

SOIL

During 2021, all projects and exhibitions at Havremagasinet follow a common theme: SOIL. Soil is a geological substance. It is a living organism; a composite blend of minerals and organic materials covering the thinnest outer layer of Earth's crust; a substance encompassing both decay and growth. Soil is the biosphere and the thanatosphere. Soil or rather the synonym earth is also our word for world – the planet we live on. It is the ground beneath your feet. Who does the earth belong to? We have measured it and divided it up with borders. Some own parts of it and some do not. Do they live on someone else's earth?

This year we invite you to a conversation about SOIL which is a conversation about many things; migration and departure in our spring exhibitions, or survival and cultivation as in the exhibitions of this summer. We offer you different art experiences and projects based on this theme, which we believe, with your help, can lead us to new insights about our contemporary landscape and existence.

During summer, Havremagasinet is filled with art. We have opened all the floors that have been closed during winter and we even have an art installation in our front yard. The artworks concern man's relationship to earth in the sense that it is the primary condition for our existence. Humanity has, to say the

least, a complicated relationship to land/earth/soil. We need and exploit it while simultaneously sabotaging it and thereby destroying an essential prerequisite for our survival. In the exhibitions, we see cultivation of plants, preparations for the apocalypse, reflections on our relationship to earth and nature, the struggle to protect nature as well as the effort to ransack and destroy it in pursuit of short term economic gains.

The garden equally represents the nurturing of, as well as the struggle with nature – a struggle against weeds, pests and wild growth. We impose human rules and notions of order on nature to force it to serve our ideals regarding productivity and beauty. Cultivated land, whether it is a park, garden, farm or planted forest, is a paradox. It is a human construction violating and transcending human order because it has a life of its own growing in accordance to rules beyond our comprehension. It is not quite natural since he have ordered and systematized it in to categories created by us according our perceptions of its values, and it is

not quite a creation of man. It contains an independent essence outside of our control.

We can follow this struggle throughout history since it was created by us through the invention of self-awareness – this strange notion that we are of nature and in nature but that we ourselves do not constitute nature. This emancipation or perhaps alienation has generated unwanted consequences. In our eagerness to rule nature and maximize its usefulness, we are critically damaging the ecological systems keeping us alive. We might perceive these consequences as Nature's revenge, which we respond to with new interferences and smart solutions. But nature lacks that kind of agency. It is indifferent towards us and it is in fact our own reflection we struggle against. Right now it appears as if the mirror image has the upper hand.

Perhaps there is another way for man to live on earth, not as a superimposed gardener, rather as one in a million other natural beings.

Linda Tedsdotter

Apocalypse Insurance - Keep Family Breathin, 2018
Gasmasks, tripods and sound.

Apocalypse Insurance - Make a Bunch of Andy Warhol Copies as an Excuse, 2021
Canned beans and tomatoes.

Apocalypse Insurance - Get Ready for Walking, 2021
Pair of unused hiking boots, vitrine.

Apocalypse Insurance - Bullet Free Army, 2021
Bow and arrows, motors, basement

Apocalypse Insurance – Garden, 2021
Garden for exchanging knowledge, building community and growing food for humans and pollinators.

Linda Tedsdotter is invested in usefulness and purpose. Her engagement with finding solutions to the impending catastrophe starts with the principle that art cannot be a representation, but that it must become an instrument of survival. She proposes works that are tools to be used when the emergency comes, devices employed in the quest for subsistence.

Apocalypse Insurance is a series of works made up of real useful items, ready to be used not if the world collapses, but when the world collapses in a not-so-distant future. The series stems from the concept of “prepping” — preparations for approaching the collapse of modern society.

Already now we know that most of the migration taking place in the present is due to climate change. Many of our most common every-day practices are at the brink of collapsing. The different proposals in the series Apocalypse Insurance are thus examples of what to do when you will no longer be able to hunt with your gun, gasoline for your car or—even worse—breathable air. With a bit of humor—which is also a tool for subsistence of outmost importance—Linda Tedsdotter seeks to instruct us in what skills we may have to develop or implement in order to keep ourselves alive.

And in a world in which food will be a scarcity—and all the food cans in the supermarket are consumed, learning how to make a garden and grow food will be of utmost importance. The *Apocalypse Insurance – Garden* that she has invited us to plant collectively in the yard of Havremagasinet—if cared for properly and with respect—will help us to provide fresher air, warmth, and food for humans and pollinators. But the garden has also the task to make us aware that in the quest for survival, the selfishness of the individual will not save us. We cannot just save ourselves and our families, we need to restore the collective for all humans and non-humans, since all what we do has an impact in everybody's planet.

