portfolio

Johanna Haugland

2026



ABOUT

Contact information

Email: johannahaug04@gmail.com

Instagram: @johannahaugland.studio

Biography

Johanna Haugland is a visual artist from Oslo, Norway, currently studying Painting and Visual Arts at NABA Milan. She works across drawing, text, photography, painting and artist books. Her practice explores systems of language, attention, and relational structures, often through durational and rule-based approaches.

Education

2024 - ongoing: Bachelor in Painting and Visual Arts - Nuova Accademia di Belle Arti in Milan, Italy.
2020 - 2023: Art, Design and Architecture - Edvard Munch high school in Oslo, Norway.

Exhibitions

Mundane Absurdity, Lito studios, Milan. 2026

Avgangsutstilling KDA, Urtegata 11, Oslo. 2023

Frihet i fri strek, Galleri Seilet, Oslo. 2023

ARTIST STATEMENT

I work across drawing, painting, text, photography, and artist books, using durational and behavioral approaches together with repetition, systems, and embodied action.

The work typically begins from specific situations or tensions — relational, social, linguistic, or experiential. I am interested in understanding lived experience and the collective conditions that inform it.

Language plays a central role in this practice. Through lists, definitions, and compressed forms, I use language both as material and as a site of negotiation, where meaning, responsibility, and relation are tested, repositioned, and intervened in.

This extends into drawing and painting, where perception, memory, identity and place are explored as relational conditions shaped through time and lived experience.

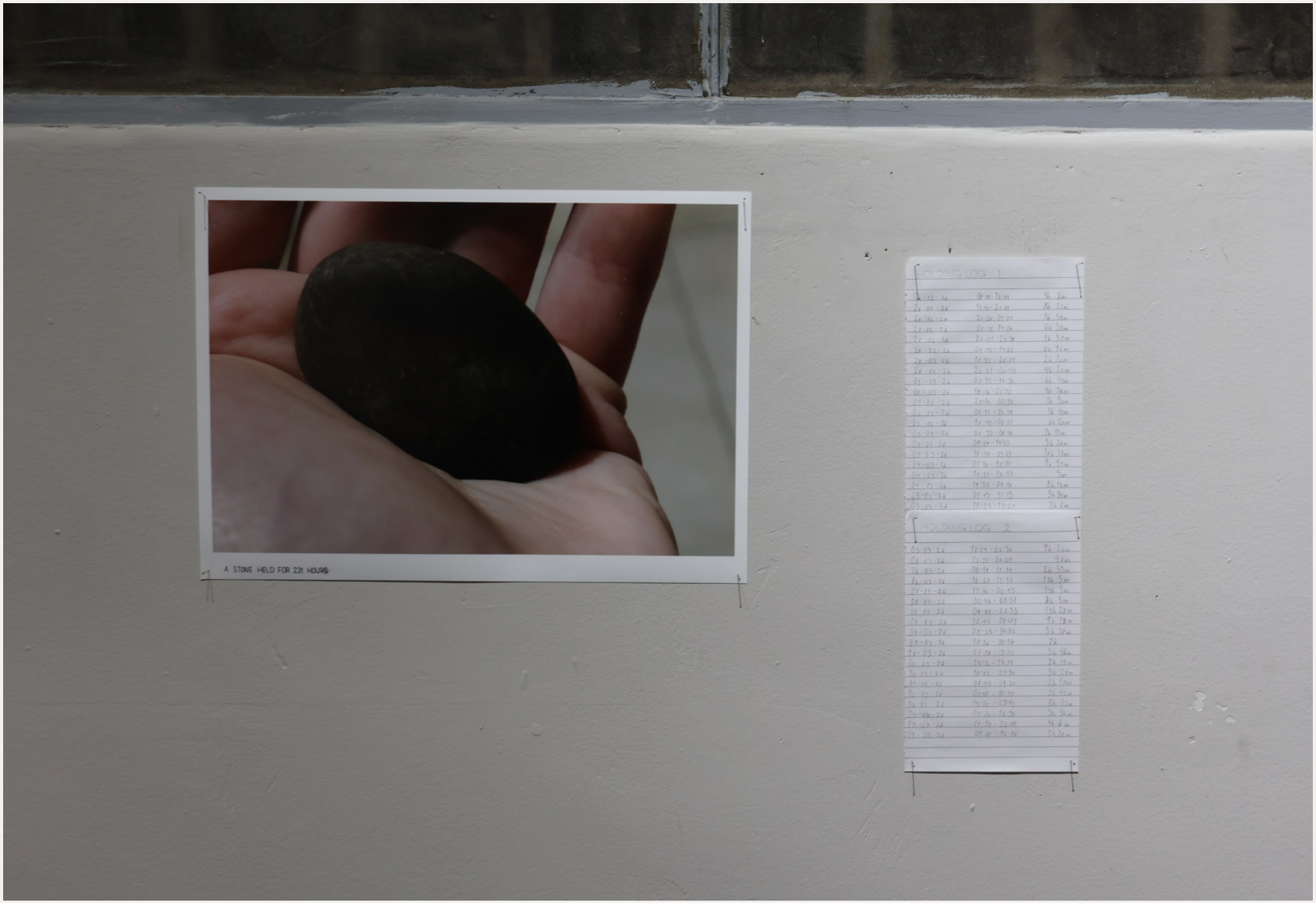
Across these approaches, my practice examines how systems of language, gesture, and relation actively structure experience, and how they can be reoriented through sustained formal and behavioral actions.

A STUDY OF GENTLENESS

A STUDY OF GENTLENESS is a series of documented behavioral works examining acts of gentleness performed without obligation or external purpose. The works redirect attention toward objects that neither demand nor necessarily benefit from care, extending attentiveness and devotion beyond instrumental or rational frameworks.



