



BEATE GJERSVOLD

BEĀTE GJERSVOLDA

Ainava un spēks #3 Landscape and Power #3



SJĒNAS VARIĀCIJA / VARIATIONS OF SIENNA
papīrs, akvarelis / watercolor, paper, 61x117cm

“**Ainava un spēks**” ir ilgtermiņa projekts, pie kura es strādāju kopš 2007. gada. Tajā es risinu trīs tēmas: “Ne-vieta”, “Pēdas” un “Ainava un līnijas”. Visas šīs tēmas saplūst vienā projektā. Projekta nosaukums ir aizgūts no mākslas vēsturnieka Viljama Džona Tomasa Mičela tāda paša nosaukuma grāmatas, kas piedzīvoja atkārtotu izdevumu 2002. gadā. Mičels ir pētījis ainavu glezniecības vēsturi un analizējis, kā pagātnes un šodienas mākslinieki radoši izpaužas ainavā.

Ainava nav tikai lietvārds. Tā var būt arī notikums vai darbība. Ainavā mākslinieks izpaužas tā, lai gleznā tiktu atveidots arī kāds sociāls vai politisks jautājums, kurš tiek piedāvāts diskusijai. Ainava kā atveids var radīt skatītājā pieredzi – nevis vietas pieredzi, bet sajūtu pieredzi. Vientulības, klusuma, miera, trokšņa, skaņas, notikumu, diskomforta, laimes pieredzi un tā tālāk.

“**Ainava un spēks #3**” ir manas personalizstādes nosaukums Daugavpils Marka Rotko mākslas centrā. Ar ainavas palīdzību es vēlos paust ko vairāk par ainavu kā vietu. Manas gleznas nekad nav reālu vietu atveidi. Tās nekad nav gleznotas plenērā, un es nekad nereproducēju to, ko redzu. Mani iedvesmo dabā atrodamās formas, krāsas un objekti.

Ar ainavas palīdzību es cenšos ierosināt noskaņu, sajūtu, gaisotni vai notikumu vai arī dot mājienu.

Vēl viens temats, kuram pievērsšos savā izstādē, ir “Pēdas”. Tas ir objektu skaistums, tiem atgriežoties dabā. Šo tēmu es risinu mākslas instalācijās, fotomākslā (makro) un glezniecībā. Viss iet bojā, un tajā ir kaut kas skaists.

Temata “Ainava un līnijas” ietvaros es pamanu visu, kas ainavā rada līnijas – lidmašīnu atstātās švīkas debesīs, elektrolīniju raksti uz debesu fona, stabi, koki un zari, arhitektūra, horizonts, silueti un veidoli. Es tveru šīs līnijas savās gleznās. Un savās fotogrāfijās. Es radu kompozīcijas ar līnijām.

Visu šo tēmu elementi ir klātesoši manā izstādē “**Ainava un spēks #3**”.

Beāte Gjersvolda (Beate Gjersvold), 23.10.2017.

Landscape and Power is the title of my continuous project since 2007. It contains three topics: No place, Tracks, and Landscape and Lines. The three topics are fused into one project. The title comes from the book by art historian W. J. T. Mitchell, published in 2002 (rev. ed.). Mitchell has investigated landscape painting through history and explored how past and present artists express themselves through landscape.

Landscape may be not only a noun, but also a verb. Thus, landscape may be an event or an act. Through landscape, the artist expresses herself so that the painting may represent a social or political issue brought up for discussion. Landscape as representation may create an experience within the viewer – not of a place, but of a feeling. An experience of loneliness, silence, calm, noise, sound, events, discomfort, happiness and so on.

Landscape and Power #3 is the title of my solo exhibition at Daugavpils Mark Rothko Art Centre. By means of landscape, I want to convey something that goes beyond landscape as a place. My paintings are never representations of real places. They are never created in plein air, and I never reproduce what I am seeing. I am inspired by forms, colours and objects in nature.

By means of landscape, I try to provoke a mood, a feeling, an atmosphere or an event, or give a hint.

In my exhibition, I also contemplate the topic of Tracks. It deals with the beauty of objects on their way back to nature. I explore this subject in art installations, photo art (macro) and paintings. Everything is perishable, and there is something beautiful about it.

Within the topic Landscape and Lines, I notice everything that creates lines in a landscape – the stripes left by planes in the sky, the pattern of power lines against the sky, poles, trees and branches, architecture, the horizon, silhouettes and formations. I capture lines in my paintings. And in my photos. I create compositions by lines.

