

This is a PDF-conversion of the Artist Book Edition:

Selected Proposals 1995 - 2005

OUT OF PRINT

Terje Nicolaisen © 2002

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Terje Nicolaisen

Selected
Proposals 1995 - 2005

Preface

Sketches has indeed been looked upon as valuable, through various historians and art lovers. Even the meta-character of the proposals has been valued, but not to fulfilment. Leonardo da Vinci's drawings for a helicopter in the renaissance was seen at the time as fantasy. So were Claes Oldenburg's proposals for gigantic monuments in the 1960's.

Today sculpture in the expanded field is directed towards the image of the *product*, a well made, fresh looking item of seduction. In this development however the proposal seem to have lost its attraction.

The proposal display the artist's fantasies or ideas with the most intimate relation to his or hers daily activity. Often there is very little distance from mind and heart to the paper. And due to the suggestive attitude of these notes, many practical, economical and ethical reflections that could lead to obstruction of output, is not present in these kind of artwork.

The realisation of threedimensional work would of course never happen without the drawing, but note that often *the proposal is a better vehicle for the artist intention, than the finished artwork is.*

I would like to submit the following proposals to the public through releasing this book. None of these proposals are realised except *Fiesta Mayor paa Ole Bulls Plass 1998* and *MPT - Museo de Pasatiempo, Infosign (Munch)* and *Norsk Sokkel Award 2001.*

Title: Untitled (1000 meters)

Year: 1998

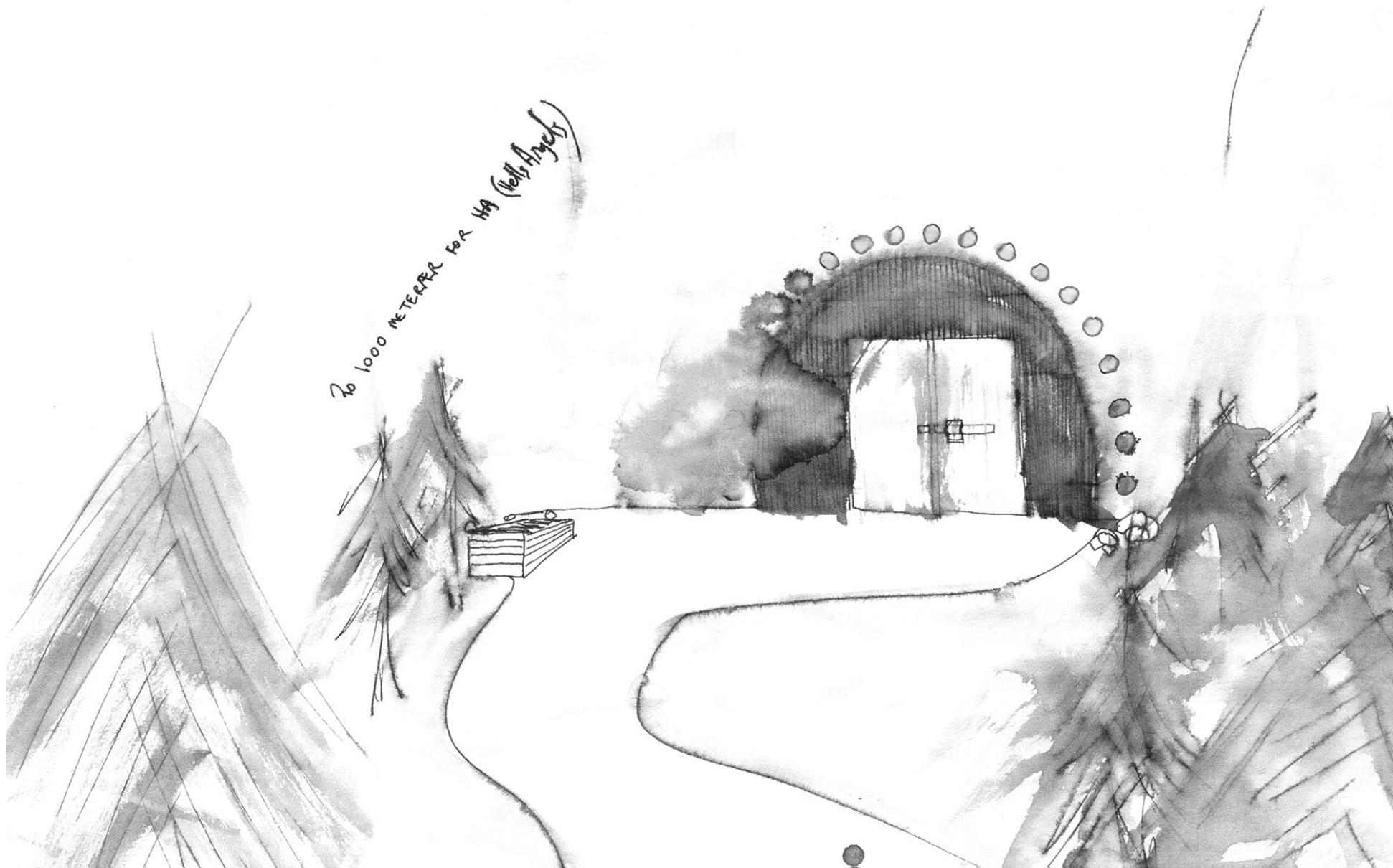
Project: For several years, I was doing a conceptual work with light, installing yellow light in galleries, museums and in public space. The idea was quite simple and based on an anti-whitecube attitude; it seemed to me at this point in my studies, that whatever you put into a white cube, would function as art. This led to the assumption that the white cube itself is the genuine art constitution and that the space is the object and the art-object its hostage.

So, instead of bringing the sculptural object into the space and install it, I decided to leave a specific layer of paint on the original lighting system. I basically painted the light tubes with a Lukas Fine Oil colour and left the rest of the space untouched. The effect was astonishing, as the entire space was literally filled with yellow light. I closed the gallery during the exhibition and the public related to it from the outside.

Living in Bergen some years later, a local biker club got hold of a tunnel space left by the national railroad, a perfect site for a club like this, with a drive-in entrance and a huge industrial space hidden in the back alley of regular traffic. I saw an excellent possibility for extending my yellow light readymade project:

Around the entrance of the tunnel, a suitable amount of strong halogen bicycle headlights are mounted in a chain. The lighting can either be used as a work light in the yard or be programmed to be turned on every time someone is coming up the road towards the tunnel, as a welcome or as a get-the-hell-out-of-here sign.

26 1000 METERS FOR HQ (Hells Angels)



Title: 32 rooms apartment

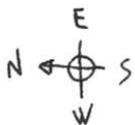
Year: 2002

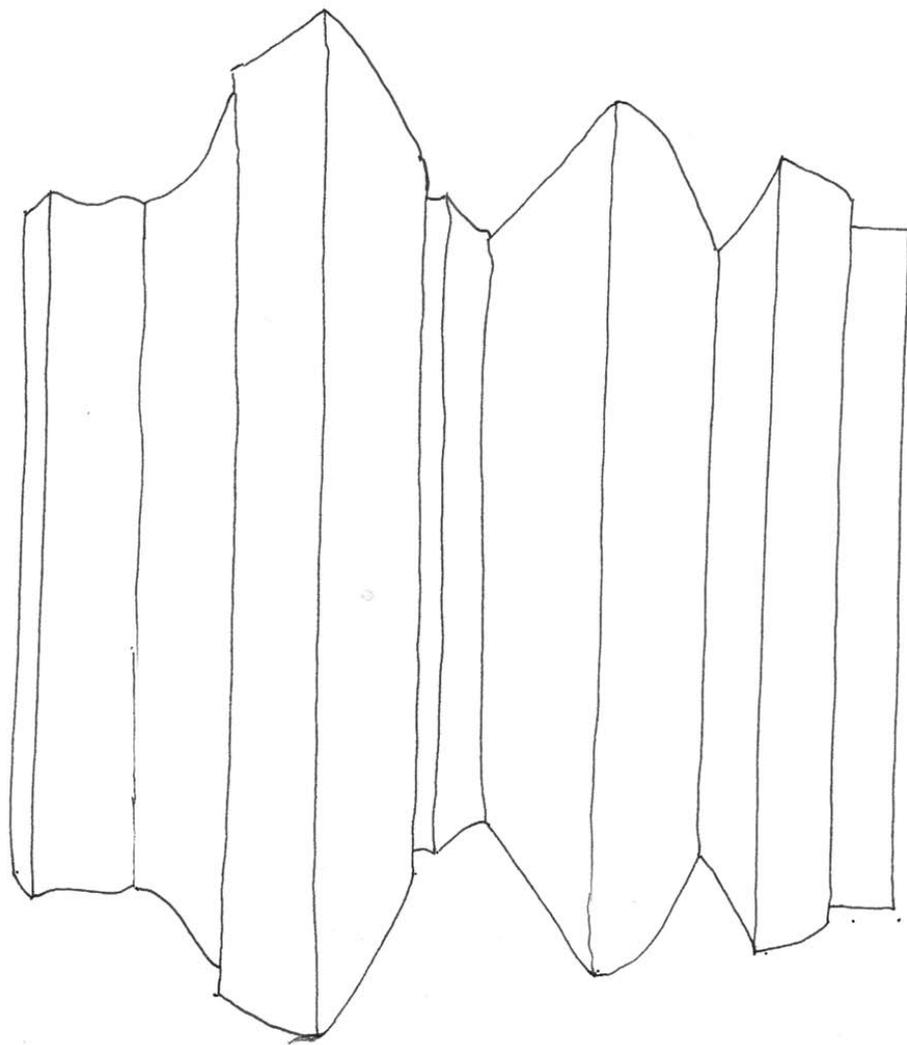
Project: We were looking for a place to live in Oslo and went to a lot of open houses and real-estate offices for a period of time. The down to earth considerations are necessary when you are looking for a flat to live close with your family for many years and when you borrow that much money. In the back of my head the romantic notion of the industrial size artist studio is still a living although naive consumption.

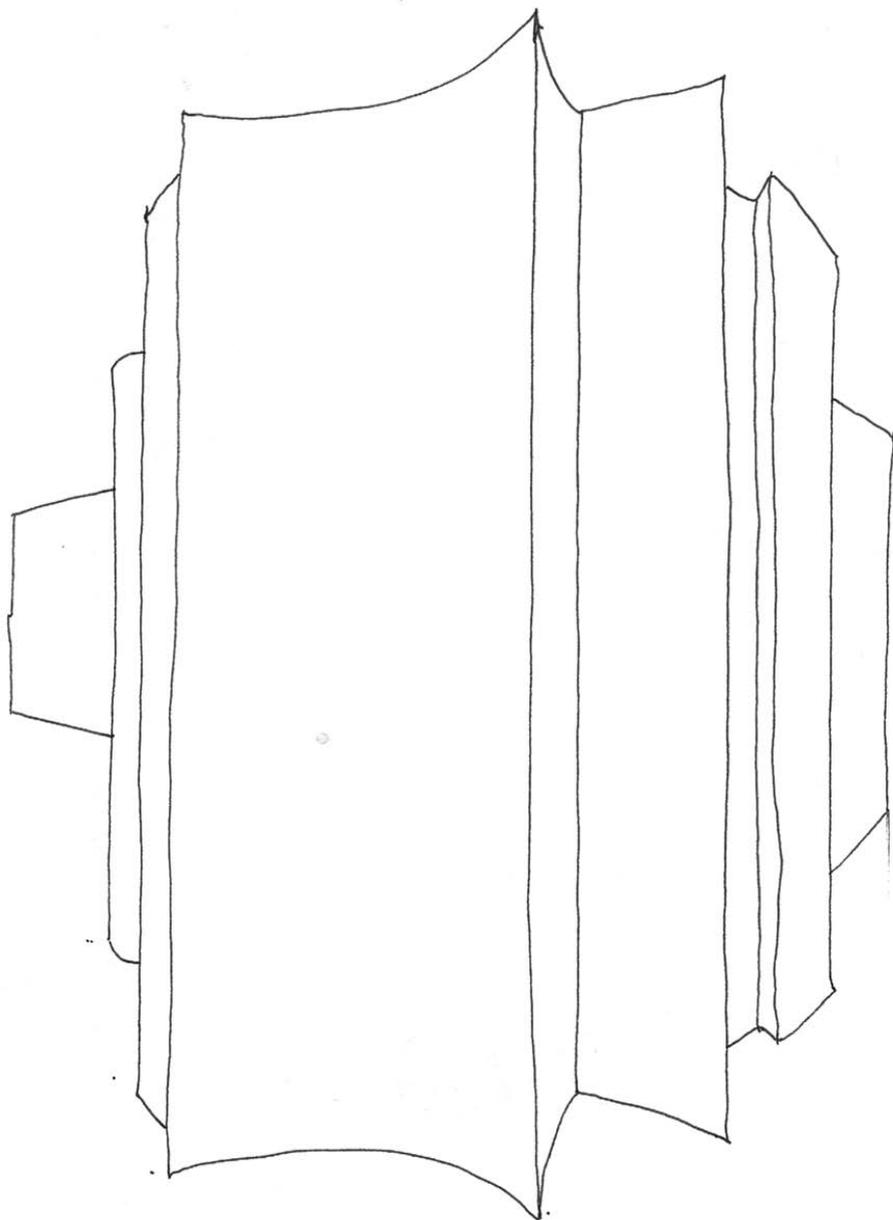
On one of these showing I suddenly saw a possible space. The broker gives us a drawing of the apartment together with all the technical facts and some information on the area where the flat was situated. This area map of Grünerløkka / Sofienberg in Oslo looked to me very much like the map of the apartments and I immediately thought: OK, that is our apartment, that's it!

Further consideration on this project, the enormous size and placement serves as a positive utopia and a surreal trip. But consider it for a moment; it could be a nice collective experiment with more than 500 families living together.

32 ROOMS APARTEMENT
IN THE FORM OF
GRÜNERLØKKA / SOFIENBERG





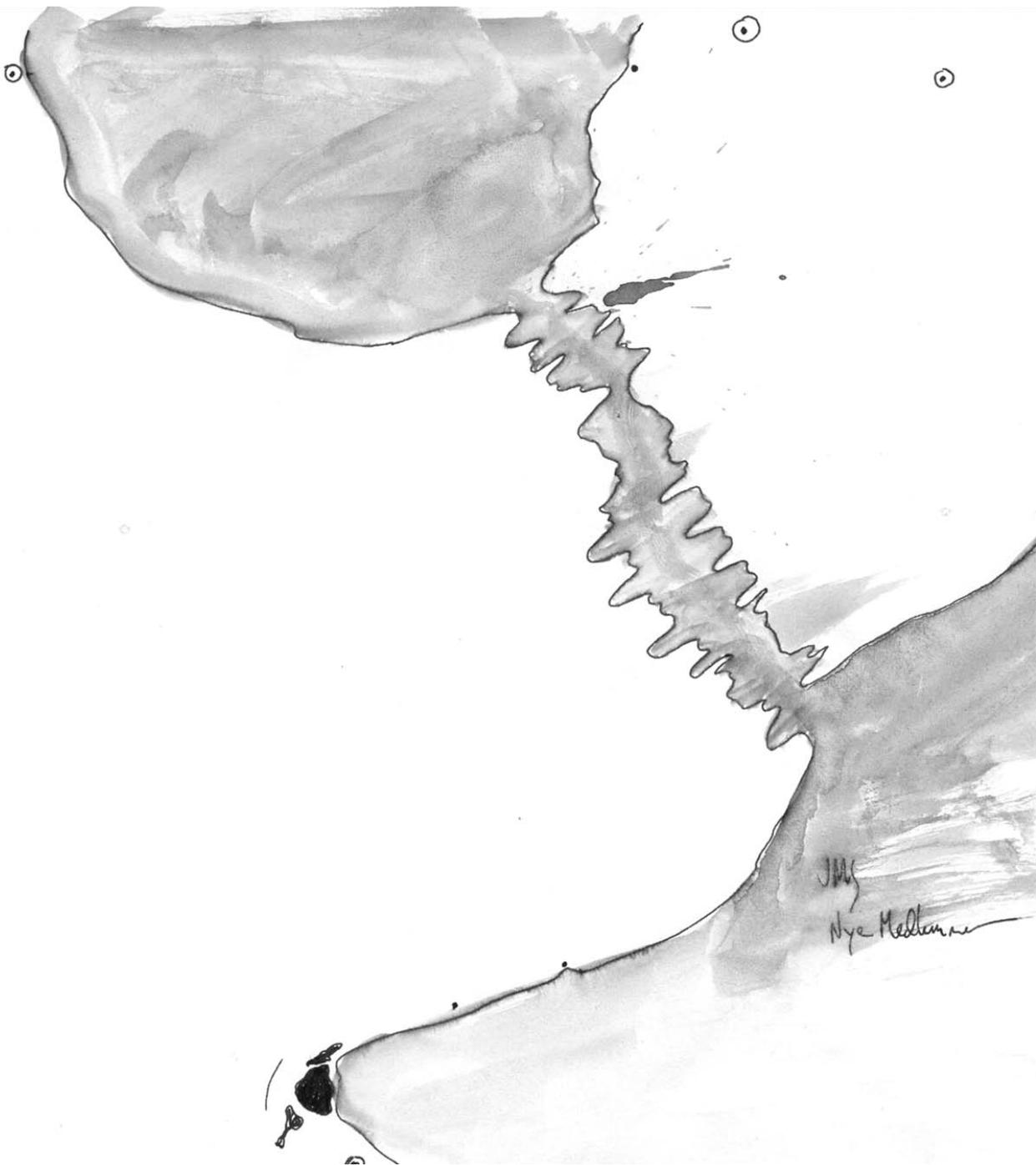


Title: 11 alternative sites

Year: 2002

Project: Talking about seeing maps, this originally failure drawing turned out to look like a map for a delta. There was a public argument on renaissance bridges an their placement and this site seemed to be a perfect place to try out different bridges and placements, a sort of bridge-expo.

|| ALTERNATIVE SITES FOR SAND BRIDGE

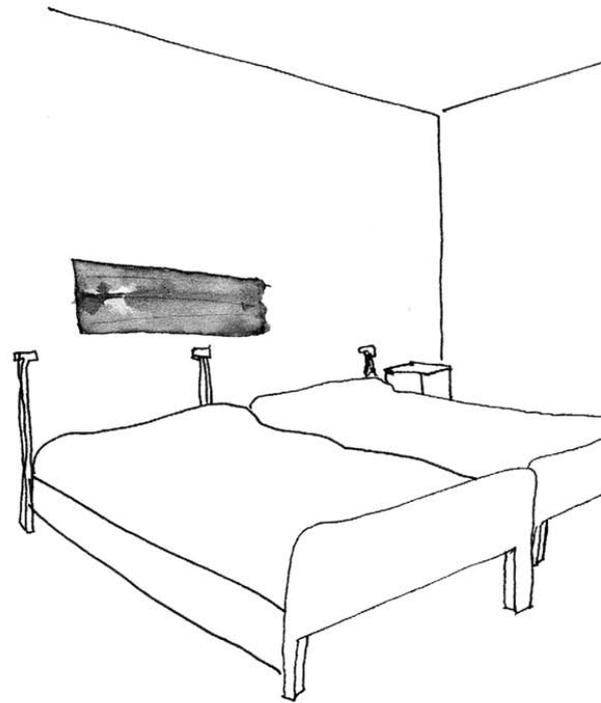
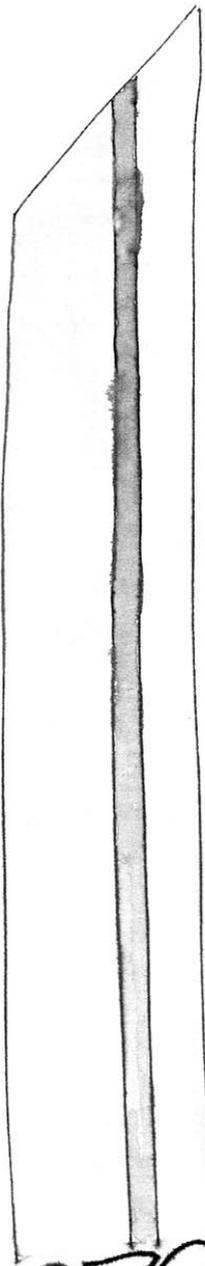


Title: The Visa Paintings (872 paintings at Oslo Plaza Hotel)

Year: 1995-05

Project: In 1994, I had the idea that i wanted to make a painting for every room at Oslo Plaza Hotel. The hotel had 872 rooms and I started planning the making of the work. Immediately I had the notion that the paintings should be made in a mechanical manner and with a format of approximately 100 by 25 centimetres. They should be made with the speed of visa-cards and in the bright colours of the nations. Hesitating to start this production, I finally arrived at making the first ones the summer of 2000, in the great inspiration and comfort of Pekka Nevalainen, the singing painter.

Acryl on paper, an indefinite number of paintings made in a particular manner.



QUEEN TWIN !

872 PAINTINGS FOR OSLO PLAZA HOTEL

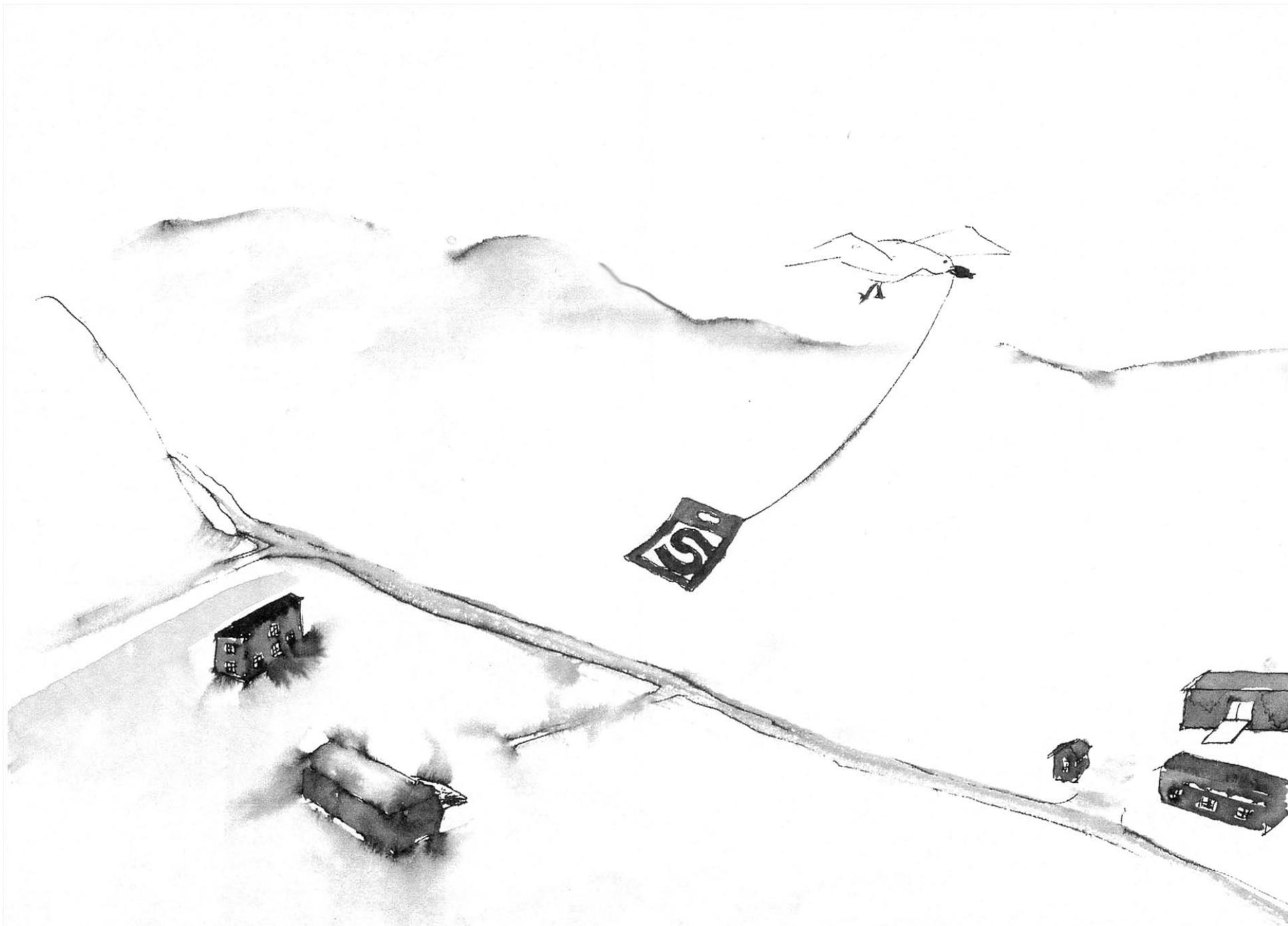
Title: Aircommercial

Year: 1999

Project: Visiting the island where my father grew up, he told us what they used to play around with as kids. One of the things his brother and him were doing was fishing for seagulls. Of course, this was done in the 1940's when the care for wild animals was not an issue.

