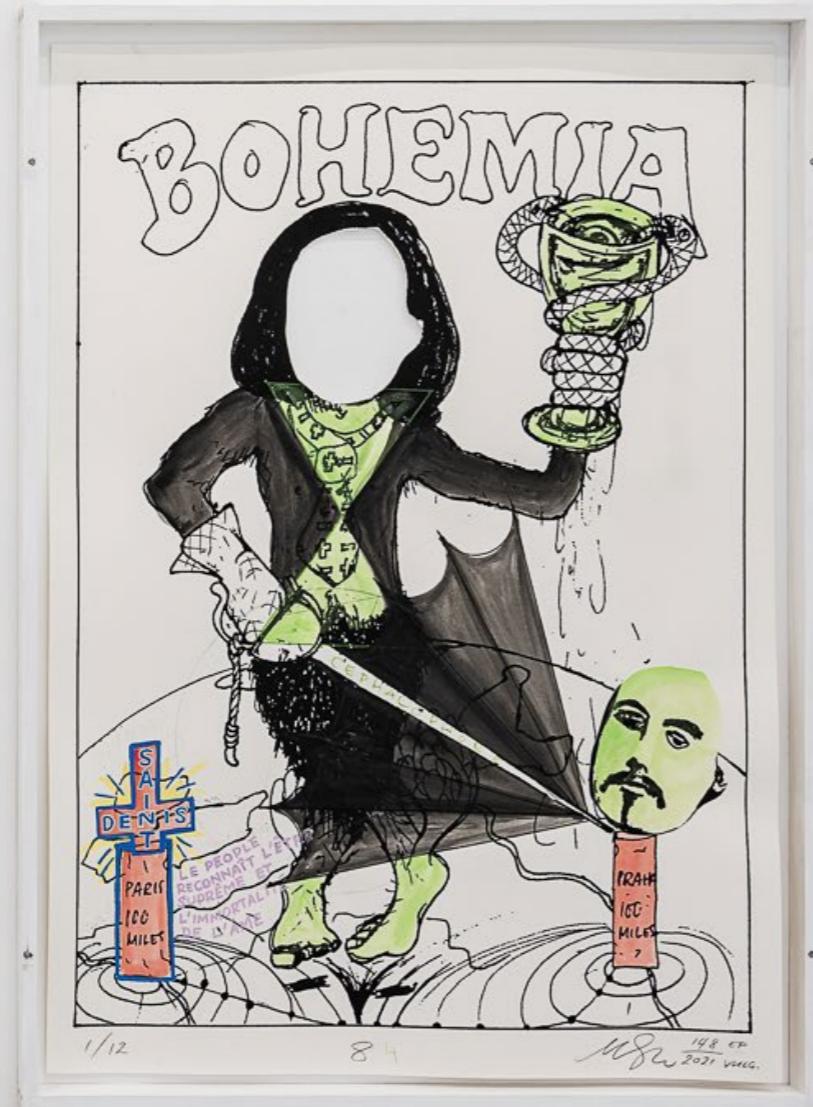


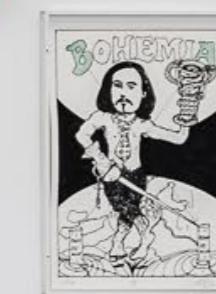
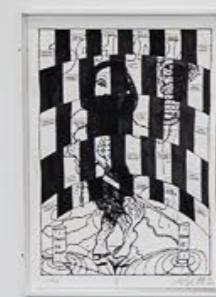
MARIUS ENGH

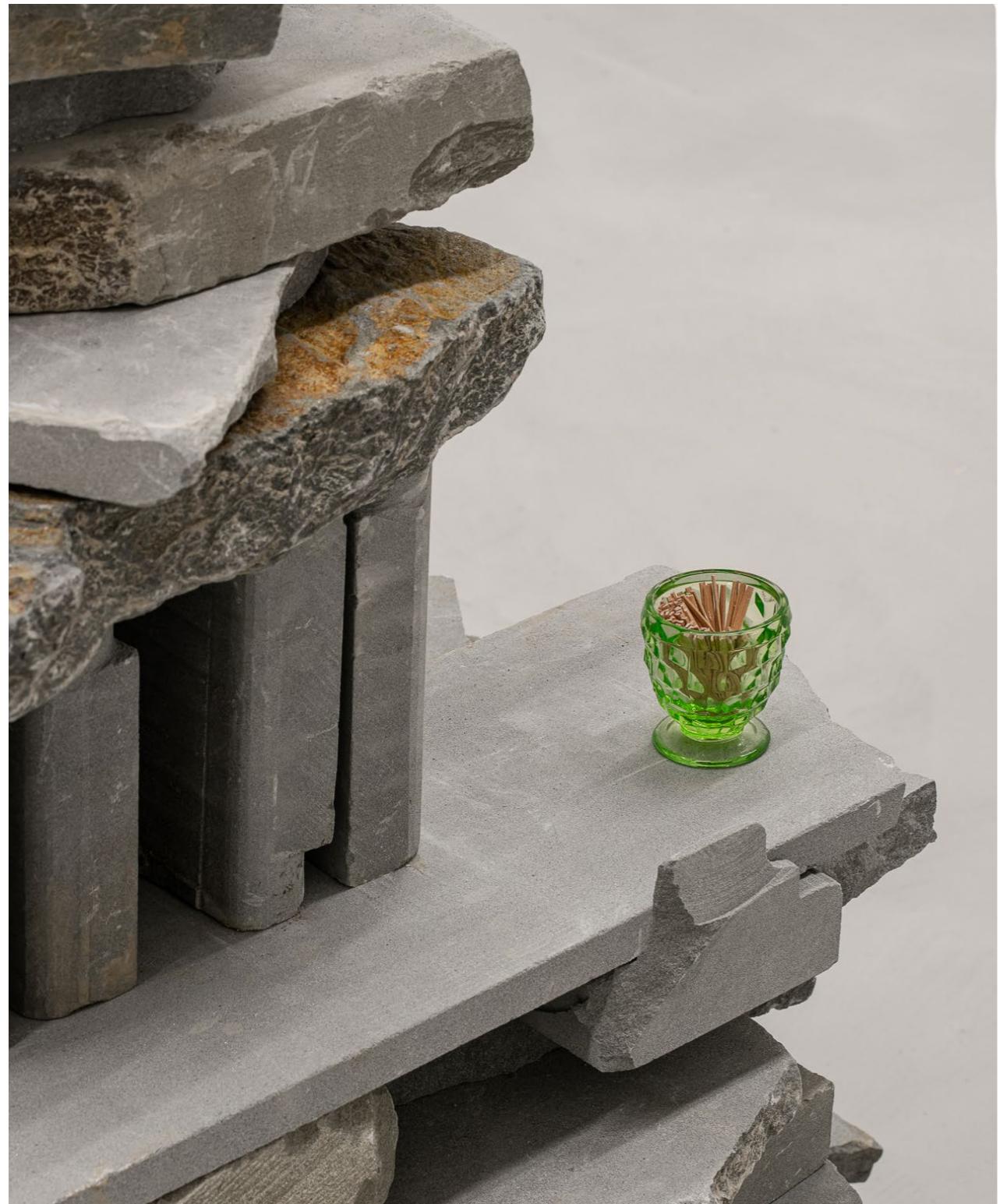
*Following*

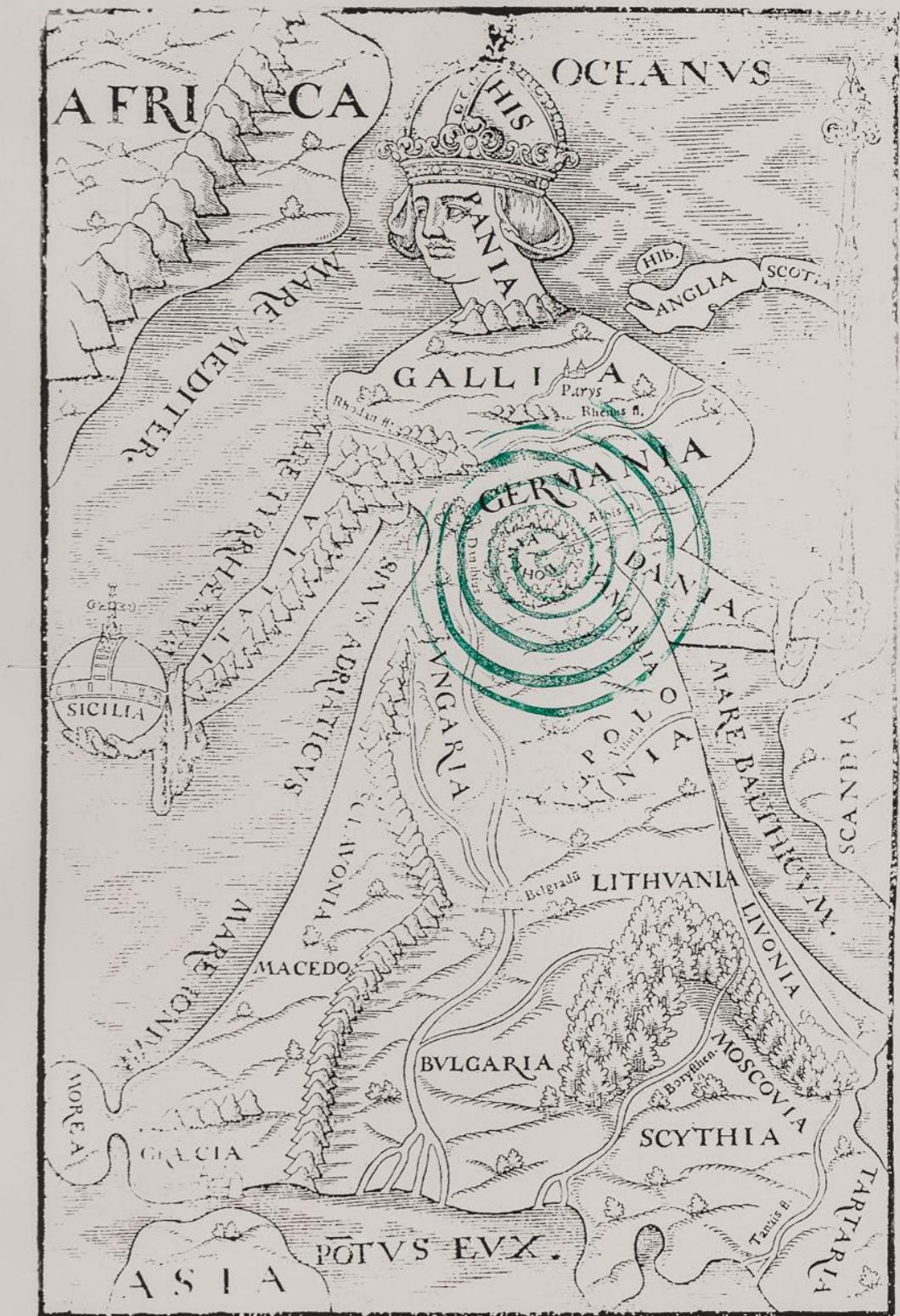
Marius Engh  
Bohemía (*Serpentíneous Embrace*)  
installation views at Veda, Florence (IT), 2022