A STUDY OF GENTLENESS. Installation view
2026



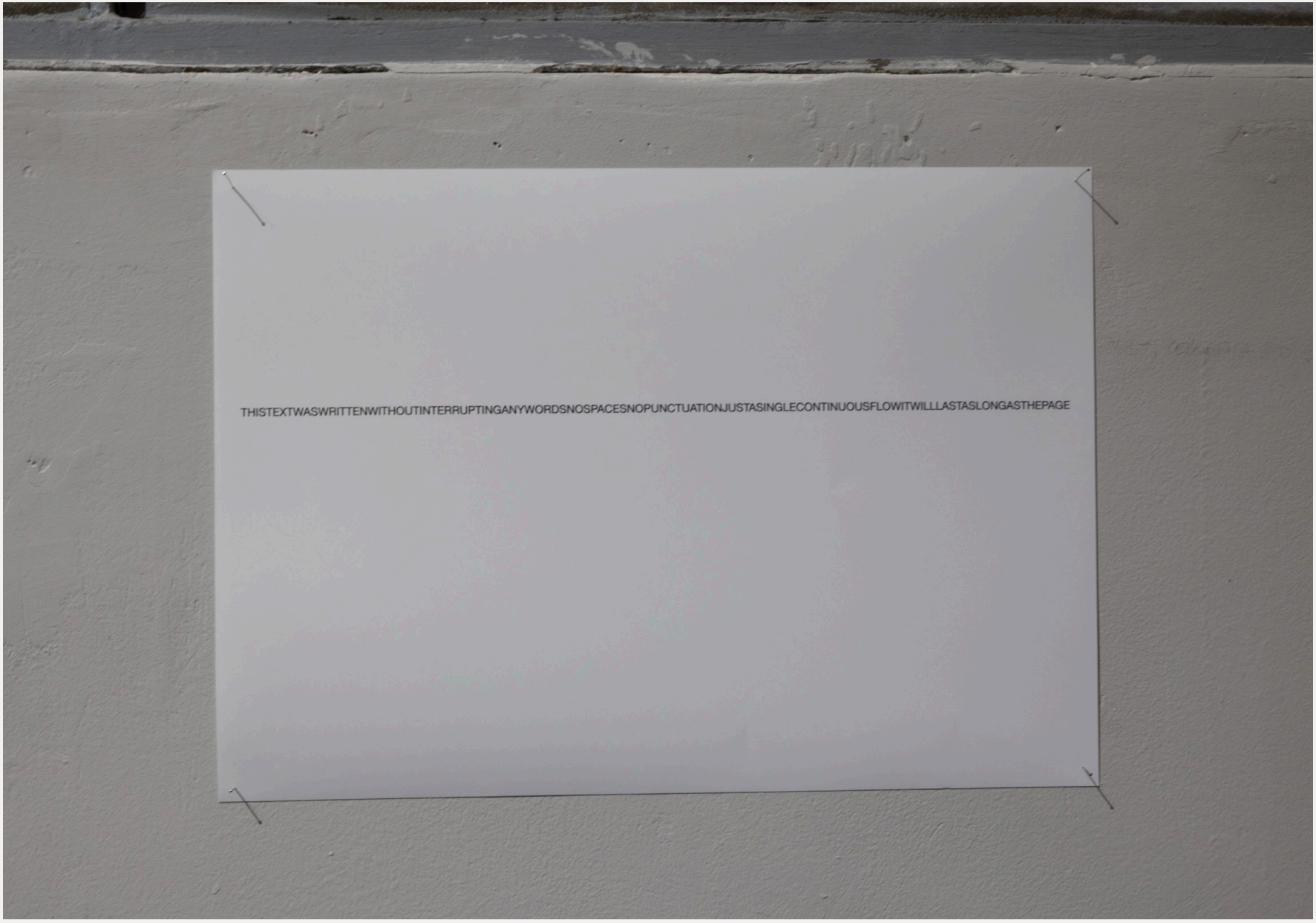
A STONE HELD FOR 231 HOURS
2026
Ink on photographic print & pencil on paper



A PIECE OF ASPHALT BATHED FOR 30 MINUTES
2026
Ink on photographic print

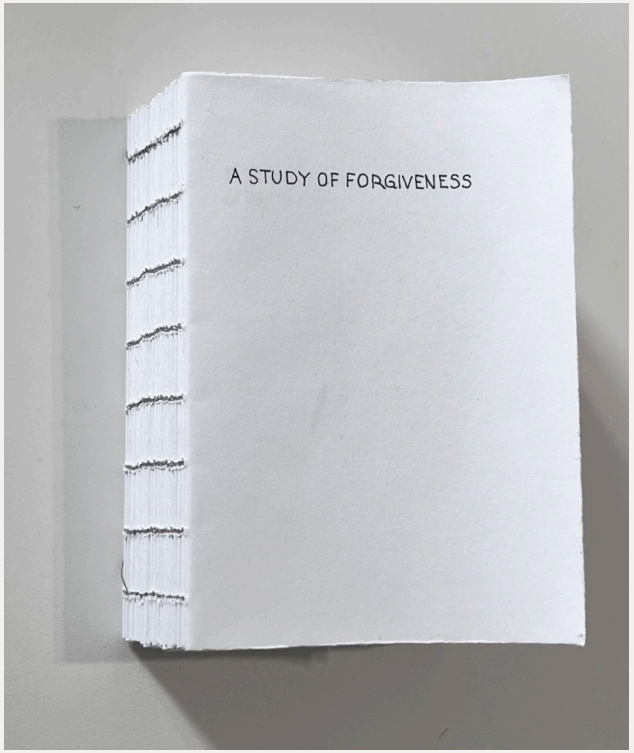


TEA CANDLES USED WITHOUT BURNING
2026
Ink on photographic print



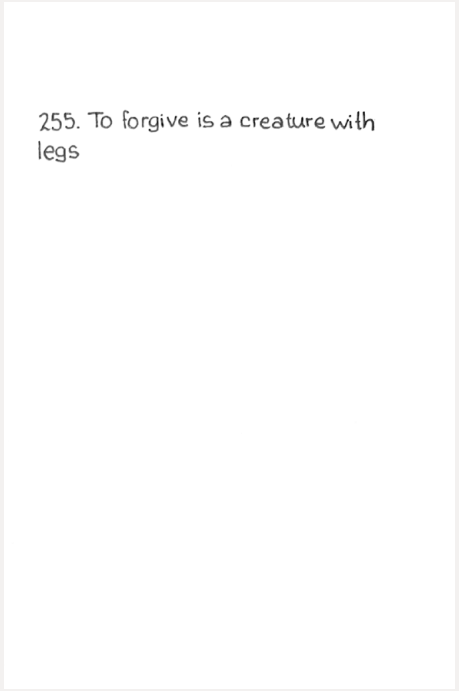
A SENTENCE WRITTEN WITHOUT INTERRUPTION
2026
Digital print

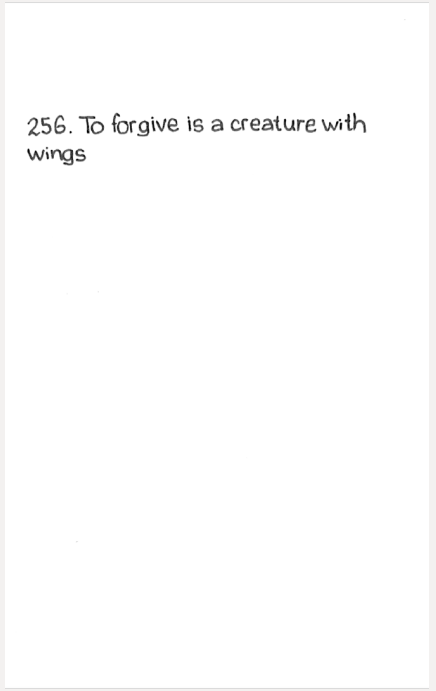
A STUDY OF FORGIVENESS
2026

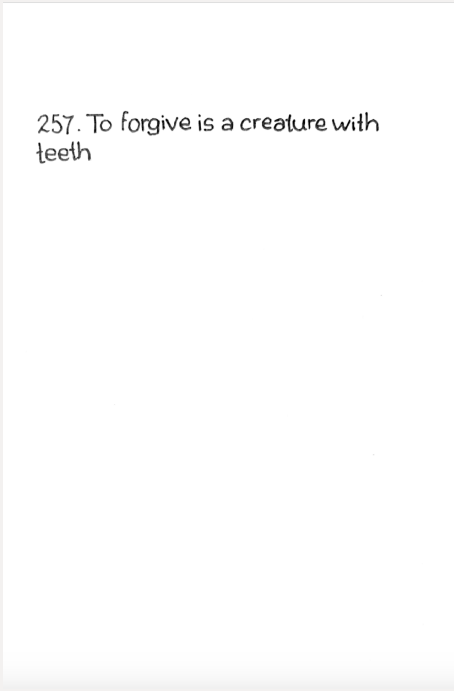




A STUDY OF FORGIVENESS is a handwritten artist book consisting of 364 statements about what it might mean to forgive. It approaches forgiveness as a shifting ethical, emotional, and social condition. The statements map a field of contradiction in which care, power, responsibility, and erasure coexist without hierarchy or resolution.







