

Art Strategy

29.06.2022

Public Art and the Museum of the Viking Age

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Forward

This strategy document for KORO's art project within the new Museum of the Viking Age proposes a collective artistic response to solving the task of a state public art commission, outlining frameworks and premises for future plans.

The proposal goes into dialogue with modes of collective and collaborative art which have been important forces within contemporary art at local, national, and international levels. Particularly over the last two decades, collectivity has played an increasingly prominent role in shaping conversations around artistic production, exhibition practices and art in public space. These developments are evident in Norwegian and Sámi contexts, as well as internationally where, to take one recent example, the influential quintennial exhibition Documenta in Kassel has named an art collective as artistic director for the first time in the institution's history.

These movements in the art field underpin a desire to shift the focus of artistic practice away from finished products and fixed conclusions toward conversation, learning and reciprocity between people, groups, and cultures. As such, and as we explore further in this document, a collective approach is seen as a particularly relevant format for an art project in the context of a renewed Museum of the Viking Age. When opened, the museum will present in new ways the complexity of Viking Age history, which itself has contributed to collective identity in Norway, to a diverse group of visitors every year. We believe that a collective art project by an artist group, developed in parallel to the new museum's construction, can become an asset to the museum, its profile, and its mediation program while at the same time contribute to new understandings of how a public art project of this kind can unfold.

In practice, this art strategy presents a framework for the project which will be followed by more detailed art plans developed by an artist group. Taking advantage of the relatively generous timeframe of the new museum's construction project, this approach is designed to expand the traditional curatorial role into a more dynamic format that brings artistic perspectives and creativity into the project's earlier planning phases. The strategy presented here includes the project's overall organization, some historical and contextual background, and organizing principles for future curatorial and artistic proposals.

While the project is in early phases and the initial months were challenged by realities of the covid-19 pandemic, the curatorial group has nevertheless had fruitful initial dialog with various stakeholders and experts involved in the museum's planning, both across Kulturhistorisk Museum (The Museum of Cultural History) and UiO (University in Oslo) as well as AART architects and Statsbygg. The plans have also benefited from inspiring feedback from two external experts, Cat Jarman and Binna Choi. Curatorial research and studio visits with artists have also been conducted in May and June. We have learned a great deal from all these conversations, which have helped shape the following plans. We look forward to further close dialogue and fruitful collaborations with everyone involved as the project progresses.

Oslo 25.05.2022

KORO's internal project group v/
Mechu Rapela, curator, and Drew Snyder, project leader and curator

Facts and Organization of the Art Project

Recipient	Museum of the Viking Age via Museum of Cultural History & UiO
Building Manager	Statsbygg
Architects	AART
Budget	15,8 MNOK

KORO's organization of the art project consists of three primary channels, which together are established to support artists in the development of art projects connected to the new Museum of the Viking Age: 1) KORO's internal project group, 2) a production committee, and 3) an editorial board. The professional milieu working directly with the museum planning are also key conversation partners. These groups are described in the following.

KORO's Internal Project Group

The art project in the Viking Age Museum will be followed up by an interdisciplinary internal project group consisting of curators, conservators, art education and communications professionals and representatives from KORO's administration. These are

Drew Snyder, Project Leader and Curator
Mechu Rapela, Curator
Ann-Lisbeth Hemmingsen, Curator Education
Caroline Marie Sjøgaard, Conservator NKF-N
Frode Løvik, Administrative Director

Others will be brought on as needed.

Production Committee

To maintain ongoing coordination between the art project and the building project, a production committee has been established where the project managers at Statsbygg, AART, collections manager at UiO, and KORO's project group meet regularly. Plans for the art project are discussed and anchored within this group before they are concretized into written documents.

Statsbygg v/ Lars Christian Gornæs
AART v/ Thomas Pedersen
UiO v/ Charlotte Wiik
KORO's internal project group

Editorial Board

The editorial board serves as the art project's forum for editorial input and user participation. The board consists of representatives from the user community as well as external professionals with relevant competences. The board is constituted and coordinated by KORO.

The work of the editorial board has a targeted scope. Members are asked to give feedback to written plans within the moments between when a draft has come far enough to be discussed concretely, but before it has been formally approved by KORO. This strategy document provides the first opportunity for editorial feedback. Feedback from the editorial board gives the curators and artists the opportunity to receive valued input and advice about the proposed plans before final decisions are made.

