

THE STATE OF THINGS

AUTUMN EXHIBITIONS

October 16 2021 – January 16 2022

3A

COLERE
Anna Linder

3B

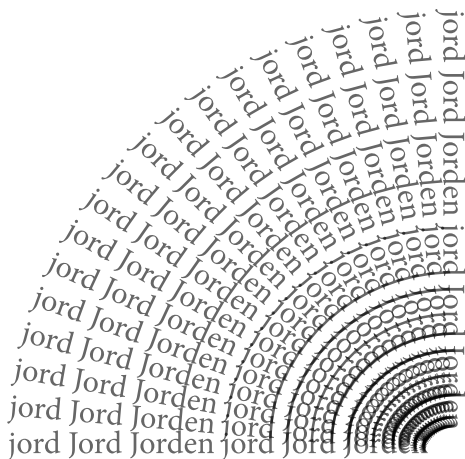
**LIVET I TINGEN VI
LÄMNAS EFTER OSS**
Jette Andersen

2A

TIC-TAC-TOE
Birgitta Linhart

1A

**JAG ÄR
BERGTAGEN**
Kalle Brolin



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SOIL

We humans find soil more obscure than water. But because we think we own it, we think we know it. Truth is, we might know more about the surface of the moon than what we know about life in the soil or the bottom of the oceans.

During 2021 we have explored through different exhibitions and projects, various ways of approaching, understanding and relating to notions of soil. In the spring, the exhibitions where concern about forced migration, traced borders, uprootedness and resettlement. The exhibitions reminded us that without soil there would be no suitable place to put down roots. Each project in its unique way—spanning from the ruins of the destroyed Gaza international airport to the testimonies of Syrian artists living in exile, to the resettling of the inhabitants of Saakasjärvi forced to move due to a copper mine expansion—pointed at the importance of roots. And roots, those connectors that stabilize the soil, protecting forests against floods and erosion, operate in the same way that a sense of belonging does in humans, becomes the ground structure for the construction of stronger communities and fairer societies.

In the summer, the exhibitions pointed toward the urgent need to protect and nurture in order to survive. By now, we all know that nature, which we are not only part of, but fundamentally dependent on, is being destroyed by our permanent plunging of resources, by mining, by fossil fuel investments, deforestation, extensive agroindustry projects and many other unaccounted sources of contamination. The summer exhibitions provided information about sustainable forestry, awareness about genetically modified seeds, life at the bottom of the seas, interconnectedness among species, ecology and preservation attempts of microorganism of an ancient forest's soil. There was also information about the skills we are to develop to survive under new climate challenges. In unison all the works seemed to sing that our time has run out, actions to slow the effects of global warming cannot be delayed.

Now in the fall, a point where all, large or small returns to the ground, exhibitions look at the state of things. It becomes of outmost importance to reflect upon the imprint we leave in the ground we occupy, what are we making of it, what are we leaving behind us?

In *Livet i tingen vi lämnar efter oss* (Life in the Things We Leave Behind), Jette Andersen has carefully gathered and preserved a series of objects, made in all sorts of material transformations that are possible with the matters of Earth. She proposes a sort of archeology of bits and pieces that – in their inevitable eternity as debris – can help wayfinding the science and mystery of how humans navigate the world.

In *Colere*, Anna Linder revisits in a mix of anger, endearment (or nostalgia) and love, what was her family's *odlingslägenhet* in Laisheden, in Sorsele municipality from the 1920s up until the 1970s. The project recounts the story of this piece of land, granted for cultivation to her family by the Crown without right to ownership, only to be evicted after decades of hard work trying to turn that stony field into a fertile land.

In *Jag är Bergtagen* (I am Spirited Away), Kalle Brolin collects images and quotes, to give an account of the ecological impact of mining the mineral Vanadin in Scania. The mineral is important because it is used in batteries, allegedly needed for a transition to a fossil free future. But the mineral is also related to the social impact of smartphones and the possibilities that dating apps represent today.

