



Cover : Videostills from Colour Synesthesia Variation I & II / Colour Kinesthesia
Music: J G Thirlwell - video & sound technicians: Manuel Sander, Benny Mouthon, CAS

Anne Katrine Senstad

Is Her Name Red?

The Norwegians

Volume 2

The Pink Project

Colour Kinesthesia

Colour Synesthesia, Variation I & II

PREFACE

It is very exiting to present the world of artist Anne Katrine Senstad. Her exhibition provides an extensively glimpse into her visual universe and all it has to offer. She represent the very new generation of self exiled Norwegian artists who is settled in New York - for this group of artists it has become true nature to work internationally. Only within the last couple of years alone she has exhibited in numerous institutions and galleries across 3 continents. She still keeps Norway close at heart in her artistic exploration and as a starting point from where to draw inspiration for investigation of contemporary notions of identity. The motives are endorsed with expectations and contradictions, as well as contrasts and transitions. The work introduces ambiguity on one hand, and intrigue on the other.

Senstad holds a unique ability to work across artistic styles and media. She moves freely between photography, video, and installation. For her solo exhibition at 3,14 we present three distinct strains of work that share a concern with the photographic portrait as well as abstract light and color recordings. Each work provides viewers with clues about an expansive scenario, but reveals nothing conclusively. The combination and placing of works making us study the impact of both the figurative as well as the abstract language. She has explored minimalist aesthetic and the possibility of abstract minimalism in photography alongside her other more resonant figurative images which richly drawn from the history of photography. Cross genre collaboration introducing sound as an important aspect also become significant in her recent work.

What creates the link between Senstad's diverse works in this exhibition might not be apparent. By giving it some time to contemplate the work one might want to unite characteristic elements that add up and summarize markers of individual and cultural identity. Portraiture is recognized and established as revelatory of identity. A portrait can set forth to articulate an experience of our existence in time and space. What determines us as individuals, at a profound level, is the visible. It is the gaze that is from outside ourselves, and it is through the gaze we enter light and it is from the gaze that we receive our realization. From within we experience light and color as both objective and subjective. Color and light is fundamental visual element and part of defining the human experience. It influences us physically, psychologically, and socially; aspects of determining identity.

For the exhibition at 3,14 - consider Senstad's work in a context of the force of globalization.

Globalization frequently leads to disorientation for both national and individual identity. Norway has a longstanding tradition characterized by the quest in the historic period of 1814 to 1905 to locate and promote something purely Norwegian--something which Norwegians would like to identify with in order to legitimize an independent Norway. Skiing, combined with healthy sportsmanship and polar research became significant and pivotal then, and are still at the core of the identity in the present day as well. Senstad has included facets of this in her photographic portrait series. In *The Norwegians, Volume Two*, we are presented with

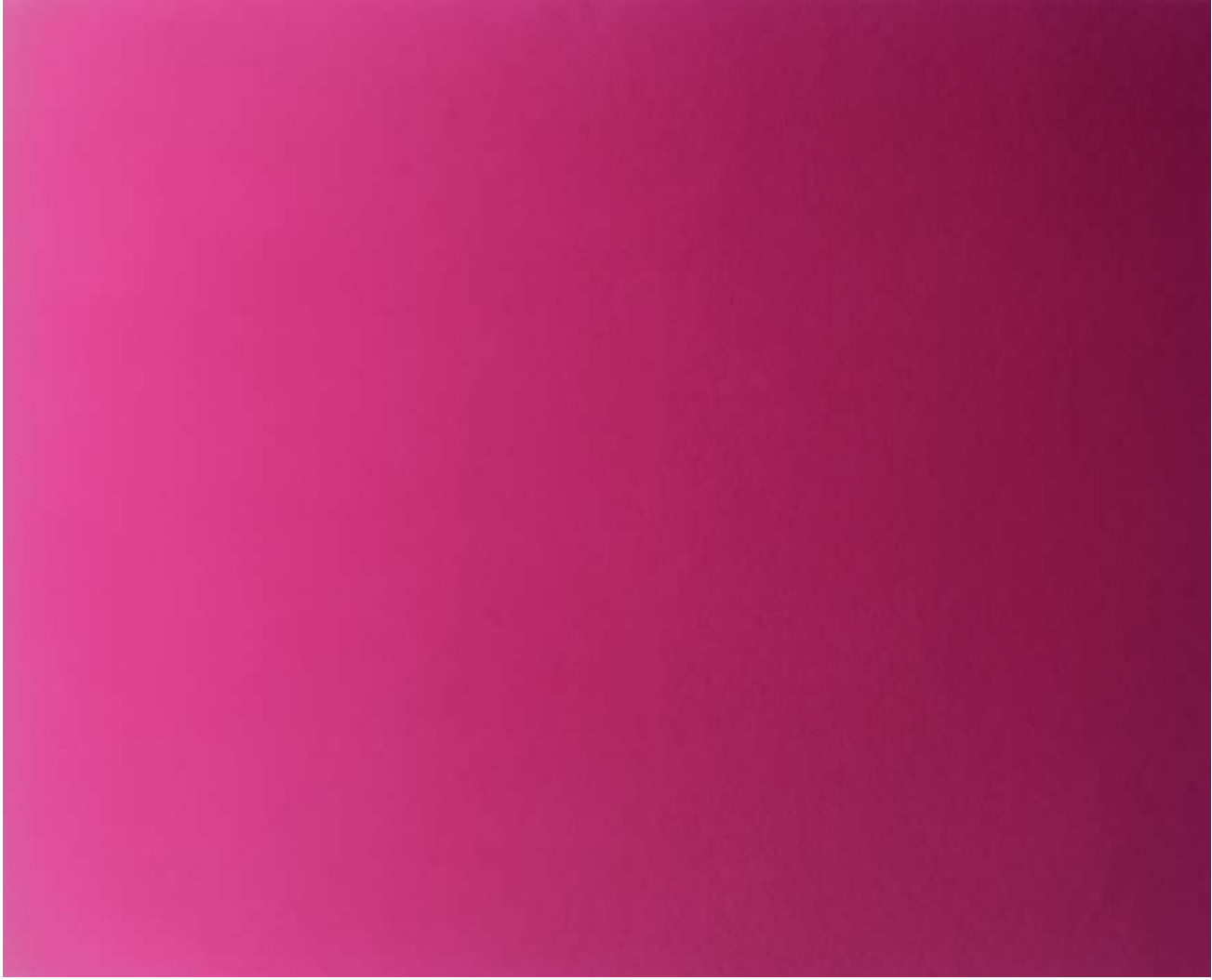
Grete Waitz, the legendary marathon runner and advocate for woman athletes, Bente Erichsen, The Director of the Nobel Peace Center is featured in her training attire and hiking boots and the Musician Cecilie Hafstad Richards with her daughter in traditional cross country skiing jacket. Portrayed in a typical red anorak is also the explorer Liv Arnesen, who looks like she "is going on a hike", a deep cultural obsession in Norway. Due to renewed interest and focus on media debates about immigration and national identity as a whole and "what is typically Norwegian" , here locally the codified national traits and activities are receiving increased analytical distance. Norwegians have in the last couple of decades been more frequently brought into contact with people whom they define as different through their own travels, influx in tourism, and entry of immigrants, and are thus brought to reflect on their own identity. They must be able to reflect why they describe themselves as Norwegians. Furthermore, the "shrinking" of the world imposed by globalization seems to lay pressure on their identity as something distinctive. The old and rather familiar is successively being replaced by the new and somewhat alien. It seems to threaten one's uniqueness. On the other hand, the force from cultural complexity and globalization can play a major part of a modern identity crisis, which simultaneously should be understood as resolutions to dissolution of rigid borders. In Senstad's abstract minimalist video and photography projects of color and light, she works with one of the most fundamental and essential elements in art. There are several universal meanings and collective unconscious reactions to colors, as well as biological reactions; for example to ensure survival like recognizing the

