

**FOTOBOKFESTIVAL OSLO**  
**Curator - Norwegian Photography Now**

**Welcome to Fotobokfestival Oslo 2022 – Get Out!**

After a couple of years where our lives have been organized in private environments due to the pandemic, we want to celebrate the return to the public arena. Therefore, you must GET OUT. You don't have to go far, maybe the neighborhood will do.

This year's theme revolves around the urban environment we live in – the city. How we live in it, the way we move through the streets, people in them, walking, sitting, protesting. The urban morphology and design of the city and how it is reflected through the photographers' mind and eyes.

Welcome to the neighborhood of Møllergata in Oslo and enjoy the program.

— Jan Khür & Jon Gorospe

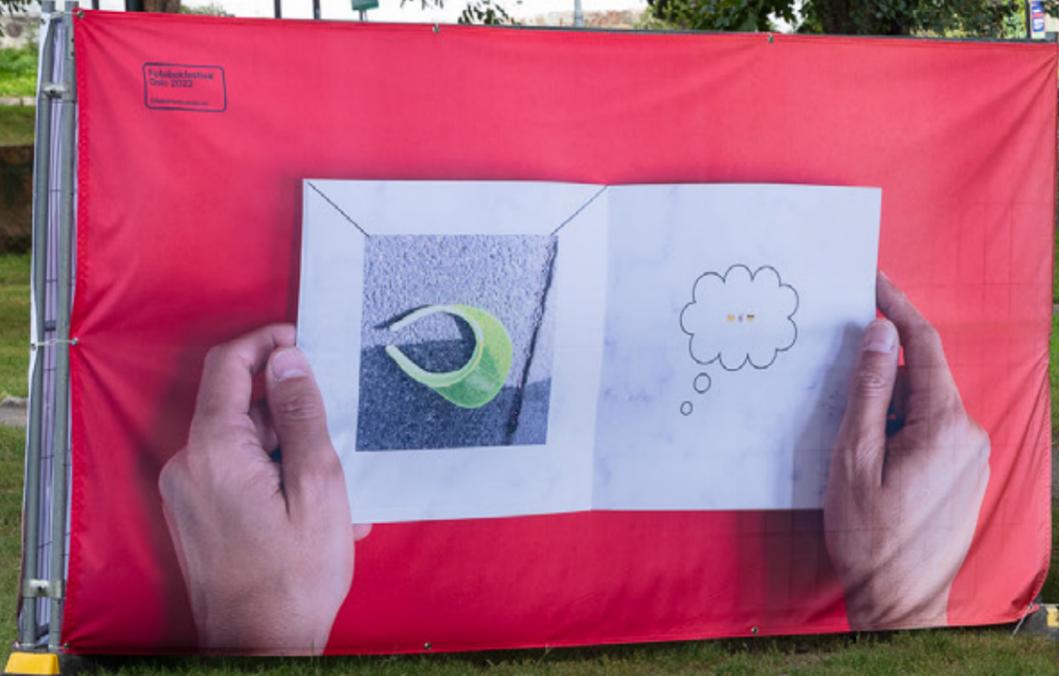




Fotogalleriet. Oslo (NO), 2022.









Kristparken. Oslo (NO), 2022.



Jon Benjamin Tallerås. Deichman Bjørvika, Oslo (NO), 2022.



Jon Benjamin Tallerås. Deichman Bjørnvika, Oslo (NO), 2022.



Book Fair/Seminar. Møllergata school, Oslo (NO), 2022.



Book Fair/Seminar. Møllergata school, Oslo (NO), 2022.

## **I·DARTE - BBDW 2021**

### **Artistic Director**

#### **Projects for Bilbao Bizkaia Design Week 2021**

The interior design students of ID·Arte (Vitoria-Gasteiz) have created an ephemeral installation in an underpass in the center of Bilbao (Basque Country). With the idea of putting on top of the table the topic of 2021 year Topic (Crossings & Transitions) they made an installation with the idea of the game to propose an experience that talks about conflictive spaces in public space.

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The photography students of ID·Arte (Vitoria-Gasteiz) have created a photographic archive of various towns and spaces of the Bizkaia region (Basque Country). Focused on the anthropized landscape, there has been focused to portraying the morphological changes that these localities and places have had between the end of the 20th century and the beginning of the 21st.

Following the long tradition of territorial photographic commissions and their subsequent replicas that reached our towns ("Ría de Hierro", 1993. Project carried out by Bilbao Metrópoli-30), these students have tried to update the imaginary of our landscape through the production of images that encompass different localities and exploited spaces between towns and cities.

