

06 FEBRUARY – 08 MARCH 2026

CONTINUUM

TROMSØ ACADEMY OF ARTS
DANIELLE EMILIE OLSEN, INGEBORG WIE
HENRIKSEN, JANE JOHANSEN, JONAS
KÅRE BYSTRÖM, MARI SAGRUSTEN,
MARIANNE BERG JOHANSEN, MIKAELA
AUGESTAD, PETRA ELISE HAGELUND,
RINA NEIMI, ROSHANA MIRANIAN,
THEA KÅRUD TOLLEFSEN, TRYGVE TVEITA

CONTINUUM

ACADEMY OF ARTS, TROMSØ

They came from all over, from Denmark, Sweden, and Norway, and even someone from Iran. They belong to Generation Y, Millennials, and Generation Z. They are art students, architects, musicians, and people who have left, moved, abandoned, and arrived. They have embraced, built up, torn down, left again and started over. They are people who think, who urge, who have the ambition to influence, change, offer alternatives and speculate. They want us to experience and pause.

They work in installation, with sound, painting, drawing, video, stop motion, performance and sculpture.

They move in a landscape between dimensions of mobility, movement, displacement, transformation, change and migration. Their experiences are filtered through different lives and living conditions, through experiences from screens and bodily displacements, psychological and physical states, and political realities. Collective memory is mixed with the singular, in movements that begin and end alternately, physically and medially, on an interpersonal and societal level.

The works in *Continuum* can be interpreted from several contemporary perspectives. I am thinking, for example, of the discussions and criticism of the frictionless nature and exhaustion that have been present, of the understanding of identity as performative and political, and of speed, acceleration and modern man's loss of navigation. The works raises questions about masculinity, mobility, political vulnerability and the ultimate resistance of resistance — submission, passivity.

The exhibition also touches on issues of contextual dissolution. In a media world where images, bodies, and narratives circulate disconnected from their origins, new forms of vulnerability and power are created. Here, the political aspect of becoming visible, shareable and changed is brought to the fore. The duality of this is often equally apparent for both subjects and objects. *Continuum* is an exhibition full of energy and flow and, wonderfully, also joy. The joy is evident in the commitment, in the desire to bring us together, to reflect, to rethink and to think anew.

Together, the works revolve around fundamental existential questions: What are we? Where are we going? What were we — and is there still an *I* or a *we* in this movement?

Lisa Torell
Professor Contemporary Art,
Academy of Arts, UiT Tromsø

**PARTICIPATING
ARTISTS**

Danielle Emilie Olsen (BA1)

Ingeborg Wie Henriksen (MA1)

Jane Johansen (BA1)

Jonas Kåre Byström (BA1)

Mari Sagrusten (BA1)

Marianne Berg Johansen (BA1)

Mikaela Augestad (BA1)

Petra Elise Hagelund (BA1)

Rina Neimi (BA1)

Roshana Miranian (MA1)

Thea Kårud Tollefsen (BA1)

Trygve Tveita (MA1)

DANIELLE EMILE OLSEN

WAITING ZONE, 2026

The installation begins with the forgotten moments at a bus stop. A place that rarely receives attention, yet holds a quiet pause in the rhythm of daily life. Here, time halts briefly before the journey continues.

The bus stop is a threshold between departure and arrival – filled with traces of students, workers, and fleeting encounters. An informal gathering space and a shared experience many can relate to. In the installation, the bus stops on Tromsøya are photographed as fragments, where surroundings, structure, and signs of life converge – elements that might otherwise never meet. Something that, in one way or another, we can all recognize ourselves in.

Danielle Emilie Olsen (b. 1994) primarily works with installations, often based in photography, painting, and sculpture. Her practice is characterized by an exploratory approach, in which she continually challenges and transcends her own boundaries through encounters with materials and modes of expression.

After complications from surgery in 2017, art became a vital tool in her rehabilitation process. Since then, it has been a central driving force in her life and creative work. She works with and about the universal – both as content and form – creating art that is accessible and inclusive, while continuously seeking new ways to communicate the power of art to all.

INGEBORG WIE HENRIKSEN

**THE MOUNTAIN BALLET,
2026**

In *The Mountain Ballet*, Ingeborg explores the elemental forces of mountain landscapes through movement and dance. In this excerpt from Hamarøytinden in Helgeland, it is the mist that enters as her dancing partner.

