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STAVANGER
2025

Art Program

*The Places We Meet - Art in
Public Spaces*

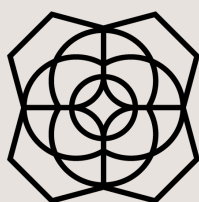
Developed for Stavanger Municipality
by Koffi & Højgaard





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**STAVANGER
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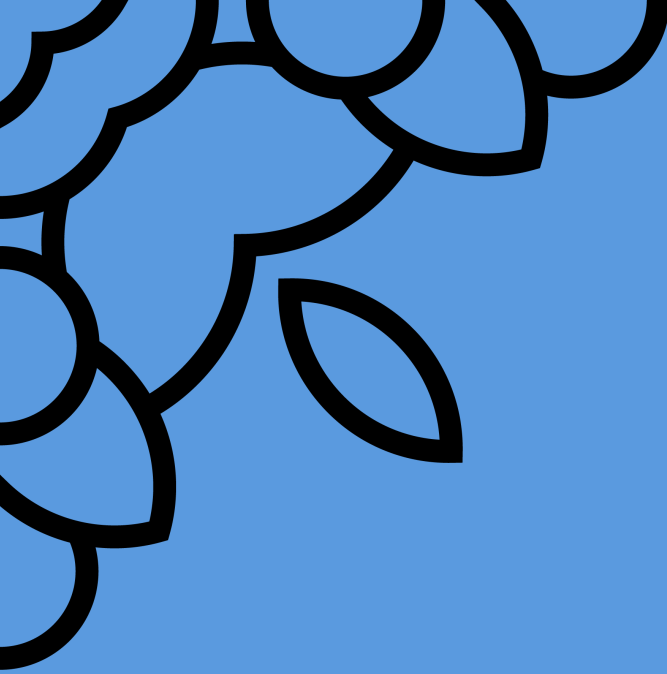
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**STAVANGER
2025**

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Introduction

The Places We Meet – Art in Public Spaces is Stavanger Municipality's most ambitious public art initiative to date. The project is part of the Stavanger 2025 jubilee year, marking the 900th anniversary of the city, the cathedral, and the diocese. It is an opportunity to highlight the role of art in society and urban development – as a way of existing in, seeing, and understanding the world. In this project, art will take form – not only as physical works, but as explorations, movements, encounters, and stories in the public spaces we all share. This art program has been developed by us, the art consultants Ida Højgaard Thjømøe and Pauline Koffi Vandet, and outlines the framework for how the art programme and its various art projects will be developed and implemented. It is rooted in Stavanger Municipality's long-term work with public art and builds on the preliminary project *Art in Public Spaces 2025*. The plan has been developed in close dialogue with the Art Committee, and in meetings with artists, professionals, and municipal representatives.

The art program *The Places We Meet – Art in Public Spaces* is exactly about that: Working with art in the city's shared outdoor spaces. When we reference public spaces, we mean the open, accessible areas in the city such as parks, paths, streets, beaches, squares, and plazas. These are places where people move, pause, meet, or simply pass through – alone or together. They hold memories, routines, and a sense of belonging. As artistic material, public spaces offer both resistance and possibilities because they are already in use, because they are changing, and because they can be reinterpreted.

The art program consists of a series of permanent and temporary art projects, a program for professionals, and an art engagement program. It will take place from 2025 to 2027 in the Våland district – a neighborhood characterized by green areas, historical layers, and unexpected transitions between neighborhoods, landscapes, and infrastructure. Working with art in public spaces is complex. Each art project must relate to both the physical and social conditions of the site, and to an audience that has not chosen the art but still encounters it. The art projects presented in this art plan attempt to embrace this complexity and should be seen as parts of a shifting whole, where past, present, and future are constantly interacting.

There is no single answer to how art affects us and our surroundings. Still, we dare to believe that the art in *The Places We Meet – Art in Public Spaces* can create new connections, questions, curiosity and experiences. That it can open new ways of being in the city's spaces and leave traces – physically, sensorially, and socially.

Stavanger, April 21, 2025

Art Consultants for *The Places We Meet – Art in Public Spaces*
Pauline Koffi Vandet and Ida Højgaard Thjømøe

Organization

Art Consultants

Koffi & Højgaard

Pauline Koffi Vandet and Ida Højgaard Thjømøe

Project Manager

Marie Midttun Skretting, Culture Department, Stavanger Municipality

Art Committee

Helga Nyman, Curator at Stavanger Art Museum

Kristina Ketola Bore, Senior Curator at Kunsthall Stavanger

Kristin von der Lippe, Architect, Department of Urban Development, Stavanger Municipality

Martina Andersson, Landscape Architect, Stavanger Municipality

Camilla L. Hill, Representative of NKVN (Norwegian Association for Arts and Crafts)

Mari Kolbeinson, Representative of NBK-R (Norwegian Visual Artists – Region West)

The Art Committee mainly consists of external professionals from the visual arts field in Stavanger. The committee has an advisory role and is responsible for discussing and prioritizing the project *The Places We Meet – Art in Public Spaces* and its sub-projects in collaboration with the appointed Art Consultants.

The Art Consultants represent the Art Committee in Stavanger Municipality's Art Council.

Total art budget

9 000 000 NOK including VAT.



The Art Committee on site-visit. Here on the concrete plateau in front of the Våland Tower.

Background

The 900th anniversary

In the year 1125, Stavanger Cathedral was completed, marking the beginning of the story of the city of Stavanger and its diocese. In 2025, this milestone will be celebrated with a grand commemoration encompassing the 900-year anniversaries of the city, the cathedral, and the diocese, as well as the 200-year anniversary of the start of Norwegian emigration with the voyage of the ship *Restauration* to New York in 1825.

The anniversary provides a platform for communication, debate, and engagement around Stavanger's history and identity. It creates an opportunity to reflect on what makes a city a city, and how an anniversary can contribute to fostering belonging, trust, and community. A key objective of the anniversary is to create inclusive meeting places across different social groups. The celebration aims to strengthen the Stavanger region's reputation and appeal – both for its residents and in national and international contexts – while also encouraging collaboration between art institutions and the independent art and cultural sector. The anniversary will contribute to the development of urban spaces and invite people to use the city in new ways, as part of events, larger projects, or cultural contributions.¹

The anniversary consists of several projects and initiatives designed to build community and leave lasting impact. The anniversary program is structured around three main themes, which also formed the foundation for the preliminary phase of the art project and the development of this art program:

- *Origins (Opphav)* – focusing on highlighting history and cultural heritage.
- *Interplay (Samspill)* – exploring the relationship between nature and the world today.

- *Transitions (Omslag)* – looking ahead and asking how we should meet the future.

These themes have guided the development of *The Places We Meet – Art in Public Spaces*, both in its conceptual foundation and in the shaping of this comprehensive art programme.

In connection with the anniversary year *Stavanger 2025*, there has been a desire from Stavanger Municipality to carry out the municipality's largest investment in public art to date. This ambition was first expressed back in 2016 in the development of the Municipal Plan for Arts and Culture 2018 – 2025, which aimed to explore the possibility of a major public art project/art installation in Stavanger leading up to the anniversary year.

The upcoming art project, *The Places We Meet – Art in Public Spaces*, is part of the *Stavanger 2025* program and draws inspiration from several of the anniversary's goals, including:

- The goal of fostering community among Stavanger's residents
- Encouraging collaboration between art institutions and the independent art and culture sector
- Leaving a lasting impact for the future

Preliminary project

To ensure a solid foundation for *The Places We Meet – Art in Public Spaces*, the Department of Culture in Stavanger Municipality conducted a preliminary project during 2023–2024. The aim of this work was to explore what kind of art initiative would be possible and desirable to realize in connection with the anniversary year. It assessed specific locations, objectives, and the financial framework for the main project.

Lasting impact from temporary projects

The preliminary project is a key precursor to this art program and forms the basis for the division between permanent and temporary art projects, as well as the framework, organization, and involvement of the art field. It also clarifies how the main project can have a real, community-building effect – not only through lasting physical traces, but also through new methods, forms of collaboration, and practices in the municipality's work with art.

The preliminary project particularly highlights the need for better frameworks for temporary art – a broad field that includes everything from performance and sound art to temporary installations and interdisciplinary expressions. It also shows how the experiences from this project can help the municipality strengthen its practices for temporary art in public spaces. This art program therefore builds on the insights, recommendations, and processes established in this preparatory work.

Participation and involvement

The preliminary project has already helped anchor *The Places We Meet – Art in Public Spaces* within the local art community. Through extensive participatory work, artists, curators, mediators, and other professionals from the visual arts field in Stavanger have contributed to shaping the direction and priorities of the project. Artists working across disciplines, or those wishing to be more present with their art practice in public spaces, were also invited to participate and share their perspectives.

This broad participation has had a direct impact on the development of this art program. Firstly, it has enabled us to continue the dialogue with the art field through the Art Committee, which consists of representatives from Stavanger's visual arts community and will follow and contribute to the implementation of the main project. Secondly, a key strategy in the development of the art program has been to facilitate concrete collaborations with art institutions and the independent art scene going forward. A heartfelt thank you to everyone who has contributed to the project so far.