We need each other to exchange knowledges, learn from each other skills and distribute labor. If the other elements in the series *Apocalypse Insurance* point at the responsibility of the individual, the garden becomes a lesson of the importance of the collective in the quest for survival. If we manage to keep the garden alive, in due time it can mature into a classroom, a place for the exchange of forgotten knowledges on how to cultivate or grow our own food.

Linda Tedsdotter, born in Laisvall, is a visual artist currently based in Gothenburg, Sweden. Since 1998, her works have been shown in museums, festivals, and galleries. Tedsdotter's artworks are often site-specific or in other ways related to the situation and the context they form part of. As a response to the times we are living, her artworks are created not to be discarded after a short period of display, instead they are made sustainable, or ready to be repurposed, in her effort to minimize her ecological footprint. Tedsdotter also works as an independent curator and is an active member at Konstepidemin Art Center in Gothenburg. Tedsdotter have been a board member of the artist-run gallery *Box*, the art magazine *Paletten*, and *Röda Sten Konsthall*, Gothenburg.

**Floors 1A, 2A
and outdoors**

Trädfittorna

Fittapet, 2019

Photomural

Trädfittorna is an artist collective that started under summer 2018 in Norrbyskär, a small town outside of Umeå, at the first meeting of the project *Myter och Verkligheter – En Lesbisk Odissé* (*Myths and Reality – A lesbian Odyssey*). Their shared interest is to preserve what they refer to as “tree pussies” and spread knowledge about them. The collective is made up of Anna Linder, Eila Wall Boholm, Elin Rytiniemi, Sanna Wiggefors and Ylva Helena Långdahl.

There is a common understanding of the origin of species connected to the feminine and the spiritual. In many recorded histories around the world, there are descriptions of the intersection between the feminine and the animal, between the feminine and the spirit of the forest, of the stones and the rivers and the soil. Hence, what constitutes society is the exchange, the interactions between these worlds.

The trees in the forest have large swollen cavities that are easy to spot, perhaps they are portals that remind us of these forgotten connections among worlds. Trädfittorna has taken thus the task to photograph these pussies in the forests they have nearby. Each tree pussy is unique and beautiful, so they have chosen to preserve them, be proud of them and share them in a large collage, a wallpaper that pays homage to all the pussies in the forest; and with them, to all that nurtures connections and flow among the worlds of the living, not just the human.

In the context of this exhibition, the Trädfittorna’s project also seems to imply, albeit not explicitly, that if we accept the premise that the earth is female, and that she sets the plan for how living beings will organize upon her, the destruction of nature, of our planet appears to be justified. If one adheres to a culture in which the feminine have no value, it is also easy to assume that she, mother earth, nature is something we own, something we poses, not something we could be a part of, or something we could learn from. Seen from this perspective, then comes as no surprise that nature can be thought of as merchandise.

Anna Linder works primarily with video, installations and performances concerning the abstract, the collective, relationships between humans and family history. The works all carry traces of the queer feminist experience beyond our conventional heteronormative order, often depicting family situations. Linder was a mentor in the project *Myter och Verklighet – En lesbisk Odysseé (Myths and Reality – A Lesbian Odyssey)* 2018-2019.

Eila Wall Boholm lives and works in Sundsvall, Sweden. Eila challenges norms and creates activist performance art. As a performer they challenge norms about the body and sexuality. They have created the myth of “Queersvall”, an alternative story of Sundsvall through queer guided city tours.

Elin Rytiniemi is from Malmberget in the north of Sweden, at present living in Umeå. She studies Archeology and has an interest in following how the queer heritage can be communicated. Elin’s artistic practice involves woodwork and texts.

Sanna Wiggefors is born in Luleå now living in Gothenburg. Wiggefors works with art in many disciplines, painting, sculpture, video and performance. Sanna’s topics of interest are in the realms of fantasy, feminism, and queerness.

Ylva Helena Långdahl is born in Skellefteå, but she is currently living in Umeå. The artist studies art focusing on linoleum-cut and painting. The art concerns sex, introspection, psychic health and queerness.

