

Mimosa Echard (1986, France) lives and works in Paris. Her work spans sculpture, installation, and video, combining organic and synthetic materials.

Lina Viste Grønli (1976, Norway) lives and works in the United States. Her sculpture and writing engage with language, humor, semiotics, and popular culture.

Judith Hopf (1969, Germany) lives and works in Berlin. Her sculptures, videos, and performances use humour and everyday materials to address technology, labour, and social dynamics.

Ann Cathrin November Høibo (1979, Norway) lives and works in Kristiansand. She is known for her large-scale handwoven textiles incorporating found materials – jersey, nylon, plastic – into wool and silk.

Henrik Olai Kaarstein (1989, Norway) lives and works in Brussels and Oslo. His practice involves the manipulation of textiles, paper, and found materials through chemical and physical processes.

Albert Mertz (1920–1990, Denmark) was a Danish artist, filmmaker and critic. He worked with painting, film, collage and objects, often through his signature “red+blue proposition”.

Chiemi Shimada (1991, Japan) is an artist and filmmaker based in London. Working with analogue and digital film, her work explores memory, intimacy, and late-stage capitalism through moving image and installation.

Abirami Logendran (1992, Norway) is an artist, curator and writer. Her work fixes a wide lense on visual culture and looks at how media technologies and their modes of circulation shape our collective experience.

Short Circuit is curated by Abirami Logendran in collaboration with Pachinko.

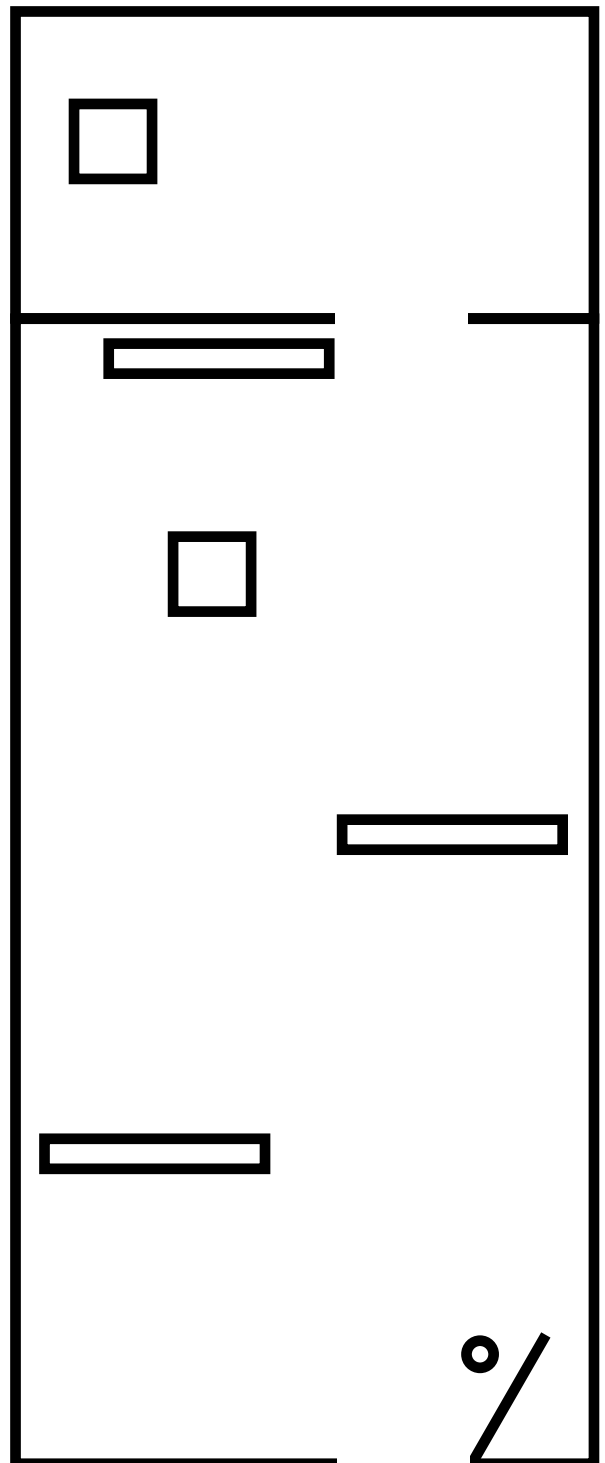
Pachinko is run by Sisse Lee and Kristian Schrøder.

Thank you to all the artists, Jacob Fabricius, Einride Torvik/Astrup Fearnley Museet and Nicholas Norton.

The exhibition is supported by Arts Council Norway.

