

Tensta Konsthall

Where Did
She Go?

Stockholm
Music & Arts

2 – 4 August
2013

Participating artists

Mats Adelman
Dave Hullfish Bailey
Ursula Biemann
Norbert Costin
Thomas Elovsson &
Peter Geschwind
Ingrid Furre
Ingela Ihrman
Mette Ingvartsen
Iman Issa
Järvaprojektet
Bernd Krauss
Lisa Gideonsson & Gustaf Londre
Ulrika Lublin
Santiago Mostyn
Sam Moyer
Trevor Paglen
Philippe Parreno
Victoria Skogsberg
Hedda Viå
John Willgren
Alexander Wireen

Where did she go?

The contemporary art at Stockholm
Music & Arts 2 — 4 August 2013

Choreography without dancers, a trademark where a world-renowned tennis player disappeared out of the picture, and an installation that resembles an abandoned home. This year's visual arts program at the Stockholm Music & Arts is about human absence, about what is beyond her. This includes all things but even nature itself. It also results in large-scale paintings where nature's forces give shape to the images, and a spectacular performance, staging the pineapple-scented Giant Water Lily in full bloom in front of the audience's eyes. It blooms for two nights; on the first night the petals are white, and on the other pink. A film festival dedicated to the legendary naturalist filmmaker Jan Lindblad is also part of the visual arts program.

For the second year in a row, Tensta konsthall curates the visual arts program at the Stockholm Music & Arts. Most types of musical performances are based on the presence of humans. The artists and musicians — their presence — is the key to every concert, and the audience's bodies also take part in the physical equation. Live music is in this sense extremely fixed on the human subject. Art and philosophy have in recent years become more focused on methods and theories in which people are less important than objects and their circumstances. Man is no longer seen as the most important existence. Instead, things, including everything from tools and radio waves to the EU, become central. These current streams of thought are alternately called speculative realism and object-related

philosophy. Against this background, we ask: Where did she go?

The cooperation between Luger and Tensta Konsthall aims to emphasize the relationship between music and art, and between inner city and suburb. People, mostly young, active in the Järva area in the north of Stockholm participate in the festival as they are engaged as stewards by the festival management. The festival's counterpart is a gig at Taxingeplan in front of Tensta konsthall Saturday 7 — 8 September.

Also included, in collaboration with Kungl. Konsthögskolan (The Royal Institute of Art) in Stockholm, are eight of the school's students' projects, on the schools own premises at their location at Skeppsholmen.

Curator Maria Lind, director of Tensta konsthall

Project manager & assistant curator Ulrika Flink

Technician team Thomas Chaffe, Sean O'Connor, Pontus Stråhle, Johan Wahlgren

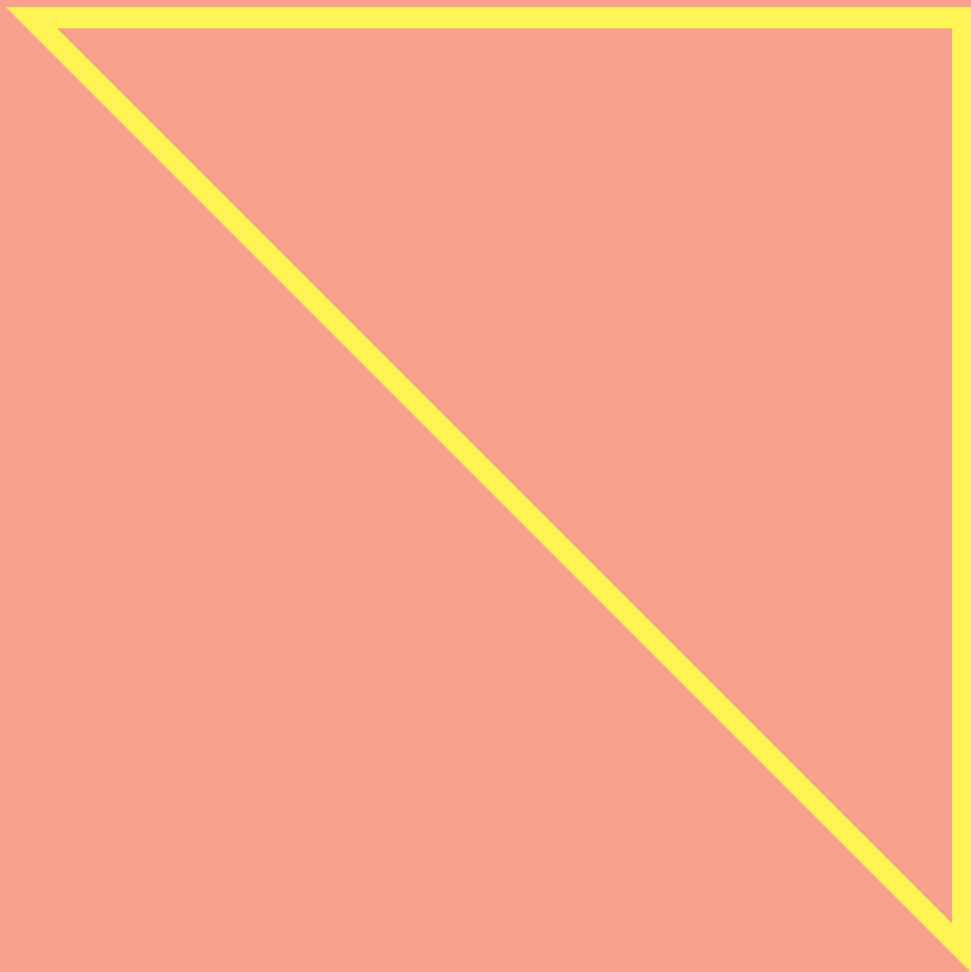
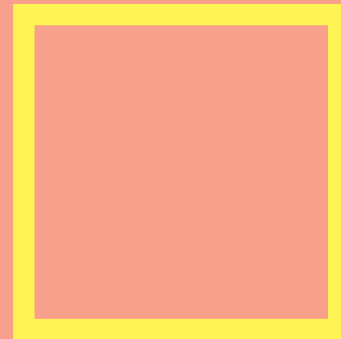
Hosts Safiya Guleed, Hanna Svensson, and Constantin Rücker

Guides Hans Carlsson, Emily Fahlén, and Hanna Svensson

Coordination Kungl.

