

PER FRONTH



PUBLIC COMMISSION

THEATRE OF WAR

— ETTERRETNINGSTJENESTEN
NORWEGIAN INTELLIGENCE SERVICE
2013

As an artist working in the contemporary arts and addressing the important issues of our times;
is it truly an honor to be commissioned to make work from my **Theatre of War** - series
for the Norwegian Intelligence Service HeadQuarter / Etterretningstjenesten.

The efforts by the Norwegian People through the policymaking of our politicians
and the execution of our armed forces represents, succesful or not,
an undertaking for wanting to make the world a better place
- paid by the highest price for some souls.

I believe storytelling through art is an important gateway to further understanding of ourselves,
thus I seek to empower my works to be a vivid participant in discussing
alternative perspectives of the Human Condition.

The series **Theatre of War** focuses on Norwegian Democracy Forces in Afghanistan.
A war in many ways barely noticed by the Norwegian Public.
The military campaign would not have happened
unless two planes flew into the Twin Towers in New York.
An event I eyewitnessed in my own neighborhood that crisp September morning in 2001.
It is my duty as an artist to address these issues -
and to make my artworks relevant to the difficult facets of life, not just art itself.

The three commissioned works are thus physical representations
of how my life´s own trajectory was altered by human willfullness.
An act of terror that changed my heart, my art
- and ultimately, our lives.

Per Fronth
Oslo, May 8th 2013

PER FRONTH

PUBLIC COMMISSION

THEATRE OF WAR / AFG



ETTERRETNINGSTJENESTEN
NORWEGIAN INTELLIGENCE SERVICE

2013



PER FRONTH
REMAINS / AFG
(from the Theatre of war -series 2009)
Trip-Tych
Mixed Media / Oil on MDF
240 x 170 cm / 95 x 67 in

PER FRONTH
SILK ROAD QUILT (CONTACT SHEET) AFG
 (from the Theatre of war-series 2009)
 Mixed Media / Oil on MDF
 9 panel selection / each panel 40 x 40 cm
 122 x 122 cm / 48 x 48 in





PER FRONTH
AFG (Paraphrase The Storyteller)
(from the Theatre of war -series 2009)
Mixed Media / Oil on MDF
240 x 90 cm / 95 x 35 in.

Theatre of War

(Afghanistan)

Ever since his days as a press photographer, Frønth's purpose as an artist has been to connect his works more closely to life than to art. In May 2009 he went to Afghanistan.

"On September 11th of 2001 I experienced my neighbourhood in New York being attacked. I was awakened by a loud boom when the first plane flew right over my head and thundered straight into the 90th floor of the north tower of the World Trade Center. This experience affected me for quite some time."

Frønth decided to follow the consequences of that unmerciful terrorist act in New York. The direct result was the Norwegian involvement in creating a better Afghanistan for Afghan citizens.

"Six years later my own country Norway was part of a geopolitical and military coalition trying to remove the injustice that prevails in Afghanistan. I am officially part of a Norway at war. I vote in Norway, and because of that the political process and the choices made by my representatives affect me. Even if I don't agree with everything decided by the Parliament and the Government, I cannot respond indifferently. I have an opinion and a vote."

The Norwegian artist Steinar Jakobsen (b. 1967) has known Per Frønth since they met in New York in the early 1990s. In 1995 they visited Havana, Cuba, and in 2009 they travelled to the Venice Biennale. Jakobsen considers Frønth's artistic agenda a two-sided relationship between reality and art.

"Per relates more closely to his contemporary surroundings than most other contemporary artists. Per has visited Afghanistan; not many artists do that. Per is a traditional thinker with an extreme commitment to the present state of the world."

Frønth points out that he considers it binding that Norway, being one of the world's richest nations, actively contributes to improving the living conditions of poor people in the world because democracy probably is the most suitable social form to promote balance and equality between people.

"I know of no better form of government that gives room for the individual's possibilities to reach their full potential. Is this

Per Frønth har siden dagene som pressefotograf hatt et ønske om at arbeidene hans skal forholde seg mer til livet enn til kunsten. I mai 2009 dro han til Afghanistan.

– Om morgenen 11. september 2001 våknet jeg av et drønn da det ene flyet raste inn i 90. etasje i det nordlige tårnet. World Trade Center lå i mitt nabolag i New York. Denne hendelsen, med sine katastrofale følger for 3000 mennesker og deres nærmeste, skapte et sår i meg.