Projects by:

Maitane Campos Fundazuri  
Elaia Chacartegui Garcia  
Ane González Arrizabalaga  
Eider González Fuentes  
Lidia Abalo Guerra  
Elia Artiguez Ortiz  
Ainhoa García De Cortázar Matías  
Cecilia Jiménez Aguirre  
Noa Nicolás Contreras



#ioki

*Ioki Installation. Bilbao (Spain), 2021.*



*Ioki Installation. Bilbao (Spain), 2021.*



**Ella Artiguez Ortiz**

**RESILIENCIA**

Resiliencia es la capacidad para adaptarse a las situaciones adversas con resultados positivos. Y es que la naturaleza es así, se adapta pese a las circunstancias y las actividades humanas que la perjudican y están sufriendo por ella.

Resiliencia, onaraz positiboa izaten, egoera kalagarriak eragiten dituzten egoerak gainetik ateratzea da. Izan ere, natura berak ere egoera hori gainetik ateratzen da, baita egoera kalagarriak eragiten dituzten egoerak gainetik ateratzen ere.

Photography projects. Bilbao (Spain), 2021.



Photography projects. Bilbao (Spain), 2021.

# **VIPHOTO FESTIVAL**

## **Director of the editions 2018,2019 and 2020**

### **Viphoto Festival: 2018,2019 and 2020**

Viphoto began life eight years ago as a symposium on photography. For the last six years, it has taken the form of a fair. The time has now come to make a fresh commitment to the artistic scene of Alava. In the latest sea-change, Viphoto has been transformed into a festival of photography, maintaining the best of its previous incarnations and incorporating them into a programme that has gradually been consolidated over the years.

In keeping with a world in which we are surrounded and dependent on images, the festival's aim is to make a commitment to contemporary photography, from three perspectives:

- Encompassing and addressing contemporary themes. Highlighting ways in which the latest generations of photographers are creating new stories based on new stimuli.
- Investigating the latest aesthetic strategies in order to decode these messages and highlight the different representations being used by today's photographers to offer their own vision of the world.
- Diversifying the environments in which we work, looking at what is generated by the photographs and events we organise, in order to take the collective debate further.

Welcome to this new edition of Viphoto.