In the exhibition *Tic-Tac-Toe*, Birgitta Linhart has created a series of stretchers carefully crafted, some with lichen and some with fireweed, to remind us of what is worth treasuring at this tipping point in human existence.

Nearly two months after the disclosure of the sixth assessment report presented by the Intergovernmental Panel on Climate Change (IPCC), there is only one possible question: How can we face the future? The state of things according to the report is that climate change is widespread, rapid and intensifying. So anything other than stopping in the act, and fundamentally transforming our ways of living, is a gamble with nature. The clock is still ticking, tic-tac, tic tac, as the title of Birgitta Linharts exhibition suggests.

The exhibitions during 2021 have offered knowledges produced from a relation to the soil, not the separation from it. In looking at the state of things, these exhibitions carefully and compellingly weave together data with interpretations and analyses of contemporary techno-industry, with accounts of the lives of the people. The works forge new associations and unexpected insights, compelling us to encounter our world, a place where nothing is fully autonomous. This simply means that anything we do still matters.

*Mariangela Mendéz Prencke,
Konsthallschef*

COLERE

Anna Linder

Floor 3A

With the exhibition *Colere*, Anna Linder returns to what was once the family's place of residence from 1919 till 1964 in the village of Laisheden, Sorsele municipality, in Västerbottens interior. The project retells the story – full of contradictory sentiments of sorrow, gratefulness, anger, and love – about the family household of Stenlunds torp, the "odlingslägenhet" in western Laisheden. A *odlingslägenhet* is a plot of land leased by the Crown to whoever could take care of it and who lacked any land of their own. The residents had no right of ownership to the land they cultivated. This is a story of how the family will have to leave the place after decades of struggle to turn the barren land into fertile soil. In recent years, Anna's visits to the place show us the surrounding area that nature has reclaimed – the birch trees, grass stumps, and the overall meagerness that the settlers never quite managed to conquer. Ruins are all that remains of the settlement that once housed a family of eleven children.

The project also seeks to understand colonization: inhabitation, construction, and cultivation on a close-up plane over a long period. The word *colonization* stems from the Latin *Colere*; reside, visit, practice, guard, or respect. In its imperative form, *Cole* urges respect and reverence towards the earth – the land

that sustains us and cherish life. On the other hand, the French word *Colère* means anger and wrath.

***Colere*, 2021**
Color/black and white, stereo
Original format: Super-8 and Video.
Two-channel video installation.
4:18 min.

Colere is set in Laisheden, where there once stood a small cabin on the Crown's land. Constant revisits to the place and multiple conversations with the people who lived there have generated memory images, fragments of stories, and many questions with no one around to answer them. The place has returned to nature, plants and birches have reclaimed the ground, and all that remains are slight traces of the life that once inhabited the place. By collecting samples of plants throughout the years, new works of films, photograms, and shadow displays have emerged, which are used in the film, retelling the story of cultivation and harvest.

***Laisheden*, 1947**
Oil painting, Artist: M Mathisen
"This painting has been around for as long as I can remember, in our summer cabin by Laisälven river, a few kilometers from Laisheden. Yet, today, no one knows who the painter was or why it was painted".

***Odlingslägenheten, Västra Laisheden* (Farmapartment, Western Laisheden), 2021**

Six black and white photographs of the croft.

Laisheden is a special place, and there are countless images of the croft in the family photo albums. Many of these pictures have been framed and are often found in the homes of my relatives. *Special thanks to Cecilia Helsing, Urban Viklund, Emmy Johansson, Ann-Britt Andersson, Ulrica Brolin, Angélika Borg.*

***Familjen Stenlund i Laisheden* (The Stenlund Family in Laisheden), 2021**
Birches, family photos, dried plants, vitrine.