Konsthögskolan (The Royal Institute of Art) Amanda Newall
Artist's work presentations Hans Carlsson

Graphic design Metahaven



**Where Did
She Go?**

**Artworks
at the
Festival
Area**



Mats Adelman (born 1974 in Bromma, lives and works in Malmö)
Untitled, watercolour paintings, drawings and carvings, 2013.

Among other things at Stockholm Music & Arts, Mats Adelman shows a chair with a backrest made out of a carving of three owls. Another work represents a small tree with a European Roller, a Middle Spotted Woodpecker and a Boreal Owl. There are also a chair and a stool attached together by small wooden sticks. On the torn sketchbook pages one can find text fragments from Hans Peter Duerr's book **Traumzeit** (Dreamtime).

Abandoned shanties invaded by birds of prey and owls are constantly reappearing in the post-apocalyptic universe of Mats Adelman. His installations resemble Swedish rural areas, transformed into horror movie settings. In milieus created with drawings, sculptures, and videos, symbols are full of ambiguous meaning. Such a symbol by Adelman located somewhere in between human civilization and nature, is the chair. Chairs are often the building blocks of larger architectural wholes, or they are lifted up as shamanistic transitional objects, with an almost magical ability to link the human body with the outside world.

Adelman has previously shown his films and installations at art galleries all over Europe and Sweden, including Bonniers Konsthall in Stockholm. In 2009 he had a residency fellowship at HIAP (Helsinki International Artists Programme), and from 2011 to 2012, he had access to a studio at the international cultural centre Künstlerhaus Bethanien in Berlin,

where he exhibited and participated in film screenings.

www.matsadelman.blogspot.com

Ursula Biemann (born 1955 in Zürich, where she lives and works)
Deep Weather, video essay, 9 min, 2013

Oil and water are taken as the two primordial liquids that form the undercurrents of all narrations as they are activating profound changes in the planetary ecology. The video draws a connection between the relentless reach for fossil resources that will continue its toxic impact on the climate, and the consequences this has for broad indigenous populations in remote parts of the world.

Biemann's interests in geography and the creation of boundaries are found in several of her earlier films. She has a special interest in issues of migration from a gender perspective. She currently participates in the project Supply Lines, an international group of artists and theorists who explore natural resources, departing from social and economical considerations.

www.geobodies.org

Thomas Elovsson (born 1962 in Stockholm, lives and works in Stockholm) & **Peter Geschwind** (born 1966 in Stockholm lives and works in Stockholm)
Time-Space Shuttle (Apollo Pavilion), model in mdf and video projection, 2013

The sci-fi inspired model **Time-Space Shuttle (Apollo Pavilion)** is a reworked version of the painter Victor Pasmore's abstract sculpture **Apollo Pavilion** from 1969, located

in the middle of a residential area of Peterlee. Peterlee is a small town south of Newcastle in the UK and part of the 1950s British housing initiative, the New Town project. The New Town project is in many ways similar to the Swedish Million Program (1965—74), and was a major investment in residential areas and buildings. The original pavilion is a mix of a pavilion, a bridge and a sculpture. It has been vandalized and reviled, but a few years ago it was saved from demolition by a grassroots campaign. Today it is newly renovated and appreciated by many residents in Peterlee.

For Stockholm Music & Arts, Elovsson and Geschwind present a version of the pavilion that is moved and redesigned in the form of a model. It holds its history, but has also been given a new, more speculative form. A larger version of the work will be shown at Tensta konsthall's exhibition Tensta Museum (opening 26.10 2013).

Elovsson is a teacher at Konstfack (University College of Arts, Crafts and Design) in Stockholm and has previously exhibited at art venues all over Sweden, including Gävle Konstcentrum (Gävle Art Centre) and Marabouparken in Sundbyberg. His production has inherited much from conceptual art of the 60's and 70's, emphasizing the idea instead of more material aspects. In wall paintings and installations, Elovsson has focused on myths, sayings, and quotes from the arts as well as popular culture.

In Geschwind's work, youth culture's darker sides often mix with references to a consumerist society and its bushy aesthetics. There is often a clear relationship between

his installations and spectacular historical contexts, such as theme parks and the late 19th century's more or less successful experiments with moving images and film. He is a professor at Kungliga Konsthögskolan (The Royal Institute of Art) in Stockholm and has previously shown his work in galleries and museums all over Sweden and Europe, including Färgfabriken and Liljevalchs konsthall in Stockholm.

www.petergeschwind.net

Ingrid Furre (born 1983 in Stavanger, lives and works in Malmö)
Möbler (Furniture), objects in wood, fabric and color, 2013

In **Möbler (Furniture)** we meet items related to the home. Some of the objects seem suspiciously similar to wardrobes, but drawn towards abstraction, and with distorted proportions. The objects in **Möbler** are simultaneously strange and familiar. Like isolated words they strive towards meaning, which in the end remain open for personal interpretation.

Throughout Ingrid Furre's practice one can find an interest in issues related to human living conditions. For example, this is prominent in some of her most recent sculptures made out of soap and shaped after small objects found when moving in to a new apartment—scraps and bits of entities that usually are cleaned away, but in this case dropped behind by a former resident. In her most recent poetry book, **Kollektivet** (The Collective) (Flamme förlag 2012), Furre deals with a group of people whose lowest common denominator is the fact they live together. Her

writing has also been part of more performative projects, where different scenic elements (including surrealistic masks) have framed the act of reading.

Furre studied fine art at Kunst-og designhøgskolen in Bergen (Bergen Academy of Art and Design) and at Konsthögskolan in Malmö (Malmö Art Academy), where she received her Master's degree in 2013. Her art has recently been shown at Skissernas museum (Museum of Public Art) in Lund and at Dan Gunn gallery in Berlin. Among other things, she is currently working on a series of items that will help people to improve their relationships with small animals and insects in their homes.

