BERGEN KUNSTHALL

English

Iter Subterraneum
16. januar — 5. april 2026

"Iter Subterraneum" is a group exhibition inspired by Ludvig Holberg's novel *Niels Klim's Underground Travels* (1741), often cited as the Nordic region's first science fiction novel. The story follows a man who falls through a hole in the earth beneath Bergen and discovers a society governed by sentient trees. Here, the Enlightenment's faith in reason and progress is united with fantasy, satire, and speculative thought.

In Holberg's subterranean universe, the trees possess both morality and rationality. Today, the novel can be read as an early reflection on ecology and utopian thinking, where branching and coexistence challenge humanity's notion of superiority. The exhibition takes its name from Holberg's original Latin title for the book and refers to a journey unfolding underground, in spaces often associated with the hidden, the overlooked, and the unconscious.

"Iter Subterraneum" re-reads Holberg's underground journey with a gaze directed towards the plant world. Here, the sentient trees become an image of other forms of sensing and reasoning—ways of perceiving and organising the world that do not regard the human as a central unit against which everything is measured. The subterranean and utopian landscapes open up as speculative spaces for thinking with nature rather than about it.

In Galleries 1–4, works by ten artists from diverse geographical and linguistic contexts are presented. In various ways, they investigate connections between nature and technology, mythology and science, and the body and material. Several of the artists turn their gaze away from the human and towards life forms, narratives, and experiences that typically reside on the margins. As in Holberg's book, several of the works contain both a belief in the possibilities of knowledge and a fundamental doubt about humanity's place in the natural order.

Through sculpture, film, painting, collage, and performance, the artists open up speculative spaces where plants, fungi, insects, and human bodies enter into shifting relationships. The exhibition approaches utopian thinking not as an endpoint but as a movement—a way of orienting oneself in encounters with nature, knowledge, and imagination.

Gallery 5 expands "Iter Subterraneum" with a historical and literary perspective. A selection of historical editions of *Niels Klim's Underground Travels* is presented in collaboration with the Special Collections at the University of Bergen Library, ranging from the original Latin edition *Nicolai Klimii Iter Subterraneum* (1741) to later translations in Danish, Norwegian, and other languages. Together with illustrations, graphic interpretations, and later artistic adaptations, the selection offers insight into how Holberg's underground journey has continued to be read and carried forward over time.

A short essay accompanies the exhibition as a supplement for those who wish to delve deeper into the literary, historical, and theoretical perspectives that have informed it.

GALLERY 2

Gallery 2 brings together works that examine the body and community as unstable and complex. Rather than presenting the body as a fixed or unified entity, figures emerge that move between species, materials, and identities, challenging the notion of the body as a bounded, autonomous unit.

The presence of insects, composite beings, and ritualised actions foregrounds forms of coexistence shaped by interdependence and collective practice, where vulnerability, resistance, and collective action arise through small-scale and intimate gestures rather than monumental ones.

In *Asylum – A Poem of Unrest*, **Robert Gabris** works with performance, poetry, and moving image within an open and fragmentary narrative about community, unrest, and protection. The exhibition presents excerpts from a larger work in which a poem functions as the underlying structure, and the poem is also present in the gallery as a wall text.

Gabris lets insects emerge as poets and champions—cosmic creatures, earthly monsters, and subterranean beings that challenge a hyper-individualised human gaze. They highlight forms of collective, earthbound survival and towards practices of community and protection. In the related animation work *Asylum – Bodies of Unrest*, bodies, fragments, and insect forms merge into one another. The body appears not as a closed unit, but as something formed through relationships, participation, and mutual dependence.

Ovartaci's works, developed during more than five decades of hospitalisation at the Psychictric Hospital in Riskovv in Denmark in the mid-twentieth century, form a distinctive anchor point in the exhibition. Through painting, drawing, and sculpture, a comprehensive visual universe is created, populated by hybrid beings, moon people, and ensouled landscapes. The figures move between human, animal, and cosmic forms, challenging fixed notions of identity and the body.