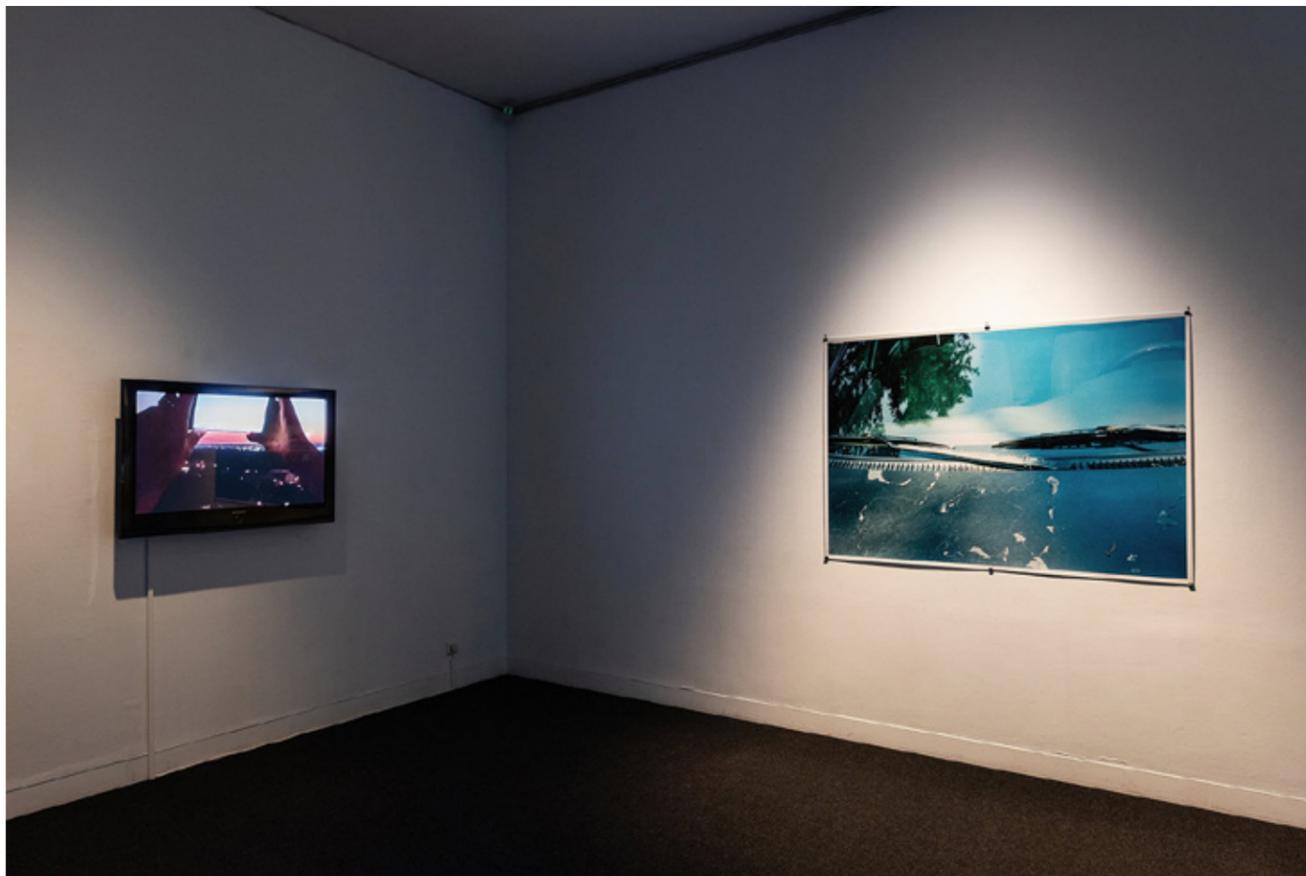
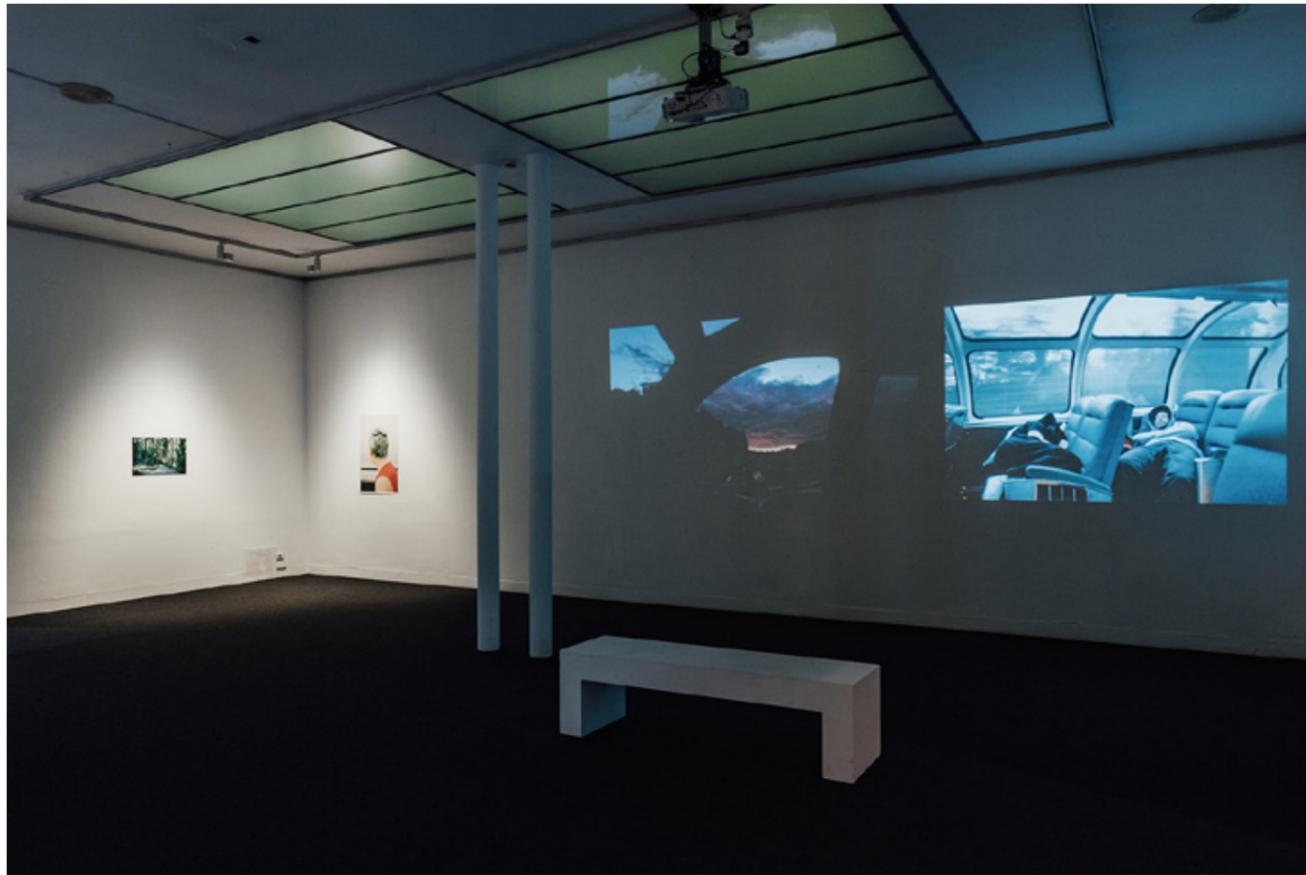


Cecilia De Val. Sala América, 2020.