Photography of the Stenlund Family.
Today Laisheden is overgrown with birches. The birch is a so-called pioneer tree; it is the first tree that starts to grow when a place is reclaimed by nature. Once upon a time, my relatives were doing the same thing. They were the first people to inhabit a space where no one had lived before. They cleared the ground, built homes, and farmed hay. They were pioneers. During 44 years, they cared for the land. They invited other families to stay there in exchange of a few cents, among others the Skum-family who used to camp at the bakery for a couple of weeks every year, while they were following their reindeers on the land they had wandered on since times untold.

Special thanks to Cecilia Helsing, Urban Viklund, Emmy Johansson, Ann-Britt Andersson, Ulrica Brolin, Angélika Borg and Krister Eriksson

***Dokumenten* (The documents), 2021**
Archival material, 88 pages

The communication between William Stenlund, the government officials, and Domänstyrelsen (The government agency managing government land) took place through contracts, agreements, hand-written letters, blueprints, inventories, price lists et cetera. Thus, from the first document dating from 1919 to a letter of land transferal 1964, we can follow the development of Laisheden throughout the period.

Special thanks to John-Erik Hansson, archivist at the government archives in Härnösand; Anna Sténs, head archivist of the popular movement archive in Västerbotten; Cuno Bernhardsson, Head archivist at the research archive of Umeå University Library.

***Colere – Laishedens växter I* (Colere – Plants of Laisheden I), 2018 – 2021**
Peephole with light-sensitive plant prints.

Print 1: Spinach extract and Yarrow
Print 2: Beet extract and Geranium
Print 3: Nettle extract and red clover

Photograms made using plant prints is an early technique used to capture images of plants on paper. First, the paper has been dyed using plant extract. When it dries and plants have been placed on top, the papers are then exposed to sunlight. After approximately 2 to 14 days, the photographic print emerges. These prints were created in 2018 and have never been shown due to their light sensitivity until now. *Photography by Cecilia Helsing and Anna Linder*

**Colere – Laishedens växter II (Colere – plants of Laisheden II), 2019 – 2021
25 photograms**

Photogram, photos created without a camera, is an early, unpredictable, analog way of recreating objects on photographic paper. In this case, plants have been dried and pressed to be used to create the images. The method is quick and "fleeting" since the process is very light-sensitive. The captured image soon fades when exposed to light. This decay has been prevented by recapturing the pictures with a digital camera.

Photography by Cecilia Helsing and Anna Linder

Special thanks to Lina Holmberg and Kållereds ramverkstad

**Storvindeln's Fria Församling (Free Congregation of Storvindeln), 2021
Wooden church**

When I was eight in the summer of 1975, I followed my grandmother to my great grandfather Williams's summer cabin at Laisälven-river. There, an auction was held for William's estate. On a long table, they had placed all of the objects, and it was there I noticed it; the wooden church. I knew I had to have it, and my grandmother won the bid. I remember there was a long wait, but there was something special about that church. My grandmother had been a member of the Free Congregation of Storvindeln for all of her life.

**Emmy berättelse (Emmy's tale), 2021
Pamphlet, 52 pages.**

The text is written by my grandmother's sister Emmy Johansson from Sorsele. Emmy grew up and lived in Laisheden for several years and wrote down the story about her life in Laisheden.

Transcribed by: Christina Linder.

Special thanks to Emmy, Axel, Per-Erik, and Per-Fredrik Johansson

**Tal till torparna (Speech to the Crofters), 2021
Speech written by Anna Linder and Hanna Högstedt.**

Reading performed live during the vernissage.

**Blåklockor (Bluebells) 2021
Pencil drawn mural**

Bluebells were my grandmother's favorite wild flowers. My mother's too. And mine. They grew all over Laisheden and all along Ammarnäs-road. They thrive in sandy soil. They create life everywhere in small cracks and crevices. In seemingly barren soil, they flourish and give us so much joy. In some way, that's how I imagine my ancestors. Stubbornly toiling. Proud. Joyful. Never complaining. In 2021 the bluebell was pronounced Sweden's national flower.

Drawn by Anette Carlsson.

