



Crystal world, Gunilla Klingberg.



The Infinite 2018 (1), Olav Christopher Jenssen.
Front: *Faded Remains (Narcissus, 2017)*, Espen Gleditsch.

Adresse: Universitetsvegen, Tromsø

Artists: Gunilla Klingberg, Olav Christopher Jenssen,
Annelise Brun, Vegar Moen, Beret Aksnes, Hennie Ann Isdahl,
Espen Gleditsch, Marianne Bjørnmyr

Completed: 2018

Project managers: Janicke Iversen, Nora Ceciliedatter Nerdrum
(til 2016)

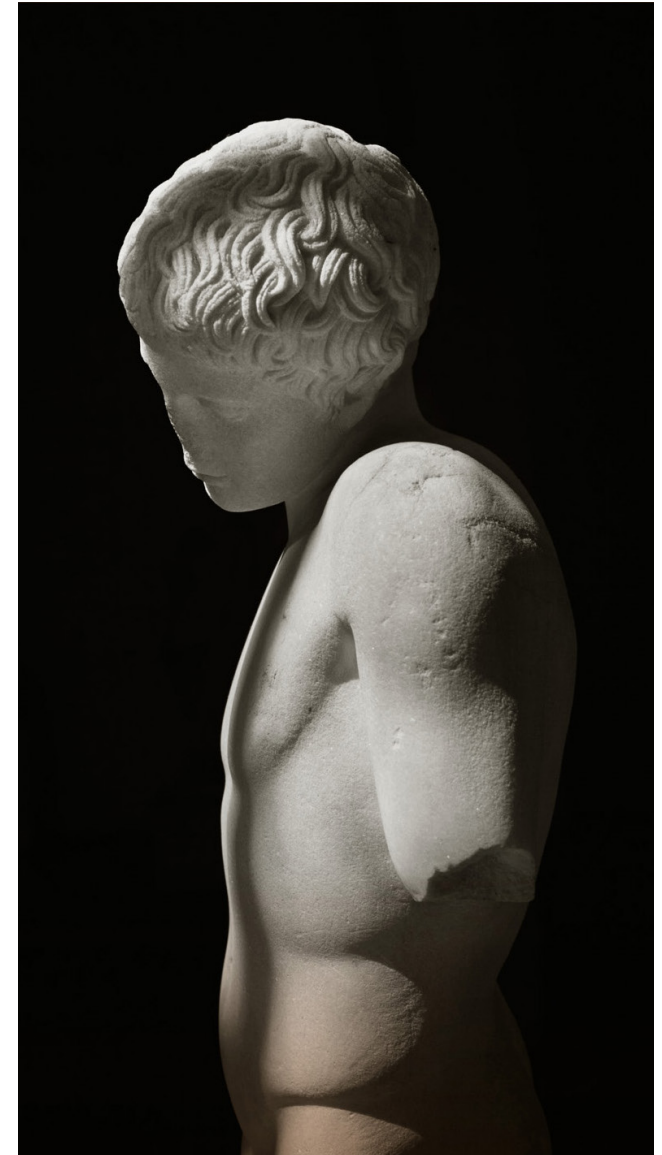
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Graphic design: Ulf Carlsson

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UIT THE ARCTIC UNIVERSITY OF NORWAY
CAMPUS TROMSØ,
MEDICINE AND HEALTH STUDIES BUILDING, (MH2)
2018



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People are at the heart of the vision for the new art collection for MH2. The collection comprises seven artworks, all of which explore the relationship between the microcosm and the macrocosm to form a unified whole.

Beret Aksnes and Vegar Moen's work *Fly Brain* is an integral component of the entrance. The work is based on an electron-microscope image of the brain of a fruit fly, an organism that is often used in genetic research. The image was perforated into Rimex metallic cladding. The metal surface reflects the building's surroundings, giving the work a lively, changeable appearance.

