MARTINE FLOR obtained an MFA from Malmö Art Academy in 2018 and participated in The Whitney Independent Study Program in 2022. Her work has recently been shown in solo and duo exhibitions including Occasional Gallery, Stockholm (2025), Alta Art Space, Malmö (2025), Obra, Lund (2023) and Neuer Kunstverein Wien (2022), as well as group exhibitions at Beau Travail (2026), Kunsthal Charlottenborg (2025), IASPIS Stockholm (2024), and Artists Space New York (2022).

TOBIAS KVENDSETH received a master's degree in art from the University of Bergen, Faculty of Fine Art, Music and Design (KMD), in 2023. His previous projects have been shown at Lydgalleriet, Bergen (2023), Bomuldsfabriken Kunsthall, Arendal (2024), SKOG Art Space, Oslo (2025), and internationally at Wang Ou Taoxichuan (2025), China and Hirohito Art Space, Taiwan (2026).

MOANA LE MEUR completed her master's degree in art in 2024, at the University of Bergen, Faculty of Fine Art, Music and Design (KMD), and holds a Bachelor's degree in Fine Arts from the Fine Art School of Nantes-St Nazaire (ESBAN). She has performed at Prøverommet in Bergen (2025) and exhibited at venues such as Galleri Salhus (2023) and Bergen Kunsthall (2024).

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Martine Flor, Tobias Kvendseth, Moana Le Meur
Like a hole in the wall where a picture used to hang

04.09–01.11.2026

Curated by Mathijs van Geest

Like a hole in the wall where a picture used to hang brings together three artists that work with various ways of deconstructing a story. Through their works they listen to landscape, interrupt and investigate processes, and interpret what remains when a story ends.

In Hordaland Kunstsenter's gallery space, Martine Flor presents a new series of textile, spatial photograms that unfold as a dialogue between analogue photography and sculpture. As a photosensitive liquid is absorbed into the fabric, the threshold between the object's interior and exterior begins to dissolve, merging into a single imprint. The sculpture's shielding form accentuates this condition of in-betweenness, functioning as an alternately open and empty volume.

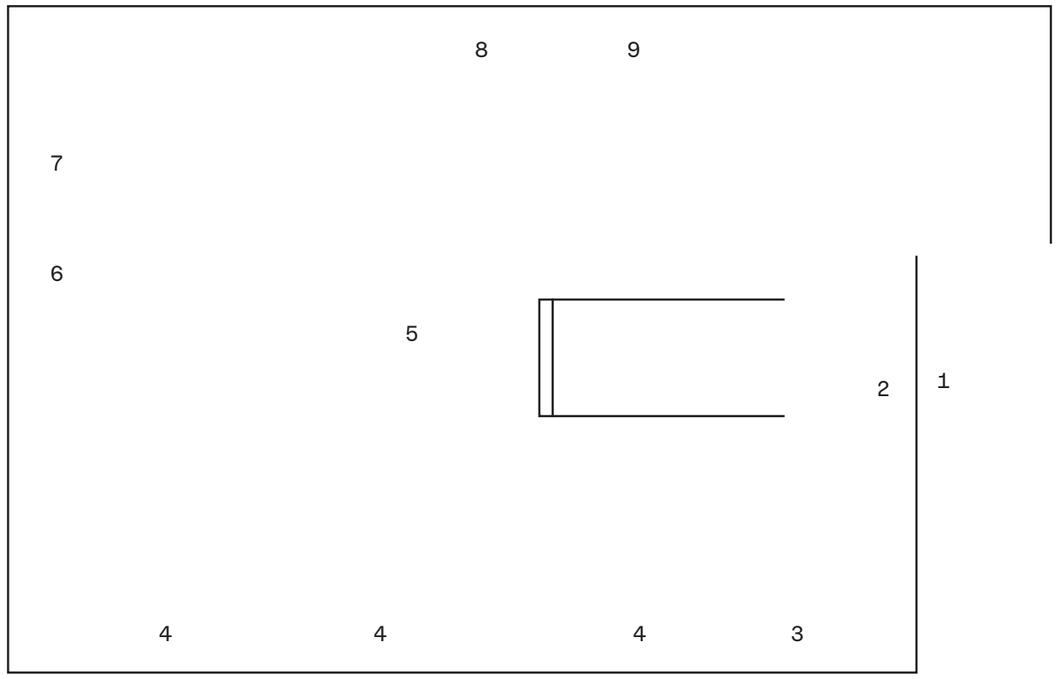
In her practice Flor explores the indexical nature of photography, giving form to the medium's immaterial states. Her works often capture objects and infrastructures in ways traditional photography cannot. At the art centre she has installed several all-observing eyes – almost invisible pinhole cameras - deepening the exhibition's conversation with the space.