Anna Linder

En stol till Sara (a Chair for Sara),
2019

Photographs and chainsaw sculptured stool

Anna Linder was inspired by the story told to her by her grandfather Gunnar Brännlund about the chair, the forest glade, and the dancing rail workers in the woods of inland Västerbotten. When Gunnar was a young man he danced there himself. The musician sat on the stool shaped out of a pine tree stump. *En stol till Sara's* purpose is to recreate a space for the music created in the convergence of nature, the stool, the musician, the dancers and the listeners. It is also created as a celebration of Swedish queer folk musician Sara Parkman.

On the opposing wall hang four photographs taken 30 years ago when Anna Linder as a child visited the glade with her grandfather. Linder has since visited the place as an adult. In this installation we encounter the forest in a configuration differing from the portrayal of forest in our other exhibitions. Here, Forest becomes the subject, an agent managing and preserving our forgotten memories, in contrast to Forest as an object waiting to be exploited or protected from exploitation.

This work was created within the project *Myter och Verkligheter – En lesbisk odysseé (Myths and Reality – A lesbian odyssey)* and it is part of the lesbian history of northern Sweden.

Anna Linder is born and raised in Storuman in Sweden's interior. Linder is a gender non-binary artist, curator and cultural producer. Their primary work is within the field of motion picture. Their videos and installations have been on display at Moderna Muséet in Stockholm, ICA in London, The Swedish institute in Paris, Borås Art Museum, Göteborgs Konsthall, Södertälje Konsthall and Gallery Alkatraz in Ljubljana. Linders films have been shown at Rotterdam International Film Festival, Tribeca Film Festival, Arsenal Experimental in Berlin, Oberhausen Film Festival and Edinburgh Film Festival. They also participated as a mentor in the project *Lesbisk Odysseé*, organized by *Lesbisk Makt*, a popular art movement based in Västerbotten.

Floor 2A

Konstnärer tolkar AP-fonderna

Konstnärer tolkar AP-fonderna (Artists interpret the AP-funds), 2021

Posters by ten different artists

The state pension funds in Sweden (Allmänna pensionsfonderna) manage roughly 2000 billion Swedish crowns (235 billion dollars) of taxpayer pensions. Several billion are invested in shares and bonds in the fossil fuel industry.

Konstnärer tolkar AP-fonderna is a project where several artists addressed the issue about our common pensions and the climate. The issues regarding pension fund investments, ethical guidelines and our urgent need for climate adjustment are complicated and hopelessly bureaucratic, at the same being highly emotive and politically explosive.

Climate activists, Anna Bokström and Johanna Norrbo have worked together with international network Fossil Free, they decided 2020 to invite artists to draw attention to these issues. Participating artists are Nina Bacos, Anna Bokström, Ann Engqvist, Sara Granér, Max Gustavsson, Ilona Huss Walin, John Huntington, Lena Ignestam, Babwale Obayanju and Ella Tilleman.

Kartläggning av fossilbranschen (Survey of the Fossil Fuel Industry), 2020

Paintings

John Huntington and Ilona Huss Walin survey the esthetics and vocabulary in this series of paintings. It is a pre-study for Huntington's and Huss Walin's contribution to the project Konstnärer tolkar AP-fonderna.

One finds it difficult not to laugh studying the paintings. There is a playfulness and generous dose of sarcasm. The contradictions of the source material become evident in the psychotic smile of the Preem-bear or in the misspelling of "Human Enegy". Simply because the expression is simplistic and childish it becomes an excellent means of dethroning and demystifying the multinational giant corporations that lets us approach them in a more direct and honest manner. Because isn't their behavior – ignoring and denying the consequences of their actions, if anything, infantile and childish. In these images we witness that reality without the veneer innocence created by their marketing departments. We meet them face-to-face on our own level, or perhaps, slightly below our level. We have no obligation to treat them with deference simply because they are huge international businesses. After all, it is our pensions. Every Swedish worker is a co-owner.

Carolina Caycedo

Esto no es agua (This is Not Water),
2015

**Single channel video and sound
composition**

5 min and 20 sec

Sound: Daniel Pineda

**Courtesy of the artist, Commonwealth
and Council, and Instituto de Vision**

Since 2011, Carolina Caycedo has been following the effects that large dams and hydropower plants have on natural and social landscapes in several American bio-regions. Calling attention to the catastrophic effects of seemingly benevolent hydropower projects, Caycedo's work ranges from performance to films shot on location to working in and with various communities engaged in the protection of their territory, researching the consequences of the transformation of rivers, public bodies of water, into privatized resources.