An organic design of symbols created by Gunilla Klingberg has been laid into the concrete floor inside the entrance. The overall appearance of the work suggests that it is a fragment of an imagined whole. The design is inspired by traditional oriental patterns.

Twenty-eight circular abstract paintings by Olav Christopher Jenssen have been installed in a kind of long frieze inside the building's council chamber and the lobby outside it. The works have an existential character and lend artistic authority to the space.

The artist Hennie Ann Isdahl gives a greater sense of space to the stairway with her work *Rise*, a work with positive associations that is a metaphor for the acquisition of knowledge. Isdahl also follows the architectonic structures with her work *Arrival*, on the exterior wall of the auditorium on Floor 7. Both works consist of fields of colour that merge into each other, creating a sense of movement on the wall and in the space in general.

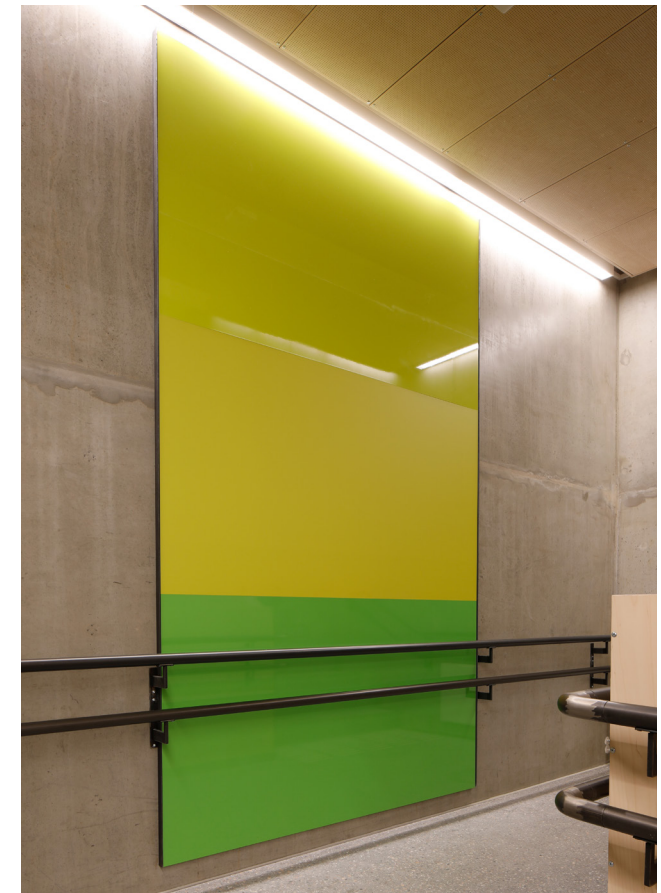
Homeostasis by the artist Annelise Brun covers the wall of the other auditorium on Floors 7 and 8, and is visible from both the interior and exterior. The distinct, but somewhat overlapping, transparent organic forms are reminiscent of microscopic sections and frozen landscapes. The work was created on site using soft pastels, and the natural grain of the birch-veneer panels has been preserved as part of the work.

Marianne Bjørnmyr's photographic series *An Authentic Relation* hangs in the first of two discussion zones. This work is a dialogue with one of several editions of an 18th-century diary of the same title, which belonged to the Dutch soldier Leenert Hasenbosch. The work consists of 16 framed images, 13 photographs and three extracts from Hasenbosch's diary. Together the images form a network of documentation and examine our idea of history as possibly comprising fiction rather than confirmed fact.

A second discussion zone is home to three works from Espen Gleditsch's photographic series *Faded Remains: Illoneus, Aphrodite of Knidos and Narcissus*. These are three black-and-white photographs of classical marble sculptures, each with partly-coloured transparent glazing that colours parts of the photographs. The work questions the value we attribute to the whiteness of objects and structures that were originally coloured.



An Authentic Relation (8), Marianne Bjørnmyr.
Homeostasis, Annelise Brun.



Rise, Hennie Ann Isdahl.
Fluehjerne, Beret Aksnes & Vegar Moen.