236. To forgive rearranges distance

237. To forgive rearranges height

142. To forgive is framed as power

143. To forgive can be framed as anything

356. To forgive is to steady your hands

357. To forgive is to steady your pulse

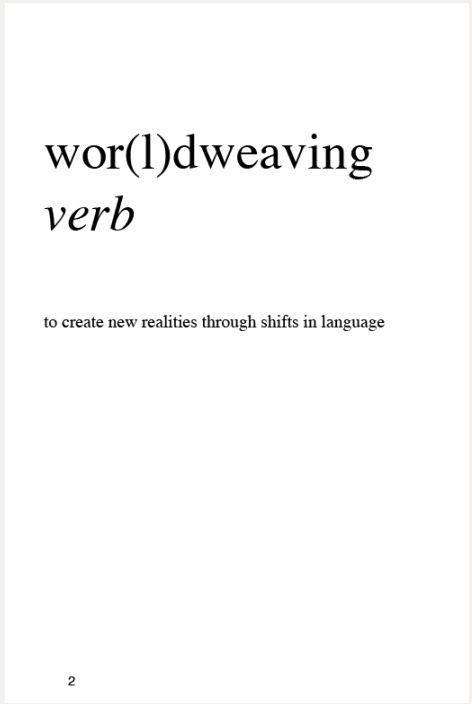
50. To forgive is to avoid the burden of continuation

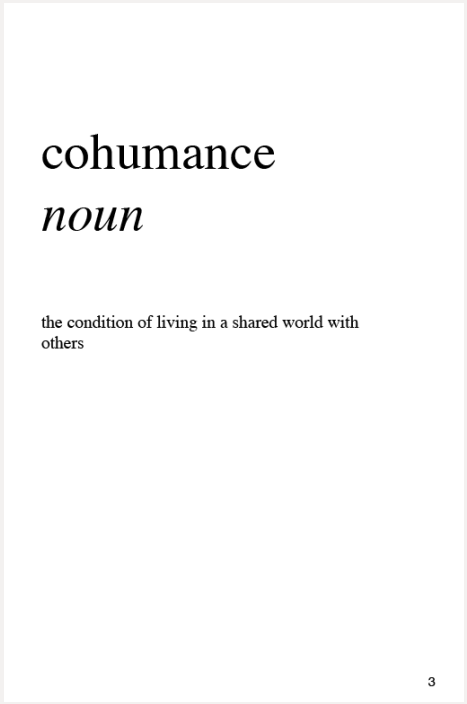
51. To forgive is to avoid the blame for continuation

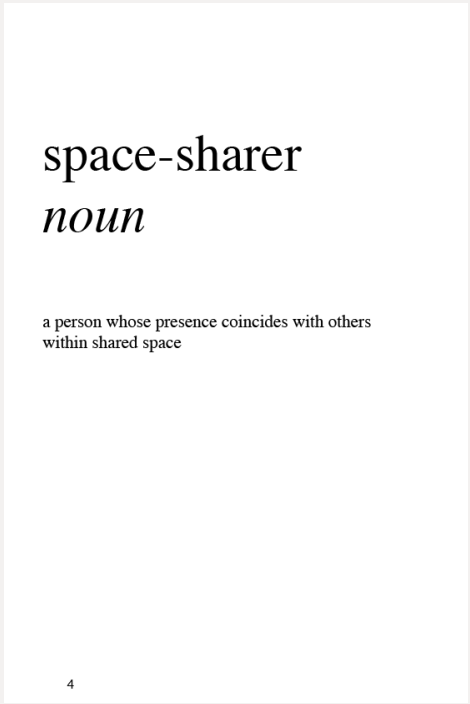
DICTIONARY FOR BETTER WOR(L)DS

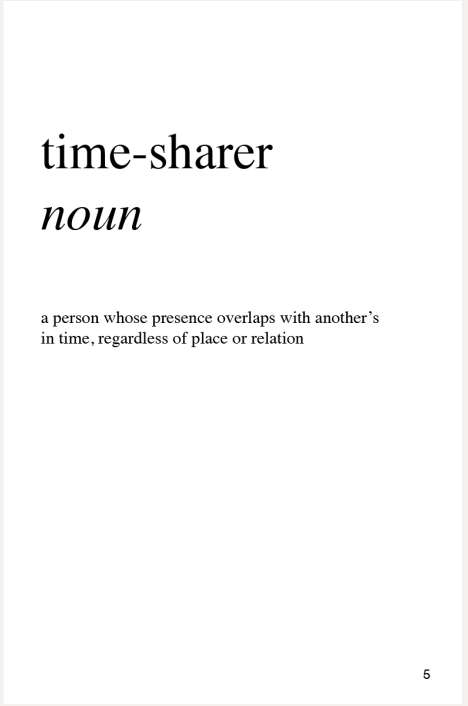
2025- ongoing

DICTIONARY FOR BETTER WOR(L)DS is an ongoing dictionary of invented terms that reframe relational, ethical, social, and political conditions through language. The work treats language as a system that actively shapes perception and social reality, exposing its limitations while proposing alternative vocabularies. Through neologisms and structural redefinitions, it challenges the terms through which reality is understood and opens up space for imagining it otherwise.









world-listening
noun

listening that recognizes hearing as part of world-making rather than information-gathering

interpeace period
noun

a reframing of the term 'war', the time between two periods of peace, that asserts peace as the default state

responsibility drift
noun

the gradual relocation of responsibility from structures to individuals

consequence drift
noun

the movement of the effects of actions or systems away from those who produce them toward others.

enoughing
verb

the deliberate act of deciding that continuation, accumulation, or improvement is no longer required

entry weight
noun

the cost required to enter a system, space, or process, experienced differently across individuals and contexts.

navigation weight
noun

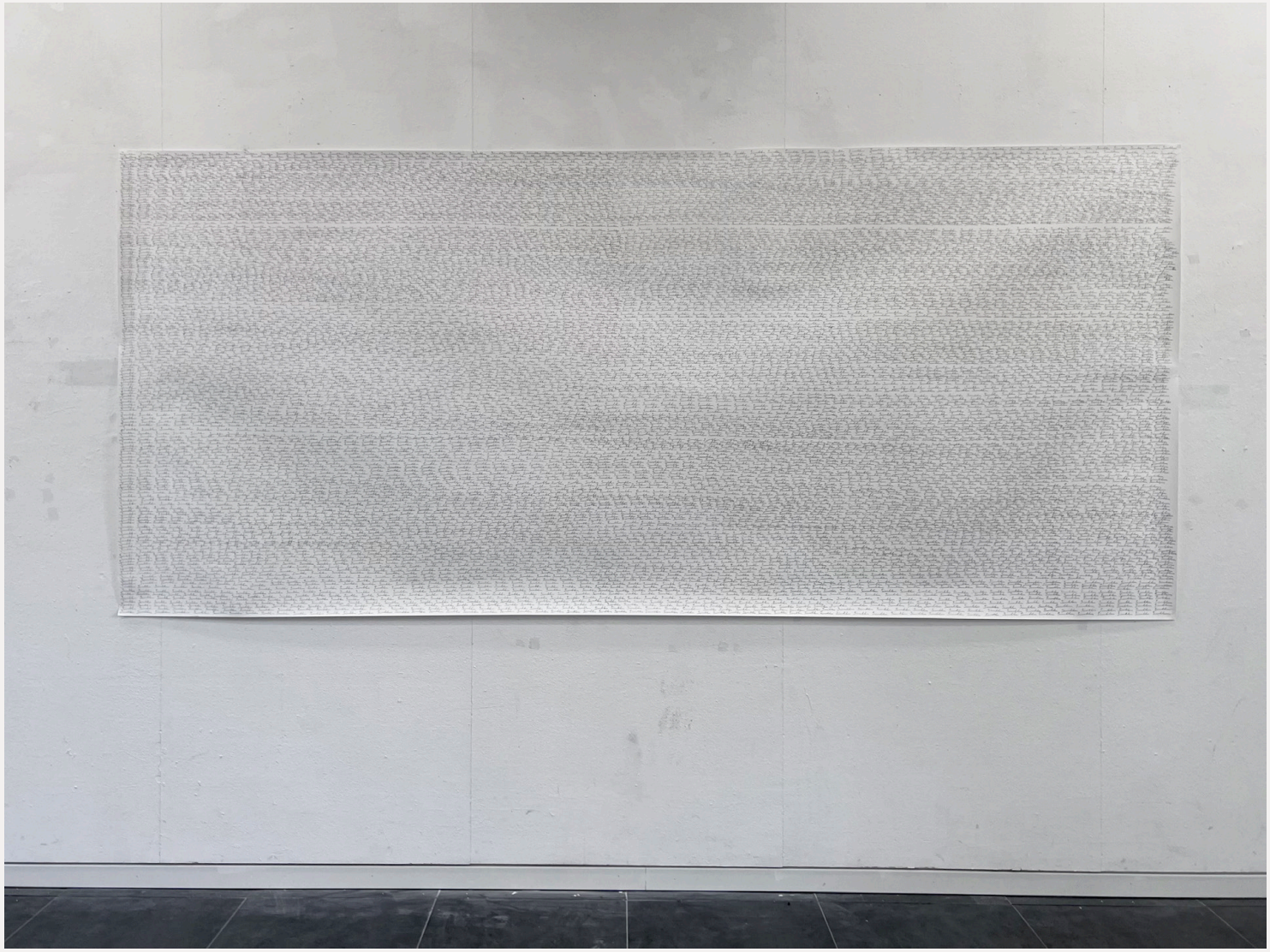
the cost involved in understanding how to move through systems or environments, experienced differently across individuals and contexts.