Much of her work portray rivers as living entities that have political agency and rights. Her cause is to unlearn the term 'landscape'—including its connotations in the visual arts—to revise our modern understandings of nature that assumes it as a background separated from humans, suitable only for exploitation or contemplation; a

position that in turn has separated the human observer from the ecosystem. In Indigenous cosmogonies of the Americas, which Caycedo has gotten in contact with through her projects, all bodies of waters are connected. Rivers are the veins of the planet, and their waters, associated communities, and ecosystems—of which humans are also part of, not as masters or owners, but as just one other member of the commons.

This Is Not Water is the first of a series of short videos that the artist refers to as "Water Portraits". With these videos of crafted sound and visuals, her attempt is to capture rivers and water as social agents within contemporary environmental conflicts. The message is distinct, rivers must flow. In the video, as if seen with a kaleidoscopic eye, the river flows in multiple directions, it bifurcates in new rivers and others come to meet at the axis. Cascades can run horizontally, diagonally, or even climb up. In the indigenous cosmogonies above and below do not exist, there is no hierarchies in nature, all is circular and sustainable, for the river is also the clouds and the rain and trees and catfish among many other beings.

Carolina Caycedo body of works is about conjuring water as a common good to all living, and to bring awareness of the tight relationship between armed conflicts and environmental injustice. She has said that “art has always been for me a tool to exist in society and to exert citizenship, environmental interest is never dislocated from social and political aspects”.

Carolina Caycedo is a London-born Colombian multidisciplinary artist known for her performances, video, artist’s books, sculptures, and installations that examine environmental and social issues. She participates in movements of territorial resistance, solidarity economies, and housing as a human right. She has held residencies

at the DAAD in Berlin, and The Huntington Libraries, Art Museum, and Botanical Gardens; received funding from Creative Capital and Prince Claus Fund among others; Has participated in the Chicago Architecture, Sao Paulo, Venice, Berlin, and Whitney Biennials. Recent solo shows include Care Report at Muzeum Sztuki in Łódź; Wanaawna, Rio Hondo and Other Spirits in Orange County Museum of Art; Cosmoatarrayas at ICA Boston; and From the Bottom of the River at MCA Chicago. In 2020 Caycedo was the Wanlass Artist in Residence at Occidental College and she is one of the selected artists for the upcoming 23rd Sydney Biennial. She is a member of the Los Angeles Tenants Union and the Rios Vivos Colombia Social Movement.

Norrapollektivet

A place disappearing. 2021 **Photographs, Videoinstallations and copper sculptures.**

The Aitik mine outside of Gällivare is one of the worlds largest open pit copper mines. Since 2016 the artist collective Norrapollektivet have spent their summers in Sakajärvi, a small village within the mines area of expansion. The village is currently being emptied as the mine is expanding. From this viewpoint the artists have studied the growth of the mine and the effect on the surrounding villages and landscape.

With this spot as their base they try to grasp the eternal beauty of the landscape and the immensity of the industry. Over the generations, people tending pastures and land have slowly created paths and memories, together with the old forests standing for æons of nature's own time. On the other hand we have the mine, whose own metabolism means constantly ongoing growth, continuous expansion at a rate that leaves no time for reflection. That which was once seen as eternal is quickly becoming a scarred memory. Soon, the forests and paths will no longer remain and it begs the question where memory can take root when all fixed points are gone.

A place disappearing aims to be documentation of the very dismantling – and to understand and capture the movement that dismantling means to people, to nature, to the trees, the paths and the animals; to the lake that will soon be emptied of its water, and to the horse paddocks soon to be wiped out.

A place disappearing is also the name of the movie in the inner room. It follows the process of accelerating mine expansion and a new kind of nature conservation project, moving trees. In an attempt to mitigate the consequences, experiments are underway to move old logs, dead wood, from the mine's expansion area, to save their rich lives of microorganisms. The Swedish University of Agricultural Sciences, SLU, conducts research and collects insects in the dead wood. The dead logs are depicted in copper sculptures, their annual growth rings have been wiped away leaving them as blank reflectors outside of time.

In the smaller room, the video installation *Using Landscapes* is shown. It seeks its way around the mine and examines where the boundary between industry and nature runs. Using landscapes is at the rim of the huge open pit and collects voices and images to understand the size of the mine and the complexity of the site.