Ingeborg Wie Henriksen uses play as a medium for artistic exploration, creating interactive experiences where art and life flow into one another. Her works exist in the borderland between mysticism, internet culture, and nature.

JANE JOHANSEN

**PLEASE GO OUTSIDE,
INDOOR HUMAN!
2026**

**INSTALLATION, VIDEO,
SPRUCE BRANCHES,
CANDLES**

Does the human being have a nature? Is the human being nature? Are we disconnected from it? We have moved into heated homes in the cities — and the question is whether we lost something when we forgot how to be outside.

Jane Johansen (she/her, b. 1995, Kjellerup, Denmark) Through sculpture and video, she explores female corporeality and sexuality, taking her own history as a point of departure. She places these themes within a societal context by reflecting on issues such as demands, expectations, and power. Rather than drawing clear-cut conclusions, her work adopts an open position, playing with the tension between control and the desire for liberation.

CONTINUUM

JONAS KÅRE BYSTRÖM

SACRED, BEYOND BELIEF

**SOUND INSTALLATION,
DRAPES**

Oscillating vibrations
Into shapes, into form
Ritual invoking roots
Intimate generation
Root elements transform
Simultaneous embrace
Dual dissolution
Illusion manifest

The portal is an archetype, a symbol of transition. It is a kind of liminal space that holds the power of what was and what is yet to come, but also the raw potency of the now. I asked myself: 'What is the sound of a portal?'

Jonas Kåre Byström (b. 1988, Örebro, Sweden) work explores themes of perception, and the connection between the mystical and the mundane. He works primarily with painting, but also sculpture, installation, and sound. The artistic process becomes an aspect of his own study into the nature of consciousness, different states of being, what it means to be human, and who (or what) we are.

Instagram: @jonaskbys

MARIANNE BERG JOHANSEN

**WHEN I WAS WITH YOU, I
WAS ALONE**

**NO TRAM IN OSLO COULD
TAKE ME ALL THE WAY
TO YOU**

2026

The paintings speak of longing and loneliness. Of reaching for something that isn't returned. I search outward, only to find there's nothing there. I'm always standing on the other side of the platform. Tøyen girl¹ + Frogner boy². I want what I don't have. No tram in Oslo could take me all the way to you

Marianne Berg Johansen (b.1997, Tromsø, Norway) is a visual artist educated at OsloMet and Einar Granum School of Fine Art. She is currently pursuing a Bachelor's degree in Fine Art at the Art Academy in Tromsø. Marianne works with themes such as longing, love, and the body. She draws inspiration from everyday life, capturing experiences and impressions from her life as a queer woman.

1 Tøyen: a district in eastern Oslo, typically associated with lower income.

2 Frogner: a district in western Oslo, known for its higher-income residents.

MIKAELA AUGESTAD

**THIS HOUSE IS TEMPORARY
AND SO AM I, 2026**

**TEXTILE- AND
VIDEO INSTALLATION**

What does home mean when you have no concrete place to look back to as “home”? How is home to exist when everything feels temporary? This work reflects around the meaning of home exploring themes such as fragility, alienation, lack of belonging, and sadness regarding her own life and relationship to the idea of “home”. It invites the viewers to ask themselves these questions especially now in a world where the home is constantly challenged, changing and threatened.

Mikaela Augestad (b. 2004, Tromsø, Norway) is a visual artist currently based in Tromsø. Mikaela works between the lines. She is inspired of by universes of the unknown and the exploration between the juxtaposition between the feminine and the unsettling nature of being. Often through her own experiences Mikaela portrays the deeply personal and longingly intimate often in an abstract space and time exploring what it means to live and exist in oneself.

Instagram: @mikaela.augestad

PETRA ELISE HAGELUND

**FOE – FEAR OF EXPANSION
2026**

**NET, SOUND,
PERFORMANCE/VIDEO**

Foe, noun
~Adversary, opponent

In our desire to avoid discomfort, we often induce our own pain. By staying in our comfort zone, the zone shrinks while we grow, and soon there is not enough room for us. This happens gradually, and we might not even notice how much pain this constriction inflicts.

Our fear of growing is a sneaky enemy, like the title acrostic suggests.