imaginative listening
noun

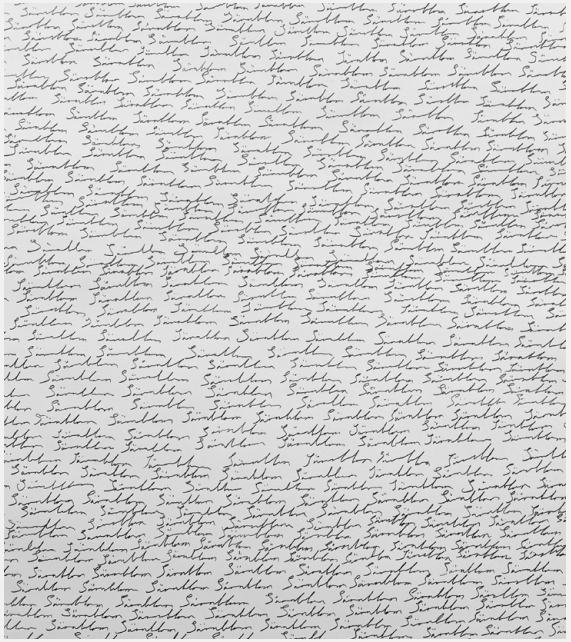
listening in which what is heard generates imagination and expands possible realities rather than confirming existing ones

Blank Fields Collected

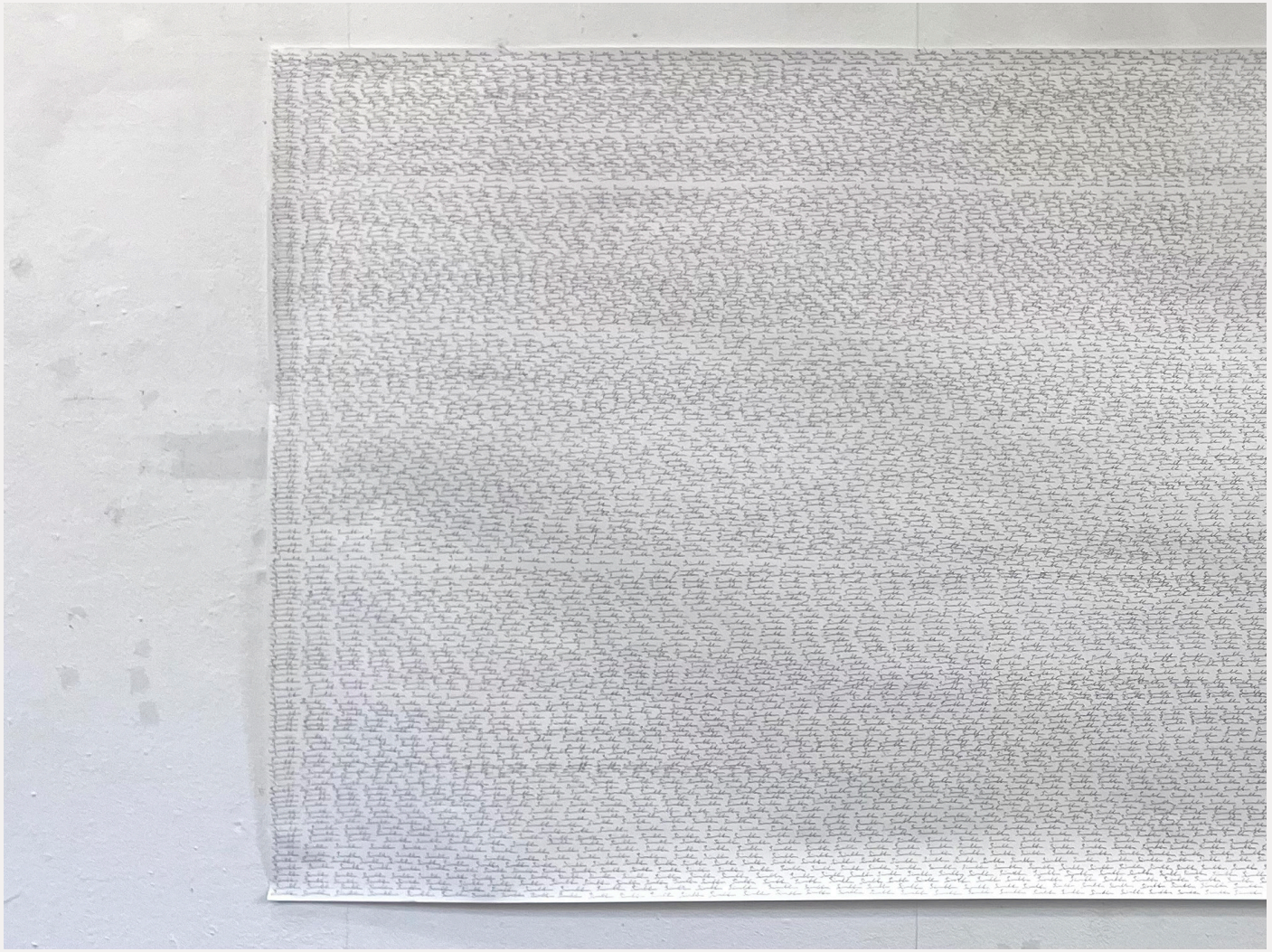
Blank Fields Collected is a large-scale text work consisting of the repeated writing of the artist's removed surname across a continuous surface. The work approaches identity as both personal and systemically produced through bureaucratic repetition, where names are continuously requested, recorded, and validated. The repetition of a name that no longer officially exists becomes a record of residual identity carried beyond formal removal, gathering a finite, lifetime-scale accounting of blank fields.