Identifying sites for art

A key part of the preliminary project was to map out locations where the art program of *The Places We Meet – Art in Public Spaces* should take place. In evaluating potential sites, emphasis was placed on how people move through the city, as well as which areas and neighborhoods currently have limited access to art. An important

ambition for Stavanger Municipality is for art to be present where people live their daily lives.

The preliminary project highlights several locations within the Våland and Eiganes districts. This area represents both proximity to the city center and a transition to more everyday, nature-oriented urban spaces, offering opportunities to think about art in various scales and formats. You can read more about the selected locations under *Sites for art* (p. 17) in this plan.

The art program builds on the recommendations and selected goals from the preliminary project and the anniversary program, and further outlines how these can be realized through concrete art projects in the city's public spaces.

¹ *Om jubileet*, Stavanger Municipality. Link: www.stavanger.kommune.no/stavanger2025/om-jubileet (30.10.2024)

² Municipal plan for art and culture 2018 – 2025, Stavanger Municipality, p. 96.



Stavanger Cathedral © Stavanger Municipality

Thematic and curatorial framework

Artistic objectives

Three overarching goals have been defined for all the art projects within the program:

1. To create diverse types of art projects involving local, national, and international artists.
2. To develop art projects that invite collaboration with local communities, art institutions, and the independent art and cultural sector.
3. To foster projects that promote unity, dialogue, and shared experiences – and that leave clear and lasting impressions in Stavanger.

These objectives have emerged through meetings with local practicing artists, the work on the preliminary project, and our ongoing dialogue with the Art Committee. We believe it is valuable to experiment with new and varied artistic formats and to invite a range of voices from both the art field and other disciplines. This, we believe, will contribute to a diversity of expressions and experiences that both resonate with and challenge Stavanger's various contexts and communities.

To realize this, we have chosen to organize the art program into several parallel art projects, each with different durations and approaches:

- Two permanent art projects
- Four temporary art projects
- A professional art seminar and course
- A mediation and art engagement program

By working with both permanent and temporary art projects, we aim to reach different audiences and create both enduring traces and fleeting, meaningful experiences.

The permanent projects can contribute to long-term identity-building and become part of residents' everyday lives. The temporary projects can respond to the present moment, allowing for experimentation and immediate engagement. The art projects can enhance the experience of, and connect with, their surroundings – while also being sensitive to ecological values and current uses of the spaces.

For the art program to achieve its goals, the art projects should be meaningful to the people of Stavanger. To succeed, the art projects must emerge from an understanding of local needs and the people who use these places.

A central vision for the art program is to create spaces for artistic contributions that embrace complexity and presence and that can continue to generate new meaning over time. Furthermore, the art program should leave lasting traces. These traces may take many forms:

- As physical objects and interventions that become part of people's daily lives
- As sensory experiences that leave impressions on the body
- As new relationships and communities
- As structural and social changes

What these have in common is art as a driving force – and the idea that artistic processes can open new ways of working and being together.

Theoretical framework: *Embodied curating*

Public art meets people where they are, rather than expecting the audience to seek it out. As such, public spaces offer a particularly valuable arena for making art experiences accessible to many people, regardless of their background. Curating with the body as a starting point means, for us, building bridges between – and working with – artists, art institutions, and other professional resources to create art that not only exists in public space, but functions in relation to the people who use it.

In this process, we ask ourselves questions such as:

- Who already finds this place meaningful, and how might an art project affect them?
- Who can experience or participate in the art – which bodies are included, and which are overlooked?
- How do we want art to be experienced physically, sensorially, and emotionally by different people?

All the art projects in *The Places We Meet – Art in Public Spaces* are grounded in the approach of *embodied curating*. This is both a theory and a method that centers the body, sensory experience, and situated knowledge.

Situated knowledge means that we are always located within specific geographic, social, economic, and cultural contexts, which simultaneously influence our bodily actions – and how our bodies, in turn, can affect our surroundings. This approach focuses not only on the finished artwork, but equally on how art is created and experienced as a physical, sensorial, and relational process.

Curating from the body means acknowledging that no two bodies are alike, and that accessibility and accommodation are essential. It involves attentiveness to how art can affect us physically, leave lasting or fleeting impressions, and how frameworks and structures can support inclusive and site-specific encounters between artworks, audiences, and environments.

Public spaces are places where different bodies meet: young and old, people with various abilities, healthy and ill, tired and energetic bodies, commuters passing through the city, and those who move slowly, attentively, and curiously. Bodies of different

sizes and rhythms, with different needs, sensory capacities, and ways of being in the world.

We see embodied curating as an important curatorial framework for working with public art, because it offers a way to engage with the complexity that exists in public spaces – where many bodies, understandings, and interests coexist. It also provides a focus and awareness in the curatorial practice throughout the planning and implementation of public art projects.

This is also why we find this framework particularly well-suited for *The Places We Meet – Art in Public Spaces*, as the project unfolds in a complex context where anniversary, history, public space, and everyday life intersect. Here, the curatorial framework can help create art that not only exists during the anniversary year but leaves lasting traces and imprints. By focusing on how art is experienced bodily, how it is created in dialogue with various stakeholders, and how we can develop more sustainable working methods for art production, we can contribute to creating public art that is both accessible, and capable of shaping and strengthening communities and social structures.

The following page contains a brief bibliography pointing to a patchwork of thinkers and theories that inform our work. The list is not exhaustive but serves as a living tool we will continue to build on throughout the project.

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Method for selecting and engaging artists

The method and approach for inviting and engaging artists in *The Places We Meet – Art in Public Spaces* is closely tied to the project's context, curatorial framework, and available resources, and is adapted to each individual sub-project.

Artists invited to participate must be professionals with a practice that, in various ways, relates to the thematic foundation of the project as outlined above. We are therefore looking for artistic practices that can expand the understanding of how art can be created and experienced in public space – with an emphasis on sensoriality, presence, social anchoring, and site-specific adaptation to the city's natural environment.

It is a goal to include local, national, and international artists, and to engage artists of different ages, abilities, gender identities, sexual orientations, religions, ethnic backgrounds, and interdisciplinary approaches. Equally important is a diversity of artistic expressions, including cross-disciplinary and/or socially engaged practices.

For the art projects in *The Places We Meet – Art in Public Spaces*, the following methods and approaches may be used:

Open Call (prequalification)

An open call is a democratic way to recruit art projects. This method is particularly suitable when we want to cast a wide net and generate attention, publicity, and engagement around a specific site or theme. The open call should be as broad as possible, and all interested professional artists are invited to submit a CV, documentation of relevant

reference projects, and a short statement of motivation. Based on this material, the art committee selects candidates to develop a paid sketch proposal – either through a closed competition or as a direct commission. For permanent art projects, the Art Committee's recommendation is submitted to the Municipality's Art Council.

The advantage of an open call is the potential for a large pool of applicants and the opportunity to discover new voices, including recent graduates and those without formal backgrounds. The downside is that the jury process is often time- and resource intensive, and there is no guarantee that the most established artists will choose to participate.

Closed competition

In a closed competition, a selected group of artists is directly invited to submit sketch proposals. This method is appropriate when we want to ensure a high artistic standard and receive a variety of solutions for a complex or time-sensitive commission. The Art Consultants propose candidates to the Art Committee, which then decides who to invite. These are presented for approval by the Art Council in the Municipality. All participants are compensated for their proposals, and one or more artists are then selected to further develop and realize the project.

This method allows for a process in which artists can receive guidance and feedback along the way. There is also room for participatory processes, both in the preparation of competition materials and in the

selection of artists. However, this method requires more time and financial resources than direct commissions, as multiple artists are involved.

Direct commission

A direct commission is a direct invitation to an artist or artist group to develop a sketch proposal for a specific situation, often with certain guidelines related to format, location, or theme. The proposal is developed in dialogue with the Art Consultants, and opportunities for participation from relevant groups may be incorporated during the process.

This method allows for efficient and targeted work. It is both time- and cost-effective but may be perceived as less open than other processes.

Loan, recuration, or reactivation

Another method is to work with existing artworks in new contexts – either through temporary placement, recontextualization, or activation within a new program. This opens for alternative art encounters and extended use of existing works.

Methodology and approach

The method for each art project is chosen based on a thorough assessment of the site, purpose, and context, and is also linked to considerations regarding resource allocation and project timeline. The selection of artists is based on artistic quality, the relevance of the artist's practice to the context, and an assessment of the artist's development potential and ability to carry out the project.

