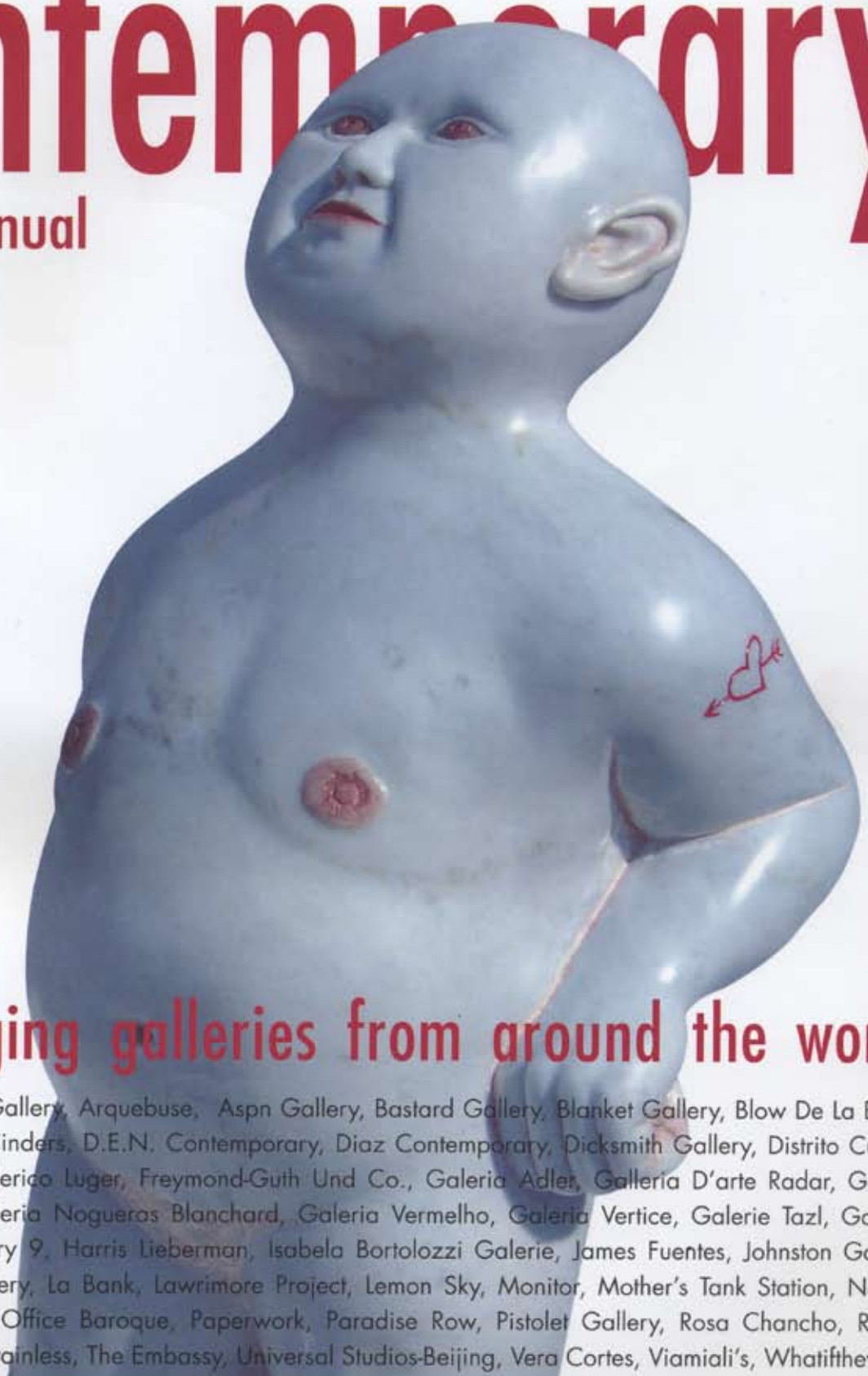


contemporary

2007 annual



50 emerging galleries from around the world

Tonson Gallery, Alt. Gallery, Arquebuse, Aspen Gallery, Bastard Gallery, Blanket Gallery, Blow De La Ba, Chung King Project, Cinders, D.E.N. Contemporary, Diaz Contemporary, Dicksmith Gallery, Distrito Cu4, Federic Desimpel, Federico Luger, Freymond-Guth Und Co., Galeria Adler, Galleria D'arte Radar, Gale Hilario Galguera, Galeria Nogueras Blanchard, Galeria Vermelho, Galeria Vertice, Galerie Tazl, Gale Gregor Podnar, Gallery 9, Harris Lieberman, Isabela Bortolozzi Galerie, James Fuentes, Johnston Galle Klima Bochenska Gallery, La Bank, Lawrimore Project, Lemon Sky, Monitor, Mother's Tank Station, Nate Goldin, Not Gallery, Office Baroque, Paperwork, Paradise Row, Pistolet Gallery, Rosa Chancho, Rot Gallery, Sat Gallery, Stainless, The Embassy, Universal Studios-Beijing, Vera Cortes, Viamiali's, Whatifthewa