color of ripe food. Today's multicultural society shares global color significance on a number of things such traffic lighting where red means "stop" and green means "go" etc., but individuals from various cultures assign diverse meanings to color still, despite rapid globalization. Colors obtain symbolism through cultural references in the culture one grew up in, shaping human thought, emotions, and conduct. By looking closer at the color yellow one discovers it signify qualities such as hazards and coward in the West; reliability and strength in Saudi Arabia; royalty in China, while courage and love in Japan; commerce in India; mourning in Mexico and Egypt. Gender, age, class also play a major role in how people react to color on a visceral level, and with which color they associate themselves with. Pink is thought to have a calming effect in Western culture and should be "the" symbolic color of Norwegians, who like to identify themselves with "peace and quiet". But her name is red.

I wish to express my gratitude and special thanks to the artist, Anne Katrine Senstad, for her enthusiasm in exhibiting with us at 3,14. Thanks to all the effort she has put into making this exhibition a success and supporting the curatorial take on her work. The works in this exhibition represent an in-depth view of her artistic production and the artist's development in recent years. This exhibition can be seen in relation to a string of recent shows at 3,14 with focus the individual person in our globalized world.

Malin Barth, Director Stiftelsen 3,14

The Pink Project









Anne Katrine Senstad's photographic series *"The Pink Project"* is a continuation of her earlier body of work *"Essence of Light"* and *"Light, Color, Sound"* where she has been concerned with the relationship between light and color.

"The Pink Project" reflects both light's effect and immersion in the world of color. Senstad problematizes the experience of light and color, what happens with these elements through the creative process.

The Pink Project is an atmospheric voyage through an internal space, something eternal, with depth, something comfortably delicate which simultaneously conveys a sense of sensual lightness. We experience a dreamlike state in a floating universe. The sensitive and fragile seems uncomfortably close yet distant.

Senstad's photographs are color merged with color, light merged with light, where space and perspective are transformed to an infinite sphere. Her direction is clear and solid in relation to the play between colors. Here she conveys her knowledge about cold and warm light temperatures, of science.

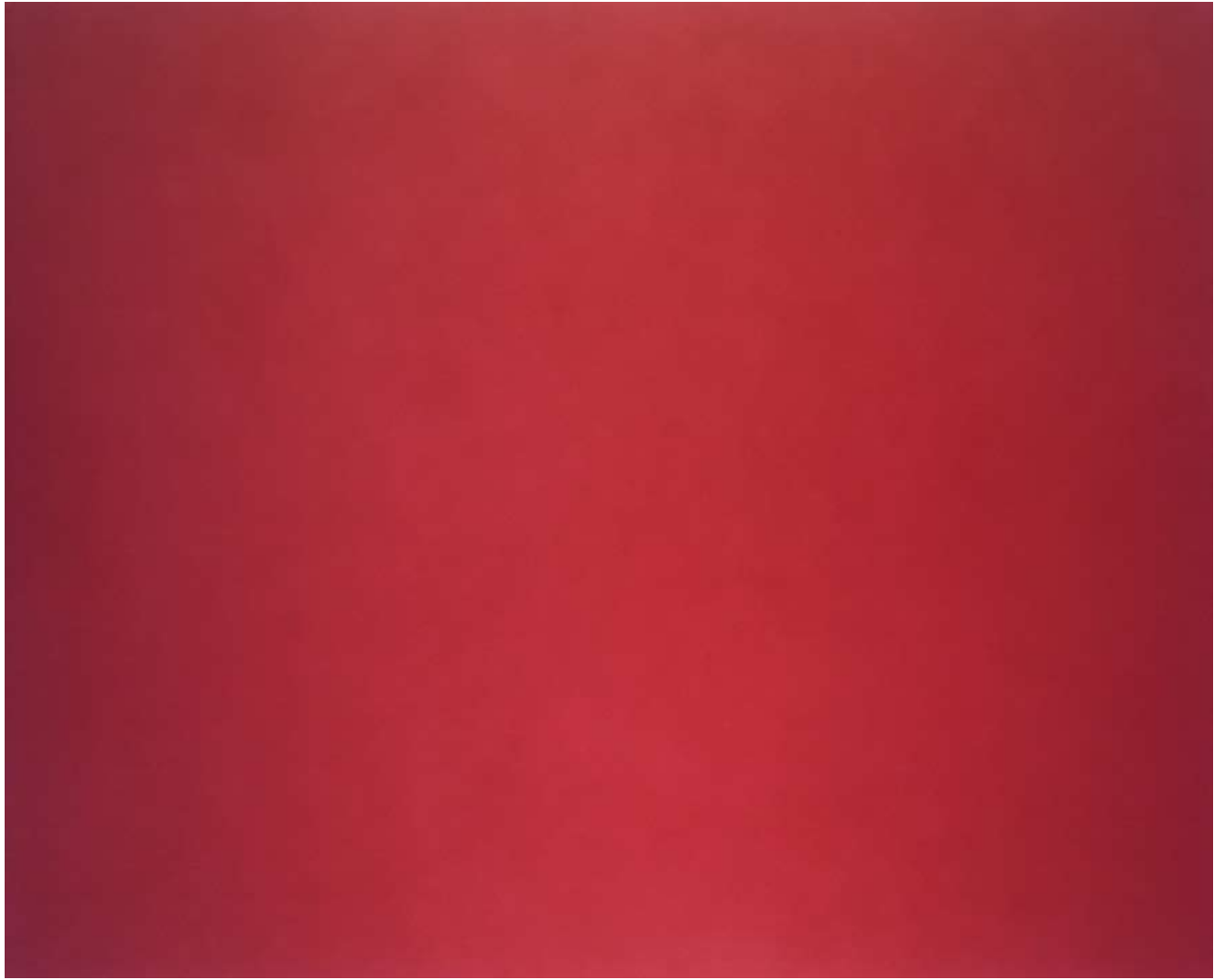
The photographs are painterly beautiful. The delicateness of the pieces expand and strengthen the spatial sense she dis-

