

Kjersti G. Andvig studied at the National Academy of Fine Art in Oslo, Northbrook College in Worthing, and the North Norwegian Art and Film School in Kabelvåg. Her work has been shown in solo and duo exhibitions at venues including Cabaret Voltaire (Zurich), Rogaland Kunstsenter (Stavanger), Grand Union (Birmingham) and Etablissement d'en face (Brussels). She has participated in group exhibitions such as Lofoten International Art Festival (LIAF), EVA International, Carnegie Art Award exhibitions, and shows at institutions including Astrup Fearnley Museet and the National Museum, Oslo.

Lars Laumann lives and works in Brønnøysund, Norway. He studied at the Norwegian State Academy in Oslo and the North Norwegian Art and Film School in Kabelvåg. His work is held in collections including Tate Modern, London; the National Museum, Oslo; KORO – Public Art Norway; and MOCAP, Kraków. He has presented solo exhibitions at institutions such as Kunsthalle Winterthur, Maureen Paley (London), Foxy Production (New York), Bunkier Sztuki (Kraków) and Kunsthall Oslo, and has participated in major group exhibitions including the 5th Berlin Biennial and the Liverpool Biennial.

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Redd Oktober

Kjersti G. Andvig & Lars Laumann

18 April—16 May 2026, Pachinko, Oslo

Kjersti G. Andvig and Lars Laumann have known each other for more than 30 years. Both artists are from Northern Norway—Laumann from Brønnøysund in Helgeland, Andvig from Svolvær in Lofoten—and both continue to live and work in the region. Over time, their friendship has moved through several versions of Norway, including periods where class was addressed directly, and others, like the current, where it is easier to treat it as either a private matter or an outdated concept. Something you might mention in passing, before shifting to other terms such as background, geography or taste. At the same time, it continues to shape how situations are read and what comes to seem available or not, even as seemingly everyone, sooner or later, end up describing themselves as working class.

As such, *Redd Oktober* builds on a long-standing, personal exchange, and can be difficult to pin down. At its centre is a new film, developed through an ongoing dialogue between the artists and marked by a sustained (mostly friendly) disagreement about what

their own class histories “count” as, and what kind of authority they can claim when speaking about class at all. Both have moved both have made use of the possibilities available to them, and both have encountered the difficulty that mobility changes how class appears without removing it. Tellingly, their relationship has been the closest while living abroad (in Brussels and Texas, among other places), where it becomes harder to point to directly, even as it continues to organise experience.

The exhibition, including the film, revolves around a former Oktober book outlet found in Andvig's family basement in Northern Norway, part of a network of underground, politically affiliated bookshops active in the 1970s and 80s. In the film, presented in six chapters, the artists return to the basement to rescue what they can. Books, pamphlets and other materials are sorted and handled, first objectively by degree of mold and general disintegration, next by their contents and the artists' subjective valuation of them. As some are set aside, and most are taken out, the process continues alongside a conversation that moves between family histories, work, geography and memory, with occasional digressions and shared anecdotes.

The artists come from what might be called “book families”, but in very different ways. In Andvig's case, books were part of a political infrastructure, tied to cultural capital, organised distribution and collective discussion. In Laumann's, they were part of a local economy, connected to retail, ownership and a small-town context (the Laumann bookshop in Brønnøysund, where parts of the film are recorded, is now part of the Norli chain). These differences carry through into how class is understood and how it can be spoken about, and shape the terms of the conversation that unfolds in the film.

Alongside the film, a wide selection of the books, posters and LPs from the disused Oktober book store in Svolvær has been brought to Oslo. The material spans subjects such as child rearing, education, geopolitics, women's rights, fishing, consumption, psychology and

nature – most but not all of these from a revolutionary perspective. Regardless of their orientation, class runs through them as a way of framing questions and organising knowledge. Read together, which visitors are encouraged to, they point to a moment when class could serve as a more stable reference point across different areas of life, while clearly structuring a past, present and future.

A publication about the project will be published later this year.

