

Marius Dahl and Jan Christensen  
Portfolio: Selected collaborative projects

2021-03-15

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Marius Dahl and  
Jan Christensen  
Båret av vinden, ført av  
strømmen, 2020  
Welded steel, reinforced  
concrete, paint, wood and  
lighting

Public art project,  
Loftgårdsbrua, Otta,  
Norway

Curator: Viel B. Andersen

Sel kommune, Innlandet  
fylkeskommune, KORO  
and Sparebankstiftelsen  
DNB

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Marius Dahl and Jan Christensen  
Transformer, 2019  
Corten steel and reinforced concrete foundation  
Height: 8,5 m  
Length: 15 m  
Width: 14 m

Curator: Elisabeth Fagerstedt  
Installation view: Lingenäs-skolan, Kristianstad, Sweden

The sculpture is a welded Corten steel construction that consists of two rectangular frames which are offset and tilted at different angles, connecting to three legs which are also tilted at different angles. The legs are embedded in the reinforced concrete foundation, visible above ground level.

It represents a significant contribution to the location, where the scale of the artwork relates to the architecture. Artistically, the sculpture represents a layered metaphor for individual development during school, reflecting the complex nature of educational processes and finding your own identity. It resembles a creature finding its footing, slightly off balance yet powerful - approaching order in a disorderly way. Transformer seems to morph and change shape depending on your point of view.





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concrete foundation  
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Length: 15 m  
Width: 14 m

Curator: Elisabeth Fagerstedt  
Installation view: Detail,  
Lingenäs-skolan, Kristianstad,  
Sweden





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Corten steel and reinforced  
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Height: 8,5 m  
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Width: 14 m

Curator: Elisabeth Fagerstedt  
Installation view: Work in  
progress, Lingenässkolan,  
Kristianstad, Sweden



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Corten steel and reinforced  
concrete foundation

Height: 8,5 m

Length: 15 m

Width: 14 m

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Installation view: Work in  
progress, Lingenässkolan,  
Kristianstad, Sweden



Marius Dahl and Jan Christensen

Akkord, 2019

Wall painting (acrylic paint) and lacquered steel structure

Wall painting: 1047 x 1049 cm

Sculpture: 493 x 1398 x 4 cm

Curator: Jorunn Kraft Moe

Installation view: Bautaen

Culture Centre, Børsa,

Norway



Marius Dahl and Jan  
Christensen  
Hamløper, 2019  
21 mm plywood, acrylic paint  
and transparent lacquer  
185 x 300 x 270 cm

Curator: Kristin Sæterdal  
Installation view: Ydalir  
educational complex,  
Elverum, Norway



Marius Dahl and Jan  
Christensen  
Streif, 2019  
Plywood and Valchromat  
(various dimensions, colors  
and Osmo hard wax)  
614 x 614 x 7 cm

Curator: Kristin Sæterdal  
Installation view: Ydalir  
educational complex,  
Elverum, Norway



Marius Dahl and Jan  
Christensen  
Du sto og tegnet med  
skarpe riss (nr 1), 2019  
Corten steel, rocks and  
concrete foundation  
Various dimensions

Curator: Anders Smebye  
Installation view: Work in  
progress, Nannestad  
ungdomsskole, Norway





Marius Dahl and Jan  
Christensen  
Du sto og tegnet med  
skarpe riss (nr 2), 2019  
Corten steel, rocks and  
concrete foundation  
Various dimensions

Curator: Anders Smebye  
Installation view: Nannestad  
ungdomsskole, Norway



Marius Dahl and Jan  
Christensen  
Du sto og tegnet med  
skarpe riss (nr 2), 2019  
Corten steel, rocks and  
concrete foundation  
Various dimensions

Curator: Anders Smebye  
Installation view: Nannestad  
ungdomsskole, Norway



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Du sto og tegnet med  
skarpe riss (nr 2), 2019  
Corten steel, rocks and  
concrete foundation  
Various dimensions

Curator: Anders Smebye  
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ungdomsskole, Norway



Marius Dahl and Jan  
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Plywood, acrylic paint and  
transparent lacquer  
Various dimensions

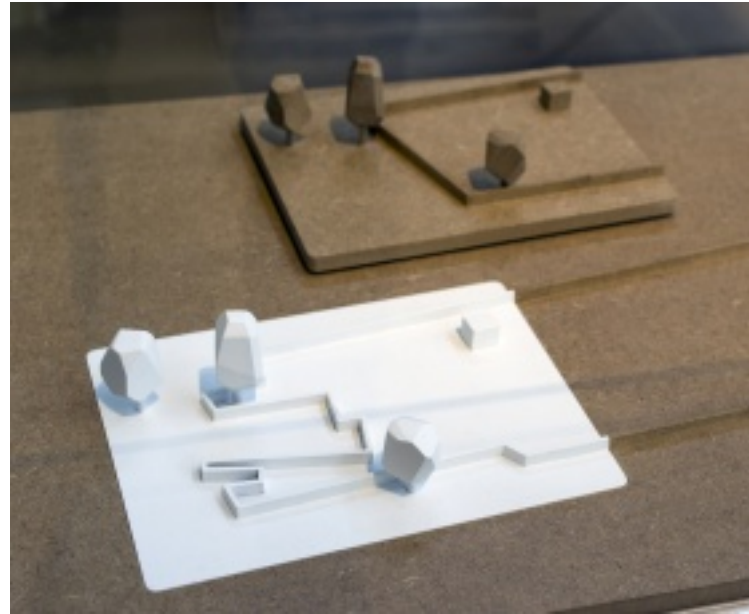
Curator: Anders Smebye  
Installation view: Nannestad  
ungdomsskole, Norway



Marius Dahl and Jan  
Christensen  
Negotiating Boundaries 2,  
2019  
Installation, sculpture  
12 mm plywood, scaffolding  
and ropes  
450 x 450 x 400 cm

Installation view: Oslo  
Architecture Triennale (OAT),  
The National Museum -  
Architecture, Oslo, 2019



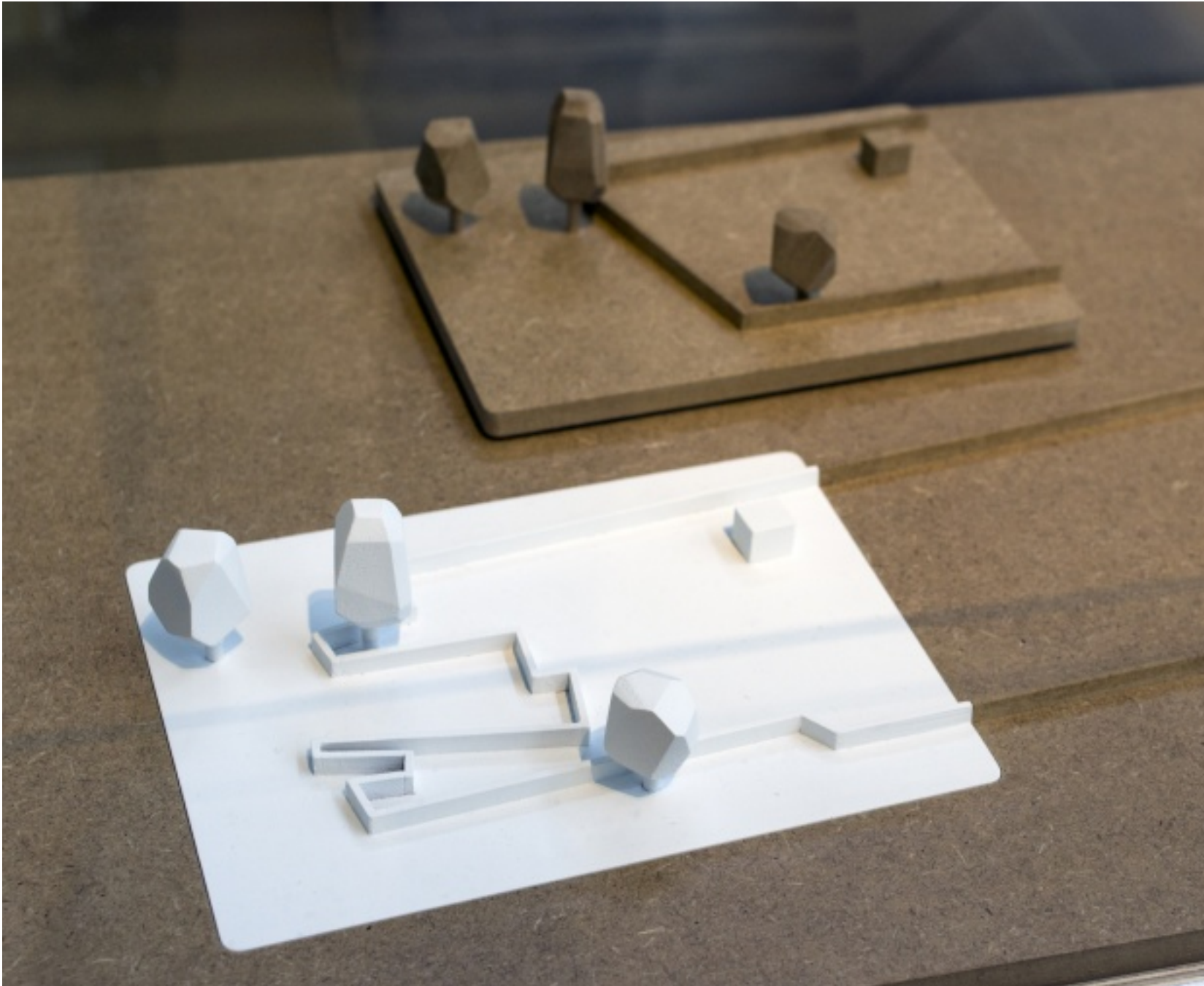


Marius Dahl and Jan Christensen  
Negotiating Boundaries 1:  
Mitt - ditt - alt - vårt (en øvelse i grensesetting), 2014-2018  
Concept model/scale-model  
Scale 1:250

Installation view: Oslo  
Architecture Triennale (OAT),  
The National Museum -  
Architecture, Oslo, 2019

The border between a kindergarten and a public park has been re-arranged through a re-distribution of land between the two properties. The re-distribution is equal between the properties, only the length of the border has increased. The new border is marked by a steel mesh fence.