Anja Örn, Fanny Carinasdotter and Tomas Örn have been collaborating since 2016 under the name **Norrakollektivet**. So far, they have concentrated their work on the projects that deal with the Aitik mine outside Gällivare. Parts of the work have been shown at the Moderna museet, Kunsthall Trondheim and in the Swedish Arts Council's exhibition *Brytningstider*. Parts of the project have been shown in 2020 in the exhibitions *Kiruna Forever*, which were shown in parallel at ArkDes, Stockholm and the Art Museum in the North, Kiruna and *Human Nature* at Sune Jonsson Center for Documentary Photography, Umeå

Fanny Carinasdotter has a B.A from the University of Umeå and has studied these questions in her artistic practice through works like *Residuum* (2018), *Recompositions* (2019), and *Umedalen's Former Hospital* (2008). Carinasdotter uses photography to examine places created and abandoned by society to see what traces are left behind and what hidden unrealized futures are revealed within.

Anja Örn primarily works with sculptural and interpretive studies of places and investigations of ecological systems such as her work *Lule älv mellan Rasmyran och Ågården*, *Organismer* and *Grenverk*. Anja Örn is also a founding member of *Galleri Syster*, a self-organized art gallery and meeting space for contemporary art in Luleå.

Thomas Örn is a licensed building antiquarian with a masters degree in cultural preservation at the University of Gothenburg. Thomas and Anja have long collaborated in art projects about cultural heritage sites with a particular interest in industrialized nature spaces in northern Sweden.

Chuyia Chia

Man and Land, 2020

Produced in collaboration with Skövde Art Museum

Chuyia Chia's exhibition *Man and Land* has four interlinked parts: The Garden, The Leek Warriors, The Laboratory and The Participatory: Nostalgia. Together they form a narrative about humans' complicated relationship with the land. It is a relationship of domination, transformation, destruction, and utmost dependency at the same time.

For Chuyia Chia the process of cultivation has become a ritual where she has fostered a sense of awareness of the cycles of nature. According to her, it is only through direct seeding and growing that one can understand the deep interconnection of all the elements needed—in perfect balance—for the growth of food: time, temperature, wind, sunlight, water, and a healthy soil. We eat what we grow, and we are what we eat, so it is also through this process that one understands what she professes: that “to protect the land, the soil, is to protect the body”.

In Havremagasinet's 4th floor, Chuyia Chia has planted a garden of wheatgrass in a manmade structure resembling a labyrinth. In the middle of the garden hangs a tapestry made of grass, whose roots take the shape of the sign for agriculture in the ancient Chinese language. These more than 3000-year old signs point at the long history of humanity growing food. The plants of the tapestry take the shape of the letter C, signifying copyright, through which Chia addressed the issue of genetically modified foods, or GMOs, a central predicament of modern agriculture.

The Laboratory section unfolds this thematic further and makes us aware of the importance of knowing where our food comes from, how it is processed, and how do we impact the environment when we grow it, as much as how do we impact our own bodies when we consume it.

The Leek Warriors is a series of dresses knitted, sewn, woven, or crocheted with pretreated leak leaves. Each one of the dresses is specially confectioned for a warrior that has the task to protector perhaps master—a particular environment from the arctic to the tropical rainforest. The dresses combine organic matter and human labor in a delicate balance that resembles humans' relation with the soil and the land.

Although much of Chuyia Chia's work in the exhibition involves organic materials, human presence is consistently accentuated in her work, the human impulse to intervene and affect nature. In the large installation *The Participatory: Nostalgia*, she invites us to leave our reflections about time and existence on stones. Only through the marks left in stones from different geological eras is it possible to follow the changes in our planet. We are now into a new geological era, the Anthropocene, a time in Earth's history in which human activity is impacting and drastically changing our planet's climate, ecosystems, and living beings.

Chuyia Chia, born in Malaysia, moved to Singapore in the late 1990s to study art and is now based in Gothenburg. Her artistic training is originally painting, but her main artistic practice is now within the realm of performance and installation art. In both mediums, she explores her interest in working with time, a time that is not bound to the clock, but to distinct processes that can record or express it, like weaving or growing a garden. She has participated in numerous group exhibitions and performance festivals around the world. Her latest solo exhibition was in early 2021 at Skövde Art Museum where a version of *Man and Land* was exhibited.

Ilona Huss Walin

Skogsbruk (Forestry), 2020

Det effektivaste är att inte göra så mycket och låta skogen forma sig själv (The Most Effective is Not to do So Much and Let the Forest Shape Itself), 2020

Video

16 min

With Ambjörn Göransson in collaboration with the forest engineer Martin Jentzen.

Lösa kompositioner med nedfallna grenar från skogen (Loose Compositions with Fallen Branches from the Forest), 2019

Fallen branches picked up in the forest and nails.