Frønth tok noen konsekvenser etter terroraksjonen da tårnene falt i New York i 2001, som medvirket til at han engasjerte seg i det norske arbeidet for å skape et bedre Afghanistan for afghanske borgere.

– Seks år etter 9/11 deltar Norge, mitt eget land, i en geopolitisk og militær koalisjon som forsøker å gjøre noe med den urettferdigheten som råder i Afghanistan. Jeg er en del av et Norge i krig. Jeg stemmer i Norge, og derfor angår den politiske prosessen og det valget som blir gjort av mine representanter meg. Selv om jeg ikke er enig i alt Stortinget og regjeringen bestemmer, så kan jeg ikke forholde meg likegyldig til det. Jeg har en mening og en stemme.

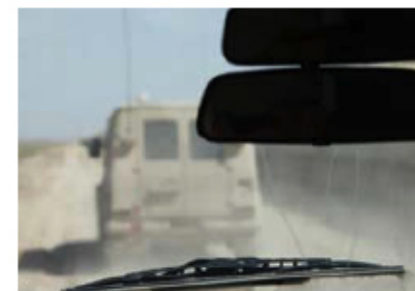
– Per forholder seg mer tydelig til virkeligheten og omgivelsene enn veldig mange andre samtidskunstnere. Per drar til Afghanistan. Det er det ikke mange andre kunstnere som gjør. Per er en tradisjonell tenker som samtidig oppviser et voldsomt engasjement for nåtiden, sier den norske billedkunstneren Steinar Jakobsen (f. 1967). De to har hatt et nært forhold i mange år, siden de møttes i New York på begynnelsen av 1990-tallet. Han karakteriserer Frønths kunstneriske agenda som et tosidig forhold mellom virkelighet og kunst.

Slik Frønth ser det ligger det en forpliktelse i at rike Norge sender soldater til Afghanistan med de etiske problemstillinger det medfører. Han mener det er riktig å hjelpe dem til å skape demokrati, fordi demokratiet sannsynligvis er den samfunnsformen som best kan fremme like rettigheter og likeverd mellom alle mennesker.

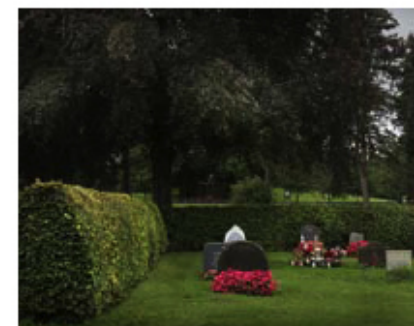
– Jeg vet ikke om noen annen styringsform som er bedre, som gir rom for enkeltindivid til å nå sitt fulle potensiale. Er dette politisk kunst? Ja, men subtil politisk kunst, fordi jeg går inn i et



9/11 Aftermath: Per Frønth's photograph from his loft as the second Twin Towers came in.



In armored vehicle on patrol with German forces in Northern Afghanistan May 2009.



The last resting place of Norwegian Officer Trond Petter Kolset, killed by an IED outside Mazar – e – Sharif Afghanistan April

political art? Yes, it is subtle political art because I enter a political domain operating as an artist. I do not go to Afghanistan to criticize but to make things visible."

Frønth contacted the Norwegian Armed Forces to gain access to Afghanistan as an artist. The art project from Afghanistan is one of many projects in which Frønth's adventurous outlook and engagement have led him – to places as diverse as the Amazon rain forest and the English country side – in his search for interesting backdrops for his works. He wishes to tell stories from a different angle than journalists and reporters usually do. He would rather present the story from a humanistic and artistically free perspective.

"Professional Norwegian soldiers go to Afghanistan to perform a task that the Norwegian government has assigned them to do. These people are soldiers of ideas. They're the ones who pave the way for our Western ideals to grow, so that all Afghans can eventually reach their full potential. The democratic ideals that we are used to in the West are unknown to other cultures. I wanted to view these aspects as an artist and a photographer. What can I contribute? Can I illuminate something else? As an artist I'm an informant and a documenter, but not in the usual sense. I'm totally free and use the reality that I am exposed to in Afghanistan to come up with pictures that I would never have made if I had not been there. That authenticity is very important to me. It's important that I have been there as a witness."