plays. Behind, below the first impression of a calm minimalist surface, we find a nerve and strange world hard to put into words. *"The Pink Project"* is an entrance into a sensual estheticism and poetic delicacy. Various spaces in cobalt blue, green, grey and pink create their own sublime expressions.

You will find traces of inspiration from the color theory of Joseph Albers, Wassily Kandinsky and Goethe. Her work also associates with the abstract expressionist Mark Rothko or the contemporary artist Gerhard Richter's abstract works. Our thoughts can go to James Turrell's use of natural light or Dan Flavin's artificial and colorful light sculptures. But Anne Katrine Senstad has over the past years developed her own refined maturity and depth as an artist. She has with her own personal expression built upon a strength found in nuances of light and color.

Essay:

Essence of Color - Birgitte Christin Schiøth published for the catalog Light Color Sound; Exhibition Catalog Birgitte Christin Schiøth is a curator and art advisor who manages Galleri Kaare Berntsen in Oslo, Norway. She ran Galleri JMS in Oslo until 2005.



The Norwegians

Volume 2



Ane Lunde, *journalist*

Sara Marielle Gaup, Sámi traditional singer





Captain Gerd-Mari Krohn-Holm, MD--

Bente Erichsen, Director, The Nobel Peace Center





Dr. Gro Harlem Brundtland, former Prime Minister and former Director General WHO

Cecilie Hafstad Richards with Isabelle, musician / producer





Hege Siri, Sámi poet

Petronella Barker, Actress





Kine Melbye, nurse

Anniken Huitfeldt, Minister of Children and Equality, Norwegian Government





Aslaug Nygård, *Diplomat*

Leah Gabrielle Løchen Dybwad, school girl



In *The Norwegians, Volume 2*, Senstad categorizes and systemizes women, and women only, to exemplify again a type of Norwegian.

She is again exploring the idea of the portrait as revelatory of identity. She is leaving us with assumptions about the portrayed person as well as our ideas of identity. The many faces in this series become something that half reveals and conceals the identity within. Comprising of fifty two full frontal portraits, the series complements her last series, *The Norwegians* (2005), in which she portrayed the Norwegian male.

This series is a continuation of Senstad's exploration of her own identity, as well as her subjects' cultural identity. Senstad expresses singular empathy with her subjects, and this distinguishes her photographic portraits. She is looking to portray subjects she identifies with, and that embodies the character and essence of what she defines "being a Norwegian." In a sense she is studying herself through her models. It seems an important aspect of each individual image is the photo shoots itself—the meeting between the photographer portraying a type of Norwegian and the model exemplifying that type. In this selected study of fifty two Norwegian types, Senstad has photographed women of varied ages. She mixes ordinary everyday people with well known politicians, musicians, authors, etc. We are here not faced with the insecurity

too many contemporary women are plagued with regarding how they are portrayed, and how they might be viewed. Her subjects are shown with imperfect beauty, standing tall facing the camera, most often against a minimalistic background. They are placed in city parks, removed from their natural social environments. Senstad has replaced the colorful studio backdrops seen in her series on Norwegian men with green pastures and trees. The landscape appears more like a state of mind, as an emotional and psychological geographical location. The photographer too is also impossible to locate in the landscape.

Senstad explores the boundaries of portrait photography and combines a variety of photographic genres and traditions of Western visual culture. Discernable in her visual vocabulary is a combination of formal classicism with aspects of fashion images, advertisements, and religious icon imagery. Her work reveals psychological insight, and conceptual stringency. She creates uncanny and thoughtful images that appear rather effortless, stripped of artifice. The viewers' attention is directed towards the isolated subject encouraged by the simplicity of the photograph. Formally, the color images relate heavily to classical portraiture with the figures frontally posed and photographed from a direct angle.

