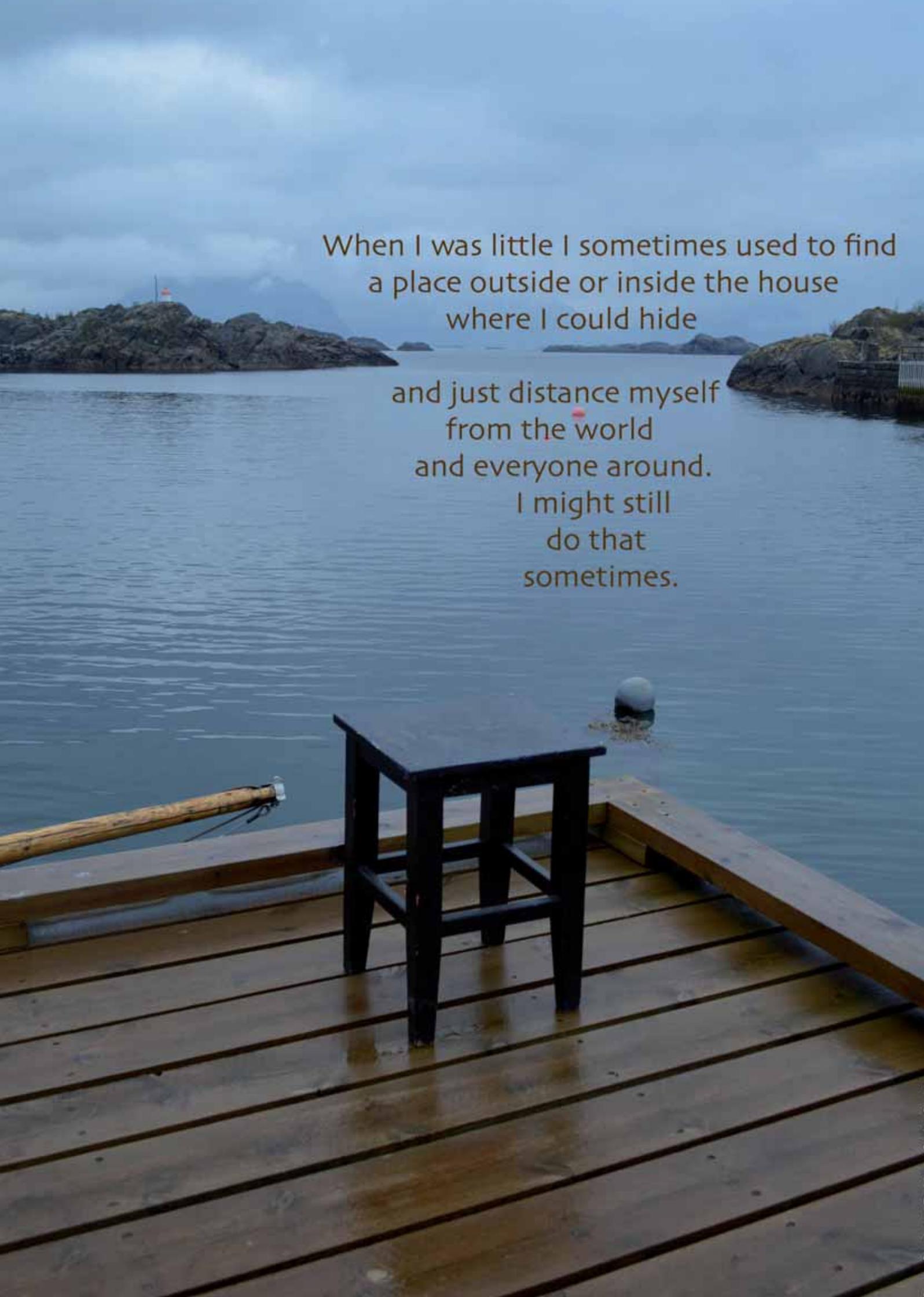
The main objective of the new phase of the project is to connect the concept of cosh - a Gaelic word which means a hidden place where someone feels safe or protected- to the idea of invisibility. Many regularly feel the desire to cease to exist and to reinvent themselves by going to their special hideout, where they can erase any past memory of their former selves. However, this desire often conflicts with the new and virtually everlasting memory of social media, where the borders between the private and public sphere are becoming blurred.

