

Lost in Space  
Curated by Gregor Taul

October 14–20, 2013  
Vernissage: Friday 18 October, 18.30

Vita Havet  
Konstfack University College of Arts,  
Crafts and Design  
LM Ericssons väg 14  
126 27 Stockholm, Sweden

# BERGEN ACADEMY OF ART AND DESIGN



## BREATHE

Exhibition/project space at  
Bergen Academy of Art and  
Design, Norway, October 2012



## ADDENDUM

Galleri Fisk (student  
gallery), Bergen, Norway,  
September 2011

## EXPLORING THE DISTURBANCES AND THE SPATIAL NOISE

Helene Førde

As an artist who prefers to work in a site-sensitive manner, to work in a space, with a space, with its physical and practical sides, and with all the energy and feeling it may or may not contain, I've had the experience of working in very different spaces, venues and galleries. My last experience was in the student gallery at the Trondheim Academy of Fine Art, Galleri KiT.

It is September, it's clear and cold outside, and the days are getting shorter.

As I'm entering the gallery in Trondheim for the first time, my thoughts circle around what is it to discover a space, a room. To discover, to really see, with open eyes, eyes that take in everything, good or bad, simple or elaborate, pretty or ugly (and what

is that, anyway?). And then the question: Am I in a lucky position now since I'm still a student and get to exhibit in student galleries? For isn't there more to discover here? Is there more to discover in a student gallery than in a "regular" gallery? Surely less is hidden away here! No one has used extensive financial resources to hide away the irregularities in this space! On the contrary, as I'm told later, many more tubes and pipes and electrical wires have recently been added in this space that houses the gallery. No attempts have been made to cover any of this up.

This could possibly be very annoying to those who dream of a nice white cube space in which to exhibit their art without any disturbances. But it's fascinating to me, as I revel and rejoice in these kinds of irregularities and disturbances, be it as visual or audible noise.

Gaston Bachelard wrote about this kind of noise, and about his personal

strategy for dealing with it, in *The Poetics of Space*:

“In my Paris apartment, when a neighbour drives nails into the wall at an undue hour, I “naturalize” the noise by imagining that I am in my house in Dijon, where I have a garden. And finding everything I hear quite natural, I say to myself: “That’s my woodpecker at work in the acacia tree.” This is my method for obtaining calm when things disturb me.”

How is it possible to turn the extremely present and loud noise from the ventilation system in this space into spellbinding monotonous music? It’s in the way we think, isn’t it? It’s in the way our minds look at the noise in the space. Is it rhythmical? Does it have a beat? A tone? Is it reverberating? Is it intriguing and amusing, or annoying and unbearable? Can it resemble the sound from a waterfall or a powerful river, or the wind blowing through the forest? Or do we immediately seek the other option,

the other strategy; that of letting our mind suppress the noise, letting our mind suppress anything and everything that we are not very comfortable with. Everything annoying must go?! It seems to me that there's so much we choose to overlook and ignore, everywhere and every day. We choose our daily inputs, we choose them very carefully, whether we realise it or not.

*I hear something I don't hear.  
The whispering in the pipes.  
The rain in the hallway.  
The stairs singing.*

*Translated from a poem by  
Gro Dahle, 1994*

So here I am in the space. I'm seeing. I'm discovering. There's so much to discover! Overwhelming! – Can you see it? – here's the place, stop, raise your head and look at all that beauty. That order! The lower part of the room is so quiet. But the upper part, when you look towards the ceiling... the pipes, the tubes, the boxes, the wires! What a circus of impressions! What an orderly chaos! What a truly superb noise!

And the whole thing is so dramatic. The beginning and the ending. The tubes and pipes cut through the room, above and below each other, they come from a quite unclear source, and disappear into nothingness, straight into the wall or into the ceiling. Suddenly gone without a trace. That's what we can call making an exit!

I let them have their exit. My focus is now on what's here, inside the room. And it's more than enough. I feel lucky that I have the chance to communicate with this space, and that it's giving

me such an interesting overload of challenging impressions. It makes me see. It makes me listen. It makes me think. And this is where my work begins.





ROOM FOR AIR  
 Galleri KiT (student gallery),  
 Trondheim, Norway, September  
 2013



OVER UNDERSIDEN  
*(The One that Doesn't Move)*  
 Galleri Italienska Palatset,  
 Växjö, Sweden, February 2011

# Helene Førde

In October 2013 KUNO – a network comprising 16 Nordic-Baltic fine art academies, aiming to become an art university without walls – will celebrate its 20th anniversary. Every year the network organizes a teachers seminar which welcomes faculty members from the KUNO academies and other institutions to face crucial questions in teaching art. This year's jubilant seminar will take place at Konstfack University College of Arts, Crafts and Design in Stockholm. Along with the seminar a student works exhibition *Lost in Space* will be held at Vita Havet, the main gallery of Konstfack.

The exhibition dealing with art academies' galleries is curated by Gregor Taul, curator of the EKA G gallery at the Estonian Academy of Arts. Taul was invited to curate this exhibition by KUNO steering group in January 2013 upon presenting his project idea of creating a platform for discussing the role of exhibitions within the art academies.

*Lost in Space* is inspired by an enquiry about art academies' galleries in Europe. One would think of these galleries as an integral part of art education, but what do they actually stand for? As a matter of fact they form a chaotic

# BERGEN ACADEMY OF ART AND DESIGN



GREGOR TAUL:

Could you please introduce yourself and your practice in a few words. What brought you to Bergen and what were you doing before that?

JOHNNY HERBERT:

I'm Johnny Herbert and currently live in Bergen, Norway. Of course, I'm reluctant to respond to your request for a few-word introduction. I could be a little more generous, but it seems like my entrenched dislike of, and various attempts to deal with, the demand to dance to such infrastructurally quantized beats already introduces my current thought and work. I also often feel I take rhythm too seriously to dance to it.

I had deferred a place to do a PhD in music composition at the University of Huddersfield

to spend some time working and attempting to reconcile some things that were coming into my work, taking me away from what I considered a music composition course could foster (even the fruitful environment at Huddersfield). I decided to apply to art schools before the tuition fee increase travesty in the UK and whilst working towards this, somehow found myself on a residency in Bergen for six weeks at the start of 2011. I managed to get on the MA course here and intend on staying here for the foreseeable future (3-4 months seems like the standard forecast).

GT:

You graduated from the academy this spring. Perhaps you could say a little about your final degree work?

Were there any similar projects connected to it previously,

what role did the Bergen  
Kunsthall play in it?

JH:

For the graduation group show,  
I contributed some work  
entitled '*New*' '*Work*' (*Norway*).  
It was an isolated, sound-  
proofed room inside of which  
was a constellation of sound-  
making things and instruments  
(a violin, accordion, drum  
machine, metronome, tuning  
fork, three microphones,  
sound-recorder, radio, clock,  
disposable camera, and sound-  
mixer). I paid someone to sit  
outside the space and limit the  
number of people inside to four  
at a time. The person outside  
also invited those interested  
in going in to write their name  
and entrance time, informing  
them that they would be paid  
for the amount of time they  
were in the room according to  
a 120 NOK (Norwegian kroner)  
per hour rate (€15.20, currently).

Upon leaving the space, they wrote their exit time and were paid the according amount. The documentation of the events occurring in the room was made by those inside: they could turn on/off the sound-recorder and take as many pictures with the disposable cameras as they wanted.

I had worked with a similar scenario in the UK last year, organizing a large space in a similar way. The use of money was not permitted by the festival the work was part of due to their tax and security concerns. I decided to go ahead with the work anyway. The '(Norway)' at the end of the title of the Kunsthall work is a reference to the fact that such bureaucratic problems as arose in the earlier rendering of the work were practically never even considered in Norway. I also became aware



of the fact that as this was an MA show, facilitated by the established, collaborative agreement between the school and the Kunsthall, it was possible to get away with more.

I imagine it'll be tough to get much funding to have similar situations presented elsewhere, but perhaps it'll happen.

GT:

What I've found is that the way Fine Arts students of various art academies prepare for their diploma works and degree shows varies greatly between schools and even yearly within a school. How would you describe the process in KHiB? Does the MA degree show play a important role within the studies in KHiB?

JH:

My comments will have to be quite general as I don't know

a large amount about other art institutions and feel I've been lucky in being able to study at KHiB for free when art schools in my own country were offering me a place and subsequently holding out their hand asking for £23,000 a year. Happening before the tuition fee rise, this penalty occurred because I wanted to study for a degree I already had in a 'closely related field' (an MA in music composition). As I understand it, this is to prevent people staying in education for too long, unless you're rich. What this kind of policy also does is effectively prevent the possibility of lateral movement within education, goal-orientating it from increasingly earlier stages, promoting a work ethics concordant with neo-liberal vocational target-making. This vocational education model is where 'knowledge production'

happens – a term I'm extremely wary of, even more so because it's increasingly used within art discourse.

Having begun to write many times here, I'm instead going to resist submitting a general diatribe heralding emancipatory rather than vocational education models and what an art academy could be.(1) Your question points to an area I have great interest in and I'd rather like to briefly use this opportunity to think about the transposition period of graduation from an art institution having recently experienced it myself.

Beginning in an art academy, a work ethic brought to the institution is challenged by the varyingly goal-oriented dynamic of the academy infrastructure. The graduating year is one where one feels the

infrastructure of the academy the most, particularly at master's level. However, the whole course is imbued with a graduation-show teleology. For those graduating, the graduation show itself is most often a ritual more meaningful of 'graduation' than the formalities of a glorified studio visit 'assessment' or a ceremony where a piece of paper is received (this was emphatically so at KHiB). Being extremely popular social events, for participants, the graduation show is really more of a brief glamorous spectacle – the exhibition opening – followed (perhaps) by the anticipation of review-mentions and ending in the practical dilemma of what is to be done with the work after the show closes (storage?!)

The word 'project' is increasingly thrown around now

that work in art is conflated with the term 'research' and structurally assimilated into the educational models of assessment and accountability complicit with the target-meeting policies of neo-liberal politics. Your mention of the notion of 'preparation' conjoins with the perpetual projecting into the future that creative people are now asked to imagine. I've become increasingly sceptical of the term 'project' to describe work because of this embroilment with the overarching infrastructure of projecting into the future in order to meet bureaucratic demands.

'Wedge' tactics by political strategists show the power of terminology today and I think the current broad usage of the word 'project' risks disabusing others the capacity to work and imagine in other ways.

It is not necessary to be a proposition fulfiller. This is for me why the DIY approach has often borne significant work as it alleviates the need to propose something in advance.

In the catalogue for the graduation show I was part of, I wrote a text about graduation being the time for a necessary re-economising. Looking back, I think I wanted to use the opportunity of the catalogue text to write about the exhibition as a transpositional scenography rather than a presentation of culminative works. I tried to highlight from within the event of the graduate exhibition, the emphatic transposition of contingencies – of ethics – the specifics of which the works perform. Thinking about this period as a transposition rather than graduation, enabling laterality

over perpetual convergence, is something profoundly lacking in education. Art academies are better than most places in realising that those within the institution need space to find their own tempo. But what if these independent temporalities were implemented within the academies' structure? Each person would finish their course at a time deemed appropriate through agreement by all those within the academy. Removal of the graduation show bookend would mean academy participants could decide upon how to signal the ending of their degree individually, with others or alone, as an event or not. As with the problem of exploitative labour in creative fields, one of the most disturbing problems in vocational education is the complicity, and worse, willingness, of some of those thereto engaging.

A polyrhythmic academy would not prevent those students who have the streamlined ambitions of careers as 'professional artists'(2), but an environment imbued with an ethos of independent tempi might aid in their disorientation.

(1) Tora Endestad Bjørkheim and I, in response to a course taking place at KHiB, spent some time considering what an academy could be: [www.currentformat.com](http://www.currentformat.com)

(2) 'Professionalism' is routed in a religious ritual involving the confession of skills before others (pro-fess, to before-confess), wanting transcendence of a mere lover (amateur: lover). But with the dissipation of art activities now consisting of only extremely vague activities consistent to all, all one could confess would be to 'thinking, working and imagining'.





# Johnny Herbert

sphere of white cubes, project spaces, foyers, corridors, garages and further “other spaces” run in completely different ways, whether by faculty members, students, curators, gallerists, technicians etc. Although contemporary art has lately experienced excessive research about its educational aspects, student galleries have been strangely overlooked in the academic field. *Lost in Space* aims to fill this space.

This exhibition focuses on students for whom a critical take on any given concept forms an elemental trigger point for action as an artist. *Lost in Space* is about artworks

posing fundamental questions on art education and the credibility of the art academy as such. However, the curator has kept in mind the two-fold perspective of tradition: next to dismantling one will always find constructive arrangement of ideas.

Bearing in mind that *Lost in Space* will be a collaborative analysis of exhibition spaces, a week-long workshop will accompany the show. During these seven days the participants will form an informal roundtable for discussing various aspects relating to the art academies' galleries and their relation to the art world.

# BERGEN ACADEMY OF ART AND DESIGN



First bokboden manifest 20.09.2011

GALLERI BOKBODEN IS A SMALL GALLERY SPACE SET UP AND RUN BY STUDENTS FROM BERGEN NATIONAL ACADEMY OF THE ARTS. THE FORMER BOKSHOP NOW WORKS AS AN EXHIBITION WINDOW FOR DESIGN AND ART. THE GALLERY'S MAIN AIM IS TO PRESENT STUDENTS WORK.

THE GALLERY PRIMARILY WORKS LIKE AN EXHIBITION WINDOW. WHICH MEANS THAT OPENINGS AND ARRANGEMENTS ARE PREFERBLY HELD OUTSIDE. THE ROOM OFFERS BIG WINDOWS, A SIDE ENTRANCE DOOR AND BRIGHT WALLS. A NUMBER OF DIFFERENT SPOTLIGHTS AND ELECTRICITY ARE AVAILABLE.

STUDENTS WHO WISH TO EXHIBIT THEIR WORKS CAN CONTACT THE STUDENTS THAT ARE CONNECTED TO THE GALLERY, THE SCHOOL AND IT'S TEACHERS ARE WELCOME TO RECOMEND PROJECTS AND PRESENTATIONS. THE NUMBER OF STUDENTS RUNNING THE GALLERI IS NOT AT ALL LIMITED. DECISIONS ARE TAKEN IN CONSENSUS.

THE GALLERY'S SOURCE OF INCOME SHALL  
CONSIST OF DONATIONS AND FINANCIAL  
SURPLUS FROM EVENTS CONNECTED TO  
EXHIBITIONS. IT IS NOT WISHED THAT THE  
LOCATION SERVES AS AN AVERTISING AREA  
FOR BUSINESSES. THAT SHALL ALSO INCLUDE  
NO DIRECT SALE OF WORKS DISPLAYED.

