

Jan Christensen

Portfolio: Selected works (2002-2016)

2016-10-11

Jan Christensen
Man Around Town (No. 1), 2016
Ink on paper
29.5 x 42 cm

Detail

Group exhibition: EKPGO,
Tegnebiennalen 2016, Oslo
Curated by Ida Madsen Følling,
Ottar Karlsen and Eirik Senje



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Man Around Town (No. 1), 2016
Ink on paper
29.5 x 42 cm

Proportional view, entire sheet

Group exhibition: EKPGO,
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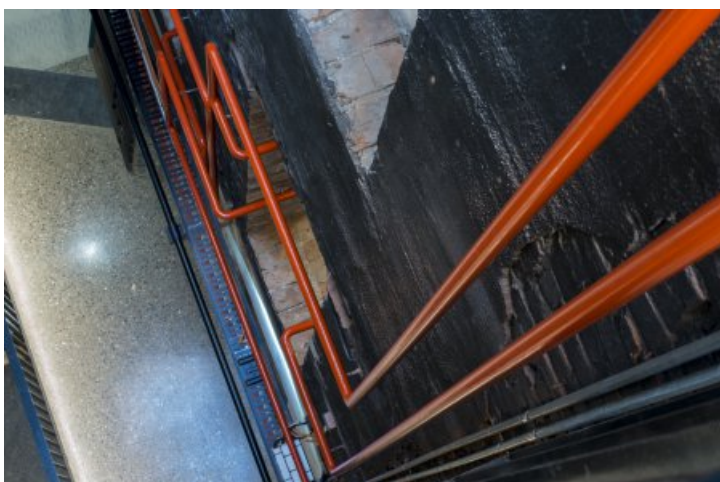




Marius Dahl and Jan Christensen
The Icarus Complex
(Ikaroskomplekset), 2016
Six floors, connected railings
Welded steel and lacquer

Installation views:
Sparebankstiftelsen DNB,
Sentralen, Oslo

Curators: Anders Bjørnsen and
Martin Eia-Revheim, in
collaboration with Martin
Dietrichson (KIMA Arkitektur)
and Jonas Norsted (Atelier Oslo)

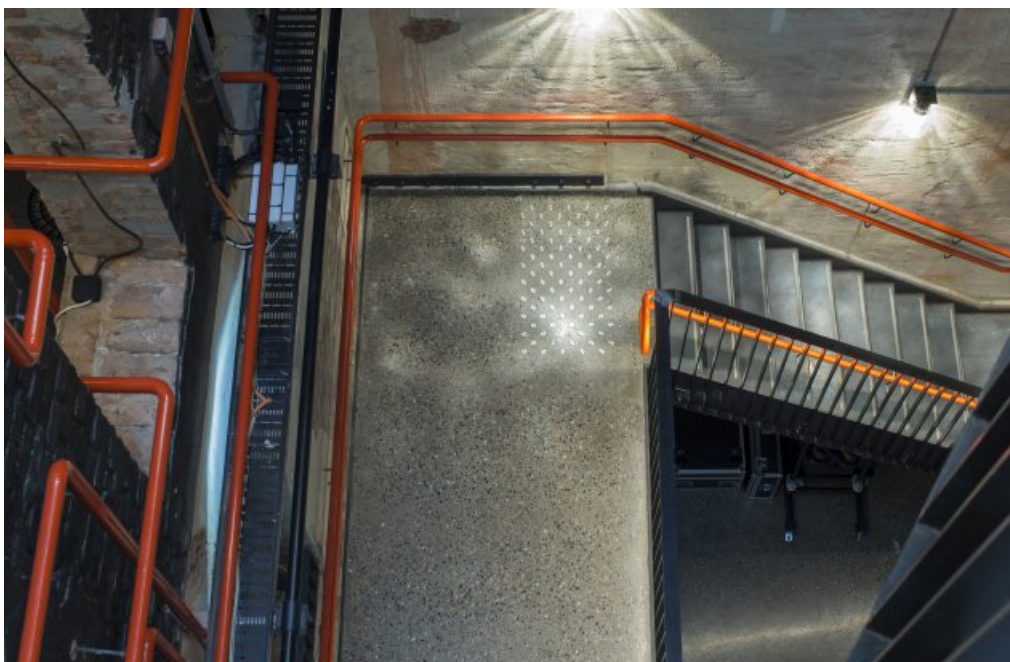
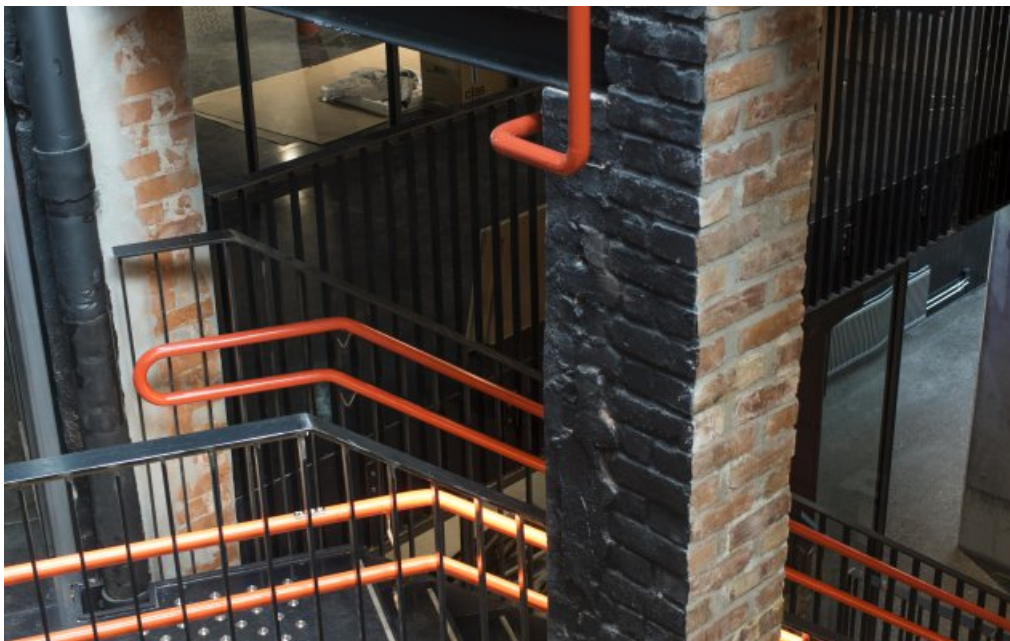




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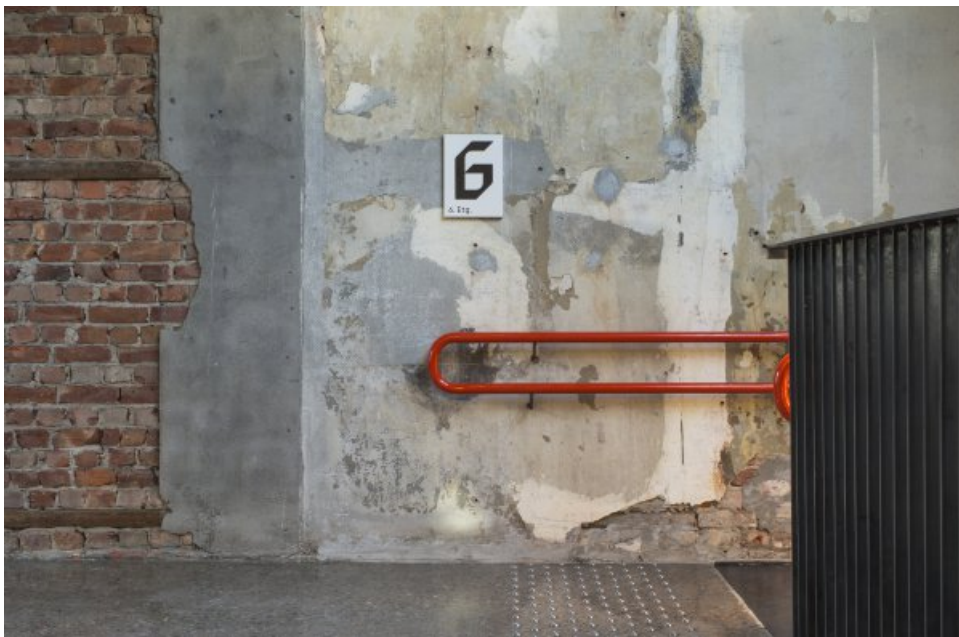
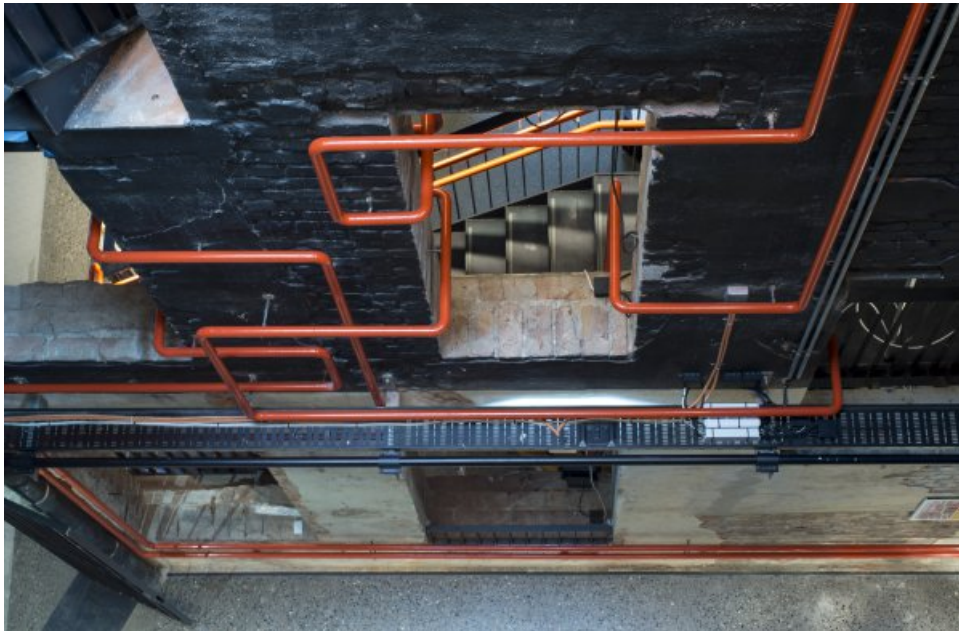




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Marius Dahl and Jan Christensen
Ned i fjæra (Opp i himmelen)
2016
Powdercoated aluminium
Height: 4.6 m, total running
length: 108 m (500 sq.m)

Curators: Elin Melberg and
Torunn Thrall

Production: Sagen AS and
Stålteknikk AS, Stavanger and
RMIG, Copenhagen

Installation views: Kvernevik
svømmehall, Stavanger





Kjell Varvin and Jan Christensen
 Navigare necesse est, vivere non est necesse, 2016
 Felt, 38 elements
 Each letter approx. 30 x 30 cm.
 Edition: Unique

Installation view:
 Fragmentert_helhet, Bærum
 Kunsthall, Fornebu

Jan Christensen
 Smooth Seas Don't Make a Good Sailor, Chrome
 2015
 Bronze, chrome
 Various dimensions, 30 elements
 Edition: 2/3 + 1 AP



Installation view:
 Fragmentert_helhet, Bærum
 Kunsthall, Fornebu, 2016 (with
 Kristin Nordhøy, Wenche
 Gulbrandsen, Ulf Nilsen, Kjell
 Varvin and Jan Christensen.
 Curated by Sandra Lorentzen)



Jan Christensen
 Painting Myself Into a Corner
 2004-2015
 Primer, wallpaper glue and
 paper on canvases (2 canvases)
 Each 185 x 145 cm

Installation view: Stranger
 Love, Gerhardsen Gerner,
 Berlin, 2015



Jan Christensen
 Washed Out, 2015
 Primer, wallpaper glue and
 paper on canvas
 185 x 145 cm

Installation view: Stranger
 Love, Gerhardsen Gerner,
 Berlin, 2015

Jan Christensen
 Sinking, 2015
 Primer, wallpaper glue and
 paper on canvas
 185 x 145 cm