Special thanks to Lisbet Gabrielsson

**Arbetssång, Händer minns, Colere, Slå rot, Surmyren (Labour Song, Hands Remember, Colere, Take root, The Acid Morass.), 2021
16:30 min, mp3**

During the making of the film Colere, Sara Parkman, Xenia Kriisin, and Samantha Ohlanders created music. For three days in May 2021, they locked themselves in room and wrote a song with inspiration from texts, images, and stories from Laisheden.

Music by Sara Parkman, Xenia Kriisin and Samantha Ohlanders.

Texts by Hanna Högstedt, Anna Linder, Sara Parkman, Xenia Kriisin and Samantha Ohlanders.

**Skuggväxter (Plants' Shadows), 2021
Record player, slide projector, plants from Laisheden, Oasis**

Strolling through the forest glade overtaken now with wildflowers, bring memories that take me back in time and space. When you peer through the leaves towards the sun or gently graze them, they softly wave in the wind. The forest glade that is next to the barn's ruins turns into a wild and beautiful flower meadow during summer.

Special thanks to Kållereds Radio & Tv-service, Leif Alenäs, Kolbrun Inga Söring and Ia Högstedt

Anna Linder is born and raised in Storuman, Southern Lappland. Linder is an artist, curator and cultural producer working primarily with moving images. Their works – videos and films as well as installations have been exhibited at Moderna Muséet in Stockholm, ICA London, Borås Konsthall, Göteborg konsthall, Gallery Alkatraz in Ljubljana, Rotterdam film festival, Tribeca Film Festival, Arsenal Experimental in Berlin, among several other places.

Linder's latest queer experimental film *Spermahoran* has purchased by Moderna Museet and added to the museums collections. The film was part of the research project conducted by HDK-Valand, Queer Moving Images, finished in March 2017. Currently, Anna Linder is working with Colere, a film project, previously under the name "Kronotorpet – Laisheden", as well as with the archive and platform SAQMI – The Swedish Archive for Queer Moving Images created by Linder 2016-17. During 2021 Anna Linder was awarded the prestigious Dynamostipendiet by Konstnärsnämnden and the Cultural Scholarship of the city of Gothenburg for their work as an artist and long-standing effort to empower other artists.

Worktexts by Anna Linder

LIVET I TINGEN VI LÄMNAR EFTER OSS

Jette Andersen

Floor 3B

Livet i tingen vi lämnar efter oss (Life in the Things we Leave Behind), 2019-2021

Cut croquis reassembled in 4 new collages, mounted on MDF.

Paper doll dresses reassembled by color in 4 new collages mounted on cardboard.

Multiple objects of various kinds mounted on two MDF bases.

In previous works, Jette Andersen has worked with childhood memories, coloring books, pictures, and toys that she has reworked and revisited through the years. In *Livet i tingen vi lämnar efter oss* (Life in the Things We Leave Behind), she presents three new works with a common grounding in memories and memorabilia, a sense of place, recycling as a method, and aging as a driving force. In her own words:

It is like when the generation before us passes away, and we must take care of their remains. You ask yourself, what will my remains look like? Who am I when seen through my things? What is a life when seen through what we leave behind?

For this exhibition, Andersen has cut up some of her old croquis of live models, turning them into collages. She has also made collages out of paper doll dresses she created when she was 10 years old. She retells how drawing the dresses and imagining the places and situations where the dresses could be worn, was more engaging than actually playing with the dolls.

The third work is an installation made up of two large tabletops where Andersen carefully has assembled a series of objects made in all sorts of materials – glass, metal, wood, plastic, leather, paper, textile, and so on. The objects also vary in function: some are toys, some are tools, some are just fragments of something larger, like bones of an animal or crystals from a chandelier. The objects have been accumulating over time at her home, or as she refers to it “my place, my destiny, my security, but also my constraint.”

The objects have been sourced or collected in different ways through the years, but nothing new has been acquired for the project. When Andersen started these new works, she decided she would

only use what was already in her place. These objects that were waiting patiently to be rediscovered, recycled, and put back into use, were thus arranged in two large compositions, suggesting a sort of archeology of bits and pieces.