Blank Fields Collected
2026
Pencil on paper

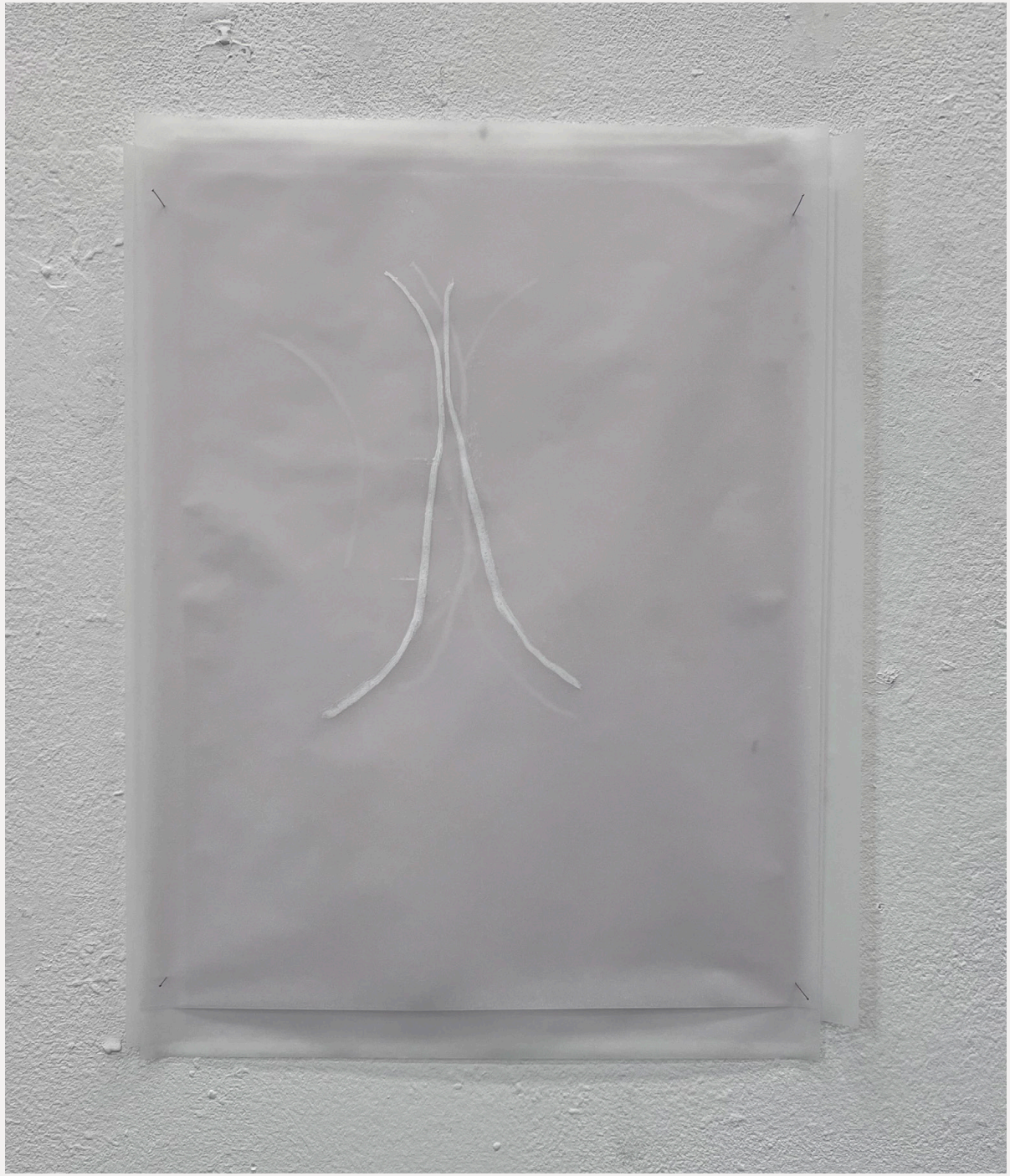


Detail

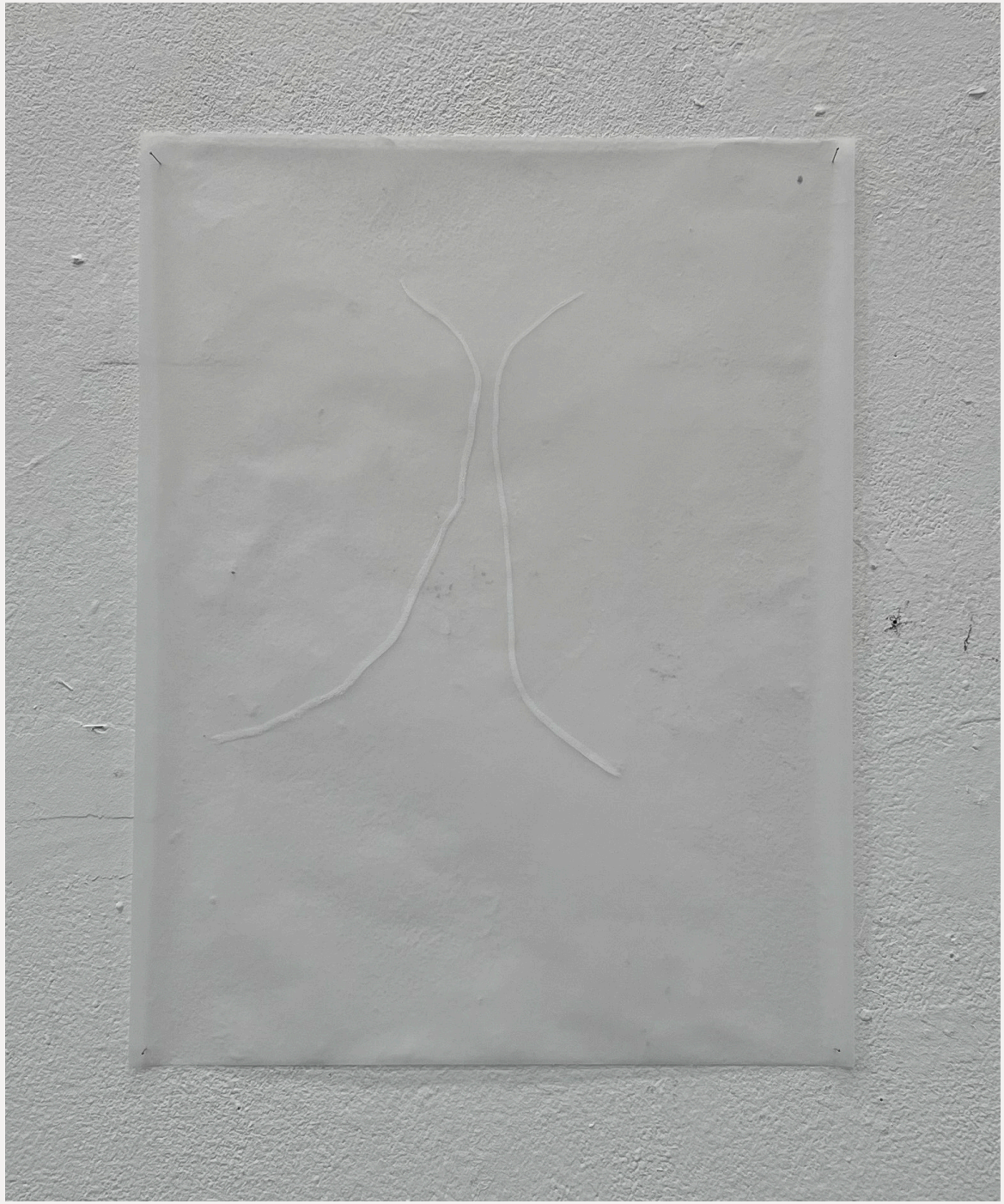


Self Portraits as Relation

A series of works proposing an anti-individualistic approach to self-portraiture, treating identity as relational rather than self-contained. Each drawing approaches the self through a different position in relation to others, including those with whom no direct relationship is established. The works consider how the self is constituted through these relations, where even distant or minimal encounters form part of a shared field of existence.