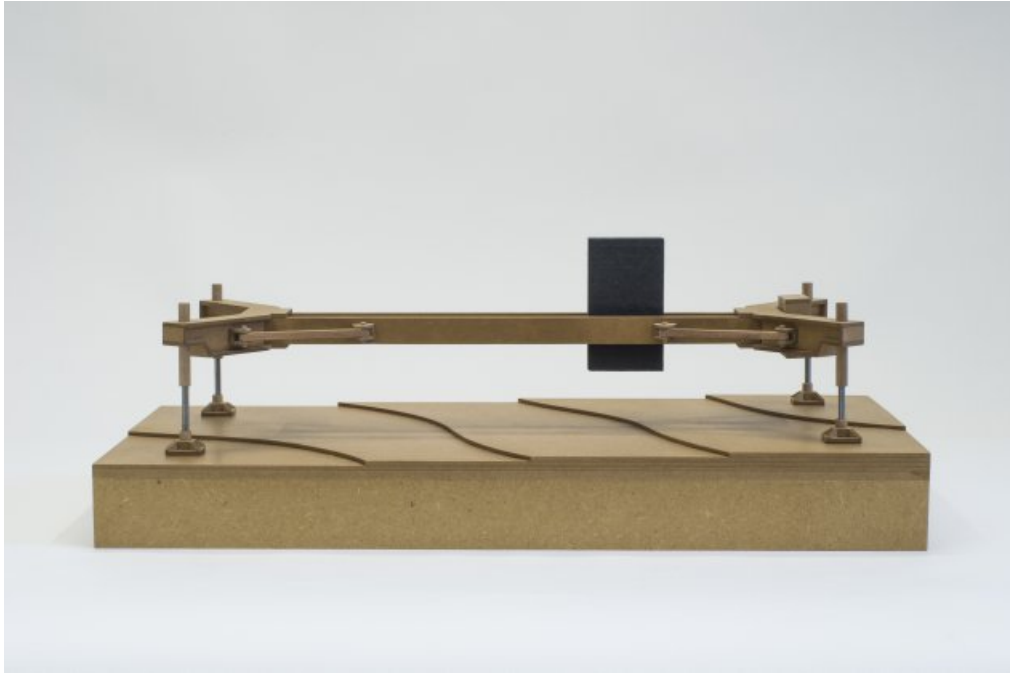
Installation view: Stranger
 Love, Gerhardsen Gerner,
 Berlin, 2015



Jan Christensen
 Error: Rangecheck, 2015
 Primer, wallpaper glue and
 paper on canvas
 Approx 200 x 300 cm

Installation view: Stranger
 Love, Gerhardsen Gerner,
 Berlin, 2015





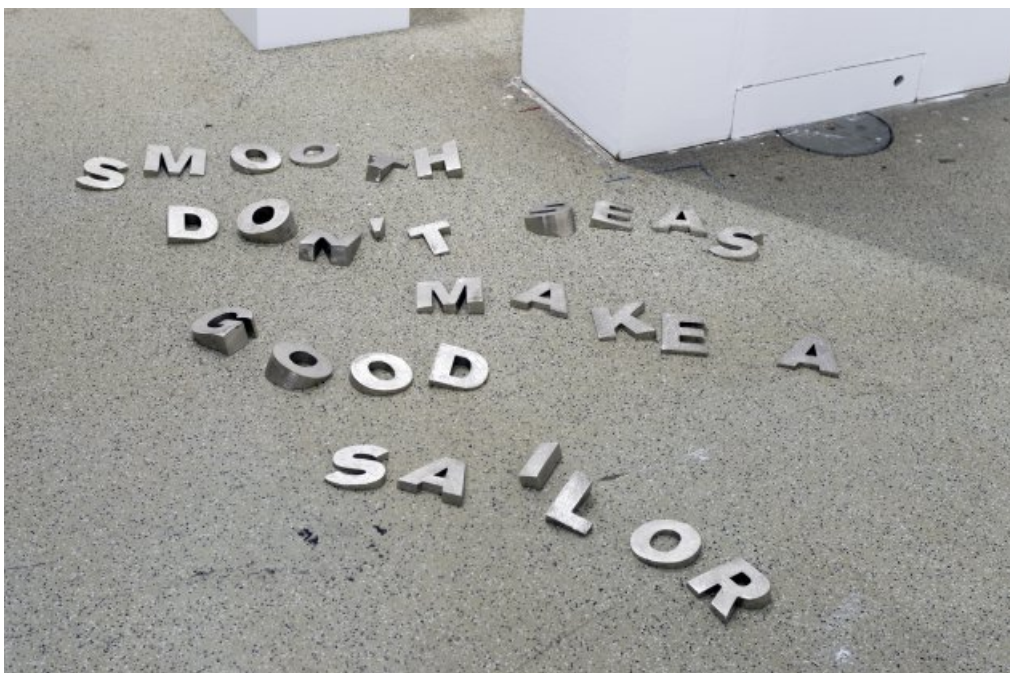
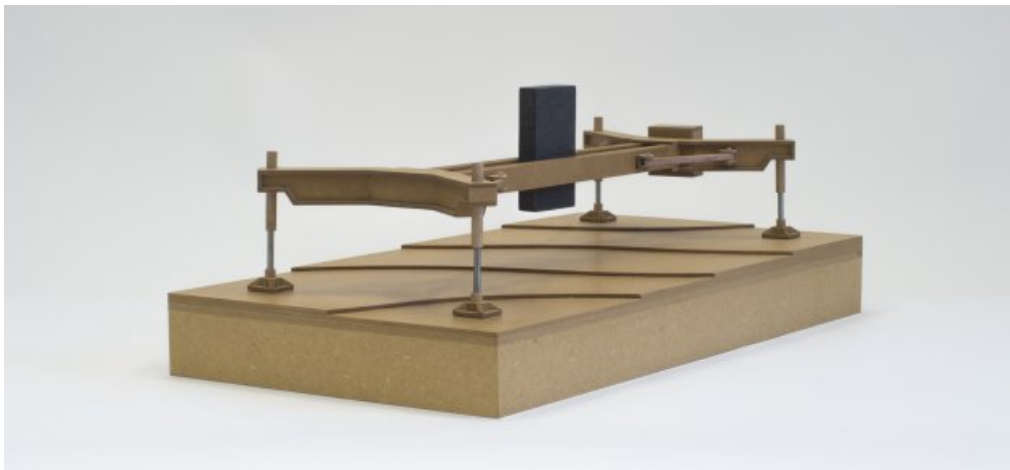
Marius Dahl and Jan Christensen
Untitled (work-in-progress/
Langsomhetens teater), 2015
MDF, wood, steel and glue
Dimensions (model): 17 x 25 x 45 cm
Scale: 1:30

Model for a proposal.

A black element of granite moves along the steel construction at an extremely slow speed (a few centimeters per day).

The installation is designed and approved in collaboration with engineers at a specialist mechanical manufacturing workshop and considered fully realizable.

The sculpture would consist of an electric engine, gearbox, granite, steel, paint and power supply. The dimensions are adjustable, but the model presents a version of the sculpture at a length of 10 meter.



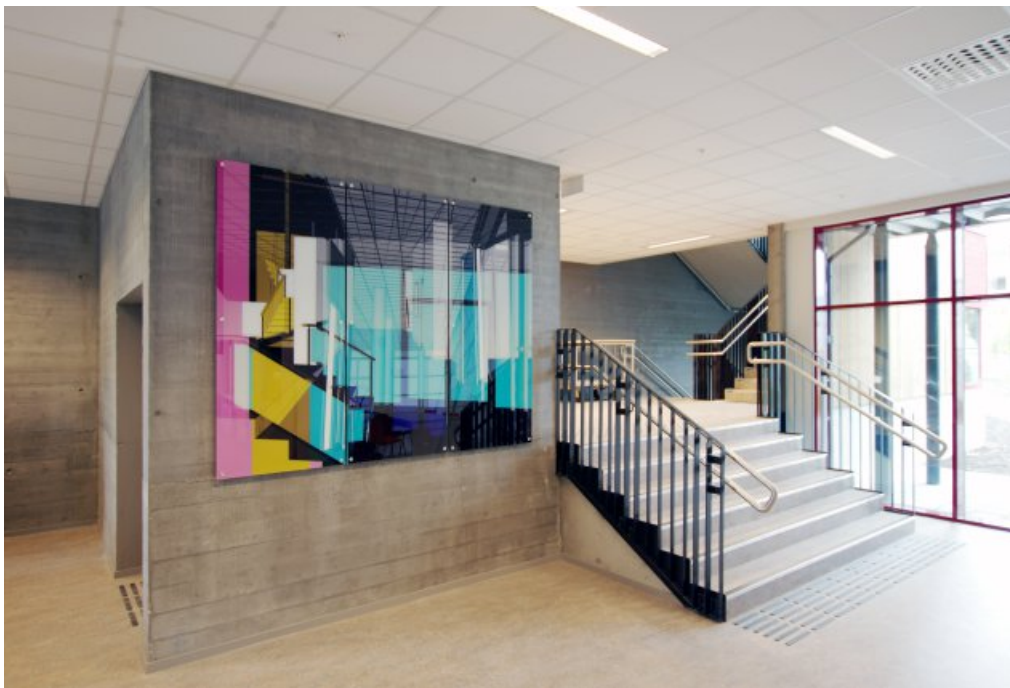
Jan Christensen
Smooth Seas Don't Make a
Good Sailor (Chrome), 2015
Bronze, chrome
Various dimensions (each
approx. 12x15 cm)
Flexible floor installation
(30 elements of cast bronze).
Edition: 3 + 1AP



Marius Dahl and
Jan Christensen
Reversed Parallax Views (1-3),
2015
Digital prints, laminated glass
and steel plugs. 190 x 1050 cm;
190 x 240 cm; 190 x 800 cm.
Installation views: Brundalen
skole, Trondheim, Norway

Curator: Anita Hofgaard

Reversed Parallax Views (1-3),
er et tre-delt signaturverk for
Brundalen skole. Tittelen
refererer til et vitenskapelig
begrep som beskriver at man
ser et objekt fra flere
forskjellige vinkler. Verket har
skolens arkitektur som
utgangspunkt og referanse. Det
skifter mellom synsvinkler,
legger de lagvis over
hverandre, noe som skaper et
rikt og sammensatt
billeduttrykk. Fargepaletten og
det overordnede formgrepet
leder fra det ene bildet til det
andre. Utsnittene av arkitektur
er hentet fra rommene hvor
arbeidene er plassert, i tillegg
introduserer vi tegninger av
den gamle bygningsmassen i
komposisjonene.





Marius Dahl and
Jan Christensen
Assembly, 2015
Cor-Ten steel, built-in lights,
drainage, reinforced concrete
foundation
787 x 570 x 960 cm

Installation views: Nytt Østfold
Sykehus (PNØ), Kalnes,
Norway

Curator: Arne Revheim

"[...] Jan Christensen og Marius Dahls skulptur Assembly er ment å være en portal, en inngangsport til sykehuset, men selv om den er til å passere under og igjennom, bør den tolkes mer i metaforisk enn i konkret forstand. Assembly er en ambivalent konstruksjon: Den er fra kunstnerens hånd ferdig, men ser likevel ut som den er forlatt midt i bygge-prosessen. Er den noe som er i ferd med å bygges, eller er den noe som er halveis i en rivningsprosess? I sin halv-bygde tilstand ser den skjør og naken ut, men skulpturen er i virkeligheten sterk som et skipsskrog. Den har en utforming som ved første blick kan utfordre vår sans for estetisk skjønnhet, men samtidig er den tuftet på noe av det vi opplever kjærest og tryggest i våre fysiske og sosiale omgivelser: det nære hjemmet, i form av et hus i sin mest tradisjonelle form.



Assembly inviterer til tanker om det ambivalente også i våre liv. Sjelden føler vi sterkere på denne ambivalensen enn nettopp i møte med et sykehus, hvor den store livssyklusen utspiller seg hver eneste dag, hvor fødsel og død, sykdom og helbredelse er dette byggets innhold. Vi mennesker er på mange måter også som denne skulpturen, i en tilstand av tilblivelse og forfall, både sterke og svake. [...]"

- Arve Rød, utdrag
frakatalogtekst (PNØ)



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787 x 570 x 960 cm

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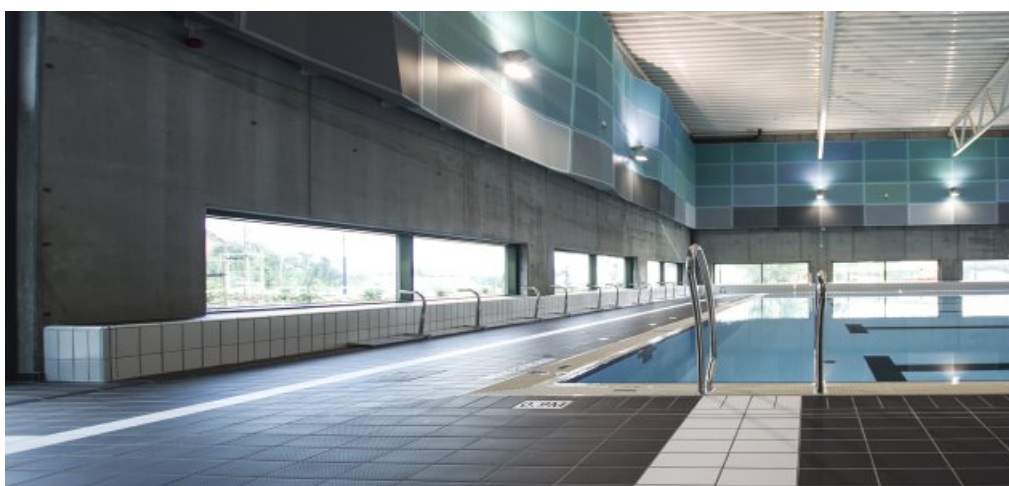


Marius Dahl and
Jan Christensen
Fun Games Lose Eye
(A Cautionary Tale), 2015
Lightboxes (powdercoated
aluminium, LED lights and
electrics, acrylic and foils)
230 x 780 x 15 cm
Installation view: Ivar Langens
Hus, Stavanger University,
Stavanger
KORO (Public Art Norway)

Curator: Bernhard Østebø

Verket består av en serie med lysbokser i form av fire ulike varselstrekantene som er abstrahert: Gift, etsing/syre, radioaktivitet og eksplosjonsfare. Det er et verk som bruker underfundig humor og billedgåter for å beskrive innholdsfortegnelsen på utstyr og materiell man må behandle med forsiktighet. Symbolene i varsels-trekantene er fjernet og man har istedet manipulert den ytre rammen slik at advarslene fortsatt beskrives. De har en universell, men leken, stilisert form - ikke ulikt tankebobler. Effekten av dette er symboler med en underliggende absurditet. Tittelen er en lek med begrepet, "It's all fun and games until someone loses an eye."