WE RECOMEND THAT EXHIBITIONS SHOULD  
LAST OVER A PERIOD OF TWO TO FOUR  
WEEKS.

AFTER EACH SEMESTER THE GALLERI  
INVITES ALL STUDENTS FOR AN EVALUATION  
GATHERING TO REFLECT AND ADJUST.

NOW IT IS UP TO YOU TO GRAB THIS  
OPPORTUNITY AND SEND IN A DISCRIPTION  
OF YOUR WORKS TO GALLERIBOKBODEN@KHIB.NO

Bergen 20 September 2011

## Second Bokboden Manifest

Galleri Bokboden, as its name suggests, is a gallery and it is run by students from the Bergen Academy of Art and Design, KHiB. It is for anyone who wants to get involved, but mainly for students and their work.

Bokboden is a wooden shelter with big windows, an old second-hand bookshop. It stands in front of the central station in Bergen. The space is rectangular and small, and if you stand in front of Bokboden you see a barracks or a body with windows. The main function of the space is the windows. It is not so much a space that you enter like a regular gallery, but a space you see and hear.

Students from all departments from KHiB are welcome to get involved with Galleri Bokboden to share ideas and thoughts and to creatively engage in this collective gallery space. Galleri Bokboden is a project where all ideas and changes are welcome. The space is independent in itself, whoever is running Galleri Bokboden.

Everything is stored digitally so that new participants have easy access to the structure and to documents with information about Galleri Bokboden. The goal is to keep all the obligations of the people who run the space as simple as possible. It's not a curated gallery, it's a space where it should be simple, fun and inspiring to exhibit works.

The artists that exhibit have a no limits or restrictions, they can do whatever they want, but from this follows the responsibility for them to restore the space to it's original condition. Galleri Bokboden is there for support with information and to give each exhibition publicity in the local news letters, magazines, websites etc. Apart from that the artists can promote themselves more with own posters, flyers and suchlike.

Artists from all over the world are welcome to apply but the gallery focuses on having students from different schools.

Written by Kajsa Bolve, Gabriel Edvinsson and Anna Kubista Galleri. Bokboden 2013.

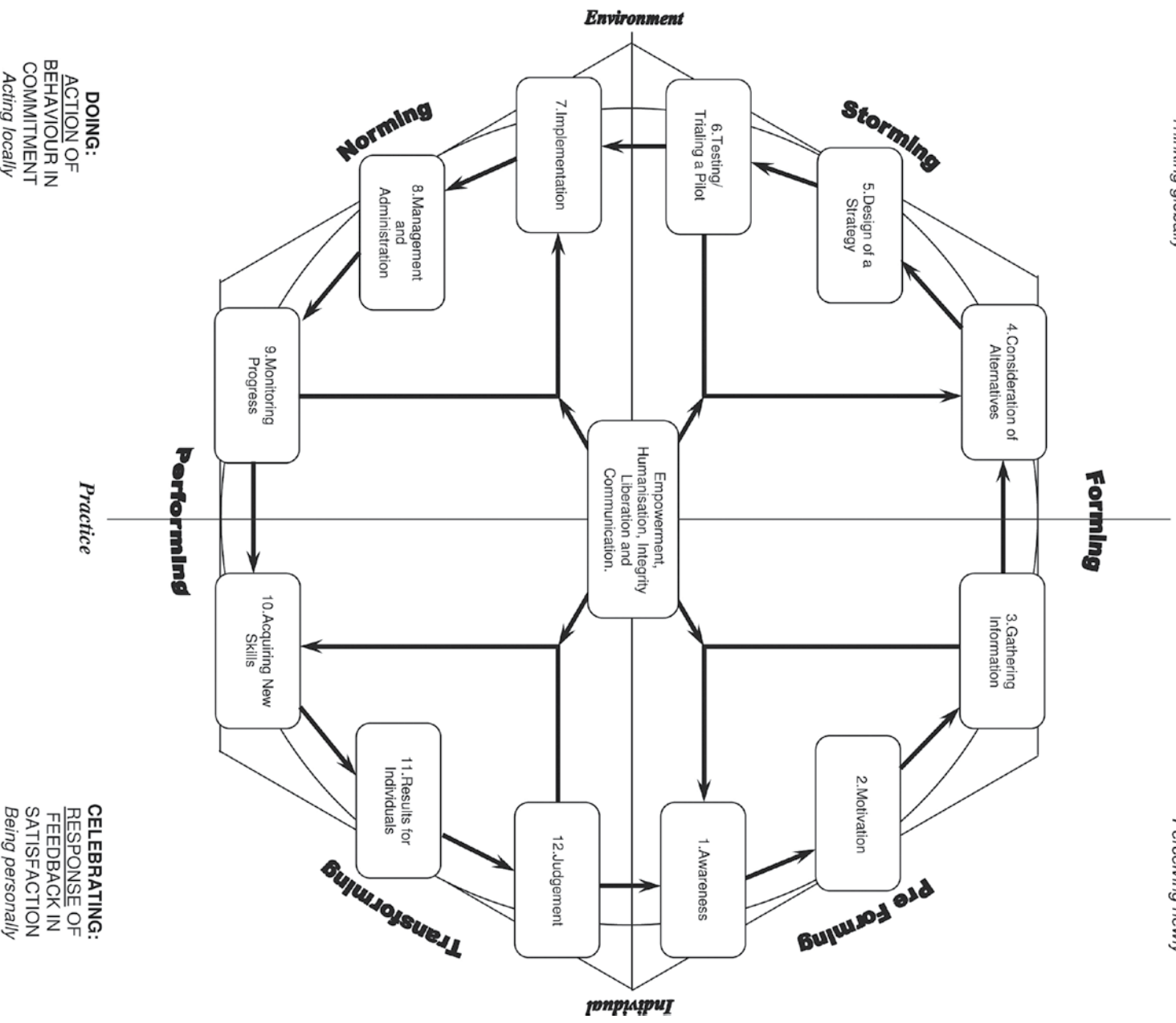


# PROCESS FOR RUNNING OUTRAGEOUSLY SUCCESSFUL PROJECTS

**PLANNING:**  
THRESHOLD OF  
POSSIBILITY IN CONTEXT  
*Thinking globally*

*Theory*

**DREAMING:**  
STIMULUS OF INTENT  
IN RELATIONSHIP  
*Perceiving newly*



# Galleri Bokboden (Philipp Bastian von Hase and Maria Jonsson)

A plentiful catalogue functioning as an exhibition guide will supplement the exhibition. Along the forewords by the curator and Riikka Stewen, The Professor of Art History and Art Theory at Finnish Academy of Fine Arts, each of the participants will contribute with either interviews, statements, fiction or manifests about their intents within the exhibition. The catalogue has been edited and designed as an independent magazine which will expectantly lead its afterlife around the independent bookstores in Europe.

## Participants:

Bergen Academy of Art and Design:  
Helene Forde, Johnny Herbert,  
Galleri Bokboden (Philipp Bastian  
von Hase and Maria Jonsson)

Estonian Academy of Arts:  
Kristina Õllek

Finnish Academy of Fine Arts:  
Jussi Koitela (in collaboration with  
Tuukka Haapakorpi, Saara Hannus,  
Maarit Mustonen, Megan Snowe  
and Johannes Vartola)

# ESTONIAN ACADEMY OF ARTS



GREGOR TAUL:

First of all I'd like you to congratulate you on winning the 2013 Young Artist prize!

Briefly – it's a privately funded prize awarded annually by the Estonian Academy of Arts to a recent BA graduate (based on portfolio) and to a recent MA graduate (based on final degree work). Perhaps you could tell us more about this award, what it means to you and what your general take is on awards in visual arts?

KRISTINA ÕLLEK:

Thank you Gregor. I must admit that this award was really a surprise, but one for which I'm very grateful. Apart from the financial support which comes with the prize, and which is very necessary for a recent art student graduate, it's mainly important for the recognition that is given with it. It's good to know that the others

(the jury) appreciate your work and believe in it.

As a young artists, I frequently ask myself if what I'm doing is the right thing and if it matters what I do, which I guess is a necessary and never-ending question circle for many, if not for all, young artists. In receiving this prize, I got some kind of proof that I'm going in the right direction and it encourages me to go further.

But what's my general take on awards in visual arts? Well, it's tricky. I believe that the opportunity for an emerging artist to receive notice is important. But in general the prize is always very subjective and political. Recently a lot has been said and written about art awards, about how the prize and award system works,

doesn't work or should work. A month ago I read an issue of KUNST.EE magazine which was specially devoted to critical thinking on prizes in the art world. It also published a transcript of the speech given by Viktor Misiano, curator and art theorist from Moscow at the Riga Bourse Conference Room. In the last part of his speech he said:

“Prizes, as such, shouldn't be criticized, but rather, the situation when a prize is the only leading and guiding institution. That is dangerous, that is harmful, and it creates an unhealthy environment. Prizes don't have to be the only supportive institutions for artists. They should be very diverse. And finally, it is dangerous when everybody starts acting too serious about a prize. One should relate to them ironically and

accommodatingly; you have to understand their relative, conditional and situational character". I totally agree with him on that.

GT:

Since the Estonian Academy of Arts joined the 3+2 Bologna system there have been no final BA degree works or exhibitions in the Department of Photography, nor in the rest of the Faculty of Fine Arts. How did you relate to this during your studies? Did the professor and associate professors encourage you to build up a portfolio as the BA final work from an early stage?

KÕ:

I actually find it a bit of a pity that we don't have this kind of chance to focus half a year on only one project during our bachelor's studies. On the other hand we do have several



creative projects, which are important and might end up with an exhibition. Luckily our course had two quite noticeable exhibitions during the last year, one in the Katarsis project space and the other at Hobusepea gallery, so we could say that they were kind of our BA final exhibitions.

But to be honest, building up the portfolio is equally or even more valuable than the final show for the graduate. Working on the portfolio made me fully realise how I see myself as an artist, what are the main subjects that I work on and what is my take on the arts in general.

I remember that our professors started to talk about the portfolio at quite an early stage, mainly because of the importance of the documentation of the works and exhibitions.

Later when we were doing the portfolio, they instructed and supported us in every way. Now I have a folder which holds my 4 (\*) year development.

GT:

How does this potential direction of your practice relate to the site-specific solo show *I Have Put the Picture on the Wall so as to Forget There Was a Wall, but in Forgetting the Wall I Forget the Picture Too*, which you held in the Estonian Academy of Arts' gallery EKA G in February 2013? For that exhibition you had proposed quite a different project, until the space was yours and you decided to entirely re-work the whole concept: instead of exhibiting your latest project in a given white cube situation you turned the viewers' attention to the gallery itself.

KÖ:

I'm interested in the relationship between an original and a copy, how these two can be mixed. This confusion gives an opportunity to activate the viewer to doubt. Doubting therefore triggers everything, it makes you think and act. I like to play with these two and the things that come along with them, whether it's site-specific or not. Although lately I've mainly worked with site-specific works and I very much enjoy working in site-reflexivity.

I guess a chance of illusion and doubt plays a key role in my works. I find it important that the art works give a new way of seeing, recognising and perceiving, at the same time creating an illusion, which forces the perceivable truth to be placed in doubt.

When I proposed my exhibition for EKA G gallery I hadn't seen the space for myself because at that time it was under construction, so I just had my imagination and the plan of the room. The first time I entered the gallery I was quite disappointed, it didn't feel right, and the fact that I would be the first student to exhibit there made me really struggle. Although I knew before that the gallery would be a gallery-foyer, it still looked and felt more like a foyer than a gallery, so I understood that I had to rethink the whole idea.

I started to observe how the room worked, what kind of sound there was, how the people pass through the room, how the security man works, watches TV, eats and so on. My observations also indicated that though EKA G is the only entrance to the

Estonian Academy of Arts you can actually approach 22 other businesses from here.

While I was approaching the opening of my exhibition at EKA G I started to work more extensively with the space itself rather than with the initial project I had in mind. I wanted to turn a trespassers' foyer into a more gallery-like space, where you could behold things. As I understood that its essential functions mean that a gallery-foyer will always serve mainly as a foyer, my interests reversed. I sensed the idea of highlighting the potentiality of a certain space, the possibility of turning a given space into an object in itself.

My site-specific show started a chain of some uncanny situations. For example there were some bizarre moments

with the security man, who led a visitor into the cellar, because he thought that this exhibition might be there (although it was in front of him in the same room) or when some visitors asked where the exhibition was, he said that there was no exhibition, that it had already been taken down (although it was still ongoing).

Furthermore, in my "not visible" exhibition there was a photo that was put on the door of a beauty salon – one of the 22 companies you can approach from the gallery – then taken off after the opening, then put back on the third day, then finally taken off for good. I was also banned by the rector from switching off the lights, although the concept was that light in the space changes like the daylight outdoors. In addition, on the third day

a purple sofa was brought in and it was placed in front of the main exhibiting wall, just to make the room more "comfortable".

Last but not least, the St Valentines Day cup sale event took place during the exhibition, so that the room was filled with cups, tables and young ceramics designers. Obviously, the room had to be "decorated" for that occasion, so there were balloons next to and on my works.

Well, I really enjoyed those weird situations that came up with the exhibition, it all worked for the concept of the work and brought attention to the problematic situation which the gallery is in.

GT:

What about the political aspects of this exhibition?

Political in terms of using aesthetics as a tool for change. What was your agenda if I may ask? To my mind there are at least two points to make here. Firstly we could talk about an antagonism between exhibition-thirsty students and a possibly penniless management who is not willing to or just not able to provide a proper gallery for the school. Then there is the second level, with the whole art academy on one side and the frighteningly neo-liberal state, meaning the Ministry of Education, on the other side.

KÖ:

Of course, this exhibition was filled with political aspects, it was a critical comment and act in reference to the situation.

GT:

Continuing with the topic of protest, you and a few other



people are opening a project space these days in the Old Town of Tallinn. Could you please tell me about this space. How much of it do you see as a protest? Or is it more like a natural continuation of the study process?

KÕ:

The artist-run space Rundum, that we (Kulla Laas, Mari-Leen Kiipli, Aap Tepper, Mari Volens and I) are working on and will open on 26 September, is made to meet the need for an art platform that is flexible in terms of exhibitions and creative collaboration, as there is no other programme-based or actively working artist-run space in Tallinn. Furthermore, the aim of our artist-run space is to react to flaws in local art life, and to explore the feasibility of own-initiative practices in the local context. Our artist-run space is one possible

way of reacting to achieve formal higher education, but there is no specific output or work field. The project is mainly a learning process, during which many different questions are raised: What is the work and the role of an artist in contemporary life? How can someone manage as a freelance art worker? What could a collaboration that values both the artist and the private sector be like? How do artist-run spaces in other countries work?

