

Artist

MARIT BENTHE NORHEIM

PRESENTATION

OF FORMER WORKS AND CV



WWW.NORHEIM.DK

am interested in art which is placed into - or is a part of - a context, and which can be experienced on many levels, not just through the intellect and thoughts. This is why working in the public space has interested me so much. Producing a story - my own selected parts set in relation to the site specific - has been the driving force of large parts of my production.

Social participation is a very important part of my concept structure, both through direct involvement, where collected photos and symbols are modeled in porcelain (according to the given theme) are incorporated in the fabric of the sculpture. But also the physical aspect of being able to experience the sculpture by sitting on them, turn and drive them, slide through them or enter into them.

Another aspect is music and sound. In several of my projects, both the temporary and the permanent, I have had a good collaboration with the contemporary composer, Geir Johnson.

Most of my work is directly modeled in reinforced concrete. Strengthening is, in many cases, recycled materials, for example dust bins inside the rolling angels, and the old caravan to the project "Campingwomen" which were made for the European Capital of Culture Stavanger 2008.

The rationality and flexibility of concrete always makes me come back to this material, which also allows a short transition between thought and action. I have 25 years of experience with iron and concrete constructions and always collaborate with engineering and concrete consultants for larger tasks. Other materials I use are stone, bronze, aluminium and various plastic materials."

Mai Bentzen Norheim



Lady of the Spring grotto

SØNDERMARKEN, COPENHAGEN, DENMARK 2013
(about 30m2) An artistic reworking 2013

The Spring Grotto was recreated and reworked by the artist Marit Benthe Norheim and the sound composer Tonje Terese for the LIV & LYS (LIFE & LIGHT) project .

Søndermarken was transformed into a romantic landscape garden in the 1780s. This was an era when the interest in Ancient Rome and Greece was at its height. Inspiration to cultivate natural springs as places for the soul, where one could experience mysteries after extended periods of meditation, was drawn from ancient poetry. This was why grottoes and memorials were constructed near sources and transformed into places of worship.

The Spring grotto was built in 1787 and is one of the oldest of Søndermarken's preserved buildings from the romantic period. The Romantic poet Oehlenschläger described it as an enchanted fairy cave with glittering crystals and ore samples.

Both the splendour of the cave and the natural spring disappeared over time. Marit Benthe Norheim and Tonje Terese have taken the spring water as their point of departure and symbol, and the story of the poor woman of the spring, Marie Villads, who sold water and her own poems at the Spring Grotto. Through mosaic, sculpture, light, and sound, they have interpreted Marie's life and texts. The music consists of 4 different works, in a cycle of 30 minutes.

*It swelled like a spring, through the veins
 Where it came from
 I know not - it came with smiles and tears*

Marie Villads 1832-1908





Column people/Balancing Act

Five used light poles with figurative ends outside the main entrance to Tjørring school and daycare centre, DK. A sustainable school, shaped like a star, by Friis and Moltke Architects 2011

When growing up and getting an education, one needs to be able to balance between many states of being, impressions and people. One needs to learn to take chances, whilst still maintaining control and discipline to reach the goals that one sets for oneself. It is natural for children and young people to test their boundaries in a variety of ways, which is why I have placed some of the figures on the edge.

I want the column figures to be open in their narratives and to be capable of creating many kinds of associations. My keywords during the creation of the figures: stars – the sky – columns – children – play – balance and the act of stretching oneself. The columns, seen from a distance, provide the figures with their own plateau – their own world/place – with the heavens as a background.

The figures can be seen from a great distance and are representative of each "star-arm's" functions based on dialogues with the school. The figures at the top of the columns are proportioned such that one needs to get close to them to see the details. They are raised without being heroes - but with a content that will hopefully provide food for thought.

The columns also function as pedestals - that lift up - because lifting up is important. Which banner do you want to hold up high? In war, battles and in various parades/processions of religious and political character, people have often chosen to carry flags, banners or "standards." Symbols/images that were chosen to represent the respective events, provided pride, courage and strength to the participants and also gave them new identities.





Campingwomen

**A rolling sculptural installation
by Marit Benthe Norheim**

With incorporated music by Geir Johnson

This project was created in connection with the European Capital of Culture Stavanger 2008

The bearing idea and simultaneously the inner armature of the construction of the cement sculptures are functioning caravans. Each of the female sculptures' torsos grows out of the roof, such that the caravan functions as the skirt of the figure. One can enter the 4 metre tall Campingwomen which are the Refugee, the Bride, Maria the Protector, The Siren and the Campingmamma. Inside, the space has been customised in various ways - several of them with the participation of different population groups. The Refugee's caravan is, for example, filled with porcelain reliefs about the process of fleeing, made by children and refugee women working together. Others with wallpaper made out of collected photographs.

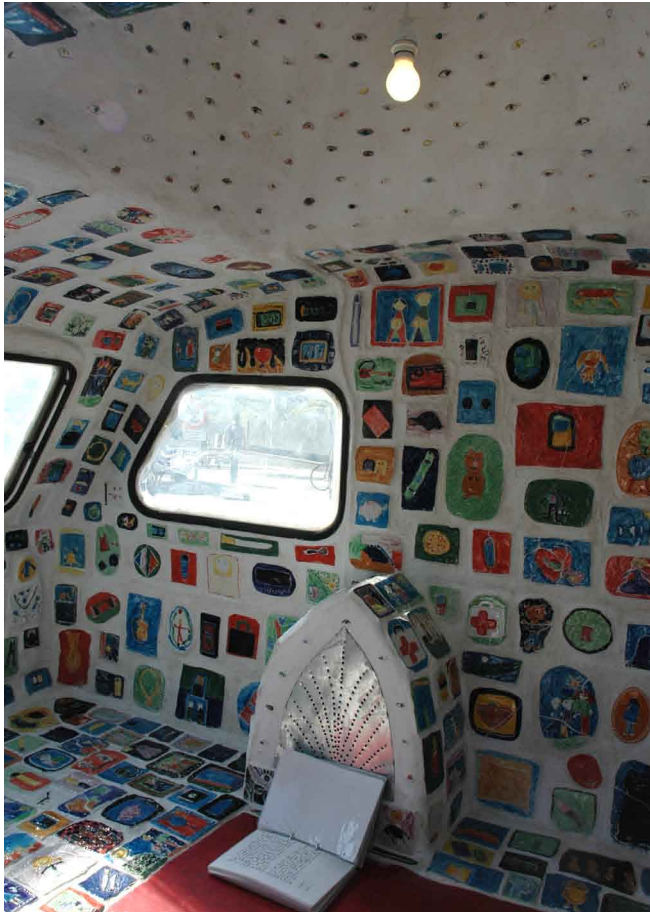
The caravans are capable of being towed; they arrive behind their respective cars and have rolled around the European Cultural Capital of Stavanger 2008 region for 8 months on a constant journey. They have visited about 40 locations in the period, camping sites, parks, schools, town squares etc.

The installation has since visited Reykjavik Arts Festival, Iceland, Silkeborg Baths Arts Centre, Musikhuset and Aros Art museum, Århus, Heart Art museum in Herning and Holstebro, Denmark. As well as Finnmark Kulturdugnad Gamvik in the north of Norway.

Another journey is planned from Oslo to Bodø on their own wheels, which will start with them being exhibited on the roof of the Opera House in Oslo.

www.campingwomen.com







The Rat Maiden

Bakkestranda, Skien, 2003 - 2006, cement, 7 metres tall.

Produced in connection with the 100 year jubilee of Henrik Ibsen's death

"The Rat maiden" is a character in Henrik Ibsen's play "Little Eyolf". She is a rat catcher, who sees herself as the liberator of the rats and she goes from home to home to see if there is anything that nags or gnaws. In little Eyolf's family there are no rats, but the little 11 year old boy is trapped between two parents in a marriage filled with conflict. They overprotect and disregard Eyolf. The Rat Maiden sees who Eyolf actually is and gives him new opportunities, which Ibsen symbolises by his drowning; surrounded by water, as a symbol of change, new life.

Rats are some of the most despised in our culture, and when the Rat Maiden takes their side, she becomes a symbol of a kind of protector of the ostracised.