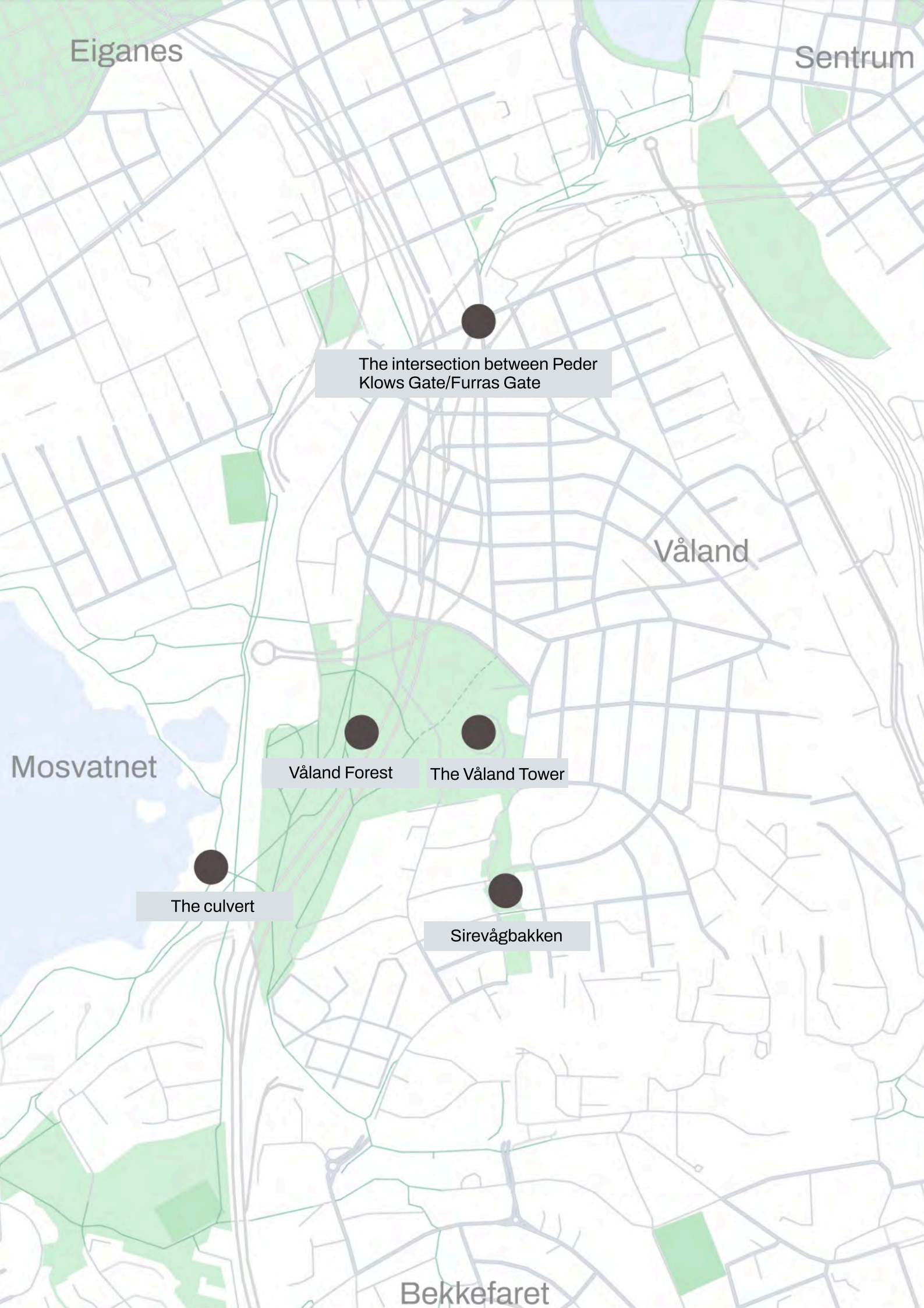
The different methods allow us to gradually invite artists and further develop the art projects. Since the model for this art project is process-based, it gives us room to respond to insights that emerge along the way, as artists become more familiar with the sites, collaborators, and local conditions. Some art projects are therefore fully defined in this program, while others will be detailed in separate art project plans attached to this document during the project period.

A process-based curatorial approach also means that we, as Art Consultants, are actively involved throughout the entire project period. We follow up with the artists closely and help ensure that the processes develop in line with the framework and intentions of the art program. We find it appropriate to further develop some of the art projects during their production – given the project's scale and ambitions.

This will ensure that artists make decisions aligned with the program's framework. Such curatorial collaboration with the artists will also influence how the projects are anchored and communicated – both within the local art field and in encounters with the public. Read more about this in the chapter *Mediation, Anchoring, and Participation* (p. 42).

Since we, as art consultants, are not based in Stavanger, we are planning a series of stays and work periods in the municipality throughout the program's duration. To ensure strong local anchoring and continuity in the implementation of the art projects, it will also be important for us to engage a local producer for some of the art projects and to collaborate closely with Project Manager Marie Skretting Midttun in Stavanger Municipality and the art committee along the way.

² In practice, these will be the recommendations that we, on behalf of the art committee, submit for approval to the Art Committee at milestones, such as the selection of artists after open prequalifications and when selecting winning proposals in closed competitions.



Eiganes

Sentrum

The intersection between Peder
Klow's Gate/Furras Gate

Våland

Mosvatnet

Våland Forest

The Våland Tower

The culvert

Sirevågbakken

Bekkefare

Sites for art

In this art program, we focus on art in Stavanger's public outdoor spaces. Public outdoor spaces can be defined as areas or locations outdoors that are, in principle, freely accessible to residents and visitors, where people can meet, spend time, and participate in shared experiences. These areas include streets, parks, squares, plazas, walkways, forests, beaches, and other outdoor spaces owned or managed by public authorities and designed for communal use and interaction. But public spaces are not just physical locations; they are living landscapes shaped by people, memories, and movement. Developing art projects in public spaces is not only about where the art is placed, but how it interacts with the site's history, current use, and future potential.

Based on the preliminary project, dialogue with Stavanger Municipality, the 2024 Living Conditions Survey³ for Stavanger Municipality, and our site visits, we have chosen five specific locations in Våland as starting points for the art projects:

- The culvert, Mosvannsparken
- Våland Tower
- Våland Forest
- Sirevågsbakken
- The area at the intersection of Peder Klows Gate and Furras Gate

All selected locations are in the Eiganes and Våland city district and are closely connected to residents' daily lives and the city's rhythm.

The choices are based on assessments of movement patterns, accessibility, demographics, challenges, and existing plans in the area. Furthermore, emphasis is placed on the fact that the area currently has little public art, and on the unique characteristics of each site – open landscapes, hidden pockets, historical landmarks, and areas in transition –

ensuring that the art can create connections across both physical and social spaces.

Through artistic interventions and new ways of using public spaces, we also see potential for the projects to strengthen connections between different parts of Våland and simultaneously link the district more closely with the rest of Stavanger.

Overview of the selected sites

The area around Vålandstårnet, the culvert that connects Vålandsskogen and Mosvannsparken and Sirevågsbakken constitute a varied landscape with green plains, forests, residential areas and a hospital site undergoing change. The area is widely used for recreation and has a high degree of traffic. The places in question have easy access between them, both on foot and by bike. Although it is natural to prioritize places where art meets a large audience, it can also be interesting to look at places that are less obvious: *non-places* that can be activated through art, where the artwork becomes an attraction in itself, which in turn defines the surroundings.

The culvert, Mosvannsparken

The culvert stands out as a suitable location for a larger, permanent art project. In the *Mosvannsparken Disposition Plan* (2012), it is described as "An area that is well-suited for

³ *Hvordan er levekårene i Stavanger? Levekårsundersøkelsen 2024*, Stavanger Municipality. Link: www.stavanger.kommune.no/stavangerstatistikken



Våland Tower with a view of Stavanger city center

both permanent and temporary art projects."⁴ The bike path and recreational areas on and around the culvert make it a hub where a large portion of Stavanger's population pass through daily – pedestrians, cyclists, and motorists in the highway tunnel below. From the northbound direction, the culvert can also be seen as a gateway into the city, making it a highly accessible and appropriate site for a permanent art project.

Mosvannsparken has significant potential to be developed as one of Stavanger's central public parks. Together with Våland Forest, it is strategically located, with over 50 000 residents having access to the area within walking or biking distance.⁵

Våland Tower

The tower is a landmark in Stavanger. It was built in 1895 to supply residents in the city's lower areas with water from Mosvatnet at higher pressure. Since then, it has undergone several renovations. The building also served as a fire observation tower and was in use until Stokkavatnet became the city's water source in 1931. The tower has recently been restored and offers views of much of the city and beyond the municipal borders, making it an attractive destination for both locals and tourists.

There are several spots around the tower that

are suitable for art projects. A project at Våland Tower should aim to become a long-term venue for temporary art projects. It is worth noting that neither the tower nor the concrete platform beside it is step-free. The tower is used as a pop-up café organized by the Volunteer Center, so any projects must be coordinated with local use.

Våland Forest

Våland Forest serves as a link between the culvert in Mosvannsparken and Våland Tower. The forest is also considered a destination to visit, with its beautiful beech trees and tranquil atmosphere. In summer, it has a dense canopy and good mobility between the tall tree trunks.

Due to the sensitive trees, Våland Forest is suitable for non-material art forms, such as performance, dance, food projects, or listening experiences.

⁴ Mosvannsparken - disposition plan 24.01.12, Stavanger Municipality, p. 42.

⁵ Kommunedelplan for idrett, fysisk aktivitet og naturopplevelse 2010–2022, Stavanger Municipality, 2009, p. 33.

⁶ Vålandstårnet, Stavanger Municipality. Link: www.stavanger.kommune.no/kultur-og-fritid/kultur/valandstarnet/ (24.05.2024).



Våland forest with walking paths and vulnerable trees



The culvert, here on the cycle path between Våland forest on the left and Mosvannsparken on the right in the direction away from the city center



Sirevågbakken is a smaller park area along a path from the Våland tower to SUS, the hospital site, and Bekkefareet and with a great view towards Hillevåg. In winter this area is used for sledding and other winter activities.