The project is being led by Brígida Molina Zapata, a Spanish artist specialising in performing arts, and has been supported by EEA Grants with € 4,200 to facilitate cross-border cooperation between European artists. To explore Cosh, Molina spent one month at an artistic residency in the small village of Stamsund in northern Norway. There she had the opportunity to collaborate with Sara Serrano, a Spanish artist living in Norway, and Eilertsen & Granados Theatre Company. Located in Stamsund, the

theatre company was founded by Andreas Eilertsen (Norway) and Cristina Granados (Spain). It bases its experience on expressive physical theatre and has extensively studied the connection between live music and theatre. This is the first time these four artists have had the opportunity to collaborate, and it was a great occasion for exchanging different cultural perspectives around a common topic that everyone can relate to.

After working together for a month and interviewing people of different nationalities with different perspectives on the concepts of fear, secret hiding places and invisibility, the results were presented at Stamsund International Theatre Festiva, which took place between 27 May and 1 June 2014. Molina shared her research with the audience, of whom a great part had been involved in the project in different ways, through the use of sound and image dramaturgy. She had produced written texts which were read out loud accompanied with selected images illustrating the emotions behind the words. After the presentation, an after-show talk was held to enable the audience to contribute by further exploring their feelings about Cosh.

The project was very successful in involving the local population, and through cooperation a wider cultural understanding between people from different nationalities has been created. The parties involved could see that all human beings share the same pattern of feelings regardless of their cultural or ethnic origin.

A photograph of a wooden dock extending into a body of water. In the foreground, a black metal stool stands on the wet wooden planks. To the left, a wooden oar is visible. In the background, there are rocky islands and a small red flag on a hill. The sky is overcast and grey.

When I was little I sometimes used to find
a place outside or inside the house
where I could hide

and just distance myself
from the world
and everyone around.

I might still
do that
sometimes.

Title:
Empathy for education
creativity and social media
Project Promoter:
Natalia Lozano
Funds allocated:
€ 5,934



EMPATHY FOR EDUCATION. CREATIVITY AND SOCIAL MEDIA

Natalia Lozano is a Spanish visual artist with a degree in Fine Arts and Communication. In 2011 she started SGNS; a project that aims to strengthen the diversity of artistic tools and stimulate critical thinking and communication through new methods of interaction. Lozano wanted to integrate diverse social groups, including people with disabilities, by deepening the understanding of different cultural expressions in today's societies, and to teach people to show empathy for each other. SGNS has been showcased at several international festivals and has received awards for its originality.

The project Empathy for Education. Creativity and Social Media is part of SGNS and is an ambitious project in which Lozano hopes to raise awareness of social, urban and political problems in education related to exclusion. With the support of EEA Grants, Lozano has been able to expand the project to two new countries; in 2014 she visited Lichtenstein and Iceland.

The objective of taking her project abroad was to investigate creativity and how social integration and evolution of artistic and expressive skills are influenced by dance, theatre, natural and cultural heritage and visual arts. In our daily lives we communicate with people by talking, but communication exists in different forms, and Lozano was interested in exploring how people's cultural background influenced upon the way they expressed themselves. By cooperating with cultural institutions in other countries she had the opportunity to establish a wider artistic network, and to spread the ideas of her project to a new audience.

Lozano arrived in Lichtenstein on 8 April 2014, where she stayed for five days conducting interviews, and taking photos, and where she held a workshop for young theatre students in cooperation with Klaus Koope, the director at Lichtensteinsishches Gymnasium Theatergruppe Sisyphus. She also worked closely with Takk Theatre, a collaboration which resulted in several videos, photos and audio recordings, together with a video-diary-documentary on art education and creativity. In Lichtenstein she established new contacts which resulted in her being invited to visit Kassel University in Hanover, Germany. She stayed for a week and held a workshop.