Noen av lysboksene forstås lettere enn andre og fungerer som nøkler til å tyde verket som helhet. Studentene ved dette spesialiserte laboratoriet er familiære med disse varselssymbolene.



Marius Dahl and
Jan Christensen
Opp i himmelen (Ned i fjæra)
2015
Powdercoated aluminium
Height: 4.6 m, total running
length: 108 m (500 sq.m)

Curators: Elin Melberg
and Torunn Thrall

Production: Sagen AS and
Stålteknikk AS, Stavanger and
RMIG, Copenhagen

Installation view: Hundvåg
svømmehall, Stavanger

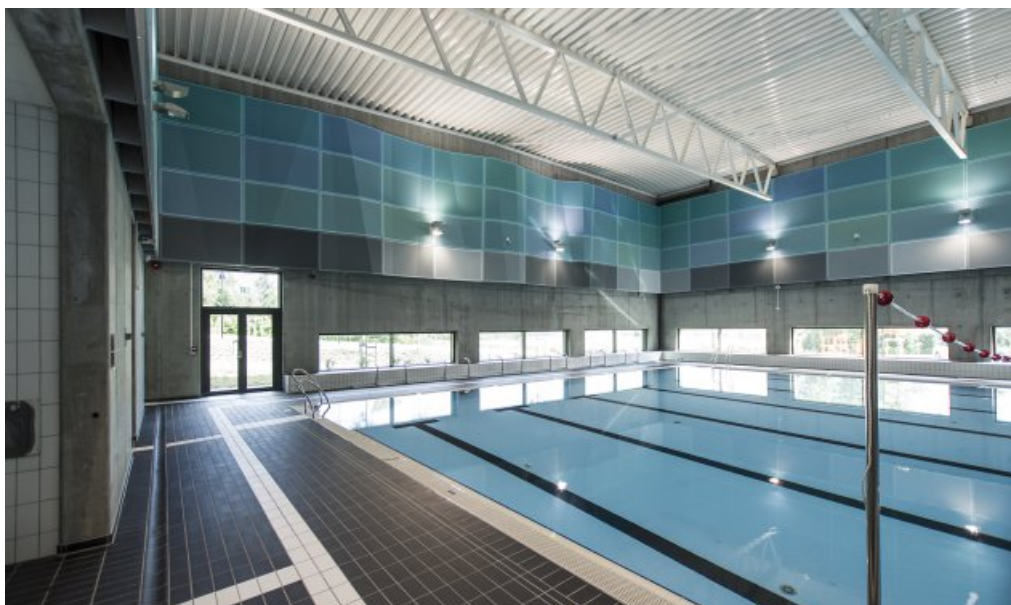
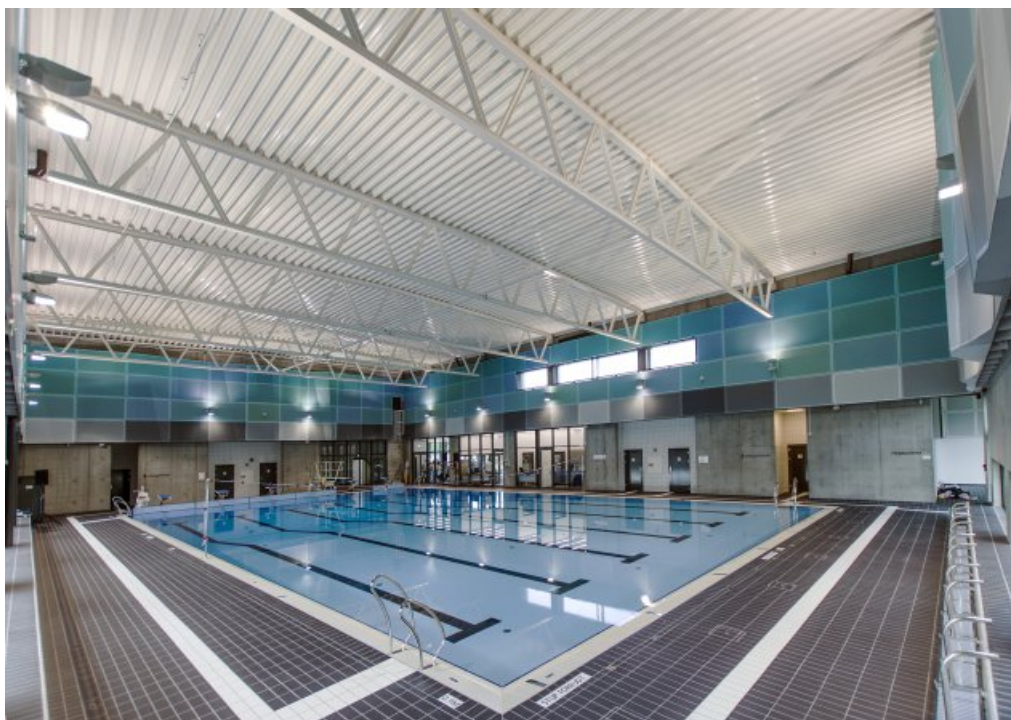


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Installation views: Hundvåg
svømmehall, Stavanger





Marius Dahl and
Jan Christensen
Time as Matter, 2014
Plywood and pillows
(Wood construction,
prototype/proposal for a
public space, painted steel)
Height: 436 cm, length: 754
cm, width: 461 cm)

Installation views: Viborg
Kunsthall, Viborg

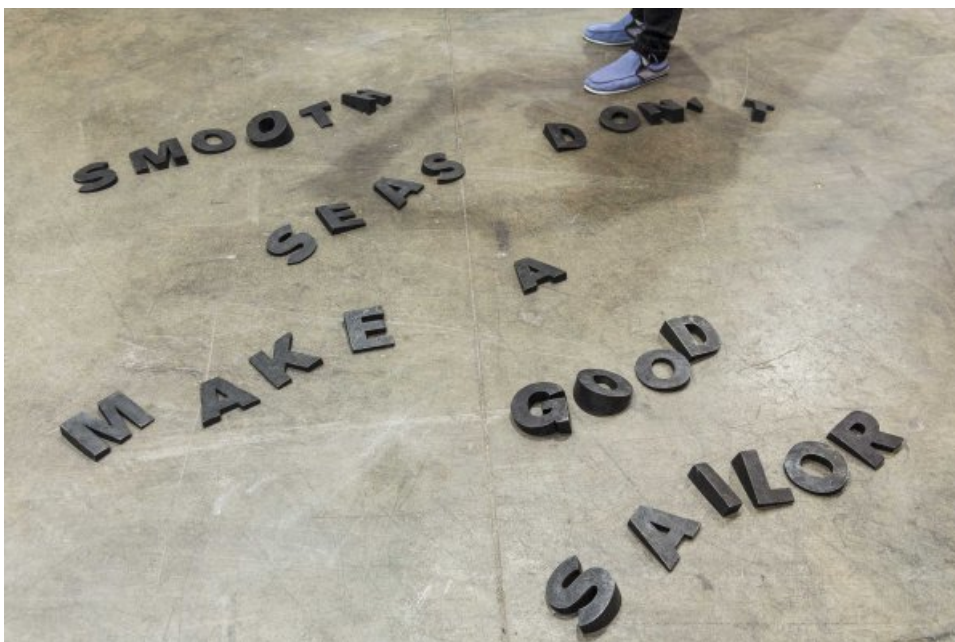
Curator: Helene Nyborg Bay





Jan Christensen
Everything Breaks, 2014
Acrylic paint, wall painting
365 x 430 cm

Installation view: Gerhardsen
Gerner, Art Basel, Basel, 2014



Jan Christensen
Smooth Seas Don't Make a
Good Sailor, 2014
Bronze, black
Various dimensions (each
approx. 12x15 cm)
Flexible floor installation
(30 elements of cast bronze).
Edition: 3 + 1AP

Installation view: Art Basel
Hong Kong, 2014



Jan Christensen
 Smooth Seas Don't Make a
 Good Sailor, 2014
 Bronze, black
 Various dimensions (each
 approx. 12x15 cm)
 Flexible floor installation
 (30 elements of cast bronze)
 Edition: 3 + 1AP



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 Good Sailor, 2014
 Bronze, black
 Various dimensions (each
 approx. 12x15 cm)
 Flexible floor installation
 (30 elements of cast
 bronze)
 Edition: 3 + 1AP

Detail



Jan Christensen
 Untitled, 2013
 Installation; canvases and wall paintings, acrylic paint. Various dimensions (6 canvases, each 150 x 130 cm; 5 wall paintings 550 x 470 cm, 550 x 470 cm, 550 x 527 cm, 550 x 527 cm and 550 x 710 cm)

Installation views: Gerhardsen
 Gerner, Oslo





Jan Christensen
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Installation views: Gerhardsen
 Gerner, Oslo





Jan Christensen
 Untitled, 2013
 Installation; canvases and wall
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 dimensions (6 canvases, each
 150 x 130 cm; 5 wall paintings
 550 x 470 cm, 550 x 470 cm,
 550 x 527 cm, 550 x 527 cm
 and 550 x 710 cm)

Installation views: Gerhardsen
 Gerner, Oslo



Jan Christensen
 Blanked Out (#1), 2013
 Acrylic paint

Installation view: Fading
 Nights, Gerhardsen Gerner,
 Berlin



Jan Christensen
Proto-Light (#1-5), 2013
MDF, wires and lights
Various dimensions

Curators: Jiyeon Lee
and Sung-Won Kim

Installation views: Proto_Light,
Art Club 1456, Seoul, 2013





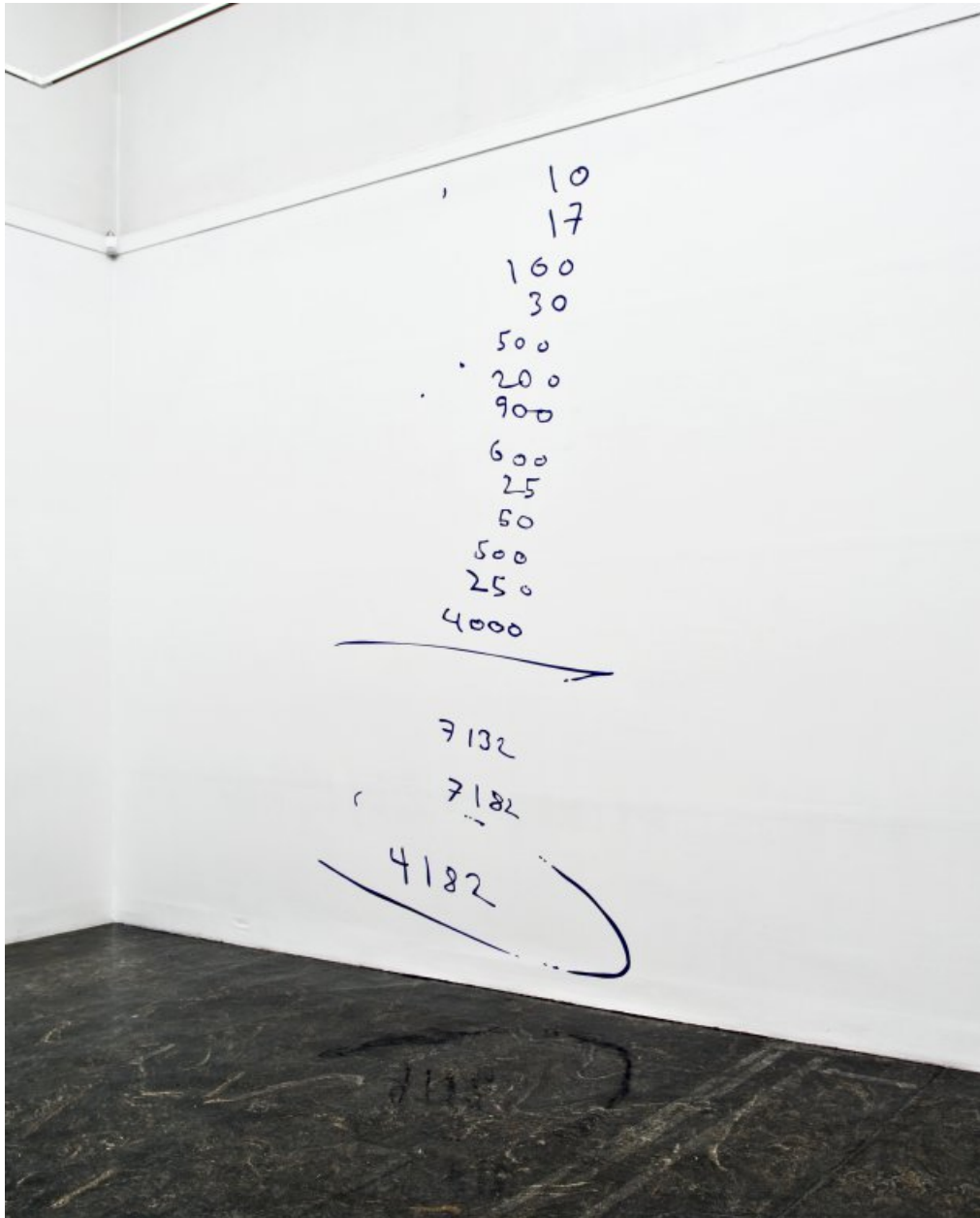
Marius Dahl and Jan Christensen
Kink, 2013
Plywood and linoleum
1300 x 300 cm