Sirevågsbakken

Sirevågsbakken is a small park area along a path from Våland Tower to the Stavanger University Hospital site in Våland South, Bekkefare, and Hillevåg. The site has appealing qualities as a green space and offers a great view toward Hillevåg, where the municipality is working on the *Hillevågs-løftet* initiative and another public art project. In winter, the area is used for sledding, so it is best suited for temporary art projects outside the winter season.

The area at the intersection of Peder Kloys Gate and Furras Gate

If we review the previously mentioned locations as a continuous route, the intersection of Peder Kloys Gate and Furras Gate becomes a natural point that connects the route to the city center. From this intersection, there is a direct line of sight to Våland Tower, making it an ideal starting point for a cohesive art experience when arriving from the city center. This allows for easy orientation toward the tower and could play a key role in the communication and experience of *Art Project 1: The Axis*, which is presented in the following pages.

The locations mentioned above are spread over a smaller area. This allows for them to be both communicated and visited as one cohesive experience. Seeing and communicating the artworks as interconnected allows for experiences and readings that reach beyond the singular work of art. Furthermore, Våland is close to potentially important collaborative partners such as Mablis, Stavanger Art Museum and Kunsthall Stavanger, all bringing local experiences and valuable professional resources.

Demographics and living conditions in Våland and Eiganes

With the character and function of these locations in mind, it is also relevant to consider who lives in the area and what social conditions shape everyday life here.

The Eiganes and Våland district is one of the most centrally located and densely populated areas in Stavanger. The 2024 *Living Conditions Survey* shows that this area is largely characterized by stable housing, a high proportion of residents with higher education, and relatively low levels of low-income households compared to the rest of the city. At the same time, there are significant differences within the district itself – particularly between areas with varying living standards, in terms of both age

demographics and income inequality. Våland has a mixed population and represents an important urban residential area with both young adults and elderly residents, as well as many single family homes and a varied housing supply. Some socioeconomic zones – such as the outskirts of Eiganes and Byhaugen – have a high proportion of residents over the age of 80. This highlights the need to think broadly about accessibility and inclusive artistic experiences.

Although the district has generally good living conditions, the survey also points out that Eiganes and Våland are among the three districts with the greatest economic inequality in Stavanger.⁷ This means that art projects in the area should consider differences in life situations and backgrounds among residents and contribute to creating open and inclusive meeting places across age, culture, and social affiliation.

⁷ *Hvordan er levekårene i Stavanger? Levekårsundersøkelsen 2024*, Stavanger Municipality. Link: www.stavanger.kommune.no/stavangerstatistikken.



The intersection of Peder Kloys Gate and Furras Gate with a view up towards the Våland Tower



Art projects in *The Places We Meet – Art in Public Spaces*

The Places We Meet – Art in Public Spaces consists of a series of site-specific projects, developed as continuations of the overarching goals and curatorial framework presented in this plan. Collectively, the projects aim to activate and bring people together in new ways within the Våland district, while also strengthening the connection between this area and the rest of the city – with a focus on accessibility, community, and aesthetic encounters with art in public spaces.

The art projects are divided into two main categories: permanent and temporary art projects. The following pages describe the art projects in more detail.

Operation, sustainability, and biodiversity
Emphasis is placed on ensuring that

permanent interventions function well in outdoor spaces over time, both through the use of durable materials that age with dignity and withstand the climate, and through adaptation to the site's landscape, natural environment, and terrain. Maintenance, safety, and management must be carefully considered and integrated into the planning process from an early stage.

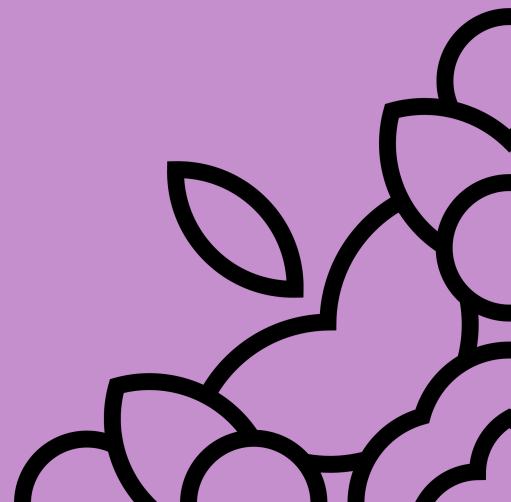
When art projects are placed in vulnerable natural areas, special consideration must be given to the natural environment, such as the ongoing conservation process around Mosvannet and the trees in Vålandsskogen. This applies regardless of whether the artwork is temporary or permanent. In such cases, the park management will be consulted to ensure both proper operation and protection of the natural environment.



The culvert (both photos)

Permanent art projects

Art Project 1: The Axis
Art Project 2: The Culvert



Art Project 1: The Axis

Place	The entire axis: the triangular area between the intersection at Peder Klows Gate/Furras Gate to Mosvannsparken to Sirevågsbakken
Process	Closed competition, where artists are invited to work site-specifically and research the axis as a holistic and relational space
Art budget	2 100 000 NOK

Approach

“The Axis” is the largest and most comprehensive art project within *The Places We Meet – Art in Public Spaces*. The project is based on the triangular area stretching from the edge of the city center at Peder Klows Gate/Furras Gate in Våland, with views up to Vålandstårnet, down to Mosvannsparken, and further to the neighborhood around Sirevågsbakken.

Rather than pointing to specific locations within this area, we wish to view the entire axis as a potential. In this way, we do not limit the commission to a specific site, material, or expression, but instead open a space of possibilities for developing artistic concepts. A prerequisite is that aspects concerning use, safety, and accessibility are considered. Any interventions in regulated squares and street environments will be planned in dialogue with the relevant road authorities.

The site’s movements, history, usage, and diverse users form a context that the artists implicitly have to relate to. We do not wish to impose thematic guidelines beyond this. The project may result in one or more artistic interventions – physical, social, or conceptual – that engage in dialogue with the site and its users. It should ideally open for new interpretations, encounters, and experiences.

We seek to engage artists who work in a process-based and conceptual manner, and who can address both the overall vision and the finer details. Artists who are capable of

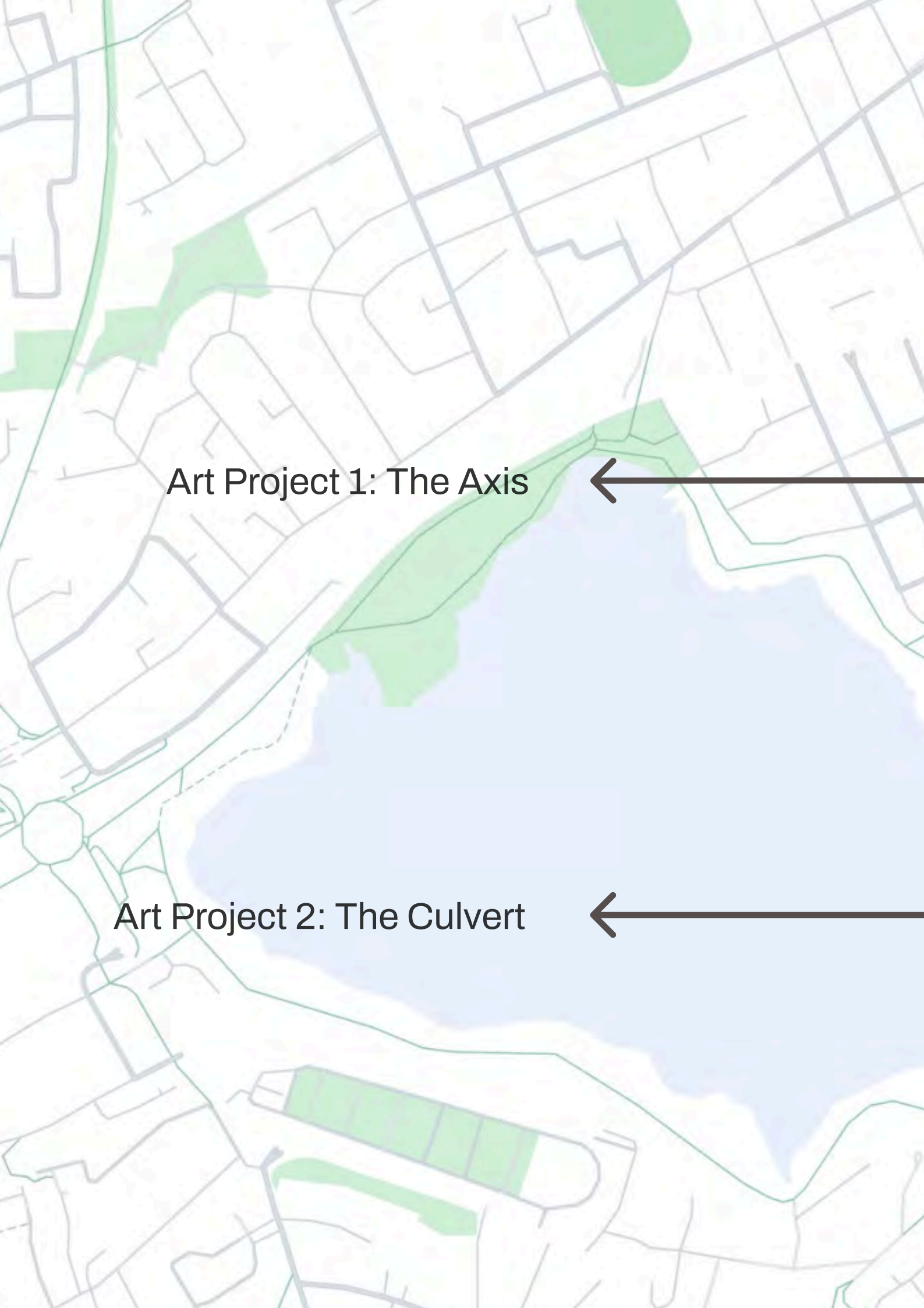
interdisciplinary thinking and who can develop projects in dialogue with the site and those who move through the axis – whether commuters, families with children, walkers, the elderly, students, or people on their way to and from the city center.