To establish a platform for the expansion and exchange of specific knowledge, and for conducting activity, a specific free-form education, discussion and information programme is planned to be held in the Rundum artist-run space. The space will organise different thematic talks and meetings and other events, and will communicate actively with

people working in creative fields in Estonia and abroad.

In addition, our aim is to give an opportunity to young artists to show their "half-finished works", to give a chance to the ideas that have been wandering around in someone's head, but have never had the chance to be formulated into something specific. We would like it if our space were to work as a kind of rehearsal room for showing works to viewers, so that one or more works will be shown in a period varying from one evening to four days. A notable role will also be played by artist-talks and feedback for the artist from the audience.

Dealing with space and constructing new contexts will also have a fundamental place in Rundum's activities. The idea is to be nomadic, to bring

Rundum into the public space or other vacant places, working in site-specific and situation terms.

The first base location for Rundum is in the Old Town, Okasroosikese loss, Uus street 19, Tallinn.

(\*) During my studies, when I was ending my 2nd year at the academy, I came to the conclusion that to do a bachelor's degree in 3 years is too fast as you can't go deeply into the subject within so short a time. Luckily I had the chance to go to Berlin for my exchange semester and therefore I had an additional year for my bachelor's. Now, after 4 years of studies and the graduation, I finally feel that I might actually be getting somewhere. This is why I'll start this autumn to dive into my master's.



# Kristina Öllek

Funen Art Academy:  
Kristian B Johansson

Iceland Academy of the Arts:  
Artclick Daily (Ívar Glói Gunnarsson  
and Brynjar Helgason)

Konstfack University College of  
Arts, Crafts and Design:  
Anna Ihle, CASEY PRICE

Latvian Art Academy:  
Ieva Kraule

Malmö Art Academy:  
Jóhan Martin Christiansen

Oslo National Academy of the Arts:  
Solveig Lønseth, Endre Mathistad

Royal Institute of Art:  
Samantha Louise Michel,  
Pablo Sacristan, Gabriel Säll

The Jutland Art Academy:  
Kristian Schrøder, Ida Retz Wessberg

The Royal Danish Academy of Fine Arts:  
Pia Eikaas and Lucas Wichmann  
Melkane

Trondheim Academy of Fine Art:  
Finn Adrian Jorkjen, Galleri Blunk  
(Lisa Edetun, Sindre Hustveit)

# FINNISH ACADEMY OF FINE ARTS

**“The problem is not for people speaking ‘different languages,’ literally or figuratively, to understand each other, any more than it is for ‘linguistic breakdowns’ to be overcome by the invention of new languages. The problem is knowing whether the subjects who count in the interlocution ‘are’ or ‘are not,’ whether they are speaking or just making a noise.**



**It is knowing whether there is a case for seeing the object they designate as the visible object of the conflict. It is knowing whether the common language in which they are exposing a wrong is indeed a common language.”**

**Jacques Rancière,  
Disagreement Politics and Philosophy,  
1998**

Jussi Koitela  
with Tuukka  
Haapakorpi,  
Saara Hannus,  
Maarit Mustonen,  
Megan Snowe  
and Johannes  
Vartola

Umeå Academy of Fine Arts:  
Galleri Maskinen (Mark Frygell,  
Jonas Gazell, Jonas Westlund)

Valand Academy:  
Rickard Ljungdahl Eklund

Vilnius Academy of Arts:  
Augustas Serapinas

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[www.kuno.ee](http://www.kuno.ee)

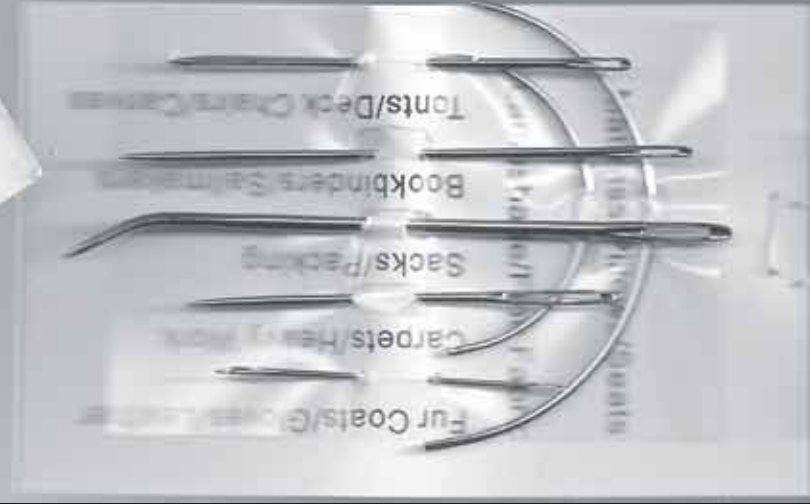
Gregor Taul  
[gregor.taul@artun.ee](mailto:gregor.taul@artun.ee)

## Lost in Space: A Chance

1

The background to this exhibition lies within the ruins of what was the Estonian Academy of Arts (EAA) until 2009. Situated in the centre of Tallinn since its opening in 1914, this institution had a difficult century behind it. How should art be defined and presented within tremendously different political and ideological contexts? For example, during the last 20 years of Estonian independence the EAA stood in the middle of inflated “cowboy capitalism” as the last antidote to fanatical neo-liberal urbanism.

# FUNEN ART ACADEMY



GREGOR TAUL:

Would you please tell  
us something about your  
background? How did you come  
across the Funen Art Academy.

KRISTIAN B JOHANNSON:

I grew up in a suburb of Odense  
which is about one and a half  
hours from Copenhagen by train.  
I started painting in public  
spaces in 2001 and that was  
my main interest until 2012.  
Because of that, I have used  
most of my time for exploring  
the city of Odense and other  
cities around Denmark. After  
failing my high school exam  
in 2005 I didn't really know  
what I wanted to do. I went  
into military service for four  
months and then worked in  
different crappy jobs trying to  
think of something I could be  
interested in education-wise.  
I had a lot of friends all over  
Denmark and a lot of them had  
been to this small four-month

art school in Holbæk which I then also attended. I remember we had two guys coming from the Walls and Space school at the Copenhagen Art Academy for one weekend. They had a workshop that really opened my eyes to what art could be. We did some different activities that were really interesting for me. We drifted around in the town of Holbæk exploring the hidden sites, built a small hut in the forest and saw a movie about a big shoplifting-party in Spain. That really caught my interest for activities other than the traditional forms of art making.

I knew a bit about The Funen Art Academy because I had a friend who was about to finish there and I helped him with his graduation show. I really liked the way the school worked and what my friend told me about it. I think the majority of

people in Denmark who apply to the art academies want to go to Copenhagen as their first priority, but I did not want that. I really wanted to attend the Funen Art Academy because of the independence from state regulations, the small number of students and the small budget. So I applied to the Funen Art Academy and got in. I think my parents got very excited and so did I, but I think my parents was just happy that I got any education and I was happy because it was the only school I wanted to attend.

GT:

Please tell us about Funen Art Academy. What are its strengths and the things you most enjoy about it?

KBJ:

The Funen Art Academy is a five year independent higher education in contemporary

visual arts. The school is partially funded by the Odense municipality and other types of funding. That means that we only have 1/10 of the budget that the school in Copenhagen has, but I see that as an interesting thing in terms of figuring out how to make art without big budgets when you finish school. The school consists of about 60 students spread over five classes and we attend teaching across year groups so there is no hierarchy between the students. We have three professors plus one theory professor and a lot of visiting artists doing workshops and seminars through the year. The school teaches only in English because of international students and visiting artists and for the students to get comfortable in talking about their work in English.



The school is not part of the Bologna model so the school can decide which form of teaching it wants to have. That also means that you do not get a degree when you graduate, but I don't see that as an important thing in studying. The school has a flat structure so the students have a big voice in almost all of the decisions and are being heard a lot. That also means long meetings about all kinds of things that can be difficult sometimes but necessary. The teaching is mostly workshop-based and the students can arrange workshops and invite artists themselves. The school does not have that many facilities in terms of craft-workshops so the students have to figure that out for themselves. But there is a wood-workshop, a darkroom, a library, a cinema, computer rooms and agreements with other workshop spaces around the city.

The school has a kitchen where the students often make food together and 24 hour access to the studios all year round. The school is located in the centre of Odense on top of an old textile factory so the school has a view over the city and different museums on the other floors of the building. The city of Odense has a population of about 150,000 people. It can seem like a doll city on the surface but I think there are a lot of good possibilities for stuff if you do it yourself. There are good opportunities for dumpster-diving and cheap housing in small communities of garden houses where a lot of the students live.

GT:

Perhaps a few words about your professors and their take on teaching?

KBJ:

I have had a number of professors and they all work differently, which is a really good thing. The professors have a big international network which they use to invite artists to do workshops and when students want to go on exchange programmes in other countries. Each professor has a "Practice group" every second week where the students in each group meet to discuss ideas, processes, problems and challenges in their work. The practice groups function in different ways depending on what the professor thinks is interesting. Some professors also do something called a "Bootcamp" which is a small group exhibition each month with silent crits, to try out new pieces of work. A lot of the teaching at the FAA is also self-education, in the sense that you have to figure out what

you feel is interesting to work with regarding mediums, theories, topics and crafts, which is good to learn when you finish school.

GT:

What is the relationship between the academy and the other institutions in the same building?

KBJ:

The schools relationship to the other institutions in the same building is good but also a challenge. They help us a lot in terms of lending us space for the graduation show every year plus funding. Its also a good thing that the students can see the different exhibitions when they want and we can get more visitors for our show because of the location. So in that sense we help each other. But that also means that we are in a way

a part of the same thing which I don't like. In a way its weird to have an art school on top of a museum – I think the school would feel more free if it moved to its own space where it could do whatever it wanted.

GT:

Coming to the topic of artists books and self-publishing, which to my mind was fairly popular among the students at Funen, could you please tell us something about the background of such publications in Funen and Odense?

KBJ:

Actually I don't know how popular it is at the FAA but we are a group of about 5-6 people who are interested in the medium. The students of the FAA use many different media and try different media that they don't know and I think books are getting more popular,

which I feel is very cool.  
The book is a great medium for showing art because it can be made pretty cheap and you can hand them out to people and to your friends. They don't need a specific place to be shown and they are not valuable except for the ideas they contain. I was on an internship at the BAS artist book archive in Istanbul in 2012 and that really inspired me a lot, reading all these books from all over the world.

GT:

Would you please introduce your idea about the archive you're working on?

KBJ:

I have been working on starting up a space in Copenhagen for the last year. I have been running into different challenges along the way and the profile is not complete yet. My idea

is to start a book archive in Copenhagen with artists books, booklets, zines, self-published stuff and a publishing workshop, so by open call people can come and print a limited number of low-fi publications. I would also like to use the space for screenings, debates, lectures, artist-talks, workshops and small soup kitchens if possible. I have been looking for spaces for the last year, but everything is very expensive in Copenhagen because such spaces are made for shops with income. That makes it difficult to make a space with no income, but a good challenge I think. There is funding to get, but in a way it would be nice to be totally independent so I have to figure out a structure, maybe membership, donations or other possibilities. But a space is maybe not extremely necessary, it would also be possible to make a mobile book-archive and

have lectures, workshops etc. in the public space. I feel it would be very interesting to see if it is possible to start a bigger for printed matter in Copenhagen and to have a place where people can show their stuff.

GT:

You have asked students at FAA to produce artists books for the show in Konstfack. What could you say about the results so far, as there is still a month to go? What are the (dis)similarities between various booklets? Would it be possible to generalise on the content and form of these contributions? What do you think is the ultimate goal of artist books anyway?

KBJ:

Since I proposed the project, I have had a couple of meetings with people in both Copenhagen



and Odense. They have been interesting meetings where we have talked about ideas for books, how to display in Stockholm and what we think is interesting about publications. Over 20 people have shown interest and more may be coming, so it will be interesting to see the results. It seems like people feel that it's a nice opportunity to make their first artist book and they are very excited. The ideas in the group are very different from each other. Some people have had the idea of making a publication for some time, so they use this project to execute it, while others are getting new ideas. We will try to go to a craft school in Copenhagen that has a bookbinding department, so we can learn some tricks and maybe get help. I don't think any of the books will look alike, neither in content nor in form,

because even if we talk about ideas, we still work in such different fields and have very different interests. People are trying to convey a part of their usual art practice in an artist's book and the ideas I have heard, have involved drawing, photography, painting, writing and also more conceptual works. I don't think its possible for me as an individual to represent a school, so in that sense this is a better representation because I invite everybody to contribute with something.

I think the goal of artists books differs depending on how the artist wants to work, but there is a good (but long) quote by Sol Lewitt who talks about it:

"Artists' books are, like any other medium, a means of conveying art ideas from the

artist to the viewer/reader. Unlike most other media they are available to all at a low cost. They do not need a special place to be seen, they are not valuable except for the ideas they contain. They contain the material in a sequence which is determined by the artist. (The reader/viewer can read the material in any order but the artist presents it as s/he thinks it should be). Art shows come and go but books stay around for years. They are works themselves, not reproductions of works. Books are the best medium for many artists working today. The material seen on the walls of galleries in many cases can not be easily read/seen on walls but can be more easily read at home under less intimidating conditions. It is the desire of artists that their ideas be understood by as many people as possible. Books make it easier

to accomplish this."I am very inspired by an artist book archive I worked in for 3 months in Istanbul called BAS. They have 700-800 books from all over the world and it is a wonderful place, but the problem with it is that they don't really have that many visitors because no one knows about it in Istanbul, so they only have foreign visitors. That is a thing I will try to do differently, it should be more inclusive to the local public and not focus so much on exclusive books but more on low-fi publications.

GT:

Do you think it would make sense to open the archive in Odense? I mean what's your take on the periphery-centre issue? I suppose it's too true that it's easier to make an impact in Copenhagen rather than Odense. But then again

you could see Copenhagen as peripheral in comparison to the huge metropolises... This leads to the third question – do you feel attached to one place, be it Odense, Copenhagen or Denmark, or do you see yourself as a global citizen, doing residencies here and there...

KBJ:

I like Odense, but I don't think it would make sense to make the archive in Odense. There are not that many people interested in that kind of stuff, so it would be hard to make it work. I would like the archive to have a focus mostly on Scandinavian books but also on international ones as well and Odense is not good for getting visitors from all over. Århus in the north of Denmark would make more sense than Odense, as there is a tradition of publications in Århus. A big reason to start

the archive in Copenhagen is that I live there and I know there is a lot of potential for publications. Copenhagen does not have that many people making publications, but I know a lot of people are becoming more interested in the medium. I don't think Copenhagen is the best place for everything and I think it's a good thing to spread things out around the country. I wish to move to the countryside in some years with a group of friends so it could be cool to make spaces there as well.

