

KNUT ÅSDAM STUDIO

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Recent exhibitions and press

Knut Åsdam's recent shows include solo exhibitions at; **Boijmans van Beuningen**, Rotterdam; **Astrup Fearnley Museum of Modern Art**, Oslo; **FRAC Bourgogne**, Dijon; **Kunsthalle Bern**, Bern; **Musée des Beaux-Arts**, Caen; **Museum of Contemporary Art**, Oslo; **Kunsthaus Glarus**, Glarus, Switzerland; and **Tate Britain**, London. It also includes major works shown at; **PS1/MOMA**, NYC; **Kunstwerke**, Berlin; **MACRO**, Rome; **The Istanbul Biennial**; the **Migros Museum**, Zürich; **Museo Rufino Tamayo**, Mexico City; **Schirn Kunsthalle**, Frankfurt; **Museo de Arte Contemporáneo de Monterrey**, Mexico; **Palazzo delle Papesse**, Siena, Italy; **Pontevedra Biennial**, Spain; **Gagosian Gallery**, NYC; Åsdam represented Norway in the **1999 Venice Biennial** and the **1999 Melbourne International Biennial** for which both he created large architectural installations.

Currently, Åsdam is producing 3 major new films. The first one opens at **Manifesta 7 on July 18th** together with an architectural installation. The next a commission by the **British Film Institute will be completed by the end of 2008**, so will a feature film initiated by **City Projects** in London. The video installation *Psychasthenia 2+2* and other works will be shown at **ShanghART** this fall, and at **ArtBasel** Åsdam will show a new series with text based photographic works.

Feature articles on Åsdam's work have been widely published internationally, covering much of his last 10 years of exhibition activity. This includes the cover article of **Artforum**, Feb 2000 and the MIT press' "**Grey Room**" fall 2001 issue. His work has been reviewed in **Artforum**, **Frieze**, **FlashArt**, **Time Out**, and the **Village Voice** as well as numerous serious newspapers worldwide.

Åsdam utilises sound, film, video, photography and architecture to work with the politics of space and the boundaries of subjectivity. Often these concerns are related to themes of dissidence, remnants of utopic practices, and an analysis of space in terms of desire, usage, language and history.