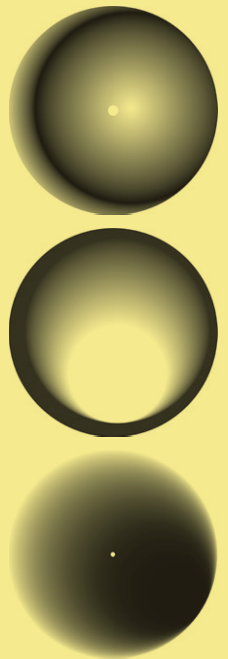


OUT OF THE METROPOLIS

EXHIBITIONS 2024

NŌUA
DoubleDummy
Finnish Museum of Photography



OUT OF THE METROPOLIS

EXHIBITIONS 2024

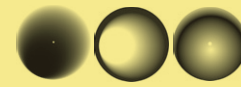
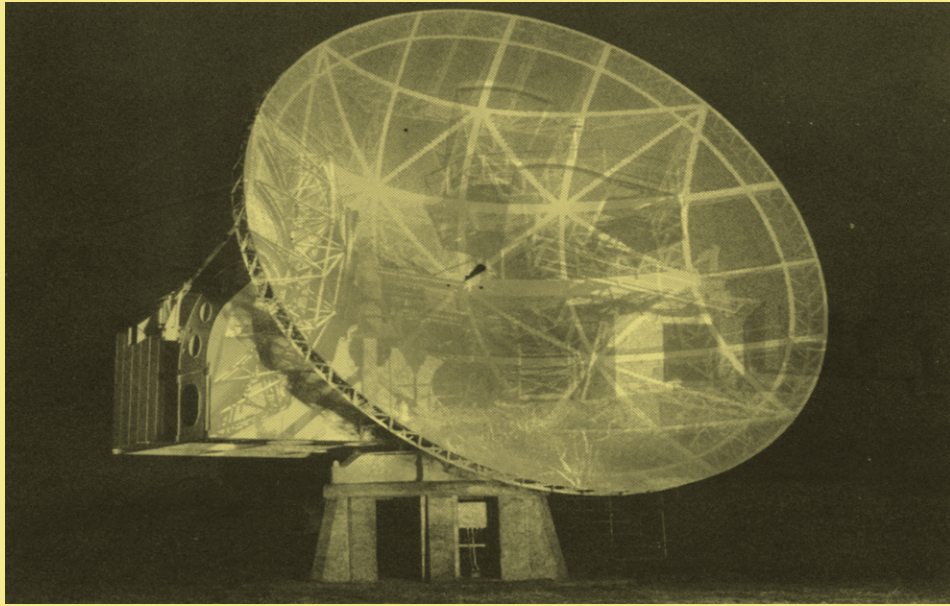
The 2024 exhibitions at NÖUA are part of the collaborative project **Out of the Metropolis - Art Exchange Across Borders (OTM)** in collaboration between NÖUA (NO), Finnish Museum of Photography (FI) and DoubleDummy (FR). The institutions are working together between 2023-25 to explore challenges and possibilities for exchange and presentation of art in small institutions in the peripheries.

The Out of the Metropolis project investigates new curatorial phenomena by challenging the roles, models and functions between exhibition spaces, curators, artists, and audiences in a micro-institutional context. The objective is to strengthen unconventional arenas for art in the peripheries by developing innovative strategies and methods for cross-border collaborative teams, co-production, and exchange of art, with particular focus on economic and ecological sustainability.

The artists presented through the NÖUA exhibition program in 2024 are through their work forging explorations into unknown worlds, where new focal points are constructed and new terrains are sketched out, creating groundworks for a new kind of visual architectures. Established image structures are scrutinised - the photograph becomes a scientific instrument, a document, a memorial, a metaphor and a myth - creating new logics and values.

The artists embrace conceptualisation, experimentation and innovation in displaying their work at NÖUA, and are through spatial architectural exhibition design creating new connections between the audience and the artworks by thinking on exhibition-making as a critical practice. In 2024, NÖUA collaborated with Rintala Eggertsson Architects, where they, together with the artists created tailor-made exhibition designs and experiences for the public through each exhibition - using the exhibition space to unfold new stories, situations and realities through unconventional material use and spatial thinking.

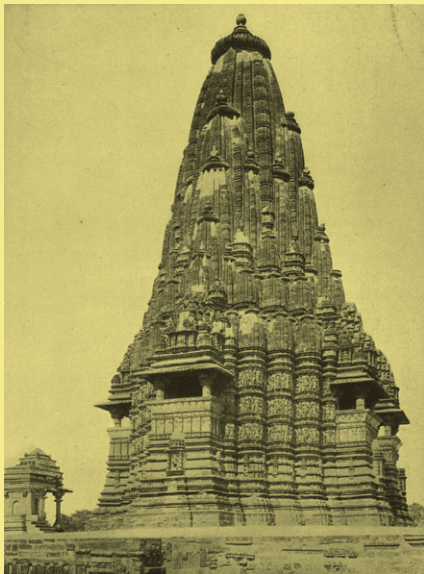
1. BATIA SUTER
+
FRANCESCA MARCACCIO HITZEMAN
2. STEFFI KLENZ
+
MICHAEL RAYMOND
3. SMITH
+
TAOUS DAHMANI



Batia Suter **OCTAHEDRAL**

Curator:
Francesca Marcaccio Hitzeman

Exhibition design:
Rintala Eggertsson Architects



20. Jan -
30. March
2024

ARCHITECTURAL ECHOES: PHOTOGRAPHIC DISCOURSE

By Francesca Marcaccio Hitzeman

Batia Suter's latest work, *Octahedral*, provides a visceral encounter with the rich complexities of architecture, memory, and the human experience. Through this exhibition, Suter illuminates the multi-layered dialogues within contemporary photography, invoking the spectral presence of archival practices and their timeless resonance.

The exhibition unfurls an intuitive montage of found imagery, masterfully composed of digitally manipulated pictures excavated from old books and magazines. A personal selection, these images are those that have provoked a physical reaction in Suter, sparking a profound exploration into the strength of structures and photographs. Suter's work treads the path of affect theory, questioning how and when we are touched and triggered at an unconscious level, thereby transforming the viewer's encounter with the photographic object.

At the heart of the exhibition is a monumental installation that generates hypnagogic spaces where images communicate based on their inherent logic. Suter orchestrates a succession of visual ricochets, creating an astonishing alchemy—an autonomous poetic form that offers an alternative to our historical knowledge, transporting us to unex-

plored realms. This installation manifests an uncanny 'architectural experience,' offering a dynamic, immersive showcase of how buildings and monuments throughout history continue to evolve and interact with their inhabitants. Each structure emanates a distinct aura, bearing witness to our collective memory and perceptions.

The installation operates on the principle of construction and deconstruction, using digital manipulation to explore the tension between the specificity of the depicted buildings and the universality of the human experience of architecture. This spatial storytelling process underscores the symbolic power of architecture's visual language in shaping our intellectual record and thought processes. The buildings, often likened to human bodies with their facades acting as faces, evoke a sense of the uncanny, and as they interact, they seem to animate, revealing a dynamic energy and a nuanced interplay of tension and dissonance. Suter's careful manipulation of images evokes a liminal realm where photographs transform into surreal, dreamlike forms.

In this context of architectural expression, the yearning for a nuanced portrayal of used buildings lies within

the intricate dance between their physical state and the underlying narratives they convey. It's akin to traversing an elastic rollercoaster, oscillating between the ingenious adaptations born out of necessity, the resilient forms of survival, and the improvised structures, all exuding a redolent aura steeped in nostalgia and faint traces of colonial echoes. On one hand, there's an almost magical quality encapsulated within the simplicity and pragmatic ingenuity of these modest constructions. They speak volumes about the resilience of communities, their ability to thrive amidst limitations, and the creative solutions born out of necessity. This aspect evokes a sense of admiration for the human spirit, celebrating the beauty found in everyday architecture—a tribute to survival and endurance.

Conversely, the narrative shifts dramatically when considering the imposing grandeur of high culture monuments and temples. These colossal structures hold an undeniable allure, commanding attention and reverence. The allure of grandeur often goes hand in hand with a sense of power, authority, and control, sometimes bordering on the imposition of a singular narrative or ideology.