Petra Elise Hagelund (b.1999, Fredrikstad, Norway) is an installation artist and musician. They mainly work with turning abstract concepts into physical rooms, as if stepping into a physical representation of an emotional state. This may for example contain sound and sculpture. Their practice revolves around themes such as emotional expansion and awareness, relational struggles and a call to action for grounding in the present moment.

MARI SAGRUSTEN

FOREST FINNS, 2026

**WOODEN SCULPTURE/
OBJECT**

As we move through the earth and through time, the body becomes a book. A selection of stories told to me by my grandmother about our Forest Finn ancestors, who migrated to Hurdal in the 1600s.

Mari Sagrusten (b. 1997, Oslo, Norway) explores a strange and deep connection to a world full of creatures and stories, built from drawings, books, and sculptures. The works come from a pull towards the unreal and uninhibited, wishing to evoke wonder and curiosity.

CONTINUUM

RINA NEIMI

TURP/SKAM

**CLAY, CONSTRUCTION
PAPER, AND BALLPOINT PEN**

Turp' is used in Albanian households when someone breaks with tradition: Turp, meaning shame, signifies a complete loss of honor – both for the one who has transgressed and for the entire family.

The work explores the shame that arises when a culture is broken down – especially the shame of not belonging anywhere, of existing between multiple countries, cultures, and worldviews. Alienation from one's own culture is portrayed through the destruction of the face – a ritualistic gesture rooted in iconoclasm, where busts had their noses cut off in the Byzantine Empire and during the Crusades.

Rina Neimi (b. 2002, Oslo, Norway) works with a figurative visual language in painting, drawing, and sculpture. Her projects consistently reference art history, religion, and symbolic language, selected intuitively for each piece. She is interested in the cyclical nature of human history and places ancient narratives in a contemporary context, with a raw physical presence shaped by personal experience.

ROSHANA MIRANIAN

**A SIP OF SOMEWHERE ELSE,
2026**

STOP MOTION VIDEO

A cracked teacup crosses a paper world, stitched together from its own shards and borrowed pieces. A small body, carrying quiet endurance, learning how to move through worlds.

Roshana Miranian (b. 1985, Iran) is an interdisciplinary artist working primarily with painting and sculpture. The practice moves between myth, political history and lived experience, exploring memory, displacement, and the pressures that shapes inner and outer worlds.

THEA KÅRUD TOLLEFSEN**SUPPRESSION, 2026**

Like the masculine, the sculpture is heavy, exaggerated, and fragile. The material is shaped after the 'perfect' and unattainable image that men must strive for. A shield, an armor built on pride and the illusions surrounding protection.

SCULPTURE INSTALLATION

The work emphasizes the masculine stereotype and the male ideal. Through exaggerations around the neck region, it sheds light on communication blockades and plays on the principle that showing emotions is perceived as weakness. The issue is addressed in a societal context as a whole and not in an accusatory manner towards individual persons. Conceptually, the work expresses a desire for change – a shift away from the ideal.

Thea Kårud Tollefsen (b. 2001, Årnes, Norway) works in the three-dimensional, where she explores various phenomena related to human experience. Physical relationships to psychological experiences are often central reference points in her work.

Her process is organic, allowing different forms of expression to be explored; the choice of material is guided by the concept being examined. The repulsive is used as a tool to process themes that may be perceived as transgressive in relation to societal norms.