I try to travel as much as possible, so in that sense it's good to have a base in Denmark and I see myself as a Danish person, but also as a global person, who wants to interact with other people around the world. I always feel very privileged by being Danish, coming from a welfare

state, not having to pay for my education and being able to travel freely in almost every country in the world. But the global/local or “glocal” issue is a big and interesting topic.

GT:

As this exhibition deals with art academies' galleries, could you please tell us about FAA's gallery. Have you exhibited there yourself? What are the policies behind it? How can you get to be exhibited there, is there an open call, are there more group shows or solo shows? Is there any funding for doing your exhibition there? Can students do whatever they want?

KBJ:

We have the FAA Project Room. This means that we have a white cube that is about 50–60 square metres with windows on one side with a view over the city of Odense. The space is used

for all kinds of things and the usage changes each year. The space is used for various school exhibitions but is also the students' own space, where they can do whatever they want. I have made two exhibitions there myself and it's a very nice place to practise making your own exhibitions, in terms of curating, press-releases and so on.

People also use the space as an experimental space, where you can work and document pieces, so you don't have to make an exhibition. There is a booking system where you can check when it's free and then book it for one month. It seems like the space has been very popular over the last year and a lot of things have been going on, like group shows, zine-releases and other things. Nobody really used the space a couple of years ago but now it's booked



all the time and I wonder if the booking system has to be changed for there to be more slots. There is not really any funding available, so you have to figure that out yourself. The good thing about the other institutions in the building is that they bring a lot of audiences to the project room, which is great.

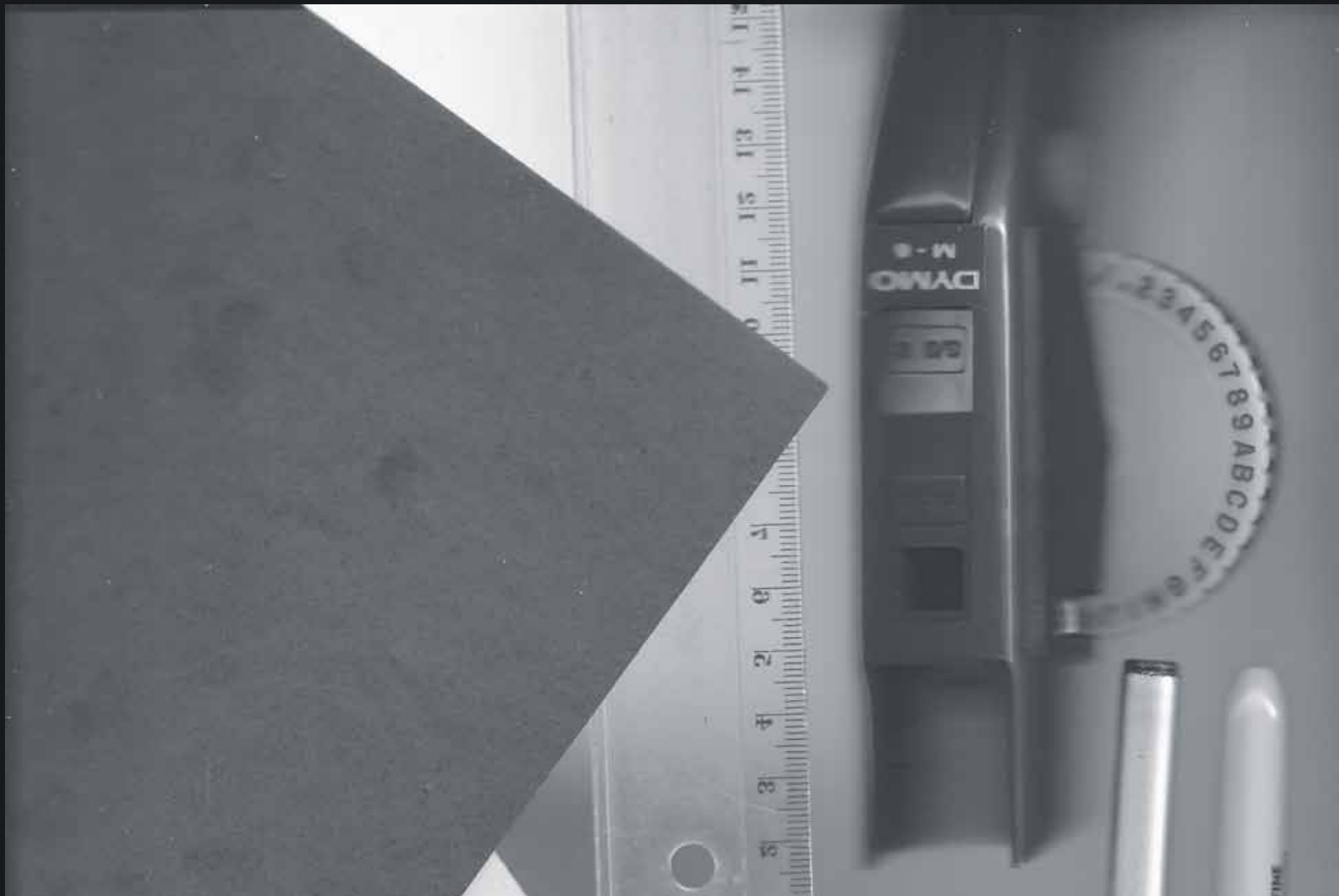
GT:

What are the other exhibiting possibilities for FAA students in Odense? Are there any student-friendly galleries or artist-run spaces? Do the students demand one or are they happy with the possibilities you have at the moment?

KBJ:

There is not that much space for art in Odense actually. It is possible to exhibit at a café in the same building as the school and there are a lot

of empty shops that people can rent, but no artist-run spaces yet. But I know that a group of students at FAA are working on a space with studios in Odense and its going to open in the start of October, so that's very exciting. A lot of people at the school actually live in Copenhagen so it's very rare that somebody wants to be more in Odense. I am looking forward to following the space, but I don't know that much about it.



# Kristian B Johansson

In comparison to the newly built skyscrapers around them, the academy's shabby headquarters emphasized its bohemian and somewhat antisocial take on daily life. Nevertheless, by the middle of the noughties this had started to change as non-conformism seemed itself to be a post-Soviet anachronism. In a world of steady economic growth, staff members and students were of the opinion that the academy's home should be rejuvenated. Furthermore, the Estonian Art Museum KUMU had just moved to its new home in 2006, providing the cultural sector with lots of self-confidence and much sought after political recognition.

And so it happened: in 2007 the EAA decided that its historical building, the core of which dated back to 1885, would be demolished by 2009 and a new one would be built by 2011. An international architectural competition was held and in 2008 the jury declared Art Plaza the winner, the proposal of architects SEA and EFFEKT for a 16-storey glass-covered ferro-concrete high-rise building. It was a controversial decision from the very beginning as the winners had actually ignored the requirement to design a horizontal building and should have been eliminated in the first round. However, once in a while juries and commissioners let such

# ICELAND ACADEMY OF THE ARTS



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**Artclick Daily Presents: Art Academy DS workshop - Still life**

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This 3 hour workshop will go through the basics of Art Academy DS, on the Nintendo 3DS. The workshop focuses on the importance of new mediums in art education for young people. Art Academy DS is a friendly access to the world of fine art painting. The workshop is aimed at a wide age range.

"Painting from nature is not copying the object; it is realizing one's sensations."  
- Paul Cezanne

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# Artclick Daily (Ívar Glói Gunnarsson, Brynjar Helgason)

things happen, taking such risks in the hope of building something truly magnificent.

## 2

What could art students possibly have in common with yuppies from office blocks? Perhaps it tells us how little we can do against the Zeitgeist.

The middle of the noughties was the height of the economic boom in Estonia: political leaders were unceasingly preaching neo-liberal imagery and voters indeed believed the slogan of the ruling liberal party: in ten years Estonia will be one of the five richest countries in Europe!

Retrospectively it's easy to say that the art and design world got carried away by the economic enthusiasm – we can have a skyscraper too, and soon! All the mumbo jumbo of a “creative economy” and the “creative class” had overwhelmed critical thinking.

### 3

Ironically all this happened just before the global credit crunch. In autumn 2009, just after the building had been demolished and with the school scattered around town, it became clear that the government didn't have the funds to build the new home for

# KONSTFACK UNIVERSITY COLLEGE OF ARTS, CRAFTS AND DESIGN



*It would be really nice if you would hang out in my studio, maybe 7 hours?  
We don't really have to talk or anything.*

She was my first portrait. She wanted to work. On her computer. She was sitting by the table, wearing turquoise socks. I placed her on the frame, and I tried painting the things and the colors I found within the frame. It was difficult placing everything. The table was the most difficult to place. I can't really figure out why. Maybe because I know what a table looks like. I know it's bigger than the canvas, and I don't really know how perspective drawings work.

I couldn't figure out the color of her socks. I tried mixing all different kinds of colors, but I just couldn't get it right. It was frustrating. I went over to Hanna's studio to ask her how to mix turquoise. She told me that she never really thinks of how she blends the different colors. She had a look around in her studio, and after a while she found a color she told me to use. It was turquoise. I brought it to my studio, and

I had one more look at the socks. To my surprise the color on the paint looked identical to the one on her socks.

She asked me how I would like her to sit, what to do. I told her to do whatever she wanted. That she should do whatever felt comfortable. She decided to sit with her computer all of the time. She sat still, but I didn't really notice how little she was moving. It felt easy painting her. We talked a little about our collaboration. She was in a quite good mood. It made sense to me having her as my first portrait.

I felt confused and excited while painting. I haven't painted for years, and I don't really know what the painting looks like. Or how I want it to look. I did learn some stuff while I was painting. I felt a need to place everything within the canvas to see how all the shapes and figures related to each other. How her one thigh meets the other, and where the tabletop is placed in relation to her breast.

I enjoyed looking at her. I noticed I had already looked at her quite a bit. It's almost as if I can feel her posture, her neck and her hair. It's as if I know the structure. I noticed I had never really looked at her breast, it felt strange placing her chest on the canvas, a little scary. Her fingers kept typing and moving, I couldn't really place them properly, but it still seemed quite right to me on the canvas.

*It would be really nice if you would hang out in my studio, maybe 7 hours?*

*We don't really have to talk or anything.*

-This spending time with people is the best research for me. I get to learn the strangest still the most obvious things. One of the most significant things I've learned is that the more we talk the less I paint.

- Haha. Really? Such an obvious thing. And we keep talking.

- The images where there has been the most talk has been those with less detail.

I don't know whether they are less good paintings than the others. I am not a schooled painter, I am learning every sitting. Many of the people sitting are also people in which knows painting, and are giving me all kinds of tips.

– Like Hanna?

– Yes. And Sofia. Sofia is great as well.

– The ones I know well, their portraits seems to be better than the others.

That might simply be because I've been looking at them more. I feel more confident in which direction to place the nose when it's people I've spent a lot of time with. Still I feel it's easier to capture something of the person by their bodies than trying to paint out a face.

*It would be really nice if you would hang out in my studio, maybe 7 hours?*

*We don't really have to talk or anything.*





# Anna Ihle

the academy. What followed was three extremely stressful years for the academy's management, staff members and students. Not only was the academy left with no proper lecture halls, studios, workshops or any common spaces, but also it had no certainty about its possible building or indeed about its entire existence.

The essence of the story was that a dodgy neighbour started suing the academy in the Court of Justice on dubious grounds, such as the loss of sunlight in her apartments because of the proposed building. The 82-year-old lady sued the academy more than ten times within three years,

after which hardly anyone believed in her sincerity any longer. Although it's impossible to prove, many believe the rumours about certain businessmen wanting to kick the academy out of its sweet property so they could cash in themselves. With a little help from lobbying of politicians and the vigorous old lady.

Their strategy paid off. In September 2013 the EAA decided that it would abandon its historical property as there was no certainty about how long the court cases would go on, postponing the right to build interminably. It decided to move into a former sock factory by 2016,

# LATVIAN ART ACADEMY



## IEVA KRAULE:

In the Latvian Academy of Arts there is no proper gallery, but there are three options for making exhibitions. Most of the academy's exhibitions take place in the hall of the central building. Another option is in the new building, but neither of these options are open for student exhibitions (student works are infrequently shown, but they are always organised by teachers or other staff members who aren't open to the students' own ideas). Finally there's a third option: a sad corner in the hallway on the academy's second floor.

My last exhibition at Kim? Contemporary Art Centre originally started as a study project dealing with the problem of where to show my works.

At Kim? I exhibited a book documenting the small artworks which I had hidden in different places all around the city. I left, or exhibited, my works in spaces which were lost in time – mostly untouched Soviet interiors, museums and trashy cafés from the nineties. These were spaces where my works could blend in and continue their existence for as long as possible. The actual artworks were mostly inspired by nostalgic memories. These somewhat illegible memories were animated in the catalogue with the help of the written word.

11 out of 10

Carrots and cottage cheese help to improve weak memory – you can use a carrot to write down in cottage cheese the things that are slipping away, hoping that your appetite will not outgrow the urge for knowledge, while a knot tied in a handkerchief can be but a reminder to long vanished memories.

\* \* \*

In 1996 I was in the 3rd grade at school and had chameleon glasses.

\* \* \*

A PILE OF WASTEPAPER FOUND IN THE ATTIC IS MARKED BY A RECIPIENT'S NUMBER WRITTEN IN PENCIL – 7. THE INTERESTS OF NEIGHBORS THROUGHOUT THE YEARS HAD SHIFTED BETWEEN THE PIONEER MAGAZINE "FRIEND", "SCIENCE AND MACHINERY", "RURAL LIFE" "STAR" AND AFTER ALL CULMINATED INTO PASSION FOR STRONG LIQUOR IN THE MIDDLE OF NINETIES.

\* \* \*

I remember a classmate's hand that was drawing jerky lines in a squared notebook. He explained that the scribble would soon be decorating his shoulder. Now his hands are full with colourful booklets and books; a greyish tie and sand colour short-sleeve shirt, which reveals some of the left upper arm, covered by an unevenly reddish stain of damaged skin. He says to have found light.

\* \* \*

It can be dark in two ways:

- a) CAN'T SEE ANYTHING
- b) otherwise.

\* \* \*

If I ever found a moment that someone had lost, I could only keep it as mine.

\* \* \*



At the Vecāķi beach you yet again want to remark that someone made of clay should not complain about sand gritting between the teeth. Having heard that, our mutual friend casually adds that this might be the reason why I am so silent.

(I slightly tilt my head to the right, squint my eyes, the corners of my mouth tighten into a smirk, and I turn away.)

\* \* \*

I am bored watching a black and white film; I'm trying to guess the colour of the protagonist's dress. I am not sure if it matters or not. I have to remind myself how different "lillā-pillā" is from lilac colour.

\* \* \*

Wanting to become a ballerina, I spent my childhood with knees covered in scabs.