The personal and the universal are bridged in *The Norwegians*, Volume 2. In some of the images the clothing (national costume) reveals the archetypical Norwegian, while in others subtler signs such as facial features enables the viewer to place the origin of the subject in the Norwegian nation. The immediate uniformity fades, however, in the marked individuality in each of Senstad's subjects. The subjects photographed are presented with their names and their professions. Thus, we are introduced to where the women come from and to what they do, but not where they might be heading. Despite all this individual information the subjects are very much collectively part of a group, women. In that sense, *The Norwegians*, Women morph all the individual portraits into the group, the project, the whole, the stereotype. Noteworthy is Senstad's choice to photograph some of the women in their national costumes used for festive occasions. These traditional costumes, named "bunad", indicate where the subject of the portrait is domicile in Norway; it also act as an identifier other Norwegian roots. An interesting question here is whether traditional costumes in images like these can be likened to being dressed in uniforms. Uniforms enables the subjects to be categorized together. Do the traditional costumes in these images unify the subjects? Do they immediately identify the subjects as

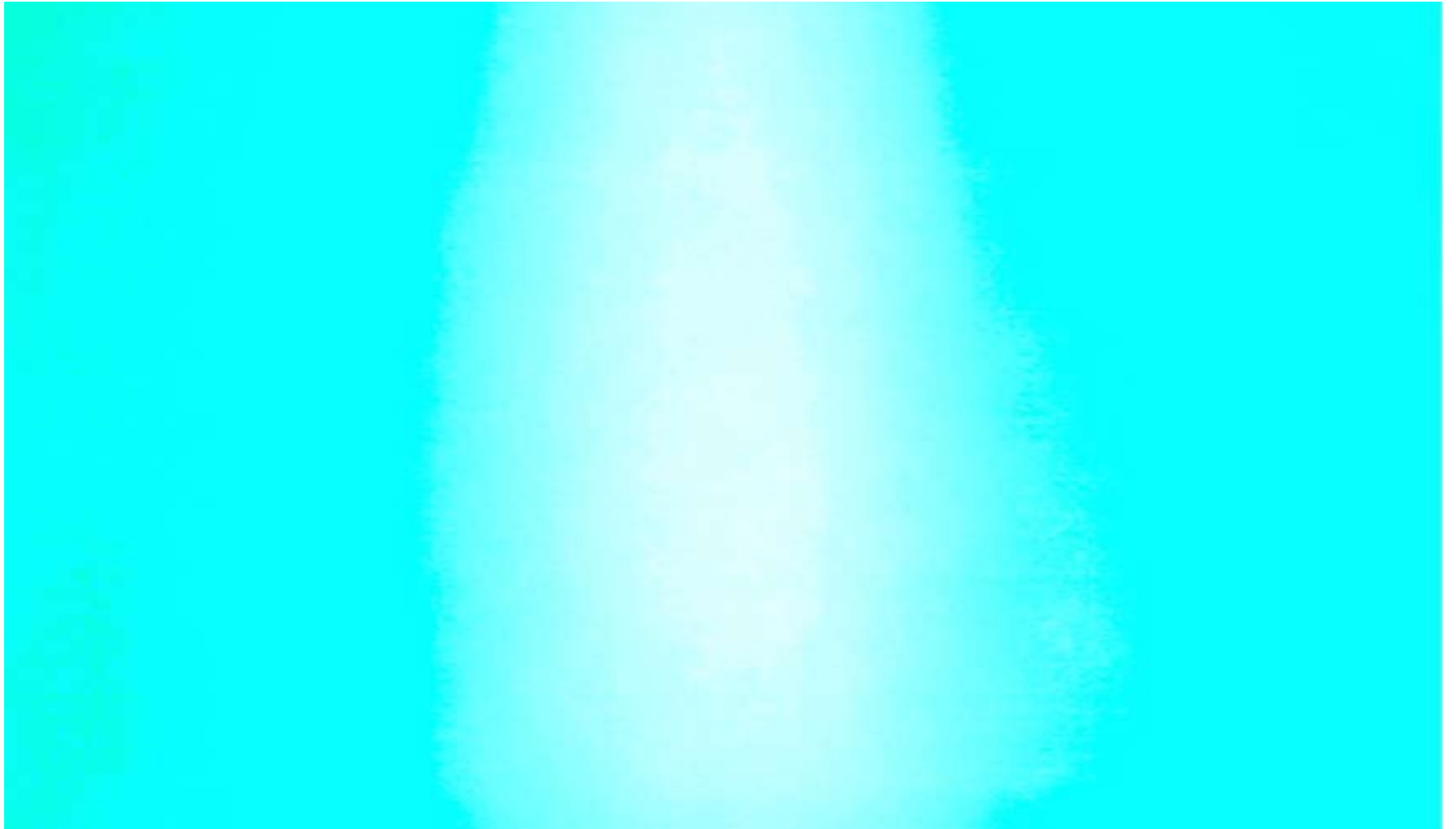
Norwegians? Senstad aims for the viewer to look for subtle hints in the details of the facial features and expressions, as well as body postures and societal hints. The images are in many ways reduced to their essence. They are simple, with repetitive format, which emphasizes differences rather than uniformity. The more time spent view-ing these portraits, the more metaphors will appear.