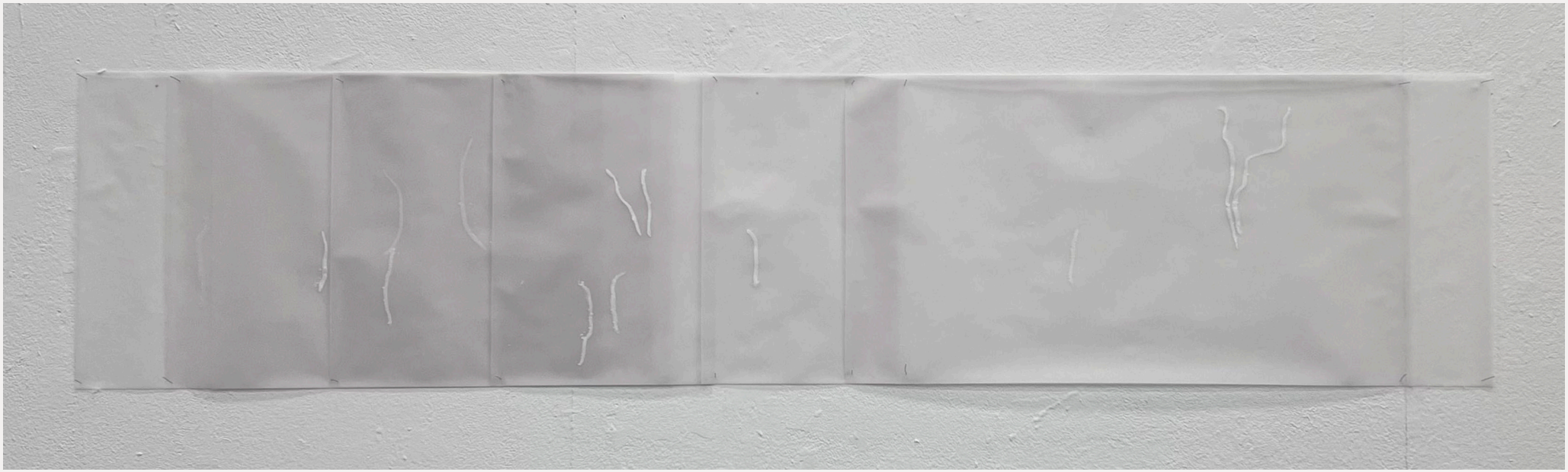
Self Portrait as a Daughter
2025
Oil pastel on tracing paper



Self portrait as a Sister
2025
Oil pastel on tracing paper



Self Portrait as a Friend
2025
Oil pastel on tracing paper



Self Portrait as a Stranger
2025
Oil pastel on tracing paper

Untitled (Lovisenberg)

A series of paintings made through direct hand contact with oil paint on unprimed canvas. The work originates in the experience of holding someone’s hand on their last day, translating touch into repeated gesture. The paintings hold this action in place, extending it into a material form.



Untitled (Lovisenberg)
2025
Oil on canvas



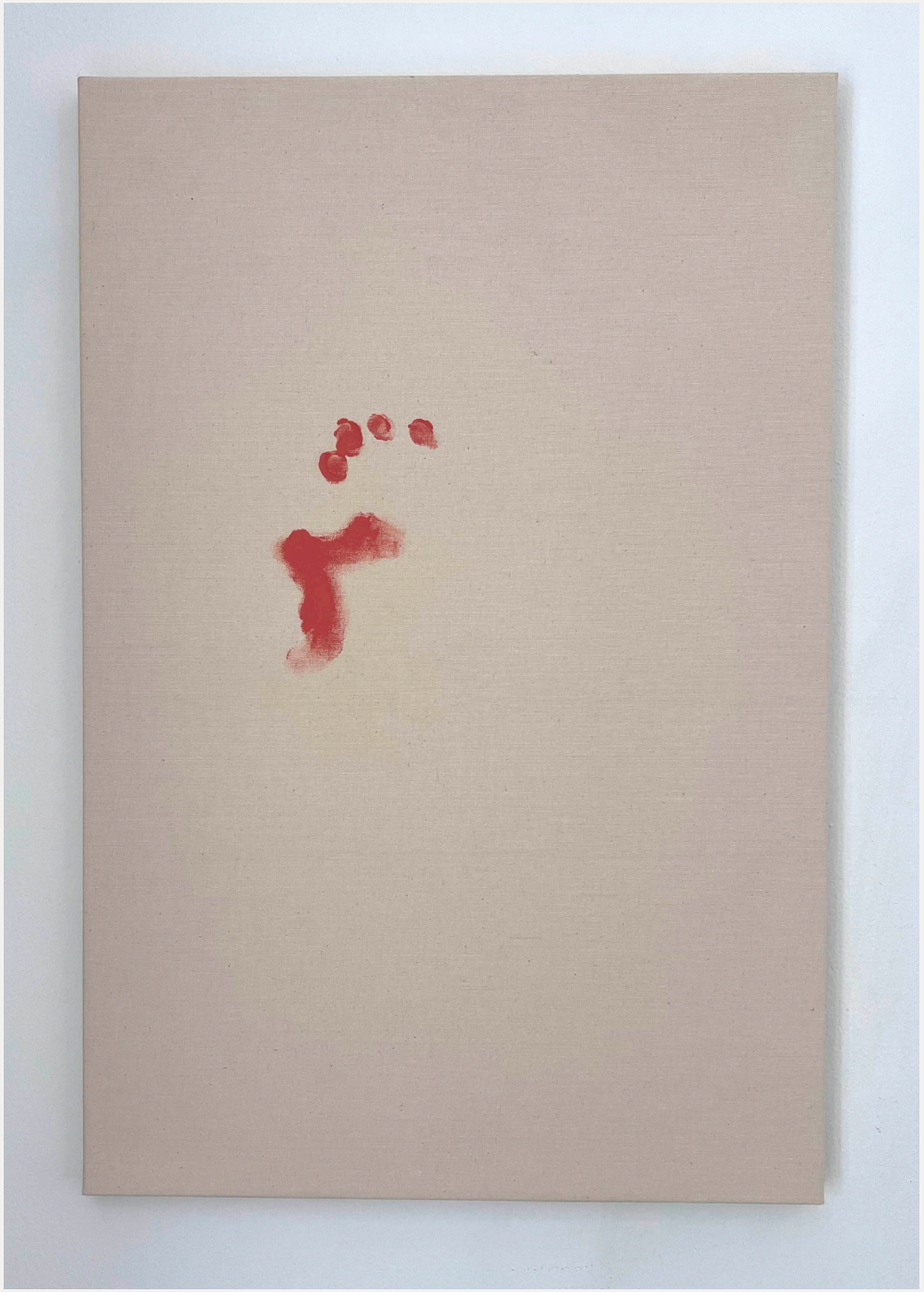
Untitled (Lovisenberg)
2025
Oil on canvas



Untitled (Lovisenberg)
2025
Oil on canvas



Installation view



Untitled (Lovisenberg)
2025
Oil on canvas



Untitled (Lovisenberg)
2025
Oil on canvas

Steady Mountain

A series of paintings based on sustained observation of a specific place (Rauland, Norway). The works approach the landscape through different views and scales, including a split mountain skyline, trees, and small isolated elements. Across the series, the landscape becomes a point of orientation, where ideas of steadiness and continuity are both sought and unsettled through memory and perception.