A proper amount of fish intestines is placed on the seashore. Attach a fishing line of significant length to the meat. To the other end of the line, attach an empty plastic bag. Because the seagull swallows the food directly in to the stomach, the chance of getting the bird on a string is big. The bird will escape, and fly around the island, screaming, until the string will be diluted by stomach acid and the plastic bag fall down.

The bag that my uncle attached was from the local store. Later we have seen that flying trough air with commercial messages has become quite usual way of marketing an event or a company.



Title: Alternative Wedding Ritual

Year: 1999

Project: As popular culture such as movies and videogames are increasingly violent, one could actually suspect that society rituals also change slowly. As example in a post-Tarrantino society it would not surprise me if people starts shooting the wedding cake together, rather than only cutting it together, which is known to be the custom where I come from.

In the appropriate time in a wedding, bring forward a pistol of a certain size. The newly wedded couple holds the gun together, aims at the wedding cake and pulls the trigger. The cake will splatter around at the guests and everybody will be happy and drink champagne.



ALTERNATIVE WEDDING RITUAL

Title: Artdisposalchamber TN

Year: 1995-00

Project: The first year of my study at the academy, the mass of information on the artworld was overwhelming. So many artists; an absurd amount of artworks. As the artworld seems to have a well-developed system for exclusion and most artists have their not shown nor sold production at stock, the necessity of a recycling system seemed to be appropriate. Not only would an art-disposal possibility relieve the artists from the overload neurosis that unexposed artwork generates, the artworld and the world as such, would be cleansed of untransported intentions that is known to create aggression.

But why can't one just throw the artworks at normal recycling stations? Why this entire array? If we agree that artwork has an aura, as both Walter Benjamin and Theodore Adorno would agree on, the stocking together of different artworks from different artists would create an uncontrollable auratic radiation, a potentially dangerous situation. A chaotic flow of various intentions and expressions could lead to unintentional effects.

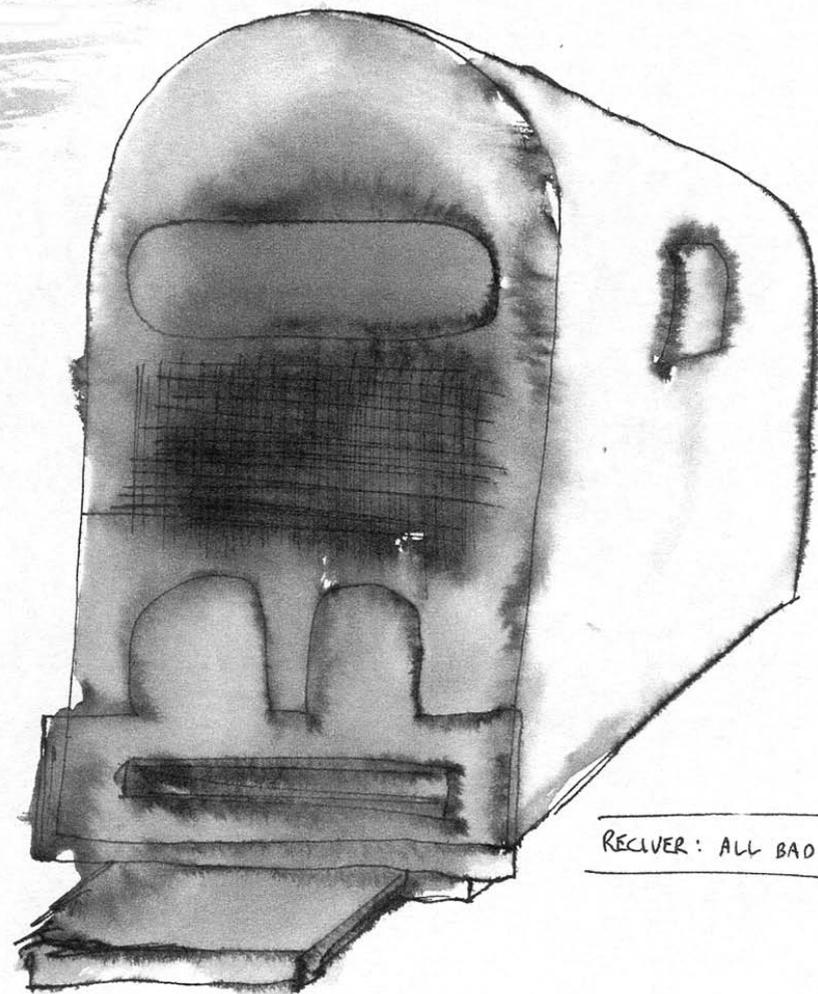
So, the best way to treat the bad art is to throw it in specially designed containers made for this purpose. The symbolic power in the act of throwing art in these containers would refill the artist with confidence and leave his or her practice open for development and progress.

Besides, why not put ready-mades back into their original function, such as pissoires, Hoovers and so forth

Text in image: *new possibilities for you to throw away your art / re-installation of readymades in the real world / secure treatment of auratic radiation / professional training*

nye muligheter for deg
til å kaste kunst!

- TILBAKEFORING AV
READYMADES
TIL DEN VIRKELIGE VERDEN
- SIKKER BEHANDLING AV
AVGATISK STRÅLEFARLIG
MATERIALE
- YRKESVEILEDNING



RECIVER: ALL BAD

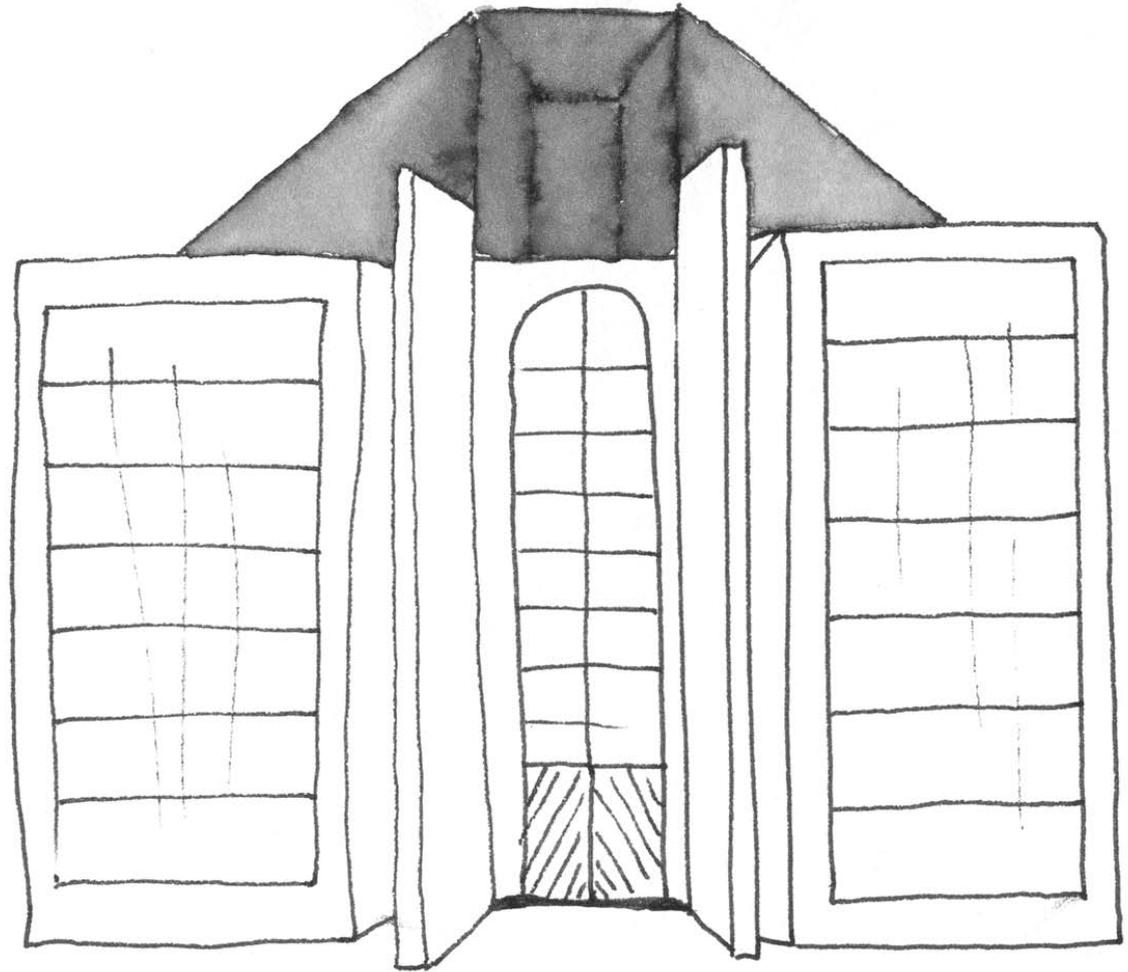
art_disposal

Title: Artist Studios

Year: 1996

Project: The people responsible for constructing public and corporate buildings should see the extreme potential in including professional working artists in their spaces. The corrective quality and effect of having a person working for no obvious reason or without any apparent intention at his or her own expense would increase the gain in any company.

Running a huge corporation, I would even considering including artists in the board, for the same reason. The artist would be satisfied with a monthly board salary of let's say 700 euro, and would because of this financial back-up spend even more time in the corporate building studio.



ARTISTS STUDIOS INTEGRATED AS UTSMYENING

Title: Untitled (Blinky Palermo)

Year: 1996

Project: If you were to depict an iconography on Bergen, one sign that you would have to include is the triangle apparent on all facades terminating the front wall towards the roof. This particular termination is seen in many cities around the Baltic Sea and the common reference is Hansa, an old chain of trade between the north-European and Baltic countries.

I saw in Bonn a painting by Palermo, which took me 15 minutes to discover, even though it was the only artwork in the space. The painting consisted of a painted blue triangle with a painted shadow over one of the doors. I will not forget.

Bergen Palermo Blinky Petroleum British Plinth



(212) 992355

THE OFFICIAL BLINKY PALERMO
TRIANGLE IN BERGEN 1976

B P



Title: Brygge på flatbygdene (Catch a train)

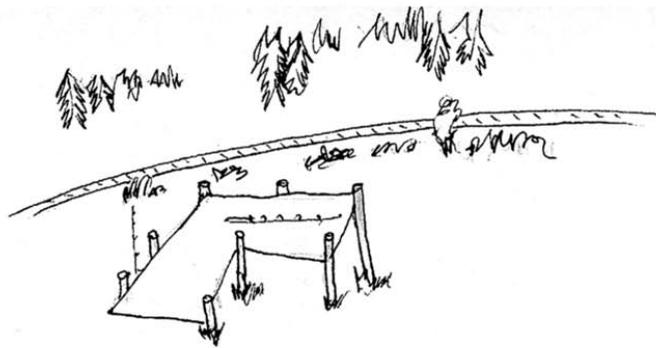
Year: 2000

Project: The countryside southeast of Oslo consists basically of farmland and forest. Norway has an extensive coastline and most people have a relation to the ocean one way or another. An artist and friend of mine initiated a series of sculptural projects on the farm he has in Skotbu, called Ringnes, and it felt natural for me to bring some maritime elements to this place, so far from the sea. Whilst most citizens in Norway know how to fish in the ocean, people living here only do freshwater fishing for Trout and Pike. There is a train passing the farm every 2 hours and it is devastating for a busy citizen to miss it and be stuck. On another hand, it is a nice place for a two-hour wait.

To re-locate, move and reconstruct wooden pier typical for all small harbours of the Norwegian coastline. The pier has to be authentic and special attention should be made to all details on the pier such as old rubber wheels, dried sea-grass and rotten rope. Placement on Ringnes is in the lower side of the fields towards the railroad tracks. Mounted in a step-in height at the back of the pier, the tilted field will bring the public at a level just above the roof of the train.

A corroded metal cast representing a fishing rod with line and bait is casually placed on the pier.

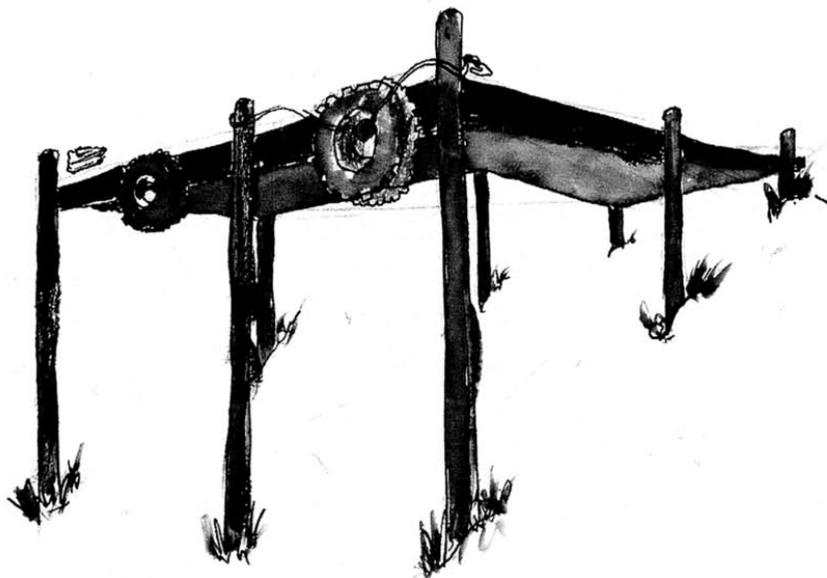
Recognition: Prix de Monsieur Teste 1999



FOR THE RINGES 2002 FESTIVAL AT MANUMS
PLACE IN SKOTBU, ØSTFOLD, I PROPOSE TO MOVE
AND RECONSTRUCT A PIER TYPICAL FOR THE SMALL HAVN
OF THE NORTH OF NORWAY.

THE FARM RINGES HAS PROPERTY DOWN TO THE RAIL
AND THIS EVERY 2 HOUR TRAIN IS AS CLOSE YOU
GET TO ANY REMINISCENT FEELING OF THE OCEAN

RECIVER: TALLEIV TARD MANUM



BRYGGE PÅ FLATBYGDENE, RINGES 2002
"CATCH A TRAIN" 6/8/99 *T.M.*

Title: hellbillies@ringnes.no

Year: 2004

Project: At the same site, my friend arranges a music festival on a yearly basis, known as The Ringnes Festival. A friend suggested that we should bring a common friend's leaking boat on a trailer, and tow it to the lawn in front of the stage. Since my campaign was all about bringing maritime objects to Ringnes, I saluted this idea. It would be great seating at this particular concert, were Hellbillies was the main feature.

Find contaminated wooden boat of significant size, bring it on to a boat-trailer tow it to Ringnes. Place the whole installation on the lower field of the farm; tilt one wheel slightly towards the stage. Find power and plug in the refrigerator. Wait for the concert.



050901

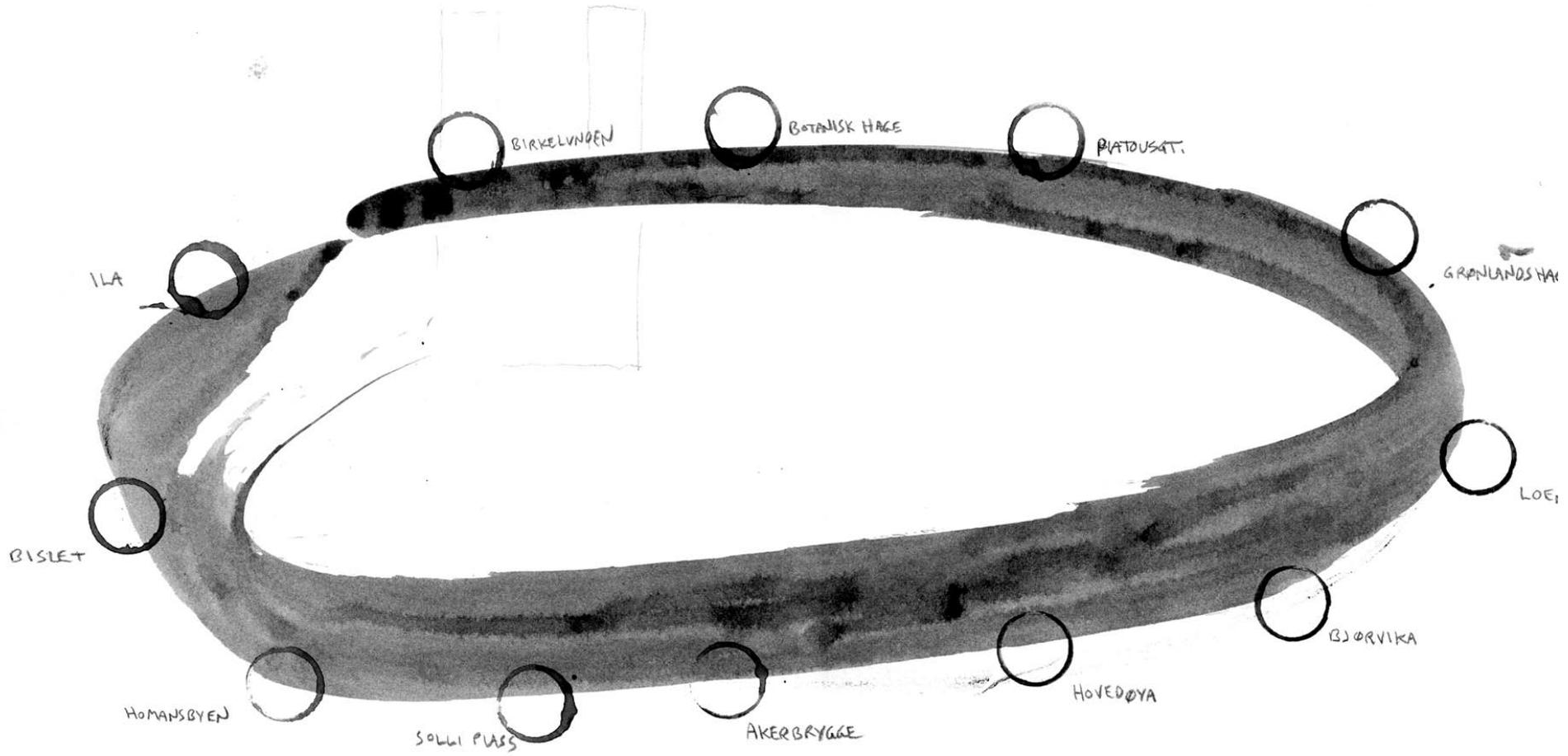
Title: Oslo Circle Line

Year: 2004

Project: To really get around in Oslo in a practical way I propose to make an underground circle-line. Important new features are Bjørvika, Hovedøya and Phillipstad, which today has no real good connection with the rest of town. Since I can not spend all my time on city planning, the stops suggested are of subjective choice; Departure in both directions every 5 minutes, 18 minutes one round, 8 trains in constant move

Stations from left to right:

Bislet - Homansbyen - Solli plass - Aker Brygge (Phillipstad) - Hovedøya - Bjørvika - Loenga - Grønlandshagen - Platousgate - Botanisk Hage - Birkelunden - Ila.



G

GO OSL!

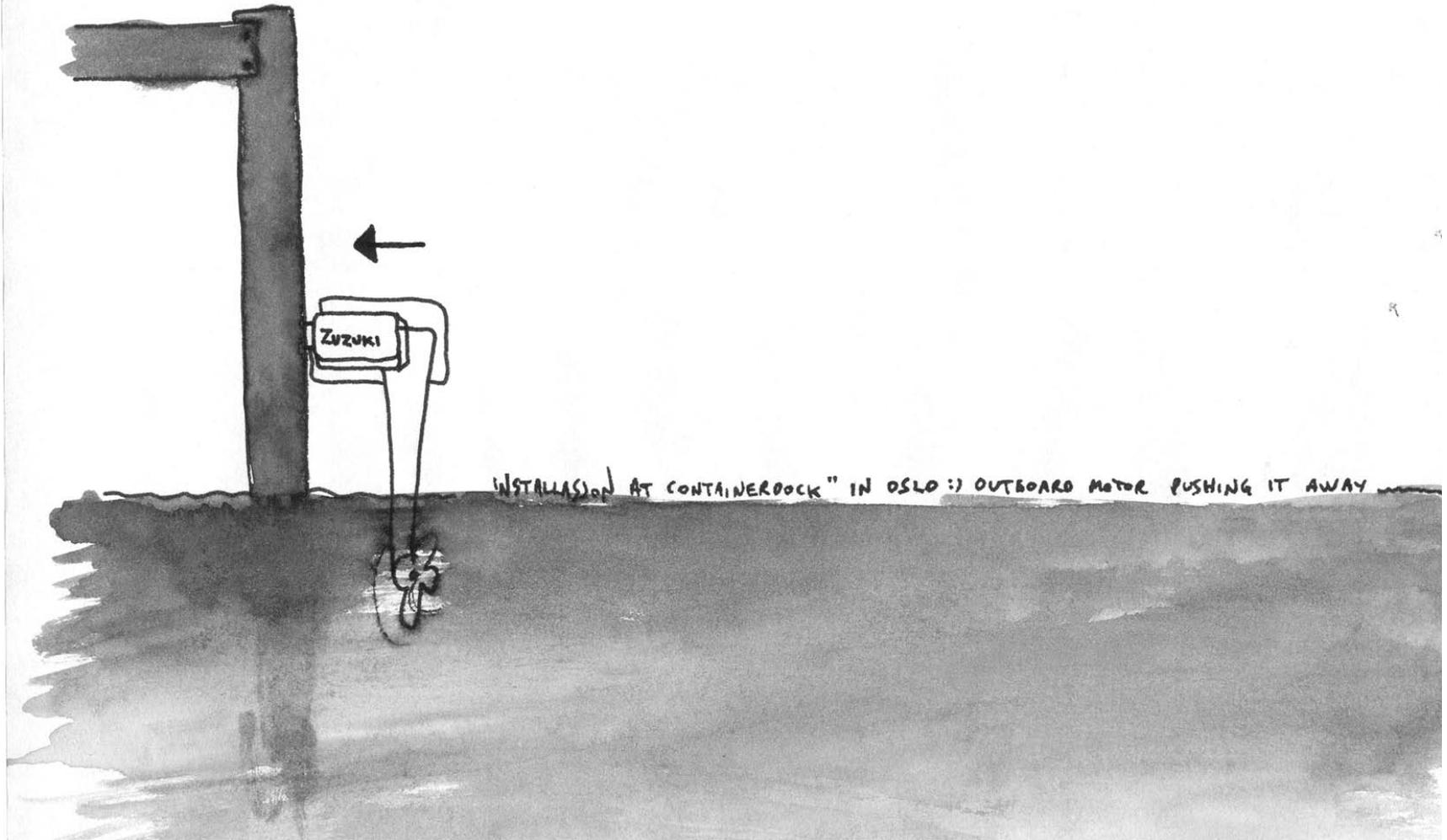
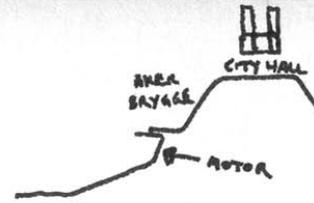
CIRKE I LINE

Title: Container Pier Push-away

Year: 1998-04

Project: In the centre of Oslo, there is harbour works with containers that should be removed to build more cityscape by the sea. To highlight this issue the following proposal for a one-day installation are suggested:

To install an outboard motor of significant size on the pillars supporting the pier. The motor should be run on full speed, preferably on a Saturday, really making a hopeless attempt to remove or push the pier away.