In Ovartaci's work, the body appears not as fixed or unambiguous, but mutable and composite. The boundaries between inner and outer space are consistently porous, and figures move between different states and forms. Ovartaci believed that the images themselves carried life, and often painted on both sides of the canvas to accommodate different energies and expressions.

The exhibition includes Ovartaci's so-called smoking phantoms (rygefantomer)—figures that are both sculptures and utilitarian objects, constructed for smoking tobacco. Here, body, ritual, and imagination are united in a single object, where function and fantasy cannot be separated.

GALLERY 1

Gallery 1 brings together works that investigate speculative ecologies and mythological systems, in which artists imagine connections between the body, plant, cosmos, and technology. Nature appears as an active field of relationships, displacements, and negotiations. Questions of ritual, science, and fabulation are central to the artists' works.

Cecilia Fiona works at the intersection of sculpture, painting, and performance. The exhibition presents sculptural works and costumes that are part of a mythological visual universe populated by hybrid figures and organic structures.

Using materials such as paper pulp, shells, branches, rabbit-skin glue, jute, loofah, eelgrass, and natural pigments, she works closely with organic processes and decomposition. The body is understood not as separate from its surroundings but as part of a larger cycle in which earth, skin, minerals, and fluids engage in mutual exchange.

In collaboration with the festival Borealis, the costumes will be activated as part of an experimental opera, Infinite Pollination, where a cosmic pollinator moves between sculptural bodies. The performance connects the sculptures to ritual and sound, transmission and coexistence as bodily and sensory processes.

In **Anicka Yi's** sculpture *Turning Poison into Medicine*, organic forms grow out of the wall like mutated fungi. The work belongs to the series *Fruiting Bodies*, named after the spore-forming structures of fungi. Tentacle-like arms branch from a central, biomorphic body. Transparent surfaces and glistening forms resemble eggs, spores, or membranes. Although the sculpture is fixed, it appears in constant motion, as if a sensitive ecosystem responding to the movement of the audience passing by.

In *De-Gestalt Yourself*, from the series *Mid-Century Panel*, the organic logic of the fungus meets a stricter, geometric order. Wood in warm tones such as teak, walnut, and cherry are processed into clean, modernist surfaces, interrupted by a three-dimensional, fungus-

inspired grid. The grid is derived from the Veiled Lady mushroom, a recurring motif in Yi's practice. In both works, the fungus serves as a connecting figure linking plant, material, and technology—pointing towards ecologies where intelligence and communication circulate through distributed, often hidden networks.

Mira Adoumier's three-channel video installation *Dreams of a Wandering Octopus* is filmed in the thousand-year-old cedar forests of Lebanon. Through three interwoven voices, the work follows a descent into an ancient and enchanted landscape, where body, memory, and surroundings are intertwined.

The installation is accompanied by *Impressions from the Underground*, where analogue 35 mm film rolls have been buried under the roots of cedar trees in Tannourine and Bcharre for an extended period. Moisture, microorganisms, and decomposition have left physical traces visible in the images, making the underground environment an active co-creator.

In *Red Solaris I*, Mira Adoumier and **Nour Ouayda** investigate botanical gardens as historical spaces shaped by displacement, classification, and power. The film takes as its starting point a disturbing phenomenon: plants in greenhouses and collections worldwide gradually shift colour towards deep shades of red. At the same time, low-frequency sounds—the plants' otherwise inaudible communication—slowly become perceptible.

Through analogue Super 8 film, sound, and speculative storytelling, scientific systems are brought into play. Botanical gardens emerge not only as places for preservation and research but also as landscapes characterised by historical ruptures, colonial structures, and displacements. The plants appear not as passive objects but as sensing and responding actors—carriers of memories, journeys, and losses that cannot be fully archived or translated.

Red Solaris I is a newly produced work, developed within the framework of the exhibition "Iter Subterraneum" at Bergen Kunsthall, premiering at the opening in January 2026. The film is hand-developed and solarised in collaboration with LaborBerlin and bears traces of chemical processes and time. The work is the first part of a longer project, **Red Solaris**, which Adoumier and Ouayda will continue to develop after the exhibition. The project is supported by Arts Council Norway.