Short Circuit

**Mimosa Echard,
Lina Viste Grønli,
Judith Hopf,
Ann Cathrin November Høibo,
Henrik Olai Kaarstein,
Albert Mertz &
Chiemi Shimada**

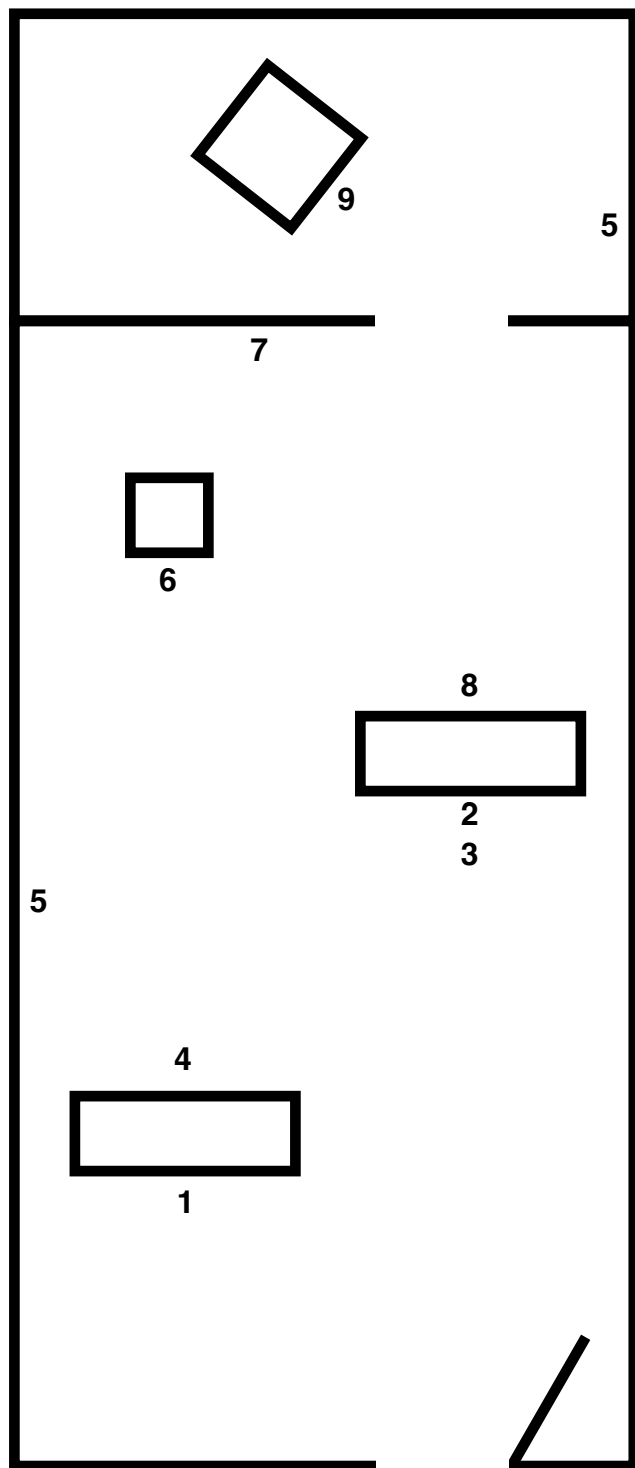


Short Circuit
28 May – 27 June 2026

Hours
Thursday–Saturday 13–15
– or by appointment

Grønlandsleiret 47C
0190 Oslo, Norway

PACHINKO



FEVER!

In the mid-00s, actor Nicolas Cage starred in a series of Japanese TV commercials for the pachinko manufacturer Sankyo. He plays the piano, rides with cowboys, dances with aliens, screams “FEVER!” In one of them, a pearl earring rolls off a woman’s ear, down her body, hits the floor and suddenly the entire surface is covered in what seem to be small metal balls. Cage appears, shouting: “I love Pachinko.” All of the commercials are fragmented, absurd, quick montages that don’t necessarily communicate anything specific. In a way, they operate on the same principle as the machine they’re selling: keep the current flowing.

In his short essay on pachinko in *Empire of Signs*, Roland Barthes describes the parlour not as a space of leisure but of “a deliberate, absorbing labor; never an idle or casual or playful attitude.” Players stand in rows, each sealed in their own loop, feeding metal balls into machines with an abrupt, uninterrupted gesture. Everything is decided in a single movement. What Barthes calls a “nutritive circuit”: money converted into balls, balls into flow, flow into modest, absurd rewards – a candy bar, an orange, a pack of cigarettes. The point is not what is won but that the circulation continues. Pachinko, in this reading, is less a game than a model – for how capital moves, how attention is held, how desire is kept in place by the system that produces it.¹

Short Circuit takes this logic as its starting point. A short circuit occurs when excessive current bypasses its intended path, when the system overloads on its own energy. The exhibition is structured accordingly: the exhibition space is designed as a closed circuit, a pinball architecture through which the viewer moves without exit, entering the circuit.

Abirami Logendran

- 1 Albert Mertz, *Lila*, 1961
- 2 Henrik Olai Kaarstein, *Late May I*, 2026
- 3 Henrik Olai Kaarstein, *Late May II*, 2026
- 4 Ann Cathrin November Høibo, *Untitled(Cuánto cuesta)*, 2026
- 5 Mimosa Echard – *Facial*, 2025
- 6 Lina Viste Grønli – *Empire of Signs*, 2026
- 7 Judith Hopf – *Bambus/Bamboo*, 2006
- 8 Chiemi Shimada – *Perfect Cube*, 2026
- 9 Chiemi Shimada – *Kleroterion*, 2026 (9:23min)

¹Roland Barthes, *Empire of Signs*, trans. Richard Howard (New York: Hill and Wang, 1982), 27–29.