I am counting:

one two three four

– see, these are my grandfather's four right hand fingers;

five six seven eight nine

– a total of nine on both hands; and now I am counting backwards

nine eight seven six five

– five is the number of my grandfather's left hand fingers. Four right hand and five left hand fingers. I can only count 11 out of ten.



# Ieva Kraule

though given previous optimistic dates, perhaps one shouldn't expect too much from this new plan.

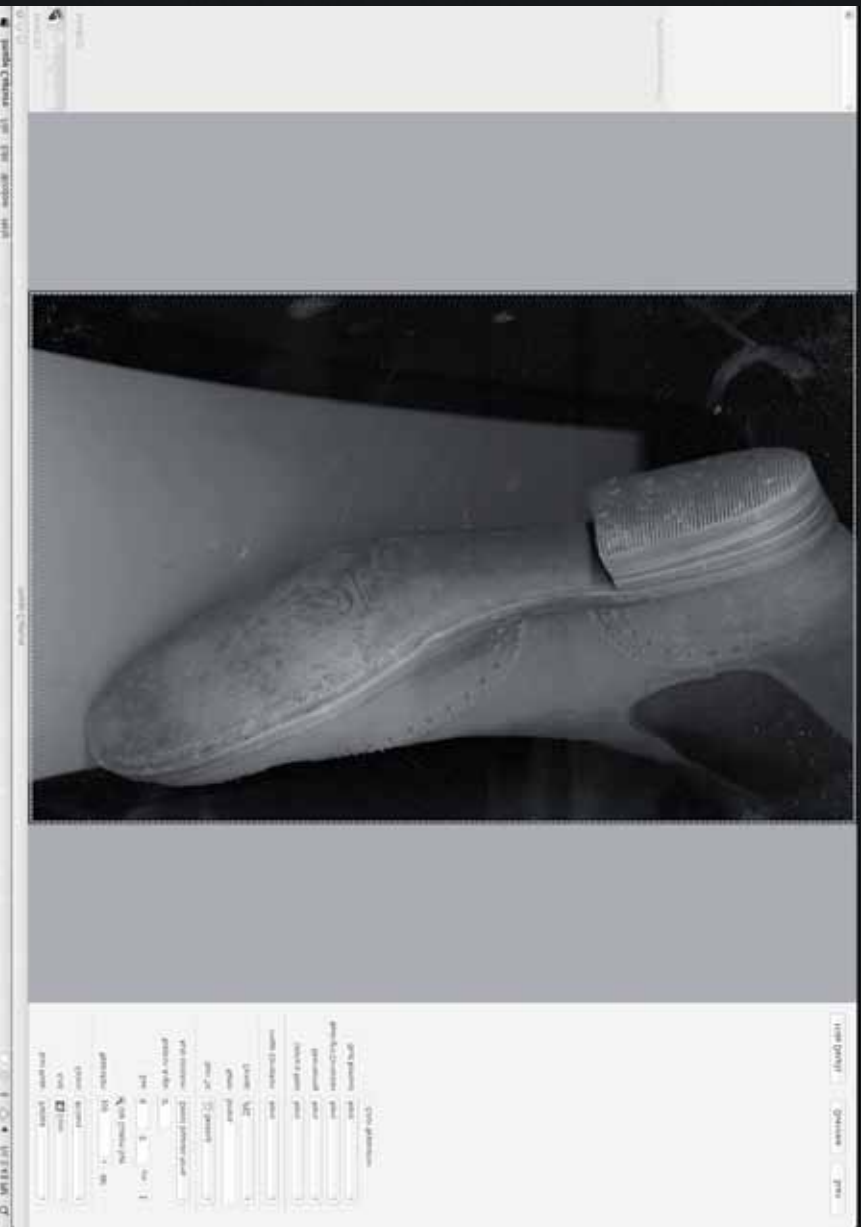
4

I joined the EAA in 2009 as a master's student of art history. It was just half a year before the old building was demolished so I never had the chance to develop strong feelings towards it and feel nostalgia for it. Even so, the decision seemed weird to me, as in a country where professional art is 150 years old, demolishing a building which has housed it for 100 years means literally wiping out the nation's subconscious. As I had earlier written

my bachelor's thesis on the possible connections between semiotics and museum studies I was very interested in the process of how the building and its content would be archived. To my great surprise not much was done: the corridors were full of paintings and other artistic stuff but no one did anything about it.

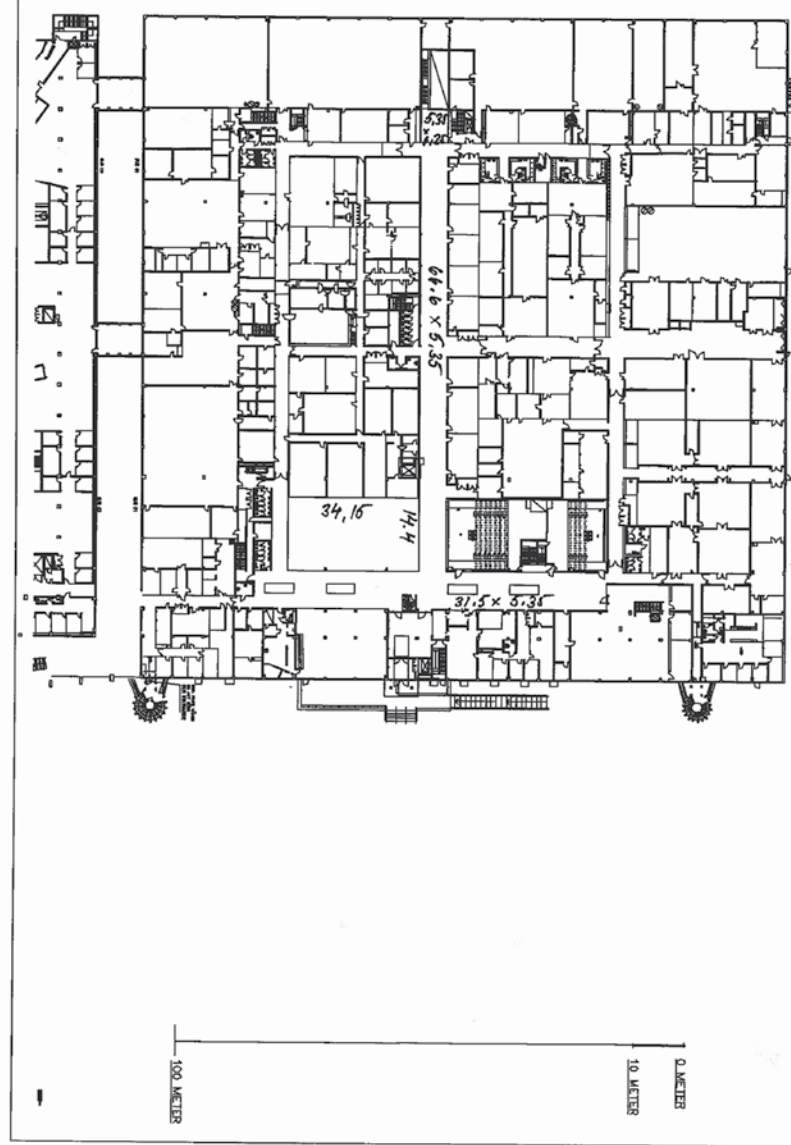
One day I couldn't resist making my own archive of it so I started taking things with me one after another. Unexpectedly no one cared. I wrote an email to the management asking whether it was OK to have the leftovers but received an intense NO as a reply: everything of worth will

# MALMÖ ART ACADEMY





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# Jóhan Martin Christiansen

be archived. Weeks went by but still nothing happened. It was as if a ship was sinking and people were doing everything to save their souls, but not caring a bit about the things on board. Of course most of the important things were saved, but after 100 years of constant production there were simply too many things for each one to be considered important.

## 5

While I was “exporting” pieces of art and other cultural artefacts (bear in mind that architecture, design, fine arts and art history are all taught at EAA) I ironically managed to co-curate



the last exhibition in its gallery – hence “importing” yet more new works to the building. And as if this was not enough I happened to co-curate the one-night exhibitions during the feral last party of the building.

And then there was silence. The academy’s building was handed over to a demolition company and no one was allowed to enter it. This time I contacted the academy’s Head of Communications who helped me access the site so I could still dig out valuables for preservation. There was talk of opening a museum room in the new building for its historic collection.

# OSLO NATIONAL ACADEMY OF THE ARTS



## SOLVEIG LØNSETH:

The first year as an Art Academy student, I was situated in a studio space which at first glance most closely resemble one of those offices in a scene from Jaques Tati's film Playtime. Shearing cubicle with a fellow students, a painter whose needs was the largest wall and the main area of the floor to view her paintings. Me; sitting in the corner at my desk, consuming the space like a dish without flavour, watching an extremely active painter and longing for a space outside these walls, this structure. Later I have had several studios. Shearing with painters or not, there will always be difficulties to solve; If there's no daylight, I'll work with lightening. If it's an open space I'll try to close it, if it's closed I'll find a way to make it more open. Instead of escaping, I've been spending

my time in my studio space ending up demolishing and tearing the walls down, and rebuilding in search for better solutions. Using architecture as kind of material in these processes, have been fruitful for the development of my practice.

In every room I enter, I either settle or sense a form of dissatisfaction. Physical spaces have architectural structures that the body senses and experiences, yet we don't necessarily consciously reflect on this. Architectural challenges in both studio and exhibition spaces have constructively influenced my work. By incorporating spatial structures, I want to clarify the peculiarities and expand the restraining aspects of each specific space.



THESE WALLS WHICH BELIEVE THEY  
CLOSE A ROOM  
(360 x 180 x 250 cm)



## MOVING PAPER

From the show TRANSFORMERS  
at Van Bau, Vestfossen, 2012  
A4 papers in two stacks against  
the wall (60 x 21 x 350 cm)

# Solveig Lønseth

Some hidden valuables did indeed come out. Within the thousands of forgotten paintings (which didn't actually possess any artistic quality at all but which still sheltered the appealing angel of history) some 20 degree works from the 1940s and 1950s appeared. One of them by Ülo Sooster, an absolute classic of Moscow Conceptualism, another by Enn Põldroos, a local legend.

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In the demolished building the 200 square metre foyer had served as the gallery. It was never a proper white cube but it was still very functional

and popular. It was by far the most visited gallery in Tallinn as hundreds of students would stroll through it daily. After the academy's old building was pulled down it remained without a proper gallery for nearly three years (though it must be said that the Department of Installation and Sculpture has a very nice gallery space catering for their needs in one of the suburbs of Tallinn). Now coming to the title of this show what does it mean for fine arts (students) to be lost in space, to be in a constant lack of space? Is it something entirely negative or could be turned into a opportunity? Perhaps a chance to redefine worn-out concepts of

# THE NATIONAL ACADEMY OF FINE ART OSLO





## PRODUCTION VS COMMUNICATION - MEANINGFUL ART OR ARTFUL MEANING?

Being accepted into the Oslo Academy of Fine Art, I was suddenly transported from the inside to the outside. This shift was not immediately clear to me, but manifested itself more as a creeping notion – a hunch – that something was out of place. In my new situation, I immediately felt a certain pressure to prove my worth. The art academy focuses on theory a lot, but not without expectations toward a steady production on behalf of the students. In other words, I felt that I needed to produce artworks. At the same time, I felt a strong need to connect to my new role mentally, to establish what it would mean to be an artist. Or rather, what kind of artist I wanted to be.

What seems more clear to me now, is that my biggest task in being an artist, is being an aware and responsible human being. With an evolved critical sense and a language for negotiating complex

philosophical and sociological issues, as well as metaphysical and more abstract problems, the position of an artist allows for entering the public discourse without following a predefined set of rules. Being an artist means not accepting the facts as they are, but exploring all possibilities imaginable or unimaginable. Where ethics and other social factors often makes it hard or impossible to address some of the problems in the world today by conventional dialogue, art can thus serve as the language to circumvent hindrances and allow for dialogue to evolve, possibly finding new ways to solve real problems, as opposed to merely serving as an distraction and entertainment for the masses.

Now I do by no means say that art is useful as a tool, or in any way should be instrumental to the furthering of political goals. I am merely highlighting the possibility of negotiating issues where emotional and social issues have gridlocked all meaningful dialogue. Serving as

an alternative language form, there are many examples on art proving communicative and good at reaching an understanding on conflicted topics.

Art has evolved from being representational to becoming a language of its own. While I acknowledge that the artist must make ends meet, put food on the table, cover expenses and so on, I still believe that merely producing works for an insatiable and ultra-capitalist art market is a dead end. It makes no more sense to produce for the art market than it did to paint portraits of regents and the upper classes. How can artwork be at the same time ground-breaking and a great investment? As a commodity, it loses its power and becomes less than art. There is little controversy in this, as the debate has been going on for more than half a century. All I wish to say is that to function as something meaningful and interesting, art needs to look at other ways of existing, free from the art market.

This then, is an attempt to make a case for the artist as a source of meaning, not objects. Art education should enable people to have a critical sense, to seek new solutions where none can be found and to adopt a fresh view of the world as we know it. People enabled in this way should be free to explore what it means to be alive, to navigate the universe freely and to seek to live life to it's fullest extent. And to the best of my ability, I will try to do the same.



# Endre Mathistad

production, knowledge distribution,  
and exhibition-making in art?

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*Nature abhors a vacuum.* In 2010 a project space called März was opened in the heart of the old town. März was initiated by two doctoral students in the EAA who saw it as a testing ground for pop-up exhibitions and informal education, and a general meeting place for like-minded people. It quickly became the main hang-out for art students in Tallinn and in a way it served as the gallery of the art academy, as the majority of those who exhibited there were students from

the academy. Besides exhibitions there were various reading groups, meetings of activists who fought for art workers' rights, pop-up book shops, etc.

