

COLLECTIVE

IN THE WORLD LIKE LOVERS DO, *GYLLEBOVERKET*. ALIASING, *KRISTINA MÜNTZING*. LIVET INTE BARA MITT, *ANDERS MARNER*. INGENTING FÖRÄNDRAS AV SIG SJÄLV, *LENA LAGERSTAM & BERNT SELBERG*. THERE IS ANOTHER WAY & HERITAGE, *ELINA JUOPPERI*. MARÍA CANO, RÖD VÄLDIGT RÖD & POLICARPO, *GABRIELLA PINILLA*. SVART SOL, *INGELA JOHANSSON*.

COLLECTIVE gathers seven different exhibitions that highlight initiatives from below, the power of collaboration and community, the strength of solidarity and care, and what could be perceived as calls for change.

What has not been built as a result of cooperation? In a forest, -or in a society- each and every one holds the other together. Living beings of all kinds constitute each other's conditions for existence, they interweave to form an immense and continually evolving ecosystem. With this knowledge as shared source, and because the tasks we humans have ahead are monumental, we at Havremagasinet are out to explore in 2023 what is the collective work that needs to be done. What are our collective resources? what are the values connected to the principle of collectivity? What can the sharing of knowledge, of food, of tools mean today? What contexts, histories and conflicts we need to put into dialogue? And how can we, by being in the commons, build a world where many worlds fit?

To make the most of your visit, we recommend that you start on floor 6 and from there work your way down to the first floor (basement).

The exhibition title *Black Sun [Svart sol]* is associated with the light phenomenon that occurs when large dense flocks of birds fly in the evening or morning sky and momentarily eclipse the setting or rising sun. The phenomenon becomes an effective symbol of the power of the collective, of the strength and potential of joint action and collaboration. *Black Sun* brings together a selection of works with common denominators linked to community, collaborations, and the never-ending fights for a more equal and sustainable society.

Johansson's art explores contemporary and historical collective movements: labor and workers movement, the suffragettes, contemporary feminist causes, environmental movement as well as the many struggles for the future of the planet, including works that call for human responsibility and respect for all other living beings that inhabit this world. The exhibition includes earlier works such as *Silvertungan*, about the great 1969-70 miners' strike in Malmfälten (Sweden), the decades-long struggle Save Kynnefjäll where Sara Lidman, for example, appears and talks about "co-sense", and works that highlight both the early suffragette movement and the current struggle for gender equality. The exhibition also includes new works, which can be seen as craftivism, such as textile collages, glass figures or the remake of the suffragettes' toys. They are crafted contributions that highlight the power of micro narratives, materializations

of the care invested in the everyday, a sort of burning energy that fuels the collective engagement.

In the newly produced video *Searching for the Spiral*, the artist's alter-ego The Artist Mother searches for spiritual meaning and community in a world and time marked by multiple existential, social and political crises.

Ingela Johansson's work explores individual and collective experiences of history writing. She is interested in disseminating stories that have a subversive potential or that can create cracks in dominant official narratives. She uses testimonies, speech acts, archive material and objects as main source for her work. Johansson has exhibited widely in Sweden and abroad. In 2010 she was artist-in-residence at Gasworks and Acme in London and in 2020 she was awarded a 5 year work grant from the Swedish Arts Council Grants Committee. Her work is represented in the collection of Moderna Museet, Södertälje Konsthall, Hallands Konstmuseum and Filmform. In 2013 she published the book: *The Art of the Strike, Voices on Cultural and Political Work During and After the Mining Strike 1969-70* (ed. Martin Högström, Kim Einarsson), Glänta.

Gabriela makes books, videos and large murals to highlight concrete historical events that she considers important for understanding and changing today's history. She is interested in the history that has been ignored or made invisible by the "official" narratives. At Havremagasinet she presents two of these histories in the form of murals. One is about the socialist leader Maria Cano who supported workers in the fight for their rights in the first half of the 20th century in Colombia. The other depicts the story of the struggle for housing in the Policarpa neighborhood in the capital Bogotá. The story begins when a family evicted from their home in 1961 occupies a vacant lot, along with 200 other families. The mural is combined with a stop motion animation that depicts the residents' resistance to police raids and other events in their struggle for housing and land over more than a decade.

