

SPRING EXHIBITIONS

20 Mars 2021

Theme: JORD



THOUGHTS ON A VAGUE ROAD

**Mahmoud Dayoub
Nisrine Boukhari
Muhammad Ali
Diana Jabi
Reza Arab**

A PLACE DISSAPPEARANCE

Norrakollektivet

**GAZA
INTERNATIONAL
AIRPORT
– On Land
and Air
Kent Klich**

**HAVRE
MAGASINET**

English

[@havremagasinet](https://twitter.com/havremagasinet)
[Havremagasinet.se](https://www.havremagasinet.se)

THOUGHTS ON A VAGUE ROAD

What would be like if you had to leave your home, facing serious risks on the way to who-knows-where, reaching a place where you may not know the culture or the language, being away from your home and often without your family and friends?

Here, in the new land, you are told that you are lucky to have the chance to start a new life but what is the plan for tomorrow.

Not so long ago, you had a vision and your own plan for the future, but all of that is gone now. The war in your country broke your dream, and you have no idea if you will ever be back to your homeland. The past is painful, the future is vague, and you are standing here in between the two. In the new place, you have met many new people. You want to share from your past, to show how beautiful your life was before the war, to convey the true image about your beloved Syria, before the war. You want to smile at them, to answer each question they have for you and to show that you are grateful to be here.

In my line of work as a curator, I am used to giving interviews. Since the war started, I have been faced with many questions about my country. I realized once that every time I explained the situation, I was adding, "It's so complicated to explain." I find many times that words are insufficient. How can you explain this pain without looking broken or feeling that you are losing your dignity? How does one be real and not feel bare and emotional? How can you express the sadness and the yearning for what used to be?

Most of the time when you speak, you feel that you have not rightly expressed your feelings, you look back, hating the moment that you were unsuccessful at hiding your tears. How can you transform your

pain into words? What kind of phrases can you use to explain your loss? How will you avoid looking heartbroken? Can one avoid talking about the war?

Sometimes you will be able to, and feel relieved, but the next day you will feel guilty that you didn't defend your dear country and to show at least part of the real image, the image that isn't being portrayed.

Words fail!

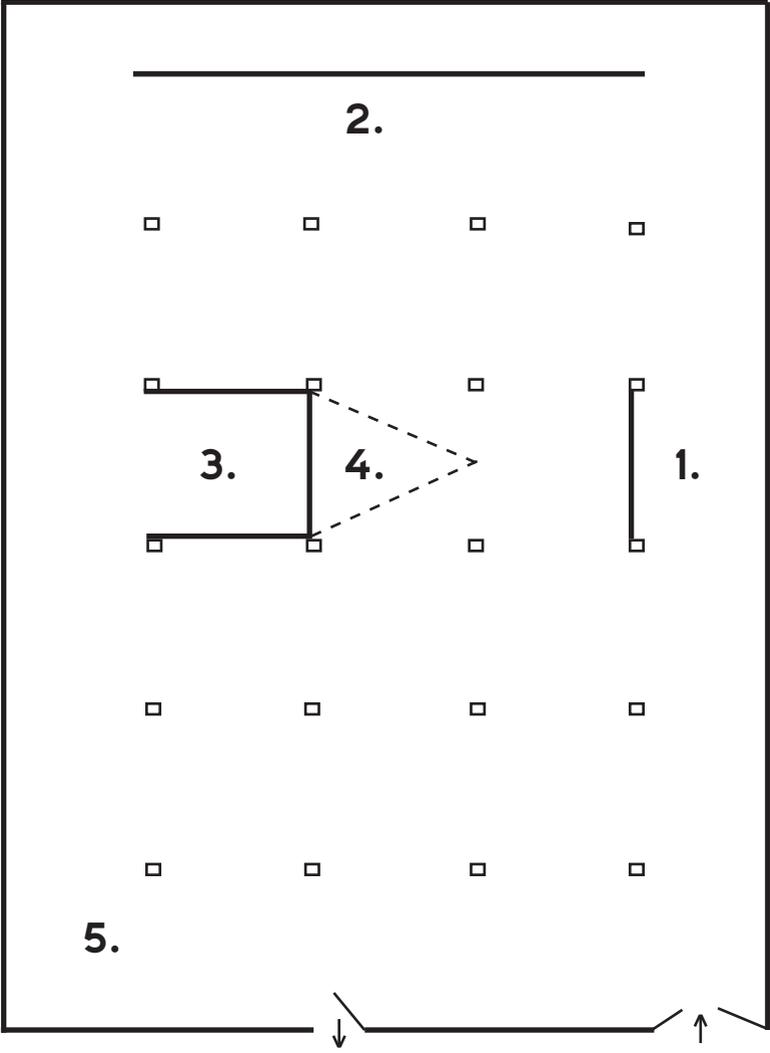
Art is a common language that can reach people. It provides a compelling way forward out of this dilemma, in which we are unable to communicate these difficult feelings. It allows those who have experienced acute hardship to both gently process their pain and offers the glimmer of hope that communicating their experience might change the world for the better, so that others in humanity might never experience that tragedy.