Dave Hullfish Bailey (born 1963 in Denver, lives and works in Los Angeles)
Fram/ Termination Shock, 2013

Interconnections between natural systems and social constructions—ranging from extreme examples of alienation to experimental and utopian communities—feature prominently in Bailey's installations, publications, and site-specific projects. Bailey's method is both comparative and speculative, mixing factual and historical information with fiction, language games and hypothetical scenarios. His sculptural installations likewise incorporate diverse materials and methods—found or inexpensive everyday objects alongside more proper building materials—and often recall eccentric hobby-carpentry, where the builder himself disappeared out of the picture.

Bailey's sculpture, made for Stockholm Music & Arts, is inspired by another sculptural object, a

marker in Kiruna that—as part of the "Sweden Solar System"—signifies the outer boundary of our solar system. This boundary, evocatively known as the "termination shock", marks the edge of our sun's physical influence, as well as the limit of current scientific knowledge. Beyond it, new physical realities may apply, about which all human thought is conjectural, and necessarily foreign. By re-framing this symbolic double limit of human experience in more terrestrial terms, using the vernacular of earthbound expeditions, Bailey relocates the boundary of incomprehensibility to our everyday environment, and redirects attention to non-human elements and perspectives within it.

Ingela Ihrman (born 1985 in Kalmar, lives and works in Stockholm)
Jättenäckrosen Victoria Amazonica Blommar (Giant Water Lily Victoria Amazonica Blooms), installation with Giant Water Lily (blooming on Saturday and Sunday at 8 pm), 2012
Jan Lindblad Film Festival 2013, film program with Jan Lindblad movies, digitized VHS copies selected by Ingela Ihrman (at 12 to 2 pm every day), 2010
Tropikerna 1—4 (The Tropics 1—4), publication in Swedish, digitally printed and stapled in A5 format, 2012

For two nights in a row, wearing a Giant Water Lily costume made out of fabric, plastic, and golf tees, Ingela Ihrman stages a spectacular flowering. The pineapple scented Giant Water Lily is originally from the Amazon rainforest, but has for a long time been cultivated and

appreciated in botanical institutions all over the world. It blooms for two nights; on the first night the petals are white, and on the other pink. Botanist Gunvor Larsson comments on the blooming at Stockholm Music & Arts.

Jan Lindblad Film Festival is a festival that brings together pieces from Jan Lindblad's (1932—1987) hugely popular television programs about nature. In the 1970s, he took exotic settings and mountain peaks to the Swedish TV sofas. In one of the more famous sequences from 1970, the filmmaker is wrestling with an anaconda in Guyana.

Jättenäckrosen Victoria Amazonica Blommar (Giant Water Lily Victoria Amazonica Blooms) has previously been shown at Art Lab Gnesta, Percival Space in Oslo, and in Skälby växthus (Skälby greenhouse) in Kalmar.
Jan Lindblad Film Festival has previously been screened at Gävle Konstcentrum (Gävle Art Centre). Ihrman, who graduated from Konstfack's (University College of Arts, Crafts and Design) master program, "Art in the Public" in 2012, is also involved in the performance and music collective Hägerstens Botaniska Trädgård (Hägersten's Botanical Garden), frequently touring all over Sweden. The group's most recent performance took place at Norrköping Pride Festival. Besides her performances, Ihrman's practice also includes writing. Her publication **Tropikerna 1—4 (The Tropics)**, which is a personal, yet investigative input into how the image of the exotic is more culturally determined than naturally given, is available for reading during the festival.

www.ingelaihrman.com

Program Jan Lindblad Film Festival 2013

- 14:00 **Ett tropiskt vildmarksrike**, 60 min, 1970
- 15:00 **Våra tigrar del 1**, 50 min, 1983
- 15:59 **Anakondabrottningen**, 1 min, 1970
- 16:00 **Guldtupparnas berg**, 30 min, 1970
- 16:30 **När regnen kommer**, 25 min, 1970
- 16:59 **Anakondabrottningen**, 1 min, 1970
- 17:00 **I Trinidads regnskogar**, 25 min, 1966
- 17:30 **Waianas Flodfolket**, 50 min, 1975
- 18:29 **Anakondabrottningen**, 1 min, 1970
- 18:30 **Stenålder OCH vita indianer**, 55 min, 1970
- 20:30 **Djungelnatt**, 30 min, 1970
- 21:00 **Fåglar i evigt mörker**, 25 min, 1966
- 21:29 **Anakondabrottningen**, 1 min, 1970
- 21:30 **Flygande juveler**, 25 min, 1966
- 22:00 **Hoazins värld**, 25 min, 1970
- 22:29 **Anakondabrottningen**, 1 min, 1970
- 22:30 **Ett vildmarksrike**, 78 min, 1963

Mette Ingvarstsen (lives in Rennes and works in Stockholm)
Evaporated landscapes, performance/choreography, 2009

Friday 18:45, 20:15

Saturday 15:15, 17:00, 19:00, 21:45

A control panel governs what happens with the fog, sound, light, and soap bubbles filling the space. In the show **Evaporated landscapes**, there are no people on stage. Instead, the audience is confronted by temporary visual and auditory stimuli. The different artificial environments built up are sometimes reminiscent of natural landscapes, and sometimes of futuristic greetings from the future. Calm and energetic parts follow after each other, in a performance that, just like nature, fascinates because of its abrupt turns and surprising elements.

Ingvarstsen is interested in different self-extending practices in her dance and performance art, and in her later works man's place on stage is called into question. This conceptual approach to choreography has been an important part of the contemporary dance scene over the past ten years, and Ingvarstsen is part of a tradition that can be described as choreography in the expanded field. Her performances have been taking place in several performing arts contexts around the world and since 2005 she has managed Everybody, a collaborative open-source and publication project serving as a platform for collaborations between artists. Starting from her own work, Ingvarstsen is currently working on a dissertation at Dans-och Cirkushögskolan (University of Dance and Circus) in Stockholm, where she explores the relationship

between writing and art practice.
www.metteingvarstsen.net

Iman Issa (born 1979 in Cairo, lives and works in Cairo and New York)
Lexicon, 2012 — ongoing

In **Lexicon**, video projections and text excerpts mix with stylized small objects reminiscent of furniture or large public sculptures. The work examines the positive and negative effects of representation. The different fragments of texts, pictures, and movies reuse and recycle the story of pre-existing artworks.