Naturnära skogsbruk, varför då? (Close to Nature Forestry, Why?), 2018

Video

34 min

In collaboration with the forest engineer Martin Jentzen.

Ilona Huss Walin project about forestry and lumber industry comprises two videos, and a series of small sculptures made with fallen branches she picks up in the forest. With these simple elements, the installation has a strong and grounded ambition to be pedagogic. She, and her collaborators, are determined to change our minds about forests logging.

Her humble and yet very sharp sculptures are shaped like weapons, but they don't cause any harm. They are made to inflict no injury to nature or to our planet. Their crafting doesn't imply chainsaws or any motor tool, not a single tree needs to be cut for their making or their transport. These small fallen branches, carefully picked up from the ground and shaped like pistols and other firearms, are carefully pointing at protection; that primordial gesture of grabbing a branch at the heart of the forest, when feeling minuscule and vulnerable, to use it as shield or weapon. The two enlightening videos made with her two collaborators (the forest engineer Martin Jentzen and the film director and musician Ambjörn Göransson), inform us about the impact of lumber industry, about the differences between a forest and a field of planted trees, about the forest capacity to regenerate itself after the devastating impact of monoculture and deforestation. They address the impending necessity to redesign the way we have exploited the natural resources, calling for a desperate change of attitude to save what is left and change the course of our own destruction.

In the video *Det effektivaste är att inte göra så mycket och låta skogen forma sig själv* (The Most Effective is Not to do So Much and Let the Forest Form Itself), we learn that humans are

not smarter than the forest. The forest changes over time finding its own ways and solutions to regenerate itself. And in the video *Naturnära skogsbruk, varför då?* (Close to Nature Forestry, Why?), the forest engineer Martin Jentzen talks about the type of forestry that is applied today in Sweden, in contrast to the close-to-nature type of forestry that he instead wants to advocate for. In the video he walks us through different types of landscapes, introducing with his calm voice the diversity of trees that make a specific forest; how each tree relates to and depends on each other, in contrast with the monoculture of tree plantations.

And such as each tree fulfills a roll in the forest, the project *Skogsbruk* (Forestry), made by an engineer, an artist, and a film maker, entails a collaboration among knowledges, tools, and disciplines. Science has done the research and gathered data, film provides the mediums to make it communicable, and art gives the space where it can encounter a responsive audience. This is a move from being reactive to proactive.

Ilona Huss Walin is a visual artist based in Gothenburg. She has worked with video, installation and performance for over 20 years, with multiple exhibitions mainly in Scandinavia. For the past seven years she has approached nature and environmental issues with her art. An important part of her work at present is to create in collaboration with others. She is educated at the Bergen Academy of the Arts, and Valand Academy of Fine Arts and Film in Gothenburg. For more info: www.ilonahusswalin.com

Ambjörn Göransson is a filmmaker and musician based in Gothenburg that has produced various short documentaries and video installations. He frequently collaborates with the The Swedish Bear Tribe Group. He is educated in directing and film production at Academy Valand in Gothenburg.

Martin Jentzen is a forest engineer who, after many years of working for timber companies, has left the conventional forest industry to devote himself entirely to a type of forestry that is close-to-nature. This entails accepting that humans are not smarter than the forest; the forest has the capacity to regenerate itself.

Ursula Biemann

Acoustic Ocean, 2018

Single channel video.

Duration: 18 min.

Acoustic Ocean, a video work by the Swiss artist Ursula Biemann, was filmed in 2018 at the ocean outside of Lofoten. The video presents a fictional marine biologist that is studying the sonic landscape in the arctic waters. Deeply focused in what she is doing—actively setting all kinds of antennas, receptors and audio devices to catch the sounds of marine life at the bottom of the ocean—the biologist appears to be trying not only to record but to listen, seeking to connect the human with the non-human, the surface with what lays below.

The video draws on recent scientific discoveries of the vast and unique modes of communication by marine life below the surface of the ocean. It includes existing sound recordings made by marine biologists in various parts of the world (St. Andrews, Providence, R.I., Plymouth). This material makes possible an audiovisual space that features a largely unheard repertoire of sounds, while it also helps visualize, or rather foresee, the scope of the climate catastrophe that we are in for.