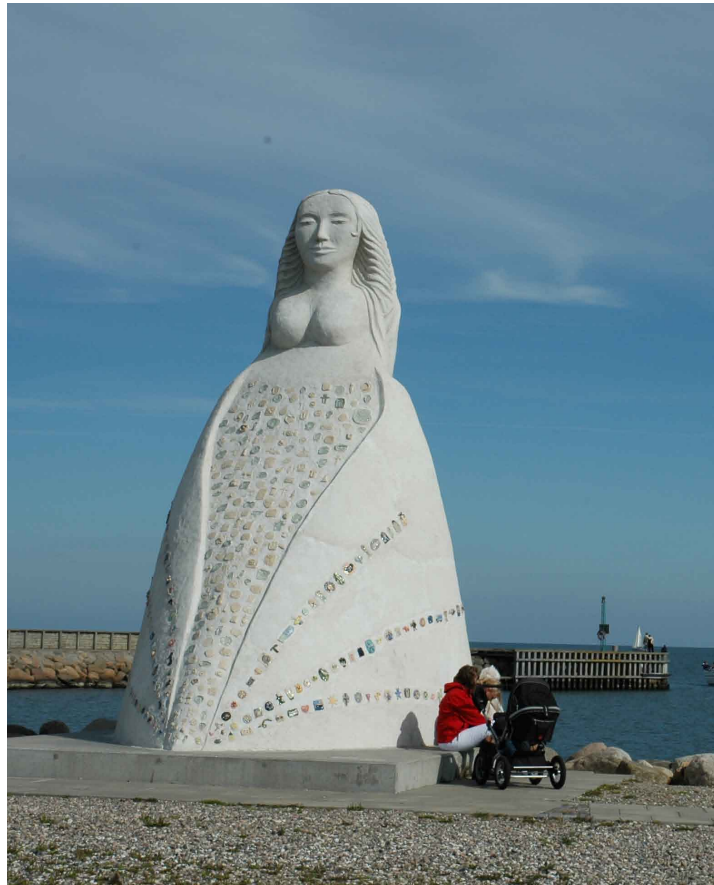
I have also constructed a slide inside her, so that children can climb up on her back, move through her and slide through the rat and what it represents and come out in one piece on the other side. Inside her you can hear Geir Johnson's composition "The journey between laughter and tears."

Because the piece is so much about seeing and being seen or not seeing and not being seen, 2300 children and young people have made eyes in porcelain, which are inlaid as a mosaic within her body.

www.rottejomfruen.no

WWW.ROTTEJOMFRUEN.NO





The Lady of the Sea

Sæby harbour, Denmark, 200-2001, cement, 6.85 metres tall

She has two faces, looking over the sea as well as looking in towards land.

The sculpture refers to the main character in the play "The Lady of the Sea" by Henrik Ibsen, which he wrote in Sæby. Here, the sea is referred to as a symbol of all the dark forces within and outside of ourselves, where the woman sees herself "like a mermaid washed up on shore."

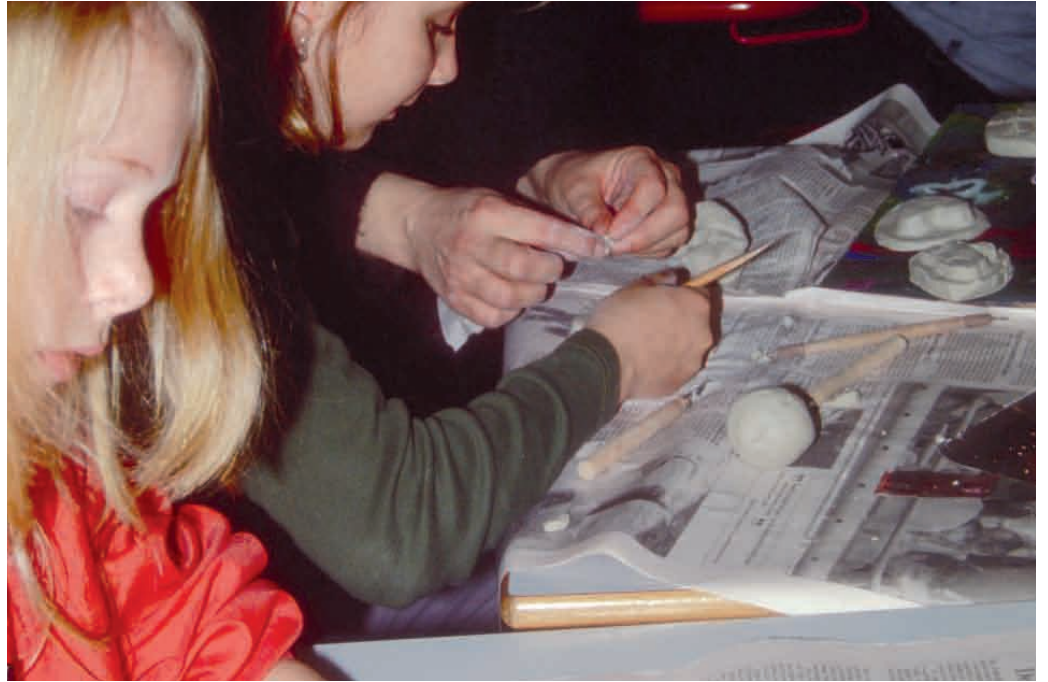
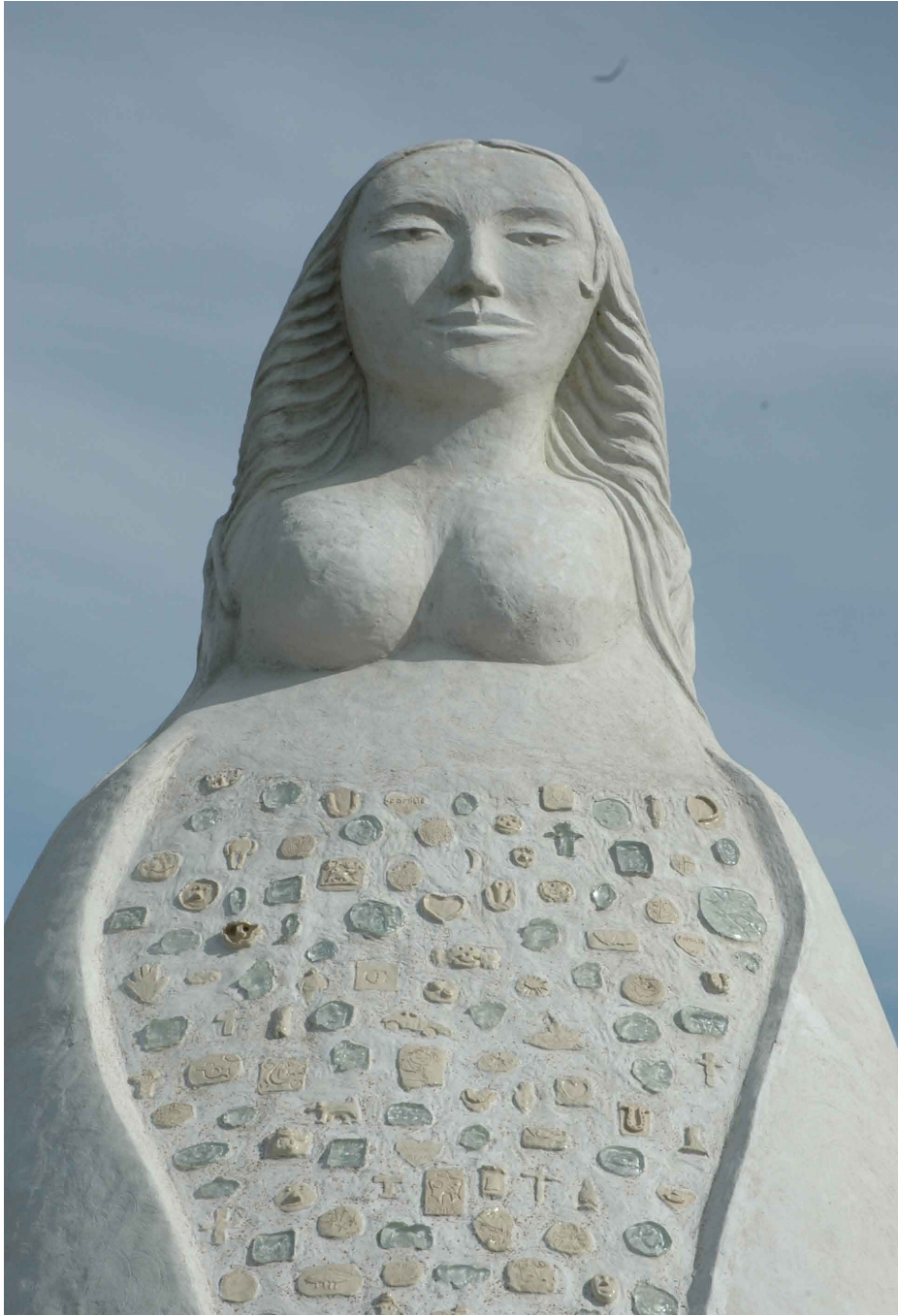
The other woman is the Virgin Mary, who bares her breast to Christ on doomsday in the chalk paintings of the Middle Ages in Sæby Church. She has people hidden in her cloak and asks for protection and mercy for these poor people, from her son, who has suckled from her. In the Middle Ages, Sæby was called Marie-sted (the place of Maria).

But the main point of reference is the Figurehead, which human-kind has used for as long as we have moved over water and has always been a protection against unknown dangers.

Nine hundred and five children and young people in Sæby were asked to think of a dangerous situation and then make their own protection symbols in ceramics and glass. They produced everything from angels and devils to pizza and mobile phones, play stations and portraits of pets and parents. These reliefs are incorporated as a mosaic into the cape of the sculpture of the "Lady of the Sea."