A preliminary editorial board has been convened to provide input to this strategy document. It consists of:

Binna Choi, External Member, director, Casco Art Institute, Working for the Commons
Håkon Glørstad, Director, Museum of Cultural History, Oslo
Martin Hager-Saltnes, Lecturer, Department of Exhibitions, Education and Public Services, Museum of Cultural History, Oslo
Cat Jarman, External member, bioarchaeologist and Viking Age specialist
Charlotte Wiik, Art Collection Manager, University of Oslo

Members of the editorial group can change over the course of the project's span and as more documents are produced.

Museum of the Viking Age – Professional Milieu

In addition to this editorial board, proposals for the art project will be regularly shared with the professional milieu directly connected with the Museum of the Viking Age. This includes the scholars, curators and education or mediation professionals involved in planning the new museum. These colleagues will also be given the opportunity to read and have dialogue about written plans produced by the art project. KORO's curatorial team has begun dialog with this group in the lead up to producing this document, receiving valuable introductory insight into the ideas and plans for the new museum. KORO sees these dialogues as important for developing plans both on conceptual and practical grounds and looks forward to regular contact with the museum's professionals going forward.

Description of the New Museum of the Viking Age

Text in this section is adapted from descriptions of the project by the Museum of Cultural History and AART architects.¹

With the world's most valuable collection from the Viking Age, including the world's oldest and best-preserved Viking ships, the Viking Age Museum in Oslo has been hailed as a key cultural institution on the global stage. With the coming expansion and remodeling of the museum, it will be further elevated from a national museum to a leading international research and knowledge center for the dissemination of scholarship and understanding about the Viking Age.

The expansion project fulfils the vision of elevating Norway's cultural heritage and adding new dimensions to the museum, both for visitors and as a research institution. To achieve that goal, a new circle-shaped building, with roof and facade clad in locally extracted Norwegian slate, will be added to the existing museum, which was designed by Arnstein Arneberg in 1926. The expansion unites the new with the old in a clear, distinctive concept. The existing, cross-shaped building will take a prominent position in the unified building by simultaneously being the beginning and the end of the visit. Drawing a circle around the museum is intended to open it up to its surroundings, creating an inner courtyard while also creating an iconic signature for the museum that can provide new opportunities to attract visitors. In fact, the project, once completed, is expected to double the visitor count to over 1 million per year.

In June 1914, architect Arnstein Arneberg was awarded 1st prize in the architectural competition for the new museum for the Viking ships, with the project named «The Queen of Oseberg». The Viking Ship Museum was built in several stages. Initially, only the wing that housed the Oseberg ship was opened in 1926. Then the wings with the Gokstad ship and the Tune ship were built. These opened in 1932. The war postponed construction for a few years, and it was not until 1954, that the vestibule and wing with the objects from the Oseberg ship could be opened and the Viking Ship Museum, as we know it today, was completed.

The Museum of the Viking Age has the world's foremost collection of objects from the Viking Age, including the best-preserved Viking ships in the world. The museum's researchers are regularly making new and groundbreaking discoveries that will be shared with the rest of the world, and this dynamic understanding of history will be integrated into the experience and operation of the museum. Equally important is that the museum's new exhibitions re-create the Viking Age in interactive and immersive ways, making one of the foremost cultural heritages in the world alive for all visitors.

From the end of the 1990s and up until 2012, there were plans to locate the Viking ship collections and the museum's other collections together in one large new cultural history museum in Bjørvika in the central part of eastern Oslo. These plans were shelved after an international expert commission concluded in May 2012 that it would not be possible to move the ships and collections to Bjørvika without risking unacceptable damage. A new approach was adopted.

The new Museum of the Viking Age will be three times as large as the current Viking Ship Museum. In total, the new museum will be approx. 13,000 m², of which approx. 9000 m² is audience space, including 5500 m² with exhibitions and considerable new space dedicated to research and education.