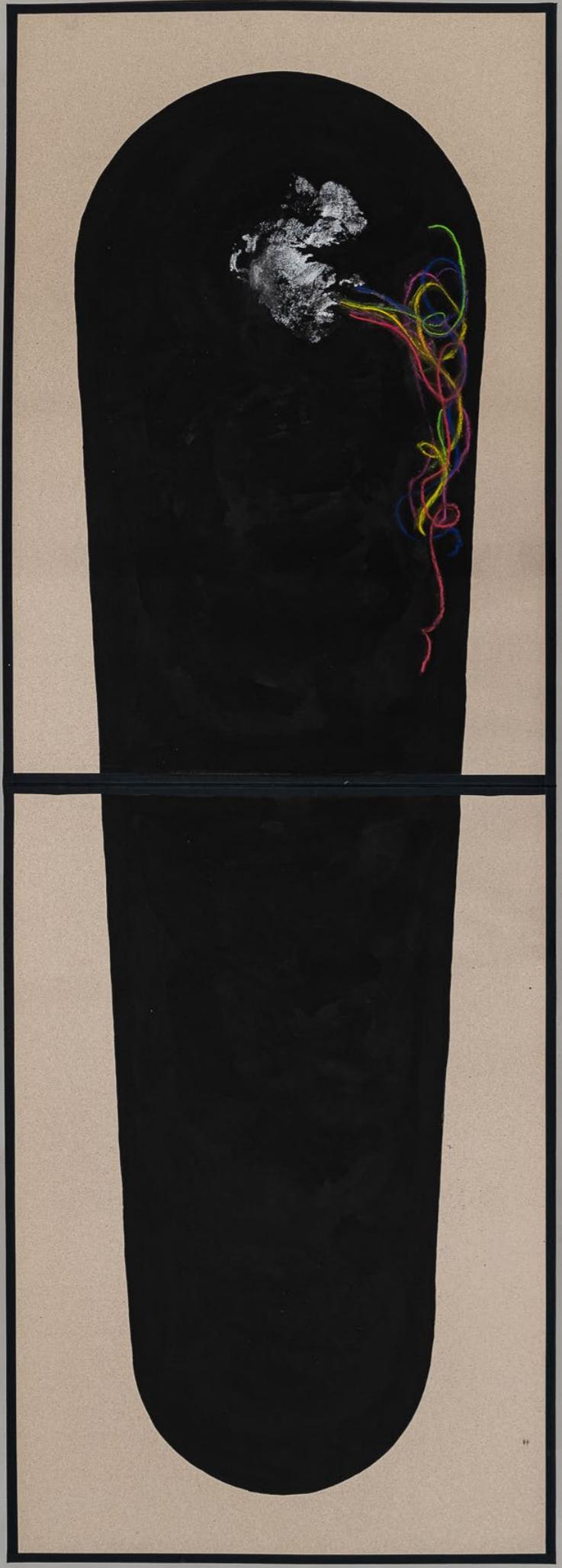












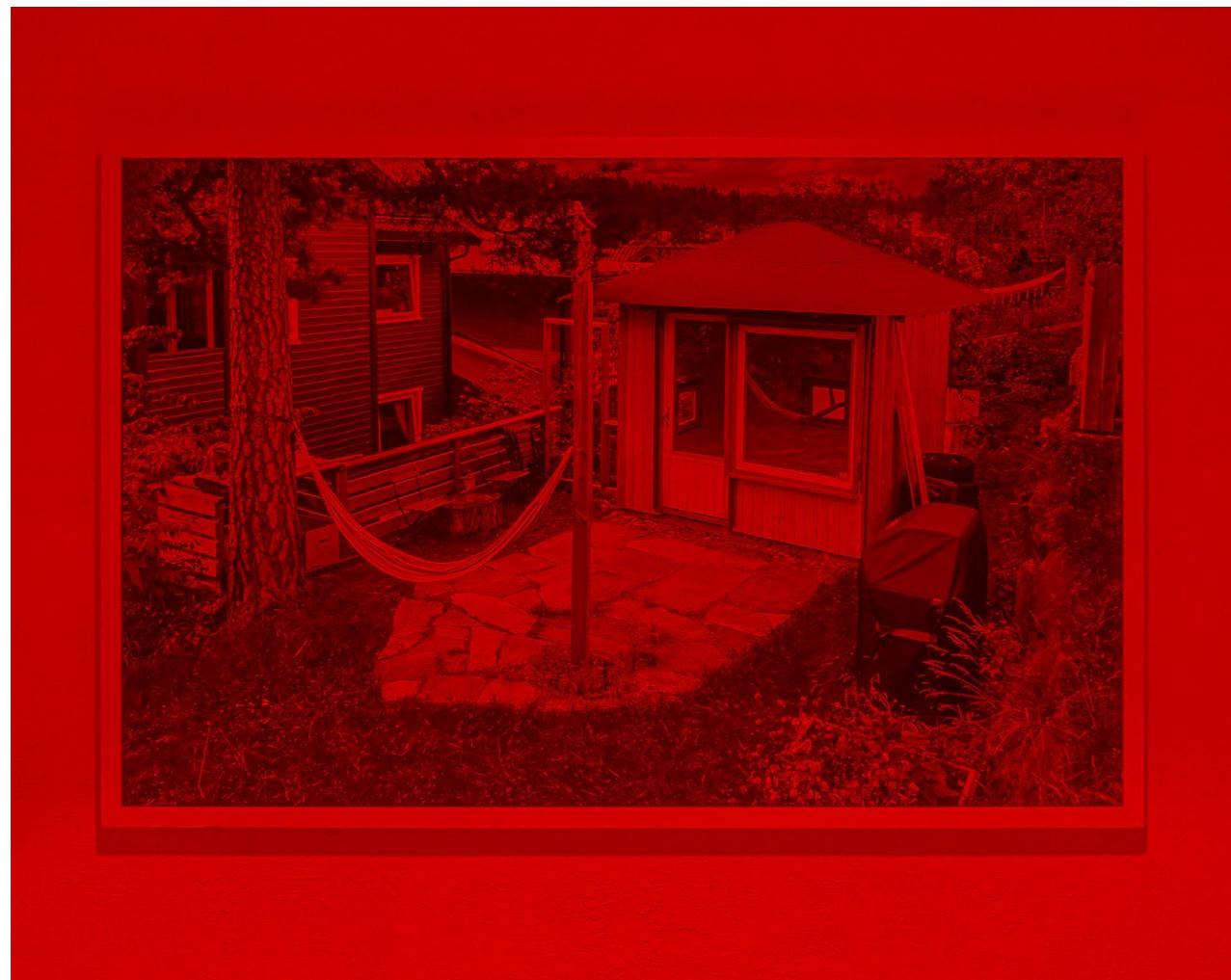


Following

Marius Engh

Phynance Argothique (Eller: Slangens velsignelse)  
installation views at Hulias, Oslo, NO, 2021





(top)  
Franskebåten (Le Bateau), For m.l.w.  
Black and white digital print on self-adhesive photo paper.  
86.5 x 131 cm

(right)  
Reliquarie (Bouquiniste)  
2020  
Objets trouvé, plywood, metal, paint.  
104 x 100 x 70 cm







Engh's most recent work turns toward complex socio-fantastical scenarios from the autobiographical novel *Gestes et Opinions du Docteur Faustroll, Pataphysicien* (1898), by the French proto-surrealist Alfred Jarry. The topic and goal for Marius Engh is its translation, first figurative from forms and images, then linguistic – from French to Norwegian.

The furnishings in Dr. Faustroll's Study build on the good doctor's assertion that the imagined is real and that one lives all ways at once, and just as well in a book – ergo that book is a full house. In it, daily occurrences and internally and externally dreamed worlds merge with times, conversations, personas, places and things, with their likely and unlikely acquaintances, their links and juxtapositions in Jane. A carnival of being.

Engh's Dr. Faustroll is a child of Jarry's pataphysics, his science of imaginary solutions, one that proposes the observation and study of exceptions instead of generalities, because only exceptions ever actually occur. Only they are interesting. A generality, he observes, must assume a singular vantage point for all participants, a still life that in fact never happens.

For the time being in Jane, Dr. Faustroll's Study is where Marius Engh will sit – in the book he translated – we can read him.