Through viewing art, perhaps we can tune into the voices of those who are speaking against the war and drawing attention to those who suffer.

Art allows people to bring to light the hard parts of their memories, to convey the losses they have experienced, and to communicate the pain of being away from their home.

For this exhibition, I have selected five Syrian artists who left Syria because of the war. Their works connect the viewer to various points and aspects of the artist's life and experience. They are not only representing themselves but many other people who might find themselves speechless in the face of the war.

Abir Boukhari



1. Rezan Arab

Out of Time and Space

Medium: Acrylic on Canvas
2015/2016/2017

In his work, Rezan Arab evokes the situation of man in exile, and the experience of being "in between" the past and the current moment.

The artist describes his relationship with space and time where life in the new land looks like an illusion with no clear plan for tomorrow, and at the same time with the hopes that he will soon succeed at being part of life there. As a parallel, he presents his virtual life where he is in constant contact with his homeland and his family.

2. Mahmoud Dayoub

I am lost

Teknik: Akrylmålningar
2017/2018

I am the Sinbad of Today
Rowing with no hands
Navigating with no direction
Searching for my own tomorrow
I have nothing to lose, but memories and broken country
Am I going to find a land?
One day I had hope and future, I had home
I am a stray sailor in this world
Who is forced to travel nowhere
Looking for a haven to find rest...
will I find it in death?

3. Nisrine Boukhari

The Blue was More Distant than the Sky

Medium: Videoinstallation,

9:07 min

2020/2021

In exile, a writer struggles to write a story and find a realistic act that could bring it to life. We don't know what the story or the book about as we are following hallucinations of the writer's attempts to write this book. Exile is like a limbo state where the writer lost connections to reality and entered into a trans-state between Earth and the sky where distance is blurred.

The actorless video of the sky loops continuously as a void circle of an absurd and confusing talk in the blue. Without distinguishing precisely, the sentences belong to whom nor when started or where it ends; this hypnotic-like experience intends to put the viewer in a mind-wandering state.

"The blue was more distant than the sky" is another step in the concept of 'One Person Cinema', which I started in 2016. It is made to be watched individually in the space for the viewer to feel integrated or implicated.

This work came after a year of the lockdown experience because of the Pandemic. Staring at the sky became a daily practice in a socially isolated state I lived in—a meditative and contemplative way to cope with the situation. I thought, through the sky, the blue, reading the clouds' movement I would find an answer, any answer for the limbo we live where it became an exile within exile.

4. Muhammad Ali

A step into nowhere

Medium: Installation, Mixed media.
2021

We are ready to move; I don't know from where to where. A pile of stuff everywhere; It is a chaos of broken hearts. Our body is absent, and everything is unstable. The clock stopped ticking, and the eyes cannot realize what they see. The only thing to hold is vague memories wrapping the stuff.

I do not know where I/we will end up.

What you will see here does not need to be about my history or my pain. This scene has been taken from an unspecified place and time.

It might be about me, you, or anyone. We all might find ourselves in an obligatory transforming moment where we are incapable of choosing a path for different circumstances.

Who can predict the future or what will occur?

5. Diana Jabi

Home Sweet Home

Teknik: Gold embroidery
2016

Being out of Damascus, in the last few years, has forced me to think a lot about the meaning of missing home. This deep, sad feeling that you can never understand, nor stop. But it is compelling to think about your true home, and for me it is the old town of Damascus. That is where I feel homecoming, that is my "Home sweet home."

In this work, I embroidered the map of the old town of Damascus. A meditation with my piece while thinking about my sacred place.

A PLACE DISSAPPEARING

//NorraKollektivet

We are outside Aitik, Sweden's biggest open-pit copper mine. Since 2016 we have been meeting every summer in Katarina and Lars Åke's little cottage above Lake Sakajärvi and the village road. From here we follow the expansion of the mine and the dismantling of the surrounding villages.

With this spot as our base we try to grasp the eternal beauty of the landscape and the immensity of the industry. Is it the sound, the dust or the fence around the slurry pond that marks the boundary between nature and the mine? The border is also a mental intersection point. Here 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. Here we also 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, these forests and paths will no longer remain and we wonder 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. At the same time, the villages of Sakajärvi and Liikavaara are being emptied. Cultural environments and forests with high natural values fall victim to the mine's expansion. The logs also represent the movement of people. It is about individuals and the circles of social networks that surround them, the ecology of man and nature. The trees and paths represent both the personal stories and ask questions about the anthropocene age we are in.

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.

About Norrakollektivet

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. The mine and its surrounding landscape have become a projection surface to investigate, understand and illuminate mineral extraction and its consequences for man and nature. 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.