Cecilia De Val. Sala América, 2020.





Helena Goñi. C.C, Montehermoso, 2020.

# in Wartime





Roberto Aguirrezabala. C.C. Montehermoso, 2019.

# CAPAS GERUZAK LAYERS

PATRIK GRIJALVO, NAHIKARI MORA, JAVIER DE REPARAZ, MANOLO VÁZQUEZ  
VIPHOTO FEST'19

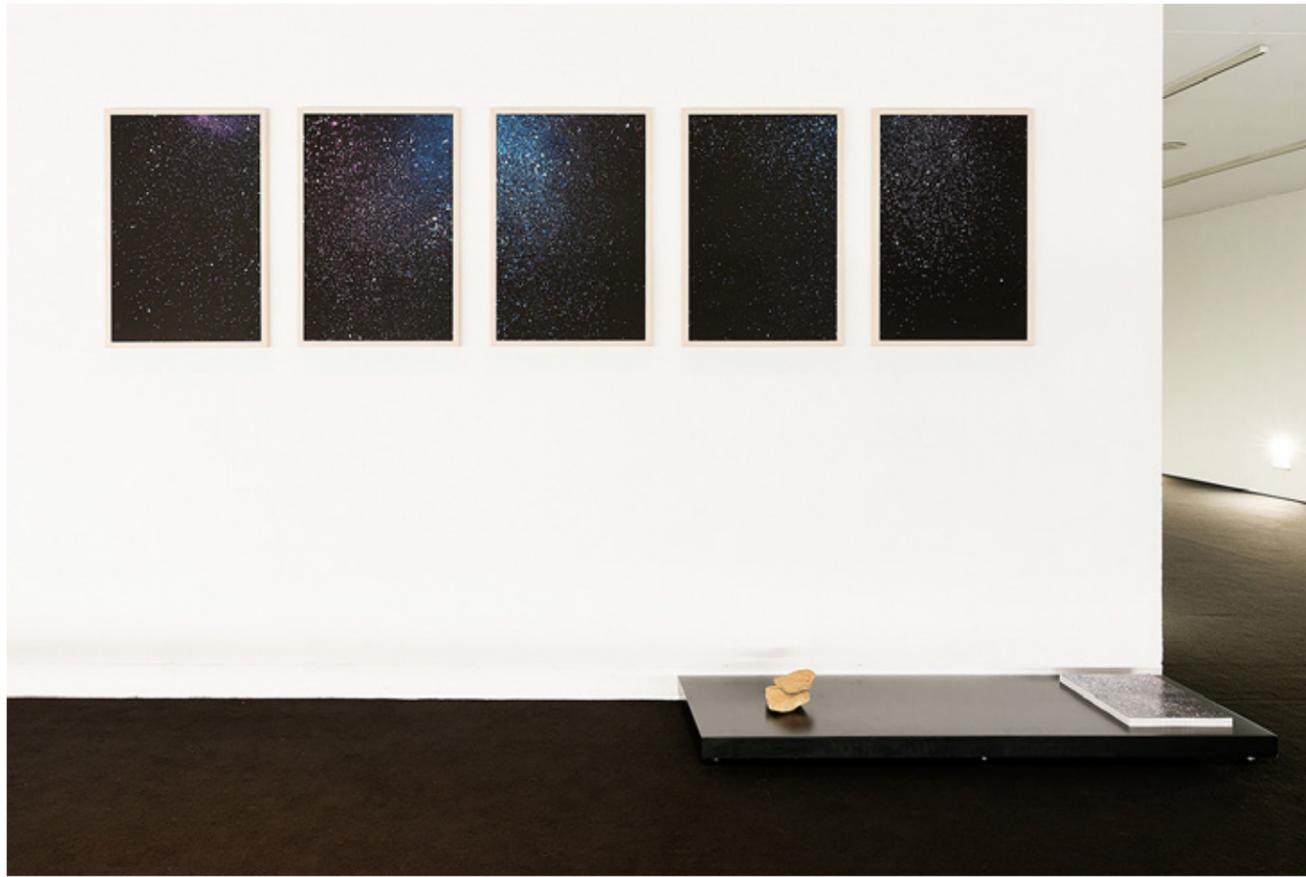




Capas, Geruzak, Layers. Fundación Vital, 2019.



*Ser Río.* C.C. Montehermoso, 2019.



Ser Río. C.C. Montehermoso, 2019.