Following

Marius Engh  
Bohemia - Dr. Faustroll's Study'  
installation views at Jane / Krutthuset Oslo SA, Oslo , NO, 2021







Left

Portrait de Mme A.J. (par Henri Rousseau, 1894)

2020

Acrylic paint, linen canvas, wooden stretcher

150 x 100 cm

Following

Marius Engh

Bohemia (In the Gesture of Swimming or Praying)

Installation views at Kunstnerforbundet, Oslo, NO, 2020

MERCI





Emblemata (1-24)

2020

Air-dried terracotta clay, spraypaint, wooden frame  
22 x 22 x 2,8 cm each (framed)



Merci  
2019

Aluminum barrow, engraved marble slab, woodboard, acrylic paint and laquer, uranium glass ware, toothpicks  
80 x 61 x 28,5 cm





Left



Following

Marius Engh  
*Bohemia (Les Jours et les Nuits)*  
Installation views at Luis Adelantado, Valencia, ES, 2020

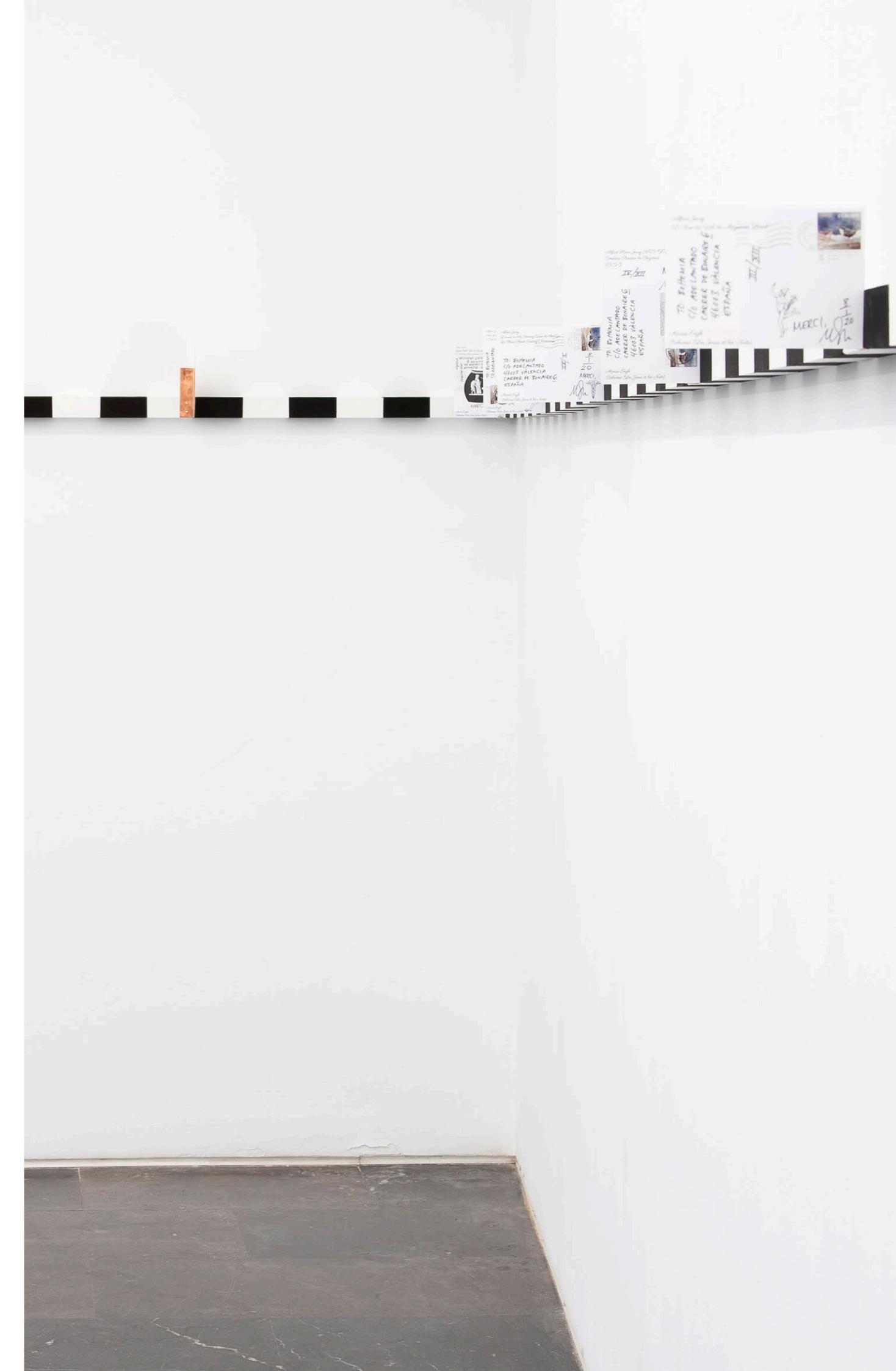
Phalanstère I  
2020

Wood, tracing paper  
125 x 65 x 65 cm



Le Tripode  
2019

Laser cut wood, acrylic paint, topographic tripod  
29 x 23 x 26 cm / 173 x 77 x 57 cm





Reliquarie (Bouquiniste)  
2020

Objets trouvés, plywood, metal, paint  
104 x 100 x 70 cm (open) / 58 x 100 x 70 cm (closed)





Following

Le tripode  
2019

Wooden boards, beams and sheets, nails and screws  
458 x 367 x 333 cm

Boneless and Economical - Notes and Illustrations  
Tarje Eikanger Gullaksen, Stein Haga Kristensen and Marius Engh  
Installation views at Veda, Florence , IT, 2019





Left

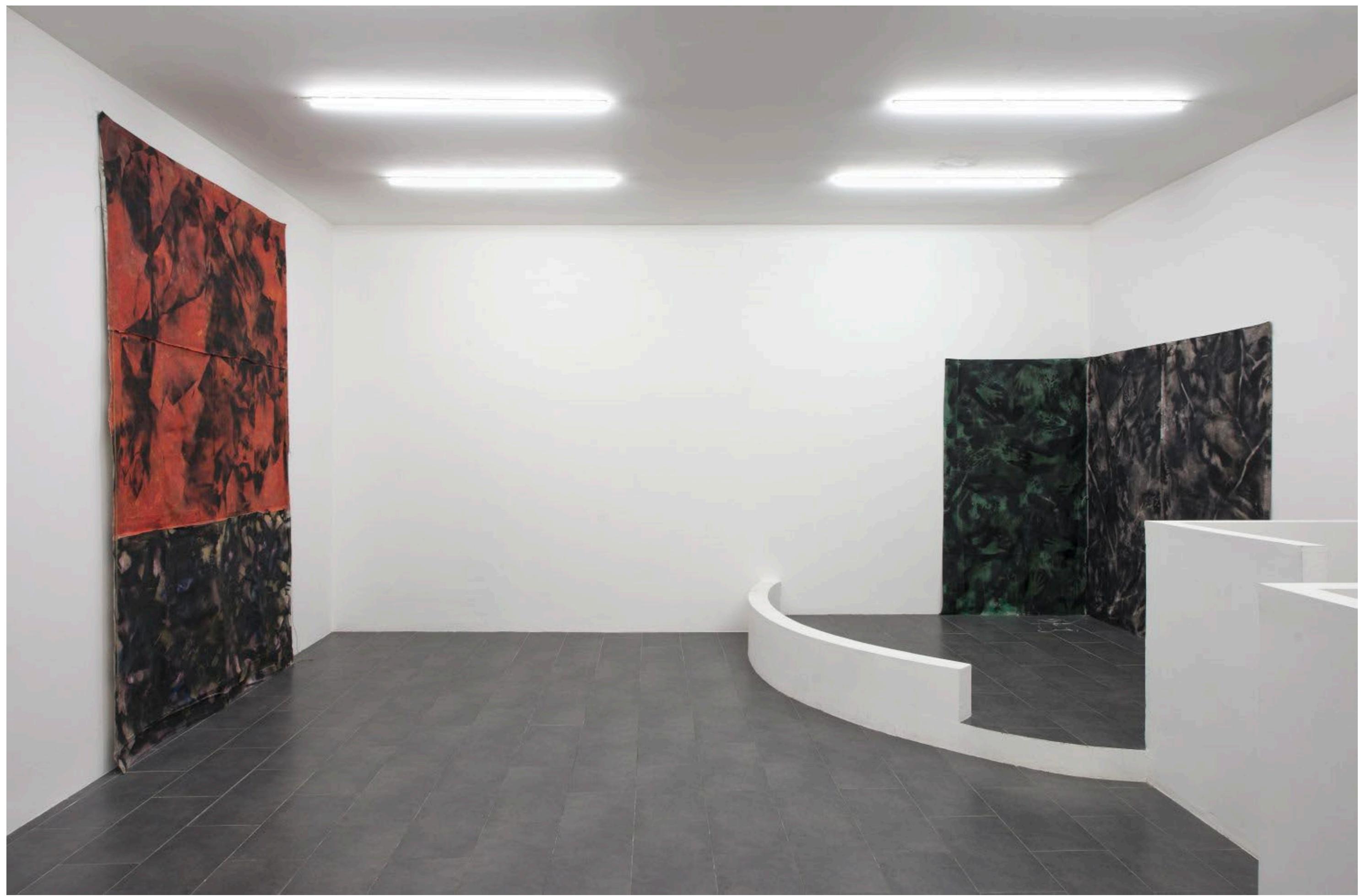
Tent Painting #2  
2018

Spray-charcoal, spray-paint, acrylic paint, fixative, waterproofing spray, thread, eyelets, cord, metal coin, pre-primed cotton canvas  
332 x 208 cm

Following

Marius Engh  
Double Bill

Installation views at Galerie Emanuel Lyar, Rome, IT, 2018







left

*Eucalyptus Camaldulensis*  
2016  
Pruned tree, dirt, plastic pot  
800 x 110 x 110 cm

Following

Marius Engh  
*Eschscholzia Californica*  
Installation views at Veda, Florence, IT, 2016

I have tried to use my millions creatively. The golden bird, coming to life, has sometimes wriggled out of my hand and flown away.

- Huntington Hartford, Chicago Tribune Magazine, March 1969

California hillsides were ablaze last year and it looks like a similar disaster may occur again this season. Eucalyptus trees are common in California and the warmer states of the United States. They are also found in Australia, of which many are native. The blue gum variety were introduced around the 1850s as ornamental plants and as timber and fuel. So are eucalyptus trees flammable? In a nutshell, yes. These beautiful stately trees are filled with aromatic oil, which makes them highly combustible. The picture this paints is of California and other areas experiencing serious eucalyptus fire damage.

- Bonnie L. Grant, Eucalyptus Fire Hazards, Gardening Know How, 2015

In many countries they were planted to drain marshes. In fact, in the 1930s, Italian dictator Benito Mussolini planted thousands of eucalyptus trees in the marshes around Rome as part of an attempt to drain them and create new agricultural land and destroy the habitat of the anopheles mosquito which transmits malaria.