In the video, the biologist performed by the Sámi artist Sofia Jannok enters into conversation with marine species. She merges with the environment and practices an attentive and more caring research, grounded in justice for all living beings that cohabit Earth. In her speech to the camera, she does not differentiate between humans and nature, nor between water and soil environments. And although she has been researching the oceans, what she speaks about is the deep relation, and codependency that the Sámi have with the reindeer.

The way Ursula Biemann practices the production of image and meaning making is, in her own words, “not to influence or critique the opinion of others; rather it is in and of itself an act of generating reality”.

For Biemann, imagination is a vital process for creating world. Water microbes or the scale of an overheating climate, unfold in realms invisible to the human eye. To access vast amounts of scientific data about climate and environment is largely easy, but this rational information alone cannot make us understand the magnitude of the change we humans are in for. If we want to address the collective, like she suggest, we need to address the unimaginable, bridge knowledge and explore interspecies communication.

Ursula Biemann's work is grounded in a research-based practice. She creates video essays and texts that address the interconnection of politics and the environment across local, global, and planetary contexts. Based in Zürich, Switzerland her research involves fieldwork in remote locations from Greenland to Amazonia, where she investigates climate change and the ecologies of oil and water. Her latest field research took her to the South of Colombia where she is involved in the co-creation of an indigenous University for biocultural knowledge generation.

Her video installations are exhibited worldwide in museums and international Art Biennials. She had numerous solo exhibitions e.g. at Helmhaus Zurich, Neuer Berliner Kunstverein n.b.k., and her retrospective *Indigenous Knowledge Cosmological Fictions* in 2020 at the Museum of Modern Art in Nice, France. Biemann is a founding member of the collaborative art and media project *World of Matter* on global resource extraction and circulation. She has published several books and the 2021 online monograph *Becoming Earth*, covers her ecological video works. Biemann has a BFA from the School of Visual Arts and attended the Whitney Independent Study Program (1988), both in New York. She received a doctor honoris causa in Humanities by the Swedish University Umeå, as well as the Swiss Grand Award for Art-Prix Meret Oppenheim and the Prix Thun for Art and Ethics.

Victoria Andersson

In Time, 2021

Embroidery, textile collages, single channel video installation sound, soft sculptures.

In her exhibition *In Time*, Victoria Andersson composes over white or black textile backgrounds, a series of reflections about time and its passing. Nature, something we assume, as an endless resource has been a constant presence in her work, however, in the context of this exhibition, a sense of threat or even emergency lingers. A “caution ribbon” or a warning tape made in textile marks the site. It suggests that something has happened. This sensation is underlined by the Morse code sound that fills the space: SOS, SOS, SOS... Help! The clock is ticking. The sound comes from her video *Tiden Lider* (a play on words as it can mean both “time suffers” and “time goes on”). In the animated video, a needle moves in a circular motion erasing beads, laid out like a clock, one by one as it passes. The Morse code SOS, the universal sign for help, is also repeated in the pattern formed by the beads in their layout. And fire, as an urgent metaphor expands in all directions and in different compositions.

With a series of collages made in tulle, she explores the effects of light, its refraction into prisms of color; the opacity of clouds, the black on black of a new moon, the warm tones of a sunset or the orange reflections of a forest burning. Like a moth towards the flame, we seem enchanted and thus helpless by our destruction. SOS the clock is ticking.

In the work *Heartwood*, the ring of a tree—a clock of another much slower tempo—is embroidered in black thread over black textile. The wood ring seems to bleed, or is it perhaps oil that drips? Or tears? From a witness saddened by the destruction it records? Her work asks the existential questions of our time.

In the middle of the room, two large embroideries depict a barren landscape. Few treetops, like the tip of an iceberg, allow us to imagine the scope of the destruction at ground level left by clear-cutting, deforestation, the industrialization of forests and excessive timber consumption; Forests are burning, and what Victoria Andersson portrays in her painstakingly slow process of embroidering, records it, like in the rings of a tree, almost as if a second could be equated with a stitch. The stitches here, like in the clock, only seem to reinforce that time is out.

Victoria Andersson is born in Kiruna, now living in Luleå. She studied Textiles at HDK – Valand Academy for art and design in Gothenburg. Victoria has had various solo and group exhibitions in Sweden and abroad. In her work, time and trees are a returning thematic.

Agneta Andersson

Inside Out, 2021

Linoleum cuts and digital print on textile

The city of Kiruna and its vast mine are a key background to Agneta Andersson's art. In previous works she has depicted urban spaces that are being fundamentally transformed—if not erased—due to the impending relocation of the city because of the mine's expansion. The mine—one of the world's largest—started its excavations in the 1890s and by 2004, the mining company LKAB and the city government initiated a plan for the relocation of the city to allow for the mine's continued expansion. Since 2015, parts of the inner city of Kiruna are being emptied and demolished, and citizens are being relocated, forced to reimagine their future.