This dichotomy encapsulates the very essence of human nature—an ongoing struggle between the pursuit of excellence and the ethical implications intertwined with it. In sharp contrast, a smaller screen showcases a video work, a kinetic mosaic of images of food containers intersecting unexpectedly with images drawn from various sources. A prototype of a plastic container stands as a metaphor for a living, evolving building, reflecting a deeply human characteristic. This recalls the constructivist concept of the social condenser, viewing architecture as a tool to shape social interaction and experience. Suter's approach reflects a nonhierarchical interpretation of culture and art history, creating a constellation of interconnected references. Her work resonates with the theoretical metaphor of the rhizome, a concept rooted in Deleuze and Guattari's philosophy, signifying a constantly evolving network of knowledge. This rhizomatic approach mirrors the dynamic ways in which photographic ideas and materials are reconfigured within contemporary art.

In the field of creative media, especially, the rhizome has been a pervasive concept and is a useful metaphor for thinking about dynamic ways to map

seemingly disparate forms of ideas and their meanings held in the constantly changing connections we make between them. The subjects in *Octahedral* weave a tapestry of imaginative transformation, forging a visual taxonomy of shapes. The slideshow format, instead of revealing an overall aesthetic relationship between images, compels the viewer to form one-to-one connections between them.

Batia Suter's exhibition *Octahedral* not only delves into the nuances of contemporary photographic practices but also serves as a profound interrogation of power structures inherent in the relationship between photography and architecture. Through her meticulous curation of found imagery and skilled digital manipulation, Suter prompts a critical reflection on the hierarchy embedded within historical visual archives. Her deliberate juxtaposition of everyday structures and cultural monuments within the exhibit challenges the established norms in photography, echoing a narrative questioning the architecture of oppression. In echoing early photographic dialogues, Suter's work highlights the malleability of historical visual archives, inviting viewers to contemplate the evolution of photography's role in shaping societal narratives. Her artistic approach parallels the historical trajectory of photography and the visual arts realm, from capturing the mundane to portraying grandeur,

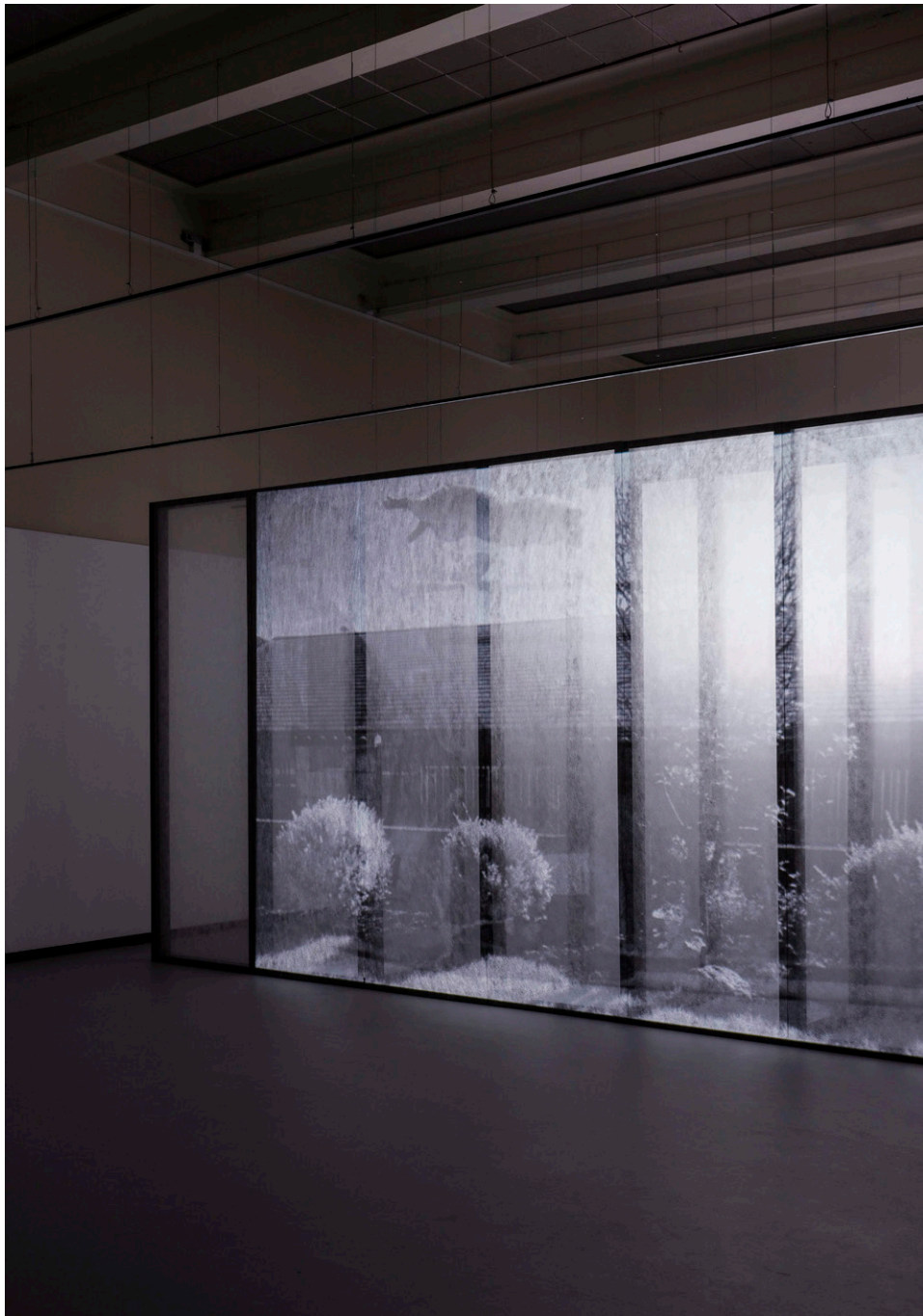
mirroring the transitions seen in past avant-garde experiments to contemporary socio-political reflections through the lens of photography.

Suter's exhibition acts as more than a showcase of creative prowess; it becomes a platform that invites audiences to interrogate the intricate relationship between architecture, power dynamics, and the evolving language of photography across time. By challenging established hierarchies and structures through her curated visual narratives, Suter prompts viewers to engage critically with the broader societal implications embedded within the images, fostering a deeper understanding of the complex interplay between art, architecture, and socio-political constructs.