Method

We aim to invite a selection of four national and international artists or artist groups to a closed competition, each of whom we believe can bring very different perspectives to the axis as a place and context. The selection will be based on thorough research conducted by the Art Consultants in consultation with the Art Committee.

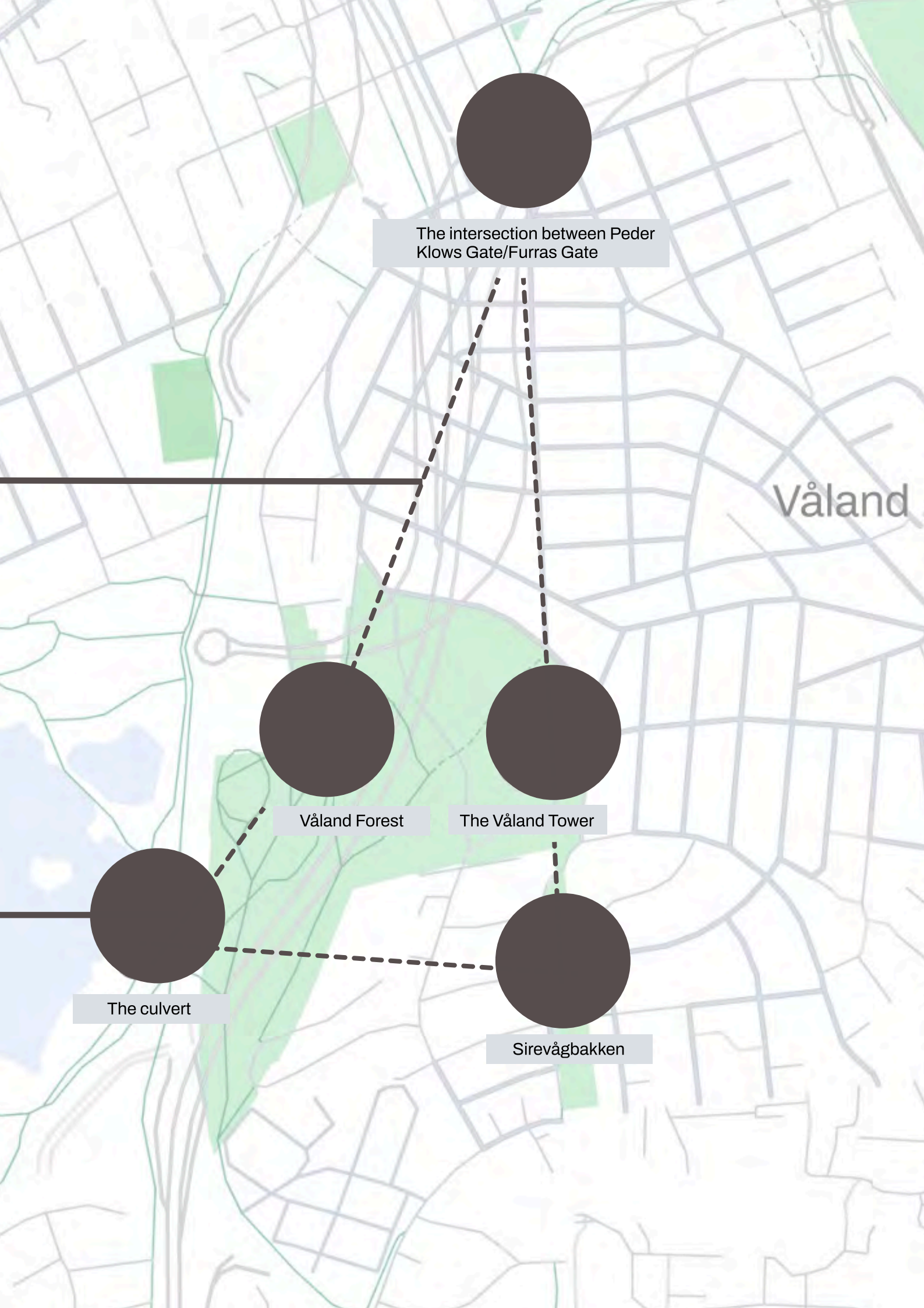
The open and process-oriented nature of the project requires artists who can work conceptually and relationally, and who have experience with public art and/or complex contexts. The selected artists are presented to the Art Committee in the municipality art through this art program.

The artists will participate in a joint site visit, and each submit a detailed and compensated sketch proposal. The proposals will be evaluated by the art committee. The goal is to enter a contract with the selected artist by the end of 2025, making it possible to apply for additional production funding through KORO’s Local Community Scheme (LOK).



Art Project 1: The Axis

Art Project 2: The Culvert



The intersection between Peder
Klows Gate/Furras Gate

Våland

Våland Forest

The Våland Tower

The culvert

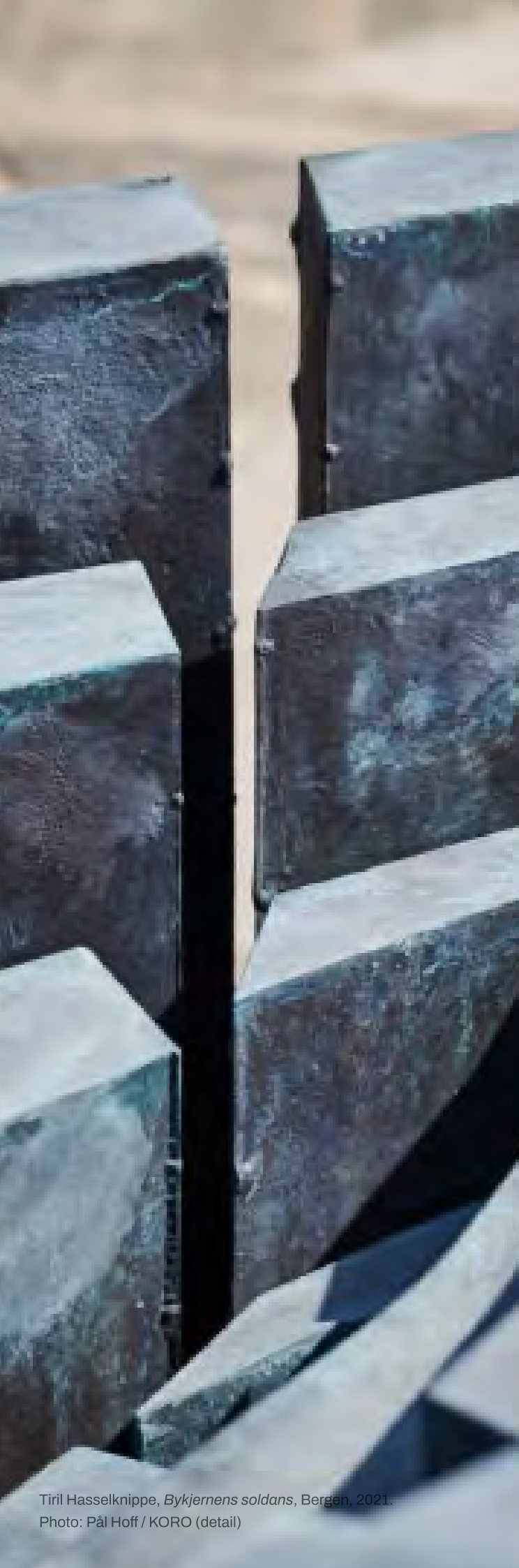
Sirevågbakken



Tiril Hasselknippe, *Bykjermens soldans*, Bergen, 2021. Photo: Pål Hoff / KORO



Tiril Hasselknippe, *Station*, Lund, 2018. Photo: Daniel Zachrisson/Lunds konsthall



Tiril Hasselknippe

Tiril Hasselknippe (b. 1984, Norway) is an artist who lives and works in Stavanger. Hasselknippe operates at the intersection of sculpture, architecture, and installation. Her works often carry a post-industrial aesthetic, using materials such as concrete, fiberglass, and metal, and reference both physical and mental landscapes. Her artistic practice consistently explores themes of survival, transformation, and hope – often conveyed through structures and forms reminiscent of ruins, shelters, or futuristic visions.

Her installations can be seen as metaphors for social and emotional states – spaces for reflection and vulnerability, but also for strength and resilience.

In engaging with the axis as a site – with its open topography, hidden layers, and everyday users – Hasselknippe may contribute with a poetic, physical, and psychological exploration of how we inhabit space. Her ability to create compelling, sensory environments that invite contemplation, presence, and interaction makes her particularly relevant for a site-specific project that seeks to enhance the dialogue between the body, movement, and the city's layers of meaning.