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Christensen  
Negotiating Boundaries 1:  
Mitt - ditt - alt - vårt (en øvelse  
i grensesetting), 2014-2018  
Concept model/scale-model  
Scale 1:250

Installation view, detail: Oslo  
Architecture Triennale (OAT),  
The National Museum -  
Architecture, Oslo, 2019

The border between a kinder-  
garden a public park has  
been re-arranged through a  
re-distribution of land between  
the two properties. The re-  
distribution is equal between  
the properties, only the length  
of the border has increased.  
The new border is marked by  
a steel mesh fence.

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Negotiating Boundaries 1:  
Mitt - ditt - alt - vårt (en øvelse i grensesetting), 2014-2018  
Concept model/scale-model  
Scale 1:250 and laminated info booklet

Installation view, detail: Oslo Architecture Triennale (OAT),  
The National Museum - Architecture, Oslo, 2019

The border between a kindergarten a public park has been re-arranged through a re-distribution of land between the two properties. The re-distribution is equal between the properties, only the length of the border has increased. The new border is marked by a steel mesh fence.







Marius Dahl and Jan Christensen  
Mitt - ditt - alt - vårt (en øvelse i grensesetting), 2014-2018  
Galvanized steel fence and grass  
Total running length: 108 meters  
Height: 1.5 meters

Curator: Kirsten Mørck  
Installation view: Tåsenløkka, Oslo

The border between a kindergarten and a public park has been re-arranged through a re-distribution of land between the two properties. The re-distribution is equal between the properties, only the length of the border has increased. The new border is marked by a steel mesh fence.



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Marius Dahl and Jan  
Christensen  
Camber, 2017  
Welded steel, lacquer  
Various dimensions

Curator: Siri Sandersen  
Installation view: Hjalmar  
Johansen vgs, Skien, Norway



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Camber, 2017  
Welded steel, lacquer  
Various dimensions

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Various dimensions

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Marius Dahl and Jan  
Christensen  
Aileron, 2017  
Translucent vinyl foil  
Various dimensions

Curator: Siri Sandersen  
Installation view: Hjalmar  
Johansen vgs, Skien, Norway



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Aileron, 2017  
Translucent vinyl foil  
Various dimensions

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Aileron, 2017  
Translucent vinyl foil  
Various dimensions

Curator: Siri Sandersen  
Installation view: Hjalmar  
Johansen vgs, Skien, Norway

Marius Dahl and Jan  
Christensen  
Untitled (Kinetic Inertia), 2018  
Valchromat, Osmo hardwax  
35 elements, total running  
length: 26,2 meters  
Various heights

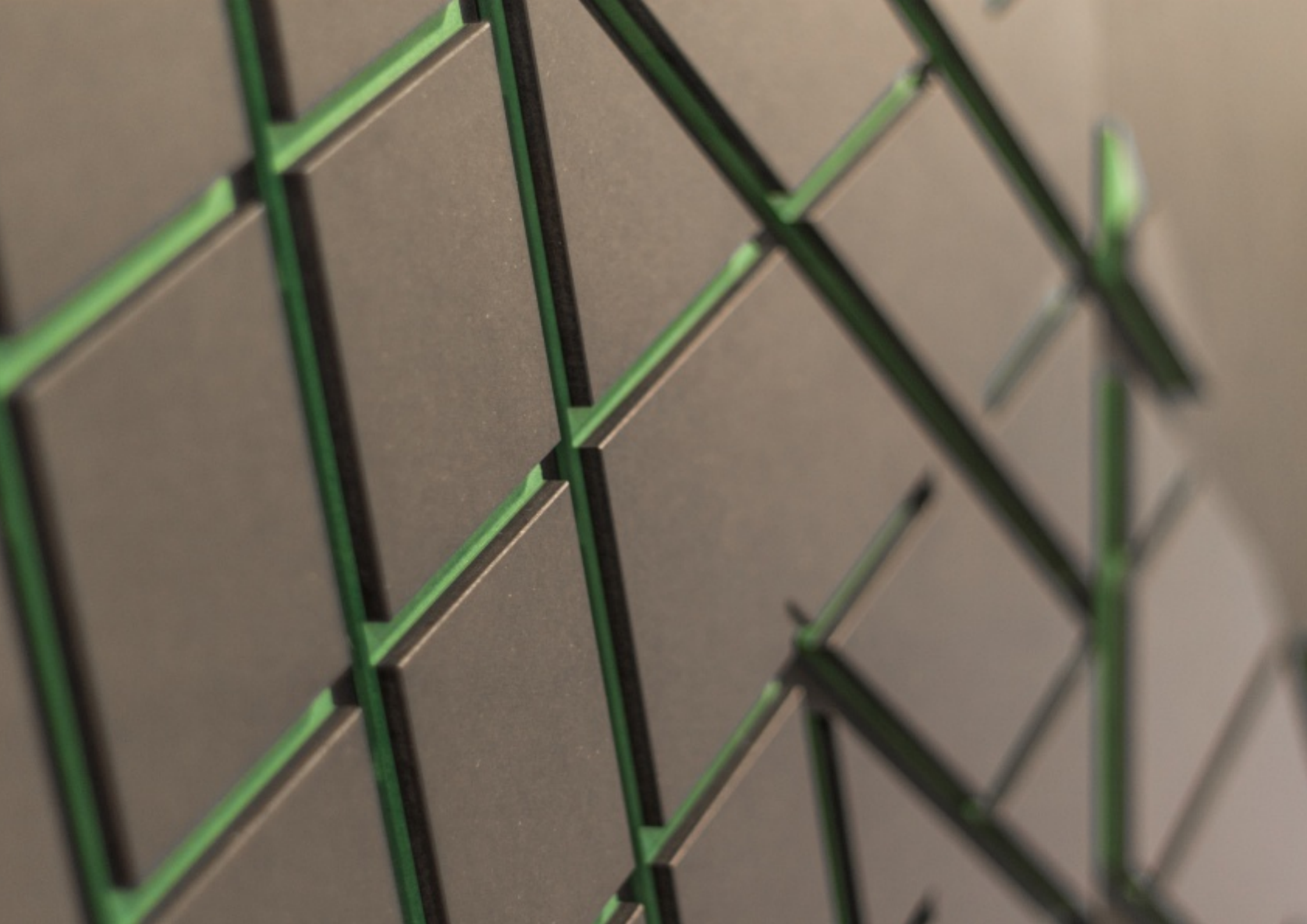
Curator: Hans E. Thorsen  
Installation view:  
Stavernhallen, Stavern,  
Norway