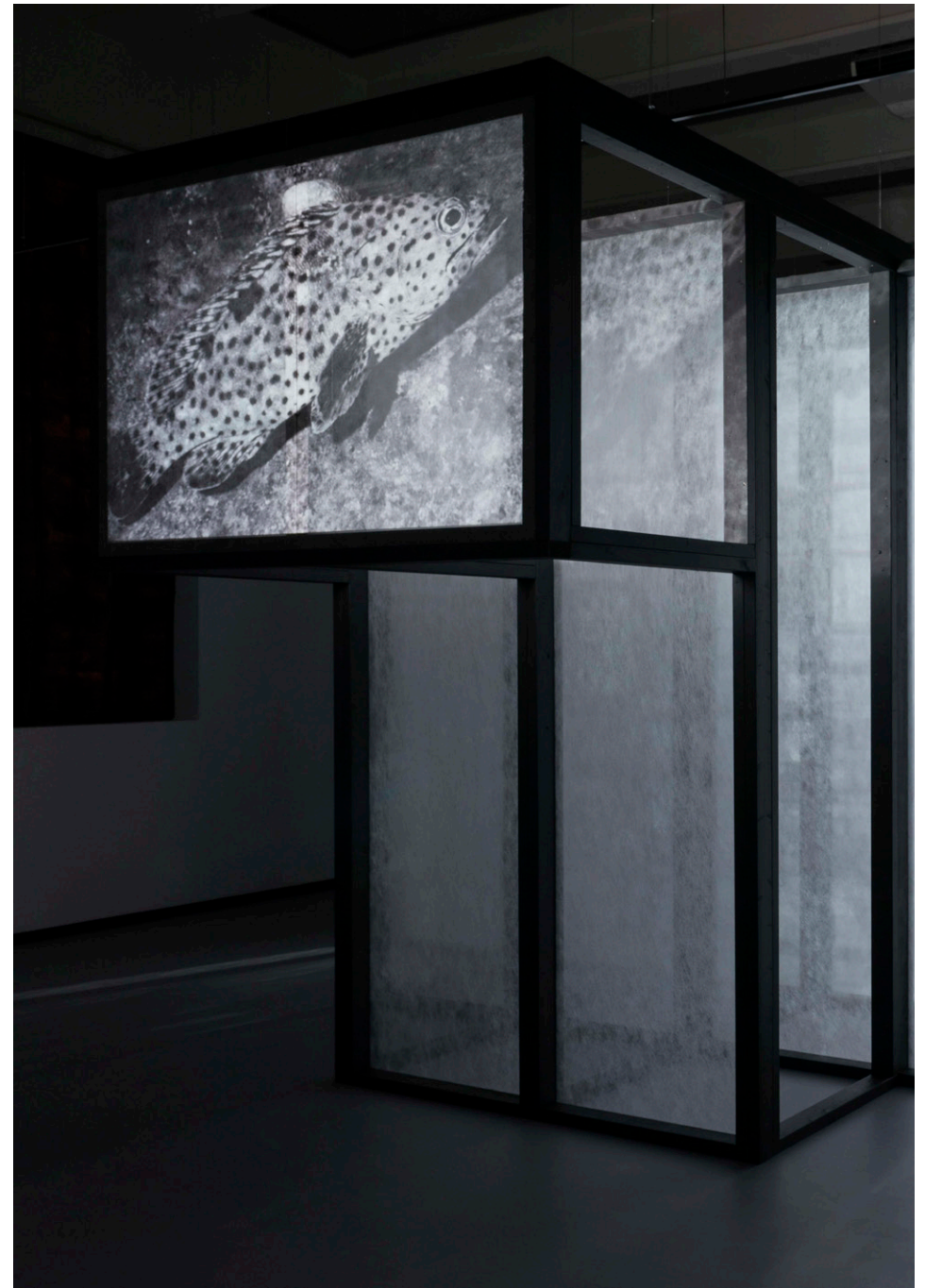




Batia Suter
Octahedral
Installation view, NOUA, Bodø 2024

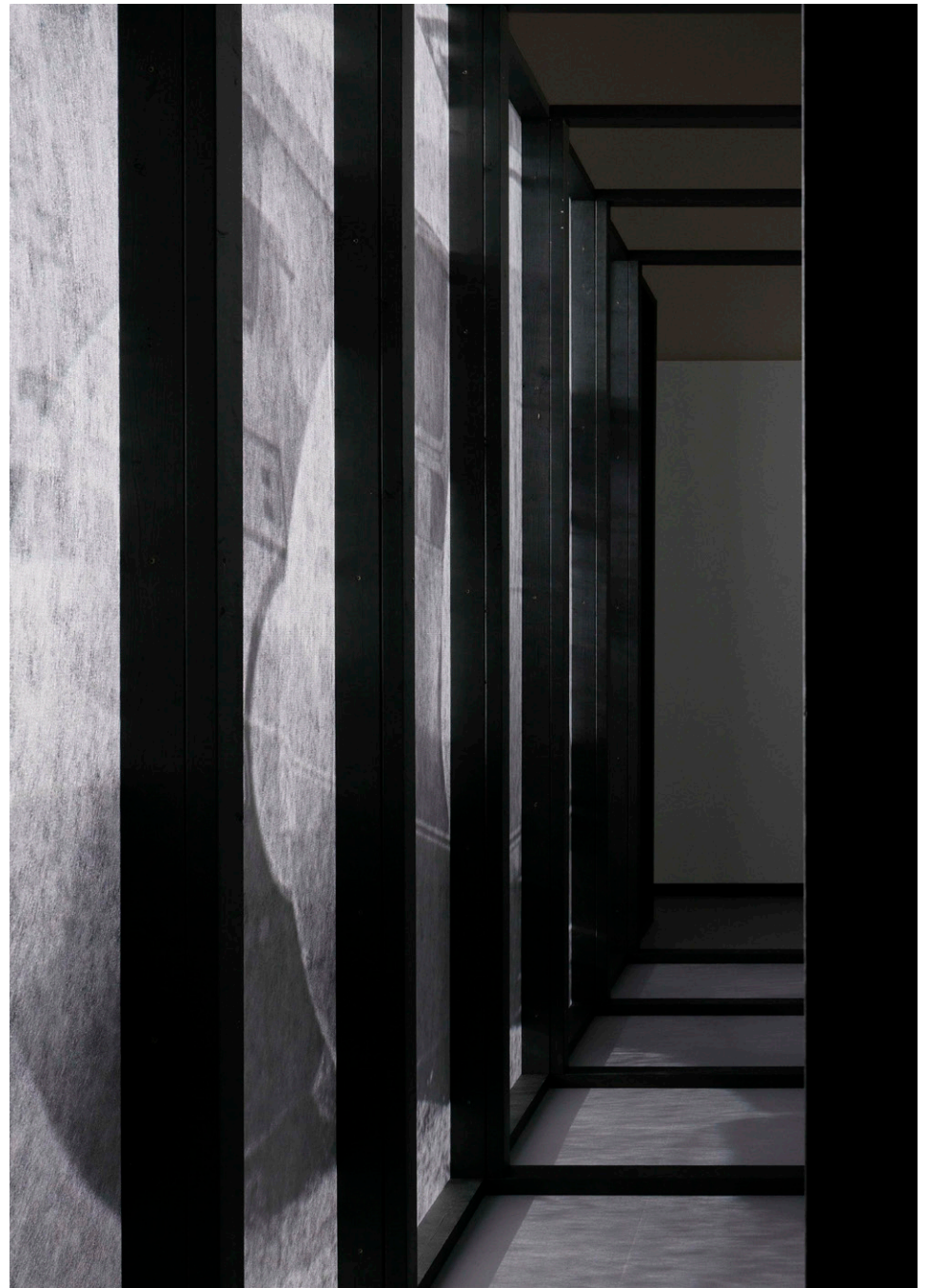


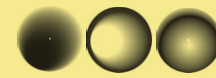
Batia Suter
Octahedral
Installation view, NOUA, Bodø 2024





Batia Suter
Octahedral
Installation view, NOUA, Bodø 2024





Steffi Klenz **AN ALLURING MAQUETTE**

Curator:
Michael Raymond

Exhibition design:
Rintala Eggertsson Architects



**22 June -
11 August
2024**

AN ALLURING MAQUETTE

By Michael Raymond

What do you find alluring about the architecture in your local area? How can new buildings better reflect regional cultures, environments and contexts? Can we reclaim our urban centres from homogeneous designs churned out by globalised systems of architecture? In her series of photographic assemblages, *An Alluring Maquette*, artist Steffi Klenz probes at these questions and asks us to reconsider the urban world around us.

At the heart of these new works are photographs of a little-known building in Japan by the German architect Bruno Taut (1880-1938). This building, the Hyuga Villa, stands as a testament to his attempts to break from the mould of modernist architecture and forge a more culturally sensitive method of design. Taut believed that architecture has the power to reshape the world and society for the better. The model (or maquette) embodied by this building and his practice, is the focus of Klenz's complex, seductive and uncanny imagery. Compositions which are as visually interesting and rich as the ideas behind them.

Taut was an early practitioner of modernist architecture, a style which gained prominence in the first half of the twentieth century and is associated with architects such as Le Corbusier (1887-1965), Walter Gropius (1883-1969) and

Frank Lloyd Wright (1867-1959). Modernism sought to create elegant, minimal and rational buildings. In theory, its principles were conceived of as 'universal', its designs applicable anywhere.

Despite this, in reality its mostly European and American pioneers were inspired by Western industry and product design. Their emphasis on rational universal ideals paradoxically can be seen to reflect values long-established by European philosophers during the age of enlightenment in the eighteenth century. Therefore, while pursuing utopian ideals, one consequence of modernism has been the appearance of similar-looking Western inspired buildings around the world. A proliferation of lines, space and geometry; of concrete, glass and steel. Coinciding with this rise has been a decline in local styles of architecture, craft and design.