-Paul Portelli, The Eucalyptus Tree, Times of Malta, 2013

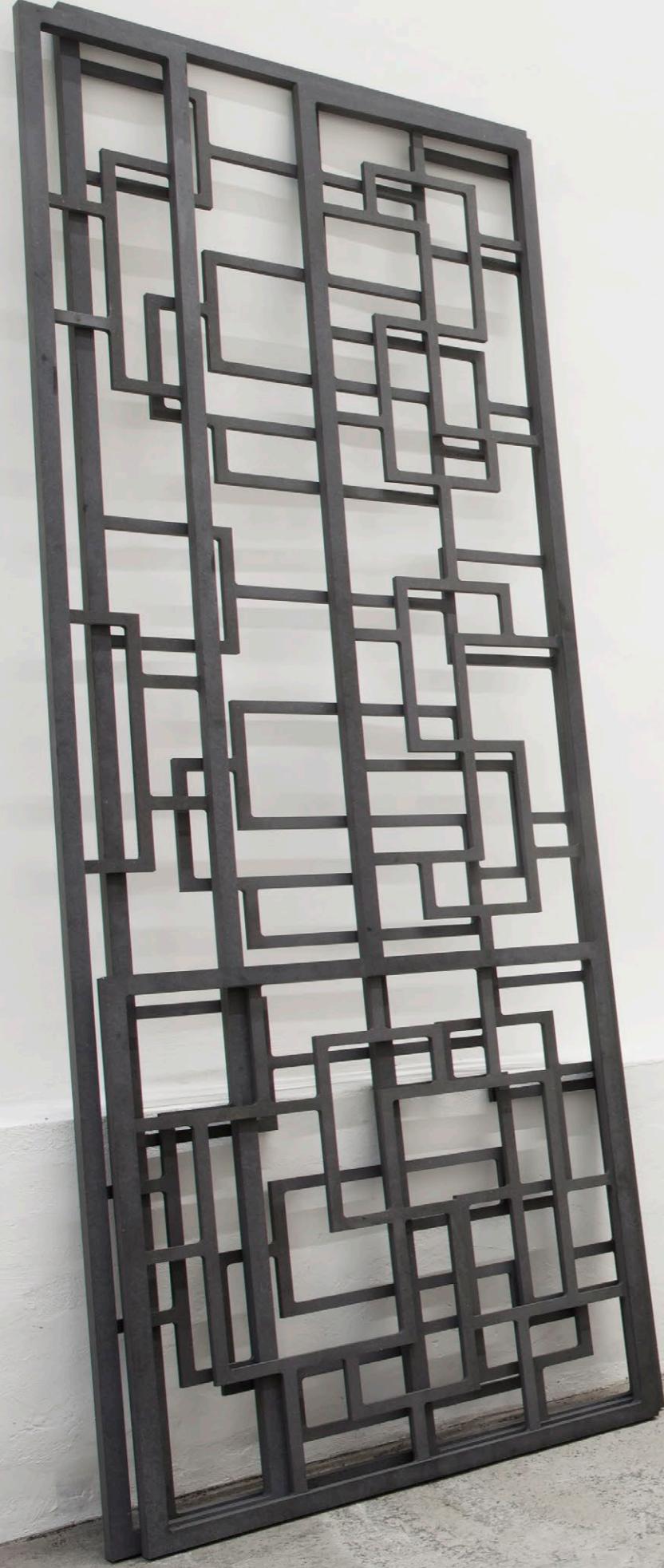
The hillsides were elaborately terraced, fitted with a network of water pipes, and planted with trees—3000 to 5000 in all. There were nut trees, citrus and other fruits, carob, and a large grove of olives with the accompanying facilities for making olive oil. Paved roads were built, lined with trees, and the stream was channeled into a concrete culvert. A gazebo was placed on a vantage point at the end of a formal ridge top garden, complete with boxwood hedges. On the terrace below was an elaborate greenhouse, and a huge refrigerated food locker was dug into the western bank of the stream. A high wire fence topped with barbed wire and equipped with an electrically-operated wrought iron gate was installed, discouraging visitors, as did the armed guards who patrolled the property.

- Betty Lou Young and Thomas R. Young, Rustic Canyon and the Story of the Uplifters, 1975

IF YOU HAVEN'T  
BEEN INVITED,  
YOU BETTER HAVE A  
DAMN GOOD REASON  
FOR RINGING THIS  
BELL!

- Frank Sinatra, a signboard informing you on the outside of his residence in Beverly Hills built by Paul R. Williams, 1956







(top)  
Phalanx II  
2016  
CNC-carved aluminum  
80,5 x 182 x 56 cm

(right)  
Divider  
2016 CNC-carved Valchromat 4 parts  
250 x 92,5 x 9 cm









Following

Marius Engh  
Eschscholzia Californica  
Installation views at Galerie Emanuel Lyar, Wien, AUT, 2013







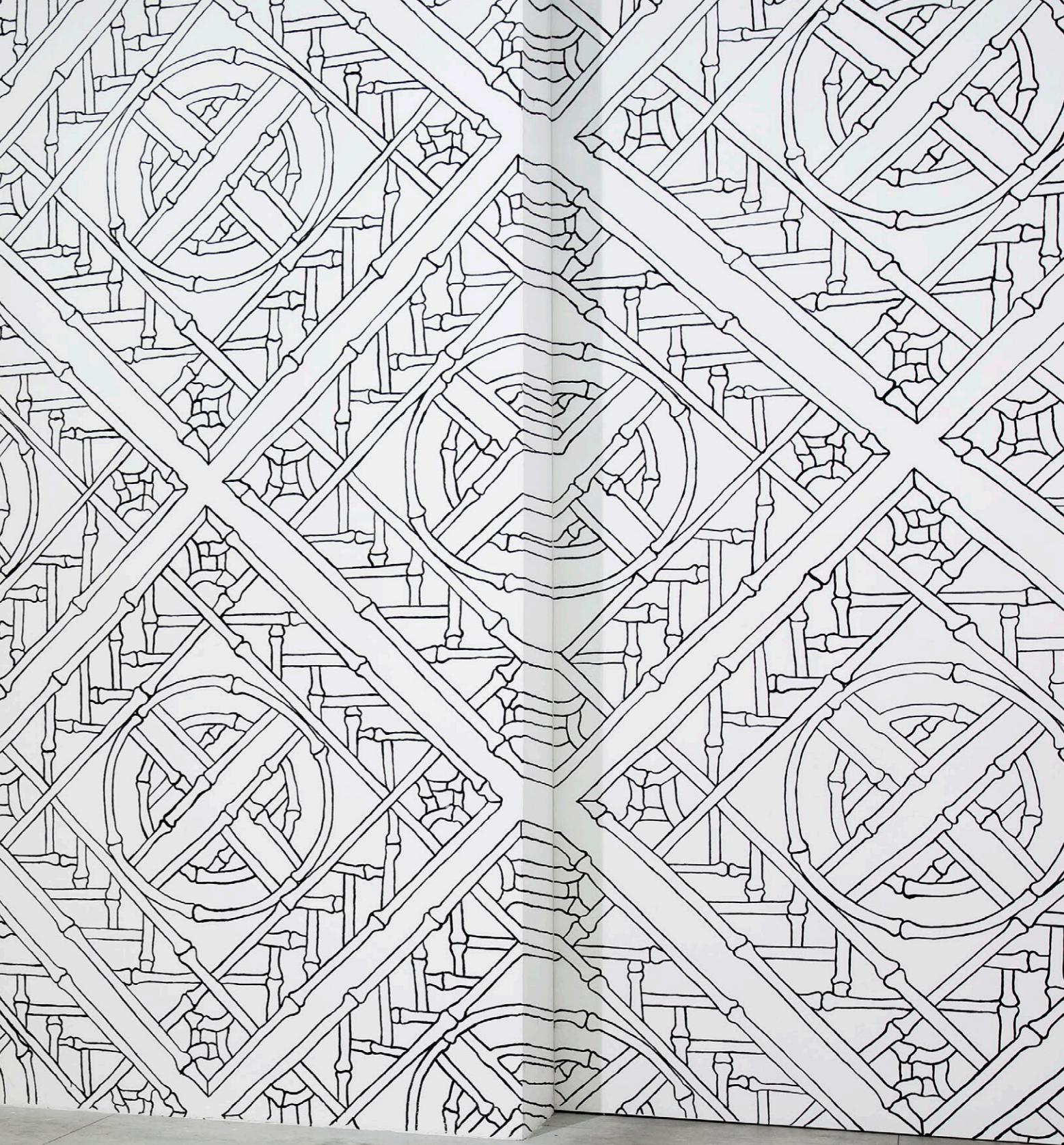
left

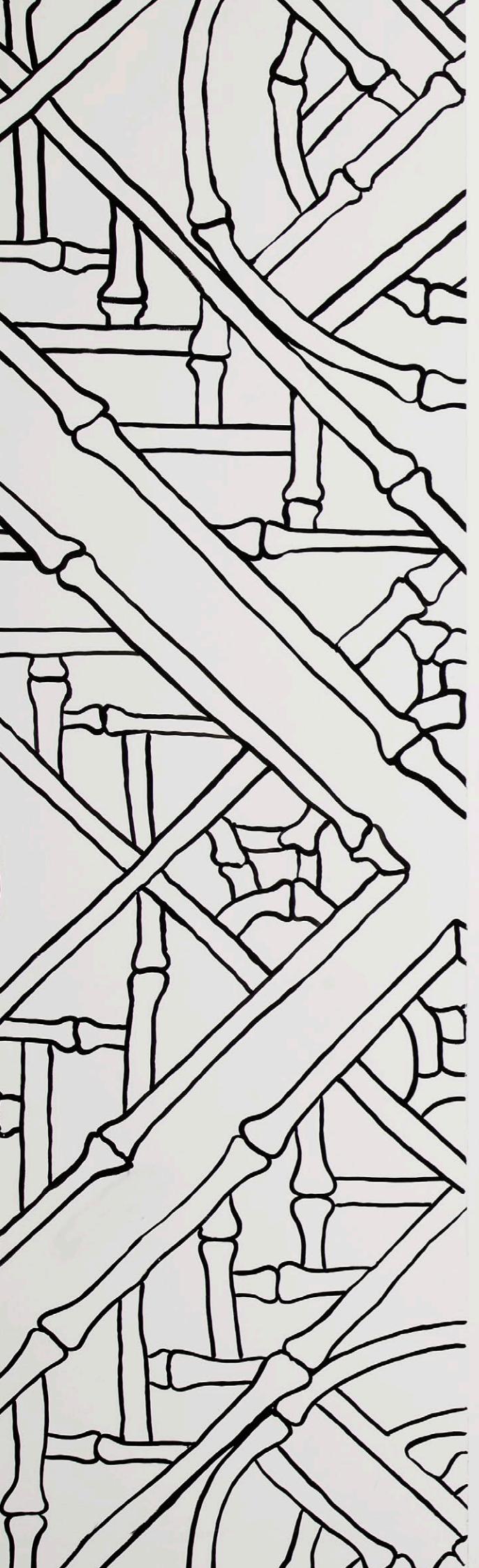
Secret Weapon (Desert Shield)  
2010

50 packages with decks of 52 poker playing cards  
9,2 x 6,5 x 1,6 cm (each)  
Variable dimensions