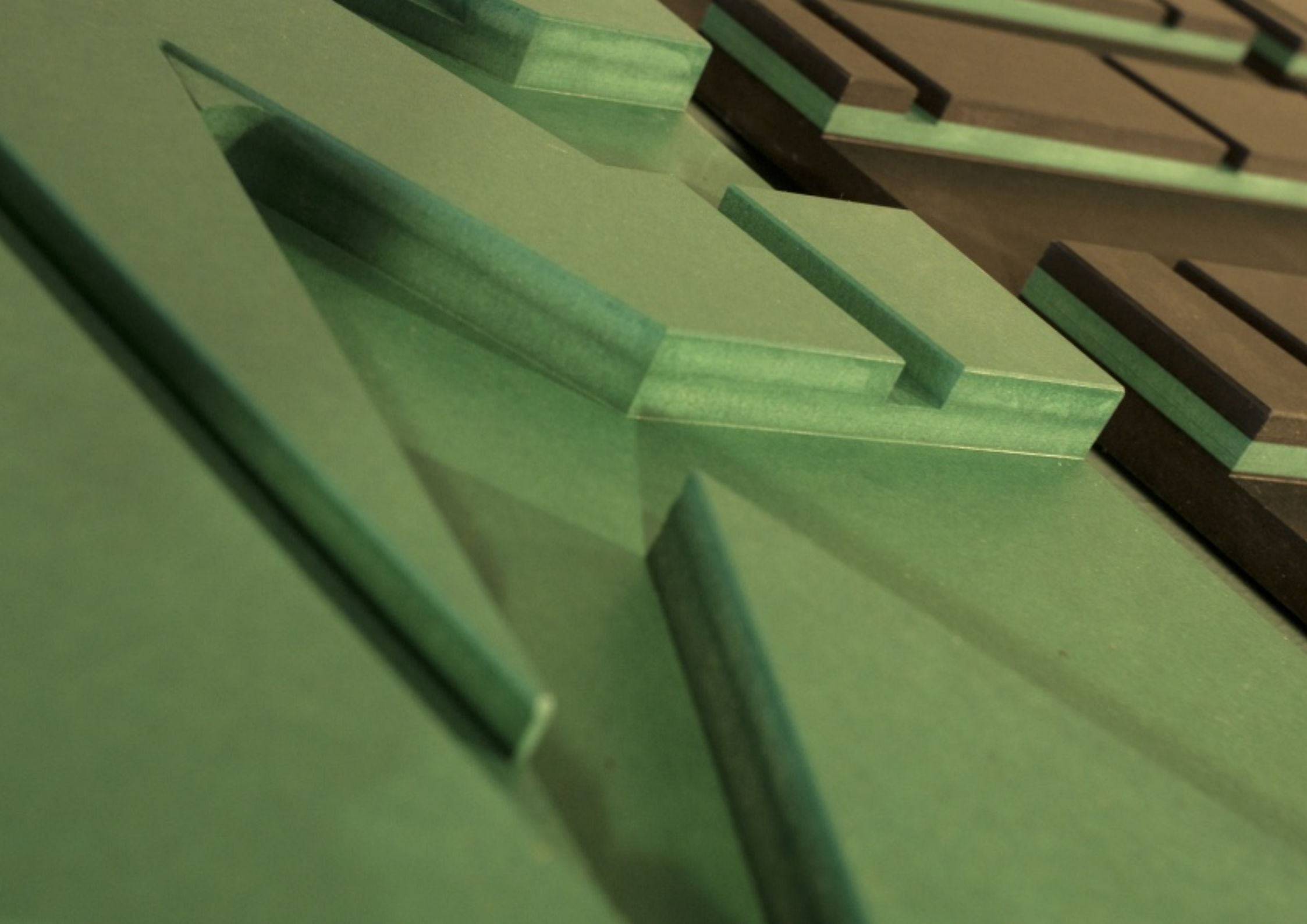




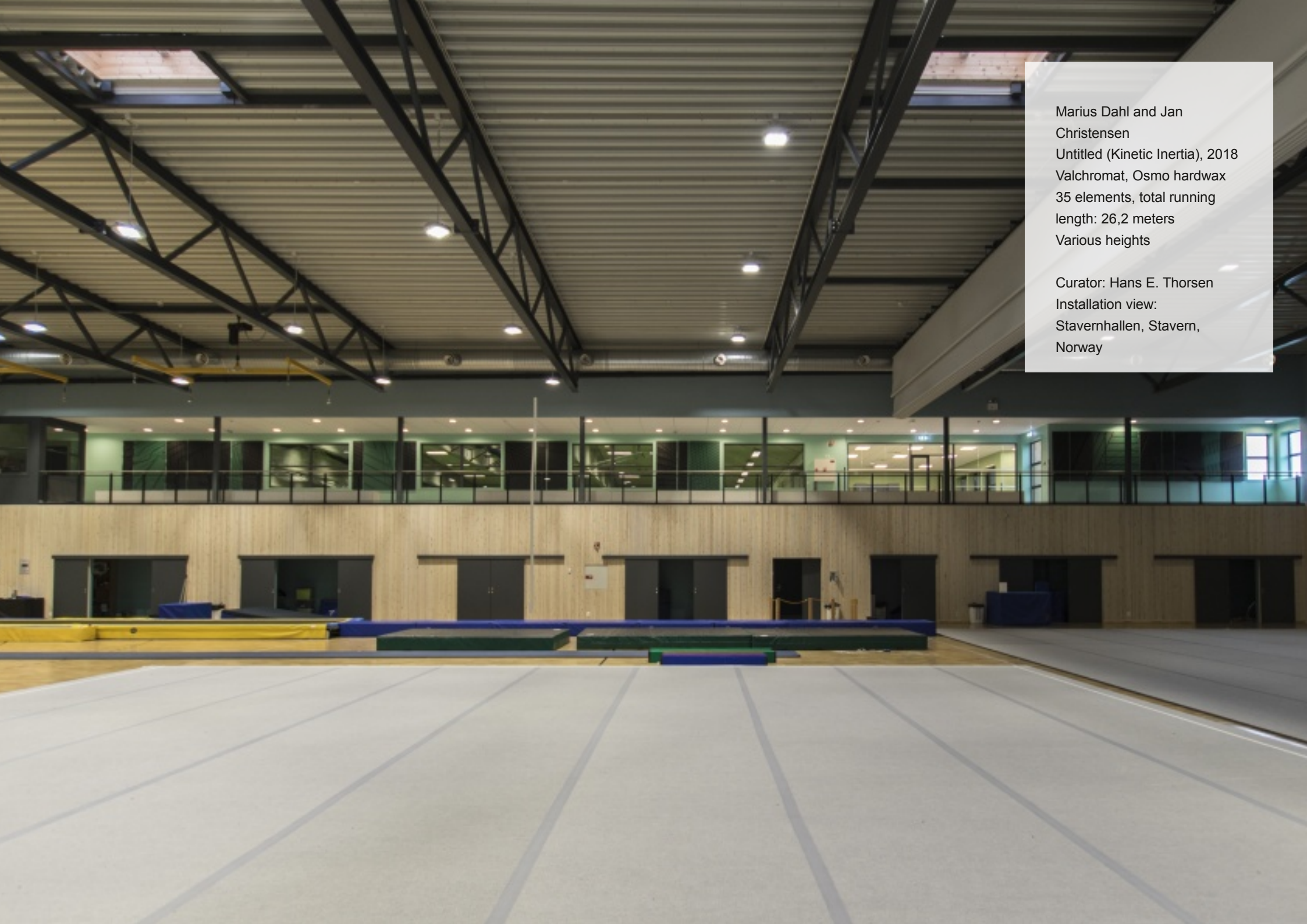
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Various heights

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Stavernhallen, Stavern,  
Norway



Marius Dahl and Jan Christensen  
UOOO (Unexpected Oversized Ordinary  
Object) 2012/2013  
Reinforced concrete, pebbles and wood  
Approx. 14 x 15 x 1 m

Ranheimsfjæra, Ranheim, Trondheim,  
Norway

Curator: Leiken Vik

Photos: Work in progress.

Awarded the winning proposal in the art  
competition for a public sculpture project in  
Ranheim, outside of Trondheim, Norway.

Production: Skanska

The large installation mimics an architectural  
super-structure, which is partially submerged  
in the river. A path will lead to the platform  
through the woods.

The public has access to the sculpture and  
can use it as a recreational spot and for  
various activities, as well as a general  
vantage point.

In as much as the design of the inner pattern  
of the structure resembles the streets of the  
original city plan for downtown Trondheim  
from the 17th century, the artwork refers to  
the existing ruins of bygone agricultural and  
industrial sites upriver.

The river itself used to be an essential  
source for food, production of energy and  
means of communication. Today, this area  
has changed and the river only constitutes  
an element of nature and ambience among  
many others, and represents an added value  
to the experience of the surroundings in the  
re-developed housing complex.

Realizing that the drawing which constitutes  
the shape of this reclining sculpture is a  
rendition of a shopping cart, one might  
consider these historical and socio-political  
implications.