¹ See <https://www.khm.uio.no/english/museum-of-the-viking-age/the-new-museum/>, <https://www.khm.uio.no/english/museum-of-the-viking-age/regulation-political-processes/>, <https://www.khm.uio.no/english/museum-of-the-viking-age/the-new-exhibitions/>, <https://www.khm.uio.no/english/museum-of-the-viking-age/history/index.html> <https://aart.dk/en/projects/viking-age-museum>

The Art Project: Collectivity and Public Art in the Viking Context

As mentioned in the introduction, this strategy proposes a collective artistic response to solving the task of a state public art commission. In practice, this means the curatorial group intends to form a group of relevant practicing artists. This group will enter the project at this relatively early phase to further develop plans and activities for the public art project. While the ideas in this document proposes certain frameworks or starting points for the collective work, it remains intentionally open to what directions and solutions can be proposed by the group itself. Future plans will nevertheless go through all dialogue and editorial processes within the project's channels as established and described earlier in this document.

This art strategy proposes three thematic or structural starting points for the group, which include 1) material practice, 2) thinking through history, 3) the future museum. All of these are seen to have a particular relevance both within the Museum of the Viking Age environment as well as within the fields of contemporary and public art and hopefully the broader public. The project's approach to these topics is described in more detail in the sections that follow.

Thematic Starting Points for the Artist Group

Material Practice - Then and Now

Today, apart from the *Sagas* and other later written sources, as well as archeological results related to earth and landscapes, the history of the Viking Age is told to a large extent through materials. A material focus forms the bedrock of the Viking Age Museum experience, as visitors have the opportunity to intimately view the expertly crafted ships, rich wood carvings, traces of intricate leather and metal work, delicate textiles, and a wide range of other hand-made objects, most of which are over 1,000 years old. Together these authentic materials and objects travel through time to tell stories and spark our imaginations, containing the evidence of cultural practices and social ideals that in turn shape our understanding of life in the Viking Age.

The centrality of material culture to our knowledge of Viking history provides a prompt for the current strategy. The material focus is intended as a bridge between that era and contemporary issues in the art field today, in which revivals of various material practices and renewed focus on the cultural status of objects and processes of making have become significantly more visible.

For these reasons, this strategy proposes a focus on materials and material practice as an organizing premise within a collective structure, both in regard to the artistic practices that are considered when assembling the group as well as to the kinds of starting points for activities or art projects that a collaborative practice might produce.

Thinking through History

This strategy document proposes certain starting points and research threads for how the artist group might consider the Viking Age and its legacy through different historical registers.

The strategy identifies a constellation of historical 'moments' within the construction of Viking Age History over time. These moments include 1) the Viking age itself, generally understood as from 750 - 1066, 2) the period in which Viking history was first 'constructed' through the *Sagas* and other important written accounts primarily from the 13th and 14th centuries, and 3) the period of major modern archeological discoveries beginning in the late 19th century and which spans to our current day.

As time moves away from the Viking Age itself, it becomes clear that the way Viking history was formed depended a lot on the context in which it was 'written'. Regarding the *Sagas* and other medieval accounts, for example, despite their centrality to the discipline, scholars of the Viking Age nevertheless regularly question their reliability on the basis of the presumed perspectives or cultural backgrounds of the authors, together with the often

long distances in time between when they were written and the events they claimed to record.

Fast forwarding to the 19th century, the ways in which this dynamic played out vis-à-vis the 'modern' archaeological Viking discoveries is perhaps even more relevant to our cultural situation today. The Oseberg ship's re-discovery in 1904, for example, and the wide-spread public attention it garnered, unfolded within a momentous context of 19th century nation building which led up to key historical shifts such as Norway's official independence from Sweden in 1905. The narratives generated out of these Viking (re)discoveries influenced ideas of collective identity in Norway in ways that are still alive in the 21st century. The formulation of this history was also inflected by the socio-cultural, patriarchal and industrial norms of the turn of the 20th century, something which the field today is regularly – and the new museum consistently will be – reassessing, deconstructing and challenging from new perspectives.²