"Marit Benthe Norheim's large sculpture on the harbour in Sæby - The Lady of the Sea - which was created in 2001 - is an example of how a monumental sculpture can create a whole new town space, provide a location with an eye catching new profile and the town a striking landmark. With The Lady of the Sea, Marit Benthe Norheim has succeeded in combining writing and sculpture, religion and art, children and art, together in a way that is both fascinating and original."

Else Marie Bukdahl
Dr. Phil, former rector of the Danish Royal Academy of Art





Human Scaffold

**2004-2005, cement and scaffolding elements,
5x5x6 metres**

“The Human Scaffold” is built up on top of a functioning scaffold. It functions both as an armature as well as a frame. Thirty six cement figures (each about 2 metres tall) are modelled directly over the horizontal scaffolding poles and thereby become the bearing elements. In this way, the construction can be adapted to the character of the different locations and their architecture.

The human being’s survival instinct, capacity for change, to move and rebuild, has always fascinated me. In the Human Scaffold, I have been able to go into these themes because the scaffold provides a logical entry to play with this. The creatures will be able to swap their places internally and e.g. turn upside down the next time.

I often work in series, where figures can appear to be the same from a distance, but with closer viewing one can discover their individuality and how the differences influence the relationships between them.







Walkers

Bratsberg Brygge, Porsgrunn, 2005, 6 figures in cement, each approx. 2.6m tall.

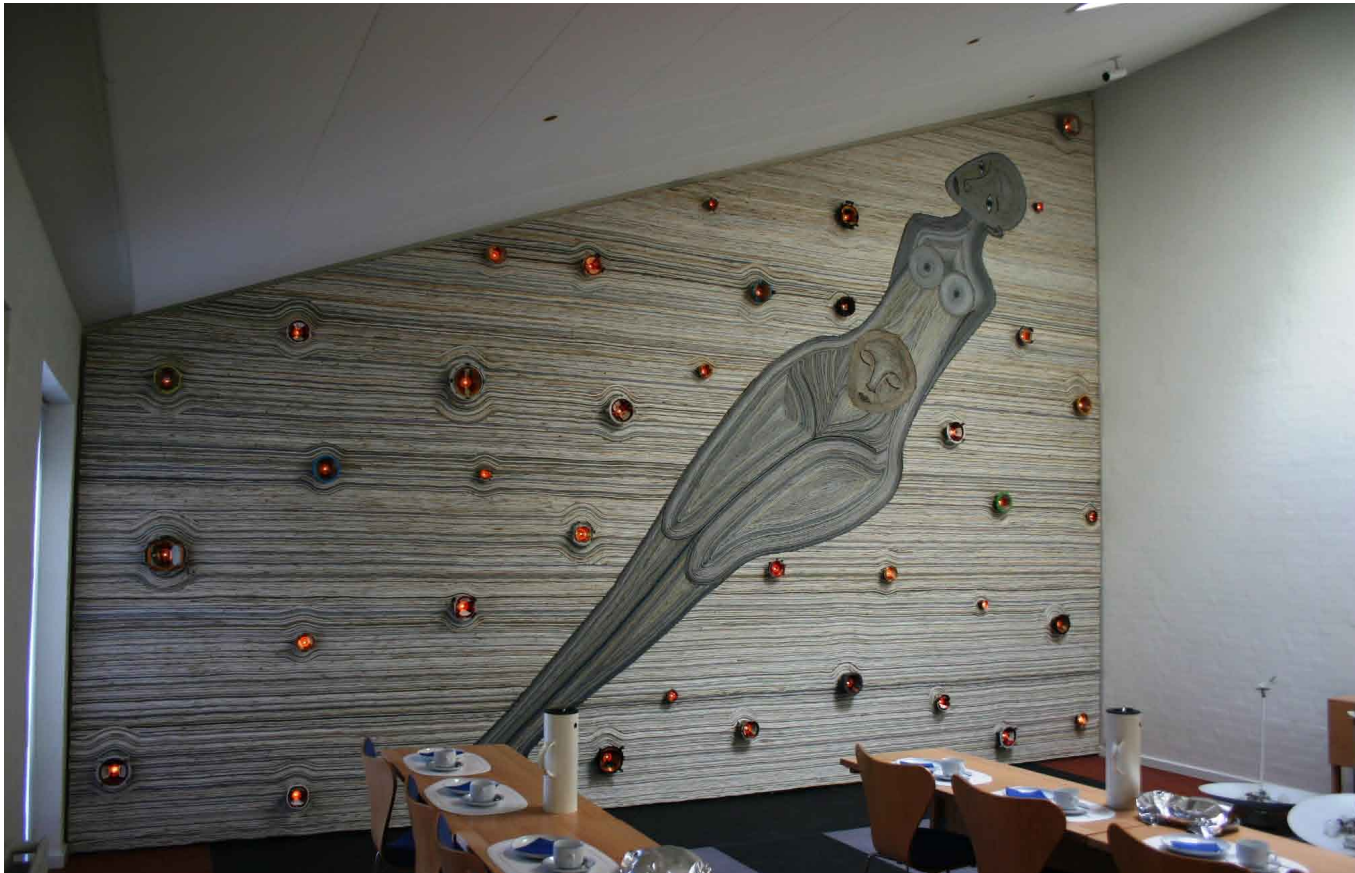
This series emerged as an open group of figures, just as people do when they meet up by chance. It is a fairly homogenous group that one sees at first glance. But if you come closer, you can see the differences. I had given them very simple titles to start off with, like love, generations, she, he, etc. but I have found that viewers have taken them to heart after a short time and given them their own nicknames.

The sculptures are situated with space between them and mounted directly onto the pavement stones, so that they become a natural part of Bratsberg Brygge's new square, which they walk in or stay where they are, on an equal footing with people in the area.

Due to their size, they tower over the human population and have their own surface of contact.







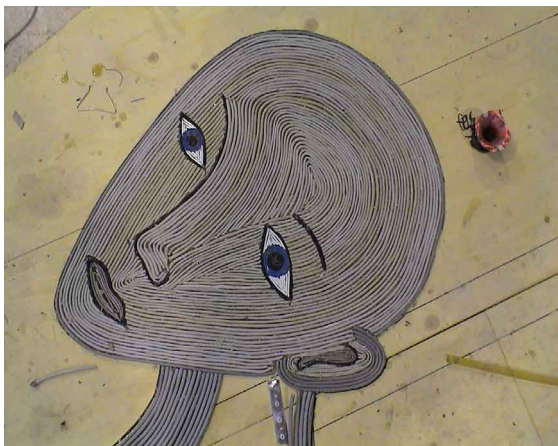
The Cable Tapestry

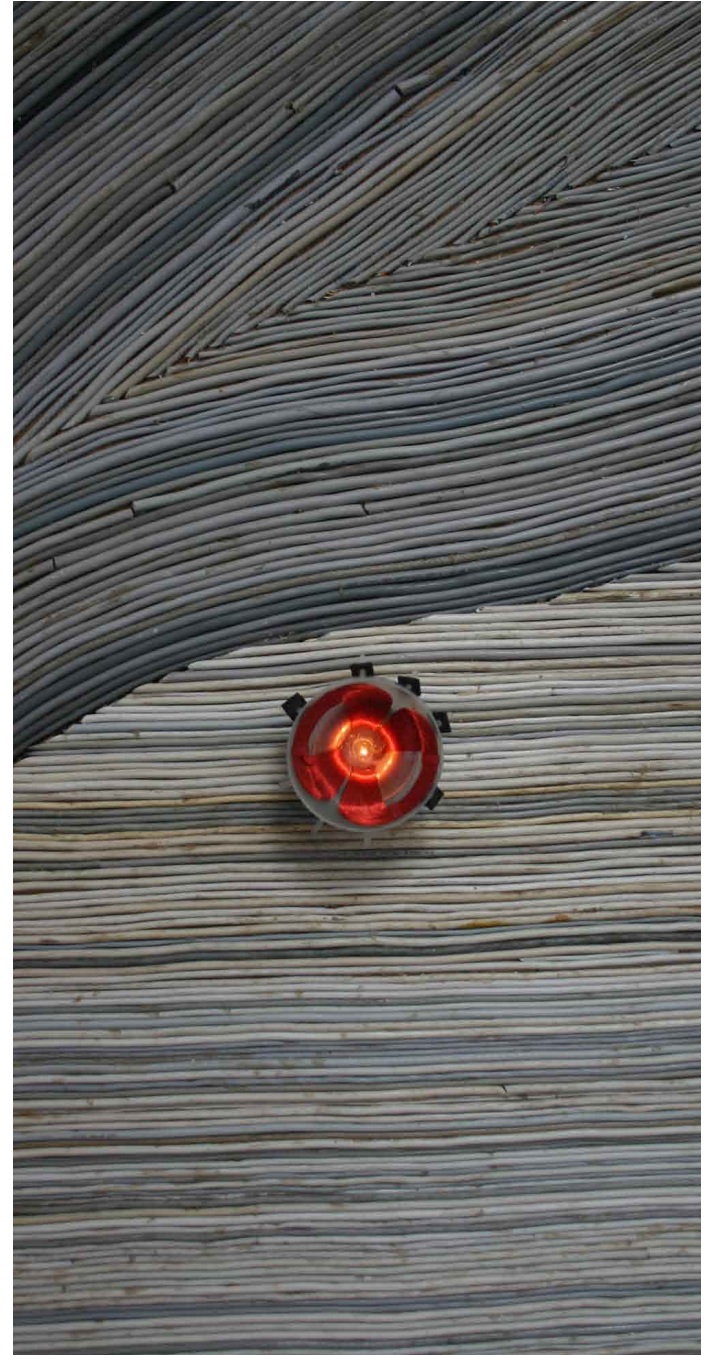
The lecture hall at AVV (The Waste Company of Western Vendsyssel, Denmark) 2004

Used electrical cables and television tubes 24m2

The basis for the Cable Tapestry was the experience of watching the sorting work at the waste plant, where the cables seemed to me to symbolise a kind of umbilical cord for our modern civilisation. The umbilical cord to all our "vital" organs; that keep us warm/clean/fed/informed and wealthy.