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UOOO (Unexpected  
Oversized  
Ordinary Object), 2012/2013  
Reinforced concrete, pebbles  
Approx. 14 x 15 x 1 m

Ranheimsfjæra, Ranheim,  
Trondheim, Norway

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Ranheimsfjæra, Ranheim,  
Trondheim, Norway

Curator: Leiken Vik







Marius Dahl and Jan  
Christensen

Innestemme, 2017

Plywood, lacquer and acrylic  
paint. 234 x 1741 cm,  
15 elements (each 234 x 116  
cm)

Curator: Jingxin Geng

Installation view (detail):  
Frogner skole og kultursenter,  
Sørumsund



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Innestemme, 2017  
Plywood, lacquer and acrylic  
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Installation view (detail):  
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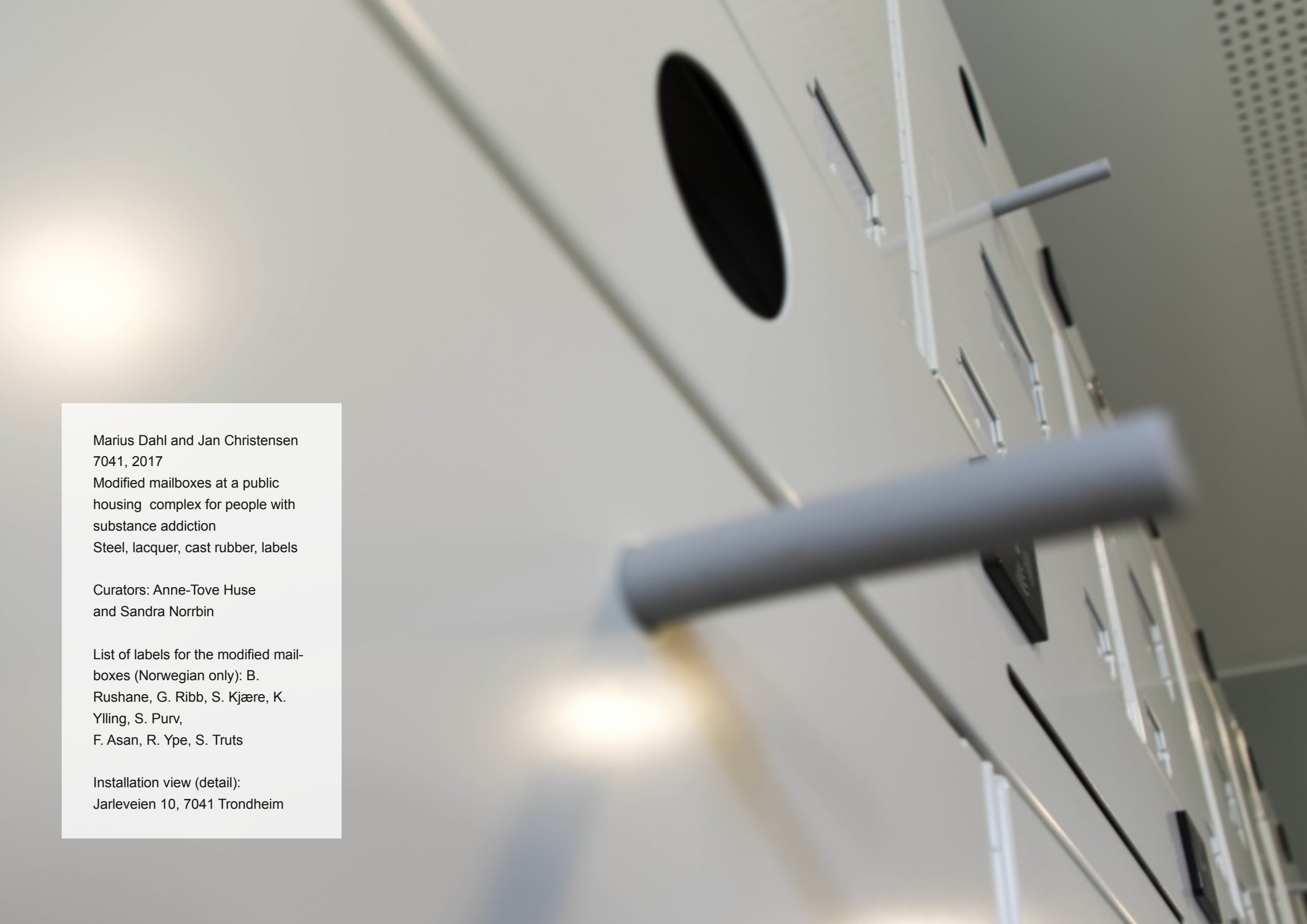
Curator: Jingxin Geng

Installation views and detail:  
Frogner skole og kultursenter,  
Sørum









Marius Dahl and Jan Christensen  
7041, 2017

Modified mailboxes at a public  
housing complex for people with  
substance addiction  
Steel, lacquer, cast rubber, labels

Curators: Anne-Tove Huse  
and Sandra Norrbin

List of labels for the modified mail-  
boxes (Norwegian only): B.  
Rushane, G. Ribb, S. Kjære, K.  
Ylling, S. Purv,  
F. Asan, R. Ype, S. Truts

Installation view (detail):  
Jarleveien 10, 7041 Trondheim







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Installation view (detail):  
Jarleveien 10, 7041 Trondheim





Marius Dahl and Jan  
Christensen  
Ned i fjæra (Opp i himmelen)  
2016  
Powdercoated aluminium  
Height: 4.6 m, total running  
length: 108 m (500 sq.m)

Curators: Elin Melberg and  
Torunn Thrall

Production: Sagen AS and  
Stålteknikk AS, Stavanger  
and RMIG, Copenhagen

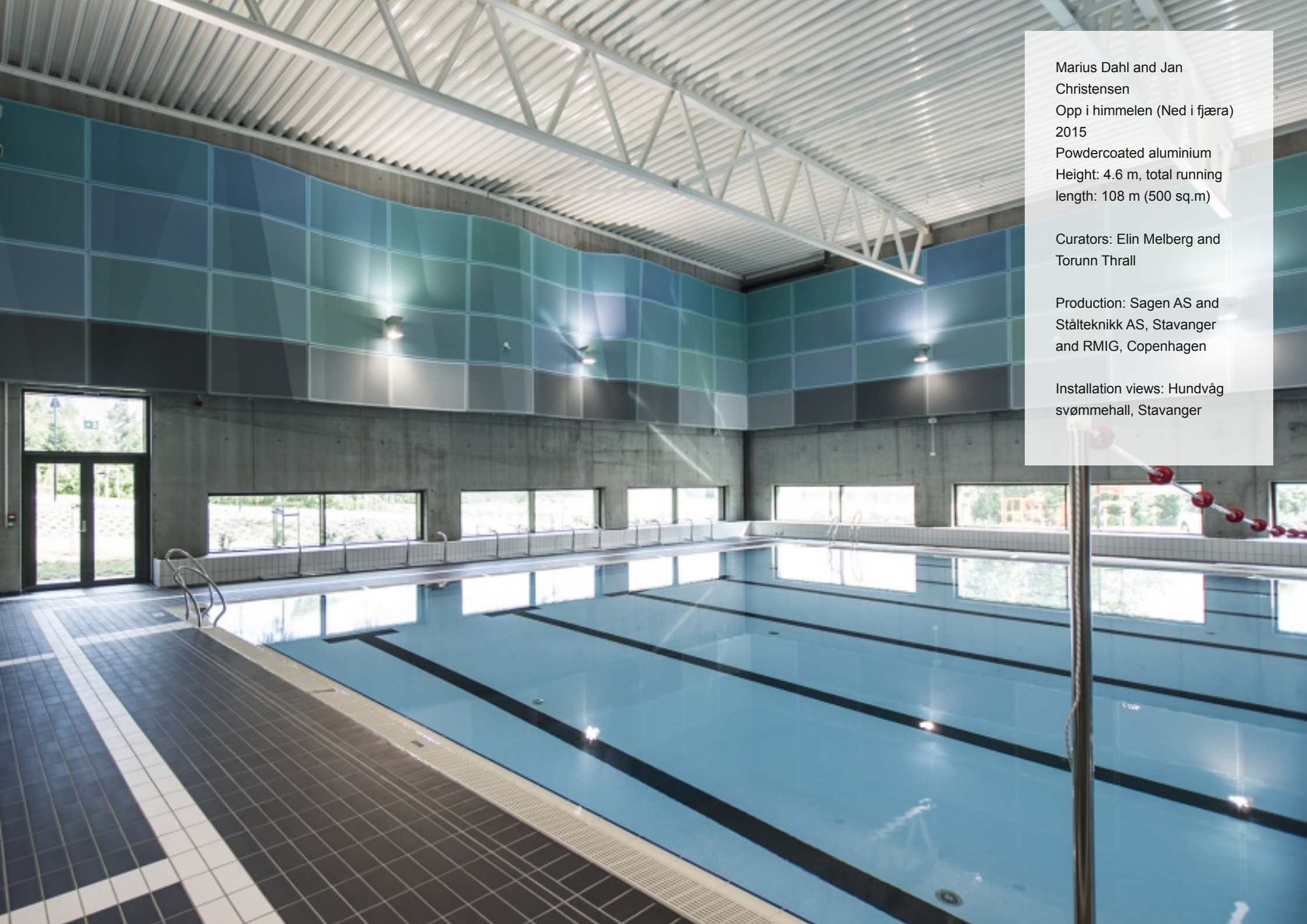
Installation views: Kvernevik  
svømmehall, Stavanger





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Ned i fjæra (Opp i himmelen)  
2016  
Powdercoated aluminium  
Height: 4.6 m, total running  
length: 108 m (500 sq.m)

Installation view: Kvernevik  
svømmehall, Stavanger



Marius Dahl and Jan  
Christensen  
Opp i himmelen (Ned i fjæra)  
2015  
Powdercoated aluminium  
Height: 4.6 m, total running  
length: 108 m (500 sq.m)