Issa has previously investigated what a monument can be, and how the collective memory can be designed. In her proposals for already existing Egyptian monuments, an imaginary attempt to replace traditional public sculptures with new suggestions, (**Material** 2009—2012), she excluded the language of nationalism and power, instead paying a tribute to the collective efforts for democracy and freedom. Issa frequently asks the question what role the act of retelling plays in how we understand important and historical events, and has also shown the impossibility of actively remembering violence and war without taking political sides.

Issa's most recent group and solo exhibitions include: *The Ungovernables* at New Museum in New York, 2012; *Abstract Possible: The Stockholm Synergies* at Tensta konsthall, Stockholm, and *Seeing is Believing* at the Die Kunst-Werke Berlin (KW Institute of Contemporary Art, Berlin), 2011. Her works are also currently shown in a solo exhibition at Tensta konsthall (13.6—29.9 2013).

www.imanissa.com

Järvaprojektet: Fredrik Ehlin (born 1978 in Kista, lives and works in Stockholm), **Patrick Kretschek** (born 1977 in Vienna, lives and works in Stockholm), **Erik Rosshagen** (born 1974 in Stockholm, lives and works in Stockholm)

Hembygdsakvarium (Homestead aquarium), aquarium with living fish, video, 2013.

At Stockholm Music & Arts, Järvaprojektet shows an aquarium and a video piece. The work is part of a long-term investigation of the relationship between fauna and suburbs, and deals with the rare and green listed fish, the Stone Loach. This fish lives an anonymous life in an overgrown creek running through the cultural reserve Järvafältet, a recreational area for the surrounding suburbs Rinkeby, Tensta, Hjulsta, Kista, Husby and Akalla. The Stone Loach, who is buried in the mud most of the year has, through researchers at Naturhistoriska riksmuseet (The Swedish Museum of Natural History) in Stockholm, played a pivotal role in urban planning, and during the 90's building boom it stopped the exploitation of Järvafältet.

Starting from the Järva area in northern Stockholm, Järvaprojektet is a collective artistic initiative that examines different forms of storytelling. Since 2009, the project has operated as a collaboration between Fredrik Ehlin, Patrick Kretschek, and Erik Rosshagen, mediating an alternative contemporary history of a site historically frequent in the public debate.

The project started as a site-specific production place also shown at Tensta konsthall in 2010. Research

material from the process of work is gathered and available at www.jarvaprojektet.se. Järvaprojektet has received support from IASPIS (The Swedish Arts Grants Committee's International Programme for Visual Artists), Stiftelsen Längmanska kulturfonden (The Cultural Foundation Längmanska) and Helge Ax:son Johnssons Stiftelse (The Helge Ax:son Johnsson Foundation). The work with the Stone Loach continues and the fish will be displayed as part of the exhibition Tensta Museum (from 26.10 2013 onwards, at Tensta konsthall).

www.jarvaprojektet.se

Bernd Krauss (born 1968 in Nürnberg, lives and works in Stockholm)

Vi fortsätter BBDG (We continue BBDG), performance/theater/shop with second hand Björn Borg-products, 2013

What was actually happening when the tennis star Björn Borg suddenly entered the realm of design? A flamboyant and homemade tennis boutique, based on the book **Sanningen-Mina år med Björn Borg** (The Truth—My Years With Björn Borg) by Lars Skarke (1993) functions as an introduction to Bernd Krauss' most recent project, **Vi fortsätter BBDG (We continue BBDG)**. In the installation there are plenty of used Björn Borg clothes, but no undergarments — only the garments that are no longer in production are included in the show. The installation brings to life the story of how the famous tennis player's name under the title of Björn Borg Design Group became a well — known brand. After, according to communications consultants, having

“abused” the brand, the person Björn Borg disappeared from the picture and only the name was left. During the festival the Borg-boutique will be used as a setting for a series of performances dealing with male friendship and the creation of BBDG.

More or less all forms of traditional artistic expressions appear in Krauss’ nomadic practice. Paintings, objects, drawing, video, photography, performance, etc., but also alternative production models, put in relation to a do-it-yourself culture-handicraft techniques such as carving, pottery, weaving, and carpentry. Different kinds of collective gathering and investigative tactics are recurrent features of this wayward production. The topics covered include everything from sports history and church architecture to urban planning issues and rural themes. The results often land somewhere between satire, absurd nonsense, and tactical anti-art.

Since 2006 Krauss is a core tutor at the master’s program in fine arts at the Piet Zwart Institute in Rotterdam. He participates frequently in exhibitions at both artist-driven and more established galleries and museums and since 1999 he works with his fanzine/blog **Der Riecher** (The Nose), exploring both traditional and newer forms of communication and public debate.

www.berndkrauss.blogspot.com

Sam Moyer (born 1983 in Chicago, lives and works in New York)
Untitled, ink on canvas, 2013

A large, colored piece of canvas, mounted on a panel for the exhibition, has been left out to dry. Nature is here the co-creator of an image originating from the traces of a lengthy, weather-beaten drying process.

Chance has often been looked upon in art history as an alternative to painting, guided by rationality and balanced choices. Surrealist artists advocated, for instance, an automatic painting that would capture the fundamental and oppressed sides of life. Moyer is also using randomness in a process where personal choices are put in the periphery, and where the artist becomes a teammate instead of a key player. Just like when working with photography, there is a given motif that allows limited editing.