Pinilla is interested in political history seen from below and from a micro perspective: the story of a neighborhood, a family or a community leader. She sees history not as something that exists because of the efforts of the victorious, but as a result of the tireless work of the many that fight. Pinilla questions the ways in which history is written, documented, communicated, imagined and exhibited, so she is always looking for a pedagogical language that can help see stigmatized histories in a different light, and to

become accessible to a wider audience. Her projects often take form as murals, publications that borrow from school-books aesthetics or animations made with simple materials.

Gabriela Pinilla is a visual artist and a university teacher from Bogota, Colombia. She holds a Master's degree in Fine arts from Tadeo Lozano University and a Bachelor's degree from Universidad Nacional in Bogotá. Her art has focused on the political history of Colombia. Fieldwork and research are an integral part of her artistic projects, often revealing previously unpublished documents. She has received awards such as the Creation Grant from the Ministry of Culture in Colombia 2012, Grant for Independent publications, IDARTES, Bogotá 2017, and Award for solo exhibitions, Secretary of Culture, Bogotá 2010.

The passage of time is the common thread in Juopperi's multimedia works. The exhibition at Havremagasinet consists of two installations. The installation *There Is Another Way* examines and depicts the dramatic impact of hydropower on landscape, nature, communities and people's way of life. An amateur video depicts enthusiastic tourists visiting the massive Three Gorges Dam in China, the largest hydroelectric dam in the world when it opened in 2010. This controversial hydroelectric project is contrasted with the story of the dams built in the early 1900s near the mouth of the Elwha River on the Lower Elwha Klallam Tribe's land, located in Washington State, USA. The hydropower flooded sacred sites and settlements and nearly eliminated the salmon fishing that had been the Elwha's main source of livelihood and a central cultural identity and practice. In a rich audio work, the history of the Elwha tribe is told through interviews that recount the years of resistance (especially by the tribe's older women), which eventually resulted in the demolition of the dam structures. The river and its surroundings are now a major ecological restoration project with signs of salmon recovery and the Elwha people feel they have regained their identity.

In *Heritage*, Juopperi aims to create a cube-shaped sculpture, an archive, and a performance piece with hundreds of hand-woven tapestries (ranas) collected by the artist since

2000. The work is a commentary on minimalist art (known to be very masculine) and an homage to the care and work invested in everyday crafts by hundreds of anonymous women in northern Finland and Sweden that weave them. *Heritage* installation quotes Tony Smith's minimalist sculpture *Die* (1962), a steel cube with side sizes of 180 cm, a dimension taken from Leonardo da Vinci's famous drawing *The Vitruvian Man*. *Heritage* is also a metaphor for history, where the stacked textiles are likened to the materialization of time in the layers of the earth. *Heritage* is created anew as a sculpture each time it is installed. The work does not have a final form and each presentation is thus a new manifestation of the archive of woven tapestries that *Heritage* also is. Each rana is unique and tells its own story, representing a family, a village, an era, but brought together in *Heritage* they also form a larger collective.

Elina Juopperi was born and raised in northern Finland, where she now lives and works. She graduated from the École Nationale Supérieure d'arts de Paris-Cergy in Paris, 2005. With his own background as a reference, she likes to emphasize the importance of working both in the cultural metropolises and in more peripheral contexts. Juopperi works in many media, including photography, video, drawing and installations. Juopperi has participated in exhibitions internationally in Finland, France, Mexico and Ecuador, among others. She has

received grants from the Kone Foundation, the Arts Promotion Center Finland, the Finnish Cultural Foundation and the Alfred Kordelin Foundation.

This exhibition is a selection of Lagerstam's and Selberg's own photographs from half a century of climate activism and resistance: *"With our pictures we want to show that it is possible to influence change and that it is possible to succeed"*. The exhibition includes some examples of the causes they have engaged with: The Kalix River was saved from hydropower dams after years of fighting for this with the support of many people. Kamlungekölen, near Morjärv in Kalix municipality, was saved in the 1980s from becoming Sweden's dumping ground for high-level radioactive waste. The same issue was raised in the 1990s in the municipality of Överkalix, where the resistance was also successful. Another example is the Folkets Hus in Morjärv that was saved from the municipality's plans for demolition through outstanding voluntary efforts and was then turn into a culture house.