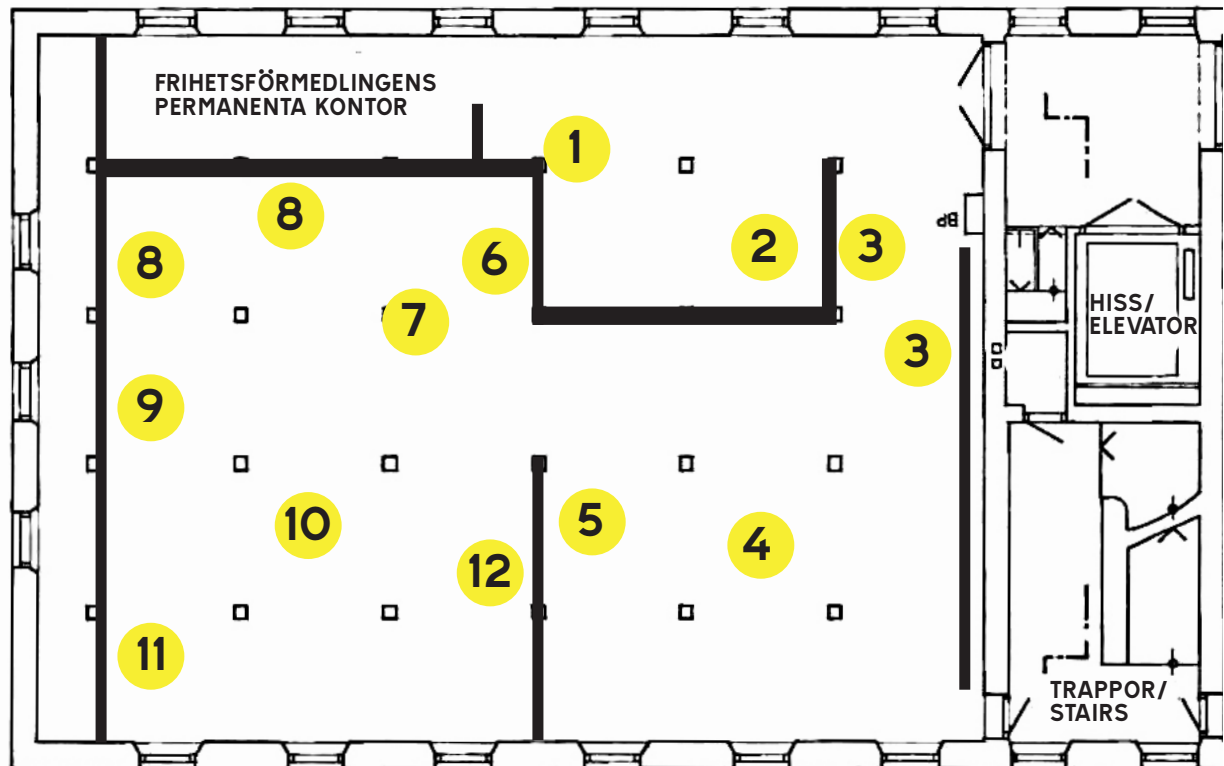
TRYGVE AUNE TVEITA**HEIRLOOM/GLASS CABINET**

The piece is a non-functional reproduction of a hutch/china cabinet from Telemark (ca.1780), reproduced in a contemporary material common in low-cost furniture. The piece reflects changing attitudes regarding the permanence.

WOOD FIBRE BOARD

Trygve Aune Tveita (b.1993, Tromsø) is a trained architect whose artistic work is centered around materiality. His work explores materials and their cultural/ideological significance, primarily through sculpture and installation. Trygve is a founding member of the art/architecture collective Arbeidsgruppa Ny Von.

Instagram: @arbeidsgruppa



1. Ingeborg Wie Henriksen
Fjällballetten / The Mountain Ballet
2. Thea Kårud Tollefsen
Suppression
3. Marianne Berg Johansen
Når jeg var med deg, var jeg alene / When I Was With You
Ingen trikk i Oslo kunne ta meg helt inn til deg / No tram in Oslo could take me all the way to you
4. Jane Johansen
Så gå ut då, inomhusmänniska! / Please go outside, Indoor human!
5. Roshana Mikranian
A Sip of Somewhere else
6. Petra Elise Hagelund
Foe – Fear of Expansion

7. Jonas Kåre Byström
Sacred, Beyond Belief
8. Danielle Emilie Olsen
Väntzon / Waiting Zone
9. Mari Sagrusten
Skogsfinnar / Forest Finns
10. Mikaela Augestad
This house is temporary and so am I
11. Trygve Tveita
Släktklenod/Vitrinskåp / Heirloom/Glass Cabinet
12. Rina Niemi
Turp/Skam

PLAY is the curatorial theme for Havremagasinet during 2026. Through exhibitions, programs, and new “studios,” we explore *PLAY* beyond its obvious meaning of playfulness. Here, the word expands to also encompass acting, starting, and activating. *PLAY* can also become an approach — to act, to test roles, to pretend — and through that, to discover new perspectives.

**THINK ABOUT THE ENVIRONMENT:
Please return me once you
have finished reading**

**Read more about Havremagasinet and
our upcoming events on our website!**

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