Central to Moyer’s work is also the time aspect. Her works take time to make, but they also take the time to look at. The images include many impressions and details. Various illusions of depth and three-dimensionality are created by the drying ink, contrasting with the imprints’ emphasis of the flat surface of the image. Moyer has also studied painting’s spatial properties in more site-specific installations. Her recent group and solo exhibitions include *Slack Tide* at Gallery Rodolphe Janssen, Brussels 2013, and *Sam Moyer & Mika Tajima* at Rachel Uffner Gallery, New York 2012.

www.racheluffnergallery.com/artists/sam-moyer/

Trevor Paglen (born in 1974 in Maryland, lives and works in Oakland and New York)
Drones, photographs (c-print), 2010— 2013

Clouds and heaven’s play of light seem to be the motifs in Trevor Paglen’s beautiful pictures. But the peaceful appearance is deceptive since the images also contain deadly weapons. Paglen has photographed flying practice drones at the borders of military security zones. Controlled from military bases at a safe distance from the place where the violence begins, these unmanned aircrafts, which appear as small spots in the pictures, are often used in warfare in many parts of the world.

In a similar way, there is in Paglen’s photographs a clear distance between the observer and the observed object, and the apparent fuzziness functions almost as a metaphor for the inaccessibility surrounding modern war technology. Paglen himself claims that technology changes our perception of distance and time, comparing his images with JMW Turner’s 19th century paintings of steam locomotives, the cutting edge technology of that time no less affecting people’s spatial perception.

Paglen has a PhD in Geography from University of California, Berkeley, and studied art at the Art Institute of Chicago. His photographs and installations have been shown at several museum and art venues, including the Metropolitan Museum of Art in New York, Tate Modern in London, and the Taipei Biennial, 2008. He is the author of several books and his most recent, **The Last Picture** (University of California Press, 2012), examines the

relationship between time, politics, power and art.

www.paglen.com

Philippe Parreno (born 1964 in Oran, lives and works in Paris)
Marilyn, video, 20 min, 2012
June 8, 1968, video, 7:11 min, 2009
The Invisible Boy, video, 5 min, 2010

Three of Philippe Parreno’s seductively beautiful films are shown at Stockholm Music & Arts, one each evening.

Marilyn gives the opportunity to see the world through Marilyn Monroe’s eyes. The film is set in the movie star’s 1950s suite at the Waldorf Astoria Hotel in New York. But what appears to be a human being is in fact a machine like copy of an original, equipped with a robot’s voice and a camera lens replacing the eyes.

In **June 8, 1968**, the protagonist is deceased. The camera moves along a railway track and passing by scenic vistas and industrial landscapes. In one sequence people are lined up along the track — some waving and others just watching. The film’s title refers to the day when senator Robert F. Kennedy was buried. Three days before the funeral he was being shot to death by a Palestinian activist. The film’s plot relates loosely to the ceremonial train transport of Kennedy’s body from New York to Washington, DC.

The Invisible Boy is a reality-based story from New York’s Chinatown. The film is about a paperless boy, left at home because of his parents’ fear of the authorities. In the cramped flat unknown creatures suddenly appear: animated ghosts, peering from under the sink and out

of the closet.

Parreno is widely represented and has exhibited at several galleries and art venues worldwide, including Palais de Tokyo in Paris; Garage Center for Contemporary Culture in Moscow and Fondation Beyeler (Beyeler Foundation) in Basel. He has had recurring and high profile collaborations with artists such as Rirkrit Tiravanija, Pierre Huyghe, and Dominique Gonzalez-Foerster.

Kungl. Konsthögskolan (The Royal Institute of Art)

Exhibition with work by eight students at Kungl. Konsthögskolan (The Royal Institute of Art), kasern III, Flaggmansvägen 1. At 14 — 20 Friday — Sunday
Selection: Ulrika Flink, Maria Lind, and Amanda Newall

Norbert Costin (born 1984 in Transylvania, lives and works in Stockholm)
Untitled (The Dress), silkscreen on silk paper, 2013

A picture of a dress moves as the viewer passes by. The light sheet appears to be as weightless as it is history-less. The depicted garment is made of silk; the image is printed using silkscreen print on silk paper. As well in reality as on a linguistic level, the material aspects of the presentation are put in the foreground in favor of the motif.

Costin has in a number of works dealt precisely with photography's historicity and materiality. The subjects of his practice are often objects and pictures that seem universal and impossible to relate to anything specific. Photography is highlighted as an art of vanity—an effect created partly by references to history and death (by photography retained in a timeless — and placelessness) and partly by recurring themes, such as mirroring and endless repetitions.

Untitled (The Dress) poses the question of whether things will be remembered as images and symbols, or as tangible artifacts. It also examines the role of photography today — if it has the ability to

connect individuals with objects and the past with the present, or if it is just dedicated to man's unwillingness to extinction.

Costin has a bachelor's degree in fine art from the Universitatea de Artă și Design (University of Art and Design) in Cluj-Napoca in Romania, and received his master's degree in fine art at Kungliga Konsthögskolan (The Royal Institute of Art) in 2013.

Lisa Gideonsson (born 1986 in Linköping) and Gustaf Londré (born 1985 in Dalsjöfors) live and work in Stockholm
We drift in and out / Sing into my mouth, performance, 2013

When Gideonsson—Londré remade a text by Nanna Nordström in **Sound Family (2012)**, the rhythm and the tempo were distorted. When the two texts were read simultaneously to an audience at Gallery Nordenhake in Stockholm, words linked together into a composition that resembled a piece of music. At Stockholm Music & Arts, **Sound Family** occurs once again in a new version, and this time entangled into another earlier work, **Kom in i en cykeltävling springandes** (Come into a bike race jogging), originally carried out in conjunction with Nanna Nordström at IASPIS 2012.

Process-oriented and collaborative writing is a focus in Gideonsson-Londré's practice. Lyrics are passed on, being manipulated and changed when relating to new contexts. Central to the work is the concept of "The Third Man" used in for example the poetry of T.S. Elliot and William Burroughs, indicating a co-player that is called

forth — a person who is presumed to be present, but who does not exist. The descriptions of the "third" vary between giving at hand the unidentified presence of a person, or simply the subconscious and the repressed.