AVV represents a genuine "Jack the dullard" mentality. Creating something out of nothing. Everything that is carefully calculated and assembled to allow our lives to function, is carefully separated in the recycling plant in order to create something new out of something old, rather than polluting.







The Rolling Angels

consisting of 16 angels in human size in cement, modelled over dustbin armatures

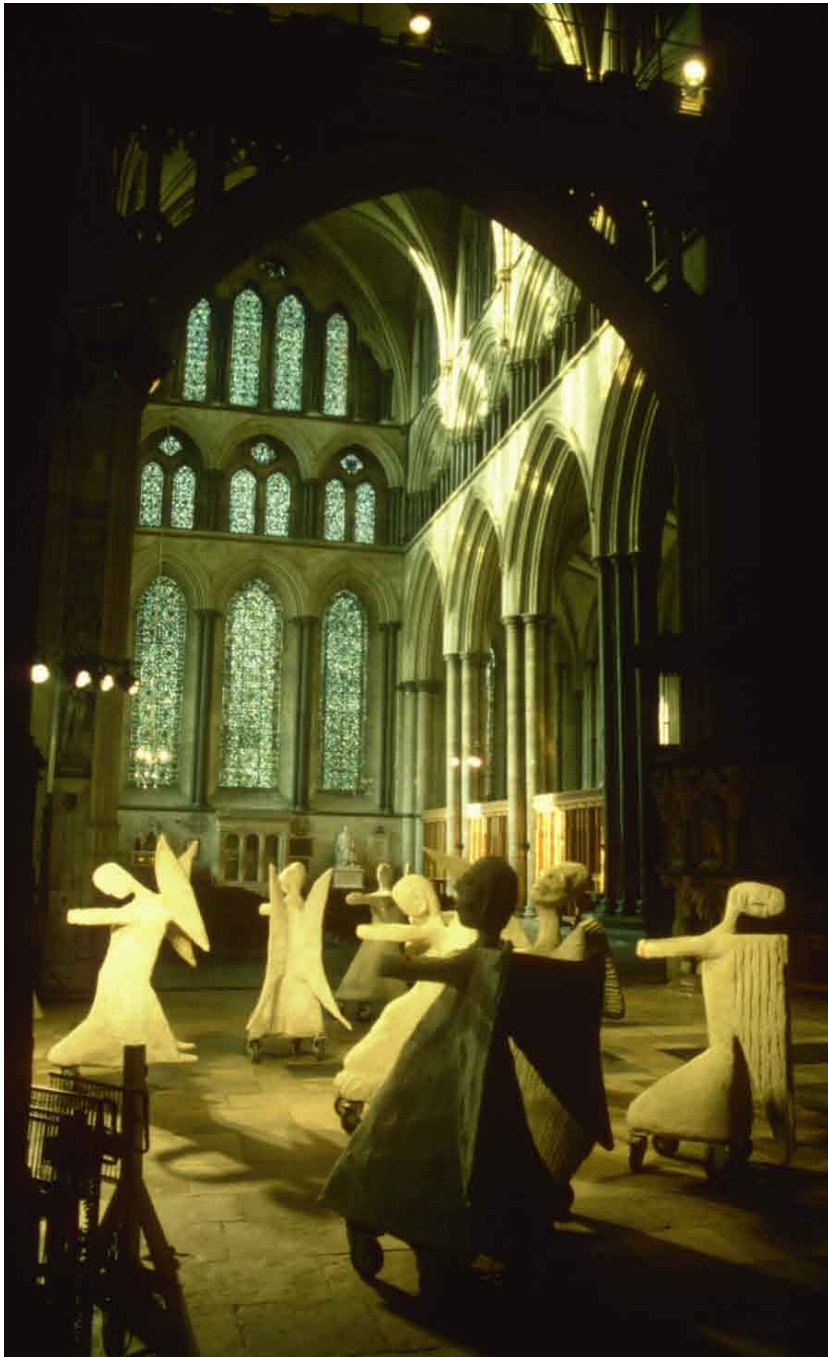
These angels were given wheels so that they could move. Composer Geir Johnson produced sounds that buzzed out of speakers moulded into each angel, based on insects and birds, so that they could create their own sound world.

These angels have rolled through the centre of Oslo, for the opening of the Jakob Kultur church, after which they rolled through Wick in Northern Scotland, then on to London, English National Opera and a stay at Trafalgar square between Christmas and New Year. Afterwards, they visited the Church of St. Martin in the Fields and Salisbury Cathedral concluding with a roll around Sæby in Denmark. Over the course of the whole journey the Norwegian Solistkor and the soloist Siri Torjesen followed them, to perform the work "Rolling Angels" by Geir Johnson, written specially for the work. They also had stays at galleries both in Norway, Denmark and London, as an installation where the stillness provided a possibility for reflection and the sounds were not mixed with sounds from the outside world.

Angels are, just like the figureheads, populist symbols, which everyone has a relationship to at one level or another. It has been exciting and enlightening to make a work that is as adaptable as this one, where audience participation and involvement have been crucial for being able to use them in the public space. They have been pulled and pushed through the towns by both young and old.

These journeys have also demonstrated the relationship that three different cultures have to angels as symbols, and the reactions to the angel sculptures' effect on the public life. In Norway, with their Inner Mission traditions, most of the focus was placed on the sculptures as a missionary tool and the prejudices surrounding this. Both in the UK and in Denmark the curiosity was directed to a greater degree towards the connection between the spiritual aspect and culture, both in terms of content and historically. The angels staged confrontational and challenging situations by their mere presence. The character of the surroundings was changed by the arrival of this large flock of angels.







Winged

Skovsgård Multihus, Brevst. Cement, ceramic and rubber-asphalt.

**Height: about 1,80 m, sitting height about 0,60 m.
Length of the thigh to the knee about 1,20 m.**

The sculpture "Winged" consists of three seated women in cement, which one can crawl up on and sit upon.

The proportions make an adult feel like a child.

Each of the female figures has her "shadow shape" which repeats the shapes of the thighs, formed in red rubber asphalt. By the shadow shapes looking like petals on a flower and the figures themselves, due to the size and shape in relation to the shadows, they look like pollen bearers, the content is decided already: The Flower, life affirming, spreader of happiness, pacifying aspect of life and growth. The most vulnerable part of the flower becomes the fertile women, with good laps for sitting in. Poets and artists have at all times used the flower as a symbol of different conditions, the bud as a symbol of youth, flowering for fertility, wizening as symbol of death etc.

Three hundred children and young people from Skovsgård School have taken part in the creation process with the same principles as the projects "The Lady of the Sea" and "The Rat Maiden". They worked to raise consciousness in different subjects around the themes of "roots/belonging - contra - wings/visions". Then the children's' ceramic reliefs of all kinds of wings, were modelled into the stomach areas of the women.

The stomach is the place that feelings are located in many different ways. Everyone has literally had their roots to life within a woman; they come out and hopefully develop wings to fly further themselves.







Tilrejsende

A series of 8 sculptures in cement, 2.8m tall.

The title refers to Tårs as a former station town. The sculptures appear, at first glance, to be homogenous, as if they belong to their own race. When you meet them individually, you can see the differences, the individuality, both through their gestures, facial and body expressions, but also through the details, which children from Tårs took part in creating. The sculptures are large enough to tower a little over human height, and thus become a community within themselves, but they are also not so big as to appear monumental and unapproachable. In a town environment where distance and the town space are a more intimate environment than out in the open landscape.

Four of the 8 travellers are located on the town square, as if they are waiting for something to happen, as observers - but also as if they could ask one another to dance in the welcoming space of the town square.

Two nursery schools in Tårs have created a pair each.

The receivers: The female figures have been given the imprints of children's hands on their bodies, as mother figures who are touched. In addition, the children have all come with their own chosen treasure, like e.g. a shield, stone, marble, button, etc. These have been molded into their hand print impressions.