Political theorist and anthropologist James C. Scott outlined this trend in his influential publication *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed*. He critiques what he calls 'high modernism', a series of beliefs and forces that privilege universal and scientific principles over local knowledge and customs. Scott argues that high modernist projects devised by governments and bureaucrats

often fail because they do not consider local expertise or account for the complexity of real life. He singles out the Brazilian capital Brasilia, built in the 1950s, as a prime example. Designed as a modernist utopia, the resulting wind-swept empty streets and anti-pedestrian layout has been described by critics as more dystopian.

In pointing to these flaws in modernism as a universal, repeatable and top-down style, *An Alluring Maquette* seeks to champion a more fragmentary, diverse and localised view of what architecture could be. Through Taut, Klenz shows how architectural ideas can span geographies with sensitivity and care.

Taut enjoyed a successful career in Germany until the Nazis came to power in 1933 and he fell from favour due to his pacifist and socialist leanings. Instead, he accepted an invitation to travel to Japan and became a passionate advocate for Japanese architecture and craft. Retracing his footsteps in 2023, Klenz journeyed to the seaside resort of Atami, 100km south of Tokyo, to photograph the Hyuga Villa. A pioneering cross-cultural design, this building fused traditional Japanese materials and craft, with European modernist details. The three rooms named Beethoven, Bach and Mozart include a mix of bold vivid

colours and dangling lightbulbs, details that nod to the Berlin jazz clubs of the 1920s. Complimenting them are features including tatami mats, sliding doors and a widespread use of bamboo. What Taut's building achieves is to create a hybrid, a modernist design sensitive to local context. A synthesis that arguably succeeds where Brasilia fails.

In several of the works, Klenz combines photography of Taut's Villa with imagery of the wunderpus octopus, an animal found off Japan's Ryukyu Islands. Here she draws a connection between Taut - who strove to assimilate stylistically into his surroundings - with the wunderpus - who, too, can mimic its environment. Traditionally interpreted as a defence mechanism, Klenz is interested in French literary critic Roger Caillois (1913-78) who theorised that animal mimicry is governed by the 'lure of space'. In this interpretation, the wunderpus chooses to find and copy an environment it finds attractive. In doing so the wunderpus blurs the boundaries between itself and its surroundings, making it difficult to distinguish between the two. Klenz also plays with this effect in her imagery as different components mingle and intertwine, becoming difficult to separate. Not just a metaphor for these optical illusions, or Taut who was

lured by Japanese architecture, Klenz uses the wunderpus to ask: why are we attracted to particular places? How are we affected by our environment and how do we affect it in return?

Surrounding the wunderpus and Taut, Klenz interweaves imagery of traditional Japanese tsugite and shiguchi joinery as well as suminagashi ink marbling and urushi lacquer painting techniques. Studying these during her visit to Japan, Klenz hereby inserts her own knowledge and appreciation for craft into the works. This extends to the intricately handmade wooden frames that surround them.

The exhibition is presented in a space designed by Rintala Eggertson Architects. The structure nods to Japanese architecture, with raised flooring and paper walls framed by wooden joints. Like Japanese housing the overall design is centreless. Meanwhile, the various walls, openings and viewpoints echo the forms and differing depths of field in Klenz's imagery - sometimes there's a view through to a recognisable image, at other times we find this obscured.

Altogether, in *An Alluring Maquette*, Klenz echoes Taut's revolutionary habit of breaking with convention – albeit with the traditions of architectural photography rather than architecture itself. More than merely presenting photographs of Taut's buildings, she creates kaleidoscopic collages

that bring the disparate range of ideas and influences mentioned here to the fore. She also subtly reverses the historic relationship between photography and modernist architecture. While photography of consumer products and manufacturing played a key role in inspiring early modernist architects, Klenz here uses this very medium to critique it. In questioning, or even fracturing this legacy, *An Alluring Maquette* asks: rather than trying to design and replicate a single vision of utopia, what if instead we took a moment to look around, discover what lures us and start creating our own utopias?



Accompanying the exhibition is a free publication *Now you Hear Us: Some Notes on the Future of Bodø*. Taking the themes raised in *An Alluring Maquette*, the newspaper includes interviews with seven local residents of Bodø, inviting them to reimagine the town's architecture and the proposed redevelopment of the airport.