Title: Carnival in Incognito-town

Year: 2001

Project: One morning around 05.00 a woman starts to shout and scream outside in the streets. She keeps on for a long time and it seems like a taxi-driver is molesting her, at least she is constantly shouting -"Let me go!" After a while I call the police, and it turns out all her friends ran away from the bill, but the driver got hold of her, and wouldn't let her go until he got paid.

The problem in this part of town, the west, is really that people are so cool and incognito that nobody really cares what other people do or say. I lived for four years in a building with more than 40 apartments, and people did not even say hello in the elevator, people I had seen every day for years.

As this screaming had been going on for like 30 minutes, and the woman's voice was terrifying, I could not sleep. I imagined all the neighbours and people living around these streets probably were awake and could not sleep. The idea was that everybody got dressed, made some coffee and came down to the street to have a party, to get to know each other, now that everybody had this experience in common.

Text in image: *A woman is held by a pakistani man (taxi). She shouts and screams for help. It goes on for about 20 minutes until the police arrives after a tip from me. Ten to six it is quiet and 2-300 people are awake. Proposal: Everybody get dressed, get down to the street, and we'll dance and have a carnival. Bring some food, a chair and coffee / 15.01.01 -15 Celsius*

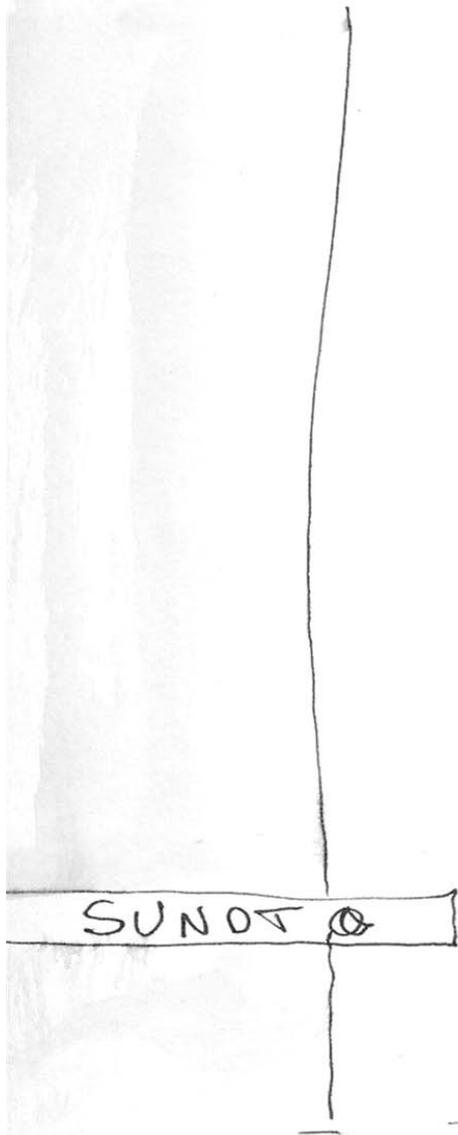
Title: Fiesta Mayor paa Ole Bulls plass 1998

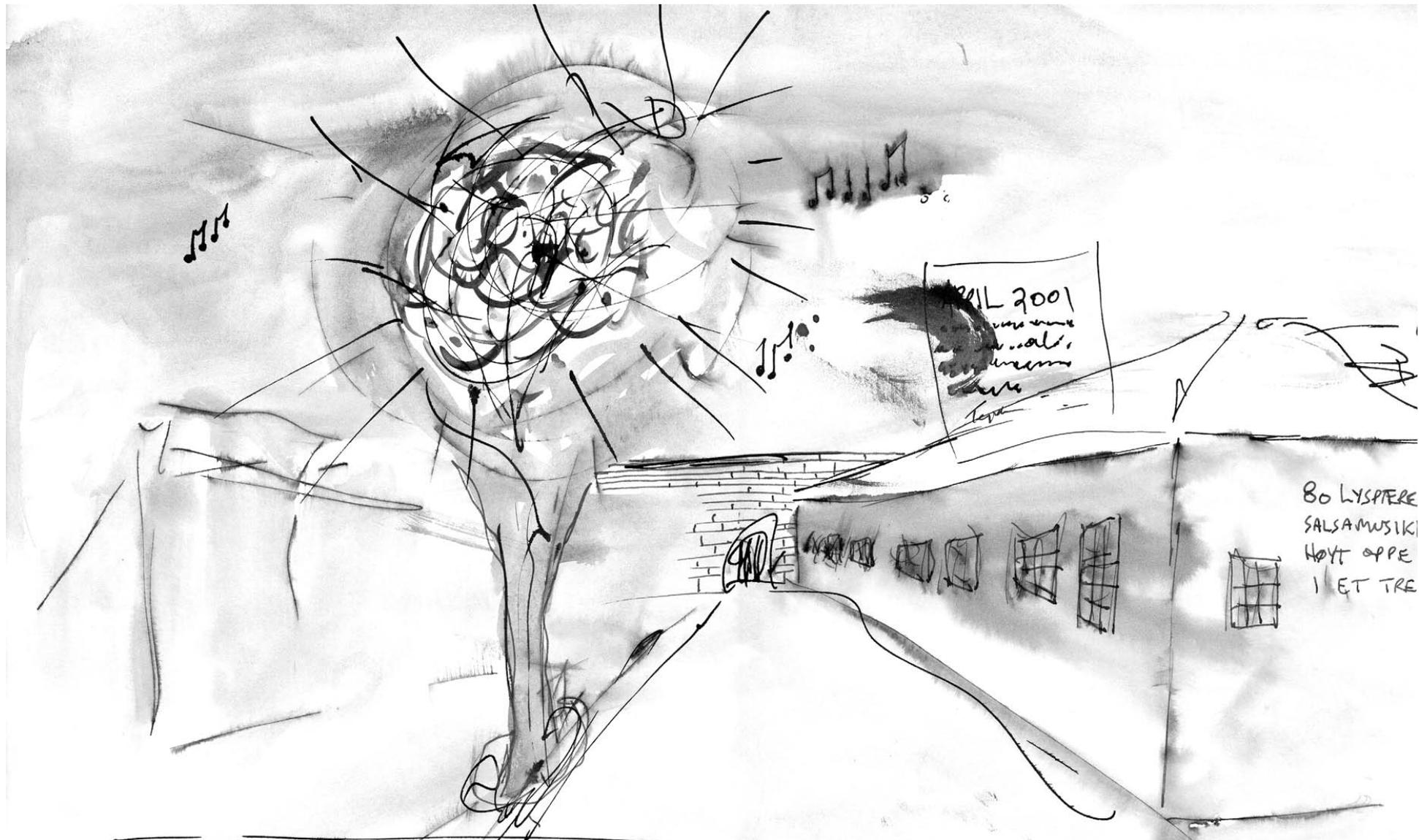
Year: 1998-04

Project: Bergjot Jonsdottir, the director of Bergen International Festival, asked me to propose a public space project at the festival. This festival is quite interesting, but it is a bit expensive and therefore exclusive. My idea was to make a more folkloric (Latin) party at the same time making it exclusive, more exclusive than the rest of the festival. The site I chose for the installation, were in front of the best and most central hotel, at a square that is named after one of Norway's first pop stars, Ole Bull.

Rent a lift of that can reach approximately 18 meters high; Install carefully around 80 coloured light bulbs and one outdoor loudspeaker at a considerable height. Find the nearest streetlight wire and lead one extension cable plus one thick loudspeaker cable along it, towards a building you have access to. Inside the building, install a Minidisk with a pre-recorded salsa sound and put it on repeat. Plug in the power for the light and the party is on. Good sounds for this artwork are salsa demos on advanced electric organs.

Realised



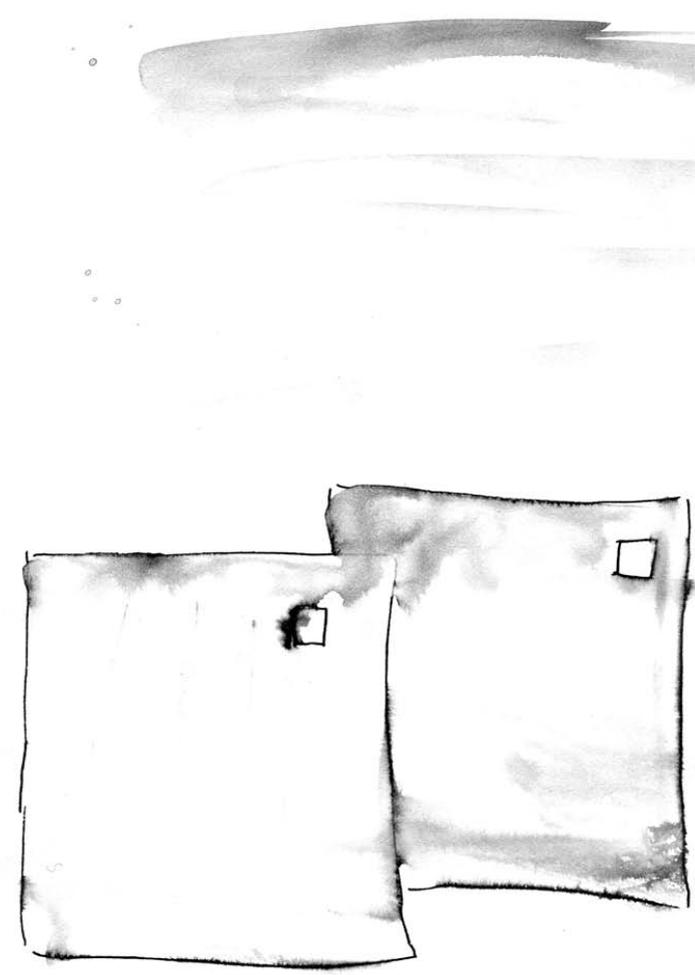


80 LYSPIERE
SALSAMUSIK!
HØYT OPPE
I ET TRE

FIESTA MAYOR EN FESTNINGEN KAIA

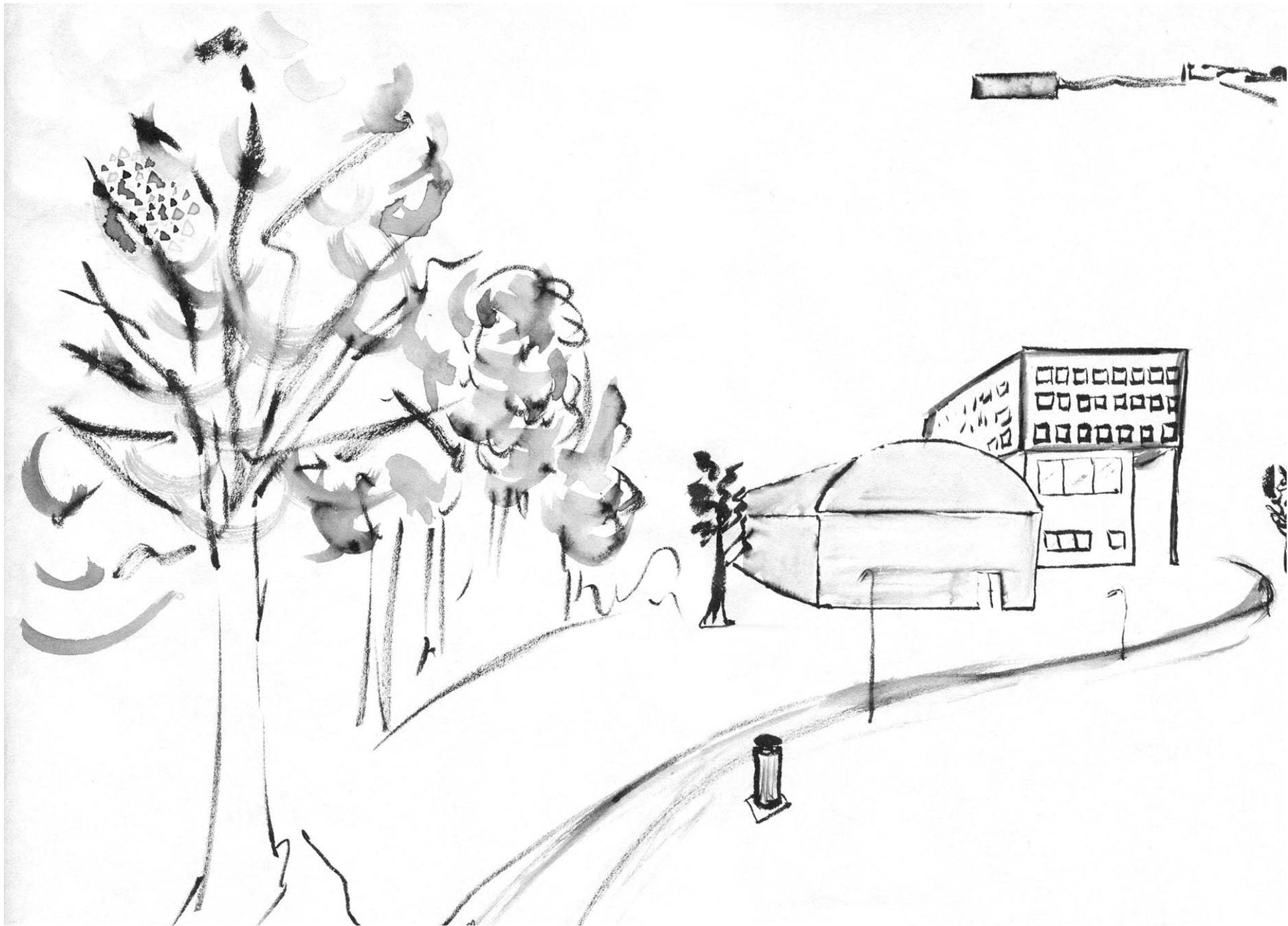
EINES EXKLUSIVE SKULPTURHESTELLUNG FÜR DER OSLOBURGEN 14

2001



MANIFIESTA MAYOR!





Title: Proposal for Churchyard Monument

Year: 1999-05

Project: An artist and friend, Frank Breidenbruch, invited me to participate in a sculpture project that was to take place in a former churchyard in Wupperthal, Germany. As I already had been fascinated for a while by the installations where the railroad track ends, this typical bumper, which I assume are supposed to stop the train if running wild, this end of the road metaphor seemed appropriate and it would make a great tombstone if produced in the right material.

To design and get produced a man-size tombstone in the form of a bumper and to install this at the outside of a churchyard as a sign and a representation of the churchyards function. Preferably, the sculpture should be performed in black polished marble.

Recognition: Plancha de Madera de Verdad Pero de Verdad 2000

PROPOSAL FOR GRAVE MONUMENT THOUMBSTAINED



Title: Ibsen Tunnel Improvement

Year: 2005

Project: One of the major inner city roads in Oslo leads through a tunnel. This tunnel has the weird name of Henrik Ibsen, which is hard to recognise, by looking at it or driving through it. An easy and tasteful intervention would be to install lights around the tunnel opening to at least have some reference to the great play writer.

To install slightly enlarged light bulbs around the openings of tunnel Ibsen in Oslo, referring to the makeup-lights around the mirror at the backstage of the theatre. The sensation of driving into this heavy lighted hole - going in high speed into the limelight of fame - would increase both the visual and the physical experience of driving downtown. Not to mention the mental notion of stardust.



ARSEN TUNELL IN OSLO

Title: Infosign (Munch)

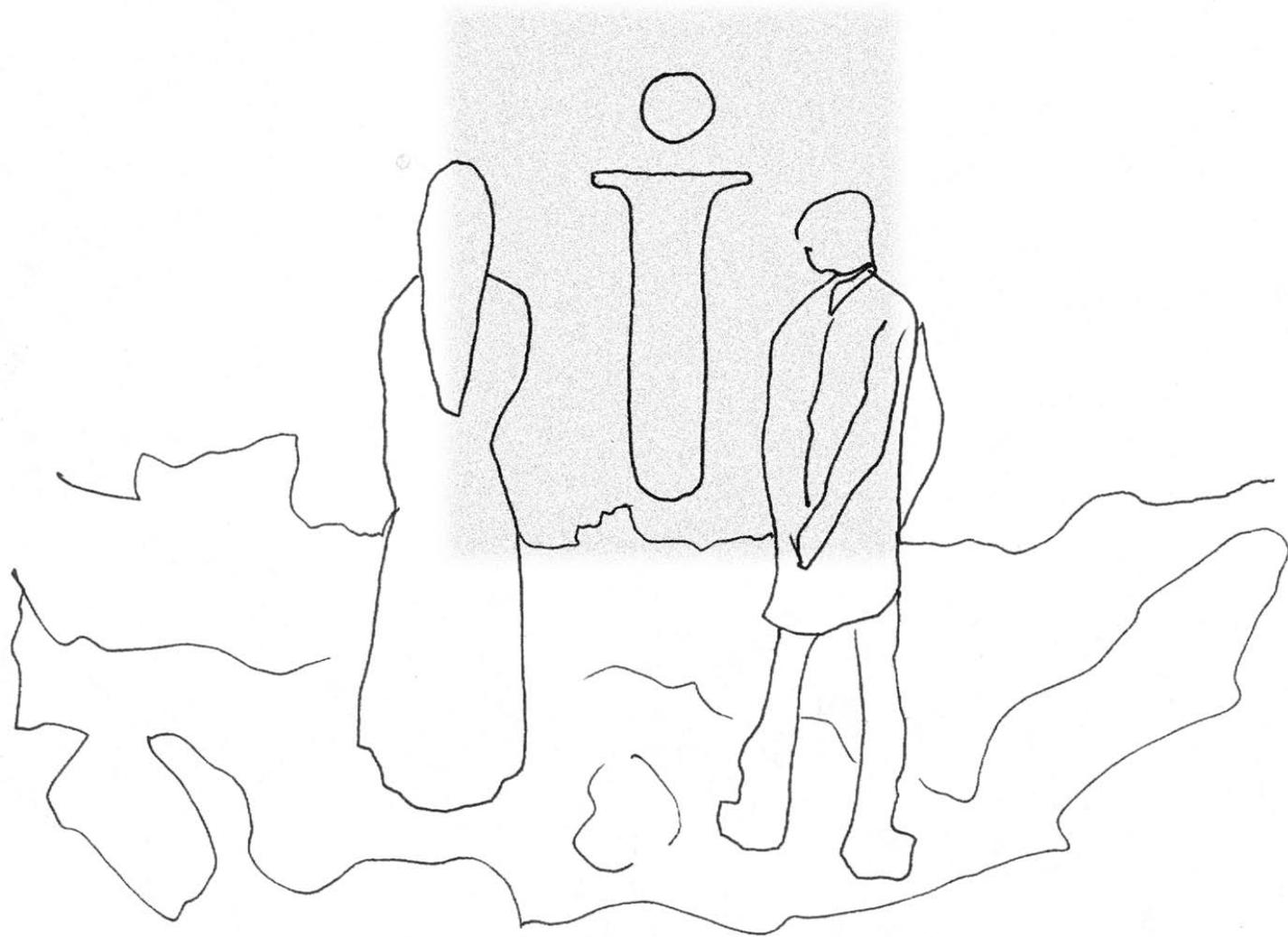
Year: 2001-05

Project: This project is based on a really simple idea. Instead of the classic European standard "i" as a sign for tourist information on the road net of Norway, the proposal is to re-design the "i". In Munch's oeuvre there is a symbol coming back in many of his works, which to my standards of association resembles an "i". In one hand I don't feel good in quoting an artist for such a prosaic cause, in another hand this idea is so banal and tourist gadget friendly, that it feels good to have established a sort of copyright on the abuse.

Statens vegvesen has to produce new signs according to the artists guidelines and replace all traffic signs in the Norwegian road net with this new info sign.

The cultural impact of this replacement will be massive. As every sign will be passed at an average by 500 cars (and probably between 750 and 1200 people) daily, the general knowledge of and interest in painting will increase.

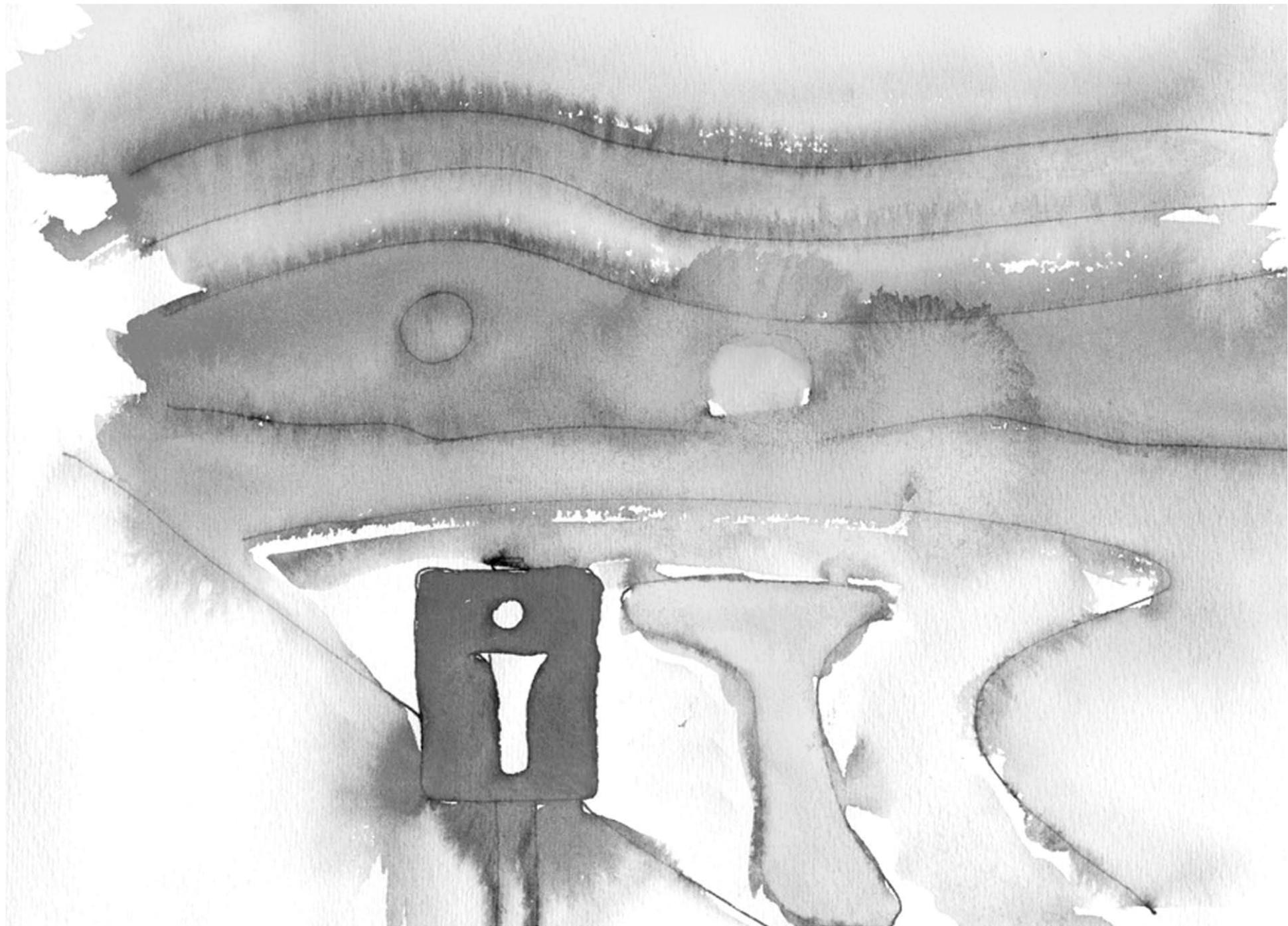
Text in image: *Opposite: Two people / the lonely 1899 carved wood*
Next page: Dance of life 1899 - 1900



TO MENNESKER / DE ENSOMME 1899

TRESNITT





Title: Proposal Tegnerforbundet (Colossal Visa)

Year: 2001

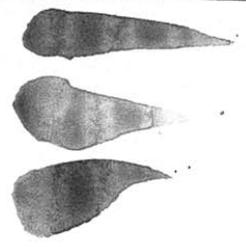
Project: I had a solo-show at Tegnerforbundet in Oslo. The gallery is a quite interesting space, with a lot of possibilities. I had several projects that I considered doing, this gigantic Visa painting was one of them. It turned out the gallery-owners was a bit afraid of their big windows, and a modest and polite amount of pressure was put on me not to realise it.