The bearers: The male figures are also intended as clear, understandable models of the strengths that men often express and show. They are bearers of slightly larger things in plastic, stone, glass or metal, which children have taken with them and "left behind" at the father figures - on the shelves modelled into their bodies







Familytree/Imprint portal

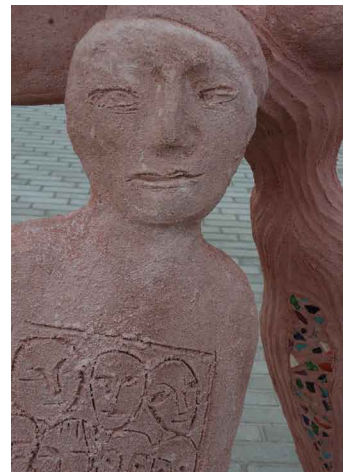
Hospice Djursland, Rønne, Denmark 2009

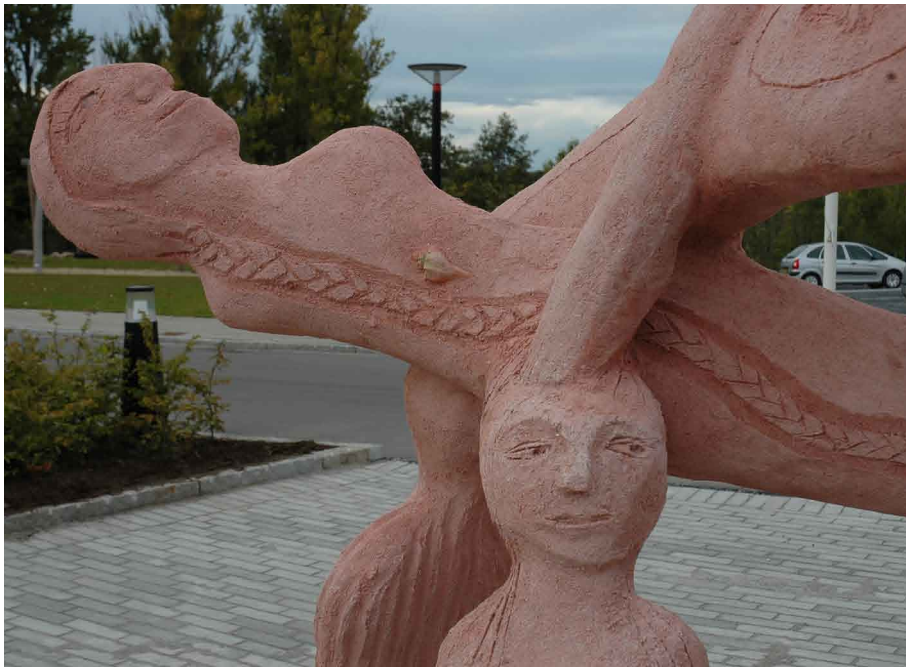
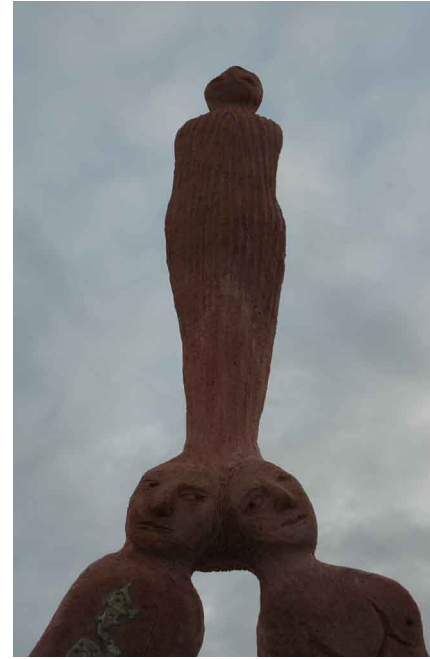
"Family tree" is an expression of my desire to create a sculpture which will embrace. People must not be met by a lonely figure at the entrance to the Hospice Djursland. I wanted to emphasise that people are a part of a larger whole, regardless of how alone they may feel, that you are actually a building block, an element in a larger context. Everyone is born out of someone and into a world that is constantly changing.

"Imprint Portal" In the same way as the sculpture on the front relates to arrival, the embrace in the architectonic movement and intimacy of the space, the sculpture on the other side of the building relates to the fantastic view. It is a portal that one can move through physically. The sculpture can be experienced as a silhouette, with two female figures in profile and the empty space between them as a figure. The memory of - longing and loss, but also the corridor to something else. Hope and uncertainty.

Quote from the Hospice Priest, Hanne Marie Houkjær:

"When I see Family Tree, I think: We are here in different places, at different times. But we share the circumstances. So we are basically the same. We have so much in common. We have each others' lives in our hands, we connect together and move each other. I cannot resist touching it. And being moved. And this is basically what life is about -being touched, moved and loved. About the Imprint Portal: They lean up against each other in sun and wind. But now they have turned around and are going in their respective directions. Perhaps they are just on their way out into daily life on an ordinary morning. Perhaps they will never see each other again here on earth. But the imprint of the other is pressed deeply into them. That imprint will never disappear. We see it so clearly. We see their love and their sorrow, which are one and the same. Belonging."







Figureheads/ Women in the Wind

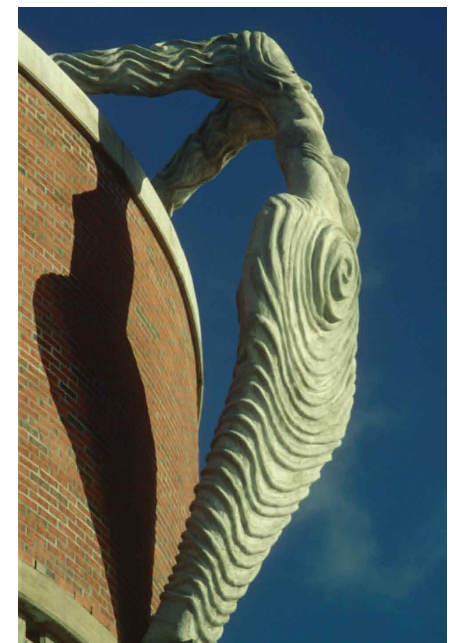
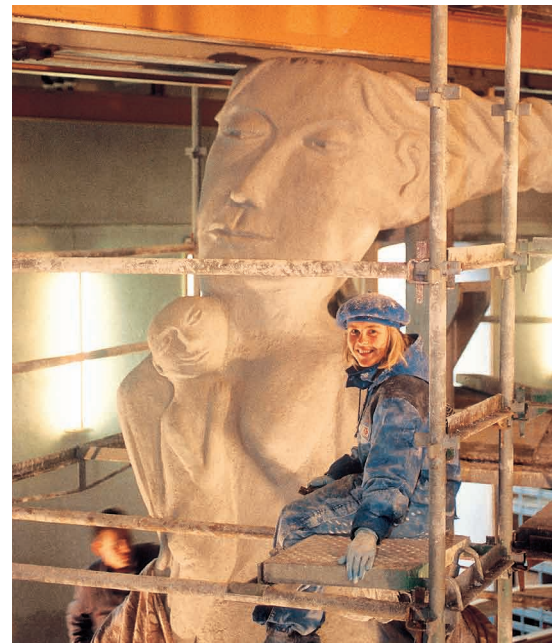
For the pulp and paper company Union/Norske Skog, Skien 1996. Five figures on two purification towers. Height 6 m. Cement