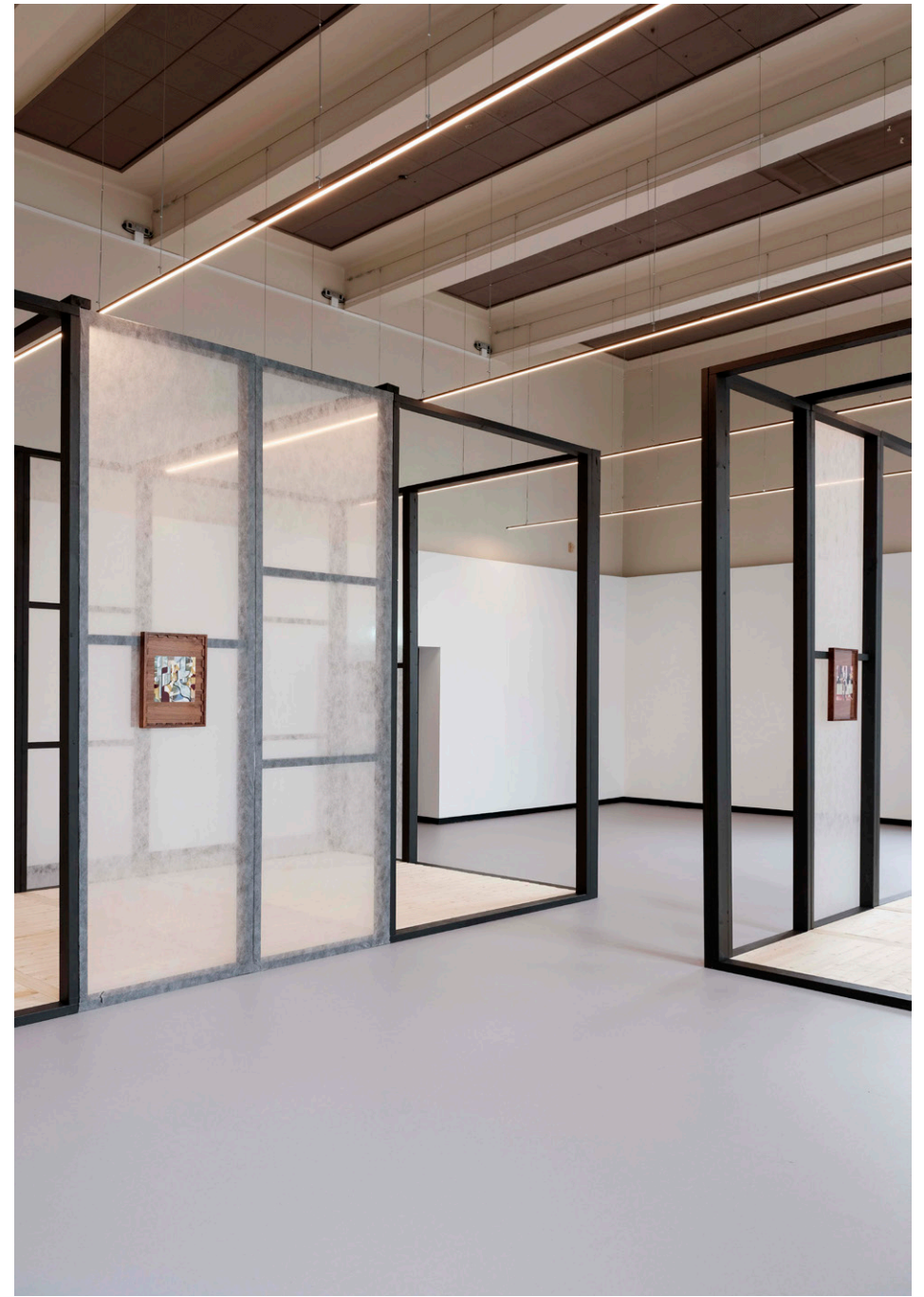
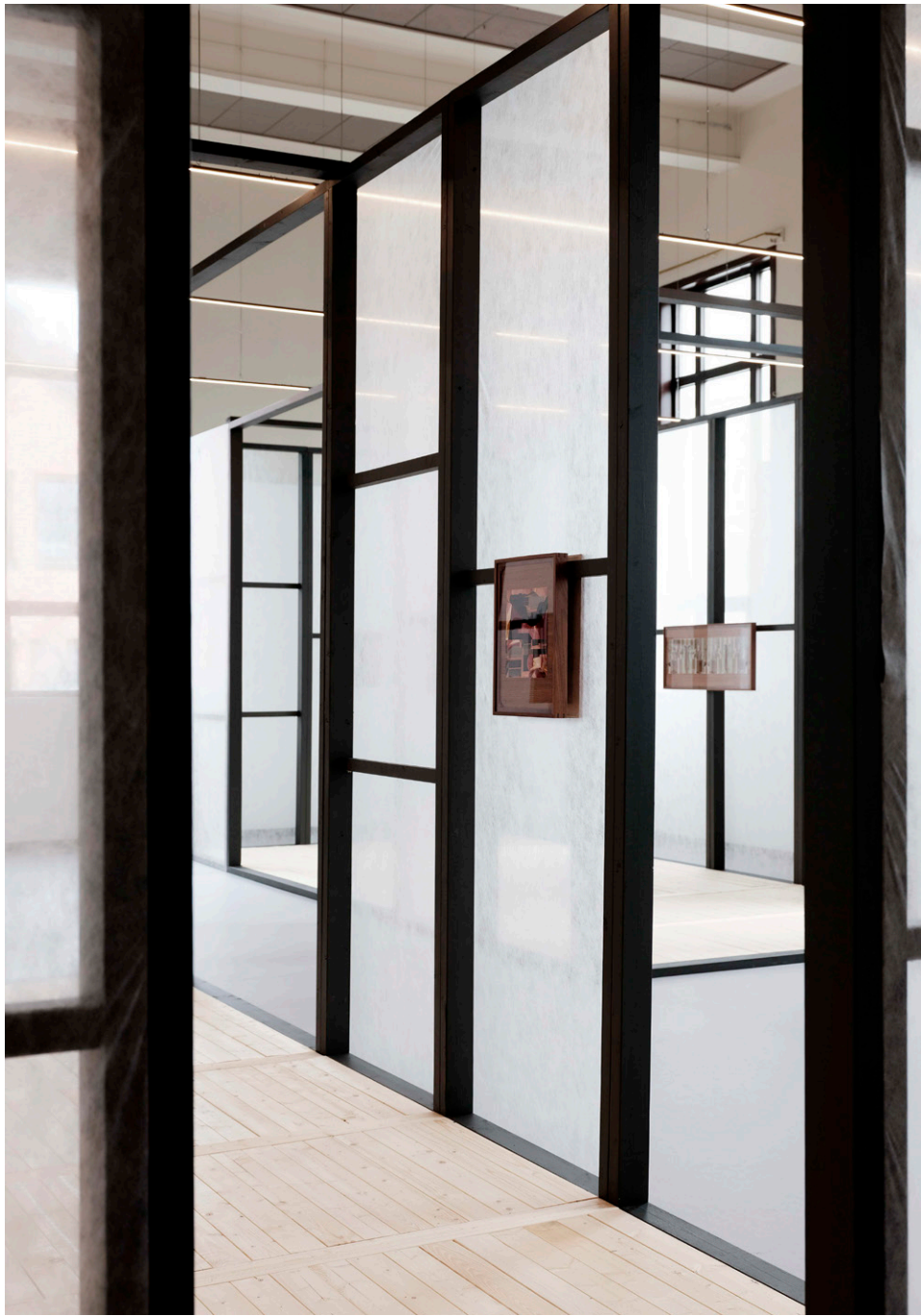
Steffi Klenz
An Alluring Maquette
Installation view, NOUA, Bodø 2024



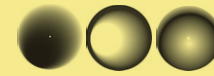


Steffi Klentz
An Alluring Maquette
Installation view, NOUA, Bodø 2024





Steffi Klenz
An Alluring Maquette
Installation view, NOUA, Bodø 2024



SMITH DAMI (IMAGO)

Curator:
Taous Dahmani

Exhibition design:
Rintala Eggertsson Architects



18 November
29 December
2024

Image credits : Josée Deshaies, Nadège Piton & SMITH

Sound credit: Akira Rabelais

*Film production : Superpartners with the support of Am Art Films,
as part of Villa Albertine 2023*

Exhibition production: NOUA

*Special thank you to Nadège Piton, Marie Ndiaye and Trance
Science Research Institute, Mats Salberg 3D printing/programming,
Sergio, Dan & Marianne.*



IN ALL THINGS, LIFE!

by Dr Taous Dahmani

When we close our eyes and sink into darkness, our retinas lose the light they need to send images to our brain. Our vision fades into a black landscape, an impression of pure nothingness. Yet, colorful spots and abstract patterns may appear — a choreography of “phosphenes.” These spots create a personal gallery of abstract paintings, conjured by the brain’s scientific magic—though often just the mundane result of slight pressure on the eyes. In light of this experience, familiar to everyone on a daily basis, we can grasp how “seeing” and, consequently, “understanding” holds a far broader meaning than classical definitions of vision.

In this sense, the work of French visual artist SMITH should be seen as a true “reversal of the retina.” Far from evoking a painful operation or grim torture, it makes up a deep visual and philosophical exploration of the essential role of the transformation of light into neural signals in our vision process. SMITH’s work is a “reappraisal of the retina,” since his apparatus—whether photographic or filmic—captures not only light but also provides a chromatic embodiment of all surrounding substances and materials. This is not merely

a diurnal or nocturnal vision; it is a photopic perspective infused by human warmth, interpersonal relationships, and emotional atmosphere. This process of “unsettling the retina”—thankfully, not through a physical ocular intervention—proposes an intricate interplay between light and its interpretation in our visual cortex. It reflects how the images formed in our brains tell a unique story shaped by what we observe. When our sight engages with only a narrow slice of the world, our vision—both literally and metaphorically—becomes limited and constrained. So, what happens when we offer our brains a variety of alternative images to process? SMITH’s work invites us to experience just that: to see life differently; to glimpse at another dimension of reality. His photographs and films aim at broadening our perspective, enhancing our experiences, and pushing the boundaries of what can be processed and understood.

By integrating information from both eyes, the brain constructs our three-dimensional perception of our environment. In *Dami (Imago)*¹⁺², distances, forms, colors and volumes are blurred, revealing a palpable new dimension—one where conventional

rules no longer apply, allowing us to reinvent the very fabric of reality. With *Dami (Imago)*—a project that is as much a life experience for SMITH as it is an artwork—he seeks to question the nature of existence and our understanding of knowledge: it opens alternative pathways, as a mean to heal our relationship with the world and foster care for all living things. This exploration encourages us to challenge pre-defined societal norms and reshape fixed considerations, enabling individuals to break free from limiting beliefs. This way of seeing could be more equitable, inclusive and sustainable, ultimately enriching our collective experience. This is not an idealist manifesto or a quirky stance; rather, in a time of crisis, it is a radical reimagining of the world as the only sensible and urgent solution.

Indeed, SMITH doesn’t just create visual worlds — images for us to look at — he unlocks new dimensions. Encountering SMITH’s work is about experiencing expansion. Engaging with *Dami (Imago)* is an invitation to wander in new inner territories; to expand thought; to enhance sensitivity. As visitors to the exhibition, we are encouraged to journey through space and time, using

color and aesthetics as gateways to new perspectives and ways of thinking. As we navigate through the maze, we may experience a sense of disorientation, prompting us to slow down and truly observe: to notice what is alive, what is in motion, and what lies still around us. With SMITH’s thermal camera, we witness the heat radiating from various matter which would be normally invisible to the naked eye. Warmer areas glow in vivid hues of yellow, orange, and red, while cooler regions are cast in deeper shades of purple, blue, and black. As we meander through an intricate web, we are urged to seek solutions—strategies for navigating a world resistant to change. And maybe, as we step out, might remain a map of inspired transformations. The maze, the web, the maelstrom is a protected space for thought, empathy, friendship, action, connections, and practices that prompts us to occupy space and time anew.