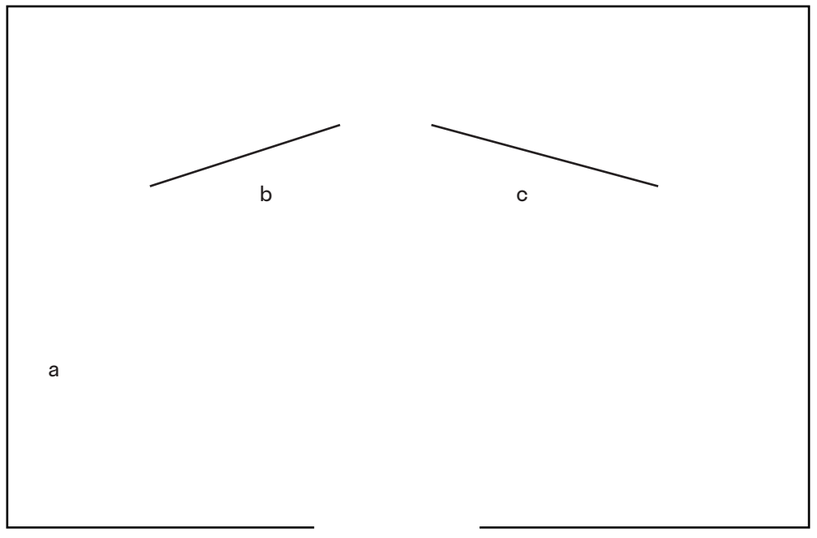
Working across sculpture, sound, and installation, Tobias Kvendseth presents work over two floors. In the ground floor gallery Kvendseth explores surface and the expressive potential of form, showing ceramic objects that evoke associations to both industrial materials and bodily shapes.

In the upstairs Project Space, a new installation titled *Xenography* unfolds as a visual and sonic diorama , where phenomena like nature and death oscillate between familiarity and foreignness - a landscape seemingly coloured by the logic of memories and dreams. Kvendseth's sensory installation channels atmospheric, dystopian conditions while exploring how form and sound function as tools for examining man-made environments, objects and inner states.

In Moana Le Meur's works, the connections between memory, storytelling and place are explored through a range of different media. In this exhibition, Le Meur presents an extensive audio and textile installation, sewn in silk organza, that reflects on the fragile moment where anticipation and lived experience meet.

Blending autobiographical fragments with fictional narratives, the stories of *Isfugl* take place by a river in the North of France as well as in the familiar environment of a supermarket. These contrasting spaces become sites for reflection on intimacy, labour, and transformation. Together, the audio and colourful textile works form an immersive landscape, where the viewer is invited to consider the shifting nature of memory, place, and belonging.





MAIN GALLERY (1ST FLOOR)

1. Martine Flor
Opening I, 2026
Digital found images transferred to analog photography

2. Moana Le Meur
Isfugl, 2026
Silk organza

3. Tobias Kvendseth
What do I fight with, 2026
Terra nigra, graphite and steel

4. Martine Flor
Here's looking, 2026
Three active pinhole cameras installed behind the wall

5. Martine Flor
Mouth I, 2026
Spatial photograms on polyester fabric, metal wire

6. Martine Flor
Mouth II, 2026
Spatial photograms on polyester fabric, metal wire

7. Martine Flor
Mouth III, 2026
Spatial photograms on polyester fabric, metal wire

8. Martine Flor
Opening II, 2026
Digital found images transferred to analog photography

9. Tobias Kvendseth
To lean on devastation, 2026
Terra nigra, graphite and steel

CRYPT (BASEMENT)

a.
Moana Le Meur
Isfugl / Caune, 2026
Stereo installation, printed text

b.
Moana Le Meur
Isfugl / Combined harvester, 2026
Silk organza, monoprint

c.
Moana Le Meur
Isfugl / Vilaine, 2026
Silk organza, monoprint

ENTRANCE

Moana Le Meur
Isfugl / Caunette, 2026
Silk organza, monoprint

PROJECT ROOM (2ND FLOOR)

Tobias Kvendseth
Xenography, 2026
Terra cotta, casting slip, ink, synthetic hair, fans, fluorecent tubes, wood, canvas, speakers