Curator: Ståle Sørensen

Installation views: Ankerskogen,
Hamar

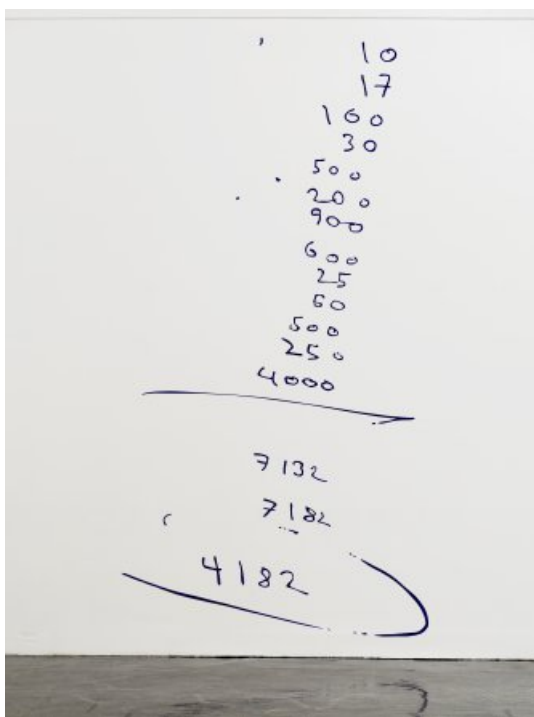
The installation is based on a rock formation in a local quarry, situated at the lake, Mjøsa. This geological detail lends the name of the sculpture, Kink. The artwork functions as a meeting point at the entrance of the sports facilities where the public may rest and linger.





Jan Christensen
and Are Blytt
7182, 2013
Acrylic paint, wall painting
380 x 193 cm

Installation view: Høst-
utstillingen (2013),
Kunstneres Hus, Oslo





Marius Dahl and
Jan Christensen
Sehnsucht, 2013
Lacquered bronze
170 x 254 x 150 cm

Curator: Ståle Sørensen

Installation views:
Ankerskogen, Hamar

Ankerskogen is a large recreational- and sports complex in Hamar, Norway. Among the facilities are numbers of special pools and departments which focus on health and competitive sports. The sculpture, *Sehnsucht*, stands at the entrance of the building, but rather than facing the visitors, it keeps an urging pose and longing look towards the building. Essentially, the sculpture represents that single person who might still feel left out, or even uninvited, to such a resort. The sculpture, which could be seen as a combination of a tongue-in-cheek homage to Robert Rauschenberg's famous combine, and an image from Gary Larson's *The Far Side*, reflects upon the human condition and aspects of social situations that affect our behavior at different stages of life. The title is the German word for a yearning desire. By arranging and combining these references and such terminology within this context, based on social epistemology, the sculpture generates a number of conceptual interpretations and levels of access.





Marius Dahl and
Jan Christensen
Sehnsucht, 2013
Lacquered bronze
254 x 170 x 150 cm

Curator: Ståle Sørensen

Installation views:
Ankerskogen, Hamar





Jan Christensen
Yessirnosir, 2013
Wall painting, acrylic paint
765 cm x 612 cm

Installation views, Momentum
7, Moss, Norway. Curated by
Power Ekroth and Erlend
Hammer





Marius Dahl and
Jan Christensen
Fremtiden er Fjell, 2013
Temporary public project
Wall paintings, acrylic paint
Lightboxes, poster campaign
og advertisements

1100 x 1350 cm;
520 x 472 x 813 cm

Curators: Vibeke Christensen
and Kristine Wessel
(Mesen AS)

Installation views: Drammen,
Norway

The project, The Future is Fjell, reflected on the history of the borough of Fjell in the city of Drammen, Norway, since the 1960's until today. Through various channels of communication, we presented two wall paintings, distributed four poster designs and published several advertisements that told the story of Fjell and specifically discussed the early public perception of topics such as immigration, city planning and cultural integration. The borough of Fjell is today a peaceful place to grow up, with some examples of groundbreaking architecture in Scandinavia.





Photo: Nina Holtan

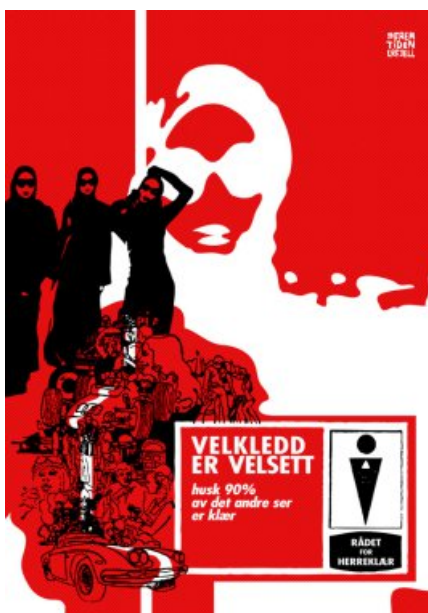
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Fremtiden er Fjell, 2013
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Selected poster designs.



Marius Dahl and Jan Christensen
Verden venter, 2012
Transparent thermoplastic and colored adhesive foil
Approx. 110 x 430 cm

Curator: Odd Fredrik Heiberg

Skagerak Energi, Porsgrunn, 2012





Marius Dahl and Jan Christensen
Den evige søken etter synlig masse (The On-going Search for Visible Matter), 2012
Acrylic paint, wallpainting
Approx. 250 cm x 300 cm

Curator: Odd Fredrik Heiberg

Skagerak Energi, Porsgrunn, 2012





Marius Dahl and
Jan Christensen
Kongerød ungdomsskole /
Carefree Restless Youth
2012. Mounted aluminium
sign and LED-backlights. 180
cm x 17.5 m

Kongerød high-school in Skien,
Norway

Production: Signex, Oslo

The idea of the artwork is based on the principle known as the anagram. The letters which constitute the name of the school in Norwegian, "Kongerød ungdomsskole", have been re-configured to produce a statement similar to "restless carefree youth". The statement is indicative of the impressions and experiences of this period of the students' life.

The design of the letters is based on the actual handwriting of the famous playwright Henrik Ibsen, who was born and raised in Skien. He was known for his then radical and progressive thinking which was reflected in his works of art.

All together, these elements produce an evocative, site-specific motto for the local institution.

Curator: Gisle Harr
(mobile: +47 928 38 392,
email: gisle.harr@c2i.net)

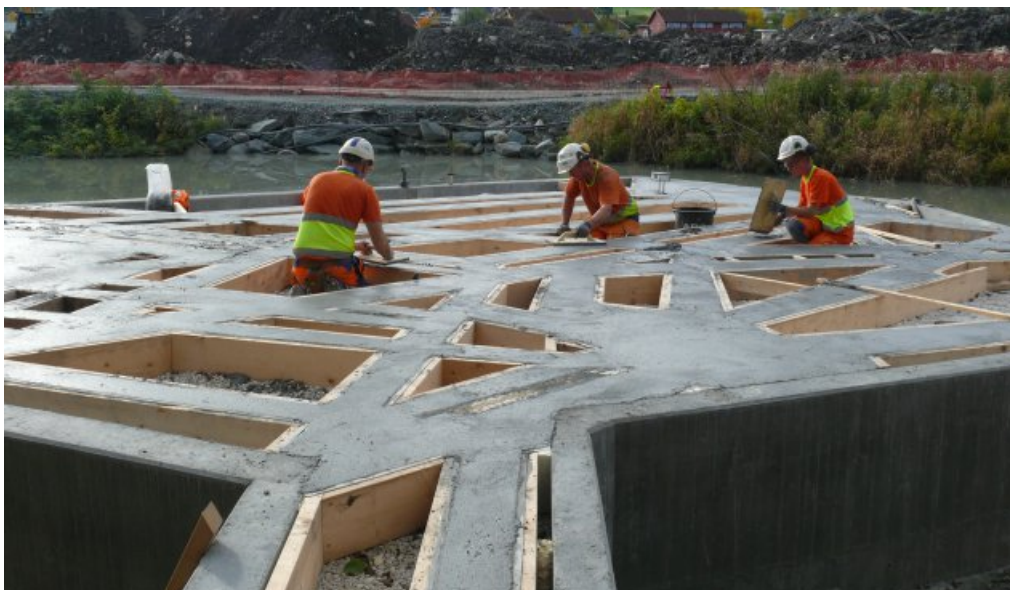




Digital render.



Work in progress.



Work in progress.

Marius Dahl and
Jan Christensen
UOOO, 2013
Reinforced concrete, pebbles
and wood
Approx. 14 x 15 m, 1 m deep

Ranheimsfjæra, Ranheim,
Trondheim, Norway. In
progress.

Awarded the winning proposal
in the art competition for a
public sculpture project in
Ranheim, outside of
Trondheim, Norway.

Production: Skanska.

The large installation mimics
an architectural super-
structure, which is partially
submerged in the river. A path
will lead to the platform
through the woods.

The public has access to the
sculpture and can use it as a
recreational spot and for
various activities, as well as a
general vantage point.

In as much as the design of the
inner pattern of the structure
resembles the streets of the
original city plan for
downtown Trondheim from
the 17th century, the artwork
refers to the existing ruins of
bygone agricultural and
industrial sites upriver.

The river itself used to be an
essential source for food,
production of energy and
means of communication.
Today, this area has changed
and the river only constitutes
an element of nature and
ambience among many others,
and represents an added value
to the experience of the
surroundings in the re-
developed housing complex.

Realizing that the drawing
which constitutes the shape of
this reclining sculpture is a
rendition of a shopping cart,
one might consider these
historical and socio-political
implications.

Curator: Leiken Vik



Installation view.

Marius Dahl and
Jan Christensen
UOOO, 2013
Reinforced concrete, pebbles
and wood
Approx. 14 x 15 m., 1 m deep

Ranheimsfjæra, Ranheim,
Trondheim, Norway

Curator: Leiken Vik



Detail.



Installation view.



Marius Dahl and
Jan Christensen
UOOO, 2013
Reinforced concrete, pebbles
and wood
Approx. 14 x 15 m., 1 m deep

Ranheimsfjæra, Ranheim,
Trondheim, Norway

Curator: Leiken Vik



Aerial views.



Installation view.



Jan Christensen
 Thank You But No Thank You,
 2012
 Wall painting, acrylic paint
 400 x 350 cm (variable
 dimensions)

Installation view and detail:
 Gerhardsen Gerner/The Frieze
 Art Fair, London, 2012





Jan Christensen
Thank You But No Thank You
(Blue Version), 2012
Acrylic paint, wall painting
Approx. 400 x 200 cm
(variable dimensions)

Installation views: Private
residence, Berlin





Marius Dahl and
Jan Christensen
Miramarmora, 2012
Plywood, glue, screws and
lacquer
Height: Approx. 600 cm high

Curator: Gisle Harr

Produced with assistance from
Peri Norway/Germany.

Approx. 600 elements of 21
mm plywood, milled from
CAD-drawings to the shape of
a tree. The tree is based on the
Methusaleh pine in California,
one of the oldest living
organisms.

The context of the installation,
found inside an atrium in a
kindergarten in Oslo, and the
shape of the tree, generates
images and associations that
triggers the imagination of the
children.

The title derives from a surreal
poem by the Norwegian writer
and poet André Bjerke (1918-
1985) called Miramarmora.

Installation views: Støperiet
kindergarten, the art collection
of the municipality of Oslo,
Norway.



Digital render.



Jan Christensen
 Horror Vacui, 2007
 Wall painting, acrylic paint
 Approx. 160 x 180 cm
 (variable dimensions)



Anders Fjøsne
 and Jan Christensen
 Onomatopoeia, 2012
 Participatory sound and light
 installation.
 Custom-made oscillators,
 modified synthesizer, sampler,
 optical sensors, light
 controllers, spotlights,
 bulbs, LEDs, mixers, cables,
 extension cables, Moog
 Moogerfooger, speakers,
 aluminium, metal,
 MDF boards, paint, acrylic
 lacquer, benches and
 instruction sheets.