Most people are accustomed to seeing photographs of soldiers in the newspapers and on the news every day. But Frønth chooses to comment on these pictures in an art-historical context by using specific references. He usually wants his art works to refer to life, but for the first time he chose a more explicit reference in his work from Afghanistan. Frønth's panorama *AFG (Paraphrase The Storyteller)* is based on the Canadian photo-

politisk domene og opererer som billedkunstner. Jeg drar ikke dit for å kritisere, men for å synliggjøre.

Frønth søkte det norske forsvaret om å få innpass i Afghanistan som billedkunstner. Kunstprosjektet fra Afghanistan inngår i en rekke av prosjekter hvor eventyrlysten og engasjementet har ført ham til så vidt forskjellige steder som regnskogen i Amazonas og landsbygda i England. Disse stedene blir noe mer enn baktepper for de fotografiske arbeidene, for Frønth ønsker å fortelle historiene fra en annen vinkel enn den rene, journalistiske reporterens – kameraet er hans humanistiske blikk.

– Profesjonelle norske soldater drar til Afghanistan for å utføre en oppgave som norske myndigheter har pålagt dem. Mest av alt blir disse menneskene soldater for ideer. Det er de som skal legge forholdene til rette for at våre demokratiske vestlige idealer får grobunn i Afghanistan, slik at afghanere skal kunne realisere sine muligheter fullt ut. Dette er ideer som vi er godt kjent med i Vesten, men som er fremmede i andre kulturer. Dette ønsker jeg å se fra min synsvinkel som billedkunstner og fotograf. Hva kan jeg bidra med? Kan jeg belyse noe annet? Som billedkunstner fungerer jeg som formidler, en form for referent, men ikke i ordinær forstand. Jeg tar meg fullstendige friheter, bruker den virkeligheten som jeg eksponerer meg for i Afghanistan – og kommer ut med nye bilder som ikke kunne blitt lagde om jeg ikke hadde vært der. Den autentisiteten er ekstremt viktig for meg. At jeg er der det skjer. At jeg har vært der som vitne.

De fleste av oss er vant til å se bilder av soldater i krig i avisene og på nyhetene hver eneste dag. Men i sine arbeider sørger Frønth for å plassere disse vante tablåene inn i en kunsthistorisk sammenheng. Han lar kunsten speile livet, og omvendt. I hovedverket fra Afghanistan, panoramabildet *XX*, finnes en tydelig, eksplisitt referanse til fotografen Jeff Wall (f. 1946), og bildet kan oppleves som en parafrase over *The Storyteller* fra 1986, der Wall på sin side har parafrasert den franske maleren Édouard Manets (1832–83) *Dejeuner sur l'herbe* («Frokost i det grønne») fra 1863.



Collecting material for his new body of work; Per Fronth on patrol with German military.



Afghan workers constructing a permanent new airstrip for the ISAF force

grapher Jeff Wall's photography *The Storyteller* from 1986 and Édouard Manet's painting *Le Déjeuner sur l'Herbe* from 1863.

"I wanted to see the outcome of combining art history with a war zone. For the first time I stepped out of life and into the world of art history. The composition and size both refer to Jeff Wall's *The Storyteller*. It has been inspiring to work with such a large picture. The experience of listening to a piece of music first loud and then soft is different. The same applies to experiencing big and small pictures."

AFG (Paraphrase The Storyteller) is a digitally constructed photograph printed on canvas. The composition is a group of standing male soldiers and a small sitting group comprising one female and two male soldiers. The composition has an obvious reference to Manet's painting, but Fronth has added six more figures around the trio.

"I don't know if I'm being ironic or if I'm just focusing on what happens when I add the art-historical reference. The only thing I've done is to twist Manet's scene a little and move it to a hilltop in the northern part of Afghanistan."

This composition is composed of several different photographs. Fronth deconstructs a situation to construct a new one that has never happened. It is one imaginary moment comprising several different moments.

"I find it interesting that I can fit many different moments into one picture. It almost works like a time machine in which I dissolve time but not space. This is exactly what painters have done for decades. But because the fibres of the photographic medium are closely attached to the way we perceive reality, the viewer reacts differently to the combination of painting and photography. You're being pushed to ask alternative questions."

Fronth is representing a medium that is perceived as a kind of a mirror image of reality even though doubts about "photographic truth" are not uncommon.