Inside Out is a newly produced series of black and white linoleum cuts depicting landscapes around Kiruna. In these new works, Agneta Andersson has rediscovered forests, bodies of water and natural landscapes of her childhood, forgotten or neglected in her acknowledgement while busy mourning the city's disappearance.

Form and content speak intimately with each other in Agneta's art. Her earlier large drawings portraying demolished houses in Kiruna's centrum were made in charcoal, a material that reminds us that coal is an essential mineral for the production of steel—steel is the alloy of iron with carbon; iron is the main raw material extracted from the Kiruna mine. The new works are made with a technique that cuts the surface, as the mine itself does with the landscape. And in the carving process of the linoleum cuts, the removed areas of the linoleum surface work as a reverse mirror in making the image. What disappears is what shapes or becomes the final images. It is a technique that emphasizes contrasts, like existing in the absence.

As in most of Agneta's work, black and white are the only colors in the exhibition, just as Inside Out—the exhibition's title—also plays with dualities and oppositions. The two colors resonate strongly in expressing sadness, grief, mourning in the face of loss and disappearance. For Agneta's work is about mourning. The new works are about mourning the loss of her life partner. Yet the loss of the city lingers as an element as well. But her works are also about healing. The linoleum cuts are a celebration of a landscape that now provides comfort and consolation.

As she herself has manifested it: “The motifs are recognizable, common and personal. Time to look back, but at the same time the both difficult and inspiring task in looking forward, towards the new. To create about that which has been gives strength to that which has not yet appeared, socially and creatively, in our lives.”

The large single print in the middle of the room is a double reflection of the horizon, the forest and its reflection on the water both doubled or mirrored, creating a third image, an uncanny presence, again of what is no longer there. A ghost – like the abyss that consumes Kiruna – becomes a fundamental presence. In her mirroring of the cliffs, the hole, she turns a negative space into a positive space, into what might be read as a possible new horizon.

Agneta Andersson is an artist based i Kiruna and Luleå in Norrbotten in northern Sweden. Now days her work consist of drawings and linocut. She studied art at The School of Design and Crafts in Gothenburg. She has previously worked with glass, metal and textile. She is a member of Kiruna based artist collective “Koncentrat” based in Kiruna. In 2014 she participated in the international exhibition Kirunatopia that was displayed in Dresden and Umeå. She has also participated in the group exhibition Kiruna Forever, 2020 at ArkDes in Stockholm. Since 2019, Andersson curator at Luleå Konsthall.

Åke Åkerlundh

Veckan som gick (The past week), 90s and 00s

Digitally colorized drawings, scanned and digitally printed.

*Harry Hjalte (Harry the Hero), undated
Comic album, drawn digitally and by hand.*

*Newsillustrations, undated
Ink and paper, scanned and digitally printed*

Åke Åkerlundh, born 1945 in Jokkmokk was a Swedish sports journalist and news illustrator working for local newspaper NSD in Boden. There he produced a large quantity of illustrations, both explanatory maps and diagrams but primarily humoristic satire, caricature and comic strips commenting world politics and news as well as contemplations about the everyday life in Norrbotten.

Åkerlundh began his work at the newspaper in the 60's where they soon discovered his talent for drawing. His drawings became a standing feature in the paper during the roughly 40 years of which he worked there.

On display is a collection of newspaper clippings with drawing by Åkerlundh. The clever drawings form an interesting historic document containing a dimension not often found in news print archives – a spontaneous and straight forward portrayal of news events and contemplations of everyday representative of its time and place. More than insight in the events themselves it relays an honest portrayal of how they were experienced there and then.

HISS

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VICTORIA ANDERSSON

AGNETA ANDERSSON
ÅKE ÅKERLUND

5

A

B

HISTORISKA RUMMET

ILONA HUSS WALIN

4

A

B

CHUYIA CHIA

CHUYIA CHIA

3

A

B

EN PLATS
FÖRSVINNANDE

CAROLINA CAYCEDO
KONSTNÄRER TOLKAR AP-FONDERNA

2

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LINDA TEDSDOTTER
ANNA LINDER & TRÄDFITTONA



Café & Reception

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LINDA TEDSDOTTER



Ta hissen upp
och trappan ner