Curator: Tor Andreas Gitlesen

Installation view, Galleri F15,
 Moss/Jeløya, Norway



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Installation views, Galleri F15,
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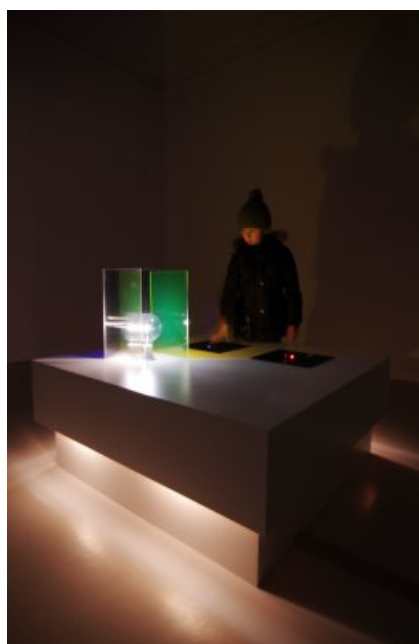
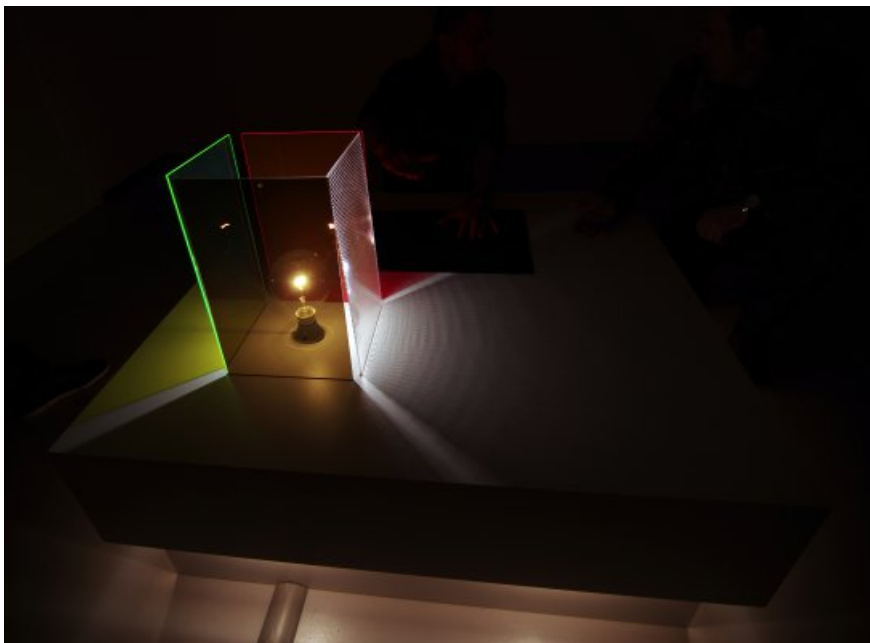




Anders Fjøsne and Jan Christensen
 Onomatopoeia, 2012
 Participatory sound and light installation.
 Custom-made oscillators, modified synthesizer, sampler, optical sensors, light controllers, spotlights, bulbs, LEDs, mixers, cables, extension cables, Moog Moogerfooger, speakers, aluminium, metal, MDF boards, paint, acrylic lacquer, benches and instruction sheets.

Curator: Tor Andreas Gitlesen

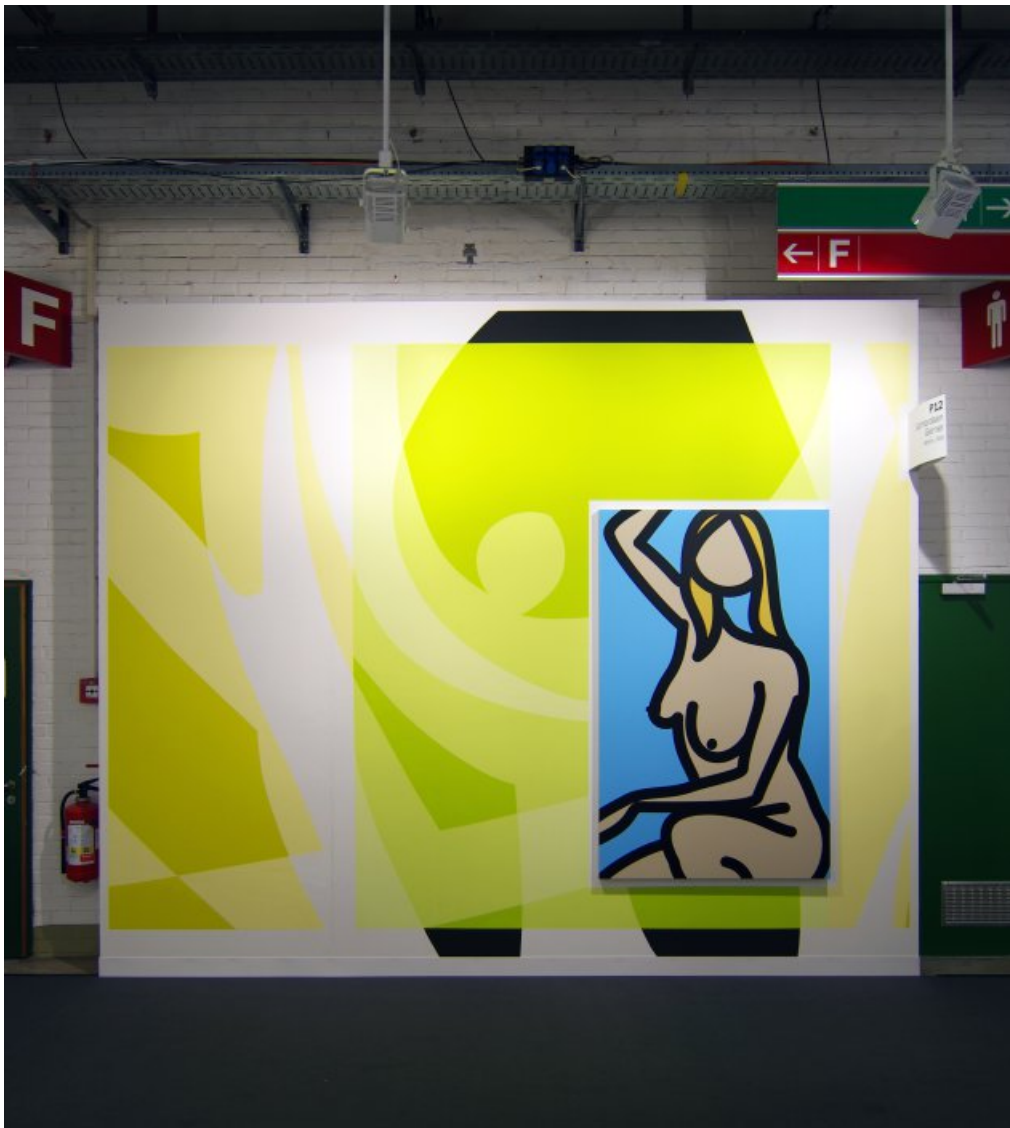
Installation views, Galleri F15, Moss/Jeløya, Norway





Jan Christensen
Light, 2008
Concrete, lightbulb, 24 m
electrical cable, plug and
socket (plugged in)
35 x 30 x 24 cm

Installation view: Alone in the
Dark, Kunstner-forbundet,
Oslo, 2008. Curated by Kristian
Skylstad



Julian Opie
Aniela 10, 2011
Vinyl on wooden stretcher
192 x 119.6 cm

Jan Christensen
A Painting for Aniela, 2012
Wall painting, acrylic paint
365 x 400 cm

Collaboration, Gerhardsen
Gerner, Art 43 Basel, 2012



Anders Fjøsne
and Jan Christensen
Onomatopoeia, 2012
Interactive sound- and light
installation. Custom-made
oscillators, samplers, sensors,
control units, microphones,
lights, mixers, speakers, cables
and six wooden modules

Curated by Hege Tapio

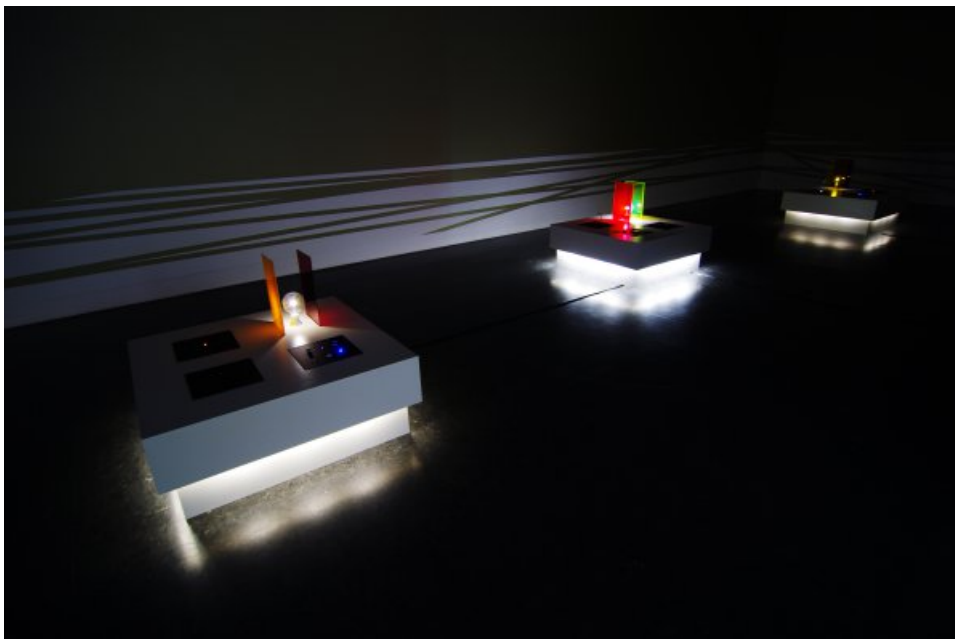
Installation views:
Jærmuseet/Vitenfabrikken,
Sandnes (Norway), 2012

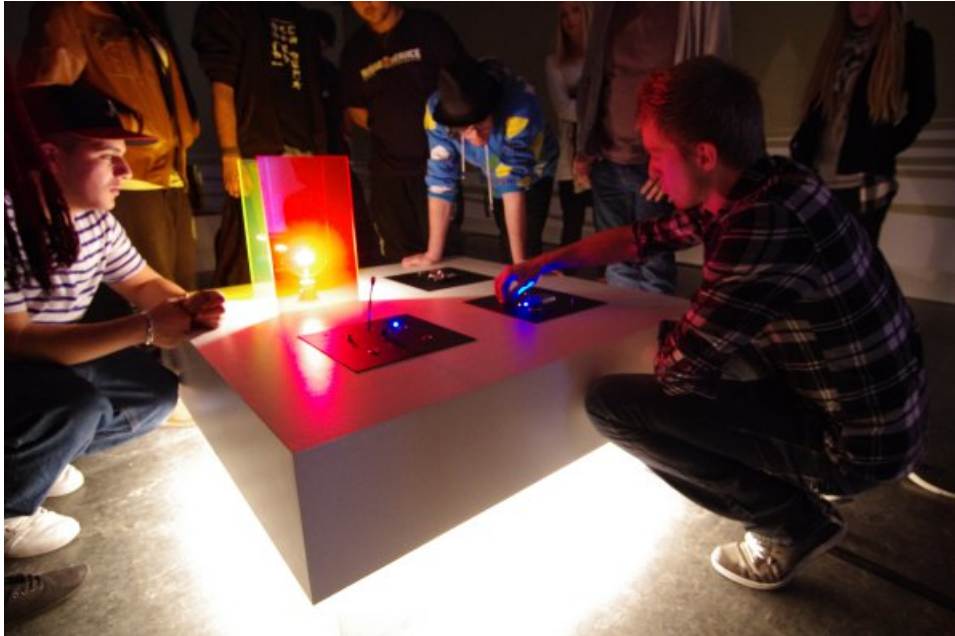




Jan Christensen
and Anders Fjøsne
Onomatopoeia, 2011
Interactive sound- and light
installation. Custom-made
synthesizers, oscillators,
samplers, sensors, control
units, microphones, lights,
colored acrylic sheets, mixers,
speakers, cables, wooden
constructions and wall
painting
Each module: 120 x 120 x 45
cm (total height 100 cm)

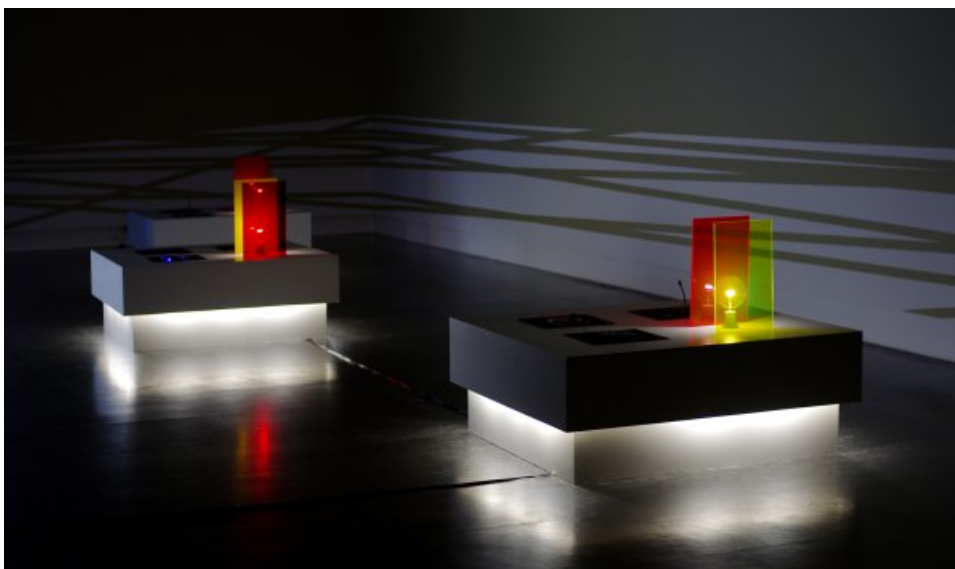
Installation views: Sørlandets
Kunstmuseum (SKMU),
Kristiansand, 2011. Curated by
Pontus Kyander and Frank
Falch