Elements from all these topics are present in my exhibition **Landscape and Power #3**.

Beate Gjersvold, 23.10.2017.

I
Attēls nekad nevar būt tas, ko tas attēlo. Protams, tas ir attiecināms arī uz ainavas attēlu. Pat īstas ainavas precīzs atveids vienalga būs un paliks tikai ainavas attēls. Taču pat vienkāršās švīkas vai mājienu iztēle var ļaut ieraudzīt kā ainavu — iedomātu vai pieredzētu —, jo šīs vienkāršās švīkas un mājieni mums neizbēgami kaut ko atklās.

II
Beāte Gjersvolda (Beate Gjersvold) raksta, ka savā mākslas projektā neattēlo ainavu kā vietu, bet gan kā sajūtu. Tas ir labs atskaites punkts. Sastopoties ar dabas ainavu, tajā ir iespējams 'iekļauties ar visiem jutekļiem'. Sastopoties ar ainavas attēlu, tas parasti notiek tikai un vienīgi optiski. Pat tad, ja ainavas attēls jums patīk, tas nebūt nenozīmē, ka vēlaties šajā ainavā ienākt — sajūt ledus saltumu uz ādas vai vēja pūsmas svaigumu uz sejas. Bet acis atrod vietu, kur pieķerties, uzmeklē to un pazūd tajā uz iztēles spārniem. Daudzās 19. gadsimta pirmajā pusē gleznotās ainavas ir teicami paraugi tam, kā mākslas darbs var modināt cildenas jūtas. Un pat netīkamus motīvus acs uztver laipni.

Šī attieksme liek atcerēties norvēģu rakstnieka un dzejnieka Tora Ulvena darbu "Ainavas priekš". Tajā viņš cenšas attēlot — ar visām viņa rīcībā esošajām detaļām — ne vien to, ka ir "(..) vieglāk vērot ainavu, nekā tajā atrasties, bet arī ko gluži citu — to, ka varbūt ir iespējams pazust ainavā, kas nemaz nepastāv — un nekad nav pastāvējusi." Šī nostāja var šķīst pretrunā centieniem attēlot reālas vietas, varbūt pat veikt precīzu ainavas pētījumu uz audekla vai atmosfēriskās ainavu fotogrāfijas — un liegt mums temperamentīgas mākslinieciskas ainavas pieredzi. Jo šīs vietas var būt pilnībā izdomātas. Tās var norādīt uz ainavām, kas radītas savā vizuālā izmērā un žanrā — ar savu vērtību un uztveres ietvaru, citādu sajūtu modinātāju.

III
Šādas jūtas manī ierosina arī Gjersvoldas darbi — gan akvareļi, gan fotogrāfijas. Vispirms var teikt, ka viņas akvareļi, piemēram, "Klusums ir tik precīzs", atgādina 'īstu' sniegotu ziemas ainavu. Būdam ziemeļnieks, es varu iedomāties vairākas vietas, kas līdzinās šim attēlam. Bet tieši akvareļa tehnika, kur krāsas pigmentu izkļiedējums uz nelīdzenas virsmas ir tik skaidrs, piešķir attēlam divkāršu iedarbību: es to redzu gan kā akvareli, gan kā ainavu. Skatoties uz šo darbu, es nevēlos ienākt īstā līdzīgā ainavā; es turpināšu skatīties tai cauri un pacelties tai pāri kā skatītājs.

Turpinot šo domu, mans skatiens tiek fokusēts. Skatoties uz tādu darbu kā "Cietoksnis I", gandrīz ar pārsteigumu atklāju, ka tā ir fotogrāfija. Tā pati tekstūra, tie paši skaidrie pigmenti, šauru, krāsainu joslu kārtas, kuras

līdzinām radījušas manām acīm atklājošos ainavu, patiesībā ir sienas tuvplāns, kur raibās svītras atklāj sienai nolobījusies krāsa. Atkal esmu 'ielūkojies' ainavā, kura nepastāv.

Tas, kā māksliniece ir novērojusi, skicējusi un attēlojusi uz virsmas dažādas formas un krāsas, liecina par izkoptām novērošanas spējām — spējām sasaistīt dažādas dimensijas un parādības. Kaut ko iekšēju un kaut ko ārēju. Tēli tiek novietoti blakus tā, lai atklātu mūsu, skatītāju, pozīcijas, mūsu optiskos ieradumus un to, ka mēs esam publika. Te patiesi iederas 'ainavas izjūtas' jēdziens. Ne 'ainavas ierosināto sajūtu komunicēšanas' nozīmē, bet kā mūsu spēja nolasīt ko zināmu nezināmajā. Ieraudzīt tajā ko citu.