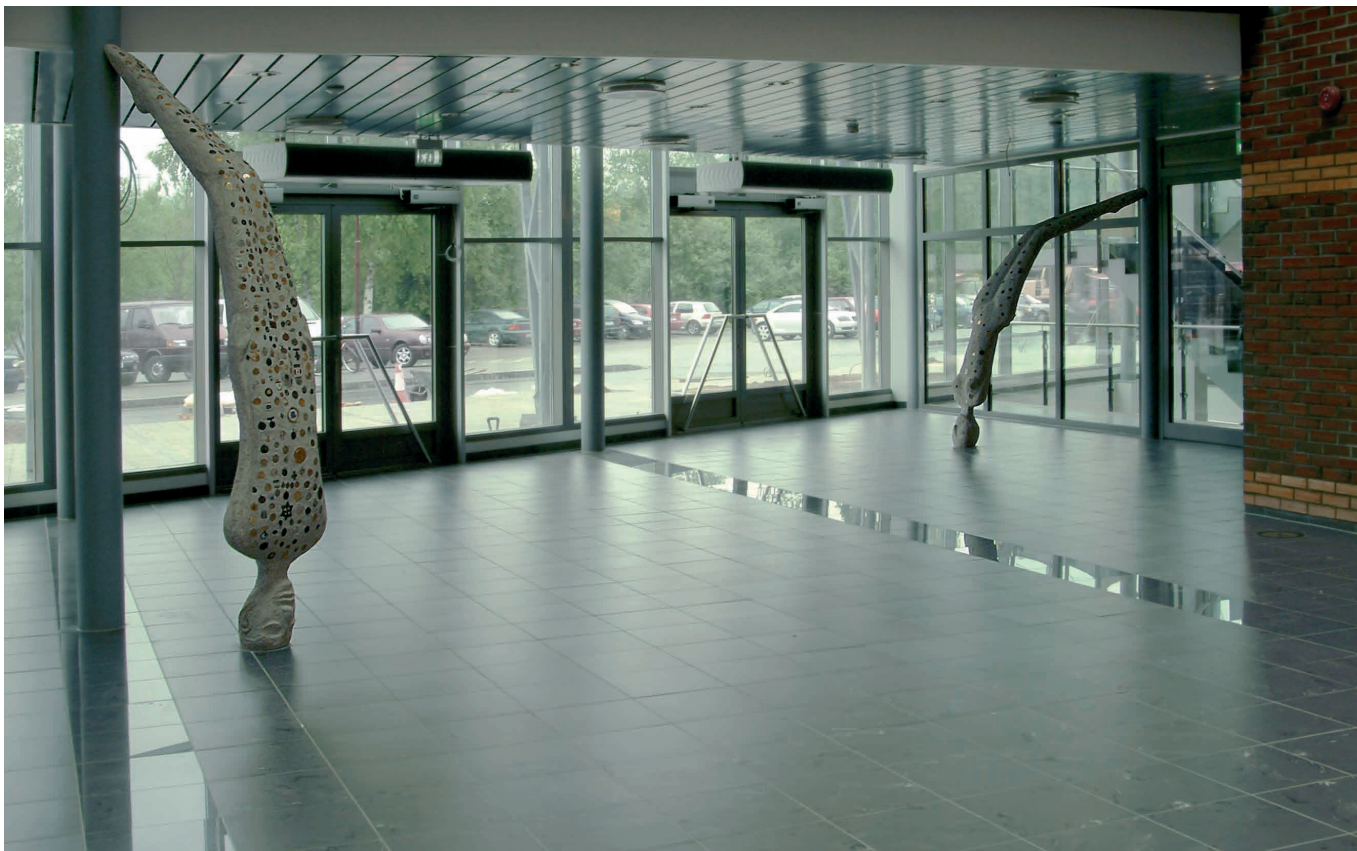
The sculptures are intended as an architectonic component of the two industrial purification tanks. The company wanted to create a positive focus for their (at that time) new biological purification tanks. This extension became the company's flagship, both in terms of content as well as architectonically/visually because of the tanks of the building. I chose to use a fertility cycle consisting of female figureheads as an extension of the tanks, so that they became a part of the building. Just as the famous populist symbol of the figurehead has protected humankind on its voyages on unknown waters, so the cement women protect the biological, womb-like purification tanks. Each of the sculptures has its history associated with the process, as well as being intended as spiritual "pin-ups" with content, in a very male-dominated factory environment, where the area around the commission was in use around the clock. In addition to the employees being very enthusiastic about their ladies, the company also got its own page on the Ministry of the Environment's website for both visually and environmentally improving the environment in Skien. Norwegian design and industry magazines, both national and international, lined up to congratulate and praise us.

For me, it was fantastic to experience the significance of these irrational figures getting such a rational functional context. Unfortunately, the factory is closed now. During the difficult process of closing the factory, several of the factory workers said "They are not going to take the Union ladies from us!"

They were also named one of the 7 wonders of Telemark in the Telemark newspaper! This is why they have allowed the purification tanks with the figureheads to remain and they are trying to find a new use for the building.