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£5.95
€9.50
\$10.99

Alto Dhahbi DH 47.00	Batavia BR 104.40	Dubai AE 47.00	Ireland IR 9.50	Lebanon LB 11.000	Netherlands NL 9.50	Oman OM 7.80	Sweden SE 121.00	Zambia ZM 106.40*
Andorra AD 9.50	Brazil BR **	Egypt EG 44.00	Italy IT 9.50	Lesotho LS 104.40	New Zealand NZ 25.95	Qatar QA 44.00	Switzerland CH 22.50	Zimbabwe ZW 120.000*
Australia AU 22.95	Canada CA 17.95	Finland FI 9.50	Jamaica JM **	Luxembourg LU 9.50	Nigeria NG 2250	Romania RO 500.000	Taiwan TW 480	
Austria AT 9.50	Ceylon Islands ISD **	France FR 9.50	Japan JP 2200	Macau MO 271.00	Norway NO 130.00	Saudi Arabia SA 48.00	Tanzania TZ 18000	
Bahamas BS **	Chile CL **	Germany DE 9.50	Jordan JO 13.00	Mexico MX 1.17	Pakistan PK **	Singapore SG 24.20	Turkey TR 22,750.000	
Barbados BB **	Costa Rica CR **	Greece GR 9.50	Korea ES 104.40*	Morocco MA 11.4	Philippines PH **	South Africa ZA 99.95	UK GB 5.95	
Belgium BE 9.50	Cyprus CP 8.00	Hong Kong HK 9.50	Kuwait KW 9.50	Monaco MC 136.40*	Poland PL **	Spain ES 5.95	USA US 10.99	
Bermuda BM **	Denmark DK 90.00	India IN 20000	Kenya KE 9.50	Namibia NA 104.40	Portugal PT 9.50	Sri Lanka LK **		

ANNUAL
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Above: aiPotu, *Sky High*, 2006. Opposite: Jem and the Holograms [*Culture Clash!*], 2007. Both images courtesy: Bastard Gallery, Oslo. Photos: Anders Smebye

OSLO: BASTARD GALLERY

KJETIL RØED

CURRENTLY there are several idealistic, non-commercial, artist-run galleries emerging in Oslo, but it is Bastard that – since its opening in 2005 – seems to articulate this position most clearly. The gallery's name suggests a strategic blurring of the line, to quote the gallery's distant relative, Allen Kaprow, "between art and life". This indistinctness fits well with the artworks you are likely to encounter at a Bastard exhibition, which tend to be raw, open and relationally charged. Bastard also tends to favour hacking, appropriation and other low-cost procedures. 'Culture Clash', a recent exhibition of video art, demonstrated this principle clearly, consisting of just one commissioned work, with the rest downloaded from the internet. Several of the artists behind the pirated material, such as Paul McCarthy and Cindy Sherman, in the process of appropriation became bastardised themselves, dragged down from their pedestal and exhibited afresh.

The Bastard way of artmaking is fundamentally connected with how and where it is shown. Its location, in the middle of nowhere, parodies the settings of great institutions, and the gallery itself is dirty and worn – there isn't even a signpost outside to signal its presence. This apparent anonymity, however, has functions that reach beyond the space itself, blending it almost seamlessly with

the external environment and giving the gallery a chameleon-like character, which fits remarkably well with its overall profile.

Last year the gallery was transformed into a pizzeria, though there was nothing to indicate it was a gallery that fed you pizza slices. Again, you had to know it was art. Before Anders Smebye and Marius Engh started Bastard, the place had, in fact, been a pizzeria. The show, executed by the artist group aiPotu (consisting of Anders Kjellesvik and Andreas Sique-land), made the very core of Bastard's philosophy manifest: by placing pizza-making within the frame of art, the gallery took on an ironic attitude towards the art system and the conventional art object, demonstrating a low-key take on relational aesthetics that anchored it to its immediate surroundings. This was underlined by the fact that the art-pizzeria was entirely constructed of found objects or props already present in the building. Both in the environmental connections of its name and architecture, and the immaterial processing of art as concept, Bastard revitalises the practice of defining and presenting art and draws up a few coordinates that weren't already in place.

KJETIL RØED IS AN OSLO-BASED ART AND LITERATURE CRITIC