Hasselknippe holds a degree in Fine Art from Malmö Art Academy (SE, 2013). Recent solo exhibitions include *Magenta Plains* (US, 2024), *Kunsthall Stavanger* (NO, 2023), and *DREI* (DE, 2021). She also has experience working in public spaces, including the permanent projects *Bykjernens soldans* in Bergen (NO, 2021) and *Station* at Arenatorget in Lund (SE, 2018).



Sans façon, *The Gathering Place*, Inverness, GB, 2021. In collaboration with KHBT. Photo: Robert Ormerod



Sans façon, *Pictures of the Future*, Pittsburgh, US, 2018. In collaboration with Steve Gurysh. Photo: Sans façon.



Sans façon

Sans façon is an artistic collaboration between Charles Blanc (b. 1974, France) and Tristan Surtees (b. 1977, United Kingdom), who are based between Canada and the UK. The duo works across disciplines in a process-oriented manner, and their practice is characterized by a deep interest in how people experience and shape public spaces. Through artistic investigations and interventions, they seek to open new ways of engaging with community and place. This can take the form of temporary installations, performative actions, or lasting structures.

Sans façon view public spaces as living landscapes, composed of memories, atmospheres, infrastructures, and everyday use. Their approach could bring a listening and innovative perspective to the axis, reinforcing the project's aim to open new spaces for reflection, interaction, and experience within the city's complex fabric. Particularly relevant in this context is their practice of working in dialogue with architects, engineers, researchers, and local communities to develop their works.

Charles Blanc is trained as an architect from Strathclyde University in Glasgow (UK) and the École d'Architecture de St. Étienne (FR), while Tristan Surtees is trained as a visual artist from the Glasgow School of Art (UK). They have extensive experience working with art in public spaces, including the permanent works *Pictures of the Future* (US, 2023), commissioned by the City of Pittsburgh Department of City Planning for Art in Parks, and *The Gathering Place* (UK, 2021), commissioned by the City of Inverness.



Suzanne Lacy, *Across and In-Between*, Belfast, IE, 2018. Video: Suzanne Lacy (video still)



Suzanne Lacy, *Between the Door and the Street*, New York, US, 2013. Photo: Jonathan Dorado



Suzanne Lacy

Suzanne Lacy (b. 1945, USA) is an artist, activist, and theorist from the United States who has already secured her place in art history with a career spanning over 50 years. She is recognized as one of the most important voices in socially engaged art and public performance, and has played a key role in developing and defining new genre public art — a form of art that centers on social space and collective experience. In her practice, she addresses complex societal issues such as gender-based violence, racism, aging, and marginalization, often developing large-scale, multi-year projects in close collaboration with local communities, institutions, and activist groups. Her art is not about representing people, but about working with them — as co-creators, participants, and audience.

In the context of the axis — a space that is simultaneously urban landscape, line of movement, and meeting place — Lacy could bring a deeply rooted methodology for social dialogue and artistic activation. Her project would likely unfold in collaboration with those who live in, use, and move through the axis, thereby creating new ways of seeing and understanding both the space and one another.

Lacy holds an MFA from the California Institute of the Arts (US, 1973) and a PhD in Philosophy from Robert Gordon University (UK, 2013). Her socially engaged art projects include *Across and In-Between* (IE, 2018), *The Circle and the Square* (UK, 2015–2017), and *Between the Door and the Street* (US, 2013). Her retrospective exhibition *We Are Here* was shown at SFMOMA and Yerba Buena Center for the Arts (US, 2019).



Camille Norment, sound installation and reflection pool based on DS Donau's ship's bell, The Norwegian Center for Studies of Holocaust and Minority Studies NO, 2021. Photo: Niklas Hart



Camille Norment, Snøhetta and WSP, Bellscape, sketch proposal for Ørestaden, Copenhagen, 2024. Photo: Camille Norment / Snøhetta



Camille Norment

Camille Norment (b. 1970, USA) is an artist and composer who lives and works in Oslo. Norment has an interdisciplinary practice that spans sound, installation, performance, and text. She has a distinctive ability to explore how sound affects our senses, our spaces, and our collective memory. Norment is known for using sound not only as an auditory phenomenon but also as an architectural and emotional material. Through her work, she often investigates social and historical tensions, and how technology, culture, and bodies interact and encounter one another in public spaces. Her art frequently moves in the borderland between the harmonious and the dissonant, the subtle and the monumental.

In a context like the axis – where nature, urban infrastructure, and everyday life converge – we believe Norment's practice has a unique ability to activate and create new spaces. We anticipate that her project could generate unexpected connections between the individual and the collective, between what is heard and what remains unspoken, inviting the public into spaces where sensory experience and reflection can unfold.

Norment holds an MFA in Fine Art and an MA in Interactive Telecommunications from New York University, as well as a BA in Comparative Literature and Art History from the University of Michigan, Honors College. Her solo exhibitions include The Dia Art Foundation (US, 2022) and Bergen Kunsthall (NO, 2023). She represented Norway at the Venice Biennale in 2015. Recent composition commissions include Borealis – a festival for experimental music, the Munch Museum, and The Armory in New York. She has created several permanent public art projects, including a site-specific and sequentially performed sound installation for the HL Center in Oslo (NO, 2021).

Art Project 2: The Culvert

Place	The Culvert – park area and bike path between the Våland Forest and Mosvannsparken
Process	Open call followed by a closed competition. Artists are invited to make a permanent art project at a non-place which is characterized by both infrastructure and nature
Art budget	1 450 000 NOK

Approach

The culvert is a distinctive transitional space that, throughout the development of this art plan, has often been referred to as a “non-place” – a space one passes through rather than seeks out. The anthropologist Marc Augé introduced the concept of the non-place (non-lieu) to describe spaces shaped by the infrastructure and mobility of modernity, which lack the relationships, histories, and identities typically associated with “places.” These spaces are functional but often relationally and emotionally empty. They do not necessarily create meaning or community, but enable flow, transport, and efficiency. Yet such spaces can be reactivated through artistic and social interventions and gain new significance.

In this context, the culvert can be understood as a functional junction with great potential – a place that, through an artistic intervention, can be transformed from something one merely passes through into something one actually experiences and remembers. The culvert is a green, open area that many cycle through between Våland and Mosvannsparken, located just above the motorway. The area can be described as a meeting point between city and nature – a junction where infrastructure, landscape, human movement, and protected birdlife intersect. The Culvert functions both as part of an important recreational route and as a gateway to the city.

We aim to initiate a permanent artwork for the site that can activate it – while taking into

account the site's complex character. This can be seen as a first, essential step toward creating a sense of belonging and giving the area a new identity over time. The art project could, for example, strengthen the connection between nature and city through approaches related to ecology, biodiversity, rhythm, and movement. We are seeking proposals that challenge and engage with the existing landscape and architecture, and that can make a place of significance – both physically and experientially.

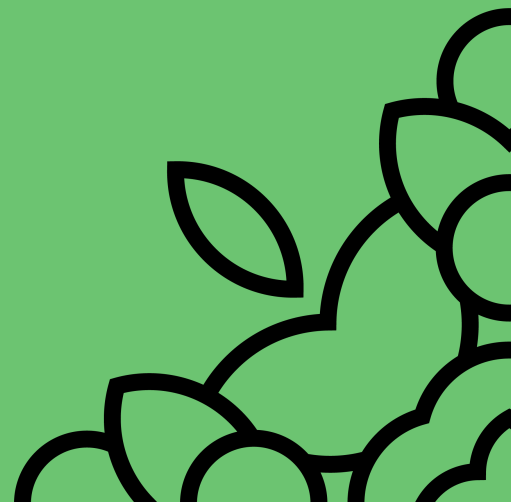
Method

The artist or artist group will be selected through an open prequalification process. The open call will be available to all professional artists and artist groups and will be announced across the Nordics. Interested artists must submit a CV, documentation of relevant reference projects, and a brief statement of motivation for participation. Based on this material, four candidates will be selected to participate in a closed, paid sketch competition. In evaluating the sketches, emphasis will be placed on the artists' ability to recognize and respond to the site's qualities and challenges. The sketch proposals will be evaluated by the municipal art committee. The goal is to enter a contract with the selected artist or artist group in the spring of 2026.

⁸ *Non-Places. Introduction to an Anthropology of Supermodernity*, Marc Augé, 1992. Oversatt av John Howe, 1995. VERSO, London. New York.

Temporary art projects

Art Project 3: Vålandsskogen
Art Project 4: Film program
Art Project 5: 24 Hours of Art
Art Project 6: Community Project



Art Project 3: Vålandsskogen

Place	Våland forest
Process	Open call followed by a closed competition. Artists are invited to make a temporary art project in the Våland forest
Art budhet	300 000 NOK

Approach

The Våland forest is an area with old and vulnerable trees, which sets the framework for how an art project can be developed here. The intention is therefore to support projects that are site-specific and temporary, with a low physical footprint and a respectful approach to the biodiversity of the natural environment. The artist or artist group is expected to work with great sensitivity to the site – both in terms of the intrinsic value of nature and the forest's role as a nearby breathing space for the local community.

Temporary and non-material expressions such as sound works and installations, performances, walks, socially engaged practices, or other process-based formats are considered particularly relevant. The artistic approach may explore the forest as material, its hidden spaces, or its temporality. The forest is not a unique theme – not in our time, not historically, and certainly not in art. What makes this project unique is the forest's vulnerability and its role as a place of pause and reflection. This opens the possibility for a wide range of artistic interpretations of the forest as a theme.