In their seemingly inevitable status as debris, these objects can perhaps give clues of how we humans navigate the world, for they are not just evoking nostalgia for the past and bygone ways of crafting and living. On the contrary, it seems as if they are proposing a liberating rupture. When arranged as an artwork, these objects become something else; they invite a reflection about themselves, their history, and the people connected to them. They are no longer signifiers because of their use or service, instead we are asked to contemplate them in their beauty or ugliness, their presence, and materiality. We are asked to imagine them as pieces of something larger, capable of generating hypotheses about a life.

The empty spaces between each object contribute to the construction of the whole, a whole that nonetheless is never complete. It appears that the border

of the bases can barely contain the expansive nature of the objects. As if the fragments were a unit of measure with the single purpose to make us understand the monumental scale of human material production. As if all these fragments shout: enlarge me! complete me! remember me! reinvent me!

Jette Andersen is an artist and architect, born in Odense, Denmark. She has lived in Luleå, Sweden, since 1976. She studied at the Kungliga Akademiska Arkitektskola in Copenhagen (1969-1975), and since then she has taken many classes in croquis, aquarelle, installation, and sculpture with various materials in focus. Andersen has exhibited widely and consistently in northern Sweden, with exhibitions in Luleå Konsthall, Norrbotten Museum, Gallery Lindberg, Härnösand Konsthall, Piteå Konsthall, Skellefteå konsthall, Gallery Kryset Lofoten, Havremagasinet and Konstgille in Boden.

TIC-TAC-TOE

Birgitta Linhart

Floor 2A

Tic-Tac-Toe, 2021

Installation with beard lichen, Fireweed seeds, roots, carved stone, and charcoal drawing.

Plant-based materials always determine form and story in my exhibitions. The beard lichen leads the way in this one. The figure of a stretcher came to me during preliminary work with the material, and the image etched itself in my mind. For two years, this idea grew and was formalized.

Beard lichen is the tentacles of the Earth. It grows where the forest is untouched and without pollution. So when Havremagasinet presented Earth/Soil as a theme for 2021, I thought, here is a place for the lichen to tell its story. The Willowherb came along unexpectedly and told its story of bird's nests. The state of Forest is magical and fills you with calm, owning a sense of beauty that I would like to convey to each and everyone as a reminder of what we have – something worth protecting.

The roots are drawn with charcoal based on a site-specific work I created in Finland this summer: “Pray”. A large portion of the work was made up of a tree with all of its roots intact. I burned them charcoal black. It made me think of Earth itself. The roots in *Tic-Tac-Toe* are larger and more magnificent – like Mother Nature, like a God figure painted on the altarpiece of a shrine.

In front of this large drawing, instead of an altar, where offerings are placed worshipping a deity, there is a game of Tic-Tac-Toe. It is wordplay with double meanings, capturing the essence of the exhibition – a game, a gamble with nature, but also the sound of a clock, tic-tac, tic-tac.

Worktext by Birgitta Linhart

Fireweed

Also known as Willowherb, Latin: *Chamaenerion angustifolium*.

Fireweed is one of our emergency foods, according to the Swedish army's handbook on survival. The entire plant is edible – the root, the leaves, the stem, and the flowers. One could also try it as a remedy for hick-ups as it is said to have some effect on cramps.

The stem can be eaten as a substitute for asparagus. The sprouts are rich in vitamin C and should be eaten when the plant is young, as it becomes bitter and hard as the plant matures. The sprouts may be boiled but can also be eaten raw in a salad or lightly pan-fried with some salt, pepper, and a splash of lemon. The leaves are suitable for tea brewing. This tradition stems from the Middle Ages in Russia, where the tea has its own name: Ivan-tea. The roots can be ground up to aflour with a somewhat bitter flavor. Take the white root and remove the brown central stem, let soak in water and dry before grinding.

Source: alterhedens.se

Lichen

Lichen is a group of plants of great significance as nourishment and medicine in survival situations.