# BE HAPPY







Bego Antón. Sala América, 2018.



Bego Antón. Sala América, 2018.



Jon Cazenave. Sala América, 2018.



Jon Cazenave. Sala América, 2018.



Natura. Talka Galería, 2018.



*Natura*. Talka Galería, 2018.



David Jimenez. Espacio Zuloa, 2018.



David Jimenez. Espacio Zuloa, 2018.

San Prudentzio  
kálea

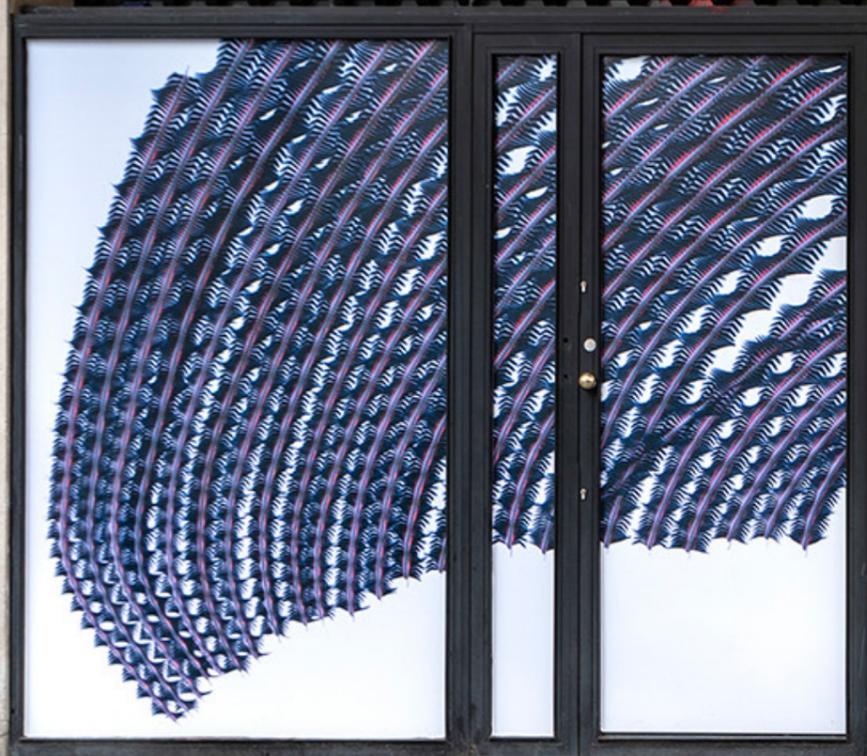


Erisa Miralles. Vitoria-Gasteiz, 2019.



Marta Pujades. Vitoria-Gasteiz, 2018.

# TRINOSA





Arnau Blanch. Vitoria-Gasteiz, 2019.



Carlos Aguilera. Vitoria-Gasteiz, 2019.





**TETRAPACK**  
**Associate curator**

**Tetrapack 2018**

Curatorial work for young artist exhibition at Sala Amrica.  
Curated with Nerea Lekuona.



Tetrapack. Sala América, Vitoria-Gasteiz, 2018.



Tetrapack. Sala América, Vitoria-Gasteiz, 2018.

## LE PROJET AMATEUR

### Curator

#### Le projet amateur

This project started from a family album found in an antique store. The images that we find there recorded moments of leisure and various trips through the south of France and the Mediterranean coast during the sixties. So far the stimulus and the raw material: a family, their free time, their poses and a camera.