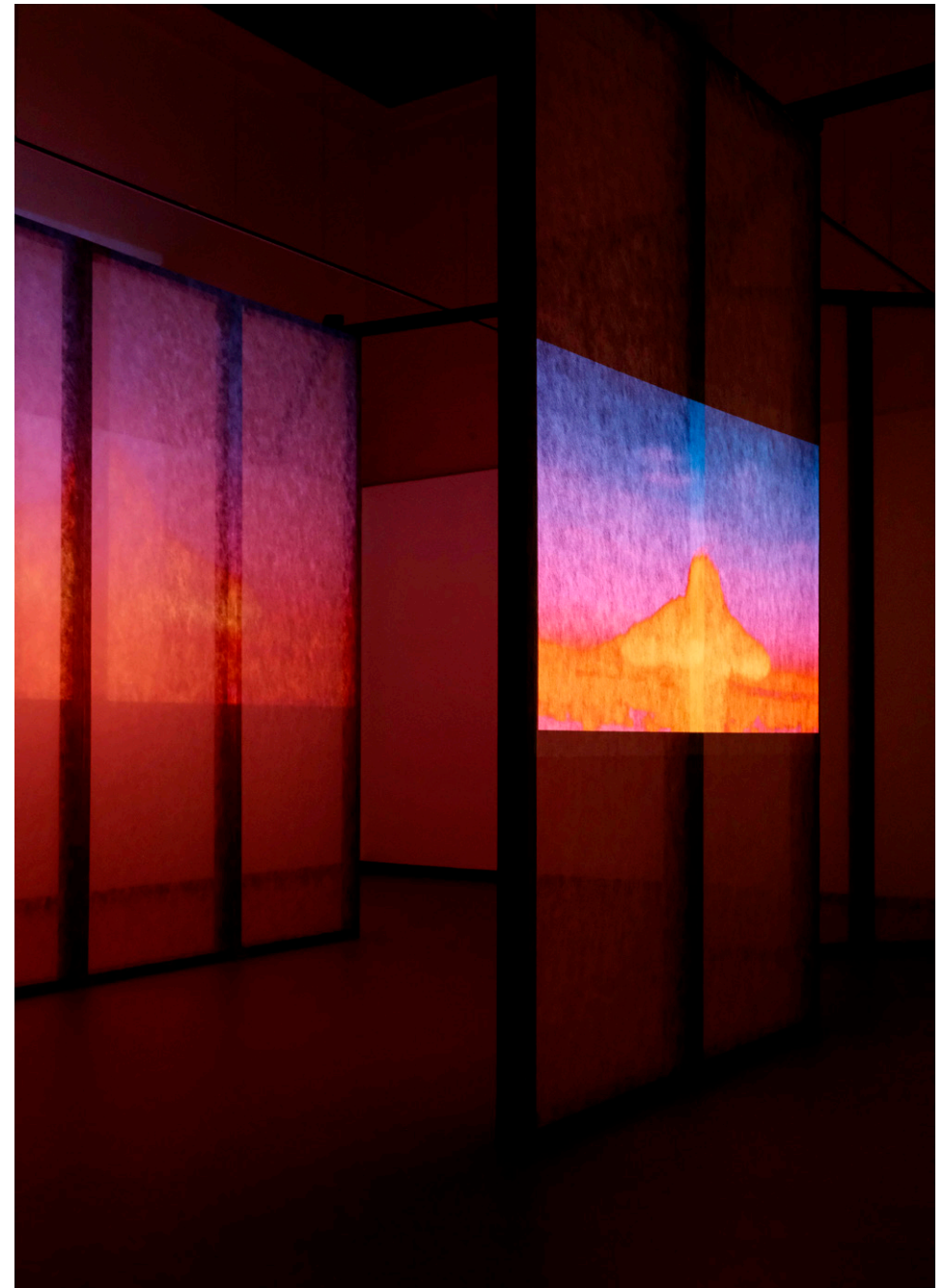
The images of *Dami (Imago)* were produced under the dictation of self-induced cognitive trance, a method to bring forth the sight-based invisible, become acquainted with the unknown, to learn from alternative spaces and maybe shift perspectives. The images

offer us a grammar of the transition from one moment of consciousness to another, the rituals that allow us to occupy the space where speculation meets reality. SMITH takes us on a journey of opening up, letting go, and paying attention to the whispers of the world. If we truly listen, we might just catch a glimpse of the earth's wisdom. The flow of videos reveals a human figure floating in a non-urban landscape, interacting with its surroundings in unexpected ways. SMITH's body - like all bodies - is a living learning device, absorbs and responds to its environment, becoming a vessel for exploration and understanding: discovering new forms of cohabitation, coexistence, and dialogue. As it navigates through the vibrant landscape, the body engages with the textures of the earth, the sounds of the wind, and the patterns of light, transforming each experience into knowledge.

With *Dami (Imago)*, SMITH urges visitors to use his practice and mode of expression as inspiration to reimagine the status quo, believe in their dreams, and reconnect with the hope that other possibilities exist. To embody a radical overflow of reimagining our shared world, to ground our dreams as deeply as possible, and to elevate our damaged world in new directions. Let go, go through, start again, come back.

1 Dami takes its name from the vocabulary of the Pano-speaking Amazonian peoples: the word dami refers to the visions of dazzling, metamorphic figures that appear during the ingestion of Ayahuasca.

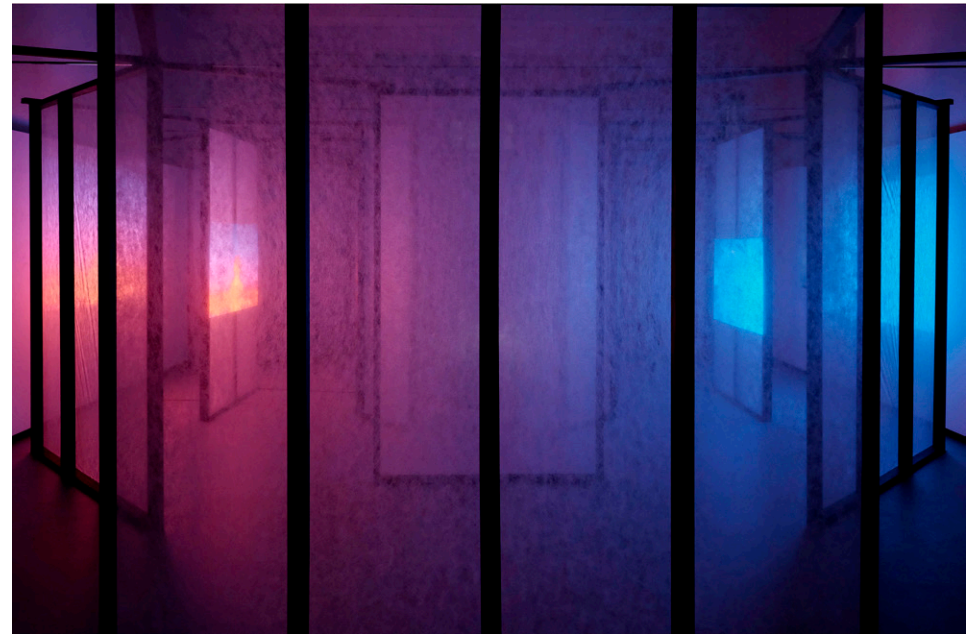
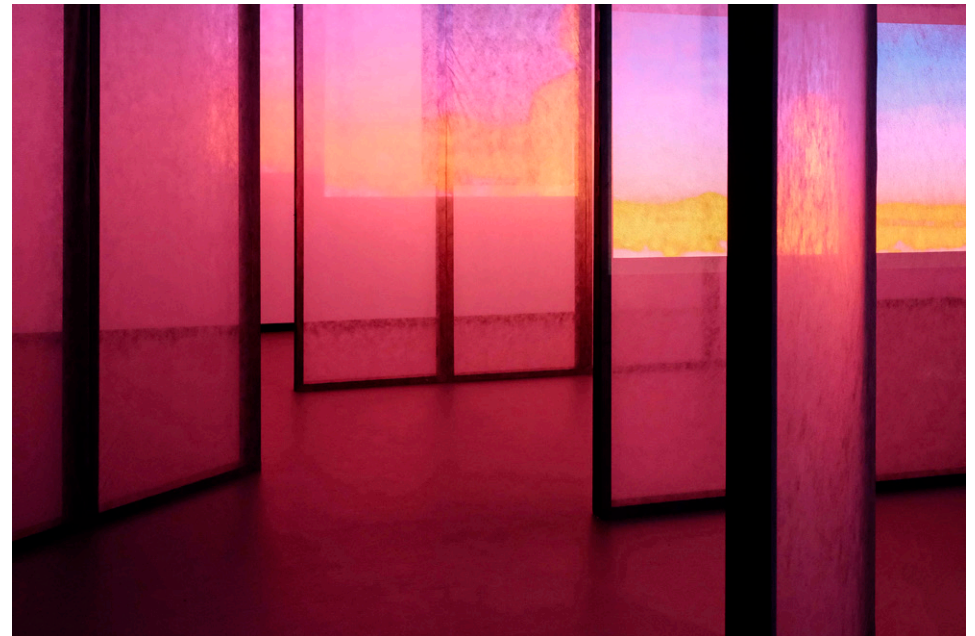
2 The final and fully developed adult stage of an insect is called the imago. However, for SMITH, the imago is also another acquired level of bodily experienced research.