Gideonsson-Londré are also interested in self-extending practices as hypnosis, and are currently working on a KU project, investigating the metaphors of sea travelling, and relation to the representation of madness, isolation, and alienation. They both attend their first master year at Kungliga Konsthögskolan (The Royal Institute of Art).

projectmindthegap.wordpress.com/programming/site-specific/lisa-gideonsson-and-gustaf-londre/

Ulrika Lublin (born 1985 in Stockholm, lives and works in Stockholm)
Measurements Measurements, Installation: cardboard rolls, set in metal, MDF strips, drawings, plastic leaves, 2013

The objects in **Measurements Measurements** are positioned so that their length, volume, and weight become salient. Lined up plastic leaves occupy a certain area of the room, and the wooden panel, balancing on a metal stand, remains in place because of its weight.

The material conditions are essential in Ulrika Lublin's installations, to be described as spatial experiments with a phenomenological point of departure. The artist's role is the researcher's, but if science is always trying to describe what is happening, the viewer in **Measurements**

Measurements is left alone with the objects themselves and their expressions.

Lublin's work activates different dimensions and uses when things react with their environment. Quite often, the objects in her installations seem left behind after an apparent activity, potentially a scientific investigation or a renovation work. In other cases, natural processes have been represented in installations including milk, fire, and earth, small stagings of the natural forces constantly going on around us.

Lublin is currently completing her first master year at Kungliga Konsthögskolan (The Royal Institute of Art).

www.ulrikalublin.com

Santiago Mostyn (born 1981 in San Francisco, lives and works in Stockholm)

Little Father, Glorious Stump: A ritual for surrendering with grace, installation: Hurricane Totem (plaster, sackcloth, wax); Tooth Stamp (plaster, sackcloth, wax); Handmade EUR6 pallets; iron pellets, sound system; wooden pedestal and a red carpet, 2013

A red carpet leads the way from object to object. Logistic elements, such as forklift pallets, mix in the installation with enlarged copies of things remaining from Santiago Mostyn's childhood in Ghana. **Little Father, Glorious Stump: A ritual for surrendering with grace** paints a picture of how a global society both creates and limits memory. The personal experience caught in, and mediated by, the relation to certain things encounters in the installation a logistical reality represented by the production and transport industries.

The different sides of travelling, as for example the tourist's identity and alienation, are themes that Mostyn has often returned to. Central to his work is also the investigation of photography's significance of major political context as well as of the self. Previously, he has examined how security companies and government agencies collaborate with various tourist businesses, which use the surveillance cameras to spread beautiful pictures as advertisements on the Internet (**Frequency (Surveillance Portraits)**, 2012). His photographic works often resemble travel diaries documenting and observing outlying communities and social gatherings.

Mostyn has studied art at Städelschule in Frankfurt and at Yale University. In 2013 he graduated from the master's program at Kungliga Konsthögskolan (The Royal Institute of Art).

www.santiagomostyn.com

Victoria Skogsberg (born 1977 in Arboga, lives and works in Stockholm)
Room Study (Possession), HD video projection, 3:10 min, 2013

The camera focuses first on the bed, and then moves towards the bedroom's window and the ceiling. A yellow filter suddenly covers the camera lens, but when showing the bed again everything is back to normal. **Room Study (Possession)**, was originally included in the exhibition **We Have A Visitor** at Gallery Mejan in Stockholm 2012. The installation dealt with a known murder case, solved with great help from supernatural contacts with the dead.

The room is central to Victoria

Skogsberg's videos. The visual effects are economically used, and often an action is implied with minimal changes — tracking shots, zooms and color changes tempting the viewer's expectations. Man is always explicitly absent, but the filmed environments still keeps traces of a sort of past — or possibly future — activity. The references to the supernatural are recurring — to places and events under the influence of communication with the dead or parapsychology. Death is actually an ever-present theme, and sometimes text or audio tracks dealing with man's inevitable demise, accompany the films.

Skogsberg has a bachelor in Fine Art from Glasgow School of Art and received her master's degree in fine art at Kungliga Konsthögskolan (The Royal Institute of Art) in 2013.

www.victoriaskogsberg.com

Hedda Viå (born 1986 in Stockholm, lives and works in Stockholm)
Der moderne Mensch wird in der Klinik geboren und stirbt in der Klinik: also soll er auch wie in einer Klinik wohnen! (The modern man is born and dies in a clinic: then he should also live like in a clinic!), Dual channel HD video, 12 min and 7 min (text track), 2013

Der moderne Mensch wird in der Klinik geboren und stirbt in der Klinik: also soll er auch wie in einer Klinik wohnen! (The modern man is born and dies in a clinic: then he should also live like in a clinic!) is a collage of images taken from the pharmaceutical industry's advertising campaigns, additionally containing a large amount of kitschy pseudo ancient references, an aesthetic that

is often used in the advertisements for healthcare products. Along with the video, a text track tells the story of the god of medicine in ancient Greece, Askleipos, who sold his services for gold, and therefore was destroyed by Zeus.

The film's title is a quote taken from Robert Musil's novel **Der Mann ohne Eigenschaften** (The Man Without Qualities) explaining self-alienation of, and adaptation to, the modern life's pleasures, restrictions, and life view in the early 20th century. The quote makes clear that man when born in a clinic, and passing away in a clinic, also should live as in a clinic. In a similar matter Viå points out how contemporary scientific and economic worldviews affect the look upon, and requirements of the individual.

Viå has studied sociology and art history, and received her bachelor's degree in fine art at Kungliga Konsthögskolan (The Royal Institute of Art) in 2013. Her practice focuses on video, consistently with a subtle social criticism. Often in relation to how different production conditions participates in defining what society sees as healthy and desirable, and what consequences this will have.

John Willgren (born 1985 in Stockholm, lives and works in Stockholm)

Vi drack kaffe och administrerade landet (We drank coffee and administrated the country), video, 8 min, 2013

In **Vi drack kaffe och administrerade landet** (We drank coffee and administrated the country), we see a person drinking coffee out of mugs with logos from discontinued Swedish authorities. In the film, in a comical way, the personal becomes part of a larger political context.

John Willgren often presents his work in installations like arrangements, where sound, image, and objects interact. The viewer is actively moving around the installations to get an overview. In order to have any significance, the artworks require a commitment from the audience. The same is true for the symbols and themes highlighted in Willgren's different films — details that may have different political and social charges depending on how they are used. It can be mugs, as well as political battle songs.