Reindeer lichen and beard lichen have been in use for medical purposes and the treatment of open wounds. The dried and ground-up lichen is applied to the cleaned wound and acts as an antibiotic, hastening the healing process.

Beard lichen proper grows on old spruces, especially in the north of Sweden. It is often confused with other tree-growing lichens. It can be identified by the yellow-white color and by taking a closer look, seeing its thin threads. Pulling one of the threads should reveal a thin, hardened outer layer with a more rubbery thread inside. The yellow tint comes from a substance called usnic acid, which has antiseptic properties. North American first nation peoples have used the lichen to treat and clean burn-wounds. Ground-up beard lichen has been used to treat intestinal maladies since the acid does not affect the body's own natural bacteria.

Source: inivildmarken.se

Birgitta Linhart is an artist working with nature materials like stone, seeds, leaves, branches, and ice. Her choice of materials often follows the seasons. She works mainly with large scale sculptures where site specificity is of outmost importance, always aiming to create meeting places or portals between humans and nature. She has also done extensive work with environmental projects and land art workshops in villages and small communities in Norrbotten and northern Finland, helping them to give, or find a visual form for their stories. Her substantial work in stone carving is mainly inspired by the perspective that it can withstand more than thousand years.

Linhart has studied sculpture at Sunderby Art School (1994-1997). And since 1997 she has exhibited frequently in northern Sweden and Finland. Since 1997 she has done more than twenty ice and snow commission projects in Sweden, Greenland, Latvia, Russia, Italy, Mexico and USA. She has participated in many group shows, such as the Luleå Biennial (2020), and ART Li Biennial in Ii, Finland (2014). She lives and works in Luleå.

JAG ÄR BERGTAGEN

Kalle Brolin

Våning 1A

In *Jag är Bergtagen* (I am Spirited Away), Kalle Brolin collects images and quotes, to give an account of the ecological impacts of mining the mineral Vanadin in Scania. The mineral is important because it is used in batteries allegedly needed for a transition to a fossil free future. But the mineral is also complexly related to the social impact of smartphones and the possibilities that dating apps represent today. The installation also unearths the records of children labor brought to work in the coal mines of Skromberga in the 1890s, rendering visible the historical, technological and mythical dimensions of the colonization of life, love and relationships perpetrated by the mining industries of Southern Sweden.

Jag är Bergtagen (I am Spirited Away), 2020
Two-channel video installation
Duration: 24:51 min.

Jag är bergtagen (I am Spirited Away) is a video installation about fossil-free economies, life cycle analysis, and tangled mythologies of love, fertility, and dating apps. The script produced for four scenes is staged in Scania, a region whose past is connected to coal mining in the 1800s and whose present is threatened by current prospects of excavation of the mineral vanadium.

The scenes are composed of interviews, choir songs, a dramatic collection of stories and images, a flow of data with no beginning or end, presented in what seems to be two giant smartphones. All this material has been shot vertically with cellphone cameras. All narration takes the form of texts tapped out on-screen. All portrait images are swiped left or right when they disappear, as if on a dating app. Similarly, other images are scrolled or zoomed by hand, in dynamics of viewing inspired by our constant looking at the screens of our phones.

The installation departs from a photograph that Brolin encountered during his research, depicting children from a coal-mining village performing a theatre play about the King under the Mountain who takes a child bride. The play that the kids were setting up in 1883 is called Bergtagen (Spirited away), written by Victoria Benedictsson, an author from Skåne who used to live in Hörby, where excavations for vanadium still occurring today.