– Jeg ville se hva som skjedde hvis jeg begynte å leke med kunsthistorien i en krigssone. *AFG (Paraphrase The Storyteller)* er nærmest et absurd bilde, ved at det forholder seg til kunsthistorien midt oppi alt annet som skjer. For første gang går jeg ut av livet og inn i kunsthistorien. Bildet henviser til Jeff Walls *The Storyteller* både i komposisjon og størrelse. Det har vært en inspirasjon å få breie seg litt. Man får to forskjellige opplevelser når man lytter til en sang på lav lydstyrke og når man kjører opp volumet. Det samme gjelder for opplevelsen av store og små bilder.

AFG (Paraphrase The Storyteller) er et digitalt bearbeidet fotografi som er printet ut på lerret. Komposisjonen består av en rekke stående, mannlige soldater og en mindre gruppe på tre; én kvinnelig og to mannlige soldater som sitter. Kvinnen og de to mannlige soldatene utgjør en klar referanse til Manets maleri, men Fronth har tilføyd seks andre figurer rundt den sentrale trioen.

– Jeg vet ikke om dette er ironisk. Det er noe jeg forsøker å undersøke gjennom å se hva som skjer med bildet når dette kunsthistoriske samspillet oppstår. Det eneste jeg har gjort er å skru litt på scenen til Manet. Jeg har trukket Manets «Frokost i det grønne» opp på en høyde nord i Afghanistan, i kveldssol.

Bak dette verket ligger det en rekke ulike fotografier som Fronth har satt sammen til ett bilde. Han har dekonstruert en situasjon for å konstruere en ny situasjon som aldri har funnet sted. Flere ulike øyeblikk er satt sammen til ett fiktivt tidspunkt.

– Jeg syns det er interessant at jeg kan presse flere tidsoyeblikk inn i ett bilde på denne måten. Det blir nesten som en tidsmaskin. Jeg oppløser tiden, men ikke rommet. Det er nettopp det kunstmalerne alltid har gjort, men siden fibrene i fotografiet knytter seg så sterkt opp til hvordan vi oppfatter virkeligheten, så får man en annen reaksjon på kombinasjonen av maleri og fotografi. Betrakteren blir tvunget til å stille helt andre spørsmål.

Fronth påpeker at fotografiet er et medium som gjerne oppfattes som et speilbilde av en virkelighet.

Monologues (Anger Managment) 2003

Mixed Media / Oil on canvas

Ea 30 x 35 cm / 12 x 14 in



Monologues (Anger Management) Triptych 2003

Mixed Media / Oil on Canvas
Each 30 x 35 cm / 12 x 14 in
Collection of NATO / Norway



"Everything relies on the relationship between the viewer and the artist being based on trust. I function as the sender, and the viewer is the receiver. And what do I wish to accomplish? I'm an adventurer and I'm exposing myself to danger to gather the material from which I compose my stories. In a way I'm a soldier representing the ones who want to tell their stories. That standard by which I'm part of a band of observers, as a participant, a photographer and an artist, is very important to me."

AFG (Paraphrase The Storyteller) is a panorama that is composed of many different situations. The format, the bright colours, the guns and the uniforms can be interpreted as references to a pictorial universe from Fronth's childhood. Fronth has based a lot of projects on different hunting themes in which he portrays galloping horses and men with bows and arrows or guns and rifles. These pictures are reminiscent of the cartoons Fronth read when growing up, like "Silver Arrow", "Phantom", and "Asterix". These are stories that convey the relationship between good and evil, life and death.

In the war situation in Afghanistan there is obviously a close relationship between life and death. One moment can have dramatic consequences. Fronth makes use of this fact in his work and relates it to the *memento mori* theme one finds throughout the history of art to suggest the ephemeral nature of life. For example, in the middle of the Norwegian camp in Afghanistan there is a large white cooler whose function is to keep bodies from decomposing before their flight back to Norway.

The enlarged photograph *Remains* depict a hand holding pieces of glass. The glass pieces are the remains of the windshield of the car that Trond Petter Kolset (1978-2009) was sitting in when a suicide bomber killed him on 17 April 2009. The hand holding the glass thus becomes a symbol of how fragile life can be – a distinct *memento mori*.