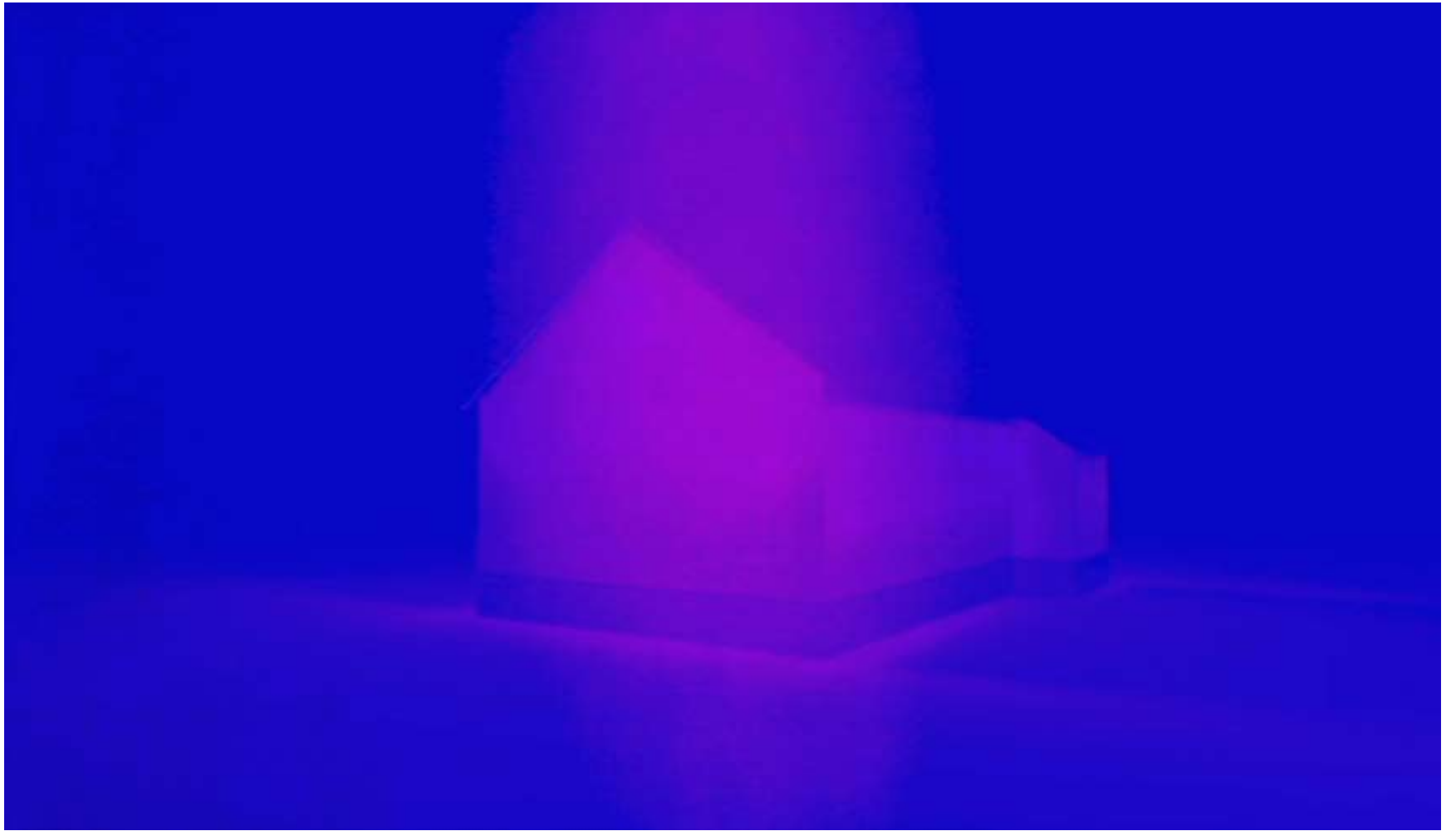
Excerpt from essay Portraits: Marker of Identity by Malin Barth published in the book: The Norwegians, Volume 2.

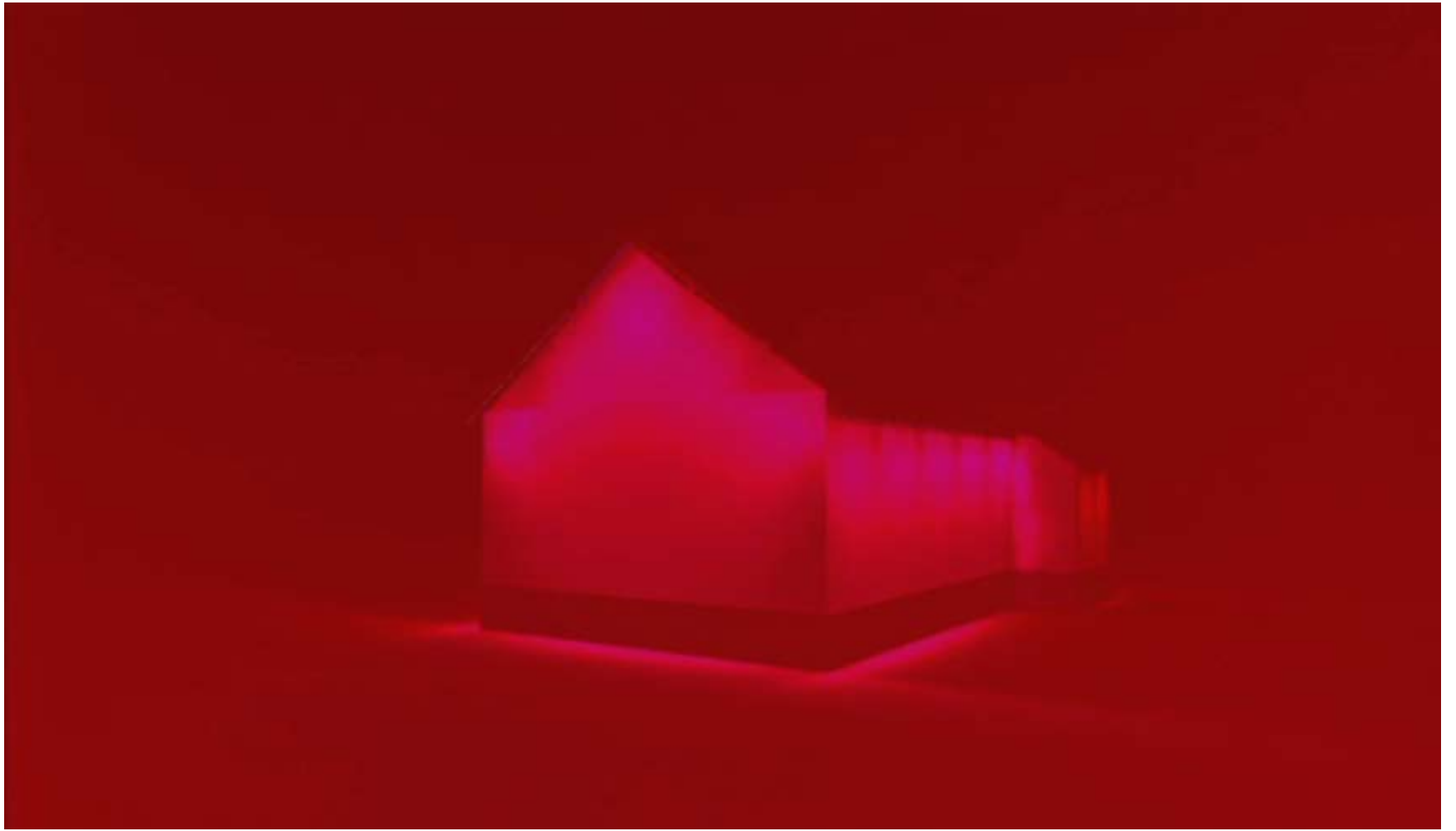
Colour Kinesthesia

Colour Synesthesia, Variation I & II









In my video installation piece entitled *Colour Kines-thesia* I am examining conceptualities of perception drawn by interweaving the ideas of Plato's Cave and Pharmakon in relation to Derrida's reaction and deconstruction of Pharmakon in his essay Plato's Pharmacy. I relate these themes to my works on light and color through video, installation and photography in my body of work *Colour Kinesthesia*. The ocular perceptions experienced in nature, through spectrums of light and color combined with optical illusions experienced by being physically enveloped in projected artificial colors, shapes and sound, gives way to the momenta of kinesthesia. The sensorial and perceptive aesthetics are combined with spatial relations, structuralities of architectonic spaces and retinal experiences of the prisoner's cinema.