Actually it is not a problem for me, in fact the problem is not mine at all. I am travelling in proposals. Point is, it is a problem for the gallery, being more careful than co-operative on behalf of the arts, the gallery has no future as an experimental and dynamic space. In this way the space and its owners - in spite of running maybe one of the best locations of this size in town -will not gain recognition for their curatorial program or be an attractive space for artists.

Clean windows thoroughly and dry. Squeeze the selected acrylic paint in rich amount at the left side of the window, from top to the bottom. Start with the lower colour. Use specified rubber tool and start pulling the paint horizontally towards the right side in a decisive and even speed. Clean the tool in water immediately and repeat the action on the next colour.

RECIVER: TEGNERFORBUNDET AND VISA N

TITLE : PROPOSAL FOR TEGNERFORBUNDET
YEAR : 2002
FOR : RÅDHUSGT. 17 (TEGNERFORBUNDET)
DESCRIPT : ACRYLIC PAINT SMEAR ON WINDOWS
WITH RUBBER TOLL TO RESUME
KOLOSSAL VISA PAINTING



KOLOSSAL VISA-PAINTING



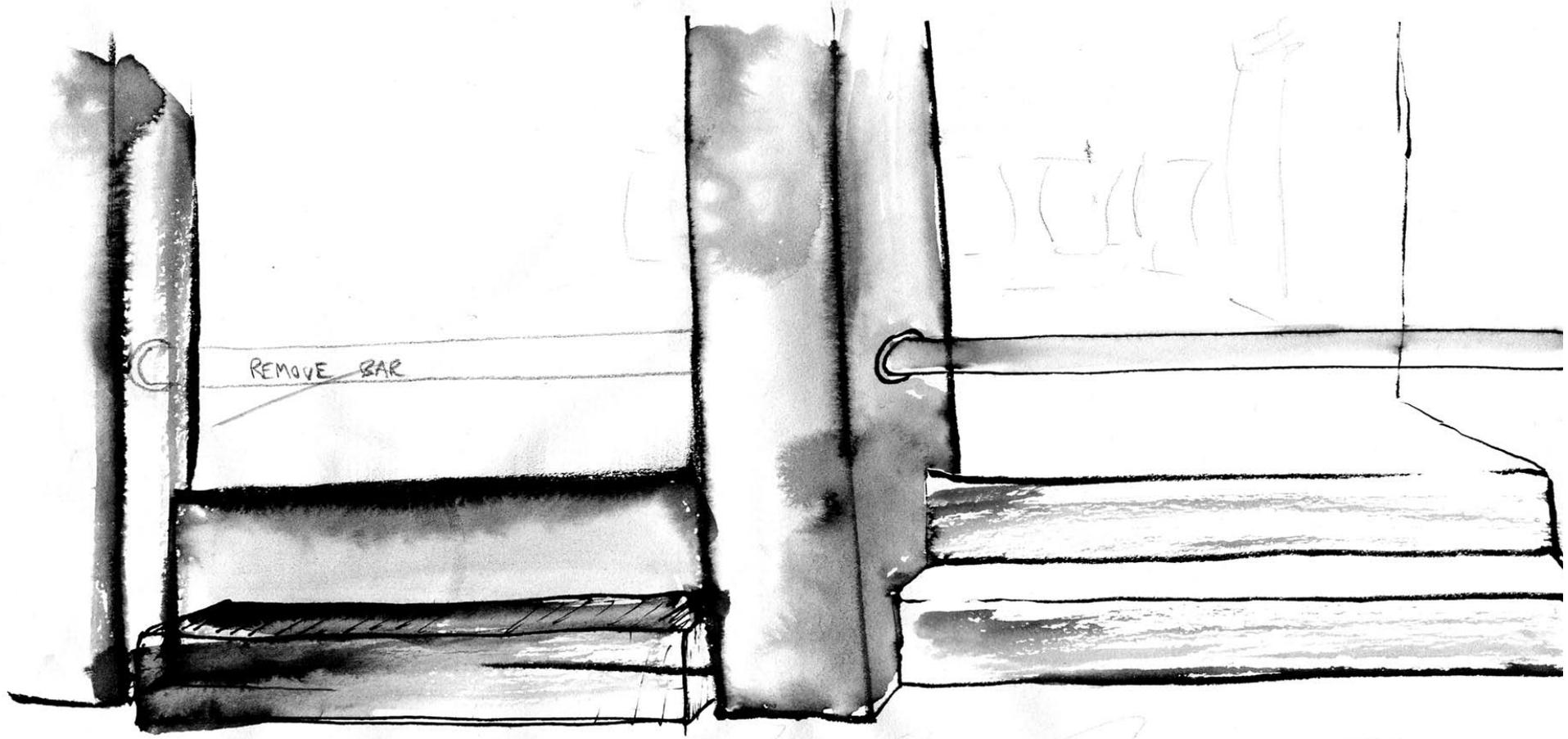
Title: Sculptural intervention

Year: 2001

Project: Having the window painting experience in mind I never really consider doing this intervention inside the gallery, but presented the proposal as such.

A considerably amount of artworks turns out to be at its best as a proposal and loses a lot of potential when realised.

SKULPTURAL INTERVENTION
FOR TEACHERFORBUNDET 2001



Title: MACEB - Museo d'art Contemporani de El Bruc

Year: 1996-04

Project: MACEB is a contemporary art museum for a small village called El Bruc outside Barcelona. The museum size is according to the number of inhabitants (app. 800) in this village. Therefore, the museum will consist only of one artwork, namely the museum itself. The only artwork is the object that we call MACEB. To realise this idea on a Meta level artists were invited to invent the museum, the artwork, and to deliver a proposal to a catalogue.

As conclusion, this catalogue would be the only manifestation of MACEB, containing 10 to twenty proposals.

Another possible manifestation was to design and install a big metal billboard in the village, similar to the ones put up besides huge building sites. The billboard would promote the museum and it's fiction-in-progress.

EN CONSTRUCCIÓN

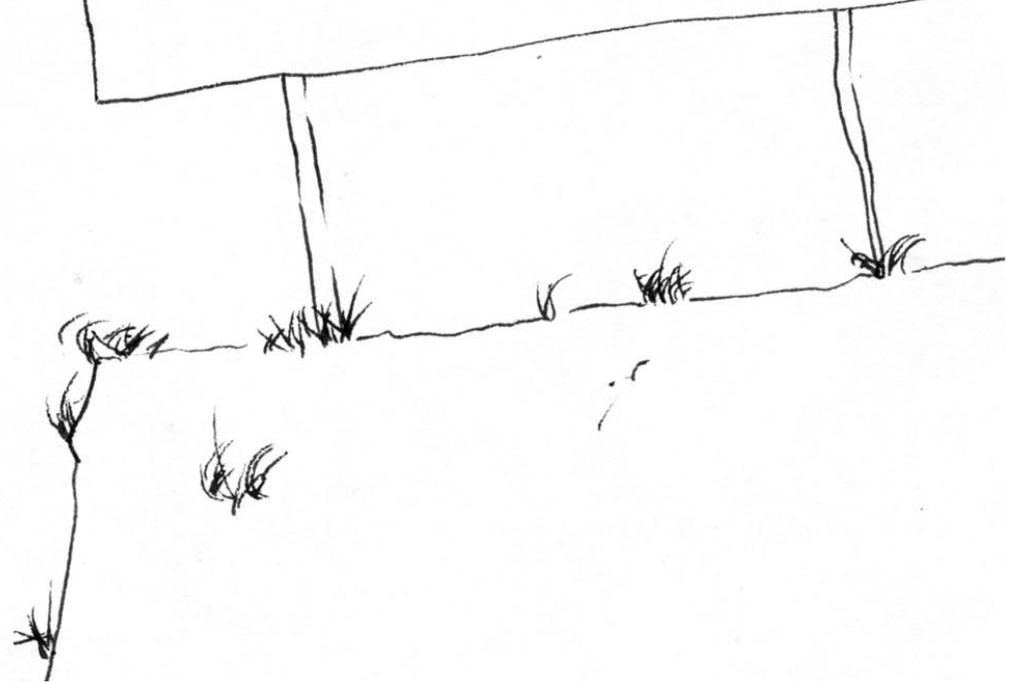
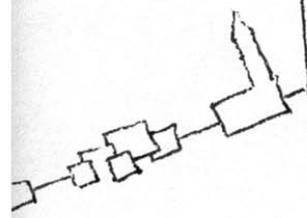


MUSEO
D'ART
CONTEMPORANIK
DE EL BRUC

FINES DE OBRA 2007

MASIA CAN SERRAT / NORSK SOKKEL T.N

COLLABORACION: AYUNTAMIENTO DEL BRUC, NORSK KULTURÅD
SHÛTTE, MORALIS, PUENBURA, DRINK, MANVA, MUCHA, FÖRSTER, DARDANYÀ,
MÍRO TONY, GURWAY ESCAPE, BRITISH PLINTH, ARTDISTANTAL, CREATIVS DEPARTAMENTET
P.A. J. M. A



TERJE MCGUISEN
WOLFFST. 5
5006 BERGEN

CLAES OLDENBURG

N.Y

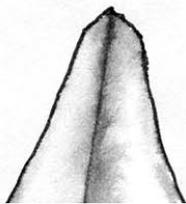
DEAR MR. OLDENBURG, I WRITE TO YOU TO INVITE YOU TO MAKE A PROPOSAL FOR A SCULPTURE CALLED "MACEB - MUSEO D'ART CONTEMPORANI DE EL BRUC". THE SCULPTURE IS THE MUSEUM AND THE MUSEUM IS THE SCULPTURE. I INVITE ARTIST THAT I ESTIMATE AND THE FIRST STEP IN THIS PROCESS IS TO MAKE A BOOK WITH ALL THE PROPOSALS.

IN FACT YOUR PROPOSALS FROM THE LATE SIXTIES IS WHAT INSPIRED THIS WHOLE PROJECT, I GOT THIS IDEA THAT THESE SKETCHES IS ENOUGH, THEY REPRESENT THE REAL ART WORK, AND NOW WHAT I'D LIKE TO DO IS TO REALIZE THIS MUSEUM AS A BOOK. THE DIFFERENT SUGGESTIONS REPRESENT THE IDEA OF THIS MUSEUM. MACEB IS GOING TO BE SITUATED IN A SMALL VILLAGE CALLED EL BRUC (1700INH) 40 KM NORTHWEST OF BARCELONA (MACBA) AND THE ABSURDITY THAT A SMALL VILLAGE LIKE THIS NEEDS A MUSEUM IS WHAT MAKES THE PROJECT WORTH WHILE DOING. I NEED ONLY THE FANTASYDRAWINGS FOR THE SCULPTURE AND NOT TECHNICAL ONES.

ENCLOSED YOU WILL FIND SOME MORE BACKGROUND ABOUT THE SITE AND MY ACTIVITY.

I HOPE YOU WILL FIND TIME TO MAKE A PROPOSAL FOR MACEB, AND I WILL BE IN TOUCH

YOUR Terje



M A C E B

Museo d'art Contemporani de El Bruc

Yutaka Sone (J)

Nana Petzet (D)

Paul Dring (GB)

Pep Dardanya (E)

Gunda Förster (D)

Geir Tore Holm (N)

Pawel Jarodzky (PL)

Pekka Nevalainen (FI)

Talleiv Taro Manum (N)

Title: MPT - Museo de Pasatiempo

Year: 2000

Project: If you are really interested in art, this is the game for you. It is a portable and easy to get domestic size game. It is easily set up wherever you are, at work, on travel or at home in front of the fire.

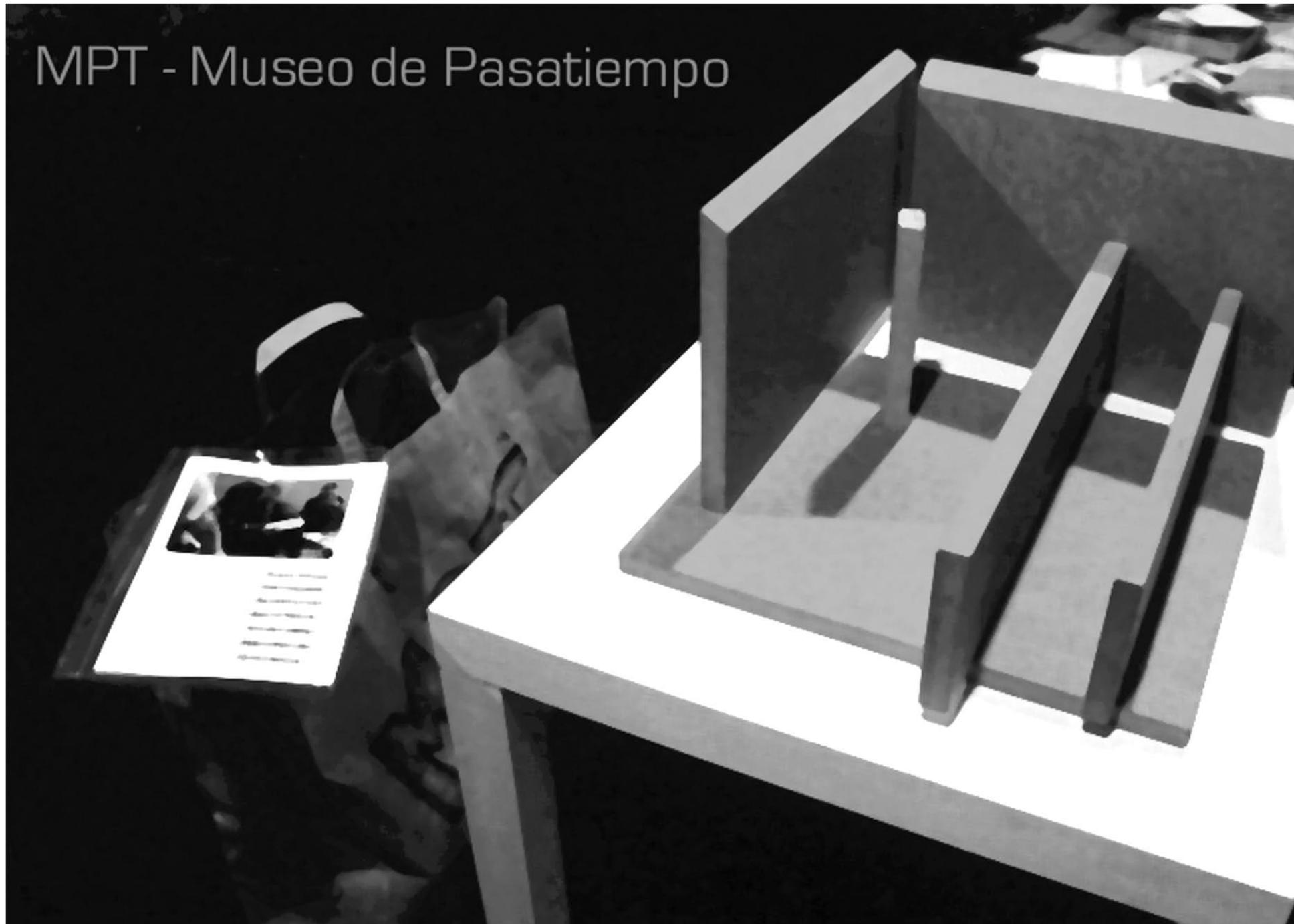
The game consists of five MDF pieces that are put up to resemble a museum space. One smaller piece represents the artwork, and can be moved around in the space for the players' amusement. A six-language instruction manual and a beautifully water-coloured paper bag to carry come along with it.

Multiple edition 5, MDF, ink and watercolour on paper bag, data print manual and PVC -folio

Realised

(MPT II is expected to be developed and ready by spring 2003)

MPT - Museo de Pasatiempo



Museo de Pasatiempo TN

- The ultimate game for art people !

Instructions: 1. Look for a flat surface, put together the five largest pieces in such a way that it assembles a museal space. 2. Use the smallest piece as an artwork and place it according to the space. 3. Observe the placement, lightning and expression that your placement represents. Repeat actions as much as you need. 4. Alternatively, find domestic objects as an artwork and place them around. 5. When finished playing the game can easily be left as decorative element in your home.

Museo de Pasatiempo TN

- Det optimale spillet for kunstinteresserte !

Spilleregler: 1. Finn en rett overflate og sett sammen de fem største bitene slik at de utgjør et musealt rom. 2. Bruk den siste biten som kunstverk og plassér denne i rommet. 3. Observer plasseringen, lyset og uttrykket som ditt valg utgjør. Gjenta prosedyren så mange ganger du vil. 4. Alternativt kan du finne andre objekter hjemme og plassere disse rundt. 5. Når du er ferdig å spille, kan modellen brukes som dekorativt element hjemme.

Museo de Pasatiempo TN

-Das ultimative Spiel Für das Kunst-Volk !

Spielanleitung: 1. Legen Sie die fünf größten Stücke auf einer flachen Oberfläche so zusammen, daß ein Museumsraum entsteht. 2. Benutzen Sie die kleinsten Stücke als Kunstwerke und pazieren Sie sie im Museumsraum. 3. Richten Sie besonderes Augenmerk auf Plazierung, Lichtverhältnisse und Ausdruck. Wiederholen Sie den Vorgang beliebig oft. 4. Alternativ können Sie auch Haushaltsgegenstände als Kunstwerke einsetzen und sie entsprechend plazieren. 5. Wenn Sie genug gespielt haben können Sie das Modell gerne als dekoratives Element zu Hause einsetzen.

Museo de Pasatiempo TN

- Najwazniejsza gra dla ludzi sztuki !

Instrukcja: 1. Poszukaj płaskiej powierzchni, zestaw ze sobą pięć największych kawałków, w taki sposób, żeby tworzyły przestrzeń muzealną. 2. Użyj najmniejszego kawałka jako dzieła sztuki i połóż go zgodnie z przestrzenią. 3. Obserwuj to umiejscowienie, oświetlenie i ekspresję, która to umiejscowienie reprezentuje. Powtarzaj tę czynność tak długo jak będzie trzeba. 4. Alternatywnie, znajdź obiekty użytku domowego, użyj je jako obiekty sztuki i ułóż dookoła. 5. Kiedy gra jest zakończona, użyte elementy mogą być pozostawione jako dekoracje w twoim domu.

Museo de Pasatiempo TN

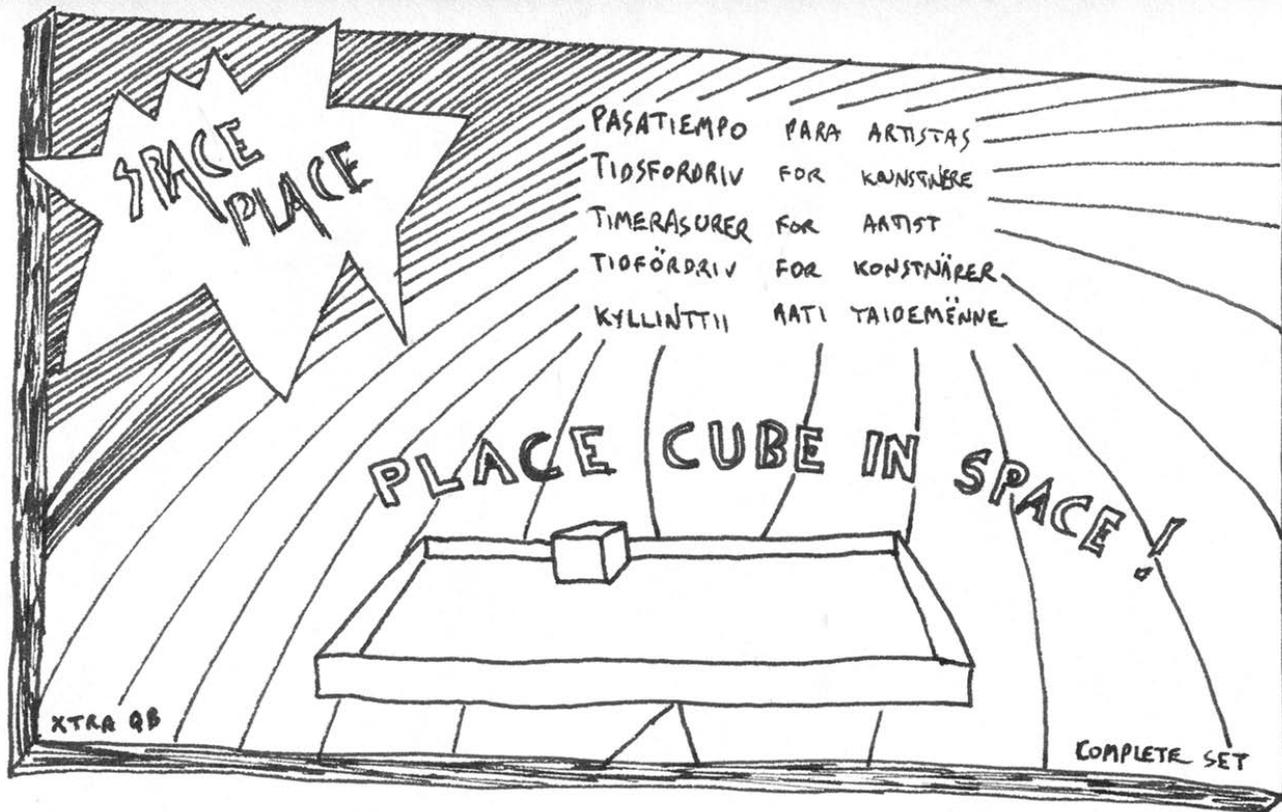
- Ehdoton peli kuvataideihmisille !

Ohjeet: 1. Etsi tasainen alusta ja yhdistä viisi suurinta osaa niin että ne muodostavat museaalisen tilan. 2. Käytä pienintä osaa taideteoksena, jonka sijoitat muodostuneeseen tilaan. 3. Tarkastele sijoitteluaasi, valaistusta ja ratkaisusi luomaa vaikutelmaa. Voit toistaa kohdat 1. ja 2. kunnes olet tyytyväinen tulokseen. 4. Vaihtoehtoisesti voit etsiä kotoasi tavaroita ja käyttää niitä taideteoksina, joita sijoittelet tilaan. 5. Lopetettuasi pelaamisen voit jättää Museo Pasatiempo-pelin kotisi somistukseksi.

Museo de Pasatiempo TN

- El juego optimal para gente del'arte !

Reglas del juego: 1. Busca un superficie plano y coloca las cinco piezas mas grandes de manera que crean un espacio museal. 2. Utiliza la última pieza como obra de arte y colocala en el mismo espacio. 3. Observa la situación, la luz y la expresión que produce tu decisión. 4. Alternativamente puedes buscar otros objetos - domesticos o ajenos, y colocarlos en el espacio. 5. Cuando has terminado de jugar, el modelo se puede utilizar como elemento decorativo en tu hogar.