Following

Marius Engh  
My target is your Eyes  
Installation views at Galleria Gentili, Prato IT, 2010





RESIDENT: The, uh—Now, uh, we could—Have you considered any other poss—, have you considered the other, all other possibilities you see here, John? You, you're the one who is supposed to— DEAN: That's right. I think we, PRESIDENT: You know the bodies. DEAN: I think we've had a good go-round on— PRESIDENT: You think, you think we want to, want to go this route now? And the—let it hang out, so to speak? DEAN: Well, it's, it isn't really that— HALDEMAN: It's a limited hang out. DEAN: It's a limited hang out. EHRLICHMAN: It's a modified limited hang out. PRESIDENT: Well, it's only the questions of the thing hanging out publicly or privately. DEAN: What it's doing, Mr. President, is getting you up above and away from it. And that's the most important thing. PRESIDENT: Oh, I know. But I suggested that the other day and we all came down on, uh, remember we came down on, uh, on the negative on it. Now what's changed our mind? DEAN: The lack of alternatives, or a body. (Laughter) EHRLICHMAN: We, we went down every alley. (Laughter) Let it go over.

Richard Nixon, John Dean, John Ehrlichman, John Mitchell and H.R. Haldeman (transcript from an audio-recorded meeting at the White House, Washington, D.C. March 22, 1973)

In his work, Marius Engh takes possession of real objects by creating clones, thus providing new insights and new ideas about the "things" that are part of the world of reality and experience. Through this process of re-creating reality, the artist explores the spirit and history that the objects bring with them and, at the same time, attempts to remove them from their original context by exposing them to new circumstances, to search for their unexpressed potential. Reproducing objects taken from everyday life and highlighting some of their formal aspects this way, Engh provokes a kind of transposition of the meaning of the chosen subject, and manages, with a simple gesture, to shift the attention from the historical detail to the formal detail, likening these objects to pure forms.

The exhibition My Target Is Your Eyes is a series of works based on the idea of conflict. However, as is often the case with the work of Marius Engh, with its very direct and almost narrative approach, the point of arrival becomes formalized in the works, which tend to cool such an approach, as the title of the show suggests, striking the eye of the beholder in a way that goes beyond the visible to a sort of zero degree interpretation. This distance placed between the viewer and that which is beyond the work of art, creates a disturbing element in the intellectual process triggered by the artist.



## CURRICULUM VITAE

MARIUS ENGH (b. 1974, Oslo, NO)

### EDUCATION

- 2001-2002 The National Academy of Fine Arts, Master Studio, Oslo, NO  
1996-2000 The National Academy of Fine Arts, Oslo, NO  
1999-2000 The Royal Danish Art Academy, Copenhagen, DK  
1994-1996 Strykejernet Art School, Oslo, NO

### SOLO EXHIBITIONS

- 2023 Marius Engh, Santolarosa / Centralbanken, Oslo, NO  
Marius Engh, STANDARD (OSLO), Oslo, NO  
2022 Marius Engh, Galleri Borgensjærne, Oslo, NO (Dec)  
Bohemia (Serpentine Embrace), Veda, Florence, IT (Nov)  
Dromomania, Van Etten, Oslo, NO  
2021 Phynance Argothique (Eller: Slangens velsignelse), Hulias, Oslo, NO  
Bohemia - Dr. Faustroll's Study', Jane / Krutthuset Oslo SA, Oslo , NO  
2020 Bohemia (In the Gesture of Swimming or Praying), Kunstnerforbundet, Oslo, NO  
Bohemia (Les Jours et les Nuits), Luis Adelantado, Valencia, ES  
2019 Bohemia, K.O.S.A - Krutthuset Oslo, Oslo , NO  
2018 Bohemia, VIS, Hamburg, DE  
Double Bill, Galerie Emanuel Layr, Rome, IT  
2017 Eschscholzia Californica, STANDARD (OSLO), Oslo, NO  
2016 Eschscholzia Californica, Veda, Florence, IT  
Cover with the Moon, (with Daniel Jensen), Trøndelag Senter for Samtidskunst, Trondheim, NO  
Eschscholzia Californica, Centrum Kultury Zamek, Galeria Przedmiot Fotografii, Poznan, PL  
2015 Ornamental Sleep Luis Adalantado, Valencia, Spain, ES  
Nec Plus Ultra, Taylor Macklin, Zürich, SU  
A Gaze Blank and Pitiless as the Sun, NoPlace, Oslo, NO  
2014 Nothing In Return, STANDARD (OSLO), Oslo, NO  
Berlin Brandenburg Surf Club (with Jordan Rosenfeld), Gaasa, Oslo, NO  
2013 My Target Is Your Eyes, permanent exhibition, KORO / Ørje Tollsted, Ørje, NO  
Eschscholzia Californica, Galerie Emanuel Layr, Vienna, AT  
No Know, W17 Atelierprogram, Kunstnernes Hus, Oslo, NO  
2012 Order, Calm, Silence and Drain, STANDARD (OSLO), Oslo, NO  
2011 The Living are Governed by the Dead, permanent exhibition, University of Bergen, Faculty of History and Philosophy, Bergen, NO  
Desperate Cases and Lost Causes, Ve.Sch - Raum und Form für Bildende Kunst, Vienna, AT  
Fruit, Flowers and Clouds, Galerie Emanuel Layr, MAK - Österreichisches Museum fur Angewandte Kunst, Vienna, AT  
2010 My Target Is Your Eyes, Galleria Gentili, Prato. IT  
Dead Ahead, Landings Art Space, Vestfossen, NO  
Figureheads, Supportico Lopez, Frieze Frame, Frieze Art Fair, London, UK  
An Aggregation of Adversary, Layr Wustenhagen, Vienna, AT  
Time Has Turned Into Space And There Will Be No More Time, Till I Get Out Of Here,

### STANDARD (OSLO), Oslo, NO

- 2009 Exhume to Consume, Supportico Lopez, Berlin, DE  
Center of the World, Preus Museum - National Museum of Photography, Horten, NO  
2008 Lycanthropic Chamber, STANDARD (OSLO), Oslo, NO  
2006 All Items Must Fit In Basket, STANDARD (OSLO), Oslo, NO  
The Moon is a Harsh Mistress (with Ida Ekblad), Green Gallery, Milwaukee, US  
2005 No Comply, curator: Paul Brewer, Richard and Dolly Maass Gallery, SUNY, Purchase College, New York, US  
B-Sides,, Projekt 0047, Berlin, DE  
Cum Taedio In Infinitum(with Tarje Eikanger Gullaksen), Q, The Royal Danish Academy of Art, Copenhagen, DK  
2003 Free Drinks, Fotogalleriet, Oslo, NO  
1999 Notes From The Underground(with Gardar Eide Einarsson), Galleri 21:25, The National Academy of Fine Arts,Oslo, NO

### PUBLIC COMMISSIONS

- 2022 Dagene og nettene, KORO - Kunst i offentlige rom, Oslo / Ørland Flystasjon, Trøndelag, NO  
2020 Hermopolis, KORO – Kunst i Offentlige Rom, Oslo / Tolldirektoratet, Oslo, NO  
2013 My Target is Your Eyes, KORO – Kunst i Offentlige Rom, Oslo / Ørje Tollsted, Ørje, NO  
2011 The Living are Governed by the Dead, KORO – Kunst i Offentlige Rom, Oslo / Universitetet i Bergen – Fakultet for Historie og Filosofi, Bergen, NO

### GROUP EXHIBITIONS

- 2023 Tegnetriennalen 2023, Oslo, NO  
2022 Galerie Layr, Vienna, AT (DEC)  
Permanent exhibition, The National Museum / Nasjonalmuseet, Oslo, NO  
Roto Abierto/ Broken Open, Luis Adelantado, Valencia, ES  
BLACK PAGES 100, Franz Josefs Kai 3 - Raum für Zeitgenössische Kunst, Vienna, AT  
Silseilere: Santolarosa & Centralbanken / Hermetiske Skygger, Torpedo Bookshop, Oslo  
Dwellings, Canopy (Malmgården), Malmö, SE  
2021 First the Good News - Nye verk i samlingen, KODE kunstmuseer og dikterhjem, Bergen, NO  
Paper Planes, STANDARD (OSLO), Oslo, NO  
The Science of Shoveling, Kōsk, Oslo , NO  
Friatletisk gruppeutstilling 2.5, Eikesdal, NO  
2020 Bouquet, Caravan, Oslo, NO  
One Plus One', STANDARD (OSLO), Oslo, NO  
Ups & Downs, STANDARD (OSLO), Oslo, NO  
Friatletisk Gruppeutstilling 2.0, Galleri Fjordheim, Biri, NO  
2019 Boneless and Economical - Notes and Illustrations: Tarje Eikanger Gullaksen, Steinar Haga Kristensen and Marius Engh, VEDA, Florence, IT  
B, Belmacz, London, UK  
Mine, Mine, Mind, Proto Gallery Systems / Národní Technické Muzeum (National Museum of Technology), Praha, CZ  
Friatletisk gruppeutstilling 1.5, Palmera, Bergen, NO  
Oslo Open, K.O.S.A - Kruthuset Oslo, Oslo, NO  
Freigänger, SOETH7, Berlin, DE