I draw upon notions of light/darkness, inside/outside, nature/the artificial, the ideas of polarization of forces, that we find in Derrida's deconstruction, and is unified in a re-creation. The merging of elements through a labyrinth of ambivalence and contradictions, leads to a re-emerging. Within the purification we find in Plato's Pharmakon the need to cleanse/be sacrificed in order to re-create in times of transformation, a necessary rebirth - a cycle of nature.

This relates to the idea of light, color and sound, the sensorial aesthetics and phenomena of these elements, in that light can be experienced as purifying, light and color re-

late to sensorial, transformative and transcendental experiences, leaves an open platform for the new, the process of multiple levels of enlightenment as in Plato's Cave. The video installation in relation to an architectonic space, indoors or outdoors, creates a juxtaposition of light/the artificial, sovereignty-purity, nature/ sculptural forms in spatial relations/ time, site and specificity. In Plato's Cave, the labyrinthine process of enlightenment fighting illusion, the law against justice within - and truth, relates to the polysemy of The Pharmakon as well. In this process, the kinesthetic, i.e awareness of ones own movement, symbolizes the movement of the emerging, cleansing and an awareness in the process of perception. The piece is meditative, pulsating and hypnotic in its simplicity of light, color and sound environments.

The music is composed by J G Thirlwell (of Manoriexia, Foetus and Wiseblood), as a 4-channel surround sound piece and creates a physical dimensional sound that moves from channel to channel within the space. The construction of Thirlwell's composition strongly corresponds with the visual journey of light and color.

Colour Kinesthesia by Anne Katrine Senstad



Anne Katrine Senstad

Born: Oslo, Norway – lives and works in New York

<http://www.annesenstad.com>

<http://annekatrinesenstad.blogspot.com/>

info@annesenstad.com

Art Education:

1999 New School for Social Research, New York, 16 mm film
1990 - 94 Parsons School of Design, New York, BFA Fine Art of Photography w / Honors
1990 Berkeley University, CA, Photo/video studies
1987-90 Social/Pol. Science studies, Norway

One-Person Exhibitions:

2011 ThisIsNotAGallery, Buenos Aires – “Colour Projections I”, Sept 15 – Oct 6
Fundation Proa, Buenos Aires, “Colour Projections II”, Sept 15 – Oct 6
Stiftelsen 3,14 – Bergen, Norway, “Is Her name Red?”, June 23- Aug 14th

2009 Eva Peron Museum, Site Specific video installation, “The Reason for my Life”, in collaboration
w VIBA Buenos Aires, Argentina, Nov 22-30 2009
KK Projects, New Orleans, “The Sugarcane Labyrinth”, Site Specific, 1,4 Acre Landart,
March-Dec 2009, Theriot, Louisiana
KK Projects, New Orleans, “Real Estate Representation”, Ste Specific installation, March-Oct 2009
The Lab for Performance and Installation Art “Diaspora USA Chapter”, May 8-28th, NYC
Gallery Nine5, NY “Translating Raw”, Oct 9 – Nov 10

2008 Zendai MOMA, Shanghai, “Light Words, White Neon” March 14 – April 14 Site Specific/Intrude 366
2008 Houston Center for Photography, TX, “Light Writes Always in Plural” 13/9-21/10
2007 Bjorn Ressle Gallery, New York, “Light Writes Always in Plural” 18/9-27/10
2005 Trygve Lie Gallery, New York, “The Norwegians” w/book 2/07
2003 Totem, New York, “Anne Katrine Senstad”
2002 Galleri JMS, Oslo, Norway, “ONE”
1997 Atelier Ho Lui, Antibes – France, “Histoire”
1991 New Carlton Arms Hotel, New York, “Men in Kitchens”

Selected Group Exhibitions:

2011 Museum of Modern Art of Ukraine, Kiev – Ukraine. *Neurodiversity*, 4/7-5/7,
curated by K J Baysa Ph.D.
Museum of Nature and St Brigid’s Centre for the Arts, Ottawa, Canada – “Prenaturel”/Sumaturel”.
curated by Celina Jeffrey Ph.D.
HAF HK 2011 - Asia Top Gallery Hotel Art Fair w/Pink Gallery, Hong Kong Feb 25-27 2011
Art Seoul - w/Pink Gallery - Seoul, Korea, Sept 22-25
Estuary Gallery, Beacon, NY - “Love is a River”. 3/12 - 4/10 2011

2010 Björn Ressle Art Projects, New York, Dec 11 2010 - Jan 22 2011 , “The Biennial Winter Salon” .
Curated by Björn Ressle and Hee Yuen Chun
Life is Art Foundation West, Sonoma, California, Oct 15 2010, “The River of Migration”,
A permanent solarpanel light and land specific installation
Verwektung Video and Performance Art Festival, Stattbad Wedding, Berlin, Bermany,
W/Salon Bruit, June 24- July 4th
Scope Art Fair, w/Gallery Nine5, NY, March 3-7 2010
Axis Gallery, Sacramento University, Ca, Dec 5th 2009 – Jan 24th 2010. Curated by K.J. Baysa MD.
“Seing as Beleiving, Phosphene Visions”.