Of further relevance to this historical moment is the way in which contemporary artists in the late 19th century played a demonstrable role in these historiographical constructions. For example, the influential artists Christian Krohg, Gerhard Munthe and Erik Werenskiöld contributed all the illustrations to the popular state-subsidized re-issue of *Heimskringla* (Snorres kongesager) in 1899, which was widely distributed across the country. A few years earlier, Krohg's monumental painting *Leiv Eiriksson oppdager Amerika* was selected to represent Norway in the World Exhibition in Chicago in 1893 in what would have been a bold provocation to position Viking history within an event designed to commemorate the 400-year anniversary of Columbus arriving in North America.³ The story of that painting, which had central placement in the National Gallery in Oslo all the way until it closed in 2019, shows how a historiographical approach to the topic can be fruitful for an intersectional reappraisal of both Viking history and global art history through critical discourses around nationalism, gender and the colonial imaginary.⁴

While these histories clearly unfold in a Norwegian context, they are not unique to Norway alone. Narratives around Viking history are relevant across a number of countries and have been elevated or discussed in various international settings. The reception of Viking history in the 19th century unfolded in what scholars have described as a broader era of nationalism in Western Europe.⁵ 1814 and 1905 were watershed years for Norwegian 'nation-building', and Viking history became crucial during this time in the perceived absence of otherwise unifying narratives and collective identities. These developments in Norway are part of a larger historical context of concurrent developments around nationalism and imperialism in Europe, following trends on the continent that make it important to connect the themes of this project to currents and discourses both in and outside of Norway.

The issues and realities discussed above make the Viking Age an exciting arena for rethinking how we relate to diversity and the tensions between homogeneity and heterogeneity within collective identity today. Reflecting on the Viking Age and its historiographical legacies can form important subtext for the activities of the artist group as these activities inevitably unfold within a cultural landscape that has itself been concerned in recent years with reappraising our relationship to history and the role of historical narratives in the formation of contemporary society. The project takes seriously the present goals of both the Norwegian Ministry of Culture and KORO itself, where it is written for example that "KORO's productions and working methods will promote diversity, gender equality and a sustainable environment" and that «KORO will work to promote cultural

² For example, Viking Age scholar Marianne Vedeler has written about how early 20th century gender roles influenced what was prioritized and what was de-prioritized in the excavation of the Oseberg ship. This resulted for example in wood carvings being prioritized while clothing, embroideries and even oriental silks were neglected, something which had serious implications both for research and popular understanding of the find for decades to come. See Marianne Vedeler, "Oseberg: Kjønn, Eksklusiv Silke, Maktkamp og Prestisje», *Personae*, 3/4.2009, pp 155 – 159.

³ <https://snl.no/Heimskringla#-Stormutg%C3%A5va>
https://snl.no/Leiv_Eiriksson_oppdager_Amerika

⁴ Art historian Øystein Sjøstad, associate professor at UiO, is developing a project on this topic.

⁵ Cf. Benedict Andersen, *Forestilte Felleskap: Refleksjoner omkring nasjonalismens opprinnelse og spredning*, "1800-tallet I Vest-Europa markerte starten på nasjonalismens tidsalder." p. 23

heterogeneity and diversity of expression in its artistic choices and productions».⁶ Given the historic homogenizing use of Viking Era history and its reception within certain constructions of Norwegian, Nordic and white collective identities, the stakes of a diverse and heterogeneous cultural expression take on a heightened meaning in the context of a public art project situated within a renewed museum dedicated to the Viking Age. The project intends to take these considerations in on both structural and thematic levels.

This strategy suggests an understanding of heterogeneity in all its complexity, whether from the perspective of diverse transcultural, social or gender backgrounds to a range of theoretical, stylistic, material or social ideas. In this project, criticality shall exist hand in hand with openness in an effort to create new undogmatic but safe spaces for experimentation and exploration of complex issues.

The Future Museum

The third thematic suggestion for the collective work is a more speculative and exploratory position oriented toward the future, inspired by the proposition itself of a new Museum of the Viking Age.

While much has been said above about relating to history, the strategy encourages forward thinking experimentation within the group. It looks to history, heterogeneity and collectivity with the thought of sketching out new cultural forms as ways of understanding and reimagining the structures that uphold art, society and culture.