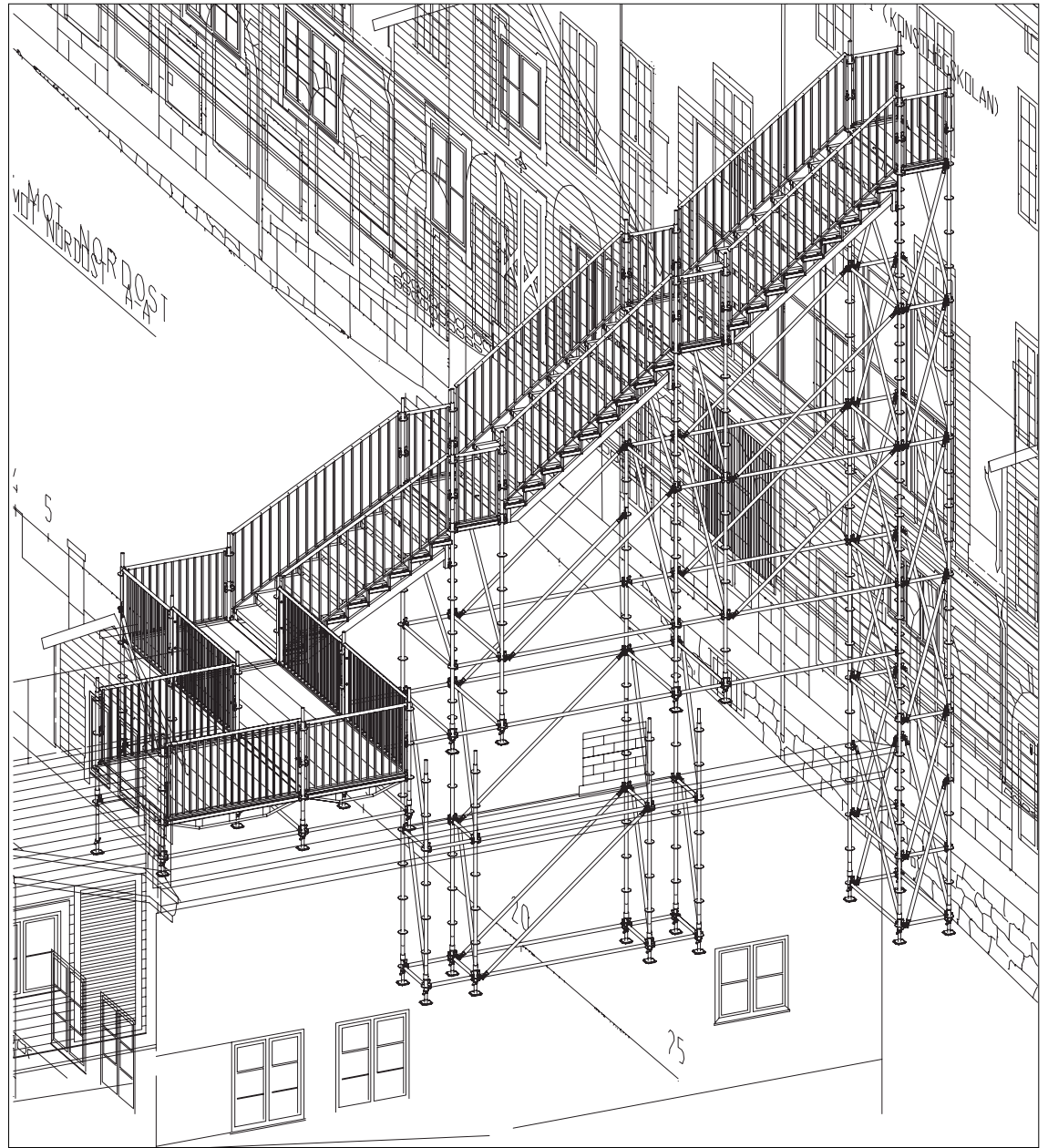
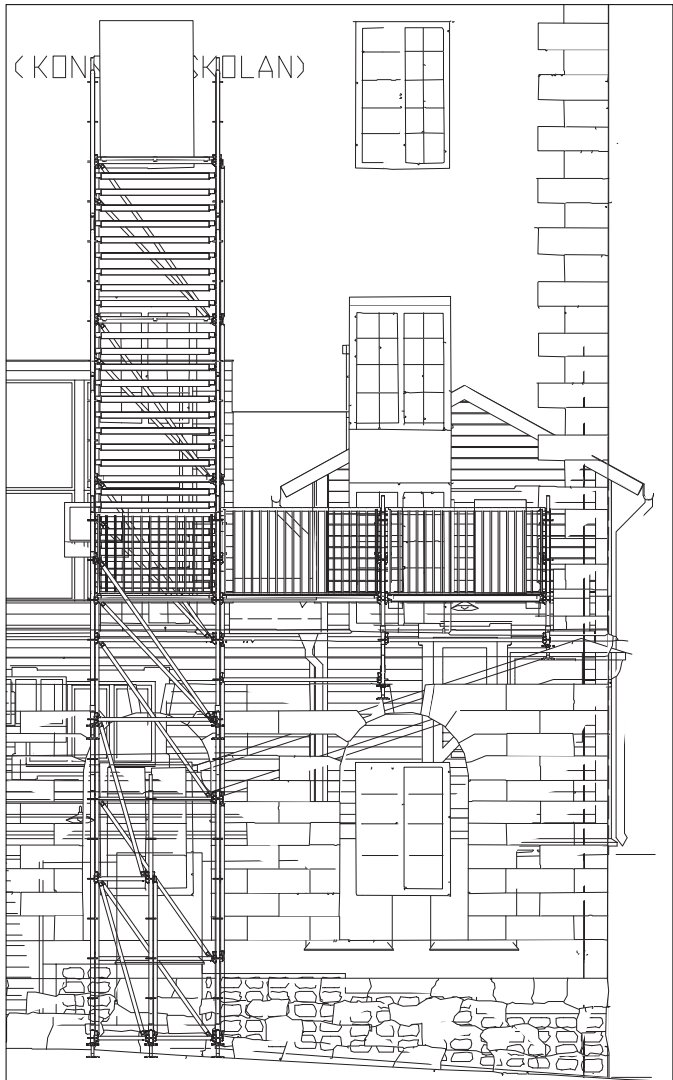
Inevitably it was a form of criticism of the art academy, as all the things which ever took place there should really have been part of the academy's agenda. März ran for a year and a half.

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In the beginning of 2012 I was employed by the EAA as a curator and gallerist. Strangely enough,

# ROYAL INSTITUTE OF ART







GT:

Would you please introduce yourself. How did you come upon the Royal Institute of Art in Stockholm? What brought you into art studies?

SLM:

I come from the southwest of France. After high school I moved to London for five years where I did my Bachelor in Fine Art at Goldsmiths University.

I also met my Swedish boyfriend there and after I finished my degree we decided to move to Stockholm. I applied for the Master program at KKH and got in. I always hated school in France and I couldn't imagine studying anything else than art.

It felt liberating to make things and I loved experimenting with different materials.

It's also important for me to manage my time as I want.

GT:

Please tell us something about the Royal Institute of Art.

What is your opinion about its structure, its teaching philosophy, its relation towards art world and the society?

SLM:

The structure at KKH can vary a lot depending on which professor you have. Most students keep the same professor throughout their studies. The professors are free to organise whatever they want with their group of students. You also get two meetings a year with a teacher who is responsible for students in the same year.

The most influential to me was the program in my professor

group with Ann-Sofi Sidén.  
Once a week we met for a group  
critic called Sidénx3. These  
group meetings were unusual...

Before each meeting, three  
students selected by Ann-Sofi  
had to meet to get to know  
each other's work and prepare  
to present it. In the open  
discussion, each of us was only  
allowed to talk about the other  
two's work and remain silent  
about our own work until  
15 min before the end.

It was great to listen to  
the presentation built on  
the information you gave them  
and interesting but difficult  
to present somebody else's  
work, loosing responsibility  
for your own work and having  
the responsibility for somebody  
else's.

One semester, we travelled  
to the north of Sweden and

another semester we got the idea to purchase an artwork collectively for maximum 20 000kr! Our goal was to resell it for a profit in one year's time.

We visited many galleries and talked to gallerists who advised us to buy a work from a young female painter... We also had a meeting with the CEO at Bukowskis. He tried to convince us to buy a painting from Marie-Louise Ekman...

It's actually after that meeting that I saw the bridge between my studio and Galleri Mejan as a possibility.

GT:

Perhaps you could say a few words about your practice as an artist.

What are the main themes you're working with?

SLM:

What medium I use depends so much on the ideas I have at the time I am thinking about a work. Before I moved to Stockholm I was experimenting a lot with materials and my works derived from this experimentation - rather instinctive - throughout a frame of issues I am concerned with.

It didn't happen much here since I got stuck in the same research for two years, when I got my studio in Kasern II and the studio became the subject of my practice.

I have been very interested in the topics of knowledge and imagination. It's a double image of the studio: a cell of monastery and a factory of art works. Like the rabbit-duck illusion.

GT:

Would you please introduce your yet unfinished MFA project?

SLM:

The project is conceived for my final show in Galleri Mejan, which should happen during the first week of December.

It consists in building a scaffold bridge between two buildings: Kasern II and Galleri Mejan on Skeppsholmen. The bridge connects the window of the top room of the gallery to the window of my studio in Kasern II.

It stands outside the exhibition space, but the audience must walk through the institution to experience and understand the work. In one way, the bridge depicts the constant transfer of the artist's work brought from the studio to the gallery

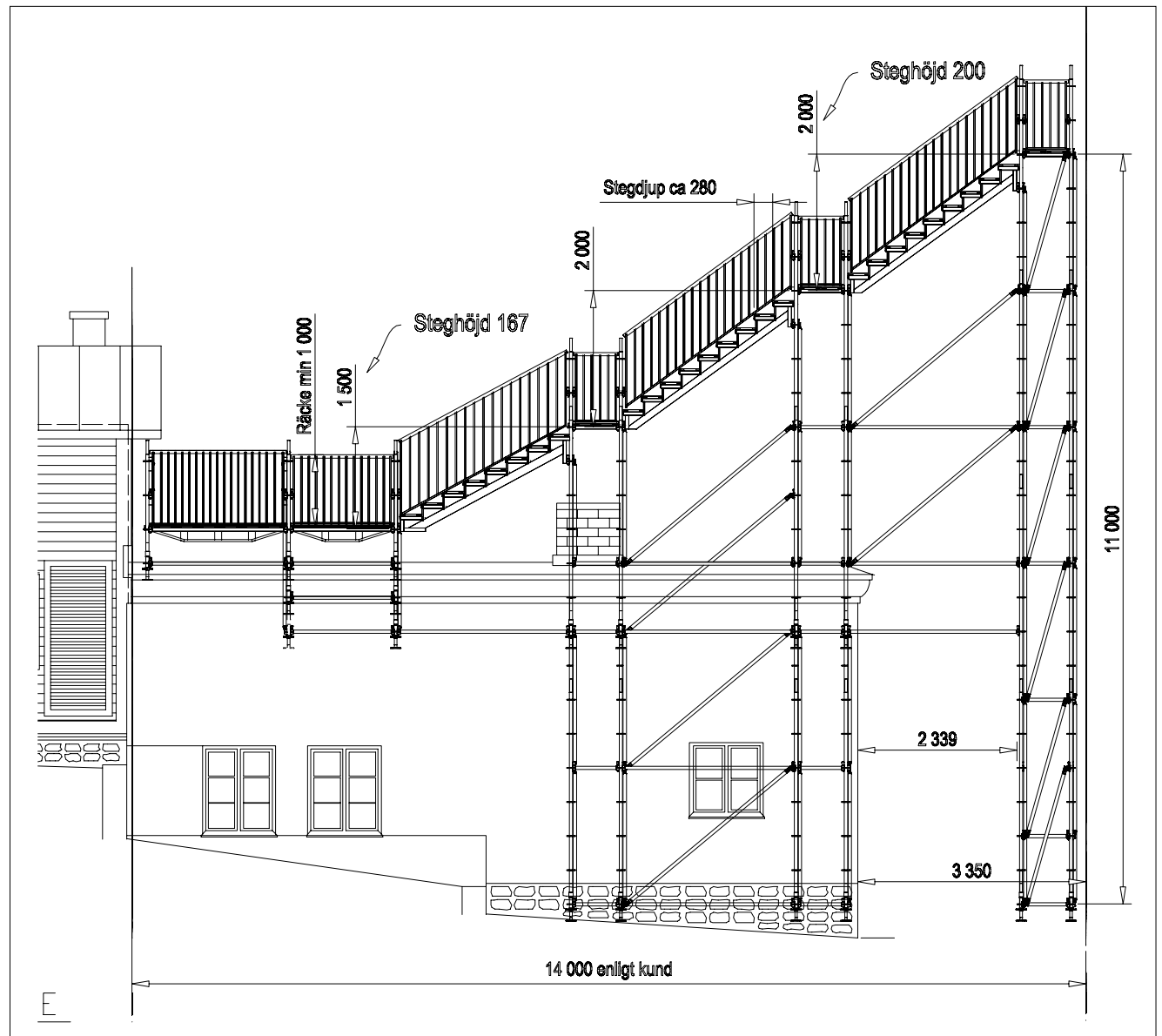
and sometimes brought back to the studio. There is something childish and dreamlike about passing through the window, involving concepts of freedom and transgression.

It's a well known image from popular culture: variations on Peter Pan, adolescent emancipation, burglary. The exiting/entering through a window is the beginning of a journey to another, perhaps forbidden world.

It is also an image of the business of the artist. Skeppsholmen is classified a national heritage environment ("statligt byggnadsminne") and therefore it has very strict laws when it comes to changing some of its characteristics, even if it's only for a week. The whole island is like a museum!

So, although the procedure to get the permission for the the project started seven months ago, I am still awaiting for different authorisations...





# Samantha Louise Michel

the lack of funds meant there was no gallery where I could use the skills you might expect from a curator, so I decided to devote my energy to organising talks and discussions on the theme of higher art education. For a series of talks called the “Dissecting Conversations” I asked philosophers, historians, pop culture theorists, dramatists, semioticians and scientists to talk about the topic without ever mentioning the word EKA (the Estonian abbreviation of the Estonian Academy of Arts). These gatherings took place at a time when it had become apparent that there had been talks in the Ministry of Education about whether perhaps the

EAA should be dissolved between other institutions of higher education. Sadly all the fierce discussion which took place in the daily newspapers was dramatically black and white. On the one side were people from the art world defending themselves in purely emotional terms (we need the art academy because we need art; why do you need art? – well, because we just need it, it has always been there...), while on the other side were the bureaucrats stuffed with super-pragmatic weapons such as statistical evidence of the low input of the arts to the economy. There was no hope of a real dialogue.

# ROYAL INSTITUTE OF ART



A visitor stands outside Moderna Museet in Skeppsholmen and walks away from the sheltered entrance of the building designed by the Spanish architect Rafael Moneo.

Directed to the smaller building across the road, crosses the square in Exercisplan and passes next to *Lenin Monumen, 13 April, 1917*, a public artwork by Swedish artist Björn Lövin, installed and purchased by Moderna Museet in 1977.