MPT

Title: Muchas Gracias III

Year: 1997

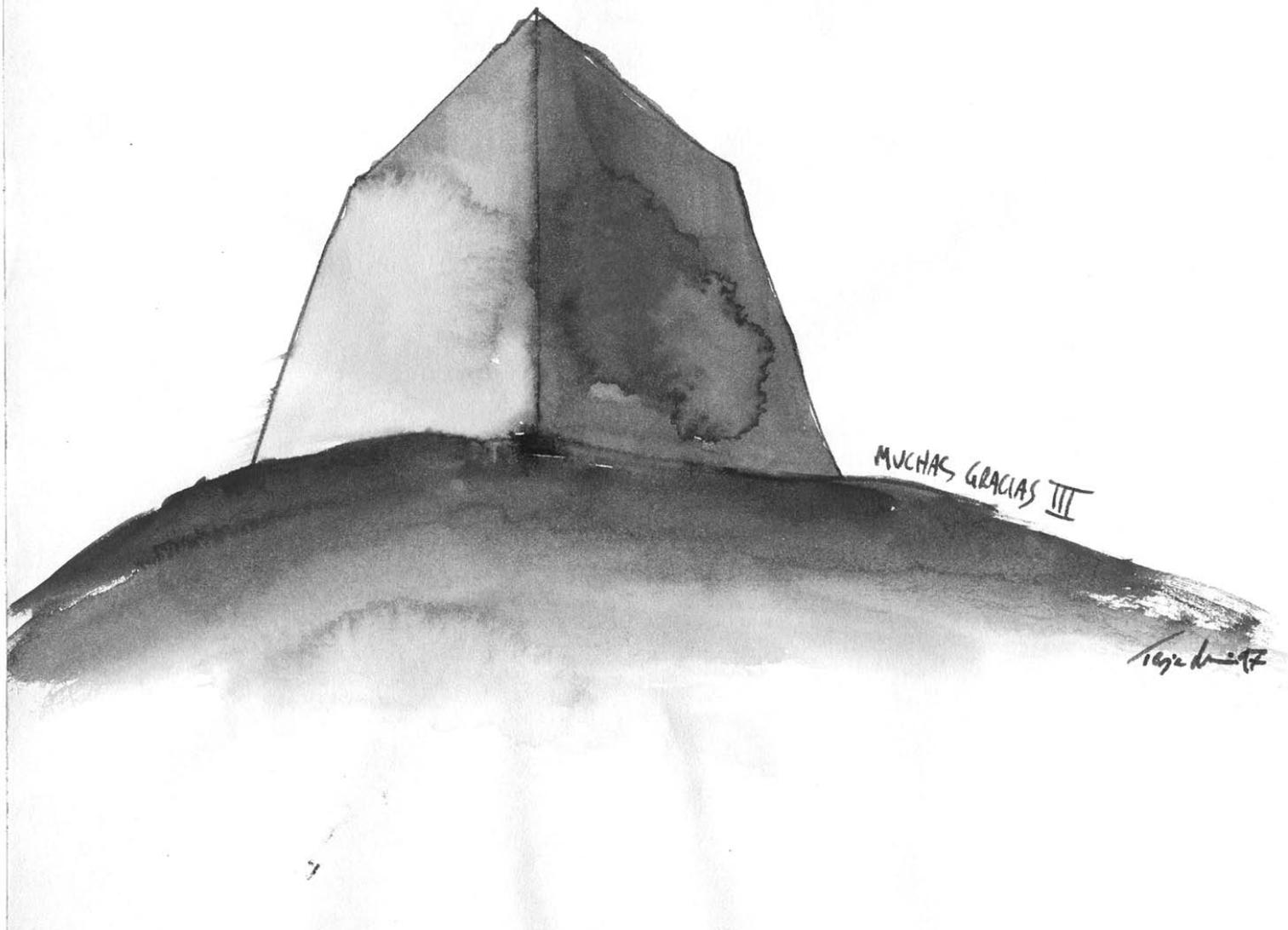
Project: Looking at other artists is a fundamental activity in my work. Finding someone I really like, quoting and phrasing the artist is away of getting to understand what the work is all about.

Reinhardt Mucha made some really nice work in Düsseldorf in the early 80-ties.

Muttersehenallein I think it was called. Installing big black architectural-looking objects in a space, he completely changed the identity of the location, towards his own aesthetics. He also made a very nice contribution to the 1987 Sculpture Project In Münster, a proposal for a duplication of an outside museum vitrine.

Later I lost track of his work, but it seemed that a certain kind of stool was essential to his installations. I started making drawings of this situation, the stool lifting the large object. In a way, the stool represented man's struggle against the object. Thanks to this stool, we are able to develop our thought, thanks to the stool we are able to go between the heavy burden of the objects we produce and the ground in which we stand on. Thanks to this stool Mucha made some great works.

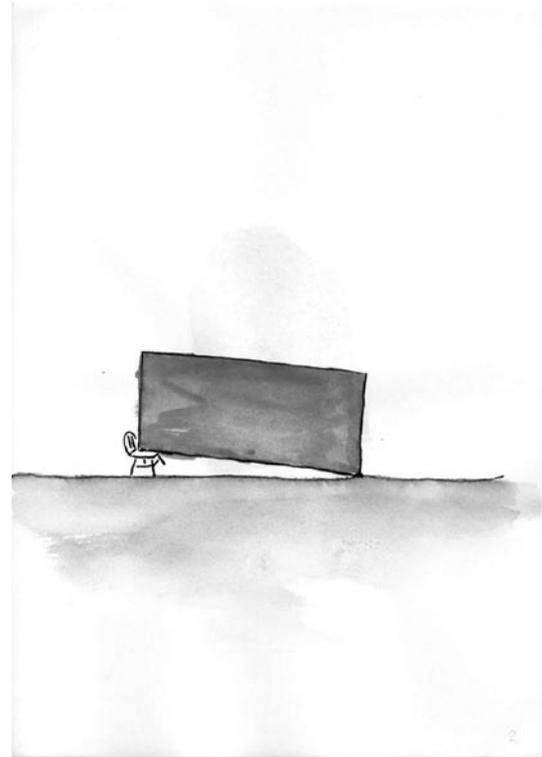
Muchas Gracias

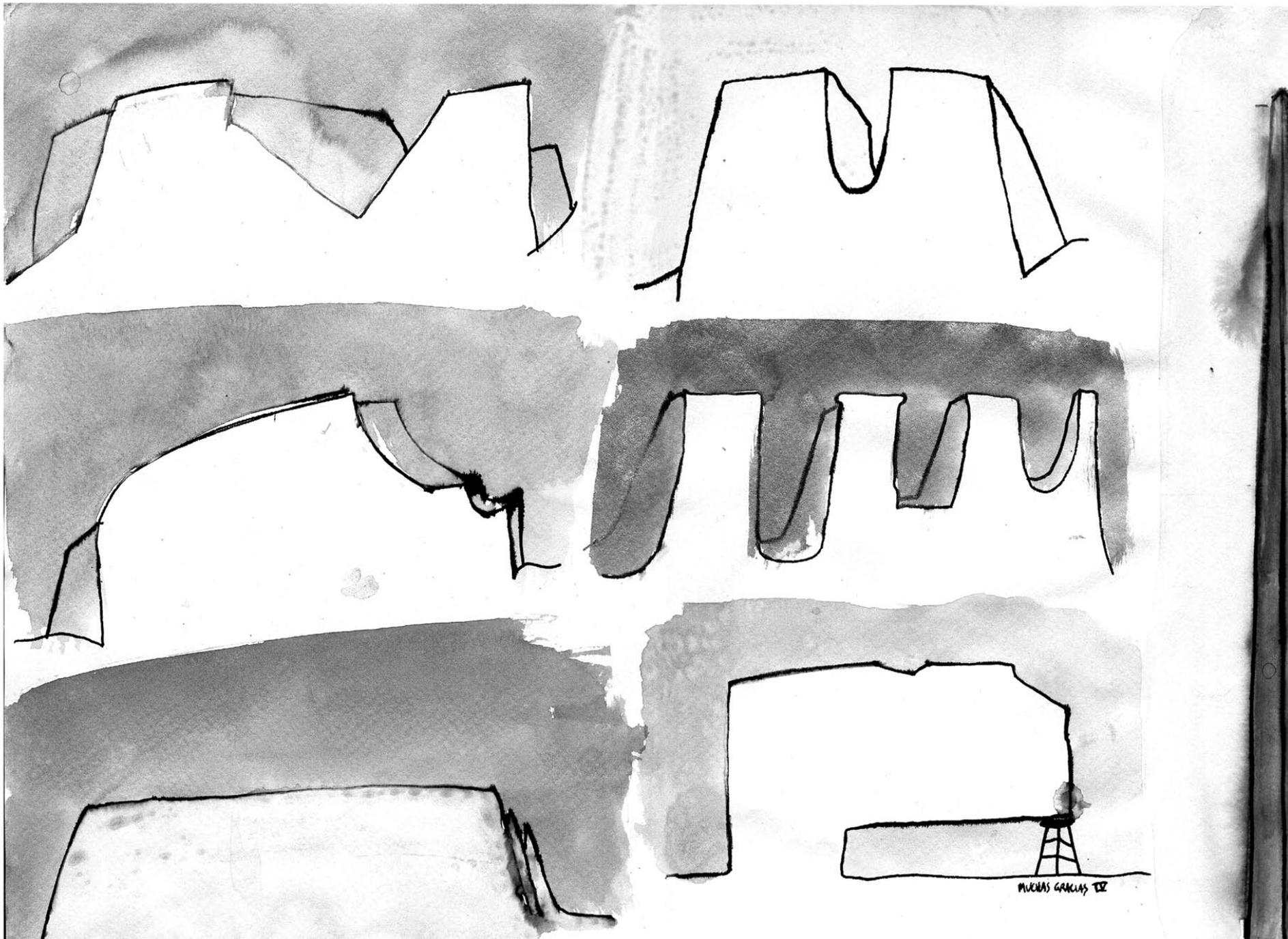


MUCHAS GRACIAS III

1972

REINHARDT
MUCHAS
GRACIAS





MUCHAS GRACIAS TX

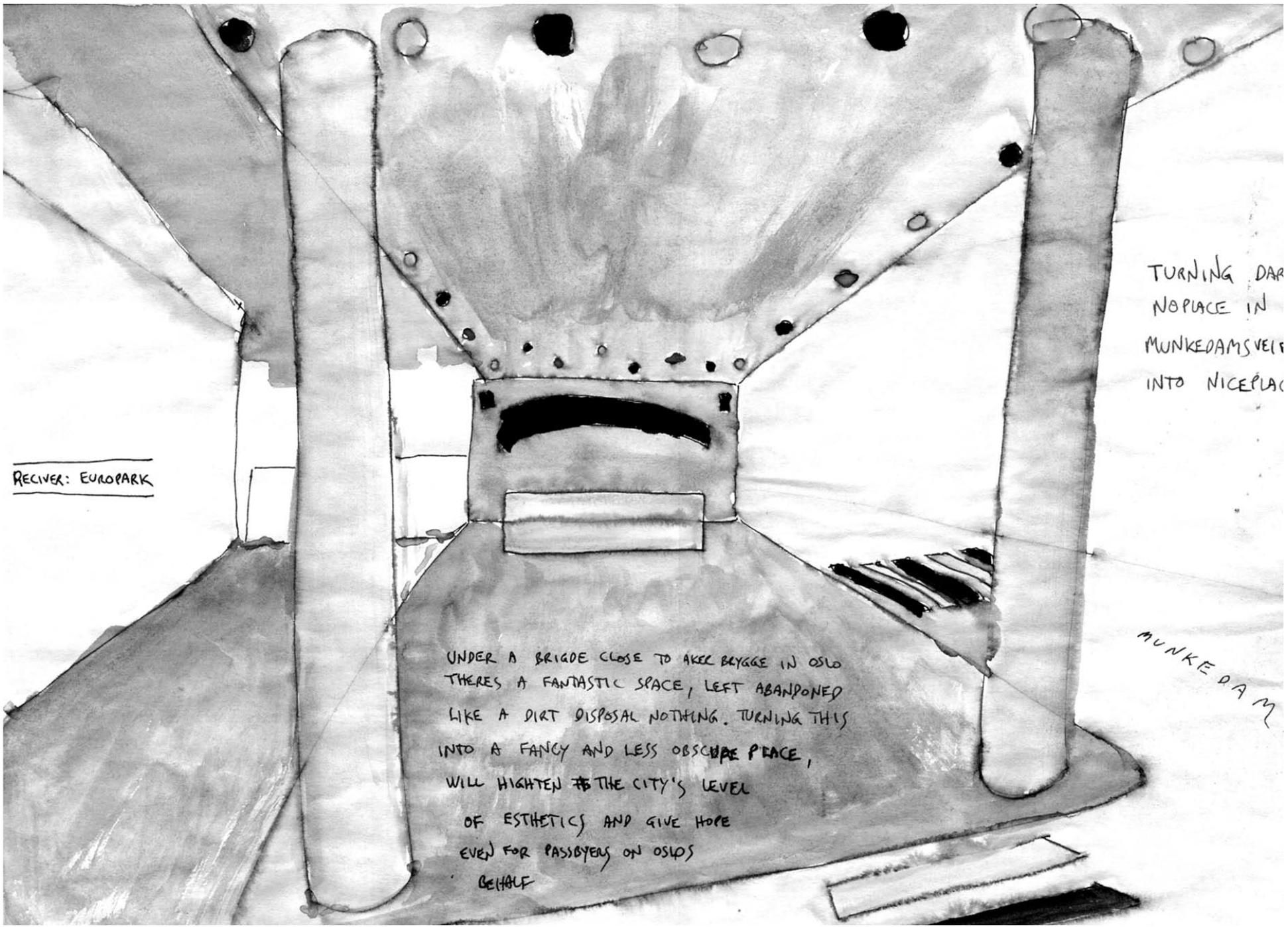
Title: Munkedamsveien Park

Year: 2003

Project: In the centre of Oslo, near the seashore by Aker Brygge a new highway departure road is built on to a bridge. Under this bridge is left a huge area, without any visible function or care. Having that kind of space left like a no-place is to bad. It will be a matter of time before a parking company rents the space for nothing and makes another parking lot. What about using these spaces as sites for contemporary art. It is really huge spaces considering the placement and the price of estate down town.

Paint the concrete surface of the bridge according to artist's description. Use only two colours, red and yellow, to appropriate a certain traffic-aesthetic notion, and brighten up the space. Install coloured lights in the ceiling under the bridge. Paint the two pedestrian walks with the same red and yellow paint, mixed with fluorescent medium according to official road technical standards.

Let the space open for public, and invite people to make events.



RECIVER: EUROPARK

TURNING DARK
NO PLACE IN
MUNKEDAMSVEI
INTO NICE PLACE

UNDER A BRIDGE CLOSE TO AKER BYGGGE IN OSLO
THERES A FANTASTIC SPACE, LEFT ABANDONED
LIKE A DIRT DISPOSAL NOTHING. TURNING THIS
INTO A FANCY AND LESS OBSCURE PLACE,
WILL HIGHTEN THE CITY'S LEVEL
OF ESTHETICS AND GIVE HOPE
EVEN FOR PASSBYERS ON OSLOS
BEHALF

MUNKE DAM

Title: Proposal for Beach in Barcelona (Encantát de servir le, gracias), Various Flight Plans

Year: 1998-02

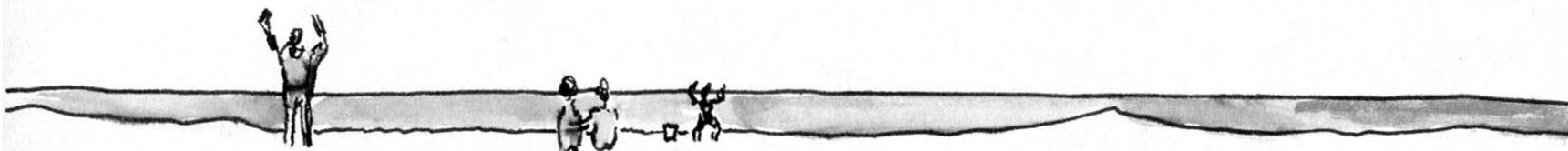
Project: In Barcelona the cigarette machine is talking to you, it tells you that it was a pleasure to serve you, and that it's grateful for it. Moreover, the people do not seem to care. I thought that if could get hold of an airplane and a banner, I would use the same message to promote Associó dels jóves Melancólics, which is the Catalanian office of Young Melancolic's Society.

I also like very much the inner city beaches in Barcelona, which is never crowded, and has a low fashion factor. I think the beach is an appropriate space for showing art; the public often are very relaxed and casual when they receive the art and they got better time to think about what they see, than if they were to walk around in a museum like MACBA. In these contemporary museums, the architecture is so present and invading that peace of mind to think is utopia.

Actually the only intention with the project was to use the art-as-vehicle to send people a nice message, something that they where used to hearing, and did not seem to unfamiliar. Maybe they would let the mind float into wondering what kind of association that was, passing by with their banner. What could possibly be the point of such an association, come to think of it I often feel melancholic, but its weird going to this club about it, alas, there could be no possible connection between young and melancholic, besides, if you're melancholic, you wouldn't want to go to hang out with a lot of other sad people....

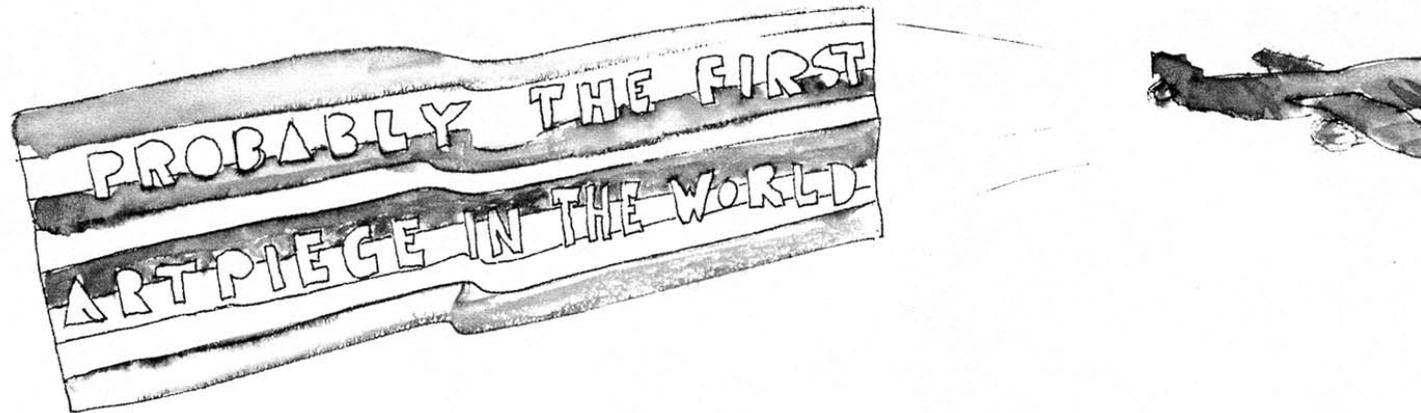
Maybe the people on the beach would think like that; maybe some of them would, and I would be happy and feel my work was successful.

Text in image: *it was a pleasure serving you,thank you / Association of young Melancolics*



... FOR THE BEACH IN





PROBABLY THE FIRST
ARTPIECE IN THE WORLD

REKA, WHAT IF WE RENTED A SMALL AIRPLANE AND A PILOT
AND FLEW OVER ESPOO WITH A MESSAGE!
WE PAINT THE CANVAS

Title: Norsk Sokkel TN Award

Year: 2001-05

Project: In the art world artists very seldom give one another public recognition, except when someone dies or get really sick. I see sculpture as a very open and intriguing form of working. Even public actions or anonymous public interventions of any kind could be looked upon as sculpture. For an exhibition at Bergen Kunsthalle, I wanted to establish an award, to be handed over in public, with a celebrative greatness and a formal manner. The object itself is a heavy iron beam, brushed, polished and produced by my friend Ashley Green.

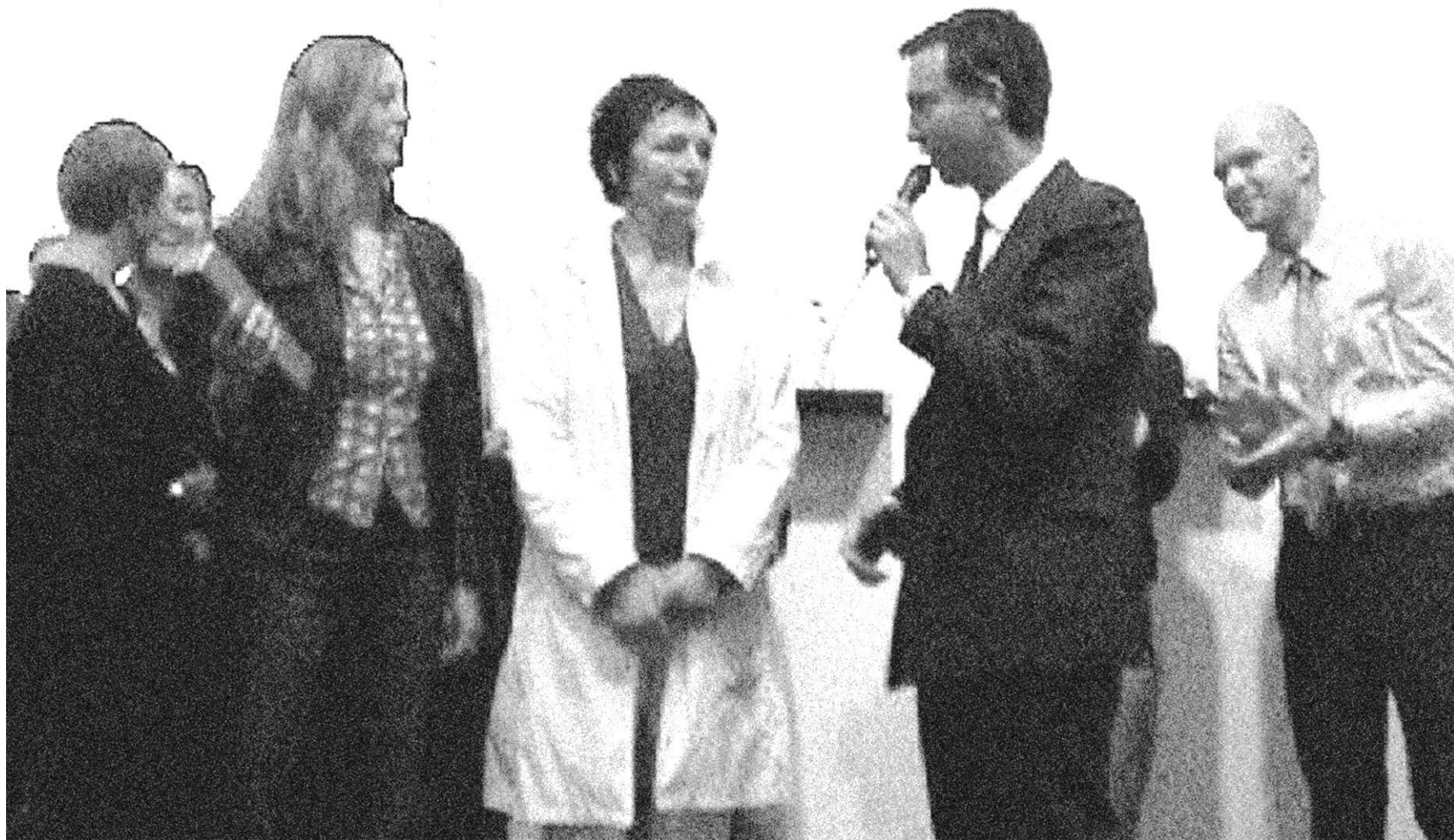
On a public event, prepare with a microphone and flashlights. At a specific time during the event, grab the microphone and call peoples attention. Read or speak specific text on the award, its background and the reason for nominating people for the award. Read in a quoting manner the specific constructed text representing the jury and hand over the award to the price winners.