Curators: Elin Melberg and  
Torunn Thrall

Production: Sagen AS and  
Stålteknikk AS, Stavanger  
and RMIG, Copenhagen

Installation views: Hundvåg  
svømmehall, Stavanger



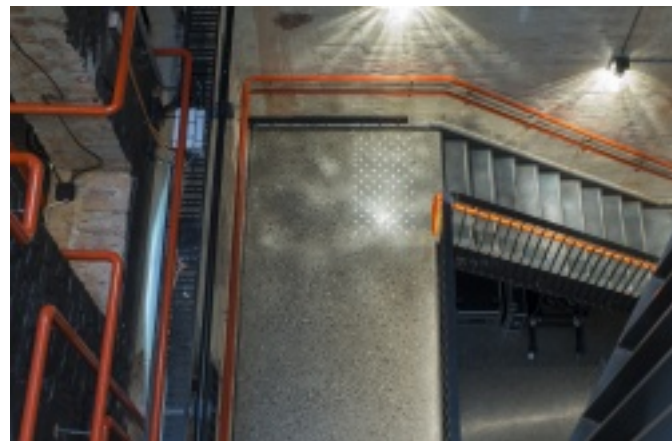
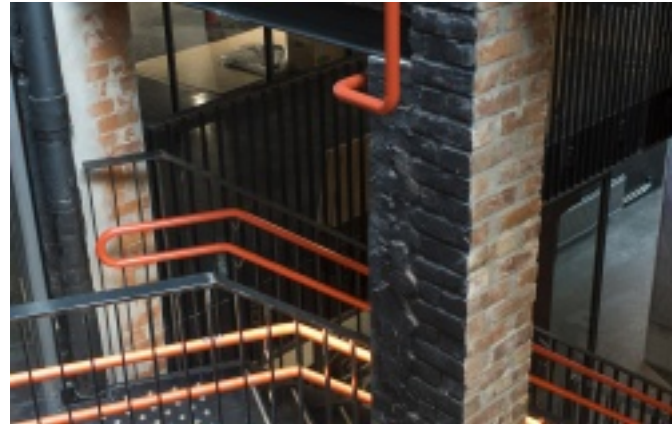
Marius Dahl and Jan Christensen  
Opp i himmelen (Ned i fjæra) 2015  
Powdercoated aluminium  
Height: 4.6 m, total running length:  
108 m (500 sq.m)

Curators: Elin Melberg  
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Production: Sagen AS and  
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RMIG, Copenhagen

Installation views: Hundvåg  
svømmehall, Stavanger

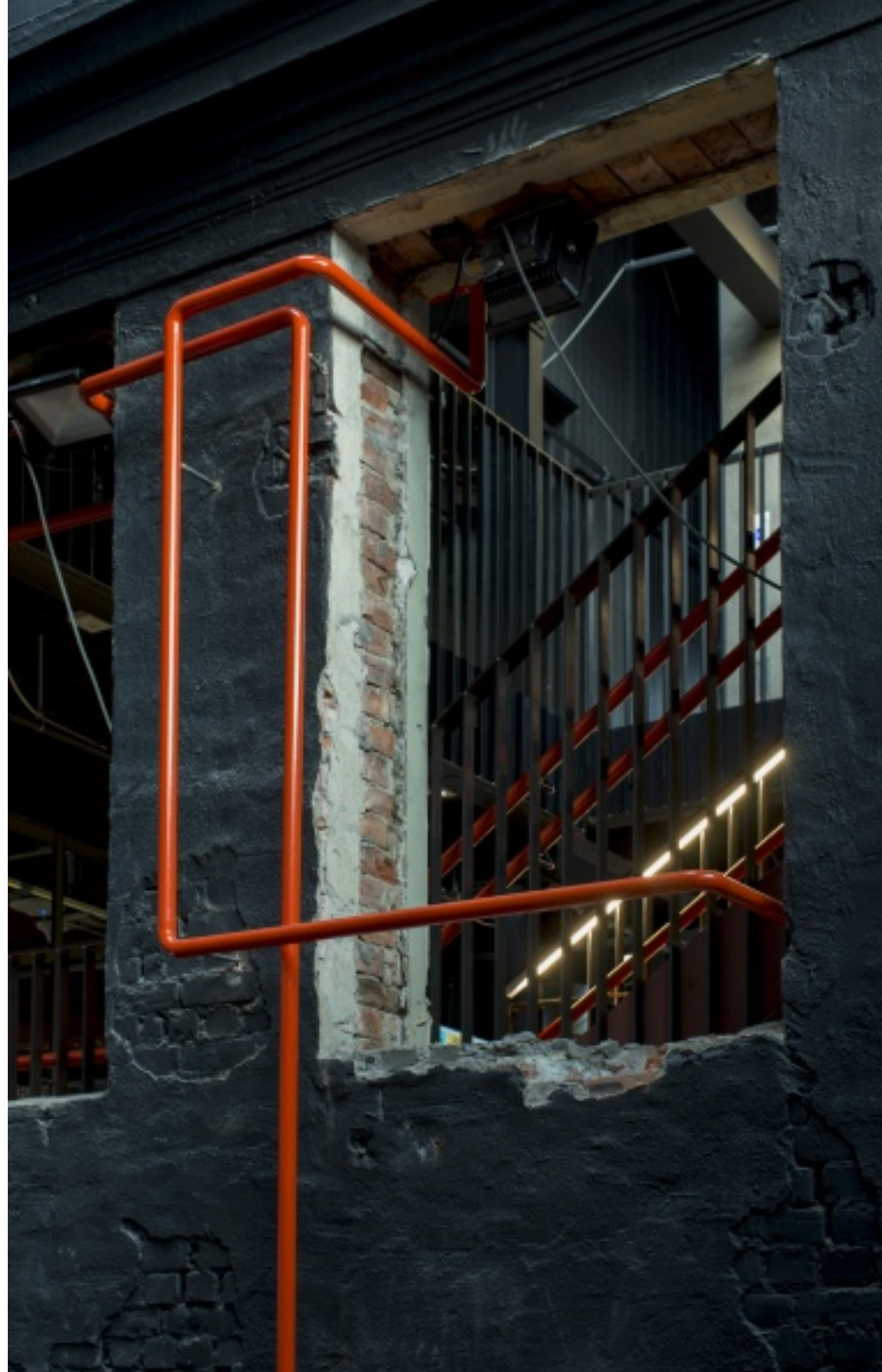




Marius Dahl and Jan  
Christensen  
The Icarus Complex  
(Ikaroskomplekset), 2016  
Six floors, connected railings  
Welded steel and lacquer

Installation views:  
Sparebankstiftelsen DNB,  
Sentralen, Oslo

Curators: Anders Bjørnsen  
and Martin Eia-Revheim, in  
collaboration with Martin  
Dietrichson (KIMA Arkitektur)  
and Jonas Norsted (Atelier  
Oslo)