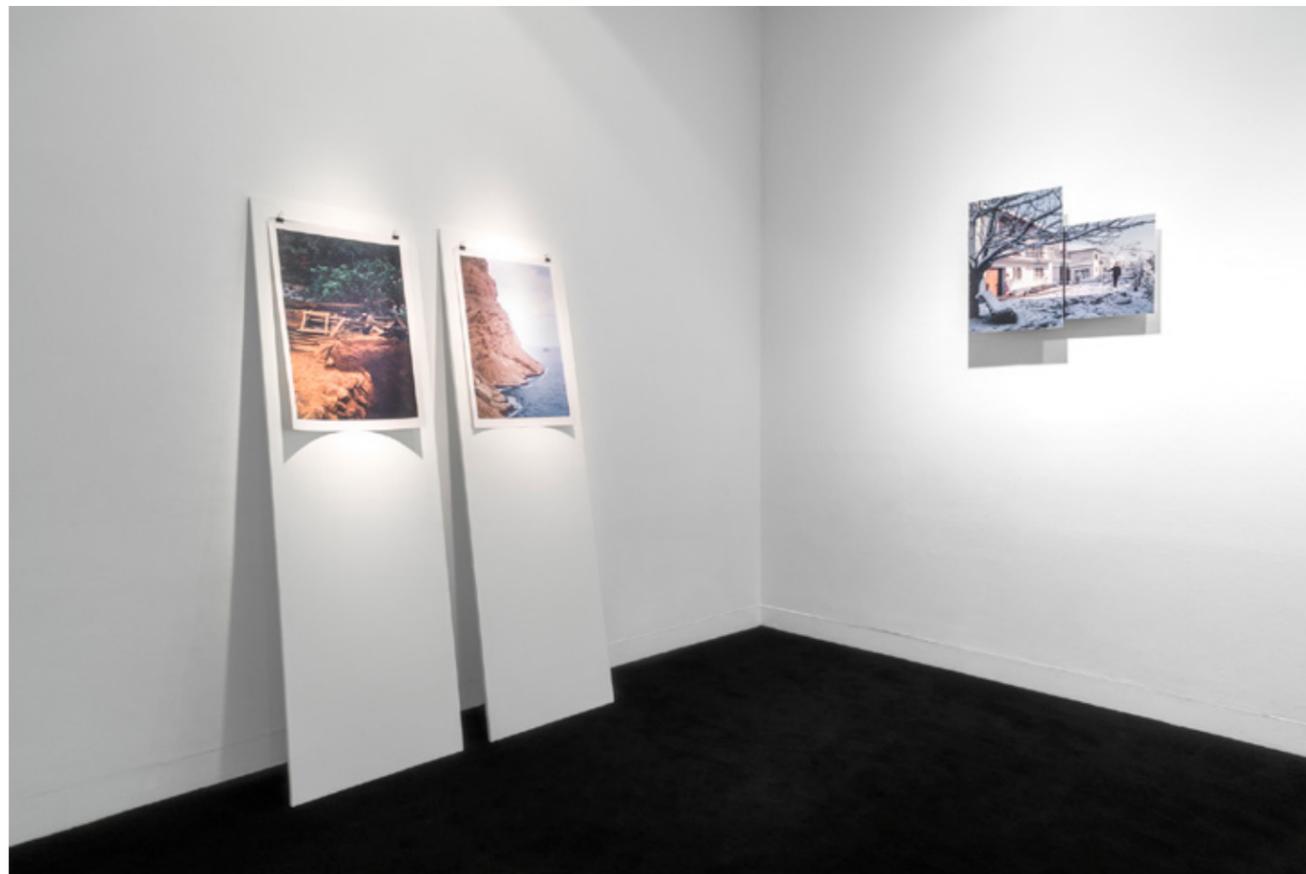
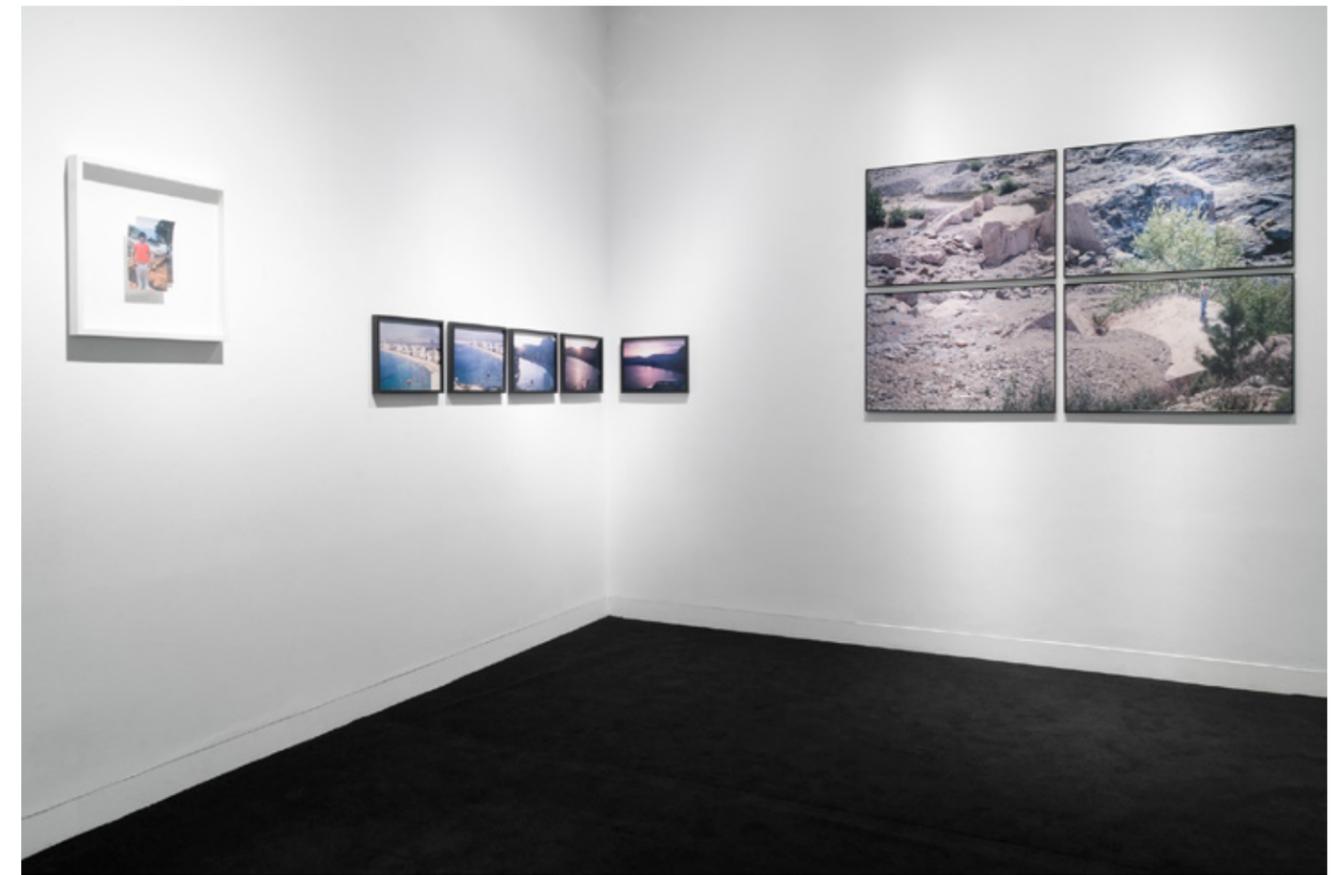
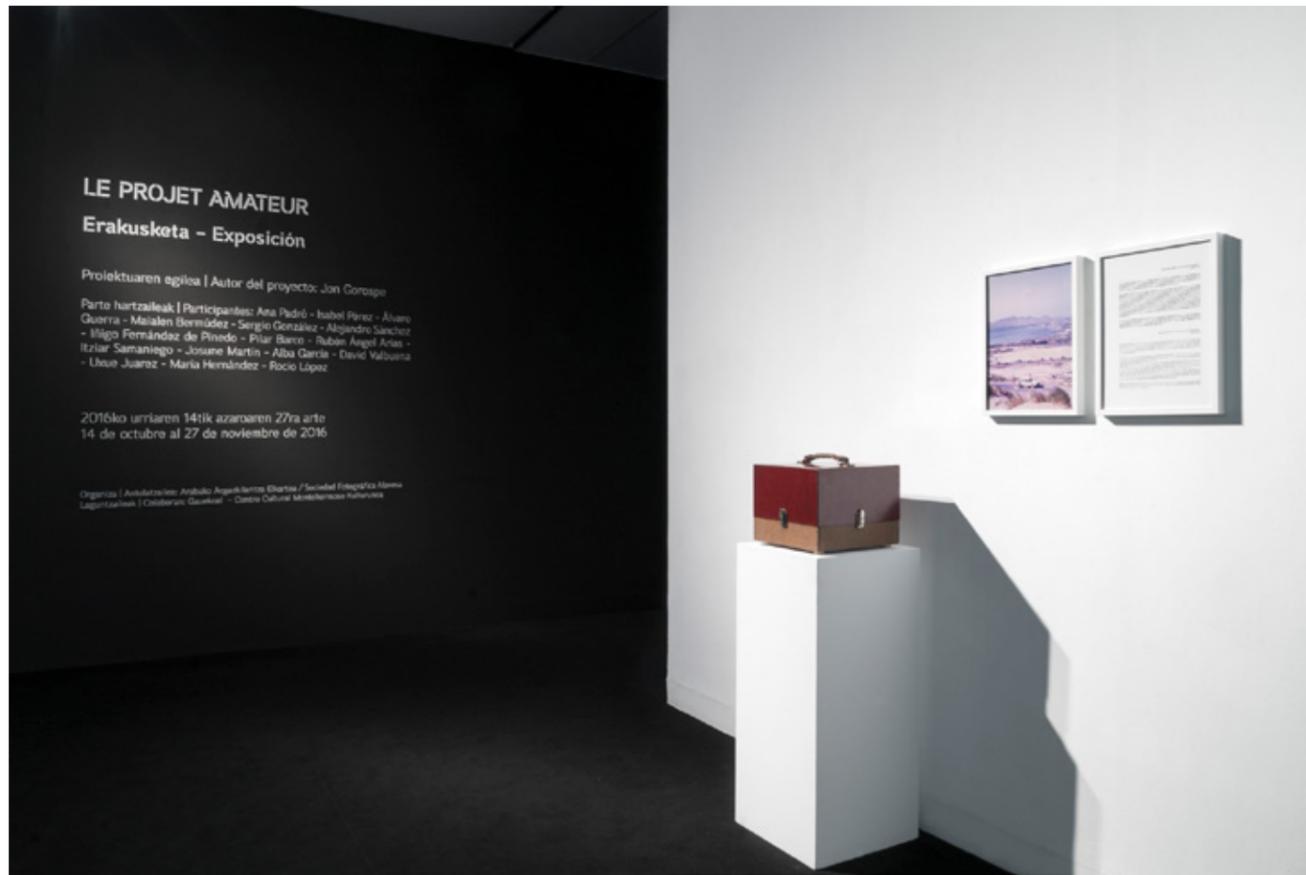
An album, a family and several questions that immediately, and inevitably, start: what can be the result of a good handful of family photographs being recycled, selected, intervened and exhibited by other people? What new images What new links, what new stories will take place?