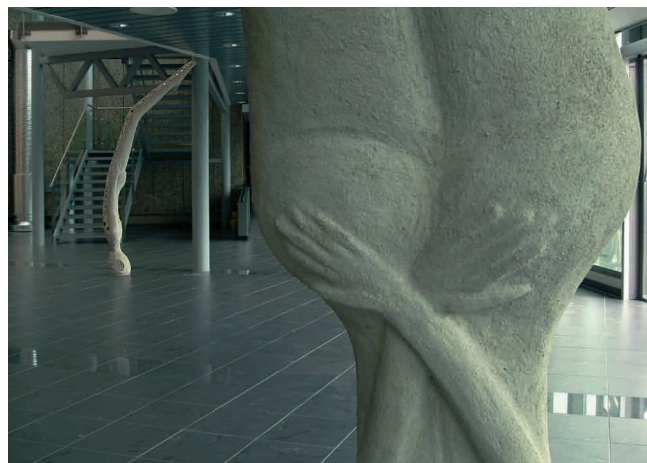


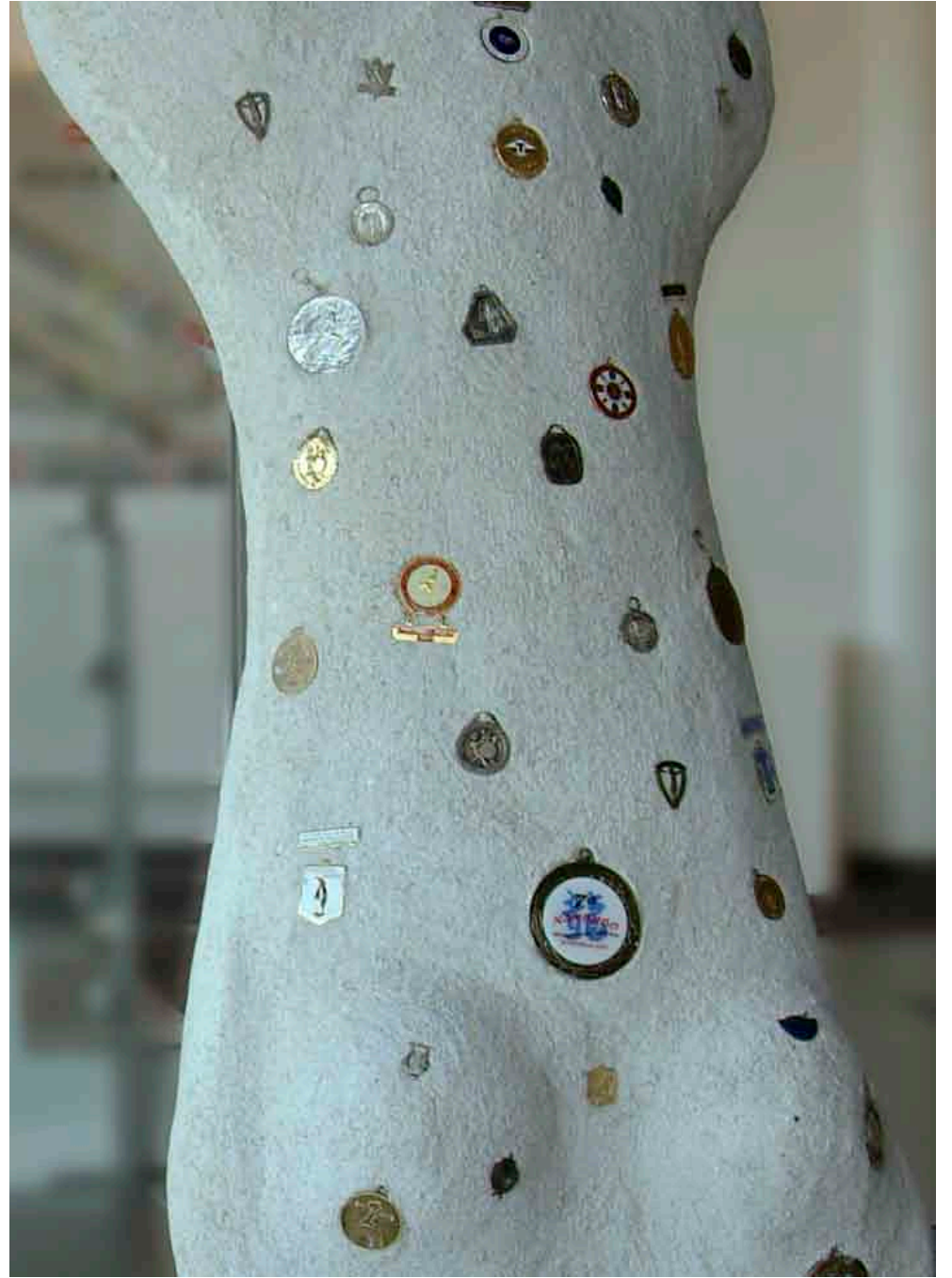
The Medal's face

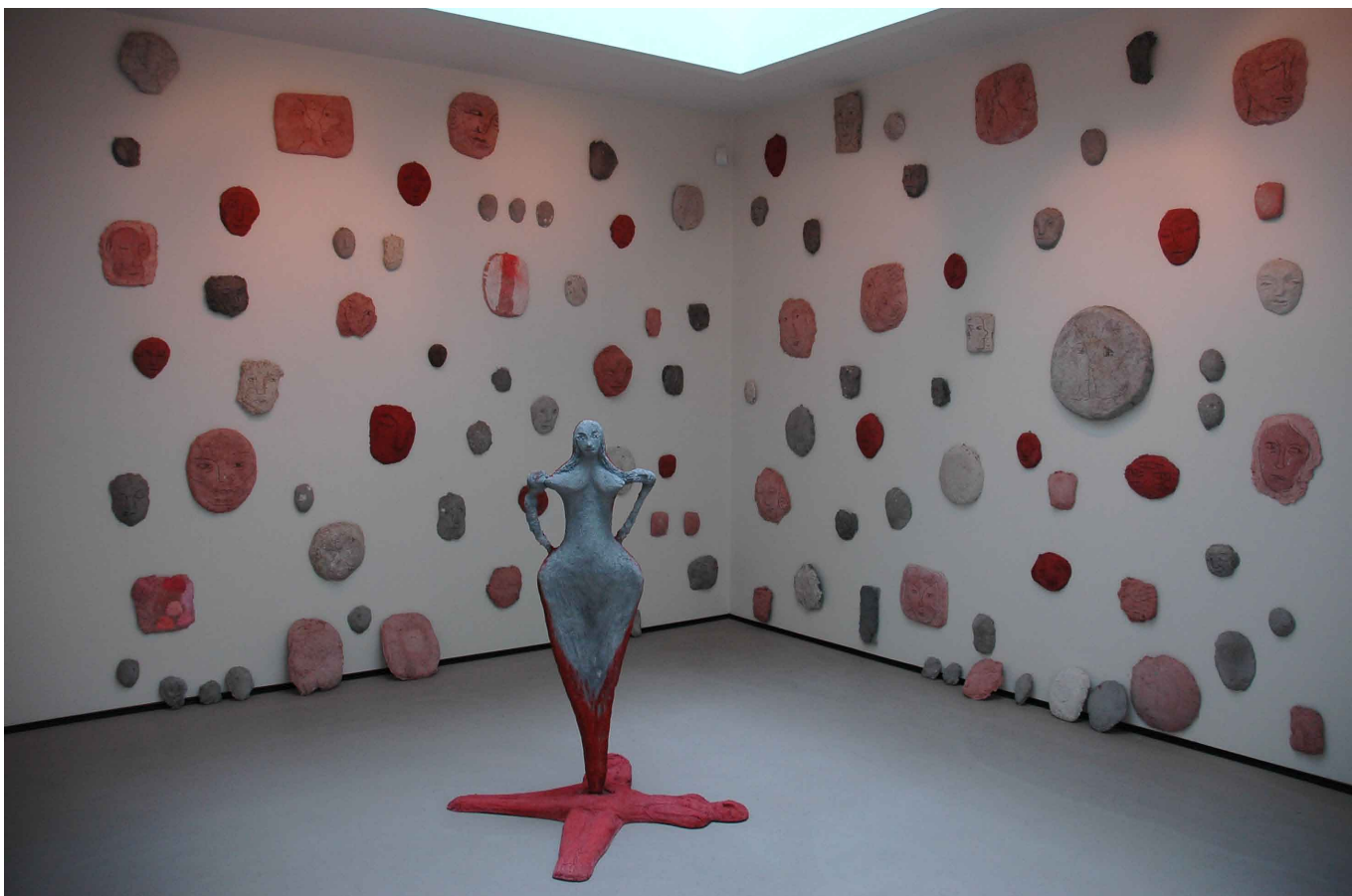
Frisklivscenteret, Porsgrunn, Norway, 2003
 Each "arc" is 3.20 m long. The material is white cement and used medals.

*"To dare is to lose your footing for a moment.
 Not to dare is to lose yourself."*

This quote (freely adapted from Søren Kierkegaard) forms the basis for the sculptures in the entrance hall of the building, which includes sports, culture as well as health. The fronts of the figures are full of medals molded into the cement like a mosaic. They become a kind of local "history of heroes". People in the area were asked via the press to send in all types of medals. Everything from swimming badges to world championship and war medals was donated. - 373 for the man and 75 for the woman. (The history of the medals has been archived). An important memory from my childhood in Skien was "Verdenskongen" ("The King of the World") who came (and still comes) to all festive occasions in a uniform covered entirely with medals for everything that it is possible to get a medal for. His dignity and pride under the weight of all this achievement puts Janteloven (Tall Poppy Syndrome) into stark relief.





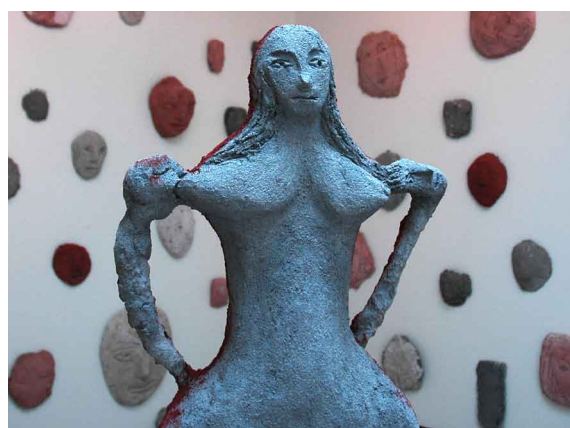


Family album

Installation from the Vrå Exhibition, DK 2010

"Benthe's works are, in a way, naive, which for me means that they have the purity of a heart and a strange poetry, which is unusual in the world today. In this imagery she has shown flying, sailing, driving female figures, which in their tableaux, tell the stories of essential human conditions. At the Vrå Exhibition in 2010, Benthe Norheim exhibited in a small room, where a female figure raised itself up as if from a shadow or a forefather or mother from the floor. The figure was created in cement, a material she favours despite its unpretentious appearance. On the walls were shown what could be called an ancestral gallery of the woman's family, personal portraits from the most devout, funny, melancholy and questioning to those who were almost exclusively depicted as a cement blob, as if they had left no trace or memory with others. It is these narratives from a familiar, but perhaps overlooked world which a quirky storyteller like Benthe Norheim highlights and enriches our world with."

Artist Lene Rasmussen, December 2010



The three Graces, GRACES, Anna, Anna & Maria, concrete, height.2,40m., from the Vrå exhibition, Denmark 2007



Mother and Daughter,

IMade for the Vrå exhibition, Denmark 2011. Concrete, iron and found parts of agricultural implements. Height 150 and 205 cm.



MARIT BENTHE NORHEIM, *Curriculum Vitae*, Born 1960, Norway

EDUCATION:

1984–87 Royal Academy of Art, (MA) London, England
1983–84 The travelling Art Academy, throughout Europe
1981–83 Norwegian Fine Art Academy in Bergen, Norway

PUBLIC COLLECTIONS:

New Carlsberg Foundation, Copenhagen, Denmark
Museum of Contemporary Art, Oslo, Norway
National Gallery, Oslo, Norway
Riksgalleriet, Norway
Bergen Art museum, Norway
Norwegian Arts council, Norway
The Skien Arts collection, Norway
Vendsyssel Art Museum, Denmark
The region of Northern Jutland, Denmark
Godfrey Bradman Collection, London, England
The National gallery, Gaborone, Botswana

PUBLIC COMMISSIONS:

2013 Øjsten. Naval base, Frederikshavn, Denmark
2013 Kildegrotten, artistic decoration of Kildegrotten, København, Denmark
2012 Victoriagården, Hjellevrygge, Skien, Norway
2011 Tjørring school, Denmark
2008 Hospice Djursland, Rønde, Denmark
2007 Winged, Skovsgård, Brovst, Denmark
2006 Arrivals, 8 figures in Tårs, Denmark
2003–2006 The Rat Maiden projects, for the 100th anniversary celebration of Henrik Ibsen Skien, Norway
2004 4 stone sculptures for Paradplatsen, Leksand, Sweden
2004–2005 Strollers, Bratsberg Harbour, Porsgrunn, Norway
2003–2004 Cable tapestry, AVV, (Recycling Plant Vendsyssel) Hjørring, Denmark
2003 Lifeboat, Tveten School, Porsgrunn, Norway
2002–2003 The front of the medal, Frisk-liv senteret, Porsgrunn, Norway
2002 Entry/Exit, Kopervik videregående school, Karmøy, Norway
2001 Relief, Kensington Europe Hotel, London, UK
2000–2001 The Lady of the Sea, Sæby harbour, Denmark
2000 Baptismal font for church in Vestmannaeyr, Iceland
1999 The Three Graces, Helgerud School, Ringerike, Norway
1999 The ear on the shore, Nordic Stone Symposium, Vestmannaeyr, Iceland
1998 Hiding in the skirts, Grønnåsen School, Bodø, Norway
1995–1996 Figureheads/Women in the Wind UNION/Norske Skogs biological purification plant, Skien, Norway
1995 Relief, Carriers, Shepherdesses, Flying, Folkets hus, Bergen, Norway
1994 Fountain, Shadow, Øyrane Videregående, Førde, Norway
1993–1994 Love bench, A place to rest, with Sys Svinding, Nordic stonesymposium, Qaqortoq, Greenland