Both in Norrakollektivet and in their individual projects, the artists practice relates to the subject of places undergoing transitions and the impact of humanity on different landscapes, or perhaps how humanity creates new landscapes and how we should understand these spaces. 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 Ågårdan*, *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.

Thoma 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.

The video *The cartographer* is produced with support from Länskonsthallen Havremagasinet 2021.

The project and the film *A place disappearing* is produced with the support of the Swedish Arts Council, Konstmuseet i Norr and ArkDes 2019.

Robert Pörschke has specially composed the music for the film.

Materials from both projects are collected in a book entitled *A place disappearing*, printed with support from the Längmanska Kulturfonden and Norrbotten Museum 2020.

Using landscapes is produced with the support of the Swedish Arts Council 2017.

GAZA INTERNATIONAL AIRPORT

– On Land and Air

//Kent Klich

Kent Klich has photographed life in the Gaza Strip since the early 2000s in a search for alternative images to the short-lived sensationalism of mass media. He is committed to raising awareness of injustices and human rights violations. With a profound interest in personal stories and a strong emphasis on collaborative efforts, his work focuses on the effects of war on the everyday. This exhibition presents the series of works about Gaza International Airport that point at the state of vulnerability and confinement that is imposed on Gaza citizens.

Opened in 1998, Gaza International Airport was bombed and closed in 2000 on orders of the Israeli government. In the exhibition *Gaza International Airport: On Land and Air*, Klich explores the demolished airport as a shattered dream of unfettered

mobility. With a combination of photographs, videoinstallation, documents and found objects, this work is about upholding the dream for the Palestinians of being able to travel freely without restrictions. As Atef Abu Said, from Jabaliya, Gaza, and author of the book *The Drone Eats With Me* was written,

“Over the last few says negotiations had focused on four issues: the rebuilding of Gaza’s international airport, the building of a seaport or harbour, the opening of the Rafah border point with Egypt, which had been closed for the best part of the year; and the means by which to reconstruct the thousands of buildings destroyed by the war. Each one of these was an attempt to end or mitigate the siege that Israel has imposed on the Strip for more than eight

years. The idea of airport was the most ambitious of these; the brief period when Gazans could fly freely to anywhere in the world from their own airport it is like a fairytale to most of us rather than a period of history. I'll never forget the day the first Palestinian aircraft flew from that airport. It was the 23 November 1998. At the time, I was in England studying at the University of Bradford. Like many Palestinians, I spent hours watching joyful TV images of a country that had waited 50 years to have its own airport. In October 2000, the Israelis bombed the airstrip into rubble; nothing but weeds has grown there since”.

Photographing the pain of others poses ethical challenges. Kent Klich is aware of his own role as an outsider looking in. He always attempts to collaborate closely with the people he photographs, and he applies various methods of storytelling to include their perspective. In his works, information from activists in Gaza and from experts on human rights, forensics and Palestinian history intersect with testimonies from civilians whose

lives are endangered. Together they contribute new facets to a complex narrative of the contested area.

About Gaza

The Gaza Strip is a Palestinian territory of approximately 360 square kilometers, with a population of two million. It is situated on the eastern coast of the Mediterranean Sea, bordering Egypt on the southwest and Israel on the east and north. Often called the world's largest open-air prison, the area has been occupied by Israel since 1967. The occupation officially ended in 2005, but since the militant Islamic organization Hamas took over the governance of Gaza in 2007 it is still subject to Israeli blockades on goods and people moving to and from the area by land, air or sea.

¹Atef Abu Said. *The Drone Eats With Me*, Comma Press, UK 2015. Page 230.

About Kent Klich

Kent Klich was born in Sweden in 1952 and currently lives in Denmark. He studied psychology at the University of Gothenburg and photography at the International Center of Photography in New York. He joined the photo agency Magnum Photos in 1998 until 2002. Kent Klich has received international recognition with his project about Beth, a Danish sex worker whose life he has chronicled over the past thirty years, resulting in three books and several exhibitions. Other noted projects include El Niño (1999), about homeless children in Mexico City, and Children of Ceausescu (2001), about HIV-positive children in Romania's orphanages.

Klich combines in his work photojournalism with art, documentary and political activism, spanning many different expressions and formats such as conceptual color photography, B/W snapshots, video installations as well as fragments and other forms of documentation directly collected on site.

Collaboration is at the heart of Klich's method. He involves the people whose lives conditions he is addressing, but also experts, writers and activists contribute to his projects.

The constant alternation between different forms of documentation, be it words, images directly taken or collected, moving or still, as well as fragments picked on site, compel the viewer to slow down and engage. A distinct way of working that is, in the best sense of the word, laborious and that requires time, attentiveness and openness from the photographer as well as his audience.

Klich has exhibited numerous times, but perhaps the photobook is his medium of choice because of the slowness it requires to fully approach with outmost concentration, the difficult realities of the people he portrays.

Please return me to the reception