The art project must be realized either as a series of activities or events, or be present over a continuous period. It must be free and accessible to the public and must take place before the end of 2026. How this is carried out in practice is up to the selected artist or artist group to define, based on their artistic concept.

Method

The artist will be selected through an open prequalification process. The open call will be available to all professional artists and artist groups and will be announced across the Nordics. Applicants must submit a CV, documentation of relevant reference projects, and a brief statement of motivation for participation. Based on this material, four candidates will be selected to participate in a closed, paid sketch competition. In evaluating the sketches, emphasis will be placed on the artists' ability to recognize and respond to the site's qualities and challenges. The sketch proposals will be evaluated by the art committee. The goal is to enter a contract with the selected artist in the spring of 2026.



Art Project 4: Film program

Place	Stavanger Art Museum, public outdoor areas
Process	Curated film program
Art budget	100 000 NOK

Approach

The film program will be a curated series of art films and short films that explore how our public spaces are shaped and influenced by both intimate and global forces. The program's themes revolve around the body's experience in relation to geopolitics, climate, and urban life. The films range from poetic and sensory to reflections on extraction, consumption, and the loss of place, inviting the audience to view their surroundings with new eyes. How are landscapes, lives, and systems negotiated in public spaces, and what traces do they leave behind? The program consists of both indoor and outdoor screening formats and will take place over a weekend in November 2025.

One part will be carried out in collaboration with Stavanger Art Museum. Here, a diverse program of art films and short films by both Norwegian and international artists will be shown. The screenings will be accompanied by introductions and conversations with invited artists or filmmakers, offering opportunities for deeper engagement and dialogue around the program's themes.

The other part of the program is intended to be shown outdoors in the urban space. We plan to project a series of short films in a loop that can be experienced in transit, as glimpses and immediate impressions. The final location has not been determined, but places associated with transit are particularly relevant: Public transport, advertising billboards, etc. The short format and loop structure make the films accessible to a

passing audience who may not actively seek out the program.

Method

The film program is determined and curated by the Art Consultants, in collaboration with the Art Committee. This is done through direct invitations to artists to borrow existing works. The artists are compensated for the screenings. The films are selected based on thematic relevance, diversity of expression, screening format, and duration.



Art Project 5: 24 Hours of Art

Place	Våland + art institutions and alike
Process	A 24 hour curated art performance program. Artists are invited through direct commissions.
Art budget	400 000 NOK

Approach

On June 6, 2026, from 00:01 to 23:59, the Våland district will be transformed into a stage for performance art. Over the course of 24 hours, a series of performative happenings will unfold across Våland and adjacent urban spaces.

The program consists of free and open performances in all forms. These may include collective dance rituals, vocal performances, communal dinners, performative explorations of the city's infrastructure and traffic hubs, as well as works that encourage us to slow down and heighten our sensitivity. Improvisation and movement will be central elements in a program that experiments with the use of our shared public spaces.

With 24 Hours of Art, we aim to make room for the surprising and rebellious impulses of performance art — its ability to disrupt the every-day, challenge our attention, and create new ways of encountering both the city and each other.

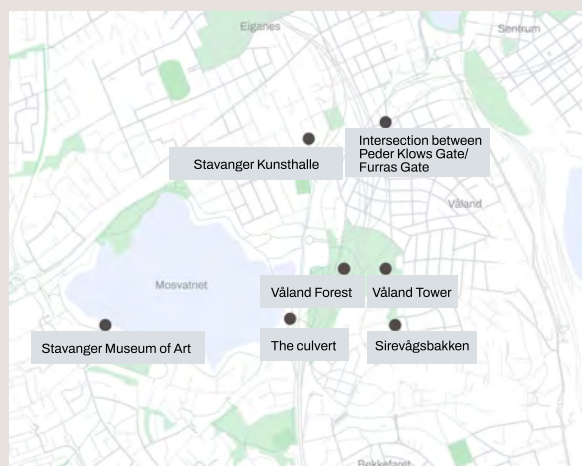
In collaboration with Stavanger's art institutions and both local and international performance artists, we will explore site-specific performance works. The invited artists will investigate how the city's spaces and infrastructure can be experienced and used in new ways.

24 Hours of Art experiments with audience access and various forms of presence and participation, challenging the boundaries of how and where art can emerge – and how we

engage with it. The program will take place in both public and institutional spaces, such as buses, shops, nightclubs, churches, homes, and street corners.

Method

The program is curated through direct commissions. A selection of artists and artist groups will be invited to present or develop works based on their practices within performance, interdisciplinary, and site-specific art. The Art Consultants will select relevant artists in consultation with the art committee. Each artist and artist group will be compensated for their concept, production, and performance. Stavanger's art and cultural institutions will also be invited to contribute to the program with their own events – for example, performances, open showings, or extended opening hours during 24 Hours of Art. All contributions will be gathered into a shared program for the 24-hour event.



Art Project 6: Community Project

Place	Våland as a social space
Process	Open call followed by direct commission. Artists are invited to make a relational and socially engaging art project
Art budget	400 000 NOK

Approach

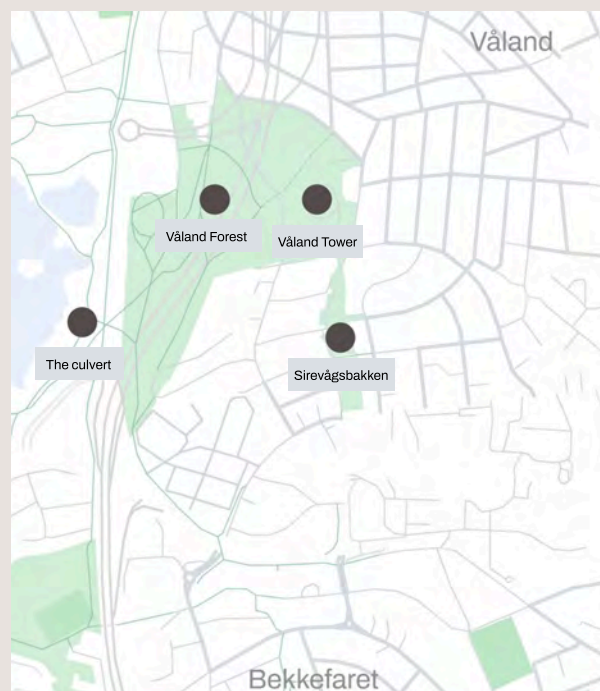
In this project, we are seeking an artist or artist group with socially engaged and participatory practices, and with experience in actively involving local communities as co-creators in artistic processes. The goal is to develop an art project that fosters meaningful connections between the selected artist and a specific target group — such as a neighborhood, young people, immigrants, school-children, institutions, or other local communities.

The approach requires the artist to act as initiator, facilitator, and creative force. The project should be rooted in the local context, and the artist is expected to work relationally, with a focus on building trust, understanding, and collaboration among different members of the community. This may take the form of workshops, exhibitions, communal meals, long-term process-based projects, or other types of collective engagement that involve both the artist and participants in a shared creative journey. We envision a project that evolves over time, where the artistic and aesthetic process emerges through dialogue with the local community.

As part of the commission, the artist is also expected to develop a communication strategy that ensures the project's process and outcomes are accessible and meaningful to a broader audience.

Method

The commission will be awarded through an open pre-qualification process followed by a direct commission. The call is aimed at professional artists and artist groups with a relational and socially engaged practice. Interested artists are invited to submit a CV, documentation of previous work, and a short statement of motivation. Based on these submissions, the art consultants, in collaboration with the art committee, will select one artist or artist group for a direct commission. The selected artist(s) will be invited to develop their artistic ideas in dialogue with the art consultants.



Public engagement, local anchoring and involvement

The following outlines how we plan to work with communication to anchor the project, and which channels we will use in the project *The Places We Meet – Art in Public Space*. The project period spans approximately two years, and our approaches will need to be adapted along the way.

It is important to note that we distinguish between the concepts of anchoring and participation. Anchoring involves communicating and fostering a sense of ownership of project decisions within the receiving communities. Participation, on the other hand, means actively inviting specific groups into the process because we believe their voices are particularly important in shaping parts of the art project. After a participatory process, participants should be able to recognize elements of their input in the final decisions.

Participatory processes are time- and labor intensive, but we believe it is worthwhile to prioritize such inclusive approaches in parts of the project. Our approach to anchoring and participation is developed in close collaboration with the bodies already established (see *Organization*, p. 5).

Communication and outreach

Communication is a key part of the project's anchoring efforts and is supported by funding in each sub-project. In the art project Community Project (see *Art Project 6: Community Project*), artists are also expected to develop

their own communication strategies. Our communication plan aligns with the municipality's general communication strategy for residents in Stavanger and on Våland. We hold regular meetings with the municipality's Department of Communications and coordinate our efforts with other anniversary projects and initiatives. Additionally, we aim to communicate the art program and art projects to the broader national and international art and professional fields.

Communication is inseparably linked to anchoring and can contribute to a positive reputation and a sense of ownership – both of the art and the overall project. However, communication can take many forms, and it will vary which communication efforts are best tied to established communication structures.