Jo ainava, kuru es iedomājos redzam šaurajā darbā "Sēpija tās dabiskajā stāvoklī" — par spīti nosaukuma alūzijām uz dabu — norāda uz ainavu, kuru vēl nekad neesmu redzējis un kurā laikam nekad neienākšu. Tā liekas satraucoša un baisa. Bet manām acīm rādās ērta un pat samērā aizraujoša.

IV
Gjersvolde risināja tādas tēmas kā "pēdas" un "līnijas". Cilvēka darbības pēdas ainavā — kultūra dabā — ir zīme reiz notikušajam un šobrīd notiekošajam. Svītras, no kurām sastāv viņas darbi, balstās uz cilvēka bāzes spēju lasīt līnijas un redzēt tās savienojamies — tā ir apkārtējās realitātes parādību pamatpazīme. Es saskatu jēgu trūdošā sienā vai saplūstošās akvareļkrāsās.

Līnijas ainavā un līnijas attēlā ir atšķirīgas. Atšķirībā no reālās ainavas līnijām attēla līnijas neturpinās ārpus rāmja. Taču, no mūsu skatpunkta raugoties, tās turpinās mūsu domās un atstāj emocionālas pēdas — jo te acīmredzama ir ainavas sajūta. Tās ir uzgleznotas ainavas, pie kurām atkārtoti atgriezties — ātram acu uzmetienam vai nesteidzīgai izpētei. Pretstatā reālas ainavas pieredzēm šīs ainavas, citējot Ulvenu, dāvā iespēju gūt pieredzi "(..) netraucēti, neapmaldoties, bez īstas prombūtnes pabūt kur citur — iegūt dāvanā neatļautu mirkli". Neeksistējoša vieta vai no īstām ainavām pārnestas detaļas sastopas smalki regulētā optiskā pieredzē.

Gustavs Svihuss Borgersens / Gustav Svihus Borgersen, 16.10.17.

I

An image can never be what it depicts. Of course, this also applies to an image of a landscape. Although it is an accurate reproduction of a real landscape, the landscape image will remain a landscape image. But even some simple streaks and hints can be imagined as a landscape – fictitious or experienced – in our eyes, because we will discover something in these simple lines and hints.

II

Beate Gjersvold writes that, with her artistic project, she will not convey the landscape as a place, but as a feeling. This seems to be a good starting point. Faced with a natural landscape, one can “sensually find fit” in the subject. Faced with a landscape image, it usually happens exclusively through optics. Even if you like a landscape image, it does not necessarily mean that you want to go into the actual landscape – to experience the cold ice on your skin or to feel the fresh breeze on your face. But the eyes find their place, seek out and disappear into it – accompanied by imagination. The many landscape paintings from the first half of the 19th century are thus excellent examples of artwork that elicit feelings of the sublime. And even unpleasant motifs can meet the eye kindly.

Such a mindset is reminiscent of what the Norwegian writer and lyricist Tor Ulven wrote in his proverb “The joy of the landscape”. Here he tries to portray – with all the details in his power – not only that it is “(..) easier to look at a landscape than to be in it, but something completely different, perhaps that you can simply disappear into a landscape that does not exist – that never existed.” This might contradict trying to depict actual sites, maybe even accurate landscape studies, on canvas or in atmospheric landscape photos – and deny the experience of an artistic temperamental landscape. As such, these places can be completely fictional. They may point to landscapes produced as their own visual size and genre – something with their own value and frame of perception, a different activation of the senses.

III

I find more such feelings in Gjersvold's pictures – both the watercolours and the photographs. First, one can say that a watercolour like “Silence is so accurate” is reminiscent of a “real” snowy winter landscape. With my Nordic sensory experience, I can think of several places that look similar to the image. But precisely because of the watercolour technique, where the colour pigments distribution on the textured surface is so clear – the image has this double exposure: I see it is a watercolour and a landscape. I do not want to walk into a similar actual landscape when I look at the picture, I will continue to gaze through it, above it, as a spectator.

In the continuation of this, one's look is being focused. When I look at a picture like “Fortress I”, I find that it is a photograph almost with amazement. The same texture, the same clear pigments, the layers of narrow colour surfaces that have slowly produced a landscape for my eyes to see are, in fact, a close-up of a wall where the paint has, in fact, peeled off and revealed these colour lines. Again, I have “looked into” a landscape that does not exist.