A close, but often forgotten, history lies latent in the things presented in the films. References to the history of Swedish politics, and the idea about the peoples' home, occur frequently, as well as obvious auguries to peoples' relationship with a darker western society past, including Nazism. These and other themes are always put in relation to the notion of the collective memory, emerging from habits and objects.

Willgren got his bachelor's degree in 2013 in Fine Art at Kungliga Konsthögskolan (The Royal Institute of Art).

Alexander Wireen (born 1983 in Halmstad, lives and works in Stockholm)

Poppy heavy with seed, HD video, 17:52 min, 2013
Poppy Heavy with seed: Time capsule, HD video, 26:33 min, 2013

Two friends are traveling through the desolate landscapes of **Poppy heavy with seed**. They discuss life choices and try to understand their environment. At one point one of the characters in the film reflects over the squirrel's ability to gather food for harder times. The monologue is then recorded on a cassette tape put in a jar, taking the lead role in the subsequent film, **Poppy heavy with seed: Time capsule**, where the contents of the jar slowly mold. The film's title alludes to the poppy flower's soothing and hallucinatory effects and is a quote taken from Homer's *Iliad*.

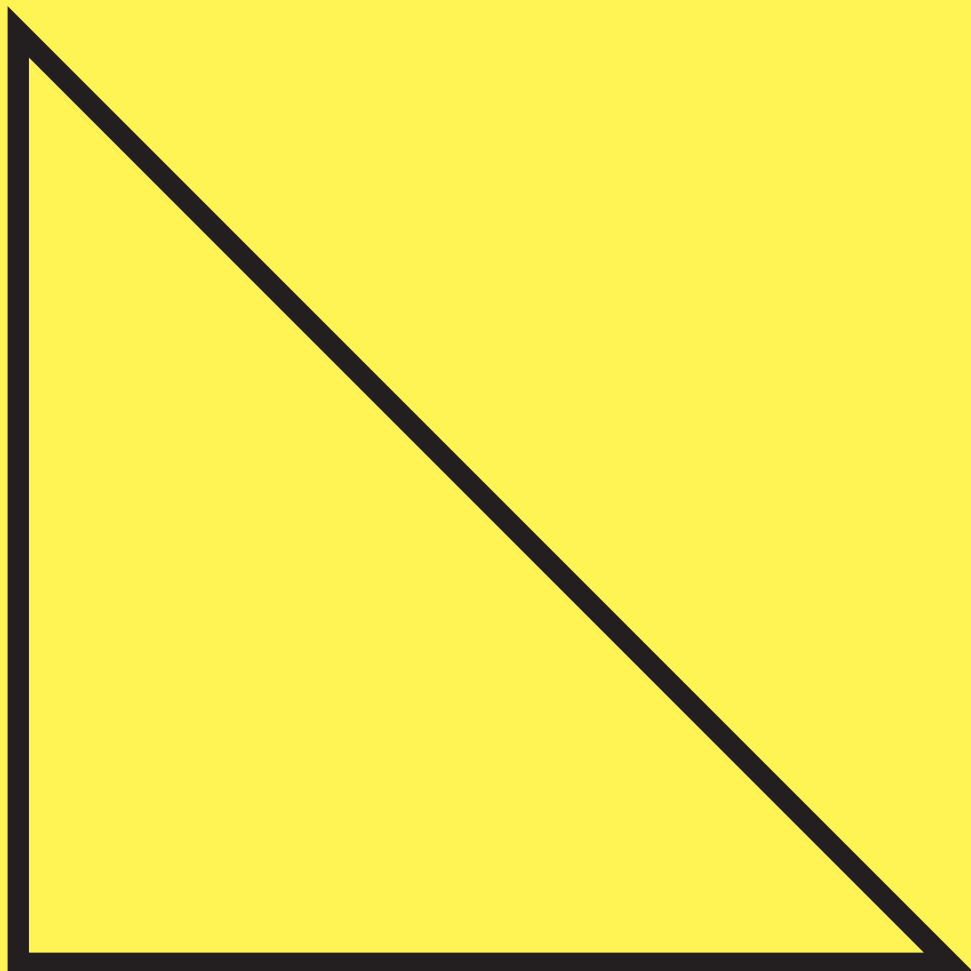
The journey is in the film's turn into existential reflections on the transience of life and man's place in nature. The fascination for the ephemeral is a recurring subject in Wireen's texts, films, and sculptures, where the main role is often played by rare animals or plants, who are given the opportunity to present their view of the world independent of human intervention.

Wireen is currently working with artist Julia Bondesson on a KU project, studying Buddhist puppetry traditions in Thailand. He earned his master's degree in fine art at Kungliga Konsthögskolan (The Royal Institute of Art) in 2013.

www.a-x.name

Where Did She Go?

Art Program Schedule



Friday

14:00 — 20:00

Kungl. Konsthögskolan (The Royal Institute of Art)
Exhibition with work by eight students.

14:00 — 14:30

The Skeppsholm Bridge
Lisa Gideonsson and Gustaf Londré,
We drift in and out / Sing into my mouth, performance, 2013.

14:45

Introduction to the works by artist and critic Hans Carlsson.

18:45 — 19:15

Teater Galeasen-Mette Ingvartsen
Evaporated landscapes,
performance, 2009.

19:00 — 19:45

Guided tour, introducing **Where did she go?** Join a general tour at the festival area with your guide Hanna Svensson. The tour starts at Torpedförrådet.

20:15 — 20:45

Teater Galeasen-Mette Ingvartsen
Evaporated landscapes,
performance/choreography, 2009.

21:30 — 23:30

Film screening: Philippe Parreno's seductively beautiful films are shown at Stockholm Music & Arts, one each evening.
Marilyn, video, 20 min, 2012.

22:00 — 22:30

Guided tour, introducing **Where did she go?** Join a general tour at the festival area with your guide Hans Carlsson. The tour starts at Torpedförrådet.