Norsk Sokkel Award 2001: By the Way Gallery, Bergen

From left to right:

Ingrid Berven and Annette Kierulf (By the Way), Solveig Øvstebø and BoKrister Wallström (Bergen Kunsthalle) and Terje Nicolaisen (Norsk Sokkel ^{TN})

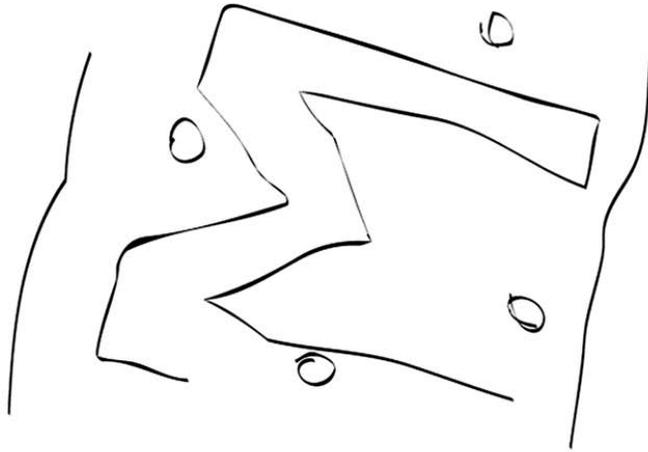
NORSK SOKKEL AWARD 2001



Title: N.Y piece

Year: 2001

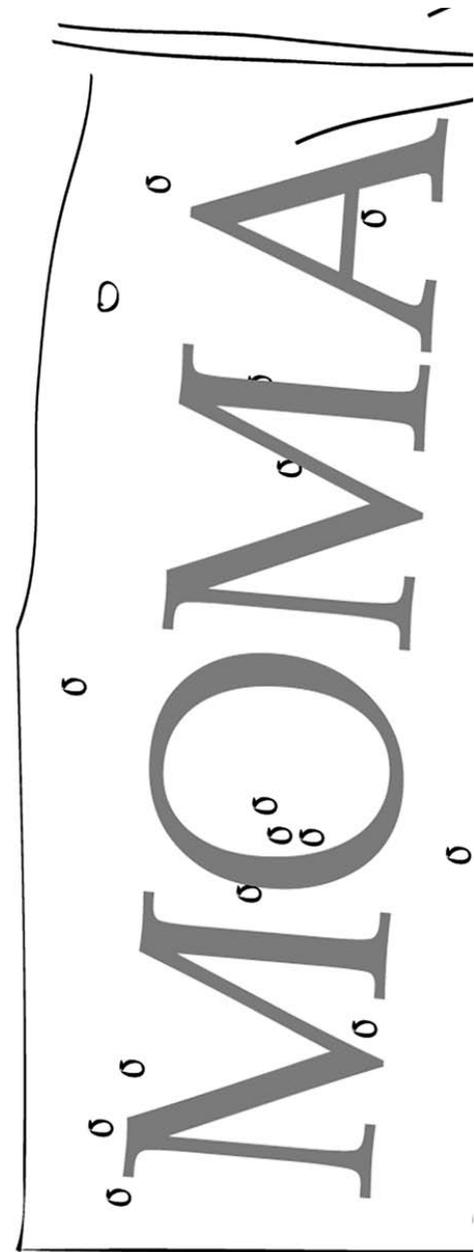
Project: Unrealized project withdrawn



Unrealized project withdrawn

the summer 2001 i visited ny and when i came to the entrance of MOMA I got one idea. The big red banners hanging from the roof of the building where perforated to allow wind passing through. Since my only previous experience from USA was TV, I immideately assumed that the wholes in the banners where results of a crazy frustrated artist shooting at MOMA with a shotgun.

I realized that this was basically a nice artwork, creating an all-wheater outside painting perforated with a shotgun. I made several proposals and had an opening in Bergen Kunsthalle the week of the grusome events downtown.



Title: Produkten für Fergeleien

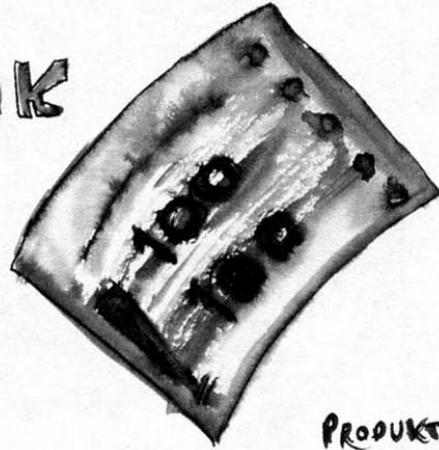
Year: 1999

Project: The ocean between Lofoten and mainland is called Vestfjorden and is often quite wild. The ferry trip over it is notorious and many people feel sick going with the boat. However, nobody really want to talk about it, since it is not really though as the ocean outside Lofoten certainly is. Therefore, instead of discussing this any further, the ferry company produces tickets that contain seasick medicine. The medicine dilutes in your mouth when you put the ticket on your tongue, and end of discussion. A discrete and practical way of making the boat trip better.

Produce tickets containing seasick medicine. The ticket should dilute when swallowed. Children tickets should be not that strong, and all people sensitive to the medicine, such as pregnant and allergic should pay only children fare.

MULTI

FUNK



TIONELLE

GESCHESHAFT

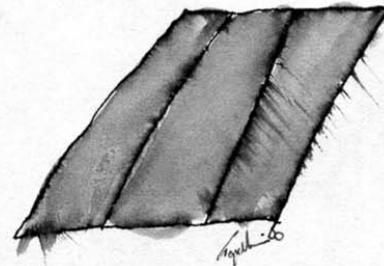
PRODUKTEN FÜR FERGETIEN

EINE FARSHEIN FÜR DE FERGEN

MAN ESSEN KAN

KONTRA DER SEE KRANKEN HEIT

BILLETEN SMELTER PÅ TONGEN OG BLIK SIPSYKETABLETT.



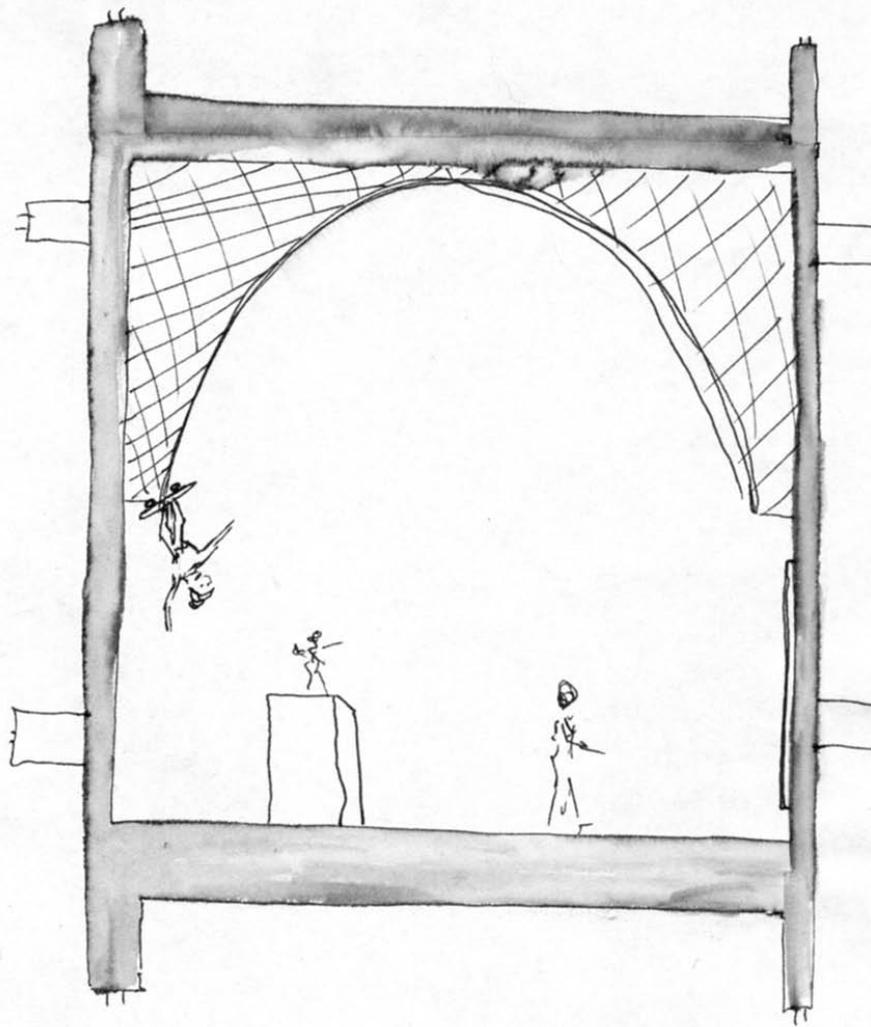
Title: Proposal for Momentum 2000

Year: 1999

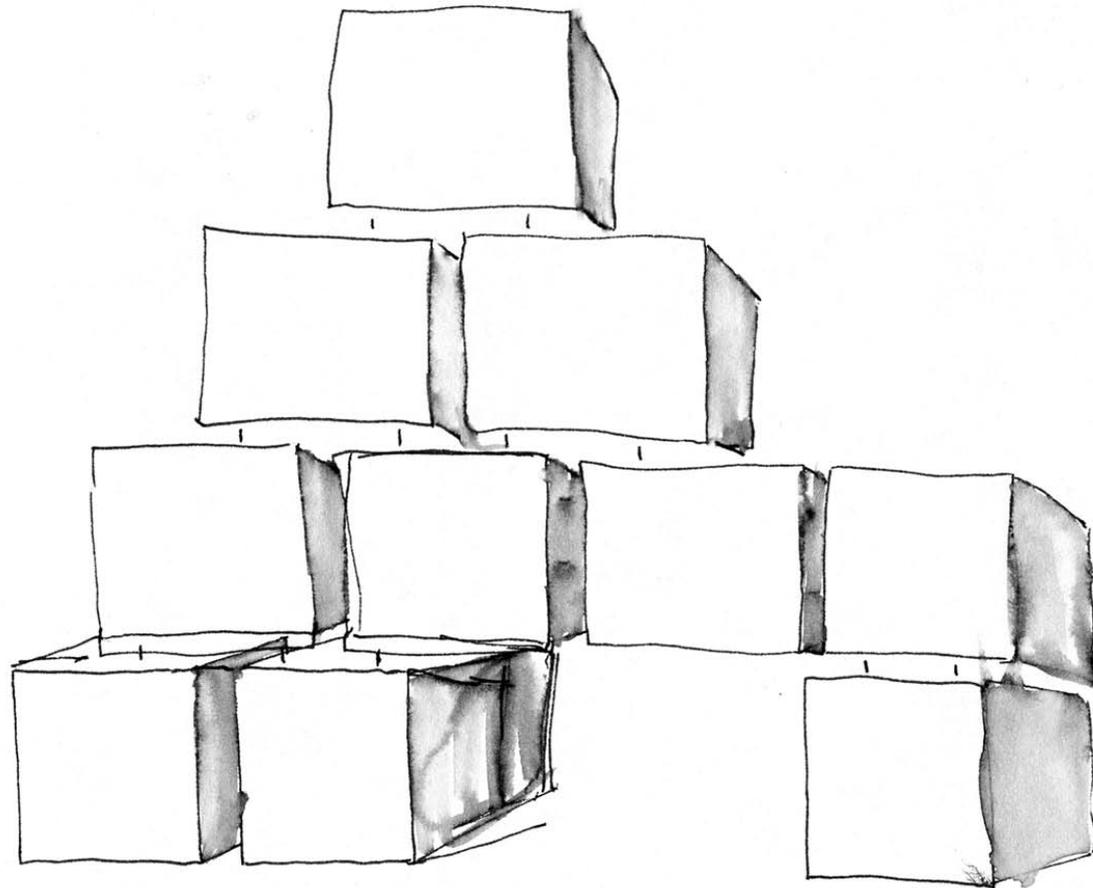
Project: I was asked to show some proposals for the 2000 Momentum curator team. This bi-annual art-show was largely to be held in a reconstructed sport arena, but one also wanted public projects for the park surrounding the hall. This combination box, shown at the next three pages, could be mounted around in the park as a permanent installation and with temporary and flexible usage. A monstrous and old-fashioned mechanic shipyard lift is supposed to turn the boxes easily, and the boxes should be placed around in the park according to usage, by the city's park maintenance team.

Construct five to ten boxes according to specified drawings. A lift with a 180 degrees momentum is used to transport and turn the boxes. Store them outside in the park when not in use.

Install various equipment in each box; a halfpipe for skating, electricity for concerts, fireplace for fishing, theatre-props for acting and so on.

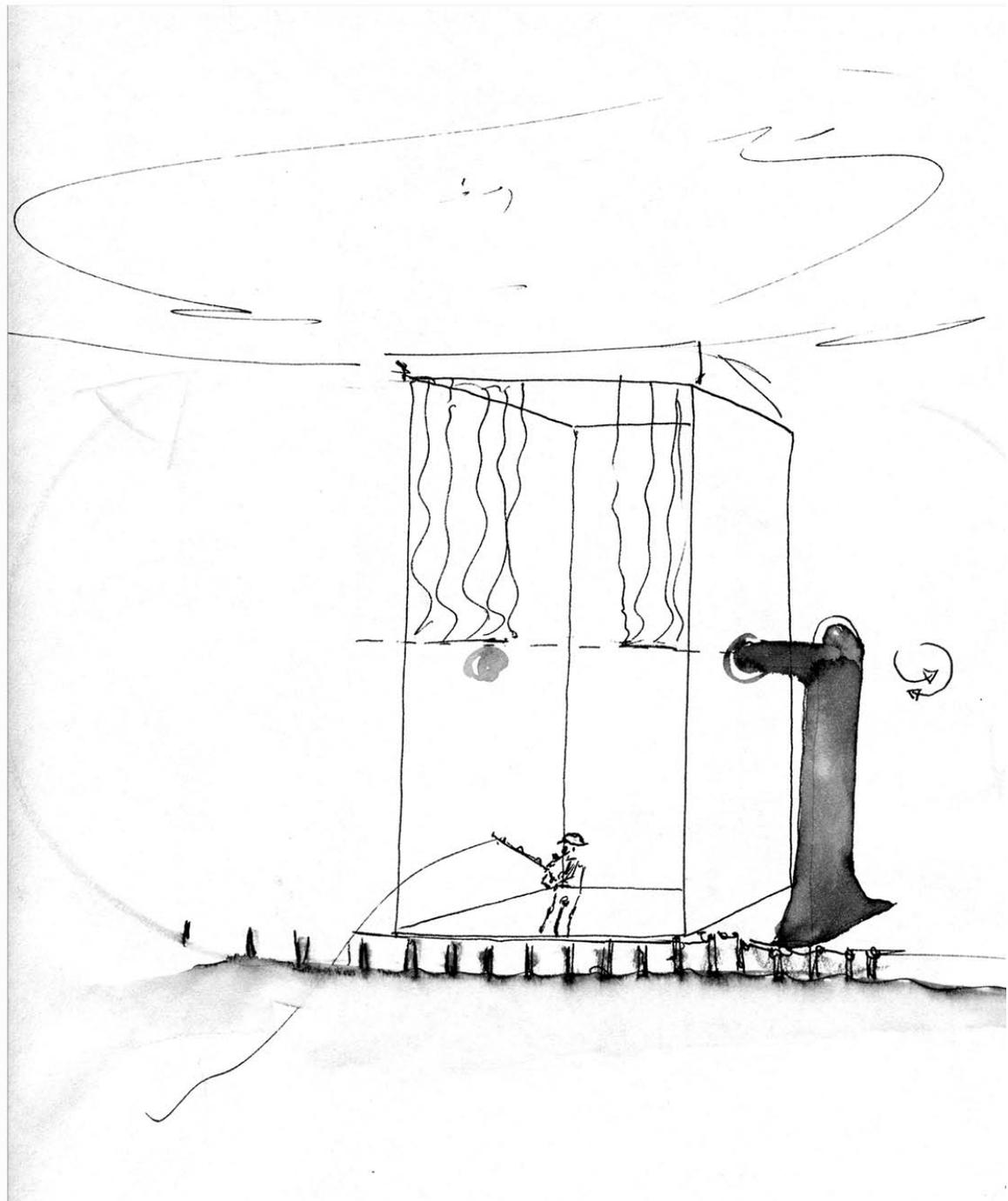


Mutant (CONSTRUCTION) FOR NESPARKEN MOSS © 2000 T.N



POSSIBLE COMBINATION OF THE NPM-BOXES

1 1 1 1 1 1



Title: Proposal for Onomáte-sando

Year: 2000-05

Project: Working with the yellow light projects for years, I stopped doing it in 1998 at the Museum of Contemporary art in Oslo. During these years I learned about an artist in Berlin called Gunda Förster. She had made basically the same projects, installing red light in an empty shop in Weimar at the same time as I had installed yellow light in a shop in Bergen (Gult Lys i Kong Oscarsgt. 45, 1996). Not that we had the same intentions or reasons for doing it, but still it was exiting.

Some years later I travelled to Tokyo and at Onomáte-sando square the roof billboards where extremely beautiful and tempting. Instead of imaging all the billboards with yellow light, I immediately decided for red colour.

Change all billboard design at Onomáte-sando square, displaying only Pantone Process Red colour for a limited period of time.



Title: Recollecting works (The Lookalike Show)

Year: 2001-04

Project: The idea is to recollect all artworks owned by private and public collectors to install it for a Collected Works show. In another space in the same exhibition, the artist makes again the works, based on the memory he has of it.

PROPOSAL FOR INSTALLATION:

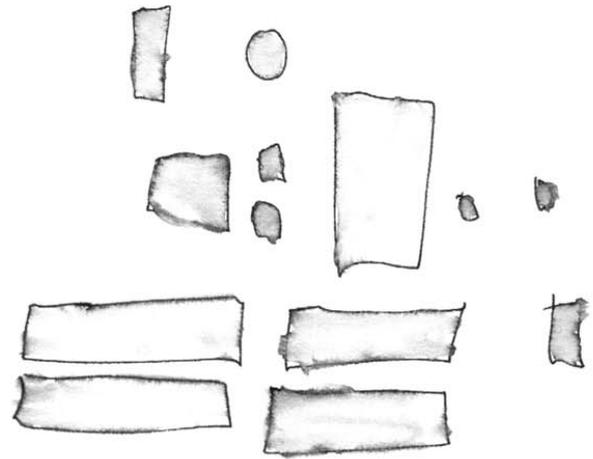
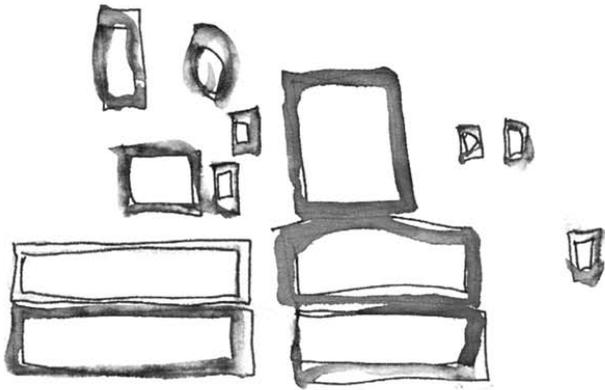
ALL WORKS OWNED BY OTHERS (PRIVATE & PUBLIC)

HUNG A "LETS-LOOK-AT-THE-COLLECTION-MANNER"

ON ANOTHER WALL: A NEW WORK MADE BY THE ARTIST,

ONE FOR EACH COLLECTED ONE, INTENTIONALLY MADE TO RECALL

THE COLLECTED ITEM. (LOOK-ALIKE SHOW)



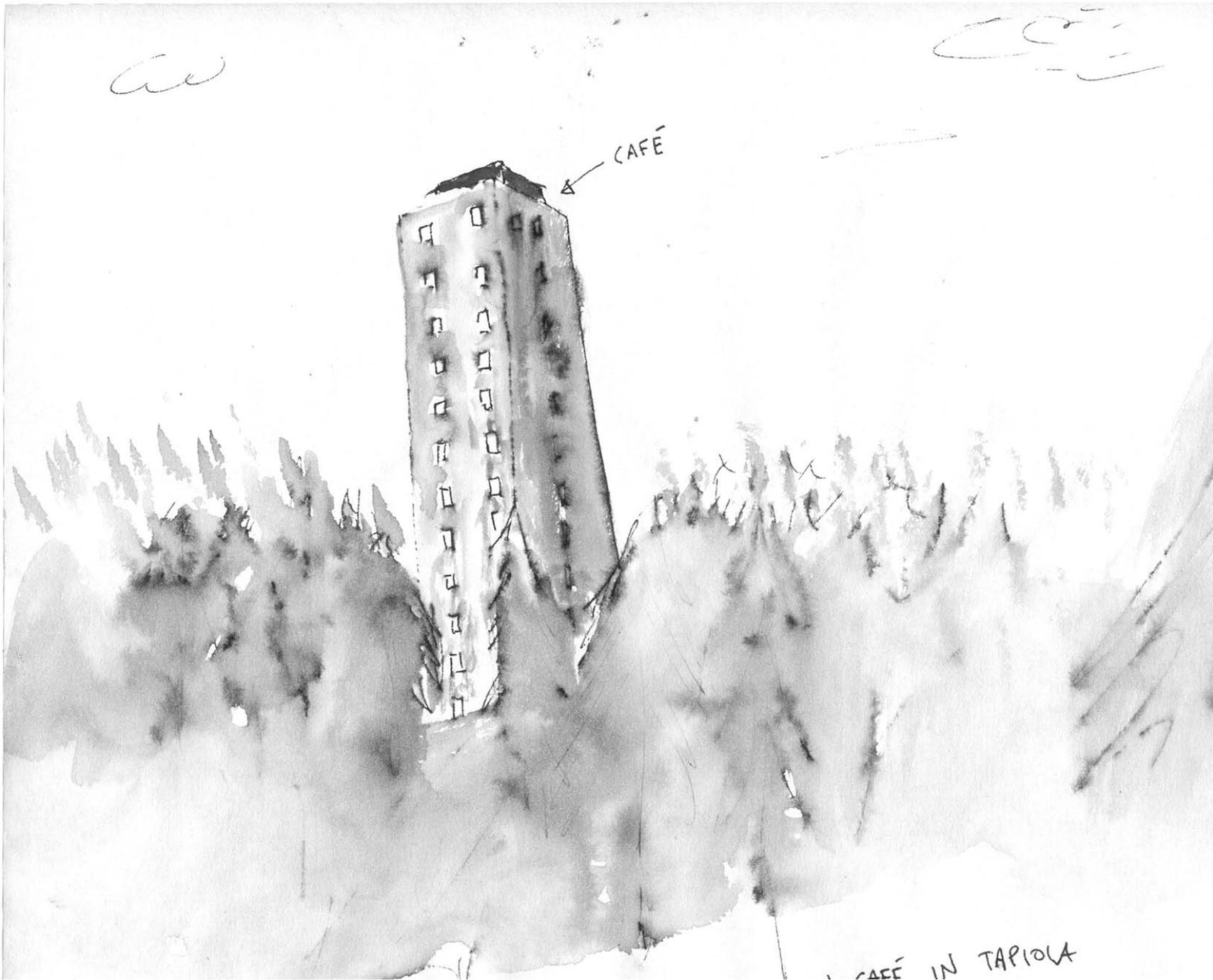
EXPENSES:
... AND INSURANCE FOR
... TO BE SENT

Title: Re-opening Cafe in Tapiola

Year: 2000

Project: Walking around in Tapiola with Pekka Nevalainen, discussing possibilities for the HEART project, we came across this tall functionalistic building. It is a house where people live in small functionalistic apartments and the top floor used to be a cafe, a sort of community salon for the attendants where they could have parties, but also an open cafe for the public with live tango music.