The way the artist has observed, outlined, shown shape and colour on a surface testifies to a refined observation ability – an ability to bind together dimensions and phenomena. Something internal and something external. The images are placed together in a way that reveals our positions as spectators, our optical conventions and us being the viewership. It is really the “feeling of landscape” that applies. Not in the sense of “communicating the feeling of a given landscape”, but as in our ability to read something known in something unknown. See something in something else.

Because the landscape I think I see in the narrow “Burnt Sienna in its natural state” – despite the title's allusion to nature – points to a landscape I have never seen, and probably never will enter. It seems alarming and scary. But my eyes find it both comfortable and quite exciting.

IV

“Tracks” and “lines” are topics Gjersvold has worked with. Traces of human activity in the landscape – culture in nature – stand as an indexical sign of what has once happened and what is happening now. The lines that her images are made up of are based on an entirely basic ability to read lines and see them coming together – something that points to the phenomena of reality. I see meaning in a wall of decay or some watercolours that flow together.

Lines in a landscape and lines in an image are different. Unlike the lines in a real landscape, the lines do not continue in an image outside the frame. But, from our point of view, they continue into our thoughts and leave emotional tracks – for the sense of landscape here is evident. They are picture landscapes we can visit time after time, either in quick flash or slow studies. In contrast to the experience of a real landscape, these landscapes, to quote Ulven, give the opportunity to experience “(..) without being disturbed, without being easily lost, without being missed, being somewhere else, being awarded a moment you should not have.” The non-existent site or the translated details in real landscapes meet in a fine-tuned optic.



ADADŽO / ADAGIO
papīrs, akvarelis / watercolor, paper, 84x119cm



AVALONS / AVALON
papīrs, akvarelis / watercolor, paper, 84x120cm



AINAVAS SLĀŅI / LANDSCAPE LAYERS
papīrs, akvarelis / watercolor, paper, 69x92cm



IEKŠPUS UN ĀRPUS / INSIDE AND OUT
papīrs, akvarelis / watercolor, paper, 84x119cm



DEDZINĀTAS SJĒNAS AINAVA / BURNT SIENNA LANDSCAPE
papīrs, akvarelis / watercolor, paper, 75,5x93cm



DEDZINĀTA SJĒNA AR DZELZS OKSĪDU / BURNT SIENNA CONTAINING IRON OXIDE
papīrs, akvarelis / watercolor, paper, 48x48cm



DEDZINĀTA SJĒNA SAVĀ DABĪGAJĀ STĀVOKLĪ / BURNT SIENNA IN ITS NATURAL STATE
papīrs, akvarelis / watercolor, paper, 32,5x76cm



RUSTY BEAUTY II
instalācija / installation



KALNA ĒNĀ / IN THE SHADOW OF THE MOUNTAIN
papīrs, akvarelis / watercolor, paper, 50x76cm



UN VIŅPUS IR OKEĀNS / AND BEHIND IS THE OCEAN
papīrs, akvarelis / watercolor, paper, 76x120cm



PRIEDES ĒNĀ / IN THE SHADOW OF THE PINE
papīrs, akvarelis / watercolor, paper, 50x76cm



ZILAIS KLUSUMS / BLUE SILENCE
papīrs, akvarelis / watercolor, paper, 84x119cm



FEBRUĀRA GAISMA / FEBRUARY LIGHT
papīrs, akvarelis / watercolor, paper, 76,5x95cm



CIETOKŠŅA KRĀSAS I / THE COLOURS OF THE FORTRESS I
fotogrāfija / photography, 85x70cm



CIETOKŠŅA KRĀSAS II / THE COLOURS OF THE FORTRESS II
fotogrāfija / photography, 70x85cm



IERŪŠĒJUSĪ AINAVA / RUSTY LANDSCAPE
papīrs, akvarelis / watercolor, paper, 69x77,5cm



ŠĪ NAV LĀPSTA / THIS IS NOT A SPADE
instalācija / installation



RUSTY BEAUTY IV
instalācija / installation



RUSTY BEAUTY V
instalācija / installation



KLUSUMS UN ATBALSS / SILENCE AND ECHO
papīrs, akvarelis / watercolor, paper, 76x93cm



KLUSUMS IR TĪK PRECĪZS I / SILENCE IS SO ACCURATE I
papīrs, akvarelis / watercolor, paper, 76x93cm



KLUSUMS IR TĪK PRECĪZS II / SILENCE IS SO ACCURATE II
papīrs, akvarelis / watercolor, paper, 76,5x93cm