The transformation of the 'Vikingskipshuset' into the new 'Vikingtidsmuseet' is predicated on a shift in focus from 'ship' to 'time', from historical object to temporal subject. The researchers and curators working directly with the museum have a clear articulation of history as *dynamic*, which in the museum's case is underpinned through the assumption that new knowledge about the Viking Age will continue to flow out of field work, archeological discoveries, technological development and related scholarly research in the years and decades to come. This position embeds the future within the present-tense of the museum, even while the museum itself is constructed around a distant Viking history that is as crucial to national heritage as it is mysterious and unknowable in its reality. This strategy seeks to elevate these exciting tensions as premises for reflection and experimentation within the artist group's planning. The collective structure and thematic starting points proposed in this strategy are thus seen as harmonizing well with the museum's complex propositions around time, knowledge and subjectivity.

The Artist Group

Practical and Conceptual Considerations

The group structure imagines different ways of assembling within given frameworks and common goals to reflect, discuss and produce a public art project in the context of KOROs commission for the Museum of the Viking Age. This structure deliberately blurs the artistic and conceptual lines between artist and curator. The role of the two initial curators will be clarified at the outset of the group's work, but is imagined here as both a sparring partner in relation to the project's planning, a guide in regards to the project's progression, and a facilitator in regards to dialogue with the project's various stakeholders.

As in discursive or socially engaged art, where the social interaction, processual relationships and conversations become to a large extent the art "object," within this proposal the collective process itself can become an important focus. With this in mind, an early conversation will be had in the group about what kind of archive can or should be built from the collective's activities. In addition to the plans and projects they produce, collective art practices are often preserved through documentation of various processes or actions. Internal communication, text statements, manifestos, documented conversations and gatherings, evidence of struggle or turning points, and various 'artifacts' from the process shall be considered in the formation of an archive of the group's activities and knowledge production. This material can form the basis for future activity, mediation, printed material, research or display relating to the project.

⁶ KORO mål og strategier 2020 – 2024 <https://koro.no/content/uploads/2020/04/Strategi-BM-2020.pdf>

While the group itself is the project's core element, planning will be encouraged toward the production of physical public art projects, conceived as artworks that can exist within or interact with the Viking Age Museum context in some way. A key question and starting point for the group will be how it can relate in new ways to the idea of materiality and the received wisdom around a public commission of this kind.

This strategy proposes a starting point for resource allocation in which each artist in the group receives an equal individual budget while an additional collective pot is made available to the project. The eventual use or redistribution of resources within this structure will depend on the group's decisions.

An underlying goal of this group structure is to create a diverse cross-section of viewpoints and resources in the formation and structure of the project, a span of understandings across material, aesthetic, cultural, economic or technological arenas. Such a cross-section is one of the strengths or social powers of collective expression.

The proposed project takes cues from the idea of national symbols and cultural heritage in flux to pose questions such as 1) who is included in national identity? or 2) who is included as the heirs of a dominant cultural heritage? Can these questions help to move from a group association to a more substantial collective identity? Could these processes mirror intentions to amplify or transform understandings of national identity? Can a collective be constructed based on differences that together nevertheless reveal the basis of a collective structure? What kind of inclusion needs to take place, and how can this be achieved?

The project will attempt to find new paths into socially engaged art and collectivity without reducing it to caricature. It is seen as a strong opportunity to provide time and space for artists to use collective and material practices to open up topics such as identity, nationalism, belonging, otherness, sameness, violence, colonialism, past, present, and future. In this way, the project aspires to be what philosopher and cultural critic Byung-Chul Han has called a "temporal revolution that ushers in a completely different time," a blueprint for metabolizing historical epochs that need to be digested again.

Assembling the Collective

This plan proposes a pilot period from Q2/3 2022 – Q1/2 2023 in which an initial group of artists are assembled, with a target of five artists. The artists will be selected and approached by the project's curators based on their relationship to various themes outlined in this strategy document. It will also be possible for the curators to approach artists already working within collective structures. Initial dialog between the curators and artists will be key to laying a groundwork for the project that is based on mutual understanding regarding the scope of the project as outlined in this strategy.

After it is formed, the primary task of this group will be to respond to the public commission and the premises laid out in this strategy document, working toward the production of a written Art Program (kunstplan) representing the plans through to the museum's opening in early 2026. There are no preconditions placed on this response other than the underlying parameters of the project relating to this strategy document, budget, production realities and established routines for dialogue and editorial input. This project conceives of the coming art plan documents as themselves artistic output generated by the collective, in distinction to traditionally structured KORO projects where the art plan is part of the project's administration.