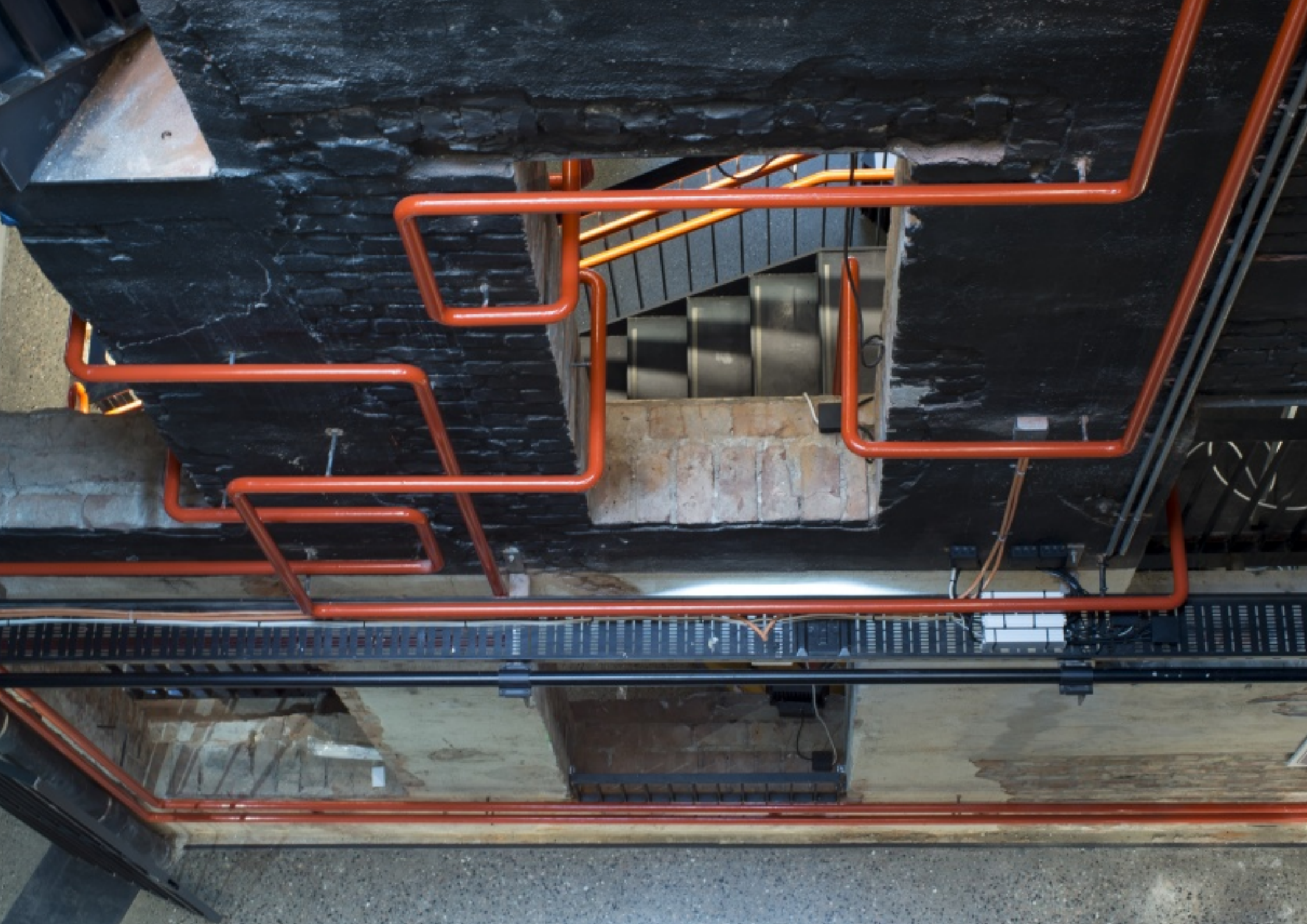


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The Icarus Complex  
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Six floors, connected railings  
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Sparebankstiftelsen DNB,  
Sentralen, Oslo











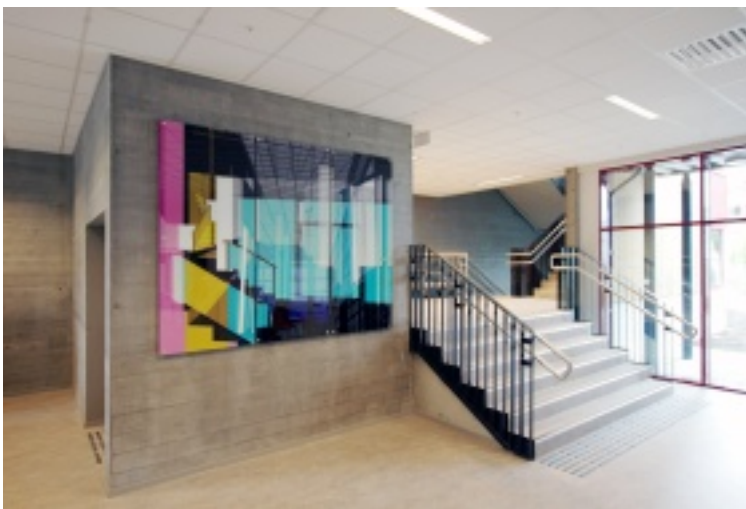
Marius Dahl and Jan Christensen  
Reversed Parallax Views (1-3),  
2015

Digital prints, laminated glass and  
steel plugs. 190 x 1050 cm; 190 x  
240 cm; 190 x 800 cm

Installation views: Brundalen skole,  
Trondheim, Norway

Curator: Anita Hofgaard

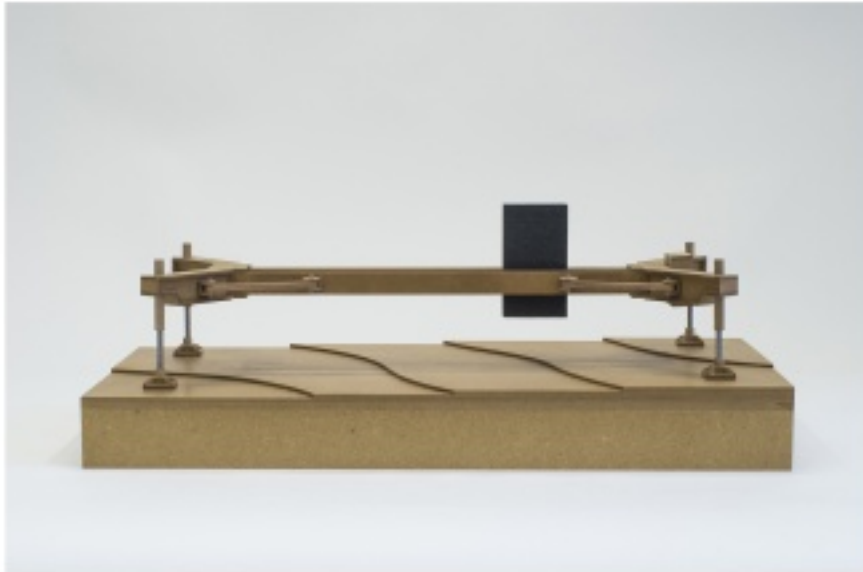
Reversed Parallax Views (1-3),  
er et tre-delt signaturverk for  
Brundalen skole. Tittelen refererer  
til et vitenskapelig begrep som  
beskriver at man ser et objekt fra  
flere forskjellige vinkler. Verket har  
skolens arkitektur som  
utgangspunkt og referanse. Det  
skifter mellom synsvinkler, legger  
de lagvis over hverandre, noe som  
skaper et rikt og sammensatt  
billeduttrykk. Fargepaletten og det  
overordnede formgrepet leder fra  
det ene bildet til det andre.  
Utsnittene av arkitektur er hentet  
fra rommene hvor arbeidene er  
plassert, i tillegg introduserer vi  
tegninger av den gamle  
bygningmassen i  
komposisjonene.











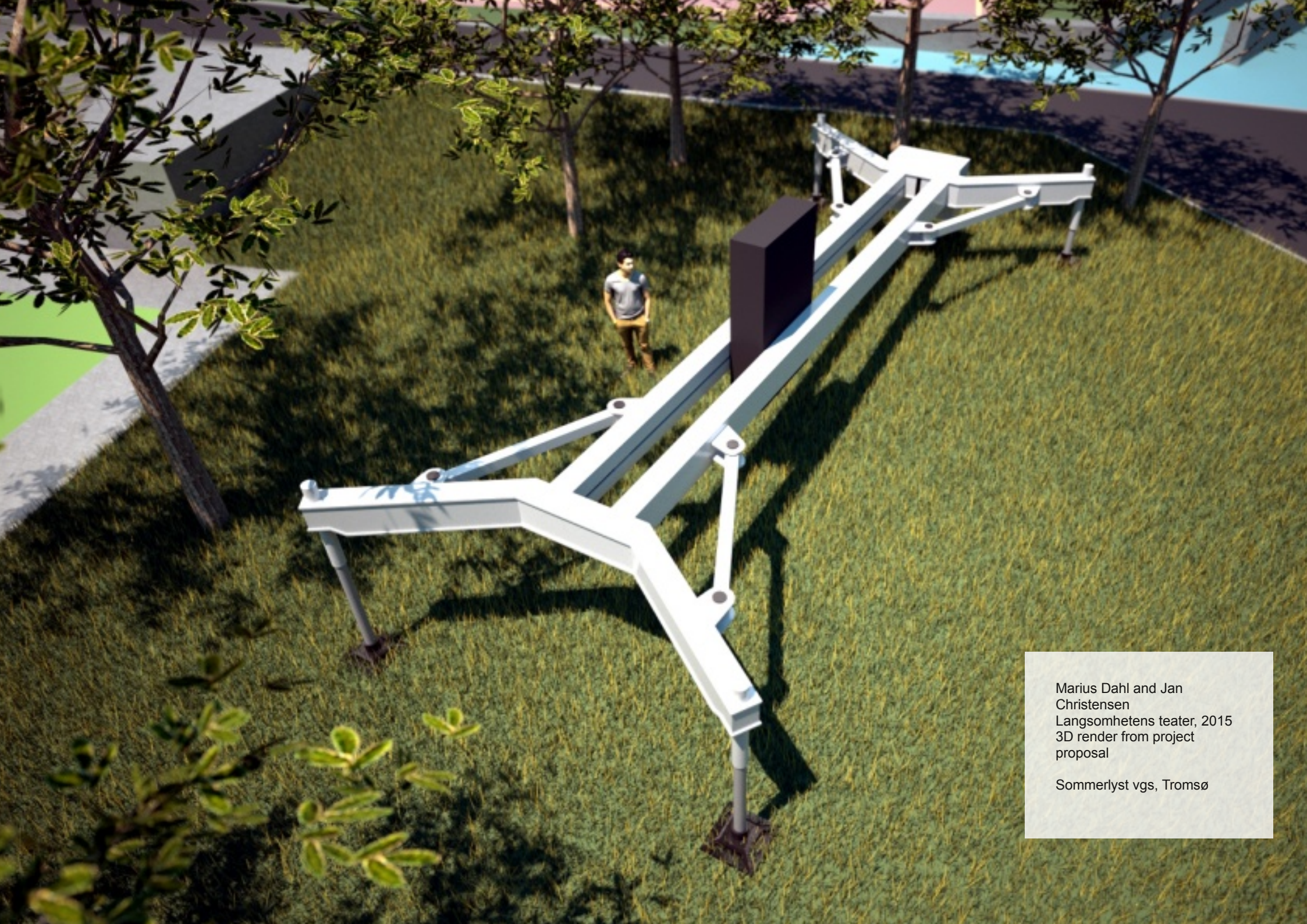
Marius Dahl and Jan Christensen  
Langsomhetens teater, 2015  
MDF, wood, steel and glue  
Dimensions (model): 17 x 25 x 45  
cm  
Scale: 1:30

Model for a project proposal,  
Sommerlyst vgs, Tromsø

A black element of granite moves  
along the steel construction at an  
extremely slow speed (a few  
centimeters per day).