ZIEMAS DIENAS GAISMA / WINTER DAYLIGHT
papīrs, akvarelis / watercolor, paper, 75x92cm



PĒC MIGLAS / AFTER THE MIST
papīrs, akvarelis / watercolor, paper, 75,5x93cm



AINAVAS LĪNIJAS / LANDSCAPE LINES
papīrs, akvarelis / watercolor, paper, 76x93cm



PĒDAS IV / TRACKS IV

fotogrāfija / photography, 75x60cm



PĒDAS III / TRACKS III

fotogrāfija / photography, 77x62cm



RUSTY BEAUTY I
instalācija / installation

CV Beate Gjersvold

Artist (Atelier Ilsvika/Studio Ilsvika).

Member of Artists' Union TBK (Trøndelag bildende kunstnere) and Norwegian Artists' Union (NBK Norske billedkunstnere).
Art Historian.

UPCOMING SOLO EXHIBITIONS

- 2018 Galleri Hans, with Ove Stokstad and Anita Meldere, Urdland Kultursenter, Norway
2017/2018 Mark Rothko Art Center, Daugavpils, Latvia. (November 17, 2017 - January 28, 2018)

SELECTED SOLO EXHIBITIONS

- 2017 Galleri Dobag, with Ove Stokstad and Anita Meldere, Kristiansund, Norway
2015 Landscape inside landscape, Galleri –SG, Trondheim, Norway
2014 Surnadal Kulturhus, Norway
2014 Gjestestiller, Faculty of Architecture and Urban Planning, Riga Technical University, Latvia
2014 Landscape and power, Aure kunstlag, Møre og Romsdal, Norway
2012 Bolt prosjektrom, with Ole Tolstad, Trondheim, Norway
2011 Galleri Hörne, Røros, Norway
2011 A Nordic Bridge, with Anita Meldere, Galleri –SG, Trondheim, Norway.
2011 A collaboration project - Riga/Trondheim akvareli+ watercolour+, with Anita Meldere, House of Architects, Riga, Latvia
2011 A collaboration project - Riga/Trondheim Galleri Grønneset, Sør-Trøndelag, Norway
2009 Galleri Dobag, Kristiansund, Norway
2006 Separato, with Jostein Kirkerud, Galleri Empati, Urdlandet, Norway
2005 The Kristin Exhibition, Galleri Grønneset, Sør-Trøndelag, Norway
2005 Two artists with the same canvas, with Jostein Kirkerud, Lånna Kunstlag, Aure, Norway
2000 Tals un tuvs=Fjern og nær, Agijas Sunas galerija, Riga, Latvia

SELECTED GROUP EXHIBITIONS

- 2015 Mark Rothko Art Center, Daugavpils, Latvia
2014 17th ECWS International Watercolour Exhibition, Cordoba, Spain
2014 Baltic Bridges. Resonance. International Watercolour Biennial, Kaunas, Lithuania
2013 Women's voting anniversary, Galleri –SG, Trondheim, Norway
2011 Galleri Hörne, Røros
2010 Baltic Bridges. Connections. International Watercolour Biennial. Kaunas Picture Gallery of M.K.Ciurlionis National Art Museum, Lithuania
2010 Dialogue 2010. International exhibition, Zvartava Castle, Zvartava and Latvian Artists' Union Gallery, Riga, Latvia
2010 Trøndelagsutstillingen, Norway
2005 Trøndelagsutstillingen, Norway
2004 Galleri –SG, Trondheim, Norway
2003 Colori sull'acqua. European Exhib. Museet for samtidskunst - Civico Museo Parisi Valle, Maccagno, Italy
2003 Dialogue 2003. International Exhibition Zvartava Castle (Latvian Artists' Union) and Riga Academy of Art
2002 akvarell.nu: Galleri Gullmarn, Skredsvik, Sweden
Gerlesborgskolans Konsthall, Hamburgsund, Sweden
Gerlesborgskolans Galleri, Hamburgsund, Sweden
2001/2002 Nordic Watercolour: Art Museum St. Michael, Usterbottens Museum, Vasa, Finland
Amos Andersons Art Museum, Helsingfors, Finland
2001 Treg' Aquarelle, Grand Prix International de la Peinture à l'Eau, Trégastel, France
2000 Reiterna Nams, Riga, Latvia
1998/1999 Nordic Watercolour -98: Prins Eugens Waldemarsudde, Museum Stockholm, Sweden
Ronneby Kulturcentrum, Sweden
Rydals Museum, Sweden
Sundsvall Museum, Sweden
1998 Cesis Exhibition House, International Exhibition, Cesis, Latvia
1996 Nordic Watercolour Salon 1996: Christiansands Kunstforening, Norway
Skjens Kunstforening, Norway
Tjunsberg Kunstforening, Norway