GALLERY 3

In Gallery 3, the body appears as material, fragment, and action. The works examine how bodies can be shared, displaced, and enter new connections. Transformation is articulated through humour, vulnerability, and material displacements, in which human and non-human bodies merge.

Ingela Ihrman works with performance, sculpture, and costume, often using humour and tenderness as an entry point to questions of body, desire, and identification. The exhibition presents the work *One Fig*, shown as a sculpture and later activated as a performance, where the costume depicts a fig split in two, with the fruit's soft interior exposed.

In the room, the work functions both as a resting object and as a starting point for action. When the costume is activated, sharing and movement become simple bodily gestures. Together with the video works *The Passion Flower* and *The Wandering Spruce*, Ihrman lets plants and fruit act as sensing and acting beings, with empathy and imitation as methods for approaching other life forms.

Kaare Ruud works with sculpture and spatial interventions, often by displacing everyday materials and functional forms. The exhibition presents two sculptures in which body parts grow out of Norwegian spruce—hands, legs, and feet bearing traces of both human and forest.

In both works, the body appears as a fragment and a residue. Bark taken from the same tree, a felled pine, was collected two years apart. The elements lie or stretch out, as if excavated, abandoned, or in the process of taking form. The works can be read both as bodily remains and as logs—concentrates of human energy within a system of use, wear, and consumption.

The works are accompanied by two newly produced pedestals, introducing industrial forms in dialogue with the organic material. Together, the works establish a space where the relationship between body, support, and construction can be experienced as displaced and unresolved.

In **Wangechi Mutu's** collage *Funkalicious Fruit Field*, fertility, excess, and transformation converge in a dense, teeming pictorial space of bodies, plants, animals, and other organic forms. The work presents itself as a landscape in constant motion, where the boundaries between the human and the vegetal, the sensual and the grotesque, merge.

Mutu's visual world is populated by composite figures that both attract and disturb. Through collage, fragments from various visual and cultural sources are assembled into new, charged constellations. Beauty and discomfort coexist on the same surface, and the body emerges as composite and unstable. Mutu's works can also be read through Afrofuturist perspectives, which offer speculative visions of the future anchored in historical and cosmological experiences distinct from the Western utopian tradition.

GALLERY 4

In Gallery 4, the exhibition's movements gather in a subterranean cycle of labour, decomposition, and transformation. Here, the discarded, overlooked, and used-up are employed as material for new connections. The underground is understood as an active space for recycling, care, and resistance, where life arises through mutual dependence and continuous processing.

Naomi Rincón-Gallardo's video work *Dung Kinship* unfolds as a psychedelic journey through the underground, the mycelium—the fungal underground network—and the unconscious. A group of fly-women figures cycle through a parched landscape. They dig holes, seek shelter, and move on. One of them reaches a forest where mushrooms sprout despite the drought. Here, she is confronted with a realisation: her task is not to bring forth new life, but to dig, break down, and recycle the dead.

Through a spiral descent, she is led deeper into the earth, taken up into the dung beetle's rolled brood ball of dung, and transported to a cave where a community of decomposers resides. Together, they participate in transforming rotting and dying material into new, generative power.

In *Dung Kinship*, decomposition does not appear as an ending but as a necessary and collective practice. Waste, manure, and soil become carriers of knowledge, labour, and kinship. The underground emerges as a place where life is not maintained through control, but through sharing, care, and continuous transformation.

UPSTAIRS

In conjunction with the exhibition "Iter Subterraneum", we present a mediation project with Bergen-based artist **Sarah Jost**. Several of her projects have explored the relationships among humans, place, and plants, as well as the migration and the lifespan of trees, in contrast to human timescale. In recent years, she has mapped the presence of trees and plants in the Dokken and Nordnes areas, drawing attention to what grows and thrives in urban environments. Her work often emerges through walking, observing, and collecting materials. These will be key elements of the mediation project she has developed for us, which will gradually grow and evolve throughout the exhibition period in the Upstairs space.