– Selv om tvilen på fotografiets sannhetsgehalt alltid har vært der. Det hviler til slutt på en tillit mellom meg som avsender og publikum som mottager. Hva jeg ønsker å oppnå med det? Jeg er jo en eventyrer selv. Jeg må eksponere meg for færer når jeg henter inn materiale som jeg lager historier av. På en måte er jeg en soldat for alle oss som ønsker å fortelle noe her i verden. Den fanen holder jeg høyt – det at jeg som fotograf og billedkunstner inngår i et korps av deltagende observatører.

AFG (Paraphrase The Storyteller) viser et panorama med en rekke ulike situasjoner. Formatet, de klare fargene og elementer som gevær og uniformer kan fungere som referanser til tegneseriens billedunivers, hentet fra Fronths ungdom. Også andre av bildene hans viser pil og bue, skytevåpen og menn på galopperende hester – motiver som godt kan vise til tegneseriene han leste da han vokste opp. Sølvpilen. Fantomet. Asterix. Kampen mellom det gode og det onde. Hendelser som skjer på liv og død.

I krigssituasjonen i Afghanistan hvor Fronth befant seg, er det et nært forhold mellom liv og død. Et øyeblikk kan få drastiske følger. Fronth har plukket opp symbolske elementer som refererer til kunsthistoriens mange eksempler på *memento mori* – «husk, du skal dø!» – livets flyktighet festet i et penselstrøk på lerretet.

I Afghanistan finnes det en rekke objekter som kan tolkes nettopp som slike symboler. Midt i leiren der Fronth bodde da han besøkte de norske soldatene, sto det en stor hvit kjølecontainer. Det var 40 varmegrader og containeren sto klar i tilfelle de måtte kjøle ned drepte soldater i påvente av den siste flyreisen hjem. Den store hvite kuben sto der som et taust, men påtrengende symbol på den utsatte posisjonen soldatene befinner seg i.

I *Remains* har Fronth blåst opp et bilde av en hånd som holder mange små glasskår. Fotografiet er printet ut på lerret og har videre blitt bemalt. Fronth forteller at glasskårene er restene av frontruta på bilen den norske soldaten Trond Petter Kolset (1978–2009) befant seg i da en selvmordsbomber tok livet hans 17. april 2009. Også hånden med glasskårene blir et bilde på hvor skjørt livet kan være – et klart *memento mori*.



Installation view:
Dillon Gallery New York 2010:
Evolution of Melancholy / Theatre of War Conflict

Artworks:
AFG (Paraphrase The Storyteller) 443 x 167 cm / 174 x 66 in
Study for Two Sunsets 5 / 25 495 x 200 cm / 195 x 78 in
Private Collection / New York

Per Fronth

Born November 24th 1963 Christianssand Norway

Solo Exhibitions

2012 Kunstgalleriet " Venus Passage " / Stavanger
2012 Galleri G Guddal / Rosendal " raw material "
2011 Galleri Bl-Z " Last Statements "
2011 Norsk Skogmuseum " Per Fronth / Retrospective I. "
2011 Galleri Infill " X-ray Taa-Taa (remembrance) "
2011 Galleri Ormelet " Official Artist / 20 -year Jubilé " Tjøme
2010 Dillon Gallery " Evolution of Melancholy "
2010 Farsund Kunstforening
2010 Nicolines Hus " Works " Kragerø
2009 Galleri Trafo "Theatre of War "
2009 Aalesunds Kunstforening
2008 Dillon Gallery " Carbon Compositions "
2008 Galleri Gathe " Carbon comp. "
2008 Galleri Bl-Z " quattro "
2006 Dillon Gallery " new works "
2006 Kunstgalleriet " in abundance "
2006 Molde Kunstforening
2005 Ålesund Kunstforening " mms/metaphores "
2004 Galleri Bl-Z " / undertow "
2003 Kunstgalleriet " paradoxical sleep monologues"
2003 Christian Dam Galleries " genome days "
2003 " Independence Day " East-Timor, Sørlandets Kunst Museum
2002 Dillon Gallery " Exit Christianssand"
2001 Galleri Bl-Z " Archipelago"
2000 Martha Schneider Gallery "cargo"
2000 Galleri Christian Dam "Bloodlines"
2000 Anderson Stewart Fine Art " Bloodlines "
1999 Dillon Gallery " lifedreams "
1998 " Xingu Chronicles " Online presentation One Show
Interactive AwardGolden Pencil Award, Crea Dir. James Rover