SMITH
Dami (Imago)
Installation view, NOUA, Bodø 2024



SMITH
Dami (Imago)
Installation view, NOUA, Bodø 2024



SMITH
Dami (Imago)
Installation view, NOUA, Bodø 2024

BIOGRAPHIES

Batia Suter (CH/NL) Artist

The Swiss-born, Amsterdam-based artist Batia Suter (b. 1967) studied at the art academies of Zürich (CH) and Arnhem (NL), and was also trained at the Werkplaats Typografie.

Suter produces monumental installations of digitally manipulated images for specific locations, and works on photo-animations, image sequences and collages, often using found historical pictures.

In 2007 and 2016 she published the artist books *Parallel Encyclopedia* and *Parallel Encyclopedia #2*, based on compositions of images taken from old books she has collected along the years. Her other books; *Surface Series* (2011), *Radial Grammar* (2018), and *Hexamiles* (Mont-Voisin) (2019), are evocative montages of found images exploring the diverse resonances of geological shapes and landscapes, visual surfaces and image structures.

The underlying themes of Batia Suter's practice are the 'iconification' and 'immunogenicity' of images, and the circumstances by which they become charged with new associative values. Her work intuitively situates old images in new contexts to provoke surprising reactions and significant possibilities. By this method, and with an attuned sensitivity to hidden

harmonies and expressive accidents, Suter thus generates hypnagogic spaces where pictures can communicate by their own logic, in a force field of imaginative metamorphosis.

Francesca Marcaccio Hitzeman (IT/HK) Curator

Francesca Marcaccio Hitzeman is an independent curator, art consultant and writer specializing in photography and contemporary art. She holds degrees in Art History and Fine Art Photography from UAL and she received a bursary for the London Royal College of Arts Curating Programme and she was selected for the Emerging Curators residency at the Otis College in Los Angeles in 2019.

Francesca draws on her international perspective to connect artists and audiences across cultural and geographic boundaries, working with a variety of clients including galleries, museums, art fairs, institutions, and private collectors. Francesca has held various roles at esteemed institutions, galleries and festivals including the Whitechapel Gallery, International Center of Photography, Jeeum Gallery and Savignano Photography Festival. She is currently based in Hong Kong.

Steffi Klenz (GE/UK) Artist

Steffi Klenz is an artist based in London who approaches photography as an expanded visual discipline. Her practice is fundamentally concerned with challenging conventional conceptions of architectural representation. Unlike conventional architectural photography, which uncritically flatters its architectural subject matter, Klenz revisits the capacities of the photographic image and architecture to go beyond containing and reproducing the built environment but instead her work bridges the gap between the flat surface of the photograph and the spatial experience of architecture.

Klenz takes great care in finding fitting and ambitious final form for her conceptual projects via books, exhibitions and exciting collaborations. Her agility of thinking is reflected in the ways in which she combines disparate references in her work, and also in the interesting ways in which she adapts it to the site in which it is exhibited.

She has exhibited her work across the UK and internationally. Selected venues include The British Museum, The Royal Scottish Academy in Edinburgh. The Royal Academy in London, The Well-

come Collection London, Camden Art Centre, The Museum for Contemporary Art in Taipei, The Museum of Contemporary Art Alicante, FotoMuseum Antwerp, Los Angeles Centre for Digital Arts (2016), The Phoenix Art Museum, The Finish Museum of Photography, Künstlerhaus Bethanien in Berlin, Kunstverein Ludwigshafen and Museum Künstlerkolonie in Darmstadt.

Her work was part of the *Rights of Passage Project* for the 2015 Venice Biennale, The Biennale for Contemporary Photography in Germany in 2020, The International Biennale for Photography in Belo Horizonte (Brazil) in 2021, The Biennale for Electronic Language and Technology in Sao Paulo (Brazil) in 2022, The London Festival of Architecture in 2022 and most recently the 2023 Tokyo Biennale.

Michael Raymond (UK) Curator

Michael Raymond is Assistant Curator, International Art, at Tate Modern where he works on acquisitions, exhibitions, collection displays and community programmes. He has co-curated the exhibitions Nam June Paik (2019), Cezanne (2022) and Philip Guston (2023), as well as displays including Vivan Sundaram,

BIOGRAPHIES

Rosa Barba, Monster Chetwynd and the Beuys' Acorns installation by Ackroyd & Harvey on Tate Modern's south terrace (2021).

Previously he worked at the British Museum on exhibitions including Hokusai (2017), Rodin and the Art of Ancient Greece (2018), Manga (2019) and coordinated the Asahi Shimbun Displays.

SMITH (FR) Artist

As an artist-researcher, SMITH experiments with and explores the links between contemporary humanity and its boundary figures - ghosts, mutants, hybrids - engaging his own body and that of his collaborators - writers, astronauts, shamans, engineers, designers, performers or composers - in interdisciplinary projects.

His work (exhibitions, films, performances, conferences) is regularly presented in the form of solo exhibitions, notably at the Rencontres d'Arles, the Palais de Tokyo, the Centre Pompidou as well as China, Korea and Latin America (Chile, Uruguay, Mexico).

Several monographs are devoted to his work, including "Löyly" (Filigranes, 2013), Valparaiso (André Frère,

2019), "Désidération (prologue)" (Textuel, 2021), "Desiderea Nuncia" (Palais books, 2021, Book Prize at the Rencontres d'Arles).

SMITH is also the author of several short films, including "Spectrographies" (2013 - with Mathieu Amalric, Dominique Blanc, Florence Thomassin, Bernard Stiegler); "TRAUM" (2015), or "Les Apocalyptiques" (2019).

SMITH is represented by Christophe Gaillard gallery and Modds agency in Paris. He is currently an associate artist at La Filature - Scène Nationale in Mulhouse, and laureate of the 2023 Villa Albertine in partnership with the writer Marie NDiaye.

Between 2017 and 2021, SMITH dedicated themselves to Désidération, a constellation-like work exploring the fractured links between contemporary humanity and the cosmos. Today, SMITH continues this quest with Dami, drawing from their practice of ancestral spiritual technologies (such as cognitive trance and Amazonian medicine) combined with interstitial bodily states (gender transition, experiences of weightlessness, and the subcutaneous implantation of extraterrestrial materials).

Taous Dahmani (FR / GB / DZ) Curator

Dr. Taous Dahmani (she/her) is a London-based French, British and Algerian art historian, writer and curator specializing in photography. Dahmani curated the 2022 Louis Roederer Discovery Award at Les Rencontres d'Arles in France. In October 2024, she curated two themed group exhibitions at the Jaou Photo Biennale in Tunis, Tunisia. The following month, she unveiled a solo exhibition of SMITH at NOUA in Bodø, Norway and curated 'Anastasia Samoylova: Adaptation' at the Saatchi Gallery.