4 Feb—5 Apr 2026

ARTIST BIOGRAPHIES

Mira Adoumier (b. 1985, New York) is a filmmaker and visual artist based in Oslo. Her work explores landscapes at the intersection of the real and the imagined, shaped by a background in cinema, philosophy, and biology. She is a member of The Camelia Committee and teaches at Nordland School of Arts and Film.

Cecilia Fiona (b. 1997) is based in Copenhagen. She works across sculpture, painting, and performance, using organic materials to explore the relationship between the body and the earth within mythological ecosystems. Fiona has exhibited at Copenhagen Contemporary (2025) and SIXI Museum, China (2024), and will have a solo exhibition at Towner Eastbourne in 2026.

Robert Gabris (b. 1986) lives and works in Vienna. Through drawing and performance, he investigates fluid identities, exclusion, and the existence of the queer body. He has participated in exhibitions such as the Biennale of Sydney (2024), the Lyon Biennale (2024), and documenta fifteen (2022).

Ingela Ihrman (b. 1985, Kalmar) is based in Stockholm. She works with sculptural costumes and performance, exploring what it means to be alive through humour and biological metaphors. Selected exhibitions include Malmö Konsthall (2024), the Venice Biennale (2019), and the Gwangju Biennale (2016).

Wangechi Mutu (b. 1972, Nairobi) works in New York and Nairobi. Through collage, film, sculpture, and installation, she reflects on sexuality, femininity, ecology, and politics. Mutu is particularly known for her complex collages that challenge cultural preconceptions of the female body, often by creating powerful, hybrid figures that blend human, animal, and machine. Her unique form of myth-making opens up possibilities for symbolic female characters distinct from those in classical history or popular culture. Recent solo exhibitions include "Intertwined" at the New Museum, New York (2023) and "I Am Speaking, Are You Listening?" at the Legion of

Honor, San Francisco (2021). She has participated in prestigious exhibitions such as the Venice Biennale (2019), the Gwangju Biennale (2016), and Prospect New Orleans (2021). Her work is held in collections including MoMA, New York; Tate, London; The Guggenheim Museum, New York; and the Whitney Museum of American Art.

Nour Ouayda (b. 1991, Montréal/Beirut) is a filmmaker and film programmer. Her films experiment with various forms of fiction-making in cinema. She is a member of The Camelia Committee alongside Carine Doumit and Mira Adoumier, and serves on the editorial committee of the Montreal-based online film journal Hors Champ.

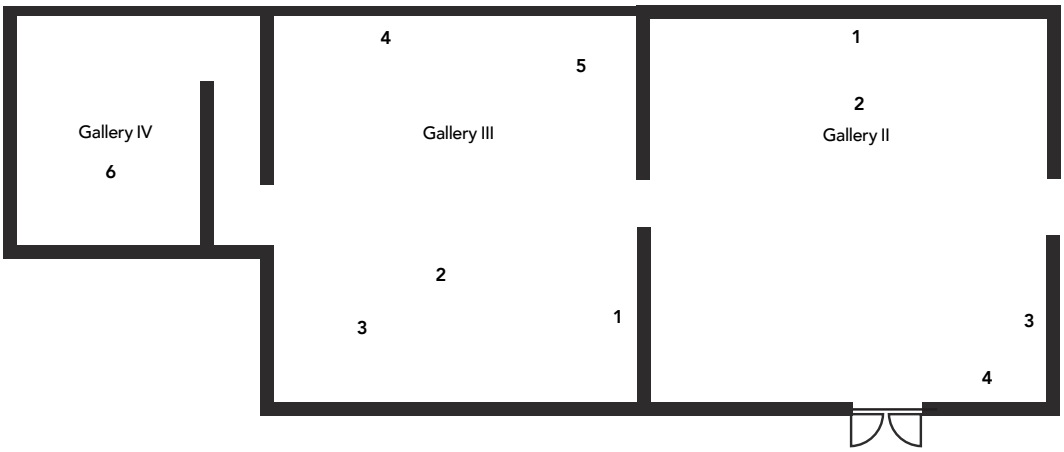
Ovartaci (1894–1985) was a Danish artist and a central figure within the Art Brut tradition. During 56 years of hospitalisation at the Risskov Psychiatric Hospital, he created a visionary universe of hybrid beings and shifting identities. He was officially recognised as an artist through an exhibition at the Louisiana Museum of Modern Art in 1979.