Steady Mountain
2025
Acrylic on canvas



Downy willow
2025
Acrylic on canvas



Birch trees
2025
Acrylic on canvas



Installation view



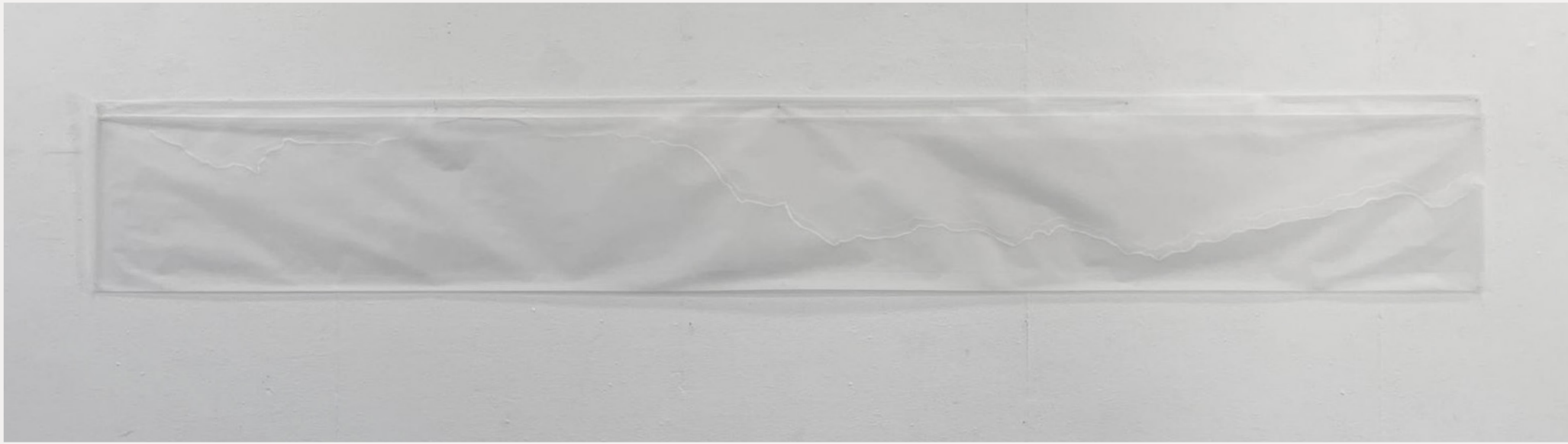
Piece of the Sky
2025
Acrylic on canvas



Piece of the Ground
2025
Acrylic on canvas

Steady Mountain

A version of *Steady Mountain* using layered tracing paper, where two slightly displaced skylines are held together. The work suggests parallel lifelines of the same landscape, where steadiness is split across multiple temporal states.



Steady Mountain
2025
Oil pastel on tracing paper



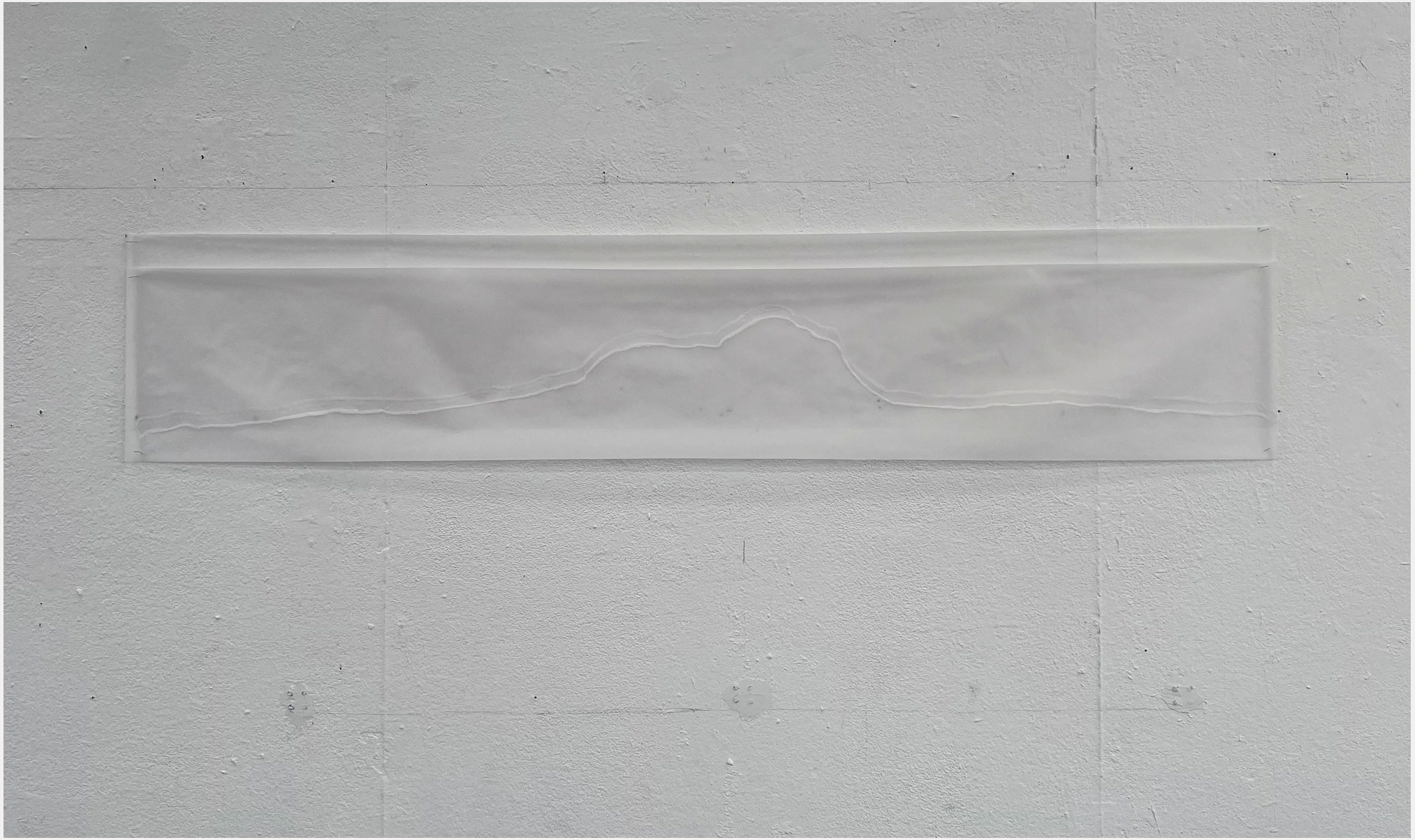
Detail

Steady Mountain (Self Portraits)