The dark story of the play, in which Spring is forced into marriage with the lord of the underground, unfolds in a series of entangled scenes connected to mining excavations in Scania today. One scene is about documentation that the coal mining company in the 1800 hundreds used children from Gothenburg and Stockholm as slave labor, with the intention of breeding a stock of workers suitable for underground work. Another one is about the love and relationships of the mine staff being controlled and used by the mining company. This is in connection with the dating apps used by young people in the former mining towns today. A third scene is about the life cycle analysis of mobile phones, which also includes the battery. Batteries can be made using the mineral Vanadium, as well as a life cycle assessment for the dating app, to find out what raw materials and what type of

energy is consumed in the production and years of use of this product—a sort of God of Love in today's modern societies. And a fourth scene is about locating which of these materials are to be found in present-day Skåne, documenting what conflicts the mining of these minerals give rise to today. Like the nuns of a convent in south Skåne that are engaged in stopping various attempts at extraction in the area, from fracking of shale gases to mining companies looking for minerals.

All the elements in the installation are loaded with symbolism. For example, the mineral that's about to be mined in Skåne is vanadium, which is allegedly used in batteries needed for a transition to a fossil-free future. This mineral, named after the goddess Vanadis, the Nordic goddess of fertility—also called Freja—is the God of love by extension. The nuns are said to be brides of God, albeit sworn to infertility. Yet, their protests can be seen as a way of protecting nature, the goddesses of fertility and love being forced into marriage with some smith god of mining and death, who lives underground. In Kalle Brolin's words:

This installation is a dialogue about the colonization of love and relationships perpetrated by the mining industries in Southern Sweden, navigating its' varied historical, technological and mythical dimensions as if it were a landscape.

Jag är osläcklig (I am Unquenchable), 2021
HD video
Loop

A group of five children is lowered into a mine shaft. The only light in the picture comes from the candles they hold in their hands. The film loops so that the children sink deeper and deeper into the darkness without reaching a bottom.

For the 1897 Stockholm Exhibition, a building that came to be known as the Skåne Mine was constructed, showcasing the coal mines (and sugar mills) of Skåne. In a circular tower was an elevator structure that simulated a descent into a coal mine, with the shaft walls painted on rolling canvases. The background of the video *Jag är osläcklig* is a digital reconstruction of the walls of the Skåne mine.

To accompany the video, the artist reads a letter written by a man who participated in a labour strike at the Skåne coal mine. After the strike, he was blacklisted by the mining company, and

forced to emigrate to America to find a job. Once there, the miner found out that his wife, who had stayed in Sweden, was pregnant with his child. He then wrote a letter to the unborn child, explaining why he had to leave the family. The letter ends with an appeal to the child to light "an unquenchable flame of hatred for all tyranny in the world". The letter was to be read to the child on his tenth birthday. In the video *Jag är osläcklig*, we see how the child, at the age of eleven, starts to work in the same coal mine where his father worked before the strike.

D.O.P. / cinematographer: Alex Germundsson

Participants: Lola Petersson, Majken Wetterstrand, Rosa Wetterstrand, Lisa Brolin, Li Germundsson