Jan Christensen
and Anders Fjøsne
Onomatopoeia, 2011
Interactive sound- and light
installation. Custom-made
synthesizers, oscillators,
samplers, sensors, control
units, microphones, lights,
colored acrylic sheets, mixers,
speakers, cables, wooden
constructions and wall
painting
Each module: 120 x 120 x 45
cm (total height 100 cm)

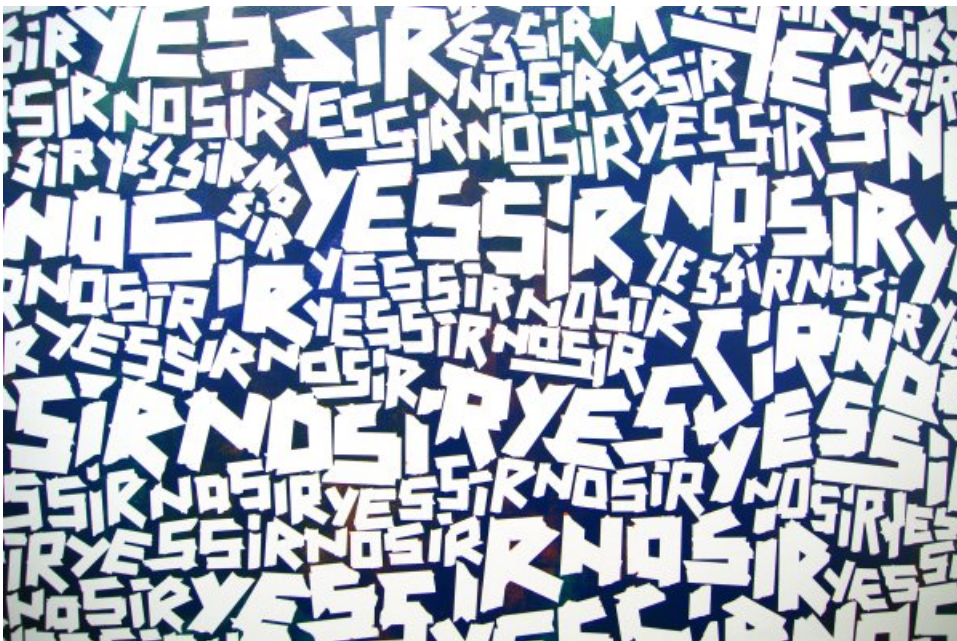
Installation views: Sørlandets
Kunstmuseum (SKMU),
Kristiansand, 2011. Curated by
Pontus Kyander and Frank
Falch





Jan Christensen
Yessirnosir, 2011
Wallpainting, acrylic paint
382 x 468 cm

Installation view: Sørlandets
Kunstmuseum (SKMU),
Kristiansand. Curated by
Pontus Kyander and Frank
Falch



Detail: Sørlandets
Kunstmuseum (SKMU),
Kristiansand

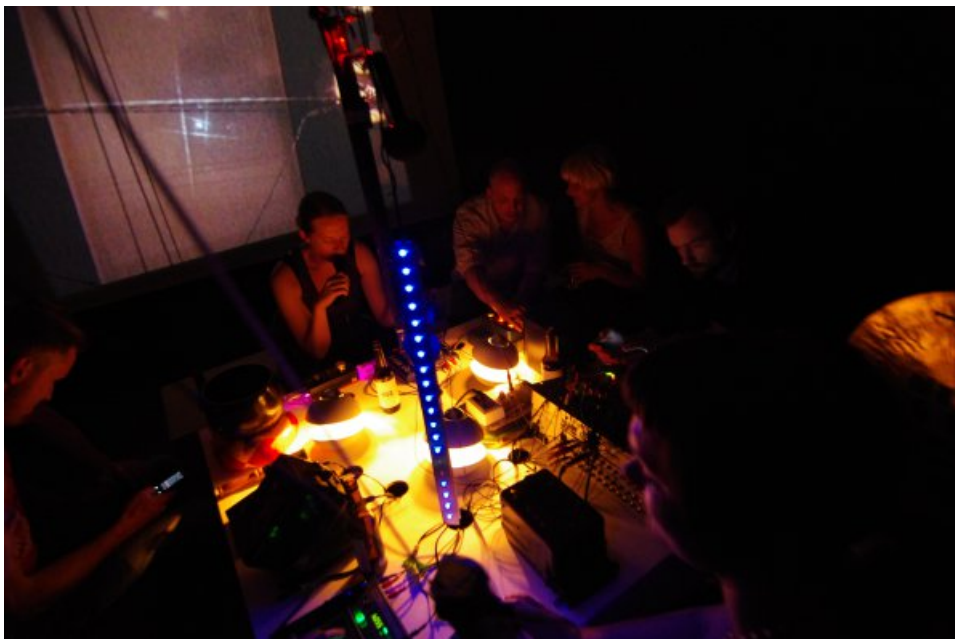


Jan Christensen
Yessirnosir, 2011
Wallpainting, acrylic paint
343 x 675 cm

Installation view: "ΔTX",
Or Gallery, Berlin, 2011
Curated by Håvard Pedersen



Jan Christensen
and Anders Fjøsne
The LEAP Sessions, 2011
Participatory light- and audio
installation: Korg Kaospad 3,
Korg Kaossilator Pro, Moog
Murf Moogerfooger, Zoom
Mp3 recorder, Behringer
mixer, Korg Monotron, self-
made oscillators and
synthesizers, microphone, 2x
VU-meters, light controller,
Tibetan singing bowl, Chinese
gong, chime, ropes, cables,
plugs, adapters, 5 active
speakers, power strips, lamps,
bulbs, strobe light, video
projector and digital camera
for live video feed projection,
electrical cables and extension
cords



Installation views: LEAP Lab for
Electronic Arts and
Performance, Berlin, 2011
Curated by: John McKiernan



Jan Christensen
and Anders Fjøsne
N0th1n6 1\$ f0r Fr€€, M0th€r
Fuck€r\$!Mmmmmmm... 2011.
Participatory light- and audio
installation: 2 Korg Kaospads, Korg
Mini KP, Korg Kaossilator, Korg
Monotron, Moog Murf
Moogerfooger, Zoom Mp3
recorder, Behringer Zenyx 802,
Behringer Zenyx 1002, Phonic
AM120 MKII, 3 headsets,
microphone, Gentleman
Oscillator, Goose Oscillator, mini-
Theremin, Coffee Oscillator,
Bassograph, VU-meter,
Optoscillatorator, Royal
Norwegian Oscillator, War Box,
chime, Tibetan singing bowl,
modified lamp, A2 posters
(wallpaper), ropes, cables, plugs,
adapters, extension cords, strobe
light, 26 beer crates and plywood

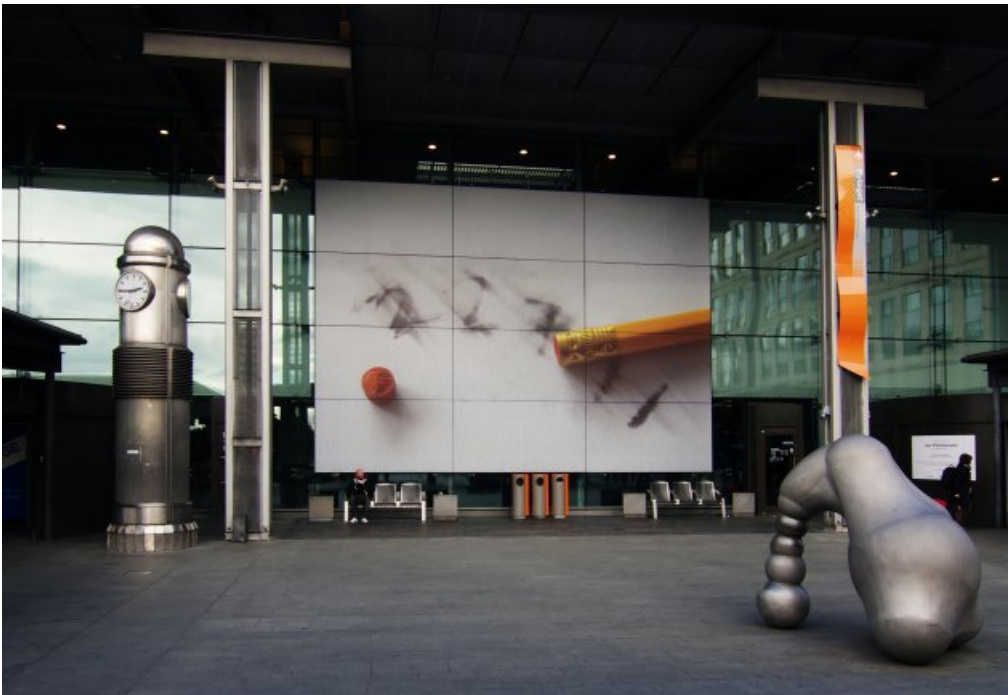
Installation view: Dortmund
Bodega, Oslo, 2011. Curated by
Sjur Kolstad and Leander Djønne



Jan Christensen
En melankoli, 2011
Inkjet print on plastic mesh
844 x 2489 cm, part 1

Installation view: Oslo Central Station, Oslo

In commemoration of the incidents in Norway, July 22, 2011. Temporary public artwork (Sept. - Dec., 2011)



Jan Christensen
En melankoli, 2011
Inkjet print on adhesive plastic foil mounted on glass
718 x 1030 cm, part 2

Installation view: Oslo Central Station, Oslo

In commemoration of the incidents in Norway, July 22, 2011. Temporary public artwork (Sept. - Dec., 2011)



Jan Christensen
She Thought Planes Fly in the Sky to Make Clouds, 2010
Wallpaper print
Approx 650 x 400 cm

Installation view:
Eiendomsspar, Oslo

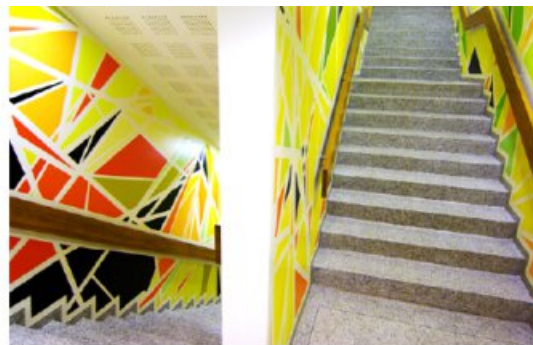
Curator: Belinda Kielland



Jan Christensen
68825_final_final_endelig.ai
2008
Canvas, digital print
450 x 2100 cm

Installation views: Akershus
regional hospital/Nye Ahus,
Lillestrøm

Curator: Claes Söderquist



Jan Christensen
Untitled, 2008
Acrylic paint
Various dimensions,
32 different walls

Installation views and details:
NHO, Oslo

Curator: Dag Erik Elgin



Jan Christensen
Sluit je ogen - verbeeld je
kunst (Close Your Eyes -
Imagine Art), 2006
Oil paint
1057 x 441 cm;
1035 x 420 cm

Curator: Angelique Campens.
Public commission for "Blind
Walls", Ghent, 2006



Jan Christensen
Sell and Buy (after KAL/Kevin
Kallhaugher) 2006
Canvas, acrylic on linen
Two-canvas piece
Each 150 x 200 cm



Jan Christensen
Kill Art Before Art Kills You!
2005
Acrylic paint, wall painting
313 x 772 cm



Jan Christensen
Still More Titles for Which I
Don't Know What to Make
2009
Wall painting, acrylic paint
Height 600 cm. Each wall 500,
700 and 500 cm wide

Curator: Sven Beckstette
Installation views: Kubus
Lenbachhaus, Städtische
Galerie im Lenbachhaus und
Kunstbau München, Munich.
Photos: Ernst Jank





Jan Christensen
 Good Times Make You Think
 that You are the Lucky One,
 2006
 4 canvases, acrylic on linen
 (each 60 x 48 inches)
 Soundsystem, variable number
 of speakers, cables, two DVD
 players, monitor, video, 45
 min. soundtrack

Installation views: Buia Gallery,
 New York



Jan Christensen
 Some Titles for Which I Don't
 Know What to Make 2004-
 2010
 Installation; wall painting and
 monitor with digital slideshow
 of the production

Dimensions: 430 cm x 10m.,
 430 cm x 30 m and 430 cm x
 15 m

Installation view (partial
 overview): "Intensif- Station",
 K21 Kunst-sammlung
 Nordrhein-Westfalen,
 Düsseldorf
 2010-2011. Curated by
 Susanne Meyer-Büser



Jan Christensen
Some Titles for Which I Don't Know What to Make 2004-2010
Installation; wall painting and monitor with digital slideshow of the production

Dimensions: 430 cm x 10 m, 430 cm x 30 m. and 430 cm x 15 m

Installation view (partial overview): "Intensif- Station", K21 Kunst-sammlung Nordrhein-Westfalen, Düsseldorf 2010-2011. Curated by Susanne Meyer-Büser





Jan Christensen
What could possibly be missing from an artwork with complex references, conceptual considerations and universal poetic impact? (#1), 2009
Dust, hair etc.
Variable dimensions



Jan Christensen
Some Titles for Which I Don't Know What to Make 2004
Wall painting, acrylic paint
450 x 825 x 610 cm

Installation view: Gerhardsen
Gerner, Berlin



Jan Christensen
Interrupted Space Continuum
(#2), 2010
Plugs, hooks, wooden bars,
ropes and 8 cases of beer
Height: 550 cm. Diameter: 610
cm.

