



**KUNSTPROSJEKTENE I OPERAHUSET**  
**ART PROJECTS IN THE OPERA HOUSE**

## KUNSTPROSJEKTENE I OPERAHUSET

Utsmykkingsutvalget for Nytt Operahus ble nedsatt av Kultur- og kirke departementet 06.09.2002. Utvalgets oppgave var å foreslå og å gjennomføre kunstprogrammet i operahuset. Mandatet var spesifisert i egne retningslinjer fra departementet. Kunst i offentlige rom (KORO) har hatt gjennomføringsansvaret for kunstprosjektet.

En sum tilsvarende 1,5% av byggekostnadene, totalt NOK 30 mill i 2002 kroner, var avsatt til kunstprosjektet i henhold til dagens finansieringsordning for kunst i statlige bygg. I tillegg fikk utsmykkingsutvalget i oppdrag å skaffe eksterne midler.

Kunstprogrammet inkluderer i alt åtte prosjekter. Prosjektene spenner fra de helt bygningsintegreerte hvor kunstnerne har arbeidet tett sammen med arkitekten, via kunst som er delvis integrert i bygget, til autonome verk som presenteres utenfor bygget. De 17 kunstnerne er både engasjert direkte og valgt ut gjennom internasjonale prekvalifiseringer og konkurranser.

Utsmykkingsutvalget har lagt stor vekt på å kommunisere og å formidle kunstprosjektet underveis i prosessen. Interesserte har kunnet følge utviklingen i prosjektet på [www.operautsmykking.no](http://www.operautsmykking.no)





## **ART PROJECTS IN THE OPERA HOUSE**

The Art Committee for the New Opera House was established on 6th September 2002 by the Ministry of Culture and Church Affairs. The Committee was set up in order to make proposals for art projects for the New Opera House, and to secure the completion of these projects. The Committee's mandate and working guidelines were drawn up by The Ministry. Public Art Norway (KORO) has had overall responsibility for the art projects. The funding for the art projects is equivalent to 1,5% of the building costs – in total NOK 30 million in 2002. This is in accordance with today's financial agreement regarding art in public buildings. In addition, the Art Committee was given the task of finding external financing.

There are eight art projects in total. The projects differ widely – some are completely integrated into the structure of the building, and the artists have worked very closely with the architects. Some are partly integrated into the building, and others are completely autonomous art works, sited outside the building itself. Some of the 17 artists were engaged directly by the Art Committee, whilst others were chosen via international pre-qualifying selection processes and competitions.

Spreading information about the art projects as they evolve has been one of the chief concerns of The Art Committee. Those with an interest in these projects and the New Opera House have been able to follow the whole process at [www.operautsmykking.no](http://www.operautsmykking.no)



## FORPLASS OG TAK

**Jorunn Sannes, Kalle Grude og Kristian Blystad, Norge**

Marmorflaten på 19 000m<sup>2</sup> er kunstnerisk bearbeidet i samarbeid med Snøhetta arkitekter.

Flaten består av mer enn 33 000 enkeltstein. Den helhetlige og skulpturelle behandlingen har omfattet form og størrelse på steinplatene, leggemønster, overganger, oppløft og overflatebehandling samt utforming av funksjonelle elementer som vannrenner, trappeløp og rekkverk.