Throughout the process, the project seeks to emphasize the grounding of the artist group within the social or cultural background of all participants. The project inquires into the difference between working individually versus collectively, and asks why, if at all, it is necessary to be involved in a group for collective identity to form.

Conflict and difference are said to be a necessary evil for the formation of the collective. Effects of class, race, gender, sexual preference, age, differences in abilities, knowledge, and career status can have a divisive effect, but can also be a strength.

It is precisely this state of over-determination - the heterogeneity of membership, the meetings in which too much is tried or rejected, too much brought to the table or left on the table, the fleeting ecstasy of co-operation and a space that is suddenly opened to the unpredictable that the project expects to investigate.

After this initial pilot period, an evaluation will be made by the group in dialog with the curators regarding the activities, structure, and member make-up of the group as particular elements for consideration. These evaluations will also be represented in the Art Program, which will provide the blueprint for the way forward from Q2 2023 until the museum opens in Q1 2026.

Additional Elements or Projects

In addition to the thematic starting points, the curators have identified two points that are deemed potentially relevant in relation to KORO's art project. If the collective decided these were not interesting to their activities, the project's main curatorial group could still plan around them to develop parallel projects. A holistic evaluation will be made and more specific proposals will be detailed in the coming Art Program.

Ingstad monumentet

The Ingstad monument is a sculptural work in the collection of UiO by the artist Nils Aas installed at the entrance of the Vikingskipshuset in 2001. The sculpture depicts Anne Stine Ingstad and Helge Ingstad as busts on a plinth which carries the inscription "De oppdaget vikingenes Amerika." The bust is accompanied by a 16-meter stainless steel arch which spans overhead. A sister sculpture was also erected in L'Anse aux Meadows, in Canada, where the Ingstad's made certain significant archeological finds regarding the Viking's westernmost journeys. The second sculpture was given as a gift to the Canadian people by Kong Harald and Droning Sonja.

There is a process underway within UiO to reconsider the placement of the statue within the site of the new Museum of the Viking Age. KORO sees this process as generally relevant to its art project and potentially to the work of the artist group.

The building project requires that the work is demounted and stored, a process which is managed by UiO and scheduled to take place in May 2022. If KORO is involved in plans for a new placement of the work, this will be done in close dialogue with UiO and all relevant stakeholders.

Activating the City

The Vikingskipshuset - and the coming Museum of the Viking Age - is located in Bygdøy, with has a particular relationship to the city of Oslo. While the museum is one of the most visited cultural attractions in the Nordic region, the vast majority of the visitors are tourists coming from outside the city. Anecdotally we have encountered many native Oslo residents who have never or seldom visited the museum. Visitors moreover have a particular relationship to boat traffic with a large amount of visitors coming from cruise ships and regular ferry transport running from Aker Brygge to Bygdøy in the summer. The museum also receives a lot of school visits and has a strong relationship to youth education. This plan sees aspects of the museum's visitor make-up and its relationship to Oslo's broader city landscape as potentially fruitful elements for the public art project and potentially the work of the artist group, and therefore proposes the possibility that activities of the project not be strictly limited to the plot of land in Bygdøy where the museum will be.

Areas for Art in the Museum of the Viking Age

As described above, the primary proposal of this strategy document revolves around the formation of an artist group to further develop plans for what a public art project in the context of the Museum of the Viking Age can be. Thus, it is not known where, if or how proposals will interact with specific areas on the site of the new building in Bygdøy.

Nevertheless, and since there is a starting premise that outcomes of the collective work may result in artworks of a site specific or permanent nature, KOROs internal project group has begun an initial evaluation of potentially well-suited areas for art within the Viking Age Museum site. These early evaluations are informed through dialog with Statsbygg and AART via the project's production committee, as well as through conversations with the museum's curatorial and mediation staff. They are meant to give the collective a good basis of information for starting their considerations.

From the earliest conversations between KORO and partners within the UiO/Kulturhistorisk museum, a clear wish for KOROs art project to focus on the existing Arnstein Arneberg building and/or the outdoor areas has been expressed by the users. This wish reflects the fact that the new construction, an expansive circular addition that ties two wings of the original Arneberg building together, will be dedicated to new exhibitions of Viking age artifacts and materials, including the ships. These new areas are planned as immersive environments down to minute details both from Viking scholarly and curatorial standpoints as well as from strict conservation parameters which these artifacts, often 1,000 years old or more, require.