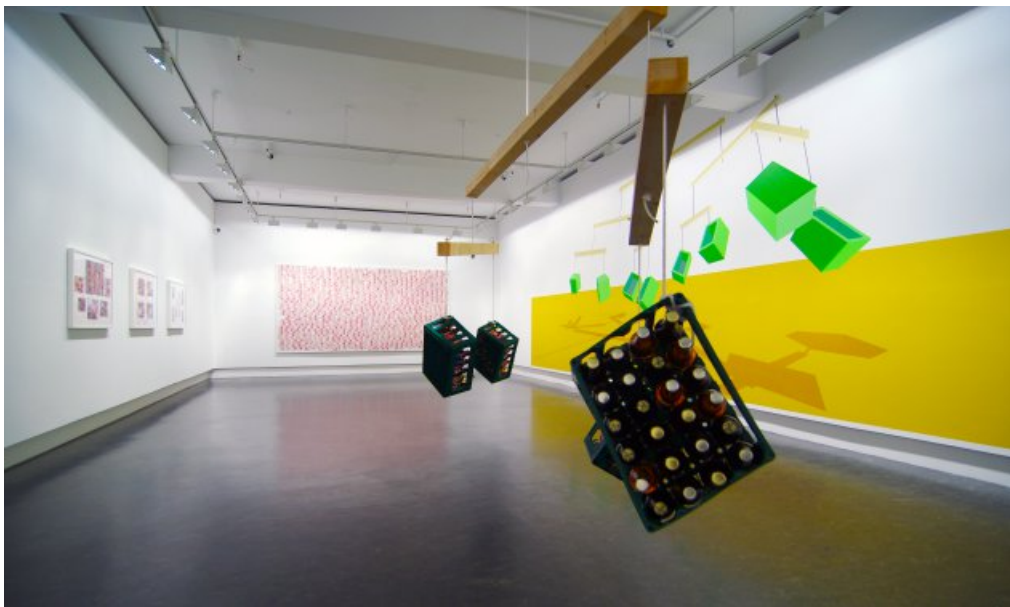
Installation view: Gerhardsen
Gerner, Berlin



Jan Christensen
Interrupted Space Continuum
(#1), 2010
Plug, hook, wood, ropes, 4
cases of bottled drinks
Variable height (370 cm.), 250
and 125 cm long wooden
beams. Collection of SKMU

Jan Christensen
Interrupted Space Continuum
(#3), 2011
Wallpainting, acrylic paint
Variable dimensions (382 x
970 cm)

Installation views: Sørlandets
Kunstmuseum (SKMU),
Kristiansand. Curated by
Pontus Kyander and Frank
Falch



Jan Christensen
I Will Never Make It!
2000
Wall painting, acrylic paint
405 x 880 cm

Installation view:
Høstutstillingen, 2003 -
Statens 116. Kunstutstilling,
Kunsternes Hus, 2003

Collection: Leif Magne Tangen



Jan Christensen
Relative Value, 2007
10-EUR bills, collage on canvas
200 x 400 cm

Installation view: Sørlandets
Kunstmuseum (SKMU),
Kristiansand. Curated by
Pontus Kyander and Frank
Falch



Jan Christensen
Relative Value, 2007
10-EUR bills, collage on canvas
200 x 400 cm

Detail: Sørlandets
Kunstmuseum (SKMU),
Kristiansand. Curated by
Pontus Kyander and Frank
Falch

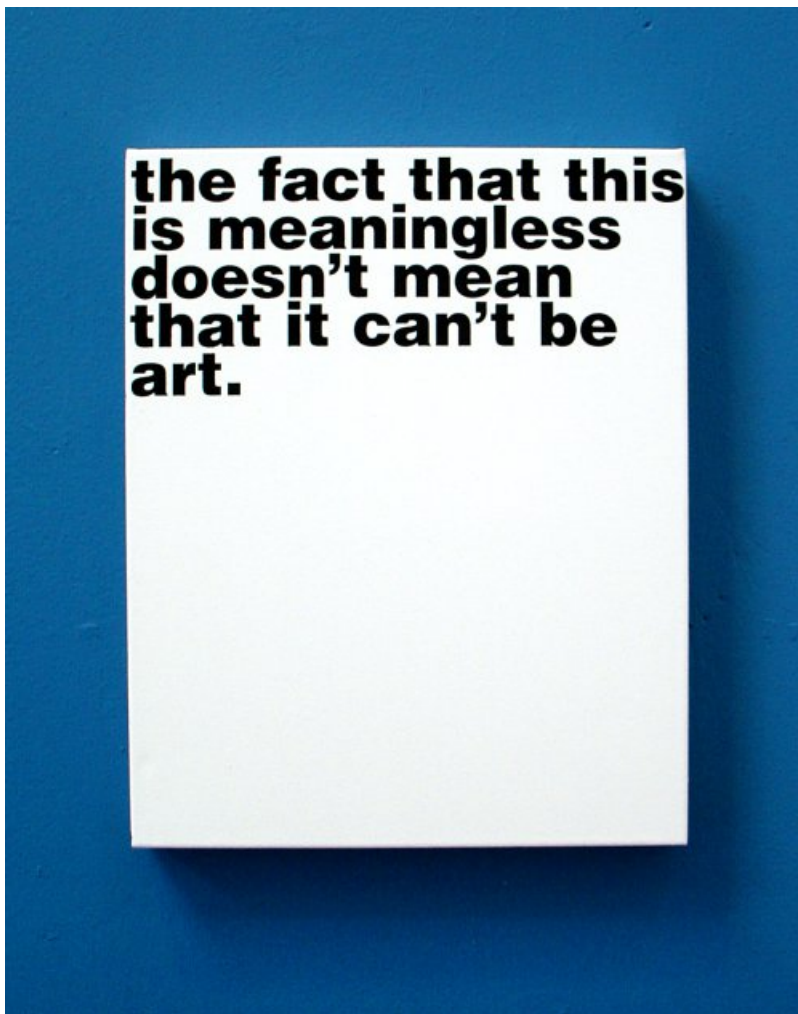


Jan Christensen
Relative Value, 2007
100-NOK bills, collage on
canvas
200 x 400 cm

Installation view: Galleri MGM,
Oslo



Jan Christensen
Relative Value, 2007
100x100-USD bills
Collage on canvas
80 x 101 cm



Jan Christensen
Untitled (001), 2005
Acrylic paint on canvas
50 x 40 cm



Jan Christensen
Untitled, 2008
Wallpainting, acrylic paint
Variable dimensions
(407 x 1450 cm)

Consultant/curator: Odd
Fredrik Heiberg

Installation views: Public bath,
Stridsklev, Porsgrunn, Norway



Jan Christensen
and Lars Morell
Du er en del av dette
2010
MDF and mirrors
54 modules, 2.4 m x 66 m

Installation view: Posten
Norge, Østlandsterminalen,
Lørenskog

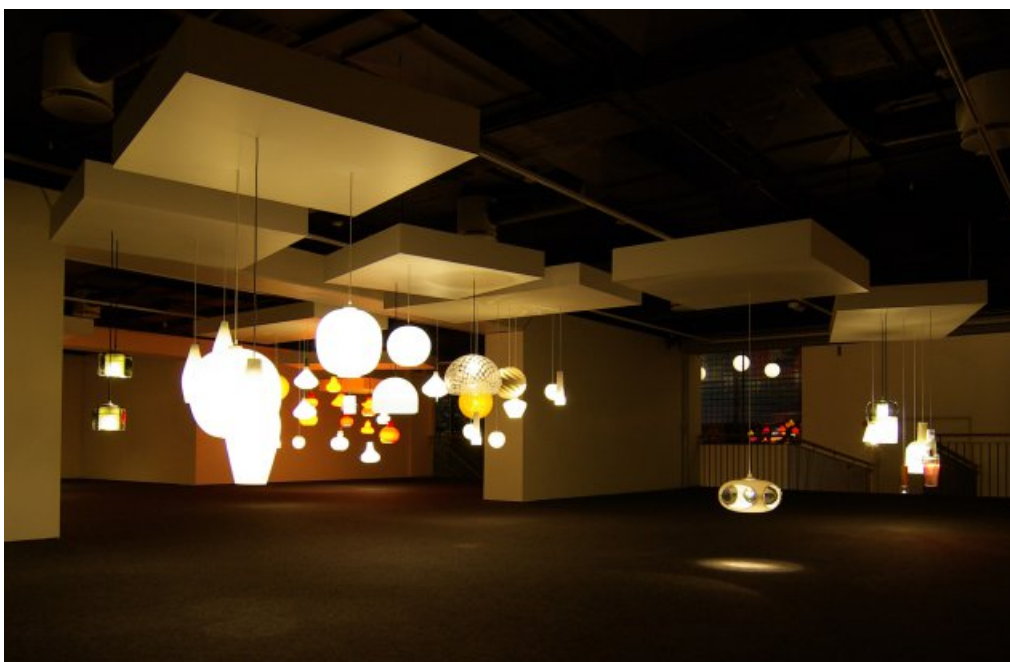
Curator: Mette L'orange



Jan Christensen
Light Composition (#1-15)
2008
Lamps, electrical cables,
bulbs, wires, plywood
Variable dimensions

With Rolf-Yngve Uggen and
Johnny Skalleberg
Melodic Ether No. 3, 2008
Audio, soundtrack
Speakers, CD players
(ambient programming,
random combination of
custom audio compositions)

Installation views: Jan
Christensen - All Those
Moments Will Be Lost, The
Stenersen Museum, Oslo





Jan Christensen
Fast More Start Stop Speed,
2007
Wall painting, acrylic paint
Approx. 410 x 290 cm

Commissioned by Erik Collett,
Kritt Arkitekter, Oslo

Installation views: Agra
Industrier, Oslo





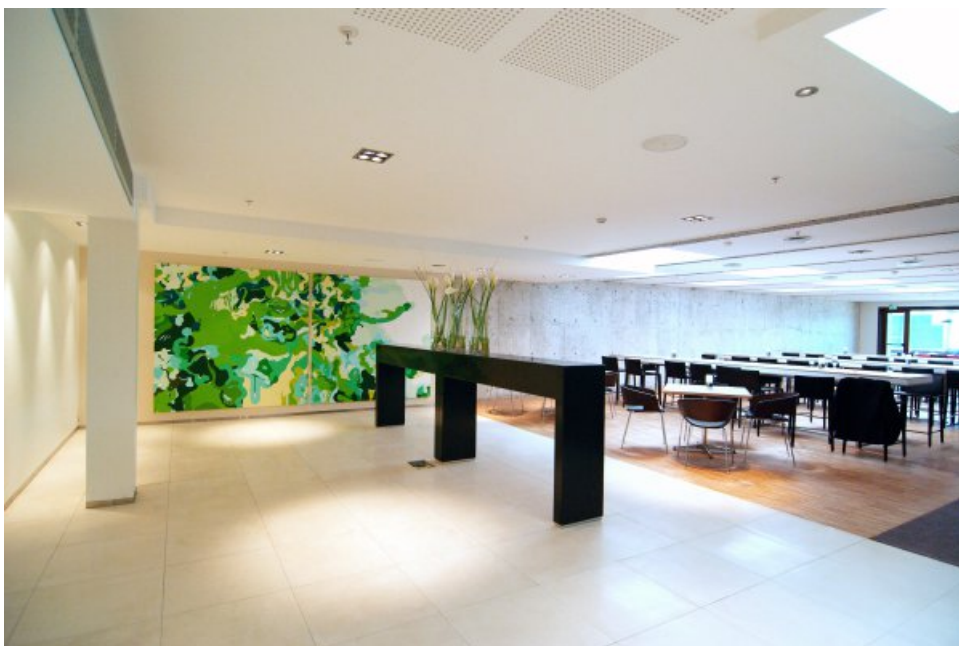
Jan Christensen
Yessirnosir, 2008
Wall painting, acrylic paint
465 x 1600 cm