Now the cafe is closed, and one initiative could be to re-open it. I guess peoples need for privacy and a quiet life is larger today than it used to be, and the board of the building will not allow any public drinking place in their house.



aw

CAFÉ

CAFÉ IN TAPIOLA

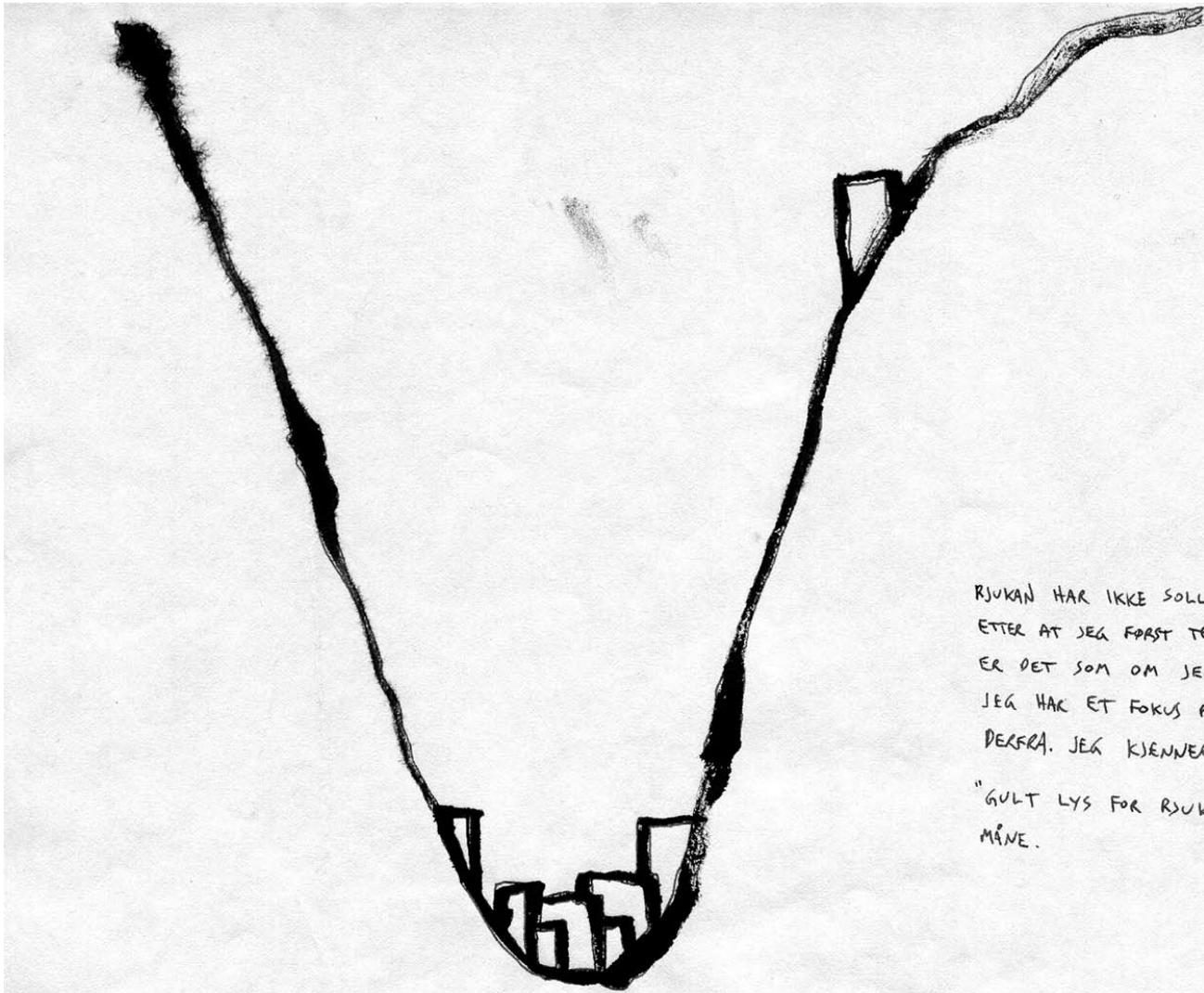
Title: Rjukan 2005

Year: 1995-05

Project: Rjukan is the ultimate site for a grand yellow light project. First of all the city has no sunlight most of the winter, because the tall mountains around it. The yellow light will serve as an energy booster. Secondly, this town is absolutely fascinating because it was designed and built by architects, not unlike Brasilia, only in 1905 when Norsk Hydro wanted to start producing electricity there. Thirdly, Rjukan celebrates 100 years anniversary 2005, both as a city and as the starting point of industrial production in Norway. Actually, I have been writing the town of Rjukan a letter every year since 1994 to ask them to invite me for this purpose. Today it is only three more years to the anniversary.

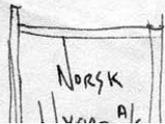
A huge glowing yellow light panel is to be installed high up in the hillside, visible from the whole town.

Text in image: *Due to tall mountains, the city of Rjukan has lack of sunlight six months every year. Since I started thinking about this place as an ultimate site for a yellow light project, I feel a strong sense of presence there even when I am not there at all. Every time Rjukan is mentioned on radio or elsewhere it immediately engages me.*



RJUKAN HAR IKKE SOLLYS NEDE I DALEN SEKS MÅNEDER HVERT ÅR.
ETTER AT JEG FØRST TENKTE PÅ RJUKAN VÅREN 1999, SOM ET STED FOR GULT
ER DET SOM OM JEG DELTAR I EN SLAGS STEDLIGHET DER.
JEG HAR ET FOKUS PÅ STEDET OG HAR PLUKKET OPP MANGE HISTORIE
DERFRA. JEG KJENNER ET ENGASJEMENT I DET JEG HØRER RJUKAN O
"GULT LYS FOR RJUKAN" VIL AVDEKkes ETTER GJELDENE TIDER FOR
MÅNE.

RJUKAN
2005



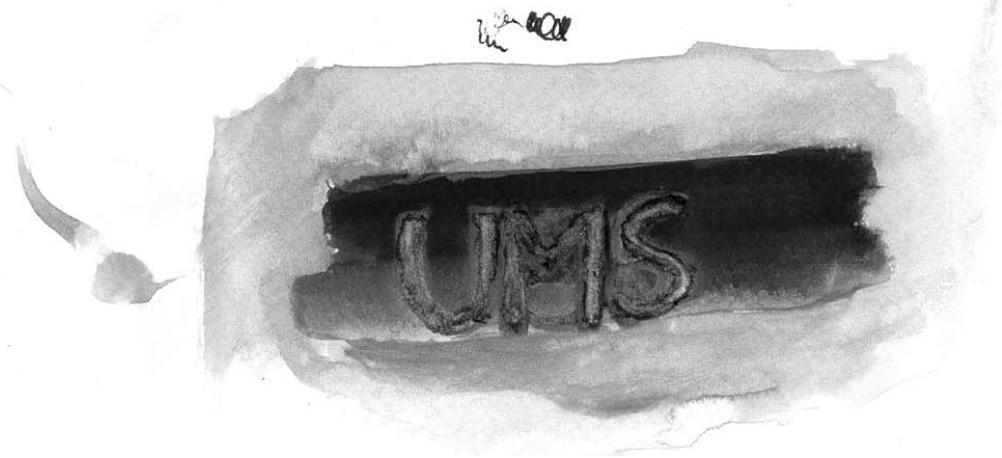
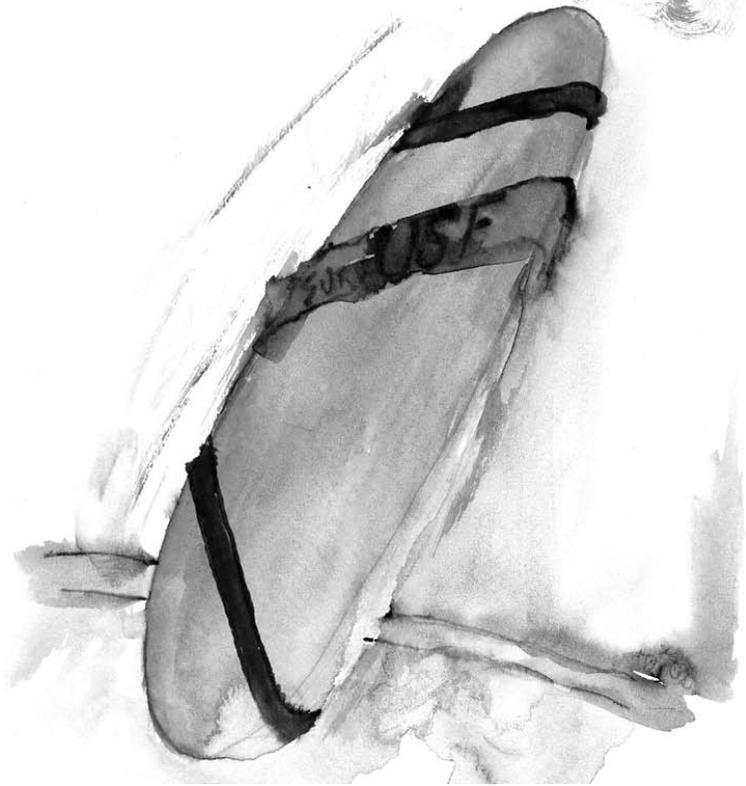
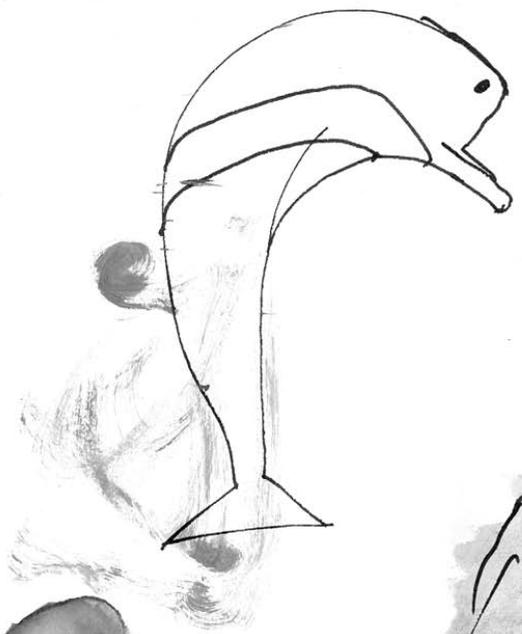
Norsk Sokkete™

Title: Surf with UMS

Year: 1997

Project: The Young Melancholic Society is a fictional organisation working for peoples right to not have opinions and to live meaningless lives. It has been materialised several times in terms of installation on exhibitions. The work has basically resembled an office (the YMS office) and consisted of borrowed furniture and various works on paper.

To promote the society a surfboard is constructed. The board design promotes YMS. The main symbol of the organisation is the dolphin, which in spite of its highly developed sensibility, seems to appear satisfied and constantly on the move, a constant wish in all melancholic.



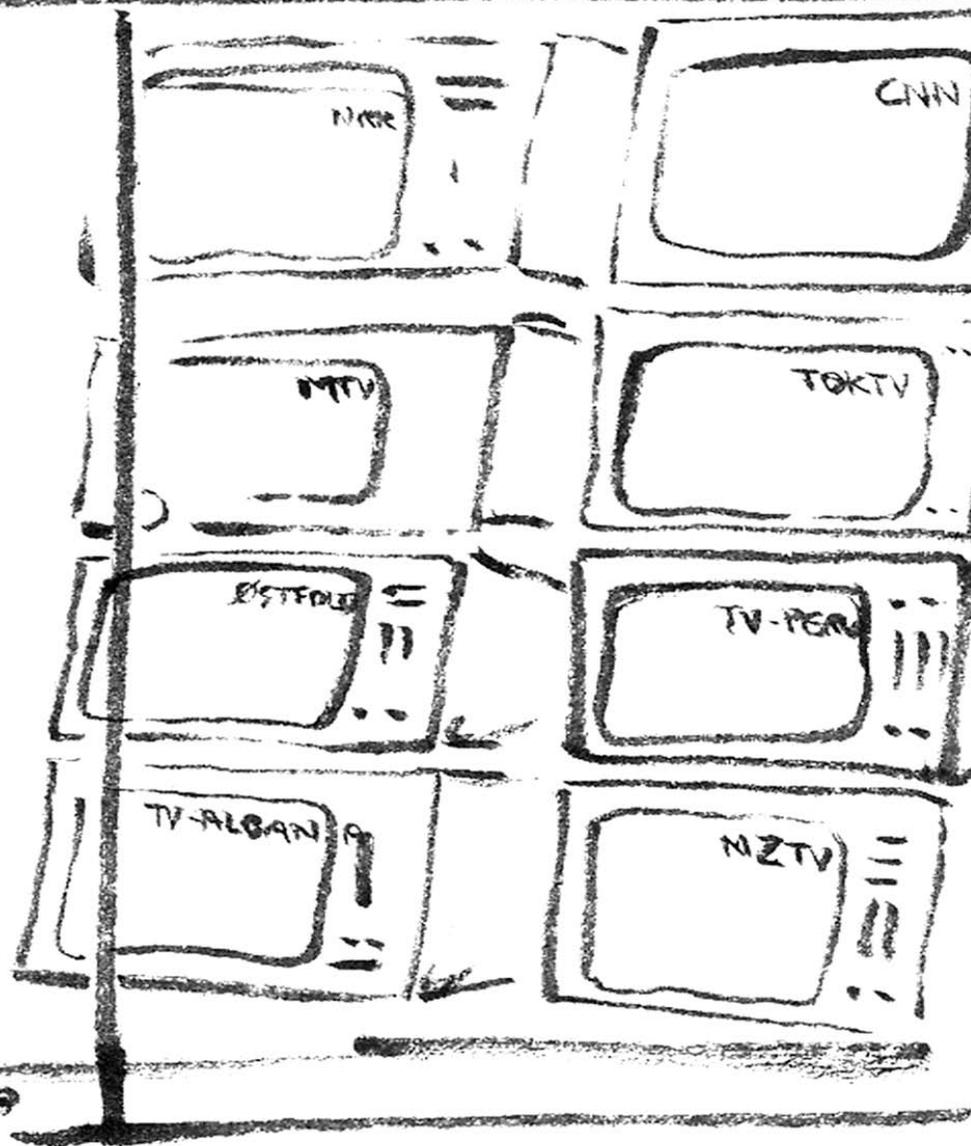
Title: Ticket Counter

Year: 2004

Project: My friend arranging the festival at Ringnes, asked me to construct a ticket-counter to be able to check the tickets and to sell them. I imagined that it must be a very boring job sitting in this box selling tickets while everybody else where having a party. So I decided to make a really interesting ticket-counter, the kind of place people would envy the one sitting inside, and probably would come over to see some TV or have a chat about the latest news.

Construct a large comfortable ticket box in wood. Arrange with electricity. Install eight to ten TV's with satellite channels from all over the world.

WILLKOM - BIEN VENIDOS - ~~WELKOM~~ - HALLÀ FÀ'RAE



Title: Theory Seminar Object

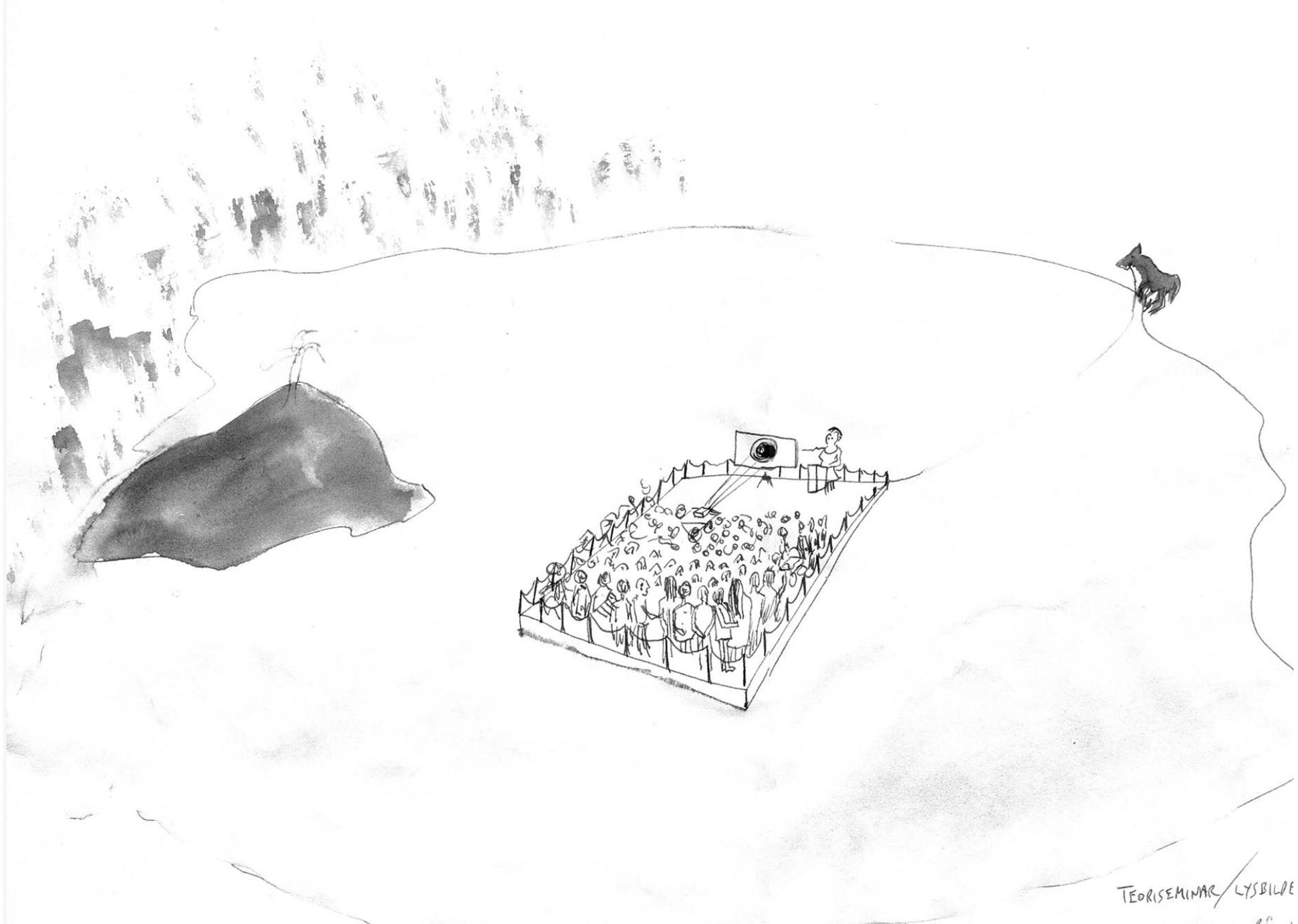
Year: 2000

Project: At the Momentum exhibition there was arranged a theory seminar on contemporary art. I wanted the seminar to be involved in an artwork, and suggested that a large fleet could be the arena for it.

The fleet is pulled around on a lake by a horse as the lectures and discussion go on. Preferably the seminar should be held in the night, when the slide-projector will make the fleet object a very nice view for the public on shore.

Construct a large wooden fleet with access to power. Bring on the acquired seminar equipment and tie a tick rope to the front side. A strong horse (locally known as "Fjording") pulls the fleet around the lake, as the seminar is going on.

Text in image: *the fleet is pulled by a horse / after dark slide show on the water in Stensparken 2000*



TEORISEMINAR / LYSBILDE

Title: Traditional Chinese Cooking

Year: 2000-05

Project: This proposal is for the contemporary museum in Oslo. There is a cafe there that serves good and cheap food. Nevertheless, it is not an inspiring or cool place to meet other artist. First of all it is not open after 16.00, but secondly and maybe more important the people running the cafe makes Chinese fast-food instead of cooking real Chinese, which really could be a treat when done in the home cooking tradition. Thirdly, the interior does not meet any contemporary criteria at all (not unlike the curatorial program).

To try to boost Norwegian art-life, I will as a sculptural project for the museum, spend a limited time working on improving this conditions.

SESAM SESAM, OPEN UP!



TRADITIONAL CHINESE PAINTING 2008

I SAY : THE CAFE SESAM AT MCINTOSH IS INSPIRING OR COOL PLACE TO GO.

SO : TO STIMULATE AND UPGRADE THE SOCIAL INTELLECTUAL ART LIFE IN NORWAY I FOLLOWING SCULPTURE FOR THE MUSE

PROPOSAL: DURING A LIMITED PERIOD OF TIME I WILL MY ARTISTIC ACTIVITY ON TRYING TO CONV FAMILY THAT RUNS THE CAFE, TO START MA HOMEMADE CHINESE FOOD. REINVESTMENTS KITCHEN, MENU AND STAFF WILL BE REPAIR THE MATERIAL COSTS OF MY WORK OF ART THUS THE MUSEUM IS BUYING THIS WORK INVESTS MONEY IN UPGRAADING THE MUSEUM SPACE FOR INTERACTION AND EXCHANGE ART PEOPLE AND SO LIVES.

MAKING THIS CAFE BETTER WILL INCREASE THE QUALITY OF NORWEGIAN ART

RECIPIENT: MUSEET FOR SAMTIDSKUNST

Title: Untitled

Year: 1998

Project: No project



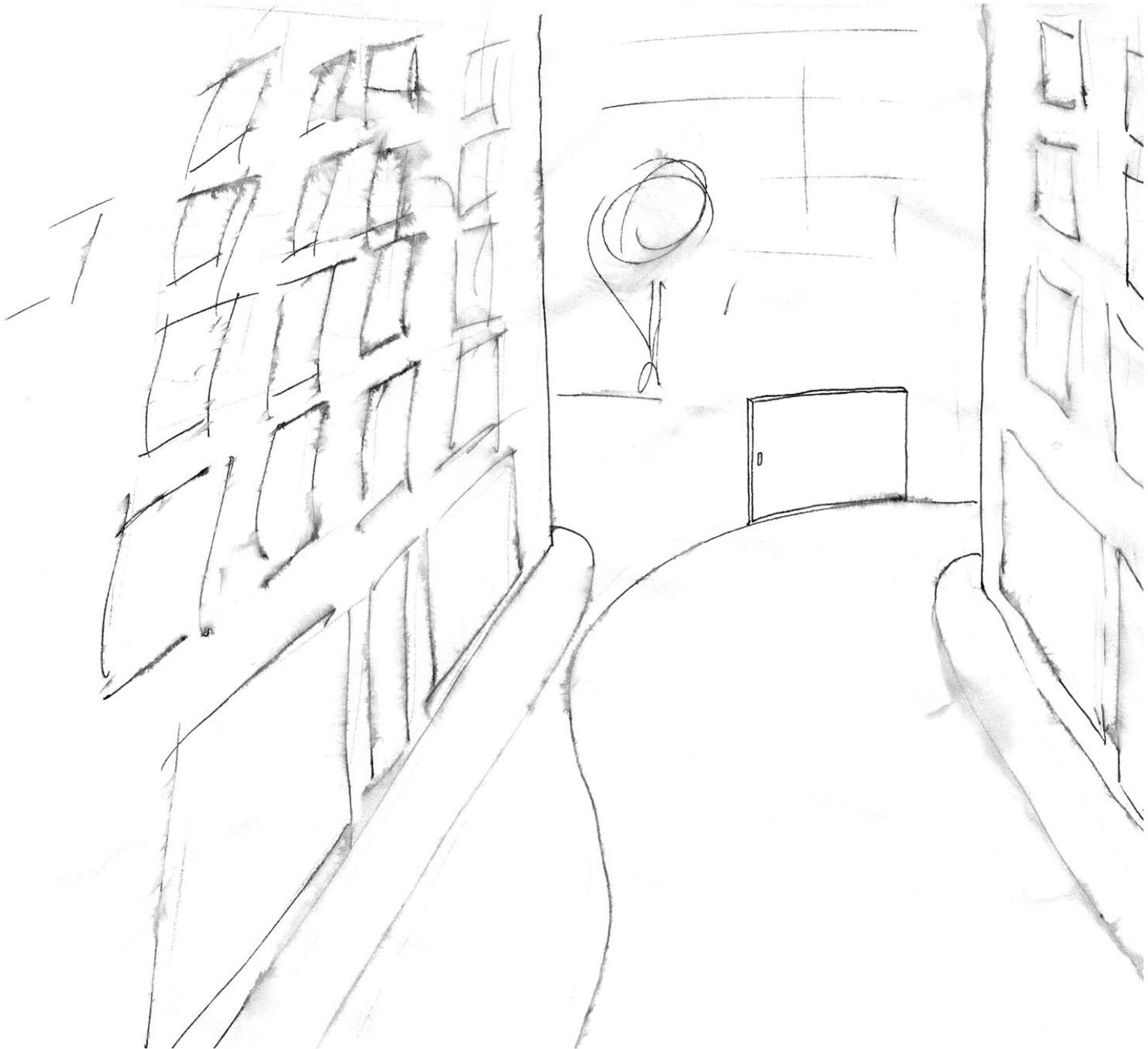
Title: Untitled (Sliding Door)

Year: 2002

Project: Construct elastic, electricity driven mobile sliding door and send it on the tram-tracks through the city.