KORO's curatorial team has expressed an understanding of this wish and can direct its focus toward the original Arneberg building and the outdoor areas. However, we also know from institutional experience that exciting results can spring from interdisciplinary dialogue facilitated through an artistic project.

There are also threshold areas where the new and the old buildings meet which the curators identify as potentially relevant sites for art projects. These are areas whose architectural formation are highly influenced by the arching gables found at the ends of the Arneberg building. These gables were the portals through which the ships were originally brought in, and where they will eventually be led out into the new exhibition areas once the building is finished. The portal or threshold characteristic, together with the history of the ships' journey, provides an interesting premise for these spaces, with the walls and proposed use of wood in the architectural material palette also being potentially interesting qualities in the development of artistic projects. In the exhibition concept conceived by the museum, the portal leading from 4th wing to the new museum is thought as also being a portal between today (1904, excavation of the Oseberg ship burial) and 834 (the burial procession of the Oseberg women).

It is understood that within original Arneberg building and the outdoor areas, certain challenges or restrictions will inevitably arise, whether regarding infrastructure, use or cultural preservation of the older building, which itself is listed. The mapping of well suitable sites within this complex environment will be made in close dialogue with Statsbygg, AART and the user community, as well as involving any necessary third-party dialogue such as Riksantikvaren, with whom Statsbygg and AART already have regular dialogue.

The art project will attempt to respond to the new museum on its own premises, keeping in mind the functions of the new building, the old building, and the Research Lab and other facilities when trying to chart out a holistic program. Via dialogue in the production committee and among the museum's professional milieu, the project will continue to map out in a more systematic way the qualities and aspects of different areas.

Partner Dialogue, Mediation and Education

As described in the project organization section at the beginning of this document, the project has established channels for partner dialogue and user participation.

Within the production of this document, KORO's internal project group had meetings across all these channels. As described earlier in the strategy, KORO's project intends to maintain on-going dialog with these important actors in and around the museum such that a reciprocal flow of knowledge and communication can take place and help inform plans both practically and conceptually.

KORO's broader public communication and mediation

The Viking Ship Museum was one of the most visited museums in the Nordic region before it closed, and can continue to capture wide public interest during the construction period. As such, KORO's art project also has the potential to capture public interest and therefore may conduct efforts aimed at anchoring the ideas among broader publics. The goal here is not to perform the mediation task of the museum itself, which we know has its own program, but to expand the relevance of the art project among the public according to KORO's mandate.

KORO's mediation will include certain standard communication tools which include for example a project website communicating the art projects through text, images or video. These standard tools can also include communication across KORO's social media platforms and eventually production of physical signage for art projects where relevant. More broadly speaking, activities such as public conversations, seminars, performances, workshops or publications connected to the art project can be organized along the way, initiatives that can be developed in dialogue between the artists and KORO's internal project group. The project will also be open to dialog with colleagues at the museum working on the museum's own mediation plans, with the hope that they will be able to communicate or use the project in their own way after the museum opens. More specifics regarding these elements will be detailed in coming art plans.

Budget allocations

The total budget allocation for this project is 15,8mnok.

The following table gives a general indication of the project's allocations, which will be revised and specified in more detail in the coming art plans.

KUNSTPROSJEKT VIKINGTIDSMUSEET, 2021 - 2026	
Total budget	15 800 000
Project administration	2 370 000
Pre-Project (Q2 2022 – Q1/Q2 2023)	1 250 000
Main Project (Q2 2023 – Q1 2026)	10 990 000
Mediation and Education	790 000
Conservation, Archiving and Management	400 000
Total	15 800 000

Progress Plan

The following sketches a tentative progress plan stemming from this strategy document:

March/May 2022	Art strategy – circulation, forankring and innspill
May/June 2022	Approval of Art Strategy (KORO)
June - August 2022	Curatorial dialogue and formation of the artist group
August – April 2023	Artist group dialogue, planning & writing
April/May 2023	Draft Art Program – dialog and editorial round
June 2023	Approval Art Program (KORO)
June 2023 -	Implementation / production