Naomi Rincón-Gallardo (b. 1979) lives and works in Oaxaca and Mexico City. From a decolonial and queer perspective, she creates mythical counter-worlds, weaving together theatre, music, and speculative fiction. She holds a PhD from the Academy of Fine Arts Vienna. Recent exhibitions include the Istanbul Biennial (2025), "Sonnet of Vermin" at Hayward Gallery (2024), the Venice Biennale (2022), and the São Paulo Biennial (2021).

Kaare Ruud (b. 1993) lives and works in Oslo. He graduated from the Oslo National Academy of the Arts in 2020. Ruud works with sculpture and interventions where everyday materials are transformed and stripped of their original function. Selected exhibitions include "Weather forever" at Hordaland kunstsenter (2025), "Business doing pleasure with you" at Femtensesse (2025), and group exhibitions at STANDARD (OSLO) and SIC in Helsinki.

Anicka Yi (b. 1971, Seoul) lives and works in New York. She is known for a multi-sensory practice exploring smell, taste, and biology in encounters with technology. Yi has received awards such as the Hugo Boss Prize and the Tate Turbine Hall Hyundai Commission. Selected solo exhibitions include "In Love With The World" at Tate Modern (2021) and "Life Is Cheap" at the Solomon R. Guggenheim Museum (2017). She has participated in the Venice Biennale (2019) and the Gwangju Biennale (2016).

See www.kunsthall.no for more detailed information about the artists.



Gallery III & IV

1
Ingela Ihrman
The Wandering Spruce, 2015
Video documentation of performance at Lauttasaari, Helsinki, Laura, Human Era, 2015
6 minutes, 53 seconds
Courtesy of the artist

The Passion Flower, 2017
Video documentation of performance in the exhibition "The Inner Ocean" at der TANK, Basel, 2017
4 minutes, 27 seconds
Courtesy of the artist

One Fig, 2020
Video documentation of performance commissioned by TBA21-Academy with the support of Institut Kunst HGK FHNW in Basel
Camera: Frida Peterson
4 minutes, 34 seconds
Courtesy of the artist

2
Kaare Ruud
i skyggerne er alting skævt / lad myrerne / bygge sine slotte / af mine haarstraa. / saa / jeres minne / i mine sprække. / aabne / mine saar / igen, / og igen, 2023
Wood, bark, dust, enamel, steel, plaster, glue
40 x 50 x 40 cm / 90 x 40 x 90 cm (pedestal)
Courtesy of the artist and Femtensesse, Oslo

3
Kaare Ruud
i skyggene er alt skjevt / saa gaammaal / saa graa / saa turr / saa blaa, 2025
Wood, bark, dust, enamel, steel, plaster, glue
125 x 80 x 40 cm / 50 x 40 x 80 cm (pedestal)
Courtesy of the artist and Femtensesse, Oslo

4
Wangechi Mutu
Funkalicious Fruit Field, 2007
Ink, paint, mixed media, plastic pearls, collage, B13e on Mylar
233,7 x 269,24 cm
Collection Glenn Scott Wright, courtesy Victoria Miro

5
Ingela Ihrman
One Fig, 2020
Cotton, viscose, nylon, zip, metal net, white glue, paper, oil paint
178 cm, 74 cm 43 cm
170 cm, 78 cm, 42 cm
Courtesy of Uppsala konstmuseum, Uppsala Art Museum