Saturday

13:00 — 20:00

Kungl. Konsthögskolan (The Royal Institute of Art)

Exhibition with work by eight students.

13:00 — 14:00

Introduction to the works by the participating artists from Kungl. Konsthögskolan (The Royal Institute of Art). Students in conversation with artist and critic Hans Carlsson. Release of **Samtidigheter: Concurrences**, a fanzine made by the participating students in cooperation with Hans Carlsson.

14:15 — 14:45

The Skeppsholm Bridge
Lisa Gideonsson and Gustaf Londré,
We drift in and out / Sing into my mouth, performance, 2013.
Kungl. Konsthögskolan (The Royal Institute of Art)

15:15 — 15:45

Teater Galeasen-Mette Ingvarsten
Evaporated landscapes, performance, 2009.

16:00 — 16:45

Guided tour, introducing **Where did she go?** Join a general tour at the festival area with your guide Emily Fahlén. The tour starts at Torpedförrådet.

17:00 — 17:30

Teater Galeasen-Mette Ingvarsten
Evaporated landscapes, performance, 2009.

18:30 — 19:15

Guided tour, introducing **Where did she go?** Join a general tour at the festival area with your guide Hans Carlsson. The tour starts at Torpedförrådet.

19:00 — 19:30

Teater Galeasen-Mette Ingvarsten
Evaporated landscapes, performance, 2009.

20:00 — 20:30

Torpedförrådet-Ingela Ihrman
Jättenäckrosen Victoria Amazonica Blommar (Giant Water Lily Victoria Amazonica Blooms), performance, 2012.

21:45 — 22:15

Teater Galeasen-Mette Ingvarsten
Evaporated landscapes, performance, 2009.

21:30 — 23:30

Film screening: Philippe Parreno's seductively beautiful films are shown at Stockholm Music & Arts, one each evening.
June 8, 1968, video, 7:11 min, 2009.

21:45 — 22:30

Guided tour, introducing **Where did she go?** Join a general tour at the festival area with your guide Emily Fahlén. The tour starts at Torpedförrådet.

Sunday

13:00 — 20:00

Kungl. Konsthögskolan (The Royal Institute of Art)

Exhibition with work by eight students.

13:30 — 14:15

Guided tour, introducing **Where did she go?** Join a general tour at the festival area with your guide Hans Carlsson. The tour starts at Torpedförrådet.

15:15 — 15:45

Kungl. Konsthögskolan (The Royal Institute of Art)
Lisa Gideonsson and Gustaf Londré,
We drift in and out / Sing into my mouth, performance, 2013.

18:15 — 19:00

Guided tour, introducing **Where did she go?** Join a general tour at the festival area with your guide Emily Fahlén. The tour starts at Torpedförrådet.

20:00 — 20:30

Torpedförrådet-Ingela Ihrman
Jättenäckrosen Victoria Amazonica Blommar (Giant Water Lily Victoria Amazonica Blooms), performance, 2012.

21:00 — 21:45

Guided tour, introducing **Where did she go?** Join a general tour at the festival area with your guide Hans Carlsson. The tour starts at Torpedförrådet.

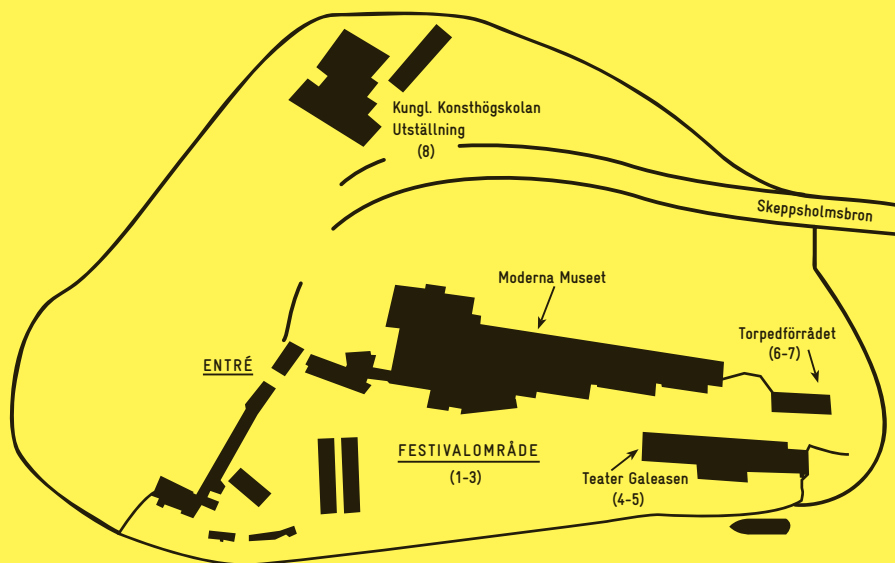
21:30 — 23:30

Film screening: Philippe Parreno's seductively beautiful films are shown at Stockholm Music & Arts, one each evening.

The Invisible Boy, video, 5 min, 2010.

22:00 — 22:30

Guided tour introducing **Where did she go?** Join a general tour at the festival area with your guide Hanna Svensson. The tour starts at Torpedförrådet.



Festival Area

Outdoor

- (1) Dave Hullfish Bailey
- (2) Bernd Krauss
- (3) Sam Moyer

Teater Galeasen

- (4) Mette Ingvarsten

MDT/ Teater Galeasen's lobby

- (5) Trevor Paglen

Torpedförrådet

- (6) Mats Adelman, Ursula Biemann, Thomas Elovsson & Peter Geschwind, Ingrid Furre, Ingela Ihrman, Iman Issa, Järvaprojektet

Film Program

- (7) Philippe Parreno
Utanför Torpedförrådet

The Royal Institute of Art (Kungl. Konsthögskolan)

- (8) Exhibition with work by eight students: Norbert Costin, Lisa Gideonsson & Gustaf Londre, Ulrika Lublin, Santiago Mostyn, Victoria Skogsberg, Hedda Viå, John Willgren and Alexander Wireen.

The main entrance to Kungl. Konsthögskolan (The Royal Institute of Art) kasern III, Flaggmansvägen 1