We are aware that creating visibility requires targeted effort. At the same time, it is important to communicate on the art's own terms. Therefore, we will engage dedicated expertise in communication and outreach. Where appropriate, communication efforts may also be carried out in collaboration with local art institutions, such as Stavanger Art Museum or Kunsthall Stavanger. The project's communication and outreach efforts aim to increase interest in and knowledge of art in public space by making art accessible, relevant, visible, and meaningful.

Communication initiatives will be tailored to specific target groups. Some of the approaches we are considering include:

1. Neighbors and local communities

The art projects will largely take place in neighborhoods and local areas, making local residents a key target group for anchoring. We aim to reach them through channels they already use. This may include local newsletters, neighborhood forums, mailbox flyers, community meetings, or collaborative projects with schools and volunteer organizations. It may also be relevant to invite neighbors to artist presentations, open studios, or public viewing days during the process.

2. The general population of Stavanger

The public art projects will be visible to many, and we aim to use communication to make them accessible even to those who may not actively seek them out. This can be achieved through information on websites, social media, press coverage, interpretive signage and/or QR codes on-site. Public events such as openings, artist talks, and viewings can also serve as valuable opportunities to engage the city's residents and passersby in the art projects.

3. The broader public

To raise awareness of the art program beyond the Stavanger region, we will consider various measures such as articles in national media, photo and video documentation, and making artworks and processes available online.

4. The national and international professional field

The Places We Meet – Art in Public Spaces also aims to contribute to the national and international discourse on public art. Communication toward professional audiences may include seminars, professional networks, mailing lists, open calls, and participation in conferences. We also aim to develop a publication that summarizes experiences and reflections from the project. These efforts will support dissemination and long-term accessibility, making the projects available to new readers and professional communities over time.

Seminar

Ahead of 24 Hours of Art (see Art Project 5), a two-day professional seminar will be held, focusing on performative art, social practice, and collective sensitivity in public spaces. The seminar will explore how art can activate urban and outdoor spaces through participatory and relational practices, and how artists, institutions, and audiences can together create temporary communities, disrupt the everyday, and open up new ways

of sensing, moving through, and understanding the city. The program will include lectures, panel discussions, breakout sessions, and an art bar.

Course: Art in public spaces

In dialogue with local artist and craft associations, a course or other resource will be developed to strengthen the local art field. The content will be designed in collaboration with these organizations to ensure that the course or program meets the needs of local artists. The course may be carried out in partnership with institutions such as Rogaland Kunstsenter, NBK-R, and KORO – Public Art Norway.

Publication

We aim to produce a publication to carry forward the experiences from the program and document how the artists have worked. The publication will contextualize and discuss the art projects from multiple perspectives and contribute to advancing the conversation about art in public spaces. A publication on *The Places We Meet – Art in Public Spaces* could serve as Stavanger's contribution to the national and international dialogue on public art.



On the way up to the Våland Tower there are a number of pruned linden trees. The space by the tower is actively used by tourists, running clubs and as a viewing point for New Year's Eve.

Economy and budget

The total project budget is 9,000,000 NOK including VAT. The budget is based on an overall prioritization between project management, art production, communication, and contingency. Funds are allocated between permanent and temporary art projects, as well as initiatives that support the plan's communication efforts, documentation, and

audience development. The budget has been developed by the Art Consultants in close dialogue with the City of Stavanger. For certain budget items, it may be possible to apply for additional funding from external grant schemes.

Project management (approx. 18%)	
Fee/salary Art Consultants	1,080,000.00
Art Consultants VAT	270,000.00
Travel expenses and diets, Art Consultants	210,000.00
Travel expenses and diets VAT	42,000.00
Fee/salary Producer	25,000.00
Catering and fees, Art Committee	100,000.00
Sum project management	1,727,000.00 NOK

Art related expenses	
Permanent art projects	
Art commission basis for 5% (production+fee)	2,100,000.00
Competition expenses and fees	300,000.00
Purchase of third-party services	0.00
Purchase of third-party services, technical support	0.00
Travel expenses	90,000.00
Dissemination	50,000.00
5% fee BKH	105,000.00
Sum Art Project 1 - The Axis	2,645,500.00
Art commission basis for 5% (production+fee)	1,450,000.00
Competition expenses and fees	260,000.00
Purchase of third-party services	25,000.00
Purchase of third-party services, technical support	0.00
Travel expenses	60,000.00
Dissemination	50,000.00
5% fee BKH	72,500.00
Sum Art Project 2 - The Culvert	1,917,500.00

Temporary projects	
Art commission basis for 5% (production+fee)	300,000.00
Competition expenses and fees	160,000.00
Purchase of third-party services	13,000.00
Purchase of third-party services, technical support	0.00
Travel expenses	10,000.00
Dissemination	10,000.00
5% fee BKH (if relevant)	15,000.00
Sum Art Project 3 - Vålandsskogen	507,000.00
Visninghonorar / samtalehonorar	60,000.00
Travel expenses	5,000.00
Purchase of third-party services, technical support	20,000.00
Fee/salary Producer	50,000.00
Dissemination / catering	15,000.00
Sum Art Project 4 - Film program	150,000.00
Art commission (production+fee)	400,000.00
Travel expenses	120,000.00
Fee/salary Producer	50,000.00
Dissemination	25,000.00
Sum Art Project 5 - 24h of Art	595,000.00
Art commission (production+fee)	400,000.00
5% fee BKH (if relevant)	20,000.00
Sum Art Project 6 - Community Project	420,000.00
Dissamination	
Publication	200,000.00
Course	100,000.00
Seminar	150,000.00
Layout	30,000.00
Photo- and videodocumentation	100,000.00
Sign / dissemination	60,000.00
Catering	17,000.00
Receptions	20,000.00
Sum Dissamination	677,000.00
Reserve	360,500.00
Sum reserve	360,500.00
Sum art related expences	6,912,500.00
Sum art program total	9,000,000.00

* Artists who enter into an agreement with Stavaner Municipality are considered to be total entrepreneurs for their art project. This means that they are responsible for assessing and budgeting for any needs for the purchase of external services and technical assistance. This is done in dialogue with the Art Consultants and the Art Project Manager. These costs must be covered within the allocated production funds, and will affect the basis for the BKH fee.

Timeline

The progress of the art program is mainly following the program's plan for production and completion by the end of 2026. In the permanent projects, we have nevertheless seen it as appropriate to give the artists the

opportunity for an extended production timeline. This will be finally determined when entering into a contract. The following plan is subject to change:

Art program

Develop the art program
Present the art program for the Art Committee
Present the art program for Stavanger Art Council

March – April 2025
24. April 2025
21. May 2025

Art Project 1: The Axis

Selection of artist approved by the Art Committee
Selection of artist approved by Stavanger Art Council
Invite artists
Artists develop sketch proposals
Site-visit with artists
Submit sketch proposals
Present proposal to the Art Committee
Jury of proposals in Stavanger Art Council
Enter into contract with artist
Production (depends on the proposal selected)

24. April 2025
21. May 2025
June 2025
June – November 2025
September 2025
3. November 2025
6. November 2025
24. November 2025
December 2025
2026 – spring 2027

Art project 2: The Culvert

Announce open call
Open call deadline
Art Committee selects and nominates artists
Selection of artists approved by Stavanger Art Council
Invite artists
Artists develop sketch proposals
Site-visit with artists
Submit sketch proposals
Present proposal to the Art Committee
Jury of proposals in Stavanger Art Council
Enter into contract with artist
Production (depending on the proposal selected)

June 2025
6. August 2025
13. August 2025
27. August 2025
September 2025
September – December 2025
September 2025
15. December 2025
17. December 2025
7. Januar 2026
Januar 2026
2026 – spring 2027

Art project 3: Vålandsskogen

Announce open call	September 2025
Open call deadline	30. October 2025
The Art Committee selects and nominates artists	6. November 2025
Selection of artists is approved by Stavanger Art Council	24. November 2025
Invite artists	November 2025
The artists develop sketch proposals	December – February 2025
Site visit with the artists	December 2025
Submit sketch proposals	February 2026
Present proposals to the Art Committee	February 2026
Present proposals to Stavanger Art Council	March 2026
Enter into contract with the artist	March 2026
Production and implementation	April – October 2026

Art project 4: Film program

Curate film program (selection)	May-June 2025
Enter into a collaboration with the Stavanger Art Museum	May 2025
Get program approved by the Stavanger Art Museum	June 2025
Clarify conditions for outdoor screening	August 2025
Contact artists and screening	August 2025
Enter into an agreement with panelists	September 2025
Set up outdoor screening	November 2025
Show film program	21. – 23. November 2025

Art project 5: 24 Hours of Art

Curate seminar and 24 Hours of Art (selection)	August 2025
Establish collaboration with cultural institutions	August 2025
Present program for the Art Committee	September 2025
Present program for Stavanger Art Council	September 2025
Invite artists and professionals	September-October 2025
Enter into agreements with artists and professionals	November 2025
Hold seminar	4.– 5. June 2026
Hold art festival	6. June 2026

Art project 6: Community project

Announce open call	June 2025
Open call deadline	2. September 2025
The Art Committee selects and nominates artists	9. September 2025
Choice of artists approved by Stavanger Art Council	24. September 2025
Invite artist	September 2025
Artist develops project proposal	October 2025
Enters into contract with artist and agrees on further course	October 2025
Conduct the project (depends on the proposal)	November 2025 – ultimo 2026