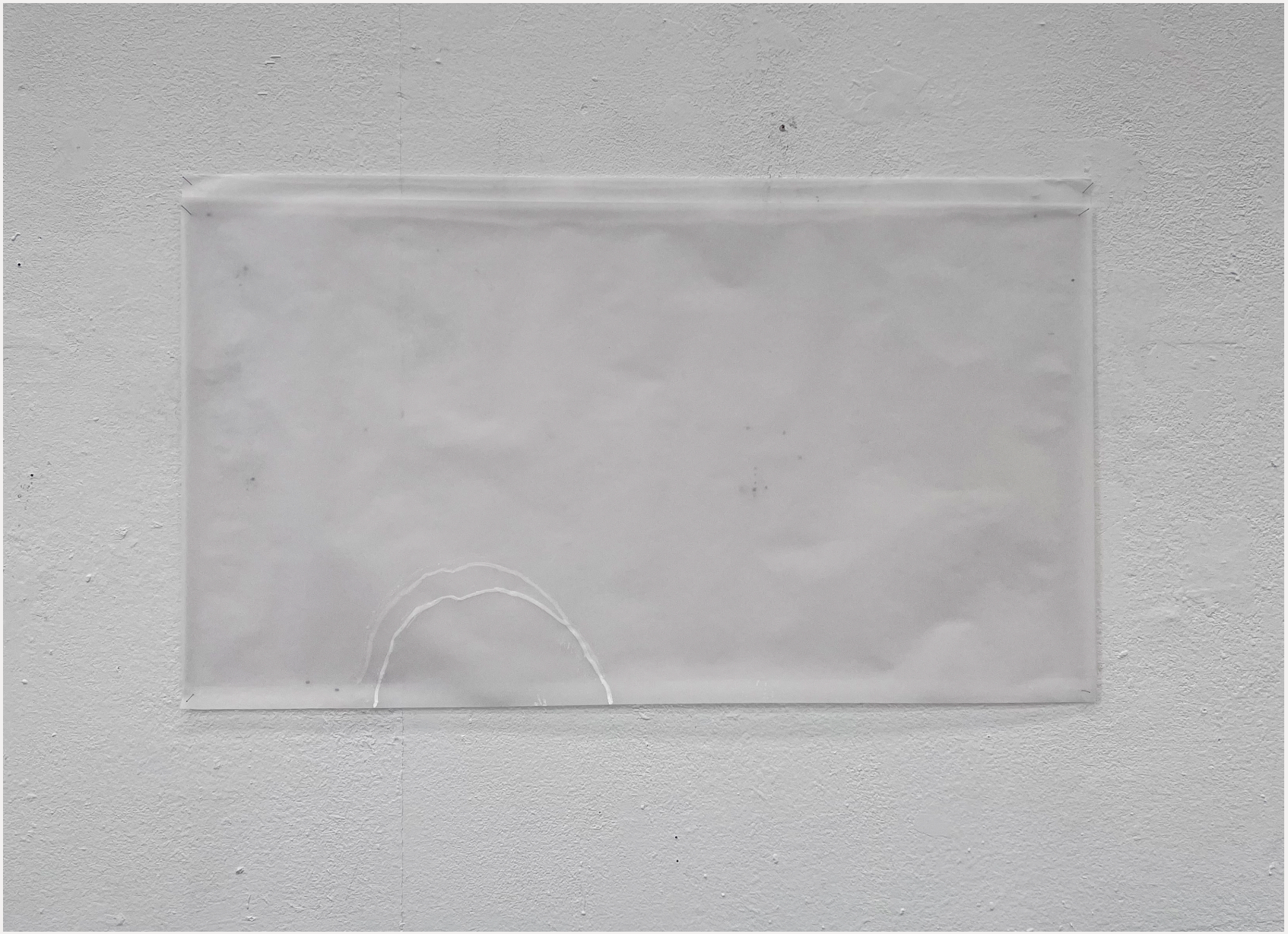
A series of drawings in which the logic of the mountain studies is applied to the body. The figure is translated into skyline-like forms, where the body is treated as a landscape. The works consider how different temporal versions of the self coexist, with earlier states remaining present within later ones.



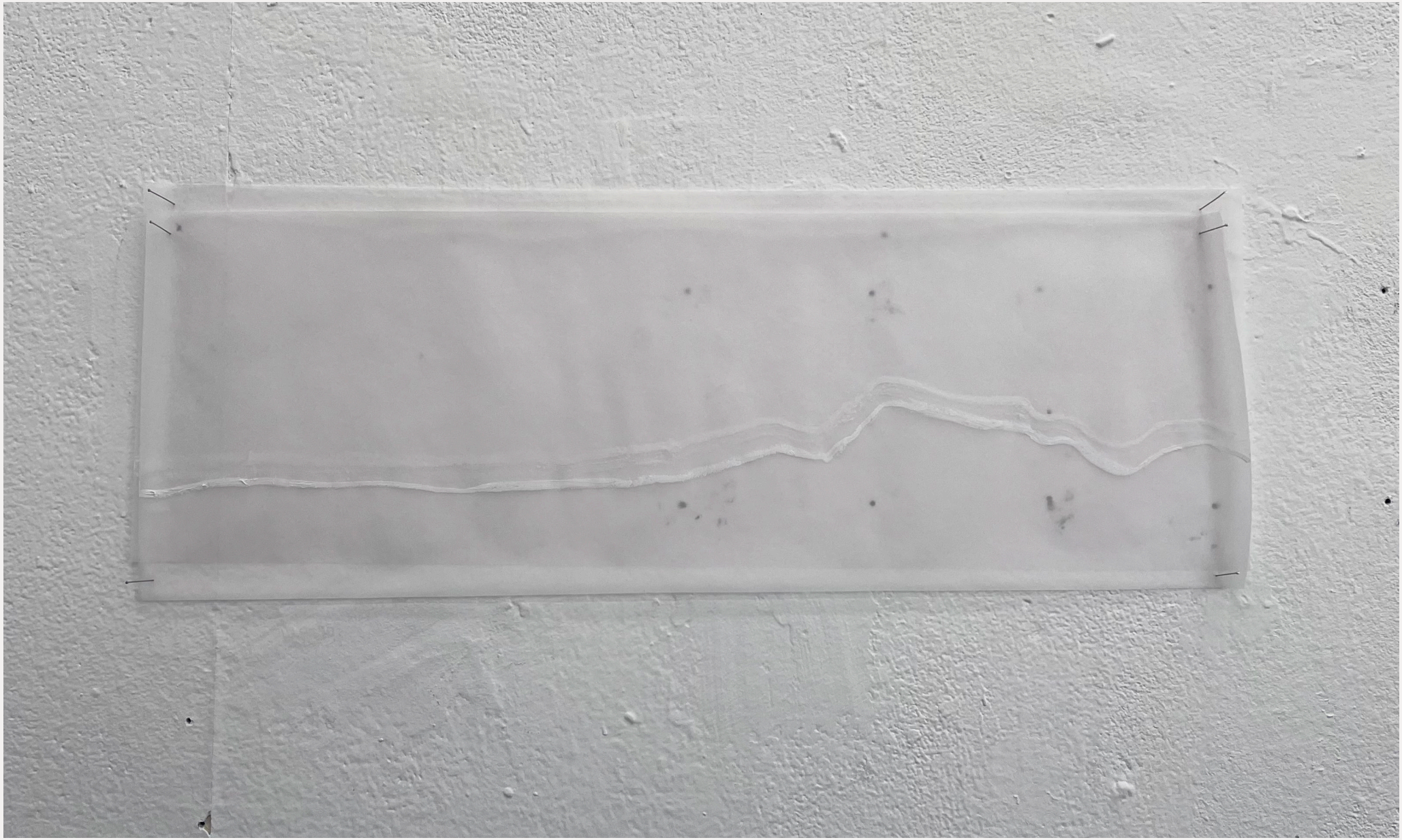
Steady Mountain (Self Portrait) I
2025
Oil pastel on tracing paper



Steady Mountain (Self Portrait) II
2025
Oil pastel on tracing paper



Steady Mountain (Self Portrait) III
2025
Oil pastel on tracing paper



Steady Mountain (Self Portrait) IV
2025
Oil pastel on tracing paper