The visitor approaches the Galleri Mejan entrance, stops to look at a small metallic box with a glass cover which stands outside attached to a galvanized steel pole, inside the box, there are two posters with information about the exhibitors, the gallery opening times and a small description of the gallery. The visitor reads:

*"Galleri Mejan is the experimental art space run by Kungl. Konsthögskolan / the Royal Institute of Art for the*

*benefit of its students. The gallery shows Master Degree Solo Shows in fine arts. As part of their course, students are responsible for building and installing their own exhibitions.*

*A critical seminar, led by the student's supervisor, is held in conjunction with each exhibition..”*

It also says *free entrance*. Next to it, there is a rectangular two meter high and a hundred and twenty meter wide lightbox with a black vinyl arrow on its opal 45% light transparency *Plexiglas* surface. On the top left corner says *Galleri Mejan* printed in the same vinyl material using the font *Tungsten Semibold*. There is another two lightboxes across the square, right at the entrance of *Moderna Museet* and one more 50 meters back on the road the visitor walked to get to the square. These other three lightboxes look the same as the one outside the gallery, the only difference is that on the others its written *Moderna Museet/*

*Arkitektur- och designcentrum instead of Galleri Mejan.*

Now the visitor has enough information about the context and decides to walk in passing through the wooden and metal gangway. When entering through the gallery door notices an electric cable on the floor coming from the outside covered with duct tape, looks up and sees the gallery foyer.

There is a white plinth as soon as the visitor walks in, on top of it there are a4 colour sheets of paper with an image of each poster plus the list of works for both exhibitions, a link to each artist website and a short text about one of the exhibitions. It says:

*"Pablo Sacristan  
Shameful Gambit*

*Gambit:*

*1) A chess opening in which a player, sacrifices material, usually a pawn,*

*with the hope of achieving a resulting advantageous position.*

*2) A device, action, or opening remark, typically one entailing a degree of risk that is calculated to gain a future advantage.*

*In chess, a gambit is said to be 'sound' if it is capable of procuring some concession from the opponent. There are three general criteria in which a gambit is often said to be sound:*

*-Time gain.*

*-Generation of differential activity.*

*-Generation of positional weakness."*

The visitor takes one of the sheets, looks up and sees two small corridors, one at each side of the room. With the name of the artists and the title of the exhibitions respectively in printed black vinyl. Enters the room on the left, which is an exhibition by artist Mira Eklund.



The visitor leaves the room activated and crosses the main room to the other exhibition:

*“Pablo Sacristan  
Shameful Gambit”*

The same font is used for both exhibitors names and titles: *Tungsten Medium*.

While approaching the short and narrow corridor that leads into the room, the visitor glances a part of a wooden structure perceptually framed by the corridor.

Enters the room, sees the structure in the mid distance, and a cardboard box at the far end of the room, the visitor cannot recognize yet what is inside the box.

Above on the wall and next to the box a small area of the wall is slightly lighten, on it there is what seems to be an a4 sheet of paper.

Right on the left, where the visitor stands in the room entrance and exactly opposite to the a4 paper on the far wall, two a4 pages are hanging from a black binder clip. On them, the following text:

*“INFORMATION ABOUT THE MASTER ESSAY*

*Extracted from the study program for the Master Program in Fine Arts:*

*In the creative process of writing the master essay, the students are encouraged to seek out references that are important for their artistic practice, and to also position their work in relationship to other artistic perspectives. The students can also use a range of research methodologies, and the writing process itself, as a generative tool to develop their ongoing studio work. Through this critical and contextual engagement the master essay is in a productive way integrated into the work process for the artistic independent project. The master's essay forms a compulsory part of the educational programme and comprises 10 ECTS-credits.*

## *THE FORM FOR THE MASTER'S ESSAY*

*The essay can take an academic form or a number of other shapes, such as short story, poetry, fanzine, illustrated text, script or another artistic expression. Even if one is free to use any artistic, poetic or esthetic method, it is important that the work proves not only to be artistic, but also in some way provides a reflection of one's own artistic practice.*

*If one chooses to write an academic text, the master's essay should be at least 15 pages (single-spaced, font size 11) and contain footnotes, quotes, bibliography etc.*

*As for the other forms of the master's essay, they should be accompanied by a separate short text of a minimum of 4 pages single-spaced text, analyzing the work and its context, references and possible significance in the present discourse. These 4 pages could also be integrated into the master's essay, rather than presented as a separate text.*

## LANGUAGE

*The master's essay can be written either in English or Swedish. If one chooses to write in Swedish and the responsible professor is English-speaking, the student will get a Swedish-speaking professor at KKH as examiner for the master essay. Master's essays written in Swedish shall be accompanied by an English abstract.*

## SCHEDULE

*The master's essay should be submitted to the responsible professor on October 19th the latest. It should be handed in as a hard copy/physical work, if no other agreement has been made with the responsible professor. By November 5th students will get feedback on the master's essay from the professor. They will then get to know if the work is approved as it is or if it needs improvements. If the work has some shortcomings, they will receive a commentary identifying the problems in detail. Students will then have until November 19th to re-submit the improved work to the responsible professor.*

## EXTERNAL REVIEWER

*Who the external reviewer should be, is decided in consultation between the responsible professor and the student. It is then the teacher responsible for the second year master class, who contacts the external reviewer. There is a fixed fee for the assignment, but no budget to cover any trips for the external reviewer.*

## EXAMINATION

*The solo show together with the master essay constitutes the independent project ("examensarbete") of 30 ECTS-credits in the master program. The examination of the essay takes place in connection with the critique of the solo show. The master's essay will be read by a review panel consisting of the responsible professor, one additional professor from KKH and the external reviewer. The responsible professor is the examiner for the whole independent project (except in the cases, where the examiner has been changed because of the language). The examination criteria for the*

*independent project are stated in the course syllabus. The student will get a written comment of at least 500 words from the responsible professor, on the master's essay, or a studio visit devoted to the master's essay, irrespective of the student having passed or failed.*

#### *THE NEXT POSSIBLE TIME FOR EXAMINATION*

*For those who haven't handed in their master's essay by October 19th a new possibility is given the following fall. One is then following the schedule for the master's essay of that year's master students. The student must register at KKH for this course element (without having the access to a studio or workshops) and can take part of the supervision and seminars offered to the last year's master students. It is not possible to get one's master's essay examined during the spring semester. One can, however, take part in the solo show and the spring exhibition without having completed the master's essay, but it is not possible to graduate. As long as the current*

*study program is valid, one can hand in the master's essay and get it examined.*

### *THE GRADUATION SCHOLARSHIP FROM THE ACADEMY OF FINE ARTS*

*A student cannot receive the scholarship from the Academy of Fine Arts before he or she has graduated. If the master's essay is approved of during the following fall semester, after one has participated in the spring show, the scholarship is paid out then. The scholarship can, however, not be paid out later than one semester after one has left the regular studies, as it is then going back to the scholarship fund.*

*February 2012"*

The visitor looks at the information sheet he previously took from the foyer and reads:

*"Left room:*

*Essay: Here, You Need This.*

*MDF, steel, plenty of labor."*

Then proceeds to examine the structure. It is litten from the ceiling with directional spotlights, the volume is highlighted and through this and the given context, the structure is now perceived as a sculpture. It lays against the right wall of the room, perpendicular to it, breaking the space and forcing the visitor to confront it in order to reach to see the other elements further in the room.

The sculpture is made of sixteen rectangular clone modules horizontally organized, these modules are hollow and they are formed by four MDF panels; two of 900mm x 300mm and two of 400mm x 300mm. The surfaces are raw but the corners soft. Each module has a total of twelve routed rectangles with rounded corners on the inside faces right at the edges; six on the front and six on the back. The modules are interconnected using fabricated 'u' shaped mild steel joints resembling brackets as if they were a tougher version of binder clips. These have also rounded corners to fit with the



routed areas of the modules. They fit 'flush' against the MDF surface. There are different sized empty spaces inside and in-between the modules. They are connected both vertically and horizontally, and unevenly distributed. They form a structure of about 4500mm long by 2500mm tall.

The visitor walks around the sculpture and finds a a4 sheet of paper protected by a rectangular sheet of transparent Perspex attached to the side of one of the modules. Typed with the font Ebrima says:

*"Essay  
Here, you need this  
Pablo Sacristan  
MA2 Kungliga Konsthögskolan  
2013"*

The visitor then approaches the cardboard box and discovers the inside is filled with more steel joints. Then looks at the a4 sheet on the wall which

is also protected with a Perspex cover and reads:

*“Dear Måns Wrangle,*

*I am pleased to offer Kungliga Konsthögskolan the donation of the full functionality of my final essay Here, You Need This, as a modular bookcase. Kungliga Konsthögskolan will then be able to use the essay as a container for past and future Master essays.*

*Kungliga Konsthögskolan will be granted permission for free reproduction, modular configuration and modification of all module's surfaces and joints as long as the following condition is fulfilled: All documents integral to my essay must be kept protected in their Perspex covers and visible to the library users, and the modules containing them must be always part of the configuration of the bookcase.*

*Please contact me for any questions regarding the donation, and I hope*

*Kungliga Konsthögskolan will be  
satisfied with my offer.*

*Sincerely,*

*Pablo Sacristan*

*MA Final Year at Kungliga Konsthögskolan  
Stockholm, 20th of September, 2013"*

There is a signature at the end of the letter corresponding to the artist. He looks at the sheet of paper with the information about the works and reads:

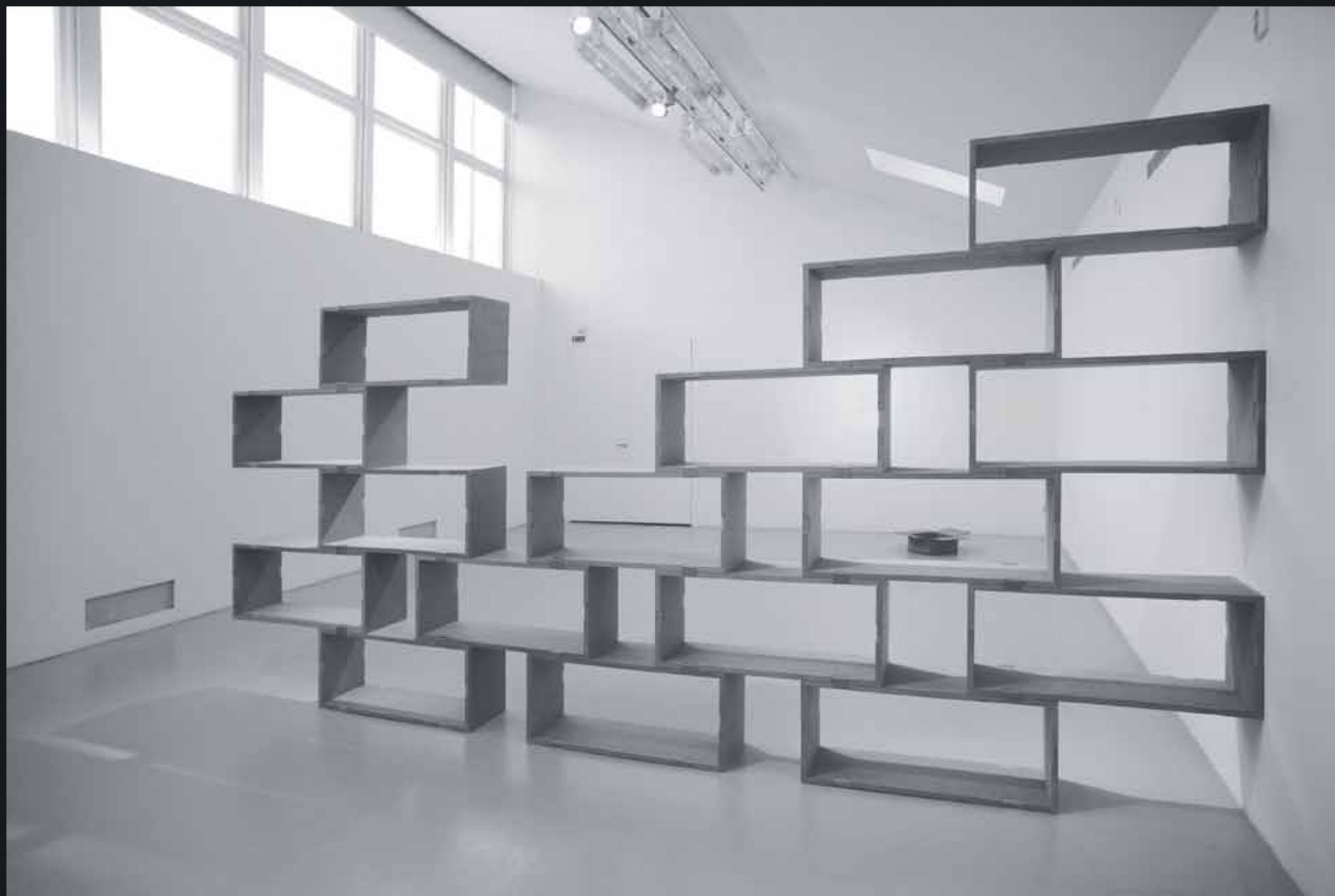
*"Copy Of Donation Letter  
Plexiglas, a4 paper"*

The visitor continues reading the info sheet and sees there is another work from the show which doesn't recall. In the info sheet says:

*"Outside entrance:  
We Have One Of Those Too  
Steel, Plexiglas, vinyl, lights."*

The visitor leaves the room, crosses the foyer and makes its way out from the gallery. Stands outside, examines the big light, and discovers that it is in fact a replica of the ones they have at the Museum.

The visitor leaves the site.



# Pablo Sacristan

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Interestingly most of these conversations came to one conclusion: we should close the art academy ourselves before someone else does so!

The verdict was simple: we should use this spatial chaos to invent a new “tool” for teaching art, distributing visual know-how or however one may call it. You know, the art academy is dead, long live the art academy... Are we up for it? Is tangible tradition necessary for these possible new contexts of learning? What will you do with those preserved Stalinist paintings anyway?

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Coincidentally, I heard that a few bright lecturers were thinking about opening a new (art) school in Tallinn. Though I eagerly supported their idea it suddenly hit me that this novel, radiant and I must say sexy institution would actually be a greater threat to the academy than any of the Excel-fuelled final warnings from the government (against whom you can always use national romanticism as the ultimate wild card – it's the national identity you're ruining!).

# ROYAL INSTITUTE OF ART





Hej Maria Lantz,

Mitt namn är Gabriel och jag skriver till dig med anledning av den utställning som kommer äga rum i Vita Havet på Konstfack från omkring den 14e oktober. Som kanske redan är bekant för dig har curatorn Gregor Taul från Konstakademien i Tallin satt upp ett koncept med finansiellt stöd från KUNO. Idén är i grova drag att låta några elever från varje KUNO relaterad konsthögskola som på något sätt skapat ett verk utifrån sin institutions elevgalleris specifika karaktär få presentera ett verk i Vita Havet. I programmet ingår ett symposium/seminarium där deltagare och besökare diskuterar Konsthögskolornas utställningsmöjligheter. Hur fungerar de, vad är deras brister och tillgångar osv. En central fråga som utställningen vill lyfta fram är ifall institutionens utställningsrum även formar den konst som skolans elever sedan producerar. Även om jag själv är student på Kungl. Konsthögskolan tänker jag att utifrån den här

utställningens förutsättningar kan det bli ett mer relevant bidrag ifall jag kan skapa ett platsspecifikt verk som relaterar direkt till Konstfacks institution istället för min egen. Min tanke är att bearbeta en yta i Vita Havet som vanligtvis lämnas orörd. Eftersom alla kontexter i ett rum mer eller mindre är aktiva komponenter i läsningen av en utställning vill jag undersöka institutionens värdering av de funktionella objekten som riskerar att distrahera verkens självständighet. Det jag vill genom min korta förklaring om utställningens idé är att be om lov att göra en liten rokad i utställningsrummet, med ditt godkännande. I så fall kommer jag ändra plats på de gröna kontainrarna utanför toaletterna. Det vill bli en liten förändring i de vardagliga rutinerna, ett bakslag för nyttan och funktionen med dem men en hyllning till utställningsrummet och de konstverk som bjuds in att visas där.