Her writing is featured in photobooks published by Loose Joints, Textuel and Chose Commune, as well as in magazines like *The British Journal of Photography*, *FOAM*, *GQ*, *Aperture*, *Camera Austria* and *1000 Words Magazine*.

She is the associate editor of the award winning book *Shining Lights. Black women Photographers in 1980's-90's Britain* (MACK/Autograph ABP, 2024). She joined LCC (UAL) as an Associate Lecturer in January 2023.

Rintala Eggertsson Architects (FI/NO) Exhibition designers

Dagur Eggertsson and Sami Rintala are the founders of Rintala Eggertsson Architects, a Norway-based architectural firm, which bases its activities around furniture design, public art, architecture and urban planning.

The work of Rintala Eggertsson Architects has been exhibited at the Maxxi Museum in Rome, Victoria & Albert Museum in London, the National Art Museum of China and with the project 'Corte Del Forte' at the 2018 Venice Biennale. The company has received prestigious awards over the years such as The Global award for Sustainable Architecture, Wan 21 for 21 Award, Architizer A+Award, American Architecture Award. Their projects and texts have been published in magazines such as *Abitare*, *Area*, *Architectural Review*, *A+U*, *L'Architecture d'Aujourd'hui*, *D'A Magazine*, *AMC architecture*, *Detail*, and *Wallpaper* as well as *New York Times* and *Wall Street Journal*. Eggertsson and Rintala have taught architecture in Europe, Australia, and North America and in 2019 as Gensler Visiting Professors at Cornell University in New York.

OTM TEAM



MARIANNE BJØRNMYR

Co-Director at NOUA

OTM Project leader &
Artistic Project Coordinator

Marianne Bjørnmyr is a visual artist, living and working in Bodø, Norway.

Recent exhibitions include Bodø Biennale (NO), MELK gallery (NO), Riga Photography Biennial (LT), Buskerud kunstsenter (NO), Unseen Photo festival (NL) and Peckham24 (UK).

Marianne has had several positions in the Norwegian art scene, including member and leader of the Visual Arts Committee in the Arts Council Norway, jury at Vårutstillingen and as a project manager of the project Arena development for visual art institutions in Northern Norway. Marianne graduated with a MA from University of the Arts London and is one of the co-initiators of NOUA.



SERGIO VALENZUELA-ESCOBEDO

Co-Director at doubledummy

OTM Head of seminars

Sergio Valenzuela-Escobedo is an artist and dedicated researcher with a multifaceted career in the fields of curation and editorial work, both within Chile and internationally. Since 2016, he has exhibited his curatorial prowess through remarkable showcases such as **Mapuche** at the Musée de l'Homme in Paris, *Monsanto: A Photographic Investigation* which, under his vigilant stewardship, embarked on a global tour, **Geometric Forests** at Les Rencontres d'Arles 2022, and the captivating trilogy **Mama Coca**, **Ipáamamu – Stories of Wawaim** and **Oro Verde** at Fotofestival in Lodz 2023. With an extensive portfolio of exhibition projects and curatorial experiences, Valenzuela-Escobedo is passionately engaged in the intersection of photographic practices and presentation within physical and editorial realms.



ANNA-KAISA RASTENBERGER

Museum Director at the Finnish
Museum of Photography

OTM Head of publication

Anna-Kaisa Rastenberger, PhD, currently shares her working hours with two institutions: University of the Arts Helsinki and the Finnish Museum of Photography. She works both as the Professor of Exhibition Studies at the Academy of Fine Arts, being responsible for the MA program for curatorial and exhibition studies, Praxis. She works as the director of the Finnish Museum Photography. She is also co-founder and artistic director of The Festival of Political Photography, which seeks to examine what the word "political" means in contemporary extended photographic practices. Rastenberger has extensive experience in exhibition projects, curating practices, and the international exhibition scene of the contemporary arts. She has published widely about contemporary photography. In 2018 she co-edited a widely praised book *Why Exhibit? Positions On Exhibiting Photographies*, 2018, FW:books.



DAN MARINER

Co-Director at NOUA

OTM Head of Exhibitions

Dan Mariner is a British photographer based in Bodø, Norway. He holds a BA (Hons) degree in Documentary photography from the University of Wales, Newport. He has many years experience in the photographic industry and his work has been widely published in international publications. Mariner splits his time as a professional photographer with co-running NOUA with fellow photographer Marianne Bjørnmyr where his role includes exhibition design and construction, content creation for social media and event management.

**ORLAN OHTONEN**

Curator of Exhibitions at the Finnish Museum of Photography

Editor of OTM publication

Orlan Ohtonen is a curator, writer and community organiser based in Helsinki, Finland. Currently they work as a Curator of Exhibitions at the Finnish Museum of Photography. They have been actively building self-organised platforms for intersectional art practices since 2014, as part of the collectives 'nynnyt'; as Co-Founder of feminist and anti-racist workspace Poimu; and as Co-Founder and Co-Director of Feminist Culture House. Orlan's curatorial research is focused on critical management and trans cultural production. They have graduated from Aalto University in Helsinki with an MA in Curating, Managing and Mediating Art (2015); and from Central Saint Martins in London with an MA in Fine Art (2006).

**TIINA RAUHALA**

Chief curator at the Finnish Museum of Photography

OTM Head of publication

Tiina Rauhala works as a chief curator at the Finnish Museum of Photography. She has strong experience in curating and producing photography exhibitions in the Museum's diverse programme. Rauhala is also a founding member of the Political Photography Festival. Festival of Political Photography is a multidisciplinary event dedicated to politically conscious photography that encourages photographers, artists, researchers, and the general public to engage actively in social debate and make their voices heard on key issues facing our society.

**MATHIEU ASSELIN**

Co-Director at doubledummy

OTM Head of seminars

Mathieu Asselin is an artist and lecturer, living in Arles, France. He began his career working on film productions in Caracas, Venezuela, but shaped his photography practice in the United States. Asselin holds a master's degree from National Photography School in Arles, France (ENSP). He is a member of the Editorial Committee at Disclose, the first NGO dedicated to investigative journalism in France. Since 2018 he is guest professor at the Royal Academy of Fine Arts KASK, Gent in Belgium and co-founder of doubledummy. His work mainly consists out of long-term investigative documentary projects, such as his latest book 'Monsanto: A Photographic Investigation', which received international acclaim, winning the Kassel Fotobook Festival Dummy Award in 2016, the Aperture Foundation First Book Award in 2017.

**YUJIE ZHOU**

Finnish Museum of Photography

OTM Seminar producer

Yujie Zhou (b. 1997, Chengdu, China) is a visual artist working with expanded photography, textile works, moving images, installation, and publishing. Through performativity and a decoded notion of language, her practice seeks to interrogate dominant historical narratives and power structures while reframing collective individuality. Zhou is based in Helsinki, Finland, where she completed her Master's degree in Arts with a major in Photography and a minor in Textiles-Materials and Structures at Aalto University in 2023. Her work has been exhibited internationally, including at the Finnish Museum of Photography, Photographic Centre Peri, Photographic Gallery Hippolyte (Finland), BFoto Festival (Spain), FORMAT Photography Festival (UK), and alpha nova & galerie futura (Germany) as part of Berlin Art Week 2023.

INFORMATION

Web
ootm.com

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

NØUA is an artist-run institution for photography as contemporary art. NØUA collaborates with Norwegian and international artists, curators, writers and art historians from the region and abroad, to create a program that promotes conversations and new thinking about photography as contemporary art.

The program of exhibitions, seminars and artist talks is presented primarily in the premises in Bodø, but also outside the city and internationally, in collaboration with external institutions. Through the programme, NØUA wants to promote relevant productions and artistships, with the aim of giving the public an opportunity to participate in a timely conversation about the issues and opportunities facing photography as contemporary art today.

NØUA was established in 2017 by artists Marianne Bjørnmyr and Dan Mariner, with an extension of the exhibition space in 2021. The venue includes an exhibition space, a project space and a seminar space.

All installation photos:
NØUA / Dan Mariner

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