1993 Journey, NSB, Sandnes, Norway
1992 Journey, Trainload Freight Headquarters, British Rail, London, UK
1990 Flying, Stavanger Heliport, Norway
1989 Thoughtsharers farewell, Bergen Airport, Flesland, Norway
1988 Thoughtsharers, Lofsrudhøgda School, Oslo, Norway
1987 Touch, Os Distriktsheim, Bergen, Norway

SOLO EXHIBITIONS:

2015 Campingwomen at Rønnebæks Holm, DK
2014 Campingwomen, Science in the City festival, Copenhagen DK
2014 Life-boats, people meeting on Bornholm
2013 Campingwomen, ReCreate, Aalborg Universitet Sydhavnen København, DK
2013 Campingwomen, Church days, Aalborg, DK
2013 Campingwomen, Easter exhibition Herregården Bratskov, Brovst
2013 Campingwomen, Randers Art Museum, DK
2012 Life-boats, Womens Museum, Århus Danmark
2011 Hirtshals Lighthouse, Denmark
2010 Life-Boats – Rolling Angels – Campingwomen, Skagens Odde Nature Centre, Denmark
2010 Life-Boats artistic and ship technical preparations, Utzon Center Aalborg, DK
2009 Campingwomen, Reykjavik Arts Festival, Iceland
2009 Campingwomen, Århus 2017, v. Aros, at the Art museum Heart, Herning
2006–2008 Project Campingwomen, for the European Capital of Culture Stavanger 2008
Exhibition at 9 churches in Bogense, By Gallery M, DK
2008 Gallery M, Bogense
2006 Gallery Falkum, Skien, Norway
2005 Vendsyssel Art museum, DK
2001 Rolling Angels, the Loading Bay Gallery, (FAC) London, England
2001 Rolling Angels, Salisbury Cathedral, Salisbury Festival, England
2001 Rolling Angels, Sæby Church, Denmark
2001 Norheim and Ørntoft, Banegården, Aabenraa, Denmark
2000 Rolling Angels, Trafalgar Square, St. Martin in the Fields, London, UK
2000 Rolling Angels, The Northlands festival, Wick, Scotland
2000 Rolling Angels, Jakob Culture Church, Oslo, Norway
1997 Hjørring Art Association, Denmark
1997 Shepherdesses, Skagen Art Association, Denmark
1996 Norheim and Berge, Speculum-festival, Rogaland Art Centre, Stavanger, N
1995 London, Gallery F 15, Moss, Norway
1995 Knifewomen, Bunkers, International Project, Lista Lighthouse, Norway
1994 Shepherdesses, Traquair House, Scotland
1994 Shepherdesses, Sverresborg, Bergen, Norway
1994 Shepherdesses, Shad Thames Gallery, (FAC) Tower Bridge, London, England
1994 Shepherdesses, Oslo Art Association, Norway
1993 Gallery Langegården, Bergen, Norway
1993 Trondheim Art Association, Norway
1992 Sandnes Art Association, Norway
1992 Gallery Marie Louise Wirth, Zürich, Switzerland (2 person)
1992 Clove I I Gallery, Fine Art Consultancy (FAC) London, England

1991 Fine Art Consultancy, London, England
 1989 Gallery Wang, Oslo, Norway
 1989 The Crypt Gallery, St. Johns Church, London, England
 1987 Gallery F15, Moss, Norway
 1987 Bergen Art Association, Norway
 1986 Gallery Wang, Oslo, Norway
 1986 Gallery I, Hordaland Art centre, Bergen, Norway
 1984 Scot. Agnes Gallery, Roskilde, Denmark

SELECTED GROUP SHOWS:

2015 Art at the Canal, Løgstør, Dk
 2015 Life-boats, Land Shape, Hanstholm, DK
 2014 Beginning, Art Centre Silkeborg Bad, Dk
 2014 Rainbow BunkerLove festival, Hirthals DK
 2013 No Mans Land meets one mans land, Rudolf Tegner museum, DK
 2010 Port 2010, Art Festival, North Jutland, Denmark
 2010 Goddesses, National Museum of Art, Architecture and Design, Oslo, N
 2010 Summer Exhibition 2010, Seljord Art Association, Norway
 2009 Installation, National Museum of Art, Architecture and Design, Oslo, N
 2009 Exile, Art centre Silkeborg Bad, DK
 2009 Kulturdugnad Gamvik, Finnmark, Norway
 2009 Gallery Augustiana, Sønderborg, Dk
 2009 Kunst NU, Hobro, DK
 2009 Art in Northern Jutland, Hjørring, DK
 2008-2009 Vrå exhibitions, DK
 2007 Kontra, Finnish-Norwegian Culture Centre, Kontraskjæret, Oslo, Norway
 2007 Guest at Vrå Exhibition, Vrå, Denmark
 2006 European reflections, guest at Pro Copenhagen, Denmark
 2006 Ongoing conversations, Christianssands Art Association, Norway
 2005 Far East, Drawing exhibition, Kristiansand Art Association, Norway
 2003 Relations, Frednes Culture centre, Porsgrunn Art Association/TBK, Norway
 2002 Agerholm Sculpture Park, Denmark
 2001 Mother and Daughters, Sandnes Art Association, Norway
 2001 Agerholm Sculpture Park, Denmark
 2000 Gallery Heer, Oslo, Norway
 2000 Aalborg Triennale, Nordjyllands Art museum, Denmark
 2000 Agerholm Sculpture Park, Sjælland, Denmark
 2000 Nordenfjords, Hjørring Art museum, Denmark
 1999 Female Nordic Contemporary Artists, Trondheim Art Association, Norway
 1999 Summer Exhibition, Ørje brug, Norway
 1999 Rosa, Installation in a silo, Summer Exhibition, Seljord Art Association, Norway
 1997-1998 Jeanne D'Arc. Sørlandets Art museum, travelling exhibition, Norway
 1997-1998 Kroppsnær. Nordic travelling exhibition arranged by Henie Onstad Art Centre, Oslo
 1996 Norwegian Sculpture Association, Oslo – Bergen, Norway
 1996 Voluptas, (Foundation 3,14) Norwegian show in Slovakia's National Gallery
 1996 National Gallery in Amman, (Foundation 3,14) Jordan
 1995 M.K. Curliones State Museum of Art, (Foundation 3,14) Litauen

1995 Prints, London – Tokyo, Japan
 1994 Gallery Gerulata, Bratislava, Slovakia
 1994 Lista Lighthouse, Lista, Norway
 1993 Gallery Langas, (Foundation 3,14), Litauen,
 1992 The Stables Gallery, London, England
 1992 Aurora-Biennale, Finland
 1991 Royal Academy Summer Show, London, England
 1989 Royal Academy Summer Show, London, England
 1989 London Contemporary Art Market, London, England
 1988 Stockholm Art fair, Sweden
 1988 Kettles Yard Gallery, Cambridge, England
 1987 Gallery Garmer, Gothenburg, Sweden
 1986 National Gallery in Gaborone Botswana,
 1986 Brandt's Klædefabrik, Odense, Denmark

OTHER ARTISTIC PRACTICE:

2008-2017 **LIFE-BOATS**, under construction www.life-boats.com
 2014 Partnership for change, Oslo Norway, Lecture "Life-Boats" - international sailing social participatory art project.
 2013 Artist meeting, Vendsyssel, Denmark
 2011 Rolling Angels dances with pensioners in regi by Odin Teater, Holstebro festival
 2006-2011 Project "Campingwomen", European Capital of Culture Stavanger 2008.
 A travelling sculptural installation with music by Geir Johnson incorporated. It has travelled in Denmark, Norway and Iceland.
 2004 Nordic Stone Symposium, Orsa, Sweden, KKV, Bohuslän, Sweden
 1999 Nordic Stone Symposium "Lava & Folk", Vestmannaeyr, Iceland
 1993-94 Nordic Stone Symposium "Stone & People", Qaqortoq, Greenland
 1987 Installation at St. Johns Hospice, Artist in Residence, Lancaster, England

Part time teaching and lecturing at various art academies, including:

Royal Academy of Arts, (M.A.), London, UK, and Chelsea College of Art (Found.) London, Central / St. Martins School of Art (B.A.), London, Wimbledon School of Art (M.A. Site Specific), London, UK, Liverpool Polytechnic (B.A.), Liverpool, UK
 Lecture at the National museum, Copenhagen. DK Lecture at Scandinavian Events Conference, Aalborg, 2005, DK

PROFESSIONAL MEMBERSHIPS: Norwegian Visual Artists Association (NBK), Norwegian Sculpture Association, Vrå exhibition, DK

GRANTS/AWARDS: The Norwegian State Arts Scholarship 1990, 1998, 2001, 2006, 2008. Akademiraadets Travel Scholarship DK 2003, Northern Jutland Cultural fund DK 2004, Marie & Victor Hagen Müllers foundation 2009 DK, Spar Nord Hjørring Culture Prize 2010 DK. Anna Klindt Sørensens Honorary Award 2011 DK.

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KONTAKT INFORMATION

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