Text in image: *Sliding door on tracks through the city*

SKYVEDØR PÅ
SKINNER GJENNOM
BYEN



Title: Untitled

Year: 2000-05

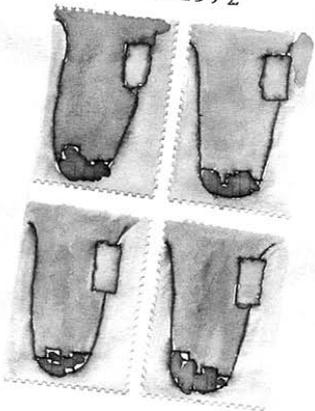
Project: Various stamp-design proposals

Text in image: 50% happiness

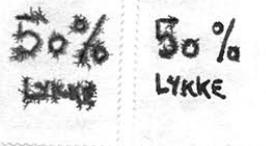


Sjå utvalde frimerke

482972

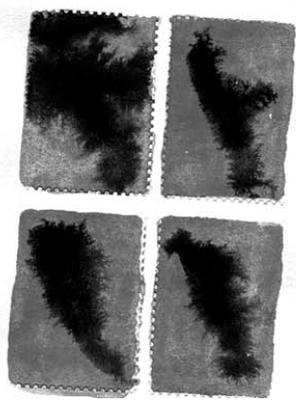


Sjal ikkje fuktast



Fisk og reiskap
Fiskefôr

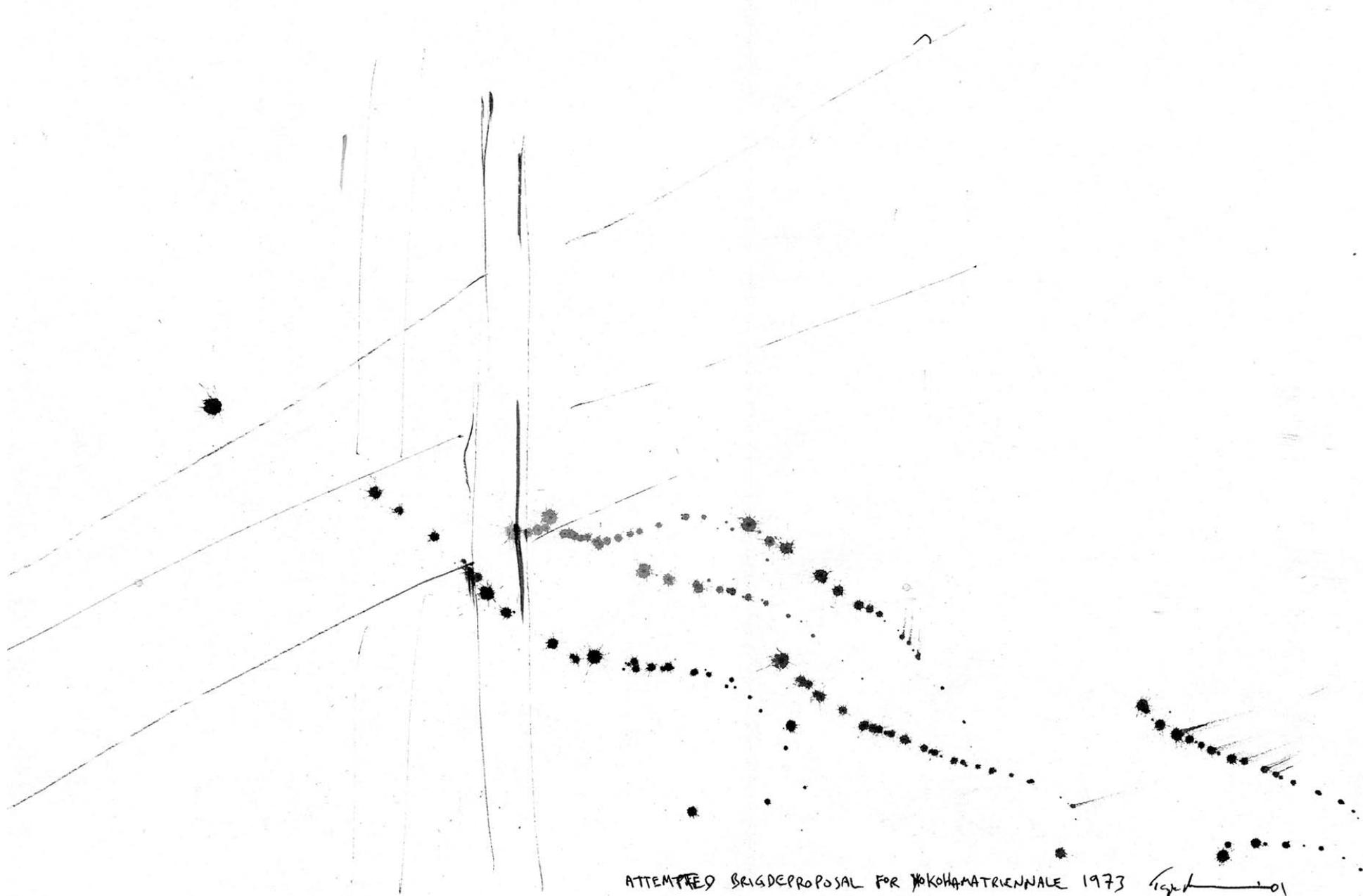
NK 199-400
Pr. 1,15
Utgitt torsdag 2. juni 2000
Furdalveien 2, Oslo, Norge



Title: Yokohama Triennial 1973

Year: 2002

Project: To send a proposal to a triennial that already took place years ago.



ATTEMPTED BRIGDEPROPOSAL FOR YOKOHAMA TRIENNALE 1973 *right* → 01

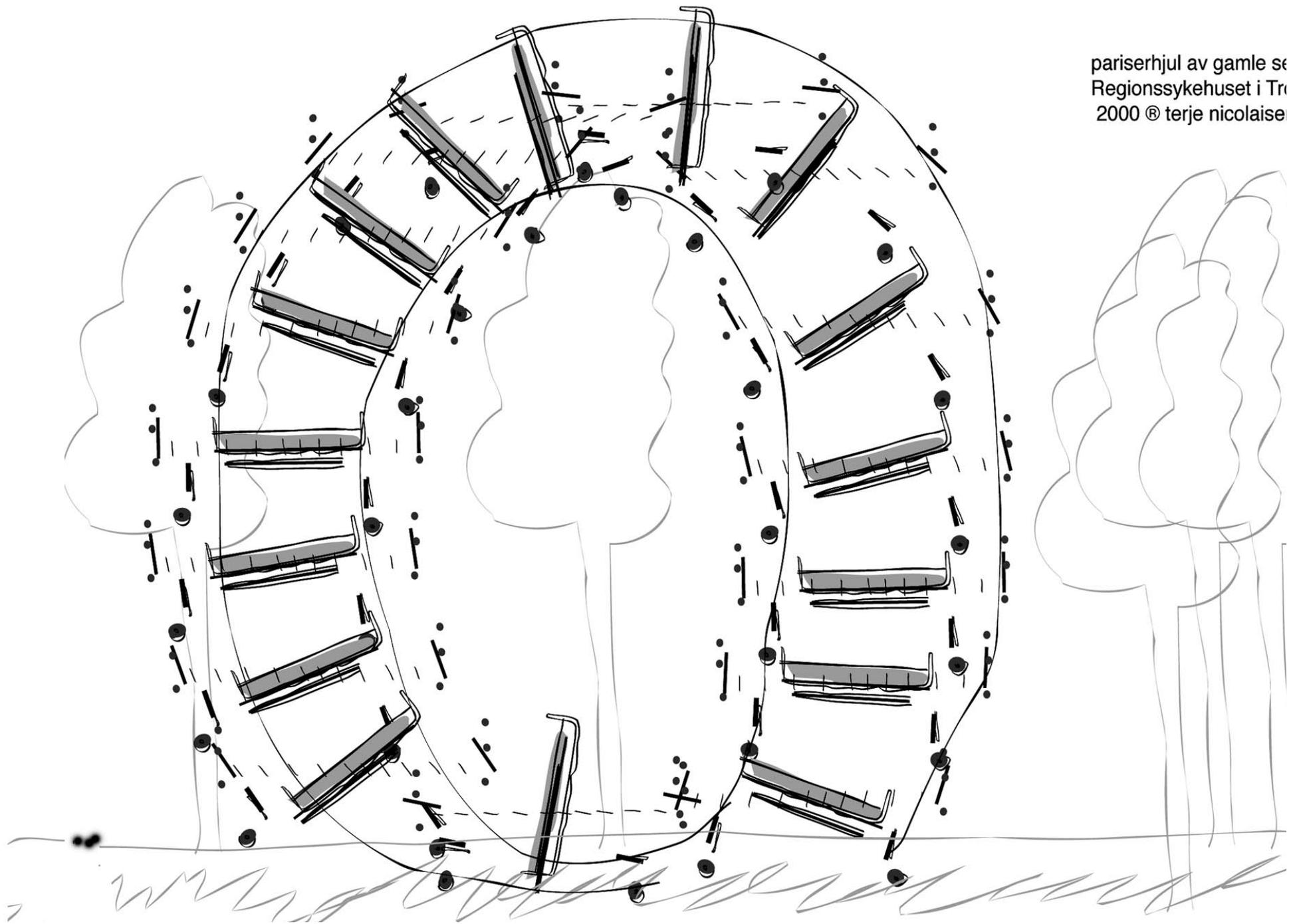
Title: Wheel of misfortune II

Year: 2000-05

Project: I never really got into understanding how artists in Norway received public commissions. Which one might say is a pity, since such a great part of my artistic focus is based on getting ideas for public space. But when they built a new hospital in Trondheim I saw the add and felt like applying. The strategy of the committee was to keep a high level of recycling. The projects selected should take in consideration to use material from the old hospital and to reflect on hospitalisation as such.

Bring together a suitable amount of used hospital beds; weld them together so that they assemble a large wheel. The wheel should then be mounted on a tall concrete fundament, so that people would not start climbing in it.

pariserhjul av gamle se
Regionssykehuset i Tr
2000 © terje nicolaise



Title: Zigeunerpack TN

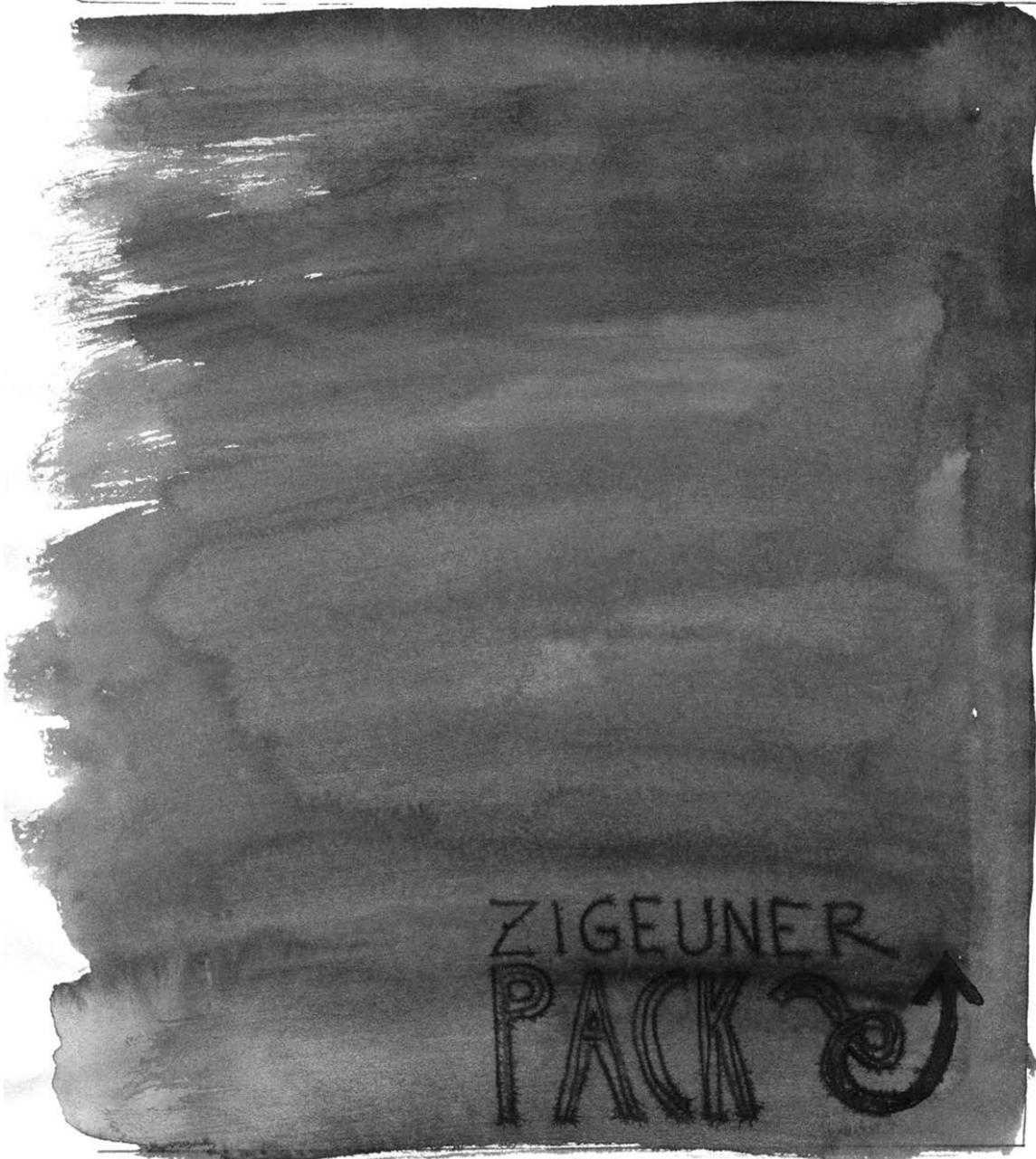
Year: 1995 -05

Project: During the years a lot drawings turned out to be representing logos for fictive companies and societies. Unlike Adbusting these logos had as direct connection to what I was working with as any other drawing, whether it was a self-portrait or a quote. For the same reason I didn't really know what the logo's represented.

What I do know about Zigeunerpack TN is that the sound of it resembles a negative expression from the old times used to describe a nomadic ethnic culture locally known as Tater, people related to the gypsies, and that it doesn't represent this for me. A good friend of mine, a gipsy, living permanently in Spain taught me Spanish and some Flamenco songs. His brothers and cousins normally sing when they are out having a drink.

His personality appeals to me and what I picked up from him is pride, gipsy embellishment and simplification. He often had really good feedback on artworks, making the analysis very simple and straightforward, which I kind of liked.

Text in image: show-off / decline / courage / simplification / conformity



ZIGEUNER
PACK 

MÄRKERINGSSTRÅNG
UNNFALLENHET
PÅ GÅNGS MOT
FÖRENKLING
KONFORMITET

TE
P
S
S
S

List of Works:

p7	<i>Untitled (1000-meters)</i> , Ink and watercolour on paper	1998	p61	<i>MPT Documentation</i> , Photo	2001
p9	<i>32 Rooms Apartment</i> , Ink and watercolour on paper	2002	p62	<i>MPT Instructions</i> , Laptop design	2001
p10	<i>32 Rooms Apartment (wfs)</i> , Ink and watercolour on paper	2002	p63	<i>MPT Proposal</i> , Ink and watercolour on paper	1997
p11	<i>32 Rooms Apartment (wfe)</i> , Ink and watercolour on paper	2002	p65	<i>Muchas Gracias III</i> , Ink and watercolour on paper	1997
p13	<i>11 Alternative Sites</i> , Ink and watercolour on paper	2002	p66	<i>Muchas Gracias Cover</i> , Ink and watercolour on paper	1997
p15	<i>The Visa Paintings</i> , Ink and watercolour on paper	1998	p66	<i>Muchas Gracias</i> , Ink and watercolour on paper	1997
p17	<i>Aircommercial</i> , Ink and watercolour on paper	1999	p67	<i>Muchas Gracias IV</i> , Ink and watercolour on paper	1997
p19	<i>Alternative Wedding Ritual</i> , Ink and watercolour on paper	1999	p69	<i>Munkedamsveien Park</i> , Ink and watercolour on paper	2002
p21	<i>Artdisposalchamber</i> ^{TN} , Ink and watercolour on paper	2000	p71	<i>Beach in Barcelona</i> , Ink and watercolour on paper	1998
p23	<i>Artist Studios</i> , Ink and watercolour on paper	1996	p72	<i>Prix D'Monsieur Teste 1997</i> , Ink and watercolour on paper	1997
p25	<i>Untitled (Blinky Palermo)</i> , Oil pencil on photocopy	1996	p73	<i>First Artpiece</i> , Ink and watercolour on paper	1999
p26	<i>Untitled (BP)</i> , Ink and watercolour on paper	1996	p75	<i>Norsk Sokkel</i> ^{TN} Award Documentation, photo	2001
p27	<i>Untitled (Bryggen)</i> , Ink and watercolour on paper	1996	p77	<i>N.Y Piece</i> , Computer print	2001
p29	<i>Brygge på Flatbygdene</i> , Ink and watercolour on paper	2000	p79	<i>Produkten für Fergeleien</i> , Ink and watercolour on paper	1999
p31	<i>hellbillies@ringnes.no</i> , Ink and watercolour on paper	2002	p81	<i>Momentumbox (Halfpipe)</i> , Ink and watercolour on paper	2000
p32	<i>Oslo Circle Line</i> , Ink and watercolour on paper	2002	p82	<i>Momentumbox (Combination)</i> , Ink and watercolour on paper	2000
p35	<i>Container Pier Push-away</i> , Ink and watercolour on paper	1998	p83	<i>Momentumbox (Cabin)</i> , Ink and watercolour on paper	2000
p37	<i>Carnival in Incognito-town</i> , Ink and watercolour on paper	2001	p85	<i>Proposal for Onomáte-Sando</i> , Ink and watercolour on paper	2000
p39	<i>Fiesta Mayor paa Ole Bullspl</i> , Ink and watercolour on paper	1998	p87	<i>Recolleting Works</i> , Ink and watercolour on paper	2001
p40	<i>Fiesta Mayor Festningekaia</i> , Ink and watercolour on paper	2001	p89	<i>Re-opening Café in Tapiola</i> , Ink and watercolour on paper	2000
p41	<i>Manifiesta Mayor</i> , Ink and watercolour on paper		p91	<i>Rjukan 2005</i> , Ink and watercolour on paper	1997
2002			p93	<i>Surf with UMS</i> , Ink and watercolour on paper	1997
p42	<i>Fiesta Kunsternes Hus</i> , Ink and watercolour on paper	1999	p95	<i>Ticket Counter</i> , Ink on paper	2002
p43	<i>Fiesta Wergelandsveien</i> , Ink, watercolour and sticker on paper	2000	p97	<i>Theory Seminar Object</i> , Ink and watercolour on paper	2000
p45	<i>Prop. Churchyard Monument</i> , Ink and watercolour on paper	2000	p99	<i>Traditional Chinese Cooking</i> , Ink and watercolour on paper	2002
p47	<i>Ibsen Tunnel Improvement</i> , Ink and watercolour on paper	2002	p101	<i>Untitled</i> , Ink and watercolour on paper	1998
p49	<i>Untitled (Two People)</i> , Ink on paper	2001	p103	<i>Untitled (Sliding Door)</i> , Ink and watercolour on paper	2002
p50	<i>Untitled (Dance of Life)</i> , Ink on paper	2001	p105	<i>Untitled (Stamps)</i> , Ink and watercolour on paper	2000
p51	<i>Infosign (Munch)</i> , Ink and watercolour on paper	2001	p107	<i>Yokohama Triennale 1973</i> , Ink and watercolour on paper	2002
p53	<i>Proposal Tegnerforbundet</i> , Ink and watercolour on paper	2001	p109	<i>Wheel of Misfortune II</i> , Computer print	2001
p55	<i>Sculptural Intervention</i> , Ink and watercolour on paper	2001	p111	<i>Zigeunerpack</i> ^{TN} , Ink and watercolour on paper	1999
p57	<i>MACEB Billboard</i> , Ink and watercolour on paper	1994			
p58	<i>MACEB Letter</i> , Ink and watercolour on paper	1998			
p59	<i>MACEB Catalogue</i> , Laptop design	2002			

Publications:

Selected Proposals 1995 - 2005 (2002)

Sixty-six ink and watercolour drawings with supplementary text by the artist
Edition of 400, Terje Nicolaisen
ISBN: 82-994301-3-5

Selected Works (2002)

One hundred and forty-one works selected by Åsmund Thorkildsen for the SLACKER exhibition at Drammen Museum 2002
Edition of 5, numbered and signed by the artist. Terje Nicolaisen

Parallele Projekte in der Stadt Münster 1997 (1997)

Texts in German, English and Norwegian, Essay by Daniel Ferdman
Edition: 500, 24 pages, Terje Nicolaisen
ISBN: 82-994301-0-0

Terje Nicolaisen (2001)

Text in English and Norwegian, Essays by Gardar Eide Einarsson, Per Teljer, Jørgen Lund, Geir Tore Holm and Terje Nicolaisen
Edition of: 700, 36 pages
ISBN: 82-994301-2-7

Something rotten in the State of Norway (2001) UKS forum of Contemporary Art 1. 2001

Co-editing with UKS, Text in English and Norwegian on Norway, by Erik S Reinert, Siri Meyer, Anne Britt Gran, Morten A Strøksnes, Thomas Hylland-Eriksen, Erling Dokk Holm, Nina Witozeck, Runar Døving, Joar Tranøy and Staffan Schmidt.
Edition of: 3500, 136 pages
ISSN: 0803-1967

MPT - Museo de Pasatiempo TN (2001)

Multiple, Mdf-board, paper bags, aquarelle and print
Edition of: 5, numbered and signed by the artist. Terje Nicolaisen

Düsseldorf 17th May 2000 (2001)

Artist book, Ink and water on paper
Xerox book, 16 pages, various covers,
Edition of 8, numbered and signed by the artist. Terje Nicolaisen

Art Tourist Photos (1998)

Artist book, Photos and photocopies
Xerox book, edition of 6, numbered and signed by the artist. Terje Nicolaisen

Parallelen Projekte in der Stadt Münster 1997- PROSPEKT (1997)

Artist book, copies of various documents, sketchbooks and photos
Xerox book, 12 pages, and edition of 10
Numbered and signed by the artist. Terje Nicolaisen

Recommended Reading

Asher, Michael and Benjamin H.D Buchloh (1983)

Writings 1973-1983 On Works 1969-1979

The Press of the Nova Scotia College of Art and Design, Los Angeles.

Bußmann, Klaus and Kasper König (1987)

Skulptur. Projekte in Münster 1987

Westfälisches Landesmuseum,
DuMont Bucherverlag Köln.

Bußmann, Klaus, Kasper König and Florian Matzner (1997)

Sculpture. Projects in Münster 1997

Westfälisches Landesmuseum,
Verlag Gerd Hatje, Ostfildern-Ruit

Fontcuberta, Joan and Pere Formiguera (1989)

Fauna Secreta

National Museum of Natural Science

Fundació Caixa de Catalunya, Barcelona

Obrist, Hans Ulrich and Guy Tortosa (1997)

Unbuilt Roads

Verlag Gerd Hatje, Ostfildern-Ruit

Signer, Roman and Elisabeth Keller-Schweizer (1994)

Nicht Ausgeführte Projekte für den Öffentlichen Raum

Typotron-Heft Nr.12, Typotron AG, St.Gallen

Hendricks, Jon and Gunnar B. Kvaran (2001)

After the Beginning and Before the End

The Gilbert and Lila Silverman Collection
Bergen Kunstmuseum, Bergen

Valéry, Paul (1951)

Essay og Aforismer

Ernst G Mortensens Forlag, Oslo

Fisher, Joel (1986)

Judgement and Purpose

TAKK TIL HEDEVIG, ASK, TARJEI and PAUL

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and chief director Anders Haavik
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