RESIDENCIES

- 2015 Mark Rothko Art Center, Daugavpils, Latvia
2010 Zvartava Castle (Latvian Artists' Union), Zvartava, Latvia
2003 Zvartava Castle (Latvian Artists' Union), Zvartava, Latvia
1998 Vecpiebalga, Cirulisu and Cesis, Latvia

SYMPOSIUMS, WORKSHOPS AND COLLABORATIONS

- 2015 International Symposium: "Mark Rothko 2015" Daugavpils, Latvia
2014 17th ECWS Cordoba Symposium, Spain
2013 Kulturfusjon FABRIKK/Studio Ilsvika, Trondheim, Norway
2012-2012 North Cultitude 6263
2012 Baltic Bridges. International Conference. Kaunas, Lithuania
2011-2011 Trondheim Open, Norway
2010 Dialogue 2010. International Conference and Workshops. (ERASMUS exchange), Latvia
2003 Performance, film production, Civico Museo Parisi Valle, Maccagno, Italy
2003 Dialogue 2003. International Conference and Workshop, Latvia
2008 The Plein Air Session, Cesis and Cirulisi, Latvia
1998- A Nordic Bridge. Norway/Latvia

PUBLIC COMMISSIONS

- Vikhammer Helsetun, Malvik, Norway
Nutec Midnor/Falck Nutec, Høyringen, Trondheim, Norway
Aure rådhus, Norway

PUBLIC COLLECTIONS

- St. Olavs Hospital, Trondheim, Norway
Den Kgl. Norske ambassade, Riga, Latvia
The Porcelain Museum of Riga, Latvia
NTNU University Library, Norway
Museet Kystens Arv, Stadr Kunstslag, Rissa, Norway
Latvian Artists' Union's Collection, Riga, Latvia
Museum of Contemporary Art, Civico Museo, Parisi Valle, Maccagno, Italy
Bergen University, Norway
Latvian Artists' Union's Collections, Cesis Exhibition House, Latvia
Christiansands Kunstforening, Norway

GRANTS AND PRIZES

- 2010 Norske Grafikerer Fond (Norwegian Printmakers' Fund)
2006 Norske Grafikerer Fond (Norwegian Printmakers' Fund)
2001 Midtnordisk Kunstfestivals utstillingspris, Norway
2001 Grand Prix International de la Peinture à l'Eau, Trégastel, France, grant and 1st prize
1998 Cesis Exhibition House, Latvia, exhibition prize

TEACHING

- 2016 Midtnordisk Kunstfestival, Inderøy, Norway
2015 Masterclass, Mark Rothko Art Center, Latvia
2011 Norsk Fotofagskole og Verket Kunstskole, Trondheim, Norway
2011 Urdland/Bjugn Kunstforening, a series of lectures: "Kan det være kunst?", Norway
2008-2009 NTNU, The Academy of Fine Art Trondheim, Norway
2008 NTNU, Department of Art and Media Studies, Norway
2003 The Art Academy of Riga, Lesson on Contemporary Art, Latvia
2001-2002 NTNU, Department of Art and Media Studies, Norway

EDUCATION

- 2007 Master of Arts in Art History. Norwegian University of Science and Technology
2003 Bachelor of Arts. Norwegian University of Science and Technology

COURSES/WORKSHOPS

- 2016 Louis Everard (silkscreen)
2004 Janis Spalvins (watercolour techniques)
2004-2004 Hermann Isaksen (etching, woodcut, silkscreen)
2003 Mari Rantanen (monotopy)
2002-2002 Photogaphy, printmaking and seminars at NTNU, Academy of Fine Art Trondheim
2001 Arne Isacsson (watercolour techniques)
1995 Marius Wahl Gran (painting)
1992-1997 Bertil Hansson (painting)

BEĀTE GJERSVOLDA. AINAVA UN SPĒKS #3
BEATE GJERSVOLD. LANDSCAPE AND POWER #3
izstādes katalogs / exhibition catalogue

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Beate Gjersvold. DEZINĀTA SJĒNA SAVĀ DABĪGAJĀ STĀVOKLĪ (fragments) / BURNT SIENNA IN ITS NATURAL STATE (fragment)



Devona

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