The installation is designed and  
approved in collaboration with  
engineers at a specialist  
mechanical manufacturing  
workshop and considered fully  
realizable.

The sculpture would consist of an  
electric engine, gearbox, granite,  
steel, paint and power supply. The  
dimensions are adjustable, but the  
model presents a version of the  
sculpture at a length of 10 meter.



Marius Dahl and Jan  
Christensen  
Langsomhetens teater, 2015  
3D render from project  
proposal

Sommerlyst vgs, Tromsø





Marius Dahl and Jan Christensen  
Assembly, 2015  
Cor-Ten steel, built-in lights,  
drainage, reinforced concrete  
foundation. 787 x 570 x 960 cm

Installation views: Nytt Østfold  
Sykehus (PNØ), Kalnes, Norway

Curator: Arne Revheim

"[...] Jan Christensen og Marius Dahls skulptur Assembly er ment å være en portal, en inngangsport til sykehuset, men selv om den er til å passere under og igjennom, bør den tolkes mer i metaforisk enn i konkret forstand. Assembly er en ambivalent konstruksjon: Den er fra kunstnerens hånd ferdig, men ser likevel ut som den er forlatt midt i byggeprosessen. Er den noe som er i ferd med å bygges, eller er den noe som er halveis i en rivningsprosess? I sin halv-bygde tilstand ser den skjør og naken ut, men skulpturen er i virkeligheten sterk som et skipsskrog. Den har en utforming som ved første blick kan utfordre vår sans for estetisk skjønnhet, men samtidig er den tuftet på noe av det vi opplever kjærest og tryggest i våre fysiske og sosiale omgivelser: det nære hjemmet, i form av et hus i sin mest tradisjonelle form.

Assembly inviterer til tanker om det ambivalente også i våre liv. Sjelden føler vi sterkere på denne ambivalensen enn nettopp i møte med et sykehus, hvor den store livssyklusen utspiller seg hver eneste dag, hvor fødsel og død, sykdom og helbredelse er dette byggets innhold. Vi mennesker er på mange måter også som denne skulpturen, i en tilstand av tilblivelse og forfall, både sterke og svake. [...]"

- Arve Rød, utdrag fra katalogtekst (PNØ)



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Assembly, 2015  
Cor-Ten steel, built-in lights,  
drainage, reinforced concrete  
foundation. 787 x 570 x 960 cm

Installation views: Nytt Østfold  
Sykehus (PNØ), Kalnes, Norway

Curator: Arne Revheim







Marius Dahl and Jan Christensen  
Fun Games Lose Eye  
(A Cautionary Tale), 2015  
Lightboxes (powdercoated aluminium, LED lights and electrics, acrylic and foils)  
230 x 780 x 15 cm

Installation view: Ivar Langens Hus, Stavanger University, Stavanger

Curator: Bernhard Østebø

Verket består av en serie med lysbokser i form av fire ulike varselstrekanter som er abstrahert: Gift, etsing/syre, radioaktivitet og eksplosjonsfare. Det er et verk som bruker underfundig humor og billedgåter for å beskrive innholdsfortegnelsen på utstyr og materiell man må behandle med forsiktighet. Symbolene i varselstrekantene er fjernet og man har istedet manipulert den ytre rammen slik at advarslene fortsatt beskrives. De har en universell, men leken, stilisert form - ikke ulikt tankebobler. Effekten av dette er symboler med en underliggende absurditet. Tittelen er en lek med begrepet, "It's all fun and games until someone loses an eye."

Noen av lysboksene forstås lettere enn andre og fungerer som nøkler til å tyde verket som helhet. Studentene ved dette spesialiserte laboratoriet er familiære med disse varselssymbolene.



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Fun Games Lose Eye  
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Marius Dahl and Jan Christensen  
Time as Matter, 2014  
Oriented strand boards (OSB), plywood and pillows  
Height: 436 cm, length: 754 cm, width: 461 cm

Installation views: Viborg Kunsthall, Viborg

Curator: Helene Nyborg Bay





**Materialiseret tid**

Denne installation er en del af en større udstilling om materialitet og rum. Den består af en lang, horisontal bjælke, der er støttet op af en kompleks, multi-nivå træramme. Rammen er bygget op af tykke træbjælker, der krydser hinanden i forskellige vinkler, hvilket skaber en stabil, men også meget åben struktur. Den lange bjælke strækker sig fra venstre væg og ender i en høj, tyk søjle på højre side. Under bjælken er der en lang, lav platform, der fungerer som en bænkeplacering. På platformen er der seks sorte, rektangulære puder, der er placeret i to rækker på tre puder hver. Den installation er placeret i et stort, lyst rum med en grå beton gulv og et højt loft med eksponerede træbjælker og fluorescente lysrør. På den venstre væg er der to informationsskilt, der giver yderligere oplysninger om værket og udstillingen.

**Time as Matter**

This installation is part of a larger exhibition about materiality and space. It consists of a long, horizontal beam supported by a complex, multi-level wooden frame. The frame is built from thick wooden beams that cross each other at various angles, creating a stable but also very open structure. The long beam extends from the left wall and ends in a thick, tall column on the right side. Under the beam is a long, low platform that functions as a seating area. On the platform, there are six black, rectangular cushions arranged in two rows of three cushions each. The installation is located in a large, bright room with a grey concrete floor and a high ceiling with exposed wooden beams and fluorescent light fixtures. On the left wall, there are two information panels that provide further details about the work and the exhibition.