Jag är djup inläring (I am Deep Learning), 2021
Animated photography

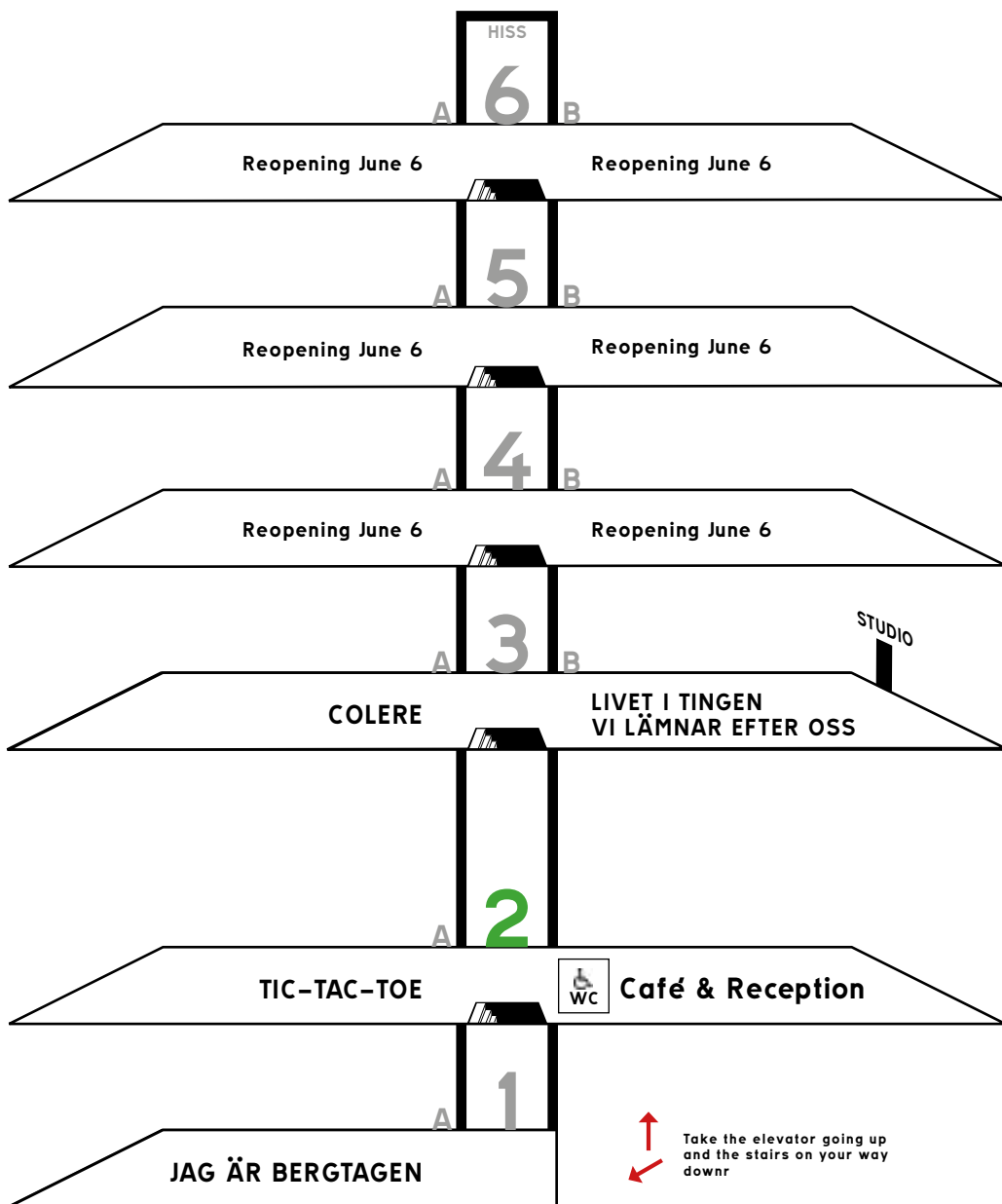
An animated group photograph depicts the children in a mining village approx. 1890, when they will perform a play called *Den bergtagna*. The play is based on a tale about how the King under the Mountain takes a child bride, forces her to live the rest of her life underground, and makes her forget the world above. We can assume that some of these children will soon start working in the same mine as their fathers and somehow become spirited away.

After a while, we notice some movement in the photo; the children blink their eyes, their heads turn a little gently. The photograph has been animated with the help of an AI that, with machine learning, builds a neural network for face recognition. The program is popularized as an app for the animation of photos, but the use of the program also contributes to increasingly accurate monitoring programs for the identification, for example, of participants in demonstrations and strikes.

The same photo also appears in the video installation "Jag är bergtagen."

Kalle Brolin is a Swedish artist and a writer working with video installation and performance. His works have been shown in several international biennales and art exhibitions. He's co-runner of the Sunshine Socialist Cinema, an outdoor solar-powered cinema. He has written mainly for the culture pages in the newspaper *Fria Tidningen* but has also contributed to several art magazines.

His latest series on the landscape and culture of the coal mines and sugar factories in southern Sweden has been exhibited at Malmö Art Museum and Moderna Museet in Stockholm. These works are also shown on a long-running tour of exhibitions and screenings around Scania's mining and sugar towns. In addition, the works have recently been included in a couple of academic research projects.



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