2009 **VIBA**, Video Arte Internacional Buenos Aires, w/ThisIsNotAGallery, Buenos Aires, Argentina, Nov 27-30 2009
Elga Wimmer Gallery, NY, Sept 24-Nov 14th "A Matter of Light"
Grossman Gallery, Easton, PA, "Darkness Descends, Norwegian Art Now", Sept
Zendai MOMA, Shanghai, "Light Words, White Neon", Intrude 366 exhibition – Works from the museum collection, 1/18-5/18-09
Gallery Nine5, NY, Jan-Feb

2008 **PAM**, Utsikten Kunstcenter, Norway, Nov-Feb 18th/09
Bjorn Ressle Gallery, New York, "Works on Paper", Dec –Feb 1 2009
KK Projects, New Orleans Biennial – Prospect 1, Site Specific Video Projection and Neon Works, Nov 10/2008- 01/25/2009
KIAF Korea International Art Fair w/ Gallery NoW, Seoul, Korea
Kunst på Arbeidsplassen, Oslo, June 2008
Galeria de Babel, Sao Paolo, Sao Paolo Contemporary Art Fair April 23-27th
Gallery Nine5, NY, "Convergence". April 26-June 10
Ministry of Culture, Monaco "Envisioning change" - Feb/2008
Statens porträttsamling, Gripsholms Slott Stockholm, Sweden 06/08-08/08
Amos Andersons Konstmuseum, Helsingfors, Finland 02/08-03/08

2007 **KK** Projects, New Orleans, Site Specific Project, "The Light House" 2007, Dec 9th 2007- March 2008
MiamiPhoto, James Trezza Gallery, NY, Dec 6-10
NANY II, Trygve Lie Gallery, NY
DIVA Art Fair Paris, w/Elga Wimmer, Nov 15-18 2007
Bjorn Ressle Gallery, New York, "June-Sept-2007 w/Dan Flavin
Houston Center for Photography, TX, 25/4-28/5 - "Antennae"
Bozar Museum – Center for Fine Arts, Brussels "Envisioning change" Oct/2007 – Jan/2008
Nobel Peace Center, Oslo, Norway, "Envisioning change" -June/2007
National Museum, Fredriksborg, Denmark – "Contemporary Portraiture in Scandinavia" may/2007
Bjorn Ressle Gallery, New York, "7/2-3/3 2007

2006 **Art** Mine. Port Hadlock, WA, "Square One", w/The Norwegians
Art: Pulse, NY, w/Koan Jeff Baysa "SC.01.01" dvd piece 1.53 min, w/music by Foetus

2005 **Miami Basel Art Fair/Scope**, w/Koan Jeff Baysa, "XC Project"
Paris Photo Fair w/Scaden, "The Norwegians"
AAF Contemporary art fair w/Paradigm art, W/Light Panels (2000-2002)
Paradigm Art, NY, "4 Artists" w/The Pink Project
Trygve Lie Gallery, NY, "Sheer Veil – Three points of view" w/Light and Sound series

2004 **Paperveins** Museum, NY, "Scared Stiff"
Sean Kelly Gallery, New York, "First Look", **ACRIA Benefit Peekskill**, NY, "The Peekskill Project" w/HVCCA
Galleri JMS, Oslo, "Galleriets Kunstnere"

2003 **Galleri JMS**, Oslo, Norway, "Plexi"
Vestfossen Kunstlaboratorium, "School of 2003" Drammen, Norway
Transientnyc, New York "Anne Katrine Senstad and Matthew Abbott"
MiArt, Milano Contemporary Art Fair, Italy
Heiberg Cummings, New York, "Red"

2002 **Noorderlicht**, The Netherlands, "Mundos Creados"
Gary Snyder Fine Art, New York, "Works on Paper"
Rule Gallery, Denver – CO "Semblance"

2001 **Gale Gates** Gallery, New York, "Serial number"
Museum da Casa Brasileira, SaoPaulo,Brazil "Fazena Pinhal, cem anos de Fotografia"
Galleri JMS, Oslo, Norway, "Tendens"

1999	Sandefjord Kunstforening, Sandefjord, Norway "Høstutstillingens utvalgte"
1998	Kunstnernes Hus, Oslo, Norway "Høstutstillingen"
1997	Atelier Ho Lui, Antibes, France "Exposition de Daniel" Gary Snyder Fine Art, New York, "A new Naturalism"
1996	Grammercy Park International Contemporary Art fair w/ Gary Snyder Fine Art, New York Gary Snyder Fine Art, New York, "Affinities"
1995	Pomegranate Gallery, New York, "Body language"
1994	Parsons School of Design, New York, BFA Exhibition
1990	The Munch Museum, Oslo – Norway, Annual National Photography Exhibition
Public Commissions:	2009-11 – Bowling Green State University, Ohio/Snøhetta Architects, The Wolfe Center for Collaborative Arts 2003 – Penn State University, Engineering building, PA. w/TWBT Architects.
Lectures:	ArtTalks, Oct 21 2009, Bowling Green State University, Ohio
Art Fairs:	Scope Miami, Scope New York, Miami Photo, DIVA Paris, London Book Art Fair/ Serpentine Gallery, Paris Photo, Sao Paulo Contemporary Art Fair, HAF Hong Kong, Seoul Art Fair, KIAF Korea International Art Fair, MiArt Milano Contemporary Art Fair
Grants:	
2011	Exhibition Support – Royal Norwegian Embassy Ottawa Exhibition Support – Royal Norwegian Embassy Buenos Aires
2010	Artist/Project grant – NBK, Vederlagsfondet - Norway Project Grant, Arts Council Norway
2009	Project support, for Eva Peron Museum exhibition, Fond for Lyd og Bilde, Dec Exhibition support, for Eva Peron Museum exhibition, Royal Norwegian Embassy, Argentina, Nov 2009 Exhibition support, New Orleans, Royal Norwegian Consulate General, Houston, TX Oct -09 Artist Book release support, Royal Norwegian Consulate General, New York, Sept-09
2008	Artist Book support, Norske Fagfotografers Fond, The Norwegian Federation of Craft Enterprises
2007	Project support, Office for Contemporary Art Norway Artist Book support, Norwegian Council for Cultural Affairs Project support, Office for Contemporary Art Norway Exhibition support, Royal Norwegian Consulate General, Houston, TX, September Project support, Vederlagsfondet, Norway Exhibition support, Office for Contemporary Art Norway Exhibition support, Royal Norwegian Consulate General, Houston, TX April
2006	American Scandinavian Society Cultural Grant, NY Vederlagsfondet, Artist Grant, Norway
2005	Book Project support, Royal Norwegian Consulate General, NY Exhibition support, Royal Norwegian Consulate General, NY
2003	Exhibition support, Royal Norwegian Consulate General, NY
2002	Exhibition Catalogue Grant, Norwegian Council for Cultural Affairs
1998	Full year artist Grant, Norwegian Council for Cultural Affairs Project Grant, Norwegian Council for Cultural Affairs
1997	Project Stipend, The Norwegian Photography Foundation
1996	Photography Grant, Norwegian Council for Cultural Affairs
1995	Travel/Project Grant, Norwegian Association of Visual Art

