

SEE YOU AT THE END OF THE WORLD  
Oslo Kunstforening 09.05 – 16.05.2025

You know, I have a very good answer to all this, why it doesn't make me nervous: Martin Luther, in the 16th century, was asked: what would you do if tomorrow the world would disappear, if it would end in a cataclysmic catastrophe? And he answered, "I would plant an apple tree today."

Werner Herzog in an interview about *Encounters at the End of the World*, for international documentary association, 06/09/2008

*See you at the end of the world* is a group exhibition by the newly graduating bachelor students of Oslo National Academy of the Arts, Art Academy department. The exhibition was coordinated by Dora García and Sarah-Eve Muir Mcseveny-Åril and has been curated and managed collectively. *See you at the end of the world* presents the work of 22 young artists: Dina Al-Makhrami, Anna Bove Eiler, Clara Claussen, Alba Lasanta Ebbesen, Terne Kirkegaard Ebdrup, Ida Marie Meyer, Oda Fjellang, Rahide Hassan, Jonathan Hörberg Danzer, Lea Brekke Hordvik, Clara Isaksson, Mildred Snöfrid Kärkkäinen Gaenger, June Kittelsen, Stine Marie Korsfur, Adrian Kristiansen, Tyler Metzger, Markus Myhre Mitsem, Sofiiia Nesterova, Ravn Normnt-Åsdam, Idma Puggaard, Ylva Soleim and Jesper Thonke.

We were looking for common ground, for a collective narrative, something like a *Zeitgeist* that could help us make sense of a shared project: an end-of-year exhibition.

What concerns do we share, what joys, what emotions, what passions? We talked about and named topics such as climate change; the authoritarian, if not fascist, turn that seems to affect most countries, especially those that prided themselves on being the guardians of democracy; themes of interdependence and care; racism and discrimination; the collapse of the concept of truth; the question of labour when working as artists; the value and function of art; humour; rejection; anger; instability. We certainly share a feeling of impending doom. We have the war, the genocide, the crazy king, the ruthless dictator, the trauma, the disorder, the sorrow, the lack of solidarity and empathy, all signs seem to fit this feeling of dismay, and yet ...

We love reading books, and we mentioned James Baldwin, Maria Kjos Fonn, Luka Holmegaard, Astrud Lindgren, Anne Carson and Oliver Sachs. We love watching movies, and the following were mentioned: *Daisies* (1966) by Věra Chytilová, *The Colour of Pomegranates* (1969) by Sergei Parajanov, *Funeral Parade of Roses* (1969) by Toshio Matsumoto, and *Encounters at The End of The World* (2007) by Werner Herzog.

A penguin who irrationally refuses to follow the flock of penguins on their way to find comfort and food by the shore, and instead stubbornly chooses to go, completely alone, in search of the unknown on an icy continent, was one of the images that stuck with us after we watched Werner Herzog's film together.

The characters in Werner Herzog's film found common ground and a sense of belonging, an unlikely intentional community. In the words of one of them, Stefan Pashov, a philosopher and forklift driver, being interviewed in the film:

Werner Herzog: And how does it happen that we are encountering each other here, at the end of the world?

Stefan Pashov: I think it is a logical place to find each other, because this place works a bit like natural selection for people that have this intention to jump off the margins of the map, and we all meet here, where all the lines of the map converge. This is south of the South pole; every direction is north.

And like that, we too, we find ourselves here, at the end of the world, where all the lines on the map converge.

These young artists produce delicate sculptures and paintings, drawings in bright pastel colours and in exquisite black and white ink and pencil, they produce strands of dyed hair in different shades of henna, they produce sound, recorded and live performed, they produce stylized black and white films conveying *unheimlich* non-places, they produce photographs documenting psychogeographies through *flâneur* walks in the city, they produce urban art cartoon-like sculptures and paintings, they present childhood memories and fairy tales, they create giant and delicate textile flowers accompanied by buzzing sounds, they exhibit small and strangely familiar objects, architecture-like geometric patterns, they place ventilators drawing waves on water and browsing books, they shape ceramic sculptures, they print golden saxophone players contoured by text, they manufacture glitches in virtual images, they burn drawings on wood, they build larger-than-life human figures in papier mâché, they read Achille Mbembe and Édouard Glissant and Sarah Ahmed, and they successfully convey the incredible sensation of seeing the giant carcass of a whale trapped in the ice.

We want to thank everyone that has been involved in this exhibition, very specially Oslo Kunstforening's director and staff.

– Dora García