- 2018 Celluloid Brushes, Etablissement d'en Face, Brussels, BE  
 Black Pages, Salzburger Kunstverein, Salzburg, AT  
 Friatletisk gruppeutstilling 1.0, Dokken / Kristian Augusts gate 13, Oslo, NO  
 Norsk Minimalisme?, Blomqvist Kunsthandel, Oslo, NO  
 På den andre siden av vinden, performance, TILT forlag / NAP - Nordic Art Press, Kunstnernes hus, Oslo, NO
- 2017 Når vi døde vågner/ When We Dead Awakens, Munchmuseet i bevegelse / Kunsthall Oslo, Oslo, NO  
 Lucia, curator: Kristian Skjelstad, Blomqvist Kunsthandel / QB gallery, Oslo, NO
- 2016 The Discovery of a Leak in the Roof of Marcel Breuer's Wellfleet Summer Cottage on the Morning of September 16, 1984, curator: Tyler Murphy, organized in collaboration with Off Vendome, Commercial Street, Provincetown, Massachusetts, US  
 Folkeobservatoriet, curated by Jordan Rosenfeld and Marius Engh in collaboration with LAB at Norsk Teknisk Museum, a two part exhibition at Folkeobservatoriet (Kulturetaten) and Norsk Teknisk Museum, Oslo, NO  
 The Metro is a Stranger, curated by Christian Torp and Kristian Skjelstad, Henrik Ibsens gate 60, Oslo, NO  
 MMMMMMM, NoPlace, Oslo, NO  
 Skyggenes tale - i Munch's hage, Edvard Munch's atelier, Ekely, Oslo, NO  
 Berlin Brandenburg Surf Club, (with Jordan Rosenfeld), Villfiskfestivalen, Ål i Hallingdal, NO
- 2015 På den andre siden av vinden / On the Other Side of the Wind, Harpefoss Hotell, Harpefoss, NO  
 Norwegian Sculpture Biennial 2015, The Vigeland Museum, Oslo, NO  
 Ri-pensare il medium: il fantasma del disegno, Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno, IT  
 Menneskeberget, Edvard Much's Ekely studio, Oslo, NO  
 Fra Synsmaskiner til Instagram, Preus Museum, Horten, NO  
 Berlin Brandenburg Surf Club, (with Jordan Rosenfeld), Øya Music Festival, Oslo, NO  
 Tilfældet Oslo, Ringstedgalleriet, Ringsted, DK  
 Spring Depot, Tenthous, Oslo, NO  
 Silicon, U1 - Sporveisgata 6, Oslo, NO  
 Kjerringøy Land Art Biennial 2015 (with Tarje Eikanger Gullaksen), Kjerringøy, NO  
 Kjerringøy Land Art Biennial 2015 (with Tarje Eikanger Gullaksen), Bodø Kunstforening, Bodø, NO
- 2014 Mind & Matter (with Jordan Rosenfeld), Lynx, Oslo, NO  
 Vi lever på en stjerne / We are living on a star, Henie Onstad Art Center, Høvik, NO  
 Attention Economy, Kunsthalle Wien, Vienna, AT  
 Decorum - Carpets and Tapestries by Modern and Contemporary Artists, curator: Anne Dressen, Power Station of Art, Shanghai, CN  
 El Rey de Icod, curator Anna Haukeland, Tenerife Espacio de las Artes, Santa Cruz, Tenerife, ES  
 100 timer, Norsk Teknisk Museum, Oslo, NO  
 Polarity and Resonance, Sammlung Lenikus, Vienna, AT  
 Tredje akt - Utvalgte verk fra Nordea Norge Kunstsamling, Drammens Museum, Drammen, NO  
 Collection as Allocated Objects, Tidens Krav & Sverre Gullesen, Oslo, NO  
 On the Other Side of the Wind (II), (with Tarje Eikanger Gullaksen), Harpefoss Hotell, Harpefoss, NO
- 2013 Common Trade, Sequel Tiempo / Ulving Kunsthandel, Tønsberg, NO  
 Decorum - Carpets and Tapestries by Modern and Contemporary Artists, curator: Anne Dressen, Musée d'Art Moderne de la Ville de Paris / ARC, Paris, FR  
 Language Leaps, curator: Adriana Blidaru, Galeria Plan B, Berlin, DE
- Parking Everywhere, 18th Street Arts Center, Santa Monica, US  
 Smudge Stomp, (with Jordan Rosenfeld), BAM fest, 18th Street Arts Center, Santa Monica, US  
 Marius Engh; Benjamin Hirte, Liza Holzer, Galerie Emanuel Layr @ Knust x Kunz, Munich, DE  
 Dienstag Abend, curators: Ludwig Kittinger, and Fernando Mesquita, Gdanska Galeria Miejska, Gdańsk, PL  
 Fremtidsruiner / Future Ruins (with Tarje Eikanger Gullaksen), curatur: Eivind Slettemeås, Harpefoss Hotell, Harpefoss, NO  
 On the Other Side of the Wind (with Tarje Eikanger Gullaksen), part of Future Ruins curated by Eivind Slettemeås, Kulturhuset Banken, Lillehammer, NO  
 Friends, Countrymen, Gaudel de Stampa, Paris, FR  
 Oscar knows Gardar. Gardar knows Matias. Matias knows Fredrik. Fredrik sort of knows Gardar. But Gardar knows Marius. And that Gardar knows Matias we already know. But Matias also knows Anders, STANDARD (OSLO), Oslo, NO  
 Als Morandi mit der kinematographie liebäugelte, Supportico Lopez, Berlin, DE  
 Drawing Quote, Pigna Project Space, Roma, IT  
 Calumet, Galleria Gentili, Solo Object, ARCO, Madrid, SE  
 Fantasie Fluttuanti, curator: Giacomo Zaza, Torrione Passari Art Center, Molfetta, Bari, IT  
 Selected Works - Tillman Kaiser and Marius Engh, Galerie Emanuel Layr, Vienna, AT  
 You Don't Love Me Anymore, curator: Katja Schroeder, Westfälischer Kunstverein, Münster, DE  
 Run, Comrade, the Old World is Behind You, Kunsthall Oslo, Oslo  
 Dienstag Abend, Ve.sch - Raum und Form für bildende Kunst, Vienna, AT  
 Galerie Im Körnerpark, Berlin, DE  
 Studio 9, curator: Eva Maria Stadler, Sammlung Lenikus, Vienna, AT  
 Wallpaperism, curated by Nick Oberthaler, Motel Campo, Geneva, CH  
 Babel, Stenersen Contemporary, Bergen Art Museum, Bergen, NO  
 When Do You See Yourself In Ten Years?, STANDARD (OSLO), Oslo, NO  
 I Really Like The Works, But My Wife Is Still Concern. Please Keep Me Inform About New Works, STANDARD (OSLO), Oslo, NO  
 Statoil Art Award, Rogaland Museum of Fine Art, Stavanger, NO  
 Mike, Alec or Rufus? (Tom, Dick or Harry), Layr Wuestenhagen Contemporary, Vienna, AT  
 No Soul for Sale, Torpedo Bookshop / Press, Oslo, Tate Modern, Turbine Hall, London, UK  
 Kiosk, curator: David Horvitz, Golden Parachutes, Berlin, DE  
 Kiosk, curator: David Horvitz, RAID Projects and Workspace, Los Angeles, US  
 Like Tears in Rain, curator: Ana Luiza Teixeira de Freitas, The Palácio das Artes / Fábrica de Novos Talentos, Porto, PT  
 Stadt Einrichten – Stadt Berichten – Stadt Ausrichten, curators: Simone Zaugg and Pfelder, Weltecho, Chemnitz, DE  
 Six Degrees of Separation, Mehdi Chouakri, Berlin, DE  
 Two in One, Witte de With Center of Contemporary Art and De Appel, Christie's, Amsterdam, NL  
 Gjengangere, Bastard, Oslo, NO  
 Toe Pincher, Snowball Editions, Oslo, NO  
 Statoil Art Award, Kunstnerforbundet, Oslo, NO  
 Survival Kit, Curator: Solvita Krese, Latvian Centre for Contemporary Art, Riga, LT  
 Show Me, Don't Tell Me, Witte de With Contemporary Art Center, curators: Nicolaus Schafhausen and Florian Waldvogel, Brussels Biennial 1, Brussels, BE  
 Horror Vacui, Layr Wuestenhagen, Vienna, AT  
 We Have Never Met Before, But It's WIith Great Anticipation of Your Understanding That I'm