- Collections:
- Zendai MOMA, Shanghai
 - Metropolitan Museum, Joyce F. Menschel Photography Library collection, NY
 - The Whitney Museum, Photography Library collection, New York Public Library, Books and Prints collection
 - Polaroid Foundation, Cambridge, MA
 - Gary Snyder Fine Art, New York
 - Marv Albert collection, New York
 - Stichting Fotografie Noorderlicht (NL)
 - Private collection, Brazil
 - Private collections, Stockholm
 - Private collections, CT
 - Private collections, Norway
 - Private collection, Seoul, Korea
 - Private collections, NY
 - Private collection, Denver, CO
 - Private collection, Chicago
 - Marv Albert collection, New York
 - Riingo at the Alex Hotel, NY
 - Royal Norwegian Consulate, NY
 - Soho Medical Group, New York
 - Starke & Starke, Princeton, NJ
- Bibliography:
- 2011
 - Exhibition catalogue, Prenaturel/Sumaturel. University of Ottawa – CA
 - Exhibition catalogue, Neurodiversity/AUT, Museum of Modern Art of Ukraine. Page 43. Essays by K J Baysa and Tatiana Gershuni
 - 2010
 - Portrett av en samtid/A contemporary Portrait* by Nicolai Strøm-Olsen and André Gali. Kunstforum, Norwegian Art Journal, www.kunstforum.as Jan17th 2010, online issue
 - 2009
 - The Norwegians, Women* – Artist Book. Essays by Kjetil Røed and Malin Barth. 96 pages hardcover. Published by AKS, NY.
 - DRAIN, Issue 12 COLD, *I am not here*, essay by Celina Jeffrey, Ottawa University, contemporary Canadian online art history and theory journal.
 - Review M Magazine, NY, Bjorn Ressle Gallery exhibition "*Inside the Art World*" by Joel Simpson, January issue 2009,
 - 2008
 - New York Times T Style Magazine, *Cottage Industry*, by Linda Yablonski, 9/28/ Exhibition Catalogue, Intrude Art, HCP, Issue 4 2008, Zendai MOMA, Shanghai "*Review KK Projects*",
 - Artvoices,, Feb Issue, p.31. By Catherine Burke
 - 2007
 - Exhibition catalogue, "*The Pink Project*", essays by Gary Snyder, Joseph Albers, Birgitte Schiøth
 - "*Antennae*", SPOT Magazine, HCP, Summer Issue, Volume XXIV, No.2 Pages 2-7, By Madeline Yale
 - "*In Oslo, artists' conceptions of change*", International Herald Tribune, Joel-Stratte-McClure. May 30 2007
 - VG,Norway "*Den Gode Vilje*" , Lars Elton May 2007
 - NTB, Norway, "*Klimabilder, 4 nordmenn og en dronning*", by Helle Hoiness, June 2007
 - Jyllandsposten, Denmark, "*Opbrud i portrætkunsten*" , by Lars Ole Knippel, June 2006
 - Interview, 4/06 issue, Viking Magazine, US
 - Interview, 3/06 issue, News of Norway, US
 - 2005
 - The Norwegians* – artist book. Essays by Thure Erik Lund and Gerd Sander. 80 pages (T)here magazine, issue 7, "*Nordman*" pages:6
 - Aftenposten, 02/28, Norway, *Kulturfest for Kongeparet*

2003 Henne Magazine, 11/03, "Legg merke til Anne Katrine Senstad"
 Henne Magazine, 04/0, "I magen på New York", Norway
 Henne Magazine. 10/03, "Industridesign på hjemmebane", Norway
 Dagbladet, Norway, "Lyser i New York"
 Artist Catalogue, "Light Color Sound "

2002 NRK – P3 Radio, Norway, reportage
 NRK, Norwegian Broadcasting Corp, "Safari"
 VG, Norway, "Fanger det flyktige"
 Dagbladet, Norway, "Lysende fotokunst"
 Exhibition Catalogue, "ONE", Galleri JMS
Mundos Creados, Noorderlicht, The Netherlands
 Denver Post, review "Semblance"

2001 The New Yorker, review "Serial number"
 Time Out, review "Serial number "

2000 Dagbladet, Norway, "Norske menn i New York"
 Dagbladet, Norway "Med blikk for kjente menn"
 NRK, Norwegian Broadcasting Corporation Television Documentary Portrait, "Adresse New York"
 – 35 minute TV Film

1998 Dagbladet, Norway – "I Redfords Hage"
 Catalog, Høstutstillingen, Norway

1997 Nice matin, France – "Histoire"

1996 Photo Review, Volume 19

1990 Catalog for Annual National Norwegian Photography Exhibition

Awards:

2001 Photo District News, photography annual Award
 2000 Photo District News/PIX - digital annual Award
 2000 AAMD – Merit award Assoc. of American Magazine Designers. Architecture Magazine feature of
 "Essence of Light and Color" series.
 1993 World Image Awards, Arnold Newman
 Scholarship for Portraiture, NY
 1992 World Image Awards, Andre Kertesz Scholarship for Portraiture, NY

Broadcast:

2009 FOX News Channel 8, Louisiana – interview reportage and coverage of Land Art piece:
 The Sugarcane Labyrinth, Oct 2009, 5.30 min

2008 ART ZONE Entertainment TV channel, Shanghai, China – interview about Zendai
 Moma exhibition, April

2002 NRK, Norwegian Broadcasting Corp. Television Art & Ent. show "Safari", "Portraits of Norwegians –
 an installation piece", 10 min.

2000 "Adresse New York", NRK – Norwegian Broadcasting corporation. 35 min. documentary about
 artist and photographer Anne Senstad

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3,14