#### Participants:

Rubén Ángel Arias - Pilar Barco - Maialen Bermúdez - Iñigo Fernández de Pinedo  
- Alba García - Sergio González - Álvaro Guerra - María Hernández - Uxue Juarez  
- Rocío López - Josune Martín - Ana Padró - Isabel Pérez - Itziar Samaniego - Alejandro Sánchez - David Valbuena



Le projet Amateur, CC Montehermoso, 2016.



Le projet Amateur, CC Montehermoso, 2016.

## **MEANWHILE**

### **Exhibition Curator**

### **Meanwhile**

Curatorial work of ten stories made in China in February 2017 by the graduating photojournalism students from Oslo and Akerhus University College. Exhibited in Fredrikstad during the DoKestival17.

[www.dokfestivalen.no](http://www.dokfestivalen.no)

Stories by: LINE HÅRKLAU, ALEKSANDER MYKLEBUST, CHRISTIAN BREIDLID, ERLEND DALHAUG DAAE, HENRIK EVERTSSON, ANDERS MELCHIOR, EVELYN PECORI, MAUD LERVIK GRØTTLAND, ØYVIND AUKRUST and JAVIER AURIS

# MEANWHILE

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## **PENOBSCOT 44/68**

### **Editor**

#### **Penobscot 44/68 by Rubén Ángel Arias**

The Penobscot is one of the rivers which starts in the Appalachian Mountains and crosses the state of Maine (USA) from the north to the south.

The Penobscot indians were the first people to name the river Penobscot. The explorers from France, who first arrived there at the start of the seventeenth century, wrote about the Indians that pointed at the river and said Panawanskek or Panamske or Panouske or Piimnaouamske and so on for more than fifty variants of the verbal music of the Algonquin people that the French ear translated and was mesmerised by. Four centuries later, on 31st December 2013, one day after having left Gasteiz and a few minutes before the inhabitants of Maine welcomed in the New Year, my companion and I landed in Bangor airport. Ten kilometres up stream was, and still is, the state university where I would act as professor of Spanish language and literature for the so-called Spring semester.

What we couldn't imagine then was that winter would last until the middle of April, with minimum temperatures of -30°C and almost constant snowfall. In spite of this, of the way in which the cold shrinks and simplifies existence, the singularity of the space and time in which we found ourselves wasted no time in imposing itself and demanding from us new forms of paying attention, of thinking ourselves, and of thinking.

Going for a walk. Taking some photos. Coming home. That's how I welcomed the thaw. Very quickly, the images I took on some meticulous and comically circular walks became centred around various recurring themes: blind arcades, the border areas between houses and the forest, the Penobscot—as omnipresent as its forks—, vehicles and more vehicles, fallen trees and trees still standing, everything accompanied by an extraordinary number of piles of earth and gravel that the snow gradually left behind like a reminder or a warning. The repetition was without a doubt a consequence of the monotony of the place, its languor and isolation. None of this, however, stopped me going out in search of the same arcades, the same trees, the cars and the piles, again and again.

The landscape influences us and makes us porous, or it drowns us and soaks us through, which is the same anyway; it moulds our visual sensitivity and determines our emotional responses to the proportions of space. This influence is what is known as the 'mark of the landscape'. More than anything else, the images in this exhibition should be considered in this way: marks of the landscape, my experience in Maine reduced to its elemental and contemplative particles. Doubly reduced given that the selected photos were taken in the outskirts of the Penobscot during its passage through Orono, in the most Northern zone of the quadrant formed by the coordinates 44° North / 68° West.

Rubén Ángel Arias,  
Gasteiz, May 2015



Penobscot 44/68, CC Montehermoso, 2015.



Penobscot 44/68, CC Montehermoso, 2015.