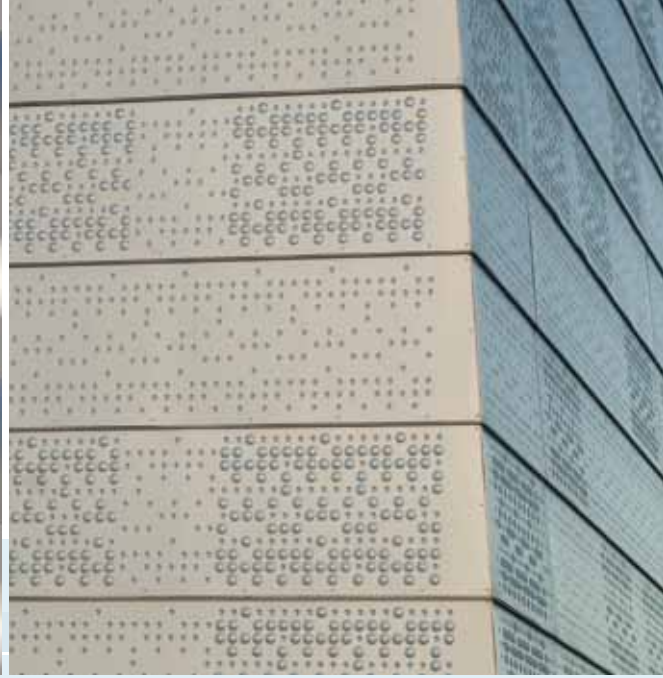
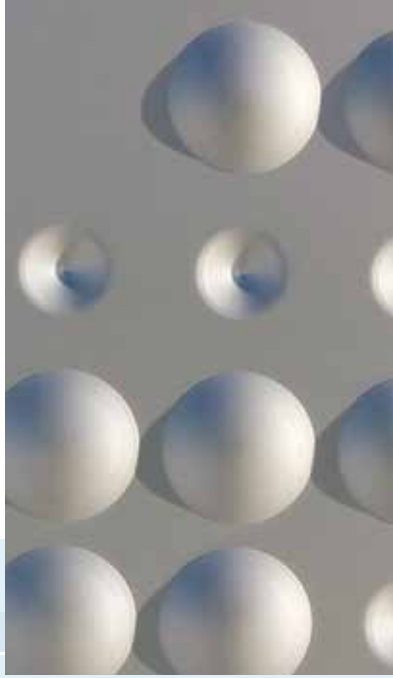
Prosjektet er støttet av Skipsreder Tom Wilhelmsens Stiftelse. (Direkte oppdrag.)

## OUTER RESEPTION AREA AND ROOF

**Jorunn Sannes, Kalle Grude and Kristian Blystad, Norway**

19 000 square metres of marble cladding have been designed by the artists in collaboration with Snøhetta architects. The surface area consists of more than 33 000 individual stones. This integrated, sculptural project deals with the size, shape, laying pattern, overlaps, uplift, and surface treatment of the panels as well as the design of functional elements such as drainpipes, stairwells and railings.

This project is supported by Skipsreder Tom Wilhelmsens Stiftelse  
(The artists were engaged directly by the Art Committee.)



## FASADER OG SCENETÅRN

Løvaas & Wagle, Norge

Aluminiumskledningen på 6 000 m<sup>2</sup> er kunstnerisk bearbeidet i samarbeid med Snøhetta arkitekter. En vevbinding er omformet til mønster i form av konkave og konvekse pregede punkter. Åtte ulike plater i format i 60cm x 360cm inngår i et rapportsystem som omslutter produksjonsdelen av operahuset.

(Direkte oppdrag.)

## FACADES AND STAGE TOWER

Løvaas & Wagle, Norway

In collaboration with the Snøhetta architects, the artists designed 6 000 square metres of aluminium cladding. Stamped concave and convex points create a pattern that is based upon a woven structure. Eight different panels, each 60cm x 360cm, form a repeat pattern that covers the production area of the Opera House.

(The artists were engaged directly by the Art Committee.)



## GRUNNSTEIN

HYPEROUVERTYR - **Linus Elmes og Ludvig Löfgren**, Sverige

Hyperouvertyr var en performativ handling under grunnsteinseremonien 3. sept 2004 hvor musikk ble avsatt som spor i betong. I alt 13 velkjente operaouverturer var lagt over hverandre og komprimert digitalt til en hyperouvertyr på 1 min og 42 sek. Lyden ble sendt gjennom en spesialkonstruert høytaler mot våt betong. Grunnsteinen er integrert i gulvet i foajeen mot glassfasaden i syd. (Vinnerutkast i åpen nordisk idékonkurranse.)

## FOUNDATION STONE

HYPEROVERTURE - **Linus Elmes and Ludvig Löfgren**, Sweden

Hyperoverture was a performance piece that took place during the Foundation Stone ceremony on 3rd September 2004. Music was used to create physical traces in cement. 13 well known opera overtures were superimposed upon one another, and digitally compressed to create a hyper-overture lasting 1 minute and 42 seconds. The sound was then transmitted through a specially constructed loudspeaker which was directed at a block of wet cement. This foundation stone is integrated into the floor of the foyer towards the south side of the glass façade. (This project won an open, Nordic competition.)



## GARDEROBEVOLUMER

THE OTHER WALL, 2004–2008 · **Olafur Eliasson**, Island /Danmark

Malt MDF, LED lys. The other wall består av en 340m<sup>2</sup> geometrisk, tredimensjonal, gjennombrutt kledning som er installert foran tre frittstående betongvolumer som bærer den store skrånede takflaten. Installasjonen inkluderer to lyskilder. En er integrert i gulvet og belyser kledningen forfra. Det andre lyssystemet i hvitt og grønt, er integrert i baksiden av kledningen. Lyssystemene tones inn og ut i forhold til hverandre, – når lyset foran økes, dimmes samtidig lyset bak. Prosjektet er støttet av Sparebankstiftelsen DnB NOR. (Vinnerutkast i internasjonal konkurranse.)