	Writing You And I Hope You Will In Good Faith Give A Deep Consideration To My Proposal Below. curators: Mikkel E. Astrup and Eivind Furnesvik, STANDARD (OSLO), Oslo, NO When You Carry A Hammer A Lot Of Things Look Like Nails, Skalitzer Strasse 64, Berlin, DE Figureheads, Torpedo Bokhandel / The White Tube, Oslo, NO Hydro Corporate Collection, Henie Onstad Art Center, Høvik, NO Nerhagen Skogsfestival, Vang, NO Nationalmuseum, curator: Lars Monrad Vaage, Nationalmuseum Berlin, Schönleinstr. 6, Berlin, DE Master of Puppets (with Sverre Gullesen), Planka, Oslo, NO	Rathaus, Oslo Open, Atelier C, Rådhuset, Oslo, NO Oslo Open, video programme, Oslo, NO 2002 Museum of Installation, London UK Bjørvika 17. August, Skur 55, Bjørvika, Subcomandante, Oslo, NO Brøl, Zoo Copenhagen, Frederiksberg, DK
2007	Tempo Skien 2007, Public Art Project, Skien, NO Robert Smithson, curators: Lina Viste Grønli and Anders Smebye, Fotogalleriet, Oslo, NO Routines of Resistance, curator: Eivind Furnesvik, STANDARD (OSLO), Oslo, NO Unknown Unknowns, curator: Tarje Eikanger Gullaksen/Master Race, Nord-Jyllands Kunstmuseum, Aalborg, DK Future Primitive, curator: Helga Marie Nordby, UKS – Young Artists Society, Oslo, NO Skate Culture, curator: Jonas Ekeberg / Gardar Eide Einarsson, Bildmuseet, Umeå, SE Paris Was Yesterday, curator: Hanne Mugaas, La Vitrine, Paris, FR Dislocations (Don't Try Popping Them Back Into Place), curated by: Chus Martinez, ARCO – Special Projects Section / STANDARD (OSLO), Madrid, ES	I Deal Art For The Market, curator: Tone Hansen, Curatorial Market, Cuchifritos, New York, US UKS biennalen 2001, Seilduksfabrikken, Oslo, NO Fane, Galleri Elbowroom, Gothenburg, SE Måske, (with Tarje Eikanger Gullaksen) Norbergfestivalen, Norberg, SE Heavy Backstage, Ballongmagasinet, Oslo, NO Postprofessionalism, VCA, Melbourne, AU Presenting the piece / Her er værket!, OTTO, Galleri Rhizom, Århus, DK Cantine del Borgo II, Underhaugsveien, Oslo, NO
2006	Villa Jelmini – The Complex of Respect, curator: Philippe Pirotte, Kunsthalle Bern, Bern, CH Street: Behind The Cliché, curator: Nicolaus Schaffhausen and Renske Janssen, Witte de With Contemporary Art Center, Rotterdam, NL Dice Thrown (Will Never Annul Chance), curator: Joao Ribas, Bellwether Gallery, New York, US White Stains, STANDARD (OSLO) / Extra City, Antwerpen, BE Skate Culture, curator: Jonas Ekeberg / Gardar Eide Einarsson, Preus Museum, Horten, NO Skate Culture, curator: Jonas Ekeberg / Gardar Eide Einarsson, Bergen Kunsthall, Bergen, NO Milwaukee International, Willy Wonka Inc., Milwaukee, US Cross My Heart And Hope To Die, curators: Gudrun Benonysdottir, Hildigunnur Birgisdottir, Gunnar Tor Vilhjalmsson and Sigrun Edvardsdottir, Torpedo Bokhandel, Oslo, NO Bokaktig, Fotogalleriet, Oslo, NO The Norwegian Sculpture Biennial, curator: Cecilia Widernheim, The Vigeland Museum, Oslo, NO There Are Two Paths, curator: Ida Ekblad and Hanne Mugaas, Torpedo Kunsthall, Oslo, NO Giving the People What They Want, curator: Hanne Mugaas Glassbox, Paris, FR Several Ways Out, curator: Craig Buckley, UKS Gallery, Oslo, NO 50/50, AK28, Stockholm, SE	Graduation Show, The National Academy of Fine Arts, Stenersenmuseet, Oslo, NO Bergen Museum For Samtidskunst, Plakat, Bergen, NO Forrett, Statens kunstakademí, Khio, Seilduksfabrikken, Oslo, NO Weisse Zwerge und Grosse Riesen, Galleri Neu Deli, Bauhaus Universität, Weimar, DE Cantine del Borgo, Galleri 21:25, SKA, Oslo, NO Vibrations, Rogaland Kunstsenter, Stavanger, NO Die Faster Recordings, (with Daniel Jensen), Quicksilver Gallery, Middelsex School of Art, London, UK Heavy Backstage – Live In Bergen, Bergen Museum For Samtidskunst, Bergen, NO The Great Rock'n Roll Battle (The Best Of Frode Fivel), Heavy Backstage, Galleri 21:25, The National Academy of Fine Arts, Oslo, NO Heavy Backstage, (with Daniel Jensen), Høyskolen i Bø, Telemark, NO Anneksset, Galleri 21:25, The National Academy of Fine Arts, Oslo, NO 1999 1998 1997
2005	Blankness Is Not A Void, curator: Gardar Eide Einarsson, STANDARD (OSLO), Oslo, NO Gardar Eide Einarsson / Marius Engh / Matias Faldbakken, STANDARD (OSLO) / LISTE 05, STANDARD (OSLO), Basel, CH	Heavy Backstage, (with Daniel Jensen), The National Academy of Fine Arts, Oslo, NO Punk-Party-Performance, (with Håvard Tryti), Galleri 21:25, The National Academy of Fine Arts, Oslo, NO
2004	Standard Escape Routes, curator: Eivind Furnesvik, ISCP, New York, US Pilot 1 – International Art Forum, Limehouse Town Hall, London, UK Rank Xerox, curator / exhibition: Gardar E. Einarsson and Matias Faldbakken, Bergen Kunsthall, Bergen, NO 10 Years After (with Anders Smebye), Bomuldsfabriken Kunsthall, Arendal, NO Shugacube, Vincent Lungen Institutt, No. 9 – Visningssted for Samtidskunst, Oslo, NO Salon 100 – Works on Paper, Heimdalsgaten 4, Oslo, NO Vækerø Sculpture Garden, private garden exhibition, Oslo, NO Listepop, Fotogalleriet, Oslo, NO	EXHIBITIONS ORGANIZED
2003	Institution Squared, curator: Jens Hoffmann, Oslo Kunsthall, Kiasma, Helsinki, FI	2023 Momentum-biennial #12, Hermetiske Skygger, Live-programme, Moss, NO 2022 Øyvind Bast Lie, Hermetiske Skygger, Oslo (NOV) I'll Take All the Money in the World, and After I've Killed Everyone, I'll Go Away, Hermetiske Skygger, Oslo Parallélément, Hermetiske Skygger's Parallélément, Frysjø kunstsenter, Oslo 2021 Christian Death - Resurrection: Claude Cahun and Marcel Moore, Screening of Barbara Hammer's Lover Other, Hermetiske Skygger, Oslo Christian Death - Extended Play, Hermetiske Skygger, Oslo Pernille Mercury Lindstad, "Relikteater", Hermetiske Skygger, Oslo Arild Tveito, Hermetiske Skygger, Oslo Lars Monrad Vaage, Hermetiske Skygger, Oslo Bård Torgersen & Dario Fariello, 24/1 - Going Going, Beyond, Hermetiske Skygger, Oslo 2020 Christian Death, Hermetiske Skygger, Oslo Tarje Eikanger Gullaksen, "Fire finger frampeik med et unntak / Verdenshånden", Hermetiske Skygger, Oslo

- 2019 Tarje Eikanger Gullaksen, "Fire finger frampeik med et unntak", Hermetiske Skygger, Oslo  
Boneless and Economical - Notes and Illustrations: Tarje Eikanger Gullaksen, Steinar Haga Kristensen and Marius Engh, VEDA, Florence
- 2016 "Folkeobservatoriet", (with Jordan Rosenfeld), Folkeobservatoriet and Norwegian Museum of Science and Technology, Oslo
- 2008 When You Carry A Hammer A Lot Of Things Look Like Nails, (w/ Marco Bruzzone), Skalitzer Strasse 64, Berlin
- 2007 Tarje Eikanger Gullaksen, Bastard, Oslo
- 2006 Daniel Jensen, "The Adoration of Sir Flex-A-Lot", Bastard, Oslo  
Ida Ekblad, "C.U. (on the other) SIDE", Bastard, Oslo  
AK28, Bastard, Oslo
- 2005 Jone Skjenvold,"Atotal - State of Soul", Bastard, Oslo  
Erik Pisani, "A19", Bastard, Oslo  
Liv Bugge, "Willing Suspension of Disbelief", Bastard, Oslo  
Per-Oskar Leu, "THREE TO GET READY - the Second Skin", Bastard, Oslo
- 2004 "Join the Union", Union (Ed. Karl Larsson and Kim West) art magazine release, Bastard, Oslo  
Vækerø Skulpturhage / Vækerø Sculpture Garden, private garden exhibition, Oslo  
"Nabolaget / The Neighborhood", Bastard, Oslo

#### RESIDENCIES

- 2020 Nordisk Kunstnarsenter Dale / Nordic Artists' Centre Dale, Dale, NO
- 2019 Leveld Kunstnartun, Leveld, Hallingdal, NO
- 2018 Norwegian Sculptors Society / Norsk Billedhoggerforening, Studio 11 - Skulpturenzentrum / Hermann Noack  
Bildgiesserei, Berlin, DE
- 2013 OCA - Office for Contemporary Art Norway / 18th Street Arts Center, Santa Monica, California, US  
W17 - BKH Atelierprogram, Kunstnernes Hus, Oslo, NO
- 2012 Folkeobservatoriet, 4 years residency - Kultretaten, City Council, Oslo, NO  
W17 - BKH Atelierprogram, Kunstnernes Hus, Oslo, NO
- 2010 Lenikus Sammlung Residency Program, Vienna, AT
- 2006 OCA Office for Contemporary Art Norway / Platform Garanti Residency Program Istanbul, I  
Istanbul, T  
Milwaukee International Residency Program, Milwaukee, US
- 2005 The National Academy of Fine Arts – Villa Modern, Arcueil, Paris, FR

#### COLLECTIONS

- The National Museum for Contemporary Art, Architecture and Design, Oslo  
Deka Bank, Frankfurt am Main  
JPMorgan Chase Art Collection, New York  
Nordea Art Collection, Oslo  
Norsk Hydro, Corporate Collection, Oslo  
Telenor, Corporate Collection, Oslo  
KORO – Kunst i Offentlige Rom, Oslo / Universitetet i Bergen – Fakultet for Historie og Filosofi, Bergen  
KORO – Kunst i Offentlige Rom, Oslo / Ørje Tollsted, Ørje, Norway  
KORO – Kunst i Offentlige Rom, Oslo / Tolldirektoratet, Oslo

- 2019 Preus Museum - National Museum of Photography, Horten, Norway  
Fondazione Mora Greco, Napoli  
Norwegian Art Council, Oslo  
Sammlung Lenikus, Vienna  
Private collections in Oslo, Los Angeles, Miami, New York, Chicago, London, Amsterdam, Brussels, Montreux, Graz, Vienna, Berlin