Lena and Bernt believe it is vital to get involved, *"a lot can be done in both the small and the large with the help of volunteers. We believe that culture and cultural heritage are of great value. It is possible to influence, and it is possible to succeed"*. Their photo exhibition is dedicated to all those who fight in different ways - often in secret, for a better tomorrow.

They have work together with many others for the environmental movement, they have taken the initiative to form many groups engaged in different

causes and have spent a lot of time on voluntary work, organizing meetings, demonstrations, music and cultural events to collect signatures. Writing letters, press releases, petitions and opinion pieces, and have joined forces with like-minded organizations and experts in different fields: *"it is often difficult and hard, but fighting together brings a lot of joy and fellowship"*.

"Nothing changes by itself" is a song by Mikael Wiehe that has inspired them:

*We were once of the same kind
We both believed in all the promises
that were made
But the day passed and evening came
And nothing changed itself*

*It took time to see it clearly
That what we create is the only thing
that comes true
We could have used your help
For nothing changes by itself*

*The time when we were born or the
place where we live
The memories are no longer enough
No, it's fighting for the same future
and believing in the same goal
That allows us to say we belong
together.*

*It's getting late and I'm leaving
I never stop hoping that I'll make you
understand.*

*If something is to burn, it needs fire
Because nothing changes by itself*

Bernt Selberg and Lena Lagerstam,

live on the outskirts of Morjärv in Kalix municipality in Norrbotten. Bernt Selberg was born and raised in Morjärv. He is a musician, photographer and filmmaker. Plays and sings as a solo troubadour or together with other musicians and bands. Has made many music videos and movies that are available on Youtube. Has also performed many times in *Ortens Patrask* together with Jörgen Wennström in the accordion.

Lena Lagerstam was born in Lund and grew up in Råneå. She is an architect with further education in archaeology, ethnology, data and digital image processing. Has worked for the Swedish National Heritage Board with ancient monument inventory and was employed at the County Administrative Board of Norrbotten from 1997 until her retirement in 2010. She has also worked as an antiquarian and managed various projects, including Program for the preservation of the Sami cultural heritage, Regional environmental and management program for the mountains (Fjällprogrammet) and Norrbotten's cultural environment program 2010 - 2020.

As a teenager, Anders Marner set up a darkroom in the potato cellar of the house on Kommendantsgatan in Boden. Marner photographed himself, his family, friends in the neighborhood and at school. The everyday and public life were his subjects, without commissions or assignments. Among other things, he photographed Boden's last beer café and the 1971 auction of the living quarters in Boqvistska house, for many the last remnants of Boden's high society, which for Marner marks the beginning of the people's home. With this exhibition, Marner returns to the 60s and 70s and the black and white imagery of youth. His photographs highlight the spirit of the times, showing what seems lost or outdated, while trying to understand what the world was like then and there.

In the exhibition, Parallel to Anders Marner's photographs are three different fragments of Roxy Farhat and Bengt Göran Olsson's film *La société du spectacle*. The film had its world premiere earlier this year and is based on Guy Debord's 1967 book of the same title (in Swedish: *Skådespelarsamhället*). Debord was one of the founders of the Situationist International, a radical political and cultural organization that played an important role in the May 1968 revolution. The film delves into Debord's prophetic theories in relation to today's over-saturated flow of images and their control of masses. Marner's photographs provide a glimpse into the youth of the "society of

the spectacle" and the protests in Boden and Stockholm, as in many other parts of the world, against the increasingly commercialized social order.

The exhibition is based on a collection of photographs by Ida Ekelund, a photographer from the early 1900s who ran a photo studio on Stora Gråbrödersgatan in Lund. After the stock market crash of 1929, Ekelund was forced to close her business but for some reason, she hid the traces of her work - 7907 glass plates - under the floor of her apartment. Ekelund lived until she was 98 years old. She earned her living for the rest of her life as a maid and never mentioned anything about her hidden glass plates. In a renovation of the apartment in 2013 the plates were discovered.

The title Aliasing refers to the effect of distortion that occurs when a digital image is processed in a certain way, by a monitor or a printing device and by the eyes and the brain. Depending on the “saving” process the resulting image differs from the original, so a sort of alias of the initial image is what is seen. For Müntzing this is a working method that simultaneously destroys and creates, like memory, which changes over time and begins to tell a different story.