## WARDROBE VOLUMES

THE OTHER WALL, 2004–2008 · **Olafur Eliasson**, Iceland/Denmark

Painted MDF, LED lights. The other wall consists of 340 square metres of geometric, three-dimensional, pierced panels which is installed in front of the 3 detached cement volumes that carry the large sloping roof. The installation includes two light sources. One is integrated into the floor, illuminating the cladding frontally. The second lighting system in white and green, is integrated into the reverse side of the panels. The two lighting systems operate in relationship to one another – when the frontal lighting is increases, the rear lighting dims. The project is supported by Sparebankstiftelsen DnB NOR. (This project won an international competition.)

**O**n Tuesday I was very hungry, which meant that my wife Signe - sorry, my ex-wife Signe - must have been hitting hard with her elbows in my consciousness. At lunch I tried to keep her down by eating one big grilled chicken, two packets of peanuts, two cialottas with ham, followed by one curcumat and an orange. I sat alone. Nobody wanted to sit next to me because they'd already caught the scent of an Orangutan from Clond Nue.

"There is salad," said Mietek, who sat beside me like a good Samaritan. "By any means you eating salad?"

"I don't like salads," I said. "I don't like these things which are healthy for you: fresh air, fresh vegetables or virgins."

Mietek choked on his rocket.

I was just going into the rehearsal room to look for Bolek, when I heard "Roman, come over and translate!"

I approached a group of men standing near the big auditorium. Bolek gestabulated, trying to explain something in a creative Anglo-German-Norwegian.

"Tell him we are a qualified force, faghetert Arbeit macht frei, and we are paid like the unqualified workers, ufaghetert Arbeit macht nicht frei!"

"What's the difference?"

"The difference is not important, we want fucking justice. Rettferdighet - understand!"

"I understand."

I turned to a tiny Norwegian who was watching the spectacle patiently, looking like a Munnick.

"They want more pay," I said.

"I know, but tell them that then they need a different contract," said Munnick. "The contract they signed gives the amount they get now."

"The contract is Scheiße!" shouted Bolek. "Scheiße thank you very much!"



Trawl Codworkers, between 1980s-1990s  
Rettferdige lønner og rettferdige lønner under  
myndighetene og rettferdighet  
Trawl Codworkers, between 1980s-1990s  
Rettferdige lønner og rettferdige lønner under  
myndighetene og rettferdighet



## **BYGGEPLASS**

**SITE SEEING · Nina Witoszek FitzPatrick, Polen, Gerd Tinglum,  
Tom Sandberg Talleiv Taro Manum, Marte Aas, Norge**

Håndinnbundet artist book med fotografier og tekst på 356 sider i format 32cm x 24cm. Prosjektet ble igangsatt i 2004 og ferdigstilt i 2008. Med byggeplassen som utgangspunkt har kunstnerne arbeidet med egendefinerte konsepter ut ifra stikkordene tiden, stedet og blikket. I samarbeid med kunstnerne har Guri Dahl tilrettelagt bidragene til bok.

SITE SEEING kan kjøpes ved henvendelse KORO.

(Direkte oppdrag.)

## **CONSTRUCTION SITE**

**SITE SEEING · Nina Witoszek FitzPatrick, Poland, Gerd Tinglum,  
Tom Sandberg, Talleiv Taro Manum, Marte Aas, Norway**

Hand-bound, 356 page artist book with photographs and text. Book format 32cm x 24cm.

The project began in 2004 and ended in 2008. The construction site was the starting point for the artists, who focussed on the themes of time, place and gaze. The artists were at liberty to define their own concepts within this framework of ideas. Guri Dahl collaborated with the artists to create a book based on their work.

SITE SEEING may be ordered from KORO.

(The artists were engaged directly by the Art Committee.)



*Final selection / Or maybe this work should be part of the Opera project entitled 'I was as happy with the response I did at the January meeting (the seat point above the window) that I haven't been thinking about Björk for four months. That's a problem.' (Previously posted in BIRKING'S 2004 - THE ALBUM - selection from the comments: 12th oct [1999-])*

© Tallinn Art Museum

Diagrams  
Birkbeck  
Birkbeck University of London  
The art of Diagrams





© Bert Tingle

© Tom Smitberg





## SCENETEPPE

METAFOIL · Pae White, USA

Sceneteppet er 23m x 11m. Et fotografi av en lysømfintlig folie er gjennom digital teknologi oversatt til tråder og vevet i matt bomull. Ved hjelp av farger bygges illusjonen av reflekser og former. På nært hold har flaten rik tekstur.