#### ARTISTBOOKS / PUBLICATIONS

- 2022 Mike Kelley, Pay For Your Pleasures (Compendium), Hermetiske Skygger (Bouquiniste), Oslo, 2022  
Carte de Presse, Hermetiske Skygger (Bouquiniste), Oslo, 2022  
Albrecht Dürer / Alfred Jarry: The Martyrdom of St. Catherine, Hermetiske Skygger (Bouquiniste), Oslo, 2021  
Marius Engh, Bohemia - Dr. Faustroll's Study, publication, Kruthuset Oslo - K.O.S A, Oslo, 2021  
Leonora Carrington, The Skeletons Holiday, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo, 2020  
David Hammons, Excerpts from an interview, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo, 2020  
Gunvor Hofmo, En annen virkelighet, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo, 2020  
Claude Cahun, Golden Mask, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo, 2020  
Felix Fénéon, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo, 2020  
Marius Engh, Alfred Jarry & Rachilde: Mon Rêve - Le Tripode, Hermetiske Skygger (Bouquiniste), Oslo, 2020  
Marius Engh, Marius Engh's Bohemia, publication, Kruthuset Oslo - K.O.S A, Oslo, 2019  
Marius Engh, Hermes Argeiphontes & Argus Panoptes, publication, KORO, Oslo / WTF Kodex, Berlin, 2019  
Marius Engh, "\$ - Sankt Joachimsthal", Angle-series #21, Multipress Forlag, Oslo, 2018  
Marius Engh, "My target is your eyes", catalogue, KORO, Oslo, 2018  
Marius Engh, "Sankt Joachimstahl Sketches", pamphlet, A5, VIS, Hamburg, 2018  
Marius Engh, "Garden of the Gods", artist book, modified 2. edition Cornerkiosk Press, Oslo / Galerie Emanuel Layr, Rome, 2018  
Marius Engh, "Eschscholzia Californica", artistbook, STANDARD (BOOKS), Oslo, 2017  
Tarje Eikanger Gullaksen and Marius Engh, "På den andre siden av vinden", artist book and sound recording, Museum of the void press / TILT #3, 2017  
Marius Engh, "Marius", Black Pages #69, publication, Vienna, 2016  
Daniel Jensen and Marius Engh, "Blanket", publication / posters, A4/A2 x 4, Trøndelag Senter for Samtidkunst, Trondheim, 2016  
Marius Engh, "Garden of the Gods", artist book, Cornerkiosk Press, Oslo / Galerie Emanuel Layr, Vienna, 2016  
Tarje Eikanger Gullaksen and Marius Engh, A Nuthing in a Nutshell, The Museum Of The Void Press, 2012  
Marius Engh, "The Living Are Governed By The Dead", publication, University of Bergen - Faculty of History and Philosophy / KORO, WTF Kodex, Bergen, Second edition, 2013  
Marius Engh, The Living Are Governed By The Dead, publication, University of Bergen - Faculty of History and Philosophy / KORO, WTF Kodex, Bergen, 2012  
Marius Engh, "An Aggregation of Adversary, Torpedo Press, Oslo, 2011  
Marius Engh / Ingrid Book and Carina Hedén, Preus Museum - National Museum for Photography, Horten, catalogue, 2009  
Marius Engh, "Figureheads, 28 pages pamphlet, Torpedo Books, Oslo, 2008  
Gardar Eide Einarsson and Marius Engh, Notes From The Underground, pamphlet, 1999

Daniel Jensen and Marius Engh, "Heavy Backstage", fanzine, 1997

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Teddy Røwde / Henrik Wergeland, Dødningskallen, Hermetiske Skygger (Bouquiniste), Oslo, 2022  
Gustav Borgersen, Det er ikke tilfeldig at dette kamerahuset er formet som et hus, Kunsten og se, Adresseavisen, Trondheim, May 15.

2021

Albrecht Dürer / Alfred Jarry: The Martyrdom of St. Catherine, Hermetiske Skygger (Bouquiniste), Oslo, 2021  
Marius Engh, Bohemia - Dr. Faustroll's Study, publication, Krutthuset Oslo - K.O.S A, Oslo, 2021  
Radio Tenthous, 105.8 FM, Episode #41: Studiostatus: Marius Engh, March 9.  
Stian Gabrielsen, Waiting for Spring / Mens vi venter på våren, kunstkritikk.no, Oslo, January 13.

2020

Leonora Carrington, The Skeletons Holiday, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo  
David Hammonds, Excerpts from an interview, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo  
Gunvor Hofmo, En annen virkelighet, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo  
Claude Cahun, Golden Mask, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo  
Felix Fénéon, ed. Marius Engh, Hermetiske Skygger (Bouquiniste), Oslo  
Stian Gabrielsen, Lenge leve patafysikken!, kunstkritikk.no, December 21.  
Kjetil Røed, Oppdaterer klassisk motiv, kunstavisen.no, Oslo, November 15.  
Hilde Mørch, Krutthus, kunst og forskning, kunstavisen.no, Oslo, October 23.  
Kjetil Røed, Når korset treffer kaffekoppen, Kunstavisen.no, August 24.  
Marius Engh, Mon Rêve - Le Tripode, Hermetic Shades (Bouquiniste), Oslo  
Norsk kunstårbok 2020, Dollartegnets opprinnelse, p. 73, Pax Forlag, Oslo  
Kåre Bulie, Tollens buktninger, Klassekampen, Kunst / Anmeldelser, p. 33, May 13.  
'Bouquet', A Group Show at Caravan, Oslo, tzvetnik.online, Moscow, April  
Kjetil Røed, Opprør eller solidaritet?, p. 38-53, Billedkunst, No. 1, Oslo  
José Luis Clemente, El future (del arte) a está aquí, EL CULTURAL. El Mundo newspaper, p. 32, February 7.-13.

2019

Arve Rød, Tekster 2005-2019, pp. 162-164 / pp. 207-210, UtenTittel, Oslo  
Arve Rød, Det sprøeste tiåret i moderne tid, Dagbladet, Oslo, December 19.  
Ruby Paloma and Nicolas Siepen, Typecasts, Mondo Books, Berlin  
Espen Hauglid, I strålingens dal, Morgenbladet, Kunst, Kulturanmeldelser, p. 30, September 6.-12.  
Barlo Perry, Marius Engh - Bohemia, PARIS LA, Los Angeles, Art / Conversation, paris-la.com, August 29.  
Marius Engh, Marius Engh's Bohemia, publication, Krutthuset Oslo - K.O.S A, Oslo  
Marius Engh, "Hermes Argeiphontes & Argus Panoptes", pamphlet, WTF Kodex, Berlin  
Marius Engh, "My target is your eyes", catalogue, KORO, Oslo  
Susanne Christensen, "Forvirringens glæder", Kunstkritikk.no, Mini, April 2.  
Boneless and Economical - Notes and Illustrations at Veda", artviewer.org, February 19.  
Kåre Bulie, "Sidegalleri", D2 - Dagens Næringsliv, No. 11, March 15.  
Group Show at Veda, contemporaryartdaily.com, March 16.  
Gemma Fantacci, VEDA e il teatro dell'assurdo, ATP Diary (atpdiary.com), Art Text, February 27.

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Marius Engh, "\$ - Sankt Joachimsthal", Angle-series #21, Multipress Forlag, Oslo  
"Marius Engh at VIS", ContemporaryArtDaily.com, New York, August 17.  
"Bohemia by Marius Engh at VIS, Hamburg", Tzvetnik.online, Moscow, August 9.  
"Marius Engh at Galerie Emanuel Layr", artviewer.org, June 24.  
Marius Engh, "Sankt Joachimstahl Sketches", pamphlet, pp. 32, ViS, Hamburg  
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2017

Marius Engh, Garden of the Gods, artist book, modified 2. edition Cornerkiosk Press, Oslo / Galerie Emanuel Layr, Vienna  
Marius Engh, "Eschscholzia Californica", artistbook, STANDARD (BOOKS), Oslo  
Marius Engh at Standard (Oslo), ContemporaryArtDaily.com, September 12.  
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Arve Rød, "Høstslykluser", Arkitektur & Kunst, Dagbladet, August 28.  
Stian Gabrielsen, "Stø kurs for buskaset", Kunstkritikk.no, October 30.  
Marius Engh, Eschscholzia Californica at Standard (Oslo), moussemagazine.it, Exhibitions, August  
Tarje Eikanger Gullasen and Marius Engh, "På den andre siden av vinden", artist book and sound recording,  
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Arve Rød, Kikkert-Olsens minne, Dagbladet, Arkitektur og Kunst, p. 32-33, September 5.  
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NRK P1, Oslo, August 26.  
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"Blanket", Daniel Jensen and Marius Engh, publication / posters, A4/A2 x 4, Trøndelag Senter for  
Samtidkunst, Trondheim Jensen og Engh, Perspektiv, Klassekampen, March 16.  
Gustav S. Borgersen, Ooops! Fanget av konvensjonene, trondheimkunsthall.com / artscenetronheim, April 7.

2015

New Scandinavian Photography, Ed: Bjarne Bare & Behzad Farazollahi, Bodily Transformations: The Work of  
Marius Engh, Sara R. Yazdani, p. 60-77, Black Dog Publishing, London  
Juan Bautista Peiró, Ornamental Sleep, El Levante, Cultural, Posdata, Arte, Valencia, October 17.  
Oda Bahr, "Frihet i tre dimensjoner", Morgenbladet, p. 42-43, No. 47, Nov. 27 - Des. 3.  
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"Druknet i eventet", Klassekampen.no, Pluss, August 19.  
Simon Joachim Helsvig, I skyggen av skjermen, Kunstkritikk.no, October 14.  
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Sara R. Yazdani, Objectets sociala process, Kunstkritikk.no, January 27.  
Åse Anna Markussen, Villa Moderne i Arcueil - Kunstakademiet Atelierhus i 75 år, p. 126-128, The Academy  
of Fine Art, Oslo

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Arve Rød, Ingenting tilbake, Dagbladet.no, July 7.  
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Gunnar Danbolt, Frå Modernisme til det kontemporære - tendensar i norsk samtidskunst etter 1990, Samlaget Forlag, Den relasjonelle kunsten, chap. 3, p. 47 / Om det konseptuelle, chap. 6, p. 89  
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Hilde Berteig Rustan, Mellom stjernestøv og betongklosser, Argument, Nummer 10, Kultur, p. 32-33  
Even Smith Wergeland, Martin Braathen, Johanne Borthne, Vilhelm Christensen, Marius Engh, Gjenopprett Arne Garborgs plass, Aftenposten.no / Aftenposten, Oslo, p. 10, February 28.  
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Kjetil Røed, Teppet som ble bombet i stykker, Aftenposten, Kultur & Meninger, page 13, February 1.  
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2013

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Marius Engh at Emanuel Layr, Contemporary Art Daily.com, Aug 5.  
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Tom Egil Hverven, Framtidsruiner, Klassekampen, Bokmagasinet, page 58, June 1.  
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Tarje Eikanger Gullaksen and Marius Engh, A Nuthing in a Nutshell, The Museum Of The Void Press  
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Geir Haraldseth, Kritikk på bestilling, Kunstkritikk.no, October 14.  
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