6
Naomi Rincón-Gallardo
Dung Kinship, 2024
Two-channel HD video installation, color, sound
19 minutes, 28 seconds
Courtesy of the artist

Gallery II

1
Robert Gabris
Asylum - a Poem of Unrest, 2024
Video Performance, Theatre brut Vienna
7 minutes, 30 seconds
Courtesy of the artist

2
Robert Gabris
Asylum - Bodies of Unrest, 2024
Animation
6 minutes, 9 seconds
Courtesy of the artist

3
Ovartaci
No title (Månemennesker), no date
Gouache on paper
36,5 x 43,5 cm (framed)
Courtesy of Museum Ovartaci/Aarhus, DK

No title (Mennesker og fabeldyr), no date
Gouache, aquarel on pergament – double sided
37,5 x 44 cm (framed)
Courtesy of Museum Ovartaci/Aarhus, DK

No title (Bygninger med menneskeskikkelse), no date
Gouache on paper – cut as a masque shape
32 x 27 cm (framed)
Courtesy of Museum Ovartaci/Aarhus, DK

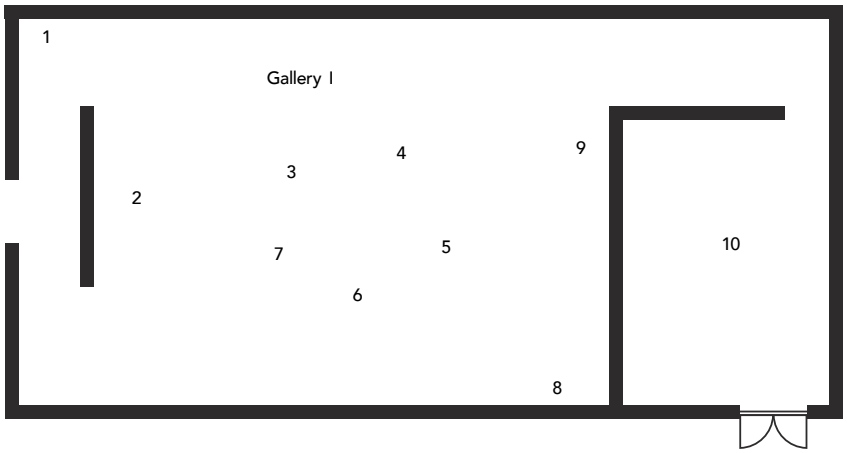
No title (Ansigt og kvindeskiggelser), no date
Gouache on paper
32 x 70 cm (framed)
Courtesy of Museum Ovartaci/Aarhus, DK

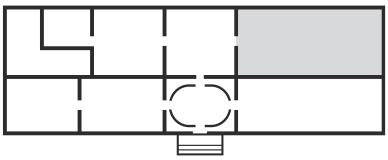
No title (Skitse (Nirvana)), no date
Gouache on paper
38,5 x 18 cm (framed)
Courtesy of Museum Ovartaci/Aarhus, DK

4
Ovartaci
No title (Smoking phantom), no date
Sculpture, gouache on metal
47 x 5 x 5 cm
Courtesy of Museum Ovartaci/Aarhus, DK

No title (Smoking phantom), no date
Sculpture, gouache on metal
45 x 3,5 x 3 cm
Courtesy of Museum Ovartaci/Aarhus, DK

No title (Smoking phantom), no date
Sculpture, gouache on metal
39 x 3 x 3 cm
Courtesy of Museum Ovartaci/Aarhus, DK





Gallery I

1
Anicka Yi
De-Gestalt Yourself, 2022
Cherry wood, teak oil, resin, acrylic paint
127 x 101,6 x 14 cm
Courtesy of the artist, 47 Canal, and Esther Schipper, Berlin/Paris/Seoul

2
Cecilia Fiona
What a Joy to Live Above and Below All at Once, 2024-2025
Natural latex, jute textile, gaze textile, rabbit skin glue, pigments, loofah plant, seashells, sisal fibers, wool
Various dimensions
Courtesy of the artist and Andersen's, Copenhagen