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Copenhagen
Norway
New York
Norway
Chicago
Oslo
London
New York
New York

Public Collections (selected)

Museum of Modern Art, Wakayama
 Bibliothèque Nationale de France
 US Library of Congress
 Sørlandets Kunstmuseum
 Museum of Setesdal
 MGM Grand Hotel
 Rouge Tomato Fifth Ave New York LLC
 Boca Raton Resorts
 Meringoff Properties
 NHO (Norwegian Enterprise Association) HQ
 North Atlantic Strategic Alliance (NATO)
 Ekerbergrestauranten
 Farsund Rådhus
 Assuranceforeningen Gard, Arendal
 Akershus Energi
 Akershus Fylkeskommune
 Fusion Group of Companies, Weston
 Royal Norwegian Consulate General
 The Cruiseship: "The World of Recidency"
 The Cruiseship: " Navigator"
 The Printmaking Workshop
 Eiendomsspar – Victoria Eiendom
 Front Restaurant, Aker Brygge
 Choice Hotels
 NRK Norsk Rikskringkasting
 Sparebanken Pluss
 Scandinavian Retail Group
 Ventelo
 N&T Leo Burnett
 Norsk Plateproduksjon

Private Collections (selected)

Firm. US Vice President Hon. Al Gore
Sting & Trudie Styler
Christina & Hubertus von Baumbach
Lawrence Konner
Benjamin Macklowe
Peri Gilpin & Christian Vincent
Mrs. & Mr. Nix
Mrs Mathilde . & the Late Mr. Peter Jebsen
Christina & Hubertus von B.,
Mrs. & Mr. Sewing
Mrs. & Mr. Philippe Rouault
Paul Greenhalgh
Andy Jacobs
David Passerman
Yasmeen Ghauri
Lauren & Paul Savoy
Mrs. Augusta Brown & Gill Holland jr.
Mrs. & Mr. Nathan Kanofsky
Meisner Collection
Daniel Franck
Camilla & Bjarne Samuelsen
Mona & Thore Berthelsen
Hildur & Erik Berge
Ola Mæhle, Oslo
Scandinavian Retail Group, Oslo
Dag E. Thorenfeldt, Oslo
Odd Nerdrum
Marius Jørgensen
Nicolette & Hans Herman Horn
Gøran Røstad

Nashville
New York
Germany
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United Kingdom
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New York
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Louisville/Kentucky
New York
New York
Norway
Norway
Norway
Norway
Norway
Norway
Norway
Norway
Bahamas
Norway



Honors

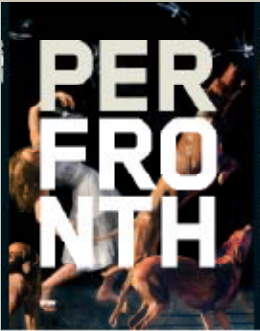
2009 Nobel Peace Prize Artist 2009
Diploma accepted by
Nobel Peace Prize Laureate
US President Barack Obama

Awards

2008	Cielo / Boca Raton Resorts / GANA Awards Glass Association of America Collaboration with Bentel & Bentel architects	Florida
2000	Shorts International Film Festival Best Film - Experimental category: "GoDIVA!"	New York
2000	PDN Digital Contest Grand Prize: "Ode to a Hunter" 6 min. shortfilm	New York
1997	Norwegian Photojournalist Association - Picture of the Year " Xingu Chief "	Norway
1993	Norwegian Fund for Photographers	Norway
1987	Amnesty International Award - For work on Iranian Refugees in Turkey	Norway

Commissions

2013	Norwegian Intelligence Service	Norway
2012	Verftet / Ny-Hellesund	Norway
2012	Westshore Shipbrokers	Norway
2011	Mjøland Eiendom	Norway
2010	Cosmopolitan of Las Vegas	Las Vegas
2010	Grand Hyatt	New York
2010	Rasmussen Gruppen	Norway
2009	NOV National Oilwell Varco	Norway
2009	Jaktodden Apartments	Norway
2008	Rouge Tomato Fifth Ave New York LLC	New York
2008	TV-aksjonen NRK - Official Artist	Norway
2007	Hotel Norge	Christianssand
2007	+bank	Norway
2006	Boca Raton Resorts	Boca Raton
2005	Ekebergrestauranten	Norway
2005	Restaurant Front / Aker Brygge	Norway
2004	Ventelo ASA	Norway
2002	MGM Grand Hotel	Las Vegas
2002	Meringoff Properties	New York
2002	Navigator of the Seas – Cruiceship	Bahamas
2002	Recidency of the World – Cruiceship	Bahamas
2001	Eiendomsspar Norway	Norway
1999	Hotel Norge, Christianssand	Norway
1999	TV2	Norway
1997	Bico Company, Christianssand	Norway
1995	Assuranceforeningen Gard, Arendal	Norway
1991	N&T Leo Burnett, Oslo	Norway