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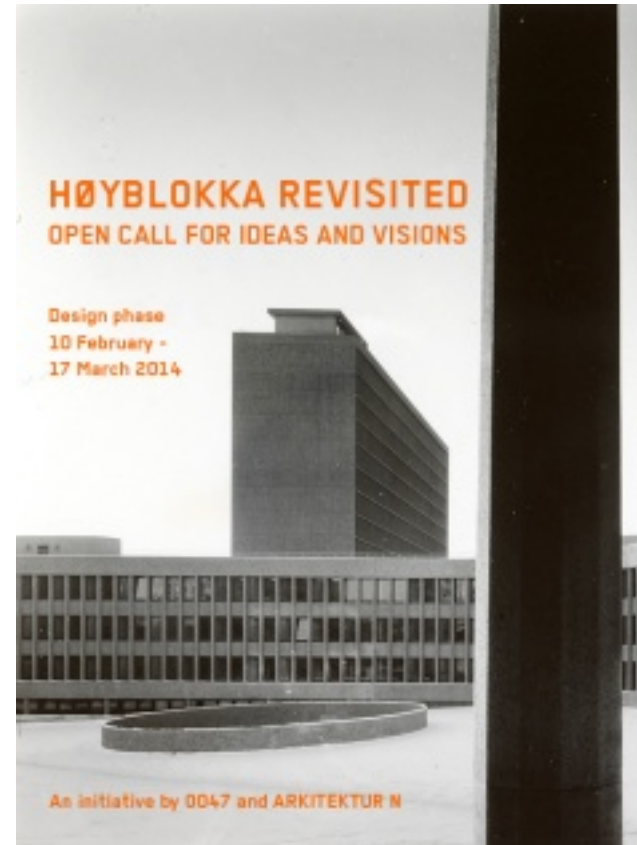
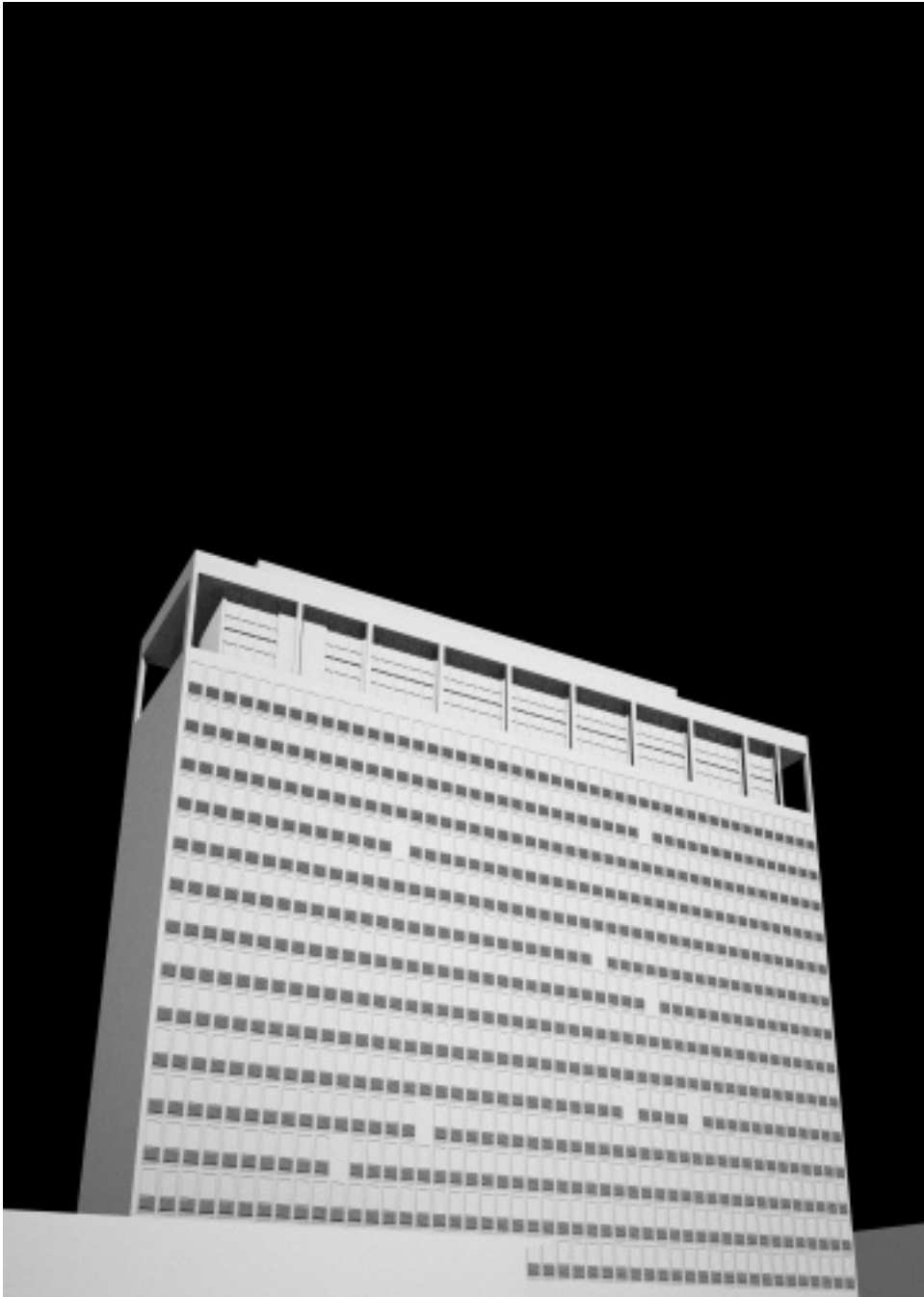
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Time as Matter, 2014  
Oriented strand boards  
(OSB), plywood and pillows  
Height: 436 cm, length: 754  
cm, width: 461 cm

Installation views: Viborg  
Kunsthall, Viborg

Curator: Helene Nyborg Bay



Marius Dahl and Jan Christensen  
Høyblokka (sort-hvitt), 2014  
Inkjet print, poster  
84.1 x 59.4 cm

Curator: Markus Richter

0047 and Arkitektur N, Oslo

The proposed adjustment to the facade of the Norwegian Government Headquarters involves the permanent closure of eight window spots, correlating with the number of victims of the bomb that exploded there on July 22, 2011.



Marius Dahl and Jan  
Christensen  
Kink, 2013  
Plywood and linoleum  
1300 x 300 cm

Curator: Ståle Sørensen

Installation views:  
Ankerskogen, Hamar

The installation is based on a  
rock formation in a local  
quarry, situated at the lake,  
Mjøsa. This geological detail  
lends the name of the  
sculpture, Kink. The artwork  
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Marius Dahl and Jan Christensen

Verden venter, 2012

Transparent thermoplastic and colored adhesive foil

Approx. 110 x 430 cm

Curator: Odd Fredrik Heiberg

Installation views: Skagerak Energi, Porsgrunn, 2012



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Verden venter, 2012  
Transparent thermoplastic  
and colored adhesive foil  
Approx. 110 x 430 cm

Curator: Odd Fredrik Heiberg

Installation views: Skagerak  
Energi, Porsgrunn, 2012





Marius Dahl and Jan  
Christensen  
Den evige søken etter synlig  
masse (The On-going Search  
for Visible Matter) 2012  
Acrylic paint, wallpainting  
Approx. 250 cm x 30 m

Curator: Odd Fredrik Heiberg

Installation views: Skagerak  
Energi, Porsgrunn, 2012







Marius Dahl and Jan Christensen  
Miramarmora, 2012  
Plywood, glue, screws and lacquer  
Variable dimensions  
(approx. 6 m high)

Curator: Gisle Harr

Produced with assistance from Peri Norway/Germany.

Approx. 600 elements of 21 mm plywood, milled from CAD-drawings to the shape of a tree. The tree is based on the Methusaleh pine in California, one of the oldest living organisms.

The context of the installation, found inside an atrium in a kindergarten in Oslo, and the shape of the tree, generates images and associations that triggers the imagination of the children.

The title derives from a surreal poem by the Norwegian writer and poet André Bjerke (1918-1985) called Miramarmora.

Installation views: Støperiet kindergarten, the art collection of the municipality of Oslo, Norway.

Photos: Dahl-Christensen and Andreas Bache-Wiig



Marius Dahl and Jan Christensen  
Kokende sorgløs ungdom  
(Carefree Restless Youth),  
2012. Mounted aluminium  
sign and LED-backlights 180  
cm x 17.5 m

Installation views: Kongerød  
high-school in Skien, Norway

Curator: Gisle Harr

Production: Signex, Oslo

The idea of the artwork is based on the principle known as the anagram. The letters which constitute the name of the school in Norwegian, "Kongerød ungdomsskole", have been re-configured to produce a statement similar to "restless carefree youth". The statement is indicative of the impressions and experiences of this period of the students' life.

The design of the letters is based on the actual handwriting of the famous playwright Henrik Ibsen, who was born and raised in Skien. He was known for his then radical and progressive thinking which was reflected in his works of art.

All together, these elements produce an evocative, site-specific motto for the local institution.





Marius Dahl and Jan Christensen  
Sehnsucht, 2013  
Lacquered bronze  
170 x 254 x 150 cm

Curator: Ståle Sørensen

Installation views:  
Ankerskogen, Hamar

Ankerskogen is a large recreational- and sports complex in Hamar, Norway. Among the facilities are numbers of special pools and departments which focus on health and competitive sports. The sculpture, *Sehnsucht*, stands at the entrance of the building, but rather than facing the visitors, it keeps an urging pose and longing look towards the building. Essentially, the sculpture represents that single person who might still feel left out, or even uninvited, to such a resort. The sculpture, which could be seen as a combination of a tongue-in-cheek homage to Robert Rauschenberg's famous combine, and an image from Gary Larson's *The Far Side*, reflects upon the human condition and aspects of social situations that affect our behavior at different stages of life. The title is the German word for a yearning desire. By arranging and combining these references and such terminology within this context, based on social epistemology, the sculpture generates a number of conceptual interpretations and levels of access.



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Marius Dahl and Jan Christensen  
Fremtiden er Fjell, 2013  
Temporary public project  
Wall painting, acrylic paint  
1100 x 1350 cm

Curators: Vibeke Christensen and Kristine Wessel (Mesen AS)

Installation view: Drammen, Norway

The project, The Future is Fjell, reflected on the history of the borough of Fjell in the city of Drammen, Norway, since the 1960's until today. Through various channels of communication, we presented two wall paintings, distributed four poster designs and published several advertisements that told the story of Fjell and specifically discussed the early public perception of topics such as immigration, city planning and cultural integration. The borough of Fjell is today a peaceful place to grow up, with some examples of ground-breaking architecture in Scandinavia.





Marius Dahl and Jan Christensen  
Bla bla bla (Fremtiden er Fjell), 2013  
Temporary public project  
Wall paintings, acrylic paint  
Lightboxes, poster campaign  
og advertisements  
520 x 472 x 813 cm

Curators: Vibeke Christensen  
and Kristine Wessel (Mesen AS)

Installation view: Drammen,  
Norway

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This specific wall painting refers to the media coverage of Fjell in the 1970-1990.



Marius Dahl and Jan Christensen  
 Bla bla bla (Fremtiden er Fjell), 2013  
 Temporary public project  
 Wall paintings, acrylic paint  
 Lightboxes, poster campaign  
 og advertisements

Poster designs, prints.

Curators: Vibeke Christensen and Kristine Wessel (Mesen AS)

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Photo: Nina Holtan



32 likes

Photo: Instagram

Marius Dahl and Jan Christensen  
Bla bla bla (Fremtiden er Fjell), 2013  
Temporary public project  
Wall paintings, acrylic paint  
Lightboxes, poster campaign  
og advertisements

Poster designs, prints.

Curators: Vibeke Christensen  
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