Jag förstår att du har viktigare frågor att tänka på och jag skäms över att ta

din tid. Men för mig är detta en viktig fråga och jag önskar bara att göra den hörd och se ifall det kommer ett svar.

De varmaste hälsningar  
Gabriel Säll

Hej Gabriel, tack för denna info!  
Mycket bra - eftersom jag konstigt nog inte kände till att KUNO-konferensen också innebär en utställning i lokalerna. Kul! Om jag förstår dig rätt vill du flytta på de gröna containrarna som nog tillhör restaurangen. Vet du var du vill att de ska stå istället? Jag behöver tala med restaurangchefen och kolla lite på plats, jag gör det på måndag. Hoppas det är ok att jag återkommer då.

För övrigt låter ditt verk spännande och jag ser fram mot utställningen och den diskussion som ska föras om utställningens förhållande till utbildningen. Min åsikt är att vi inom konstakademierna är skitdåliga på att

fungera som bra utställningsplatser –  
åtminstone vid en internationell  
jämförelse. Det finns förvisso  
förklaringar till det men alla goda  
exempel efterlyses!

Vi hörs,

Maria Lantz

Rektor / Vice Chancellor

E-mail: rektor@konstfack.se

<mailto:fornamn.efternamn@konstfack.se>

Phone: + 46 8 450 4001

Mobile: + 46 767 24 97 77

Fax: + 46 8 450 41 28

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Hej igen och tack för ditt snabba svar!  
Det underlättar mitt arbete avsevärt,  
eftersom jag måste börja producera mitt  
verk redan nästa vecka och jag mycket  
väl kan komma att behöva använda mig av  
en plan B inför utställningen istället.  
Det är väldigt roligt att höra ditt  
intresse både för utställningen och  
mitt verk, som ju trots allt hör ihop

och i stort sätt är ett och samma. Ja, egentligen handlar det inte så mycket om att flytta containrarna av estetiska skäl utan snarare iscensätta en flytt för flyttens skull. En gest som blir för konstens skull och institutionens symboliska vilja av att upplyfta och prioritera konsten framför ett praktiskt och enbart funktionellt system. Kanske kan du bilda dig en idé om verket i den bifogade snabba skissen.

Soptunnorna placeras alltså på samma plats där de nu står. Skillnaden är att de har "försvunnit". De är upphöjda på två stora socklar, specialgjorda utefter soptunnornas modell. Förhoppningsvis har de för somliga blivit osynliga medan de för andra har blivit en aktiv del av utställningen i detta perifera hörn. Givetvis kommer det vara svårt att använda dem under tiden de figurerar som skulpturer och befinner sig ett par meter över marken, men jag hoppas det går att hitta en lösning till detta. Kanske har skolan andra containrar som

köket kan placera på en annan plats under utställningsveckan eller på annat sätt få också deras arbete att gå runt. Med de logistiska frågorna lämnar jag över till dig och sätter mig att spänt invänta ett nytt svar.

PS. Tusen tack för uppmärksamheten, jag hoppas du förstår att det här projektet, även om det upplevs som en smula humoristiskt, är på största allvar för mig. Jag hoppas att detta verk kan leda till en intressant diskussion om institutionens syn på utställningsrummets början och slut, meningen med att skapa platsspecifika konstverk och bristen på utställningsrum i Stockholm i allmänhet och för studenter i Skandinavien i synnerhet. Om du har tid att någon gång under veckan sammanstråla med oss hade det varit fantastiskt att kunna diskutera dessa frågor också med dig!

Hej igen Maria!

Jag förstår att min förfrågan varken är den roligaste eller lättastaste att ta sig an. Det är emellertid av stort värde för projektet att utformningen av verket på något sätt speglar eller styrs av institutionens val och värderingar och inte av mina egna. Därför är jag beroende av ditt medkännande, alternativt ditt avslag. Jag har föreberett med material och verktyg på Kungl. Konsthögskolan som jag bara kan förflytta till Konstfack snarast möjligt ifall det går att uppbevara socklarna på plats. Om idén inte kan låta sig göras så som jag föreslagit finns det andra vägar för verket att ta form. Du får gärna låta mig veta hur det blir med containrarna redan idag, för jag har bara fram till söndag på mig att arbeta innan jag reser iväg.

Bästa hälsningar!  
Gabriel Säll

Hej Gabriel (cc Peter Landén)  
Förlåt dröjsmålet - budgettider.

OK - jag har kollat och ser att containrarna vid matsalen används i det dagliga arbetet av restaurangen. Jag tycker dock att det skulle vara fint att se dem på podier/piedestaler Och har inget emot ditt verk. Det skulle göra att vi för alltid kommer att ge containrarna en ny läsning också efter det att podierna är borta. Det är fint!

Dock måste verksamheten kunna fortgå. Jag cc:ar därför Peter Landén, vår fastighetschef, som kan svara på om det finns två alternativa containrar att låna ut under tiden. Vi måste också hitta en alternativ placering för dem.

Peter - har vi två containrar som kan ersätta restaurangens under en vecka? Och får de i så fall plats vid toaletterna? Annars får vi be Gabriel aktivera sin plan B!

Maria Lantz  
Rektor / Vice Chancellor



E-mail: rektor@konstfack.se  
<mailto:fornamn.efternamn@konstfack.se>  
Phone: + 46 8 450 4001  
Mobile: + 46 767 24 97 77  
Fax: + 46 8 450 41 28

- - - - -

Hej!

För kontakt med restaurangen -  
restaurangen@konstfack.se Sopkärlden är  
deras egna.

För kontakt med städledare på Konstfack  
kontaktajohanna.halonen@konstfack.se  
Konstfack sopkärn är gråa.

För placering av kärn inom utställning  
gäller Konstfacks interna regelverk  
som hittas i utställningsguiden på  
intranätet. Men i stora drag gäller  
att placera utställningsobjekt så att  
de inte obstruerar utrymningsvägar,  
branddörrar, logistikstråk och övriga  
utrymmen allmänhet, studenter och  
anställda på Konstfack använder.

M v h

Tack Peter - och Gabriel: ta kontakt med Konstfacks Studentkår för att få tillgång till de riktlinjer för utställning som ligger på Intranätet. Studentkåren nås via <Studentkaren@konstfack.se>

Maria Lantz

Rector / Vice Chancellor

E-mail: rektor@konstfack.se

<mailto:fornamn.efternamn@konstfack.se>

Phone: + 46 8 450 4001

Mobile: + 46 767 24 97 77

Fax: + 46 8 450 41 28

- - - - -

Tack för svaret! Jag skall kontakta studentkåren, men inser att verket så klart får problem med att "de inte obstruerar [...] logistikstråk". Tanken är att podierna skall stå där containrarna nu står så att också den delen av Vita Havet aktiveras. Finns det möjlighet för dig att höra med

köket ifall de har några alternativa utrymmen att placera ett par andra containrar på under utställningsveckan? Jag antar att de skulle ta större hänsyn till din förfråga än en extern students.

Tack för all hjälp!

Gabriel

Nej ja ghinenr inte men nu har du kontaktuppgifterna så det är väl utmärkt om du kontakter dem själv. Lycka till!

Maria Lantz

Rektor / Vice Chancellor

E-mail: rektor@konstfack.se

<mailto:fornamn.efternamn@konstfack.se>

Phone: + 46 8 450 4001

Mobile: + 46 767 24 97 77

Fax: + 46 8 450 41 28

- - - - -

Hej Peter och tack för svaret! Finns det ett par andra containrar man eventuellt kan använda sig av under utställningsveckan, eller är det en fråga till städledaren?

Mvh Gabriel

Hej Gabriel!

Fråga till städledaren.

M v h

Hej, jag heter Gabriel och blev hänvisad av Peter Landen att höra av mig till dig. Under vecka 42 kommer en utställning geom KUNO att äga rum i Vita Havet på Konstfack. Under den veckan skulle vi ev behöva låna ett par containrar, liknande de som står utanför caféet på Konstfack. Finns det ett par extra sådana vi kan använda?

Mvh Gabriel Säll

Hej!

Jag heter Gabriel och blev hänvisad att höra av mig till er av Maria Lantz. Under vecka 42 kommer en utställning att äga rum i Vita Havet med elever från samtliga Konsthögskolor i Nordeuropa. Det är ett projekt finansierat av [www.kuno.ee](http://www.kuno.ee). Utställningen handlar om hur konsthögskolornas utställningslokaler fungerar och används. Alla medverkande konstnärer kommer därför att visa verk som på något sätt relaterar till deras egna elevgallerier. I mitt fall kommer jag att skapa ett verk direkt på plats och jag skulle vilja utgå från ett område som annars inte användas så ofta i Vita Havet. Frågan är ifall ni har möjlighet att avvara det område i vilket era containrar står till utställningen under vecka 42 veckan? Tror ni att det finns en annan plats för er att ställa ett par andra containrar på? Jag har varit i kontakt med Peter Landen och Johanna Halonen som skall se över ifall vi kan låna ett par extra containrar i så fall. Skulle vara jättetacksam

ifall ni har möjlighet att svara mig  
så snart som möjligt ang detta!

Med vänliga hälsningar Gabriel Säll

Hej,

jag heter Gabriel och skall vara med  
på en grupputställning som arrangeras  
av KUNO i vita havet vecka 42. Till  
den skulle jag behöva era "riktlinjer  
för utställning" som skall finna under  
intranätet. Kan ni bifoga de till mig  
så snart som möjligt?

Tack på förhand, Gabriel Säll



# Gabriel Säll

11

After a year of working without a gallery the EAA finally opened one in the beginning of 2013. As it's situated inside a Stalinist foyer it was apt to dedicate the first show to paintings from that same era found in the demolished building. Of course I was very happy at finally having a gallery to work with but within a week of its opening it became clear that this room would actually still serve more as a foyer for the Faculty of Design than as a gallery.

An information desk was installed in one corner, some furniture appeared in another corner and there was even



talk of installing a TV screen on one of the walls to inform students about forthcoming events.

The second exhibition we had in it was by Kristina Õllek, who is also one of the participators in Lost in Space. Õllek had proposed quite a different plan for her first solo show but as she started working with the space a week before the opening, it became clear that this room couldn't be simply treated as a white cube where artworks could speak for themselves. There was way too much noise for that. So she decided to turn her attention to the space itself, exhibiting photos which mimicked

# THE JUTLAND ART ACADEMY



SURFACESPACE NO. 1,  
CONTENT DANSE MACABRE

From now on: *Surface, surface, surface.*  
Content with its arms akimbo.

Below this catalogue, inside the box,  
on the screen, you'll see multiple  
sheets of coloured cardboard drifting  
towards the desktop. There'll be other  
things as well, depending on chance.

The desktop is a place of work, and  
so naturally of accumulation as well.  
There's a lot of piling up to do.  
Here's where you'll put a thing that  
might come in handy, and so is nice  
to have readily available. Something  
that might be written on, copied from  
or glued onto some other thing, but  
usually just a note of responsibility  
to be passed on or disposed of.

Flyers, e-mails, post-its, .pdf files,  
pens, books, wrappers. In a space with  
few or no guests, it is easy to become  
immersed in this static maelstrom, or  
shimmer, of stuff, if one neglects the

duty of publication or distribution.  
A duty of maintaining your public spirit,  
I guess: to be in dialogue with the  
outside world – or an idea of it –  
constantly and unambiguously. Keep tidy.  
Why object?

Let's try the distanced gaze. These  
sundry objects form a picture of equal  
parts indifference and beauty, which  
in consequence gives rise to feelings  
of fascination and boredom – like  
practically all landscapes, by the way.  
Pencils, house keys, pads of cheap  
paper flock, something with someone,  
who'll be writing about another,  
a few photographs, the core of an apple,  
a cup, an open bag of tough candy,  
two chargers rally around a laptop case,  
a postcard to be kept for just long  
enough, a wrist watch, a library book  
with a slip of paper sticking out.  
It's rarely pretty, but thoroughly  
scenic. And as always when humans meet  
a piece of untouched land, he'll think:  
This calls for revising, adaptation,  
cultivation. As a matter of form:  
the restoration of order.

Let's begin somewhere else entirely: Approximately 200 BCE, during one of the many poetry slams of the Greeks, Aristophanes of Byzantium rose from his seat and declared the stolen verses, the copied rhetoric, the not-so-new poetic neologisms that certain poets had been reciting during the festival. The hereby-humiliated poets, the phoneys, were aptly debased in public, and had to leave the contest immediately. In a very controlled space, from which the artist can get excluded, ingenuity is key. That sort of dogma of originality has since been challenged and strengthened perpetually, and even though we're easily able to affirm that somebody is talking, we have to wonder if something is in fact being said: A healthy reaction to art and critique as such. Okay?

So no prize for guessing that Aristophanes wasn't the widely known comedy playwright, but rather a lexicographer and grammarian, and this to such a degree, that he was the

first human being to feel a need for accents and punctuation and act on it. Straight lines, dots, separated verses. A hundred years on a fellow grammarian, Dionysius of Halicarnassus, challenged him with a new concept of artistic imitation or straight up thievery. Self-assured and playful, he coined it the *Dionysian imitatio*: We sample, lift, snip, pinch and pilfer the best rhetorical strategies available, and re-claim them by using them anew.

So: All discourses are composed of discursive garbage, all genres of salvaged visual wreckage. No surprise, and no problems so far.

Take a look at the gliding sheets on the screen inside the box. It doesn't look real, does it? But it's not really fake anymore, either. The dichotomy has worn itself down. Thankfully it looks cheap.

The suspicion that thoughts are painfully real and vice versa is what turns the shaman to drink,

and the politician away from the voters. Disillusioned reality. The former spiritual, the latter profane. Or have we muddied the waters a bit?

If there aren't even any real virtual spaces anymore, if the analogue/digital divide is out-dated or just not real, there seems to be no way out. Sampling and plagiarising of the best available visual or rhetorical strategies is, then, what