Books

2009 PER FRONTH
Cecilie Tyri Holt, Art Historian
Introduction by John August Wood,
Professor of Photography
Press Forlag / Press Publishing Norway
304 Pages
ISBN 978-82-7547-364-4

First Edition - Sold Out - Sept 2012

Selected Group Shows / Projects / Filmfestivals

2012 FriTanken / Verftet / Ny-Hellesund	Norway
2011 Copenhagen Art Fair	Copenhagen
2011 Gallery B15 Copenhagen	Copenhagen
2011 Hole Art Center " Tid "	Norway
2008 Rebecca Kormind Gallery " Curios & Curioser "	Copenhagen
2004 KellerGreene Gallery	Los Angeles
2004 Global Art Venue	Seattle
2002 Bomuldsfabriken: 100 kunstnere fra Sørlandet	Norway
2002 "40" Nupen/Opdahl/Widerberg/Furuholmen/Fronth	Norway
2002 Tribeca Temporary : Fronth / O'Connell / Sanderson / Simonelli	New York
2001 Berlin Film Festival - Official selection: " Ode to a Hunter"	Berlin
2001 Toronto Film Festival - Official selection: "Ode to a Hunter"	Toronto
2001 Sundance Film Festival - Official selection: "Ode to a Hunter"	Park City
2001 Florida Film Festival: "GoDIVA!"	Miami
2000 Shorts International Film Festival: "Ode to a Hunter" "GoDIVA!"	New York
2001 Wright Gallery	New York
2000 Martha Schneider Gallery	Chicago
1999 Green Art Gallery "3"	Dubai, UAE
1999 Clink Wharf Gallery "Works on Paper + "	London
1997 The John McEnroe Gallery " An Invasion of Privacy"	New York
1996 ROOM "Fourteen Days - A Salon"	New York
1996 "Aamlid-skjoldet" donated to Setesdalsmuseet,	Norway
1995 Kodak Panther Generation Exhibit Part II/London,Invited Artist	London
1995 New York Academy of Art	New York
1994 Kodak Panther Generation Exhibit Part I /Frankfurt,Invited Artist	Germany
1994 Compuserve Artist Forum - inaugural online exhibition	New York
1994 Art Fair Gentn, Gentn	Belgium
1994 Portraits by Artist	Los Angeles
1994 Art Fair Miami	Miami
1993 CD-release: "Simens Sang" Fronth/Jakobsen/Svendsen	Norway
1993 Museum of Modern Art, Wakayama Wakayama	Japan
1993 Copenhagen Photoweek/ 93 Copenhagen "Invited Artist"	Copenhagen
1993 Fronth / Nupen / Furuholmen, Galleri Bi-Z Christianssand	Norway
1993 Artist Equity, 7th Regiment Armory	New York
1992 Copenhagen Photoweek/ 92 Copenhagen "Invited Artist"	Copenhagen
1992 The Printmaking Workshop	New York
1992 CB 313 Gallery "Working Papers"	New York
1992 Quart Rock Festival Christianssand "Official Festival Artist"	Norway
1992 Fotografisk Vårutstilling	Norway
1992 Meisner Soho Gallery "A Limited Wilderness"	New York
1991 Høstutstillingen Oslo, Debut at the Annual Norwegian State Exhibit	Norway
1991 CB 313 Gallery "Art for Music's Sake"	New York
1991 OIS Salon Show	New York
1989 Galleri Kick, Christianssand	Norway
1986 Galleri Meelhus "VG Photographers" Oslo	Norway



PER FRONTH / 2013
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Per Fronth is represented by:

Dillon Gallery / New York
Gallery B15 / Copenhagen
Galleri Infill / Norway
Galleri BI-Z / Norway
Kunstgalleriet / Norway