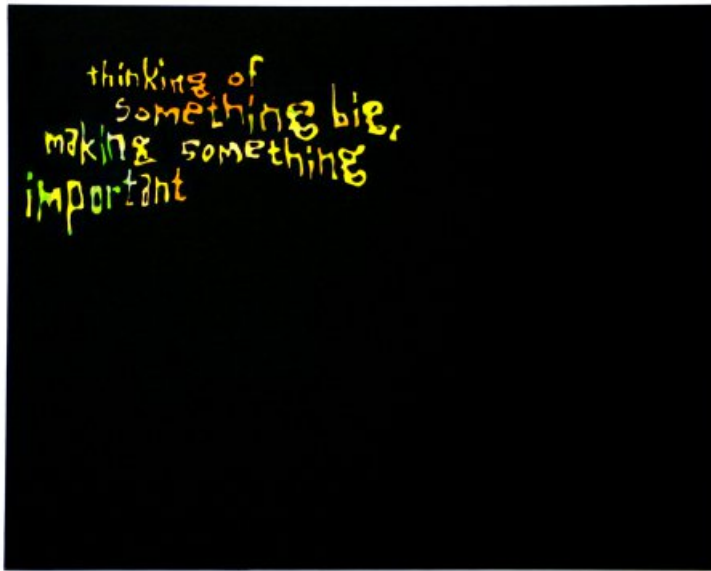
Installation view:
Quality Hotel 33, Oslo



Jan Christensen
Untitled, 2008
Canvas, acrylic paint
Each 200 x 200 cm

Installation views:
Quality Hotel 33, Oslo





Jan Christensen
Thinking of Something Big,
Making Something Important
(#1), 2009
Acrylic paint, canvas
122 x 152 cm



Jan Christensen
Horror Vacui, 2007
Acrylic paint
34 x 7.4 m
Private collection



Josefine Lyche
White Light (Black), 2008
Acrylic paint
18 X 7.4 m

Collaboration for the
exhibition Up Against the
Wall!, curated by Maria
Brewinska, Zacheta National
Gallery of Art, Warsaw, 2008



Jan Christensen
Atlantis, 2007
Wall painting, acrylic paint
Approx. 320 x 908 cm

Collection: Aker Solutions
Headquarter, Fornebu
Curator: Per Hess

Photo: Werner Zellien

The artwork represents a
scene referring to the
unexplored grounds beneath
the sea. Aker Solutions is a
world leader in deep sea oil
exploration, maintenance and
development of technology
related to oil production.



Jan Christensen
 Lights On - norsk samtidskunst,
 2008
 Logo design

Artwork for the title of the group exhibition on contemporary Norwegian art, Astrup Fearnley Museum of Modern Art, Oslo, 2008-2009. The image would headline the exhibition and be used for posters, catalogue, banners and advertisements

Curated by Gunnar B. Kvaran, Hanne Beate Ueland and Grete Årbu

Exhibition flyer and invitation (Graphic design and layout by Nina Ansten)



Posters, Astrup Fearnley Museum of Modern Art, Oslo



Hackenbroich Architekten
& Jan Christensen
The Traffic of Clouds, 2007
Plywood and acrylic paint

Curated by Carson Chan and
Fotini Lazaridou-Hatzigoga

All photos by Hans-Georg Gaul,
Berlin. Installation views from
Program (Initiative for Art +
Architectural Collaborations),
Berlin



The Traffic of Clouds was a large scale site-specific installation developed by Hackenbroich Architekten in collaboration with Jan Christensen. Developed over the course of eight months between the artist and the architects, this project was ultimately an experiment in collaborative thinking across disciplinary and methodological borders. A logic of weaving and constant movement pervaded both the built form and the wall painting. The tension in the wood fibers of the interwoven boards formed sturdy walls of lace, redefining both the visual effect and the intended use of the wood boards.

The Traffic of Clouds aimed to question the standardized ways we use our everyday spaces and to present an alternative where a space's function is not prescribed by convention but determined by its users. Spreading between rooms and reaching towards the ceiling, the new surfaces disrupted and reconfigured the planning of the gallery as the installation dissolved the boundaries between exhibition space and office. Filling up the entire room, the structure's role was also blurred – at once an installation object, a walking surface, and a room. Folding upon itself in waves of wood, the structure's fluid form accommodated various activities simultaneously. Indeed, those who worked in PROGRAM's office space were invited to use the structure as an office throughout the duration of the exhibition.





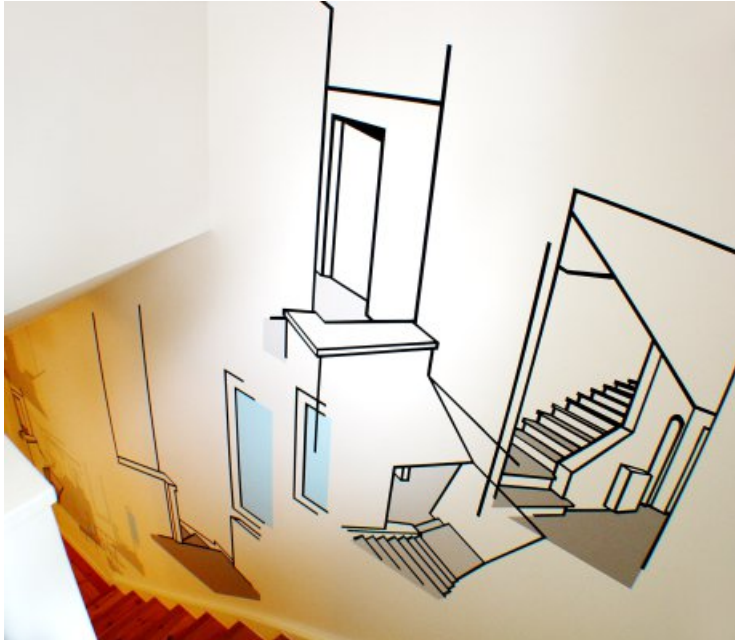
Jan Christensen
Everybody Thinks That It
Means Too Much, 2006
Wall painting, acrylic paint
18 x 30 cm

Installation view: "To Be With
Art Is All We Ask", The Astrup
Fearnley Museum of Modern
Art, Oslo, 2012 (curated by
Gunnar Kvaran and Therese
Möllenhoff)



Jan Christensen
Everybody Thinks That It
Means Too Much, 2006
Wall painting, acrylic paint
450 x 825 cm

Installation view: Gerhardsen
Gerner, Berlin, 2006



Jan Christensen
 Untitled (Hoffsveien 80, Oslo),
 2004
 Wall painting, acrylic paint
 Approx. 330 x 425 cm

Site-specific wall painting. The actual architecture of the space itself is drawn up as an illustration on the wall.



Jan Christensen
 Untitled (Villa Damman, Oslo),
 2004
 Wall painting, acrylic paint
 Approx. 265 x 250 cm

Site-specific wall painting. The actual architecture of the space itself is drawn up as an illustration on the wall.



Jan Christensen
 Untitled (Rietlandpark 375,
 Amsterdam), 2003
 Wall painting, acrylic paint
 315 x 300 cm/ 315 x 870 cm/
 315 x 300 cm

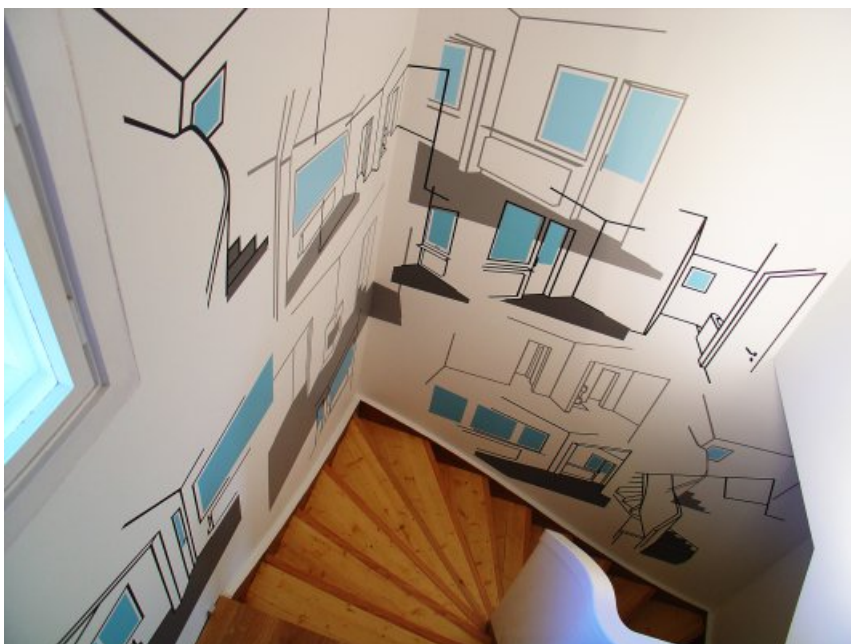
Installation view: Quarantine
 Series, Amsterdam, Curated by
 Nina Folkersma

Site-specific wall painting. The
 actual architecture of the
 space itself is drawn up as an
 illustration on the wall.



Jan Christensen
 Untitled (Thomas Heftyes gate
 52, Oslo), 2005
 Wall painting, acrylic paint
 Variable dimensions

Site-specific wall painting. The
 actual architecture of the
 space itself is drawn up as an
 illustration on the wall.



Jan Christensen
 Untitled (Melumveien 39,
 Oslo), 2005
 Wall painting, acrylic paint
 Variable dimensions

Site-specific wall painting. The
 actual architecture of the
 space itself is drawn up as an
 illustration on the wall.



Kristin Sele Hellestø
and Jan Christensen
Et enkelt ja eller nei hadde
faktisk holdt (English
translation: A simple answer
like yes or no would have been
sufficient), 2010
Text, acrylic paint

Installation views:
Eiendomsspar, Oslo, 2010

Site-specific installation for a
conference room,
Eiendomsspar, Oslo

Curator: Belinda Kielland



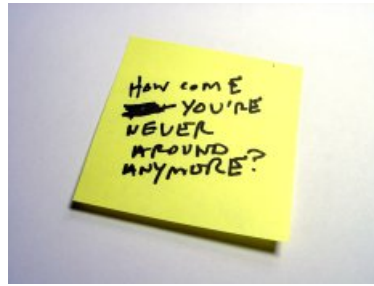
Jan Christensen
Switch, 2008
Wood, screws, filler, paint,
electrical switch mechanism
84 x 466 x 531 cm

Photos: Einar Aslaksen, Jan
Christensen

Installation views: The Hove
festival, Norway, 2008

Fully functional large-scale
light switch. The switch turned
on and off the lights along the
path from the concert grounds
to the visitors' camp.





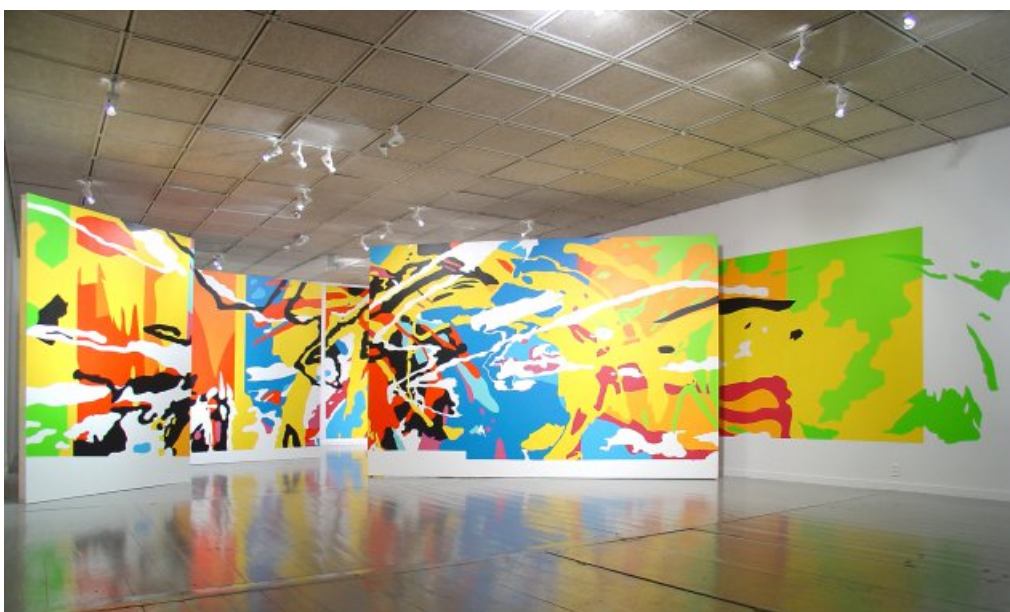
Jan Christensen
How Come You're Never
Around Anymore?, 2003
Stamp, imprint
Approx. 5 x 6 cm (imprint)

Unique edition of a stamp. The owner of the work is entitled to produce unlimited imprints of the work for any occasion and suitable material. The imprint is what should be considered for exhibition, while the stamp is to be kept for the holder of the work only.



Jan Christensen
You Are Always Alone in the
Cinema (J. Monk), 2003
Wall painting, acrylic paint
320 x 605 cm; 320 x 365 cm;
320 x 795 cm

Installation view: Gallery
Nordenhake, Stockholm



Jan Christensen with Josefine
Lyche and Lars Morell
Untitled (2000-2005)
2005

Wall painting and installation
Acrylic paint, wooden boards
and structural framework
240 x 130 cm; 240 x 180 cm;
240 x 360 cm; 240 x 112 cm;
240 x 360 cm; 240 x 310 cm

Installation view: Hordaland
Kunstsenter, Bergen