The next phase of the project was a three month research stay in Iceland where she investigated the phenomenon of creative education and culture. By studying how the landscape had contributed to form the Icelandic mentality, and how this became visible as a collective memory expressed through poems, dance, film and music, she broadened her horizons and made room for new ideas. She also worked as a volunteer at the Reykjavik Art Festival 2014 and learned how the festival was being organised. This was an important part of understanding cultural education in Iceland.

Through the project, Natalia Lozano has reached a new audience with her message, and has established an artistic network which can be used to further explore communication between people across cultural borders.





Title:
Art Exhibition in Cordoba
Project Promoter:
Anders Grønlien
Funds allocated:
€ 5,000

ART EXHIBITION IN CORDOBA

Anders Grønlien is a multidisciplinary artist born in 1979 in Norway. He received his Masters Degree from the Academy of Fine Arts in Prague in 2009, and has since exhibited his work in galleries and institutions in several European countries. At the end of October 2013, he arrived at the La Fragua artist residency located in the 15th century Monastery of Santa Clara on the outskirts of Córdoba in southern Spain.

La Fragua was founded in 2010 as a non-profit cultural organization with the purpose of developing art in a rural environment. It is a multi-purpose public space for artistic research, production and exhibition - a place for artists working on evolving projects which aim to dynamically reinterpret the rural environment. More than 90 artists have participated in the program at La Fragua since its inception, contributing to the growth and publicity of the centre with exhibitions, presentations, events and activities involving the local community.

The objective of Grønlien's stay at La Fragua was to set up an artist-run performance and exhibition platform in Cordoba in connection with the La Fragua artist residency. To do this he received € 5,000 in support from EEA Grants to provide a suitable exhibition space for the international artists that work at La Fragua.

In collaboration with the management at La Fragua and the Spanish artist Ivan Izquierdo, Grønlien opened an exhibition space called Combo in March 2014. The first exhibition was a collaborative effort between Grønlien and Izquierdo and was given the name Prophecies of Daydreaming. The exhibition was inspired by the ancient belief in divinatory dreams and embodied the collaboration between the two artists- merging aspects of history, mythology, fairy tales, symbolism, philosophy and poetry. The two artists displayed their newly created work which consisted of different art forms such as paintings, sculptures, videos and installations that revolved freely around the historical artistic representations of the 12th century Muslim philosopher Averroes, a native of Cordoba. Over two hundred people visited the opening, and during the month long exhibition period several participatory events were held for the public, such as artist presentations, lectures and activities for children.

The project has successfully led to the establishment of the exhibition centre Combo in Cordoba, and through this has created a place where Spanish and international visiting artists can exhibit their work. All future exhibitions will be collaborative efforts between artists of different nationalities, and Combo is therefore very important in promoting European culture to the Cordoban public.



Title:
Creative research stay
in Iceland
Project Promoter:
Francisco Javier Garcerá
Funds allocated:
€ 4,000

CREATIVE RESEARCH STAY IN ICELAND

Francisco Javier Garcerá Ruiz is a Spanish artist who from the outset of his career was concerned with the treatment of materials and the physicality of art. He has also introduced textiles into his artwork lately, and it was his desire to continue his exploration of the world of fabrics that took him to Iceland in July 2014.

The objective of his stay on Iceland was two-fold. Firstly he wanted to conduct research on the Icelandic textile tradition and in particular traditional textile techniques such as weaving, netting, tapestry and dyeing, and to explore its application in contemporary art. Secondly, he wanted to study the Icelandic landscape as a means of exploring the relationship between nature and civilization.

With the support of EEA Grants, Garcerá got the opportunity to stay at the artist residence at Textilsetur, the Icelandic Textile Centre. This gave him access to local expertise on traditional Icelandic textile techniques, as well as the chance to get in touch with other artists who are applying these techniques in contemporary art. Being in Iceland also contributed to achieving a better understanding of the relationship between nature and civilization and, in particular, contemporary man's experience of exile - through observing the peculiarities of Iceland's otherworldly landscape and its communities.

Garcerá is convinced that both his research on Icelandic textile tradition and the experience and visual documentation gathered during the second part of his stay will strongly influence his work and will manifest distinctly in future exhibitions and projects. The artistic result of his stay was available for viewing at the Álvaro Alcázar gallery in Madrid where some of his work was exhibited in September and October 2014. He is currently preparing a large solo exhibition at Centro del Carmen in Valencia, scheduled for September 2015, where he intends to show a series of work based on his experience of the Icelandic landscape and the textile techniques learnt and developed at Textilsetur.

Garcerá Ruiz hopes that his stay in Iceland will contribute to the spread of knowledge of Icelandic textile techniques, patterns and traditions. During the period he spent at the artist residency at the Icelandic Textile Centre, Ruiz met artists of different nationalities. By interacting across cultural and artistic barriers this contributed not only to the spreading of Icelandic culture to Spain, but also to the transference of Spanish culture and artistic techniques to Iceland, thus bringing these two European cultures closer together.

Title:
Introducing Spanish Vocal
Music in Iceland
Project Promoter:
Guðrún Ólafsdóttir
Funds allocated:
€ 1,473

INTRODUCING SPANISH VOCAL MUSIC IN ICELAND

Guðrún Ólafsdóttir is an Icelandic mezzo-soprano who studied at the Reykjavík College of Music and later completed a Master of Music degree and an Opera Course at the Guildhall School of Music & Drama in London, studying with Professor Laura Sarti. She then furthered her studies with mezzo-soprano Alicia Nafé in Madrid.

Ólafsdóttir has performed on stages across Europe and the world, and has won numerous prizes for her singing, including the Joaquín Rodrigo Prize in Madrid, the Lieder Prize in the Zamora International Singing Competition in Spain and the Kathleen Ferrier Song Prize at the Wigmore Hall in London.

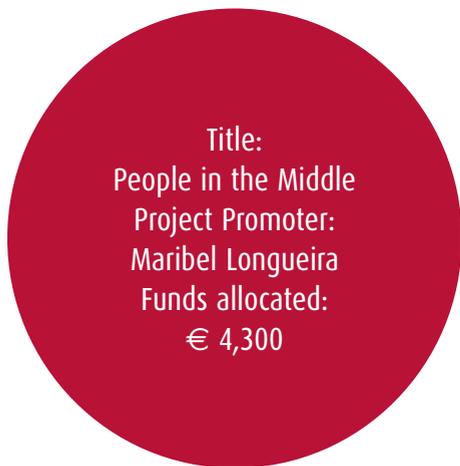
She has a special affinity for art songs and performs regularly in recital, with piano, guitar or in different chamber combinations. She frequently sings with symphony and chamber orchestras, especially the Madrid-based Sonor Ensemble, with whom she has performed in many countries.

Despite Ólafsdóttir's close connections to the Spanish music scene, Spanish music is little known in Iceland. Ólafsdóttir wanted to change this and musically connect the two countries that have shaped her life - Iceland where she is from, and Spain where she lives and works- by introducing a vocal repertoire in Spanish to Icelandic audiences and voice students. EEA Grants supported her objective and contributed towards the project with an award of € 1,473.

On two occasions, in March and June 2014, Guðrún travelled to Iceland from Madrid to increase the knowledge and interest in Spanish music on the island. There she gave master classes on vocals at the Reykjavík School of Singing and the Iceland Academy of the Arts. She also gave a recital of little-known Spanish zarzuela romanzas at the Icelandic Opera to a full house, accompanied by the acclaimed Spanish pianist Julio Alexis Muñoz. She also brought the music outside the capital when she performed at the Kirkjubæjarklaustur Chamber Music Festival in the south of Iceland, where she was also the artistic director, together with the Spanish Dúo Roncesvalles.

The result of the project has been tremendous, taking the small budget into consideration. The students at Reykjavík School of Singing and the Iceland Academy of the Arts have since continued to perform her repertoire, and a close cooperation between their teachers and Ólafsdóttir has been established. Songs from Ólafsdóttir and Dúo Roncesvalles' last album is now being played frequently on National Icelandic Radio, and Icelandic concertgoers have opened their eyes to Spanish music. In this way the project has built a good foundation for further musical cooperation between the two countries.





“The human being is not the measure for all things. There was life on this planet before him, and there probably will still be beyond the beating of his heart and memory. Yet today the human species does not only live in the middle, is not just one more link in the chain of being. Human beings are the middle, the centre which conditions the existence of other species, which threatens and destroys them and, at the same time, the strength and innocence which struggles to avoid their extinction. We are people in the middle of history’s crossroads, at a crucial moment for the planet”.

This is an extract from one of the texts displayed at the exhibition People in the Middle, which was held at the University of Iceland and the University of Akureyri in May and June 2014. The text was part of a larger exhibition based on the work of the Spanish photographer Maribel Longueira, the Spanish writer Francisco X. Fernández and the Icelandic-Spanish poet Elias Knörr.

These three artists, with different backgrounds and artistic expressions, wanted to shed light on the worrying influence human beings have had on the environment. The home region of Longueira, Galicia, and Iceland are united through their common bond to the Atlantic Ocean, and by studying the sea we can better understand the impact our actions have on the world’s ecosystems.

PEOPLE IN THE MIDDLE



On the shores of both countries the waves continue to bring us evidence of our mistreatment of our surroundings. There we can find lost property, shipwrecks and trash together with natural and human waste. In the past, it was usual that you could find parts of boats that had sunk or timber from the woods, but today the most common find is plastic and other pollutants. The materials brought and carried by the sea have always had a special value for the people living on the coast, and the three artists’ exhibition explored the changes of this phenomenon.

Maribel Longueira was supported with € 4,300 by EEA Grants to implement the project. The exhibition showcased her photographs accompanied with text and poetry, written by Fernández and Knörr, which together represented the aggression and destruction of nature. Her photographic portraits of men, women and children of different ethnic origins, were fused with images that symbolised the waste of civilisation. She took the constancy of fire, the destruction of nature, and transformed these serene images into new visual metaphors. With this she hoped that the viewer could embrace the idea of a better and cleaner world.



Title:
Portraits of Female Workers
in the Fishing Industry
Project Promoter:
María del Mar Cuervo Pérez
Funds allocated:
€ 4,510



PORTRAITS OF FEMALE WORKERS IN THE FISHING INDUSTRY

María del Mar Cuervo Pérez is a Spanish artist and a PhD student at Universidad Complutense de Madrid. In March 2014, she arrived in Iceland to conduct a three month photographic study of women in the Icelandic fishing industry. During her time there, she participated in the residence Programme of the Association of Icelandic Visual Arts where she was able to share opinions and connect with other artists from countries such as Germany, US, France, Georgia and Canada.

Fishing has always been an important part of life for European coastal societies and Iceland is no exception. The country is located in the middle of the Atlantic Ocean and due to the harsh climatic conditions fishing has been an essential part of the Icelandic diet. Cuervo Pérez wanted to explore women's role in the fishing industry, and was supported with € 4,510 from EEA Grants to be able to carry out the project.

With the help of several Icelandic scholars, specialised in issues such as gender division, fisheries and the resilience of small fishing villages in Iceland, Cuervo Pérez soon understood that fish is more than just food for Icelanders. Through efficient policies the country has maintained a sustainable fish stock, and discovered that quality is more important than quantity. Icelanders aim to use the whole fish, which means that fish can be used to produce leather, creams and cosmetics, and protein capsules.

Even though women's expertise is still appreciated in the processing industry, today they are found in all parts of the production chain, such as decision-making, advertising and in laboratories developing new products. For Cuervo Pérez this came as a surprise since the roles in the Spanish fishing industry are still clearly assigned by gender. She found this difference so interesting that she decided to dedicate a chapter of her PhD thesis on women in male dominated fields in Iceland.

During her stay Cuervo Pérez contacted several companies across the country to document women's diverse roles in the fishing industry. She also interviewed women in different positions which opened her eyes to new ideas and ways of thinking, leading to the understanding that the women participating were not only part of a visual project but were also role models for women in the fishing industry worldwide.

Some of the photographs taken were exhibited in Reykjavik while she was there, but the main result of the project has been a book featuring photos and her thoughts on her experiences in Iceland. 80 copies of the book were printed and have been distributed to different institutions in countries where fishing is an important industry, to awaken interest in the project beyond Iceland and Spain.



Title:
Trygve Madsen:
Piano Works
Project Promoter:
Eduardo Fernández
Funds allocated:
€ 3,100



TRYGVE MADSEN: PIANO WORKS

Eduardo Fernández is a Spanish pianist who was acclaimed by critics as most promising young Spanish pianist after being selected by the prestigious international music magazine Scherzo to perform at the concert of its 20th Anniversary in 2005. His grandfather started teaching him the piano when he was only four, and he had his first concert a year later. He has since then played on stages around the world, and has received special recognition for his interpretations of the Suite Iberia by Isaac Albéniz.

Albéniz is considered by many to be the most important Spanish composer and regard his work the Suite Iberia as the cornerstone of piano literature. He is best known for his ability to take elements from Spanish folklore and integrate them into classical music. Eduardo Fernández has been very inspired by this combination of musical styles, and this has led him to embrace the work of the Norwegian composer Trygve Madsen, who has worked with traditional Norwegian folk music.

Fernández started studying the works of Trygve Madsen in 2009, and has since worked to delve into the essence of Madsen's work. As a result of his excellent performance, Fernández was invited by the European Piano Teachers Associations (EPTA) to perform a recital at their annual conference in 2014 entitled Folk music's influence on art and music from 1814-2014, trends in practice and performances which was held at the Norwegian Academy of Music in Oslo.

To make his participation possible, EEA Grants supported Fernández with € 3,100. The objective was to bring together Norwegian and Spanish music by comparing two great classical composers who have been influenced by the traditional folklore of their respective countries, and who developed their own peculiar styles that create an evocative atmosphere admired across the world.

In Oslo, Fernández's performance brought together musical traditions from both Spain and Norway by playing pieces from Grieg, Madsen and Albéniz. 126 EPTA members from 35 countries, most of them professors at leading universities around the world, were present during the recital, together with over 250 spectators. Playing for an audience of this academic and professional calibre made it possible for Fernández to create a deep impact with his concert, and he has contributed to the further promotion of the music of Madsen and Albéniz.

Trygve Madsen was present at the concert, and Fernández saw it as a great honour to play his pieces for him. As a surprise gesture, Madsen dedicated a new set of his latest pieces to Fernández, a sign of continued cooperation for the future.

à Eduardo Fernandez

A la manière de Prokofieff

I. Prélude

Trygve Madsen
opus 154

Allegro ma non troppo

p

mp

mf

f

PHOTO CREDITS:

Pg 1: Hugo Atman

Pg 6, 7: Josefina Blanco

Pg 9, 10, 11: Arjé©

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Pg 18: Draft Inn

Pg 19: Dramatikkens Hus

Pg 21, 22, 23: Lars P. Amundsen

Pg 24: Josefina Blanco

Pg 25: Cristina Núñez

Pg 26: Lande

Pg 27: G.T.Nergaard, Oliver Heisch

Pg 29: Eva Meyer Keller; Paz Rojo; P. Gal; Guillem Mont y Jorge Dutor;

Itziar Okariz; Tamara Kuselman

Pg 30, 31, 33, 34, 35, 36,37: Monika Sobczak

Pg 38, 39: Álvaro Nofuentes

Pg 40, 41: Lucky Malice

Pg 43, 44, 45: Jordi Colomer

Pg 47: PEZ Estudio

Pg 48, 49, 50, 51: Begoña Antón Arias

Pg: 52, 53: Brígida Molina Zapata

Pg 54, 55: Natalia Lozano

Pg 56, 57: Anders Grønlien

Pg 59: Javier Garcerá

Pg 61: Guðrún Jóhanna Ólafsdóttir

Pg 62, 63: Maribel Longueira

Pg 64, 65: María del Mar Cuervo Pérez

Pg 66, 67: Eduardo Fernández



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