På avstand oppstår den romlige og metalliske komposisjonen.

(Vinnerutkast i internasjonal konkurranse.)

## STAGE CURTAIN

METAFOIL · Pae White, USA

The stage curtain measures 23 metres x 11 metres. A photograph of light-sensitive foil was transferred to a loom by using digital technology and woven in matte cotton. An illusion of reflections and forms has been created through the use of colour. From close quarters the surface has a rich texture – from a distance a spatial, metallic composition is revealed.

(This project won an international competition.)



© Tine Lise Nedraas



© Boell Foto

## FILM-/VIDEOPROSJEKT

Bakgrunnen for filmprosjektene var et ønske om å ta vare på noe av atmosfæren i Folketeaterbygningen som har vært rammen for Den Norske Opera og Nasjonalballetten gjennom nesten 50 år.

Filmene presenteres i ulike kunstkontekster fristilt fra Operahuset. (Direkte oppdrag)

**Bodil Furu**, Norge: Filmen OPERA fokuserer på arbeidet og arkitekturen bak scenen i den gamle operaen.

Format: 35mm film. Lengde: 12 minutter.

**Trine Lise Nedreaas**, Norge: I filmen SWELL følger kameraet en leken ballerina bak scenen, i kulisser, gjennom korridorer og arbeidsrom i den gamle operaen. Format: HDV og diverse andre videoformater. Lengde: 11 minutter.

## FILM-/VIDEO PROJECT

The idea behind these film projects was a wish to capture something of the atmosphere of the Folketeaterbygningen, which has been home to the Norwegian Opera and National Ballet Company for the last 50 years. The films will be presented in different art spaces, not the Opera House itself. (The artists were engaged directly by the Art Committee.)

**Bodil Furu**, Norway: The film entitled OPERA focuses on the work that goes on backstage, as well as the architecture of the old Opera. Format: 35mm film. Length: 12 minutes.

**Trine Lise Nedreaas**, Norway: In the film entitled SWELL, the camera follows a playful ballerina as she takes us backstage, into the wings, through the corridors and practice rooms of the old Opera. Format: HDV and various other video formats. Length: 11 minutes.



## VANNPROSJEKT

SHE LIES · **Monica Bonvicini**, Italia

Autonomt skulpturelt verk som er utplassert i havnebassenget utenfor operahuset. Skulpturen er en tredimensjonal tolkning av Caspar David Friedrich's maleri, *Das Eismeer*, fra 1823–24. Størrelsen er 17m x 16m x 12m. SHE LIES er bygget opp med en åpen stålstruktur som er delvis kledd med speilende, halvtransparente diagonale flater. Delene av skulpturen som ikke er dekket av speilmaterialet vil synliggjøre konstruksjonen, samtidig som en ser tvers igjennom. Vær og lysforhold vil endre skulpturen og samtidig bli en del av den. Prosjektet er støttet av Kistefos AS. (Vinnerutkast i internasjonal konkurranse.)

## WATER PROJECT

SHE LIES · **Monica Bonvicini**, Italy

SHE LIES is an autonomous, sculptural artwork placed in the harbour basin just outside the Opera House. The sculpture is a three-dimensional interpretation of Caspar David Friedrich's painting *Das Eismeer* from 1823–1824. The size of the sculpture is 17m x 16m x 12m. SHE LIES is an open steel construction, partly covered with reflective, semi-transparent diagonal panels. The parts of the sculpture that are not covered by these panels will reveal the construction, allowing the viewer to see straight through. Weather and lighting conditions will change the sculpture, and simultaneously become part of it. The project is supported by Kistefos AS. (This project won an international competition.)

KRISTIAN BLYSTAD JORUNN  
SANNES KALLE GRUDE LØVAAS  
&..WAGLE LINUS ELMES LUDVIG  
LÖFGREN OLAFUR ELIASSON  
NINA WITOSZEK FITZPATRICK  
MARTE AAS GERD TINGLUM  
TOM SANDBERG TALLEIV TARO  
MANUM PAE WHITE BODIL  
FURU TRINE LISE NEDREAAS  
MONICA BONVICINI

**KORO**

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