3
Cecilia Fiona
Carrying a seashell inside, 2023
From the series *Harvested, Gathered, Carried (The Life of Souls)*, 2023-2025
Foam, fiber cement, metal, pigment and resin
240 x 115 x 80 cm
Courtesy of the artist and Andersen's, Copenhagen

4
Cecilia Fiona
Circle of seeds (resting place), 2025
From the series *Harvested, Gathered, Carried (The Life of Souls)*, 2023-2025
Resin from trees, paper pulp, pigment, shells, dead flowers, branches, metal
130 x 40ø cm
Courtesy of the artist and Andersen's, Copenhagen

5
Cecilia Fiona
Twin earth (I inside the vessel), 2024
From the series *Harvested, Gathered, Carried (The Life of Souls)*, 2023-2025
Paper pulp glazed with epoxy resin and pigment. Styrofoam, metal and wooden skeleton
190 x 60 x 85 cm
Courtesy of the artist and Andersen's, Copenhagen

6
Cecilia Fiona
The protector of the egg (it all starts with 0), 2024
From the series Harvested, Gathered, Carried (The Life of Souls), 2023-2025
Paper pulp, resin, foam, pigment.
150 x 50 x 40 cm
Courtesy of the artist and Andersen's, Copenhagen

7
Cecilia Fiona
I unfold a branch, 2024
From the series *Harvested, Gathered, Carried (The Life of Souls)*, 2023-2025
Paper pulp glazed with epoxy resin and pigment. Styrofoam, plastic and wooden skeleton
100 x 45ø cm
Courtesy of the artist and Andersen's, Copenhagen

8
Anicka Yi
Turning Poison into Medicine, 2022
High density foam, polyurethane paint, stainless steel, resin, glass
142,2 x 137,2 x 31,8 cm
Private collection, Turin

9
Mira Adoumier & Nour Ouayda
Red Solaris I, 2026
S8mm to digital | 4:3 | Color | Stereo
17 minutes (loop)
In Arabic | English Subtitles
Courtesy of the artist

10
Mira Adoumier
Dreams of a Wandering Octopus, 2021
4KHD video | 16:9 | Color | Stereo
21 minutes (loop)
In Arabic | English subtitles

The 3-channel video installation is completed with a 35mm slide projections, *Impressions from the Underground*, 2021
Courtesy of the artist

Events

Opening
Fri 16 Jan 20:00

Opening Party
With DJ Karina Sletten
Fri 16 Jan 22:00
Landmark

Plattform: Artist Talks
Mira Adoumier, Robert Gabris, Cecilia Fiona & Museum Ovartaci
Lør 17 Jan 14:00 Gratis
Upstairs
In English

Talk: *Luvdig Holberg og Niels Klims fantastiske verden*
Tor 5 Feb 18:00
Litteraturhuset i Bergen, in collaboration with LitFest Bergen and Selskapet til Vitenskapenes Fremme

Talk and screening with Qi Tan: *What's Inside What's Inside*
Wed 11 Feb 19:00
Thu 12 Feb 19:00
In collaboration with Northing Space

Plattform: Dr. Giovanni Aloi
Online talk
Sun 22 Feb 14:00 Gratis
In English

Film: Bergen Kunsthall x BIFF Lokal *Underland* (2025)
Wed 18 Mar 19:00
Landmark

Thematic Dinner: A gastronomic journey through the secret life of plants
Wed 25 Mar Details TBA
Sign-up: kunsthall.no

Performance: *One Fig*
Ingela Ihrman
TBC Mar 2026

BOREALIS 2026

Plattform: Cecilia Fiona in conversation with Camille Norment
Thu 12 Mar 13:00 Gratis

Performance: *Infinite Pollination* by Cecilia Fiona
Sat 14 Mar 12:00, 15:00
60,- / 145,- / 265,-

GUIDED TOURS

Every Sunday
13:00 Tours and workshop for families
14:00 Guided tour

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Jade Meili Barget
Curator Live Programme

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Section of Special Collections, University of Bergen Library

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