In Aliasing, artist Kristina Müntzing processes Ekelund’s photographs by scanning and printing selected images on vinyl or photo paper, to then cut, weave and merge them into new photo collages. Müntzing’s work explores the relationship between art and craft, with a specific focus in women’s work in the textile industry

and their prominent role in the development of computer programs and code languages, but also the all-too-common dual professional identity of female artists such as Ida Ekelund and Müntzing herself, who also shares her time as a teacher/artist, or personal assistant/artist. In her large woven textiles, these images from different eras and geographies are shredded and intertwined to create a physical encounter in the present, where the artist’s identity is mixed with the traces of a fellow artist from another time and place.

Kristina Müntzing lives and works in Malmö. She holds an MA in Fine Arts from Goldsmiths College, University of London, UK, a Master of Fine Arts from Valand Academy of Art, University of Gothenburg and from the Nordic Art School, Kokkola, Finland. Müntzig has participated in numerous exhibitions in Sweden and abroad.

Her art is represented in the collections of Helsingborgs stad, Apoteksbolaget, Statens konstråd, Kalmar konstmuseum, Göteborgs konstmuseum, Gävle kommun, Västerås konstmuseum, Textilmuseet Borås/Textilhögskolan. She has made public art projects in Neptuniskolan Malmö, Varla Förskola, Kärrdalsskolan Gothenburg, Alingsås emergency room, Kalmar Konstmuseum, Chalmers Patricia It biblioteket, Gothenburg and many others. Müntzing was named Art Project of the Year for Stockholm Konst at the 1% gala in February

2019. She runs the art project Sunshine Socialist Cinema together with the artist Kalle Brodin since 2011. For more information see also: <https://kristinamuntzing.com/>

With the exhibition *In the World Like Lovers Do*, Gylleboverket has created an immersive installation on the first floor of Havremagasinet. In the room, a narrow bridge takes us to an island surrounded by water and campfires. The visitor is invited to sit at the center of a ritual. Although the performative elements shown in the video projections have taken place in another place and time, it is possible to participate; the installation is structured so that the visitor must enter the work and become part of it. Gathering people and performing actions together is central to this installation and to Gylleboverket's general practice. Something that seems evident and fundamental leads to complex questions about our way of living and working in times of exploitation, disaster, and alienation. How do we reconnect with each other, humanity, and the cosmos?

The word "reconnect," which Gylleboverket often refers to, is initially not abstract or difficult to understand. It is about creating a connection between humans, other living organisms, and nature that goes beyond a simple approach, deepening and changing the relationships. What remains, however, is the question of how we do it. This is where Gylleboverket's practice comes in. In *The World Like Lovers Do*, the focus is on rituals. Rituals are inherently performative and are executed according to a given framework, whether gathering in a particular place, performing specific actions, or thinking about something

according to a pattern. Gylleboverket's rituals are not meant, as in many other types of ceremonies, to symbolize a religious narrative or invoke cultural traditions, but they share specific attributes. One characteristic is the importance of materials and space, which, like the light and fragrance in church rooms, are meant to evoke a certain mood.

In the room, darkness prevails, and soft carpets and a peaceful water mirror create a sense of intimacy and tranquility. The soundtrack holds the body and anchors it in the room. The ritual takes place around a fire that illuminates the faces of those gathered here. Their presence characterizes their actions and expressions, which unites many rituals and constitutes their inherent power. We can draw attention to something we usually barely notice or take for granted through presence. It is a break from a steady stream of everyday thinking that easily attaches itself to established structures, even though we recognize that they are not for the best. Presence is not an exercise in concentration, but a way of seeing and feeling that paves the way for a new approach to the world. The rituals also allow us to approach things that transcend our reason, like death, love, or our place in the cosmos.

In addition to its artistic practice, Gylleboverket runs a permaculture farm and a platform for cultural practitioners. Although the activities here differ from the installations and

performances in various art contexts, those are a holistic idea that underlies what we see at Havremagasinet. On one hand, there is the idea of coming together and organizing for change. On the other hand, it is about the relationship with nature. Permaculture is a form of cultivation that emphasizes the social and how different cycles and systems can connect and become a whole. No distinction is made between people and nature, but they form a unit together. And unity can only come about if there is contact between the parts. This brings us back to the word reconnect. Despite the apparent obviousness of the word, it carries with it a question in the form of a "re." "What is it that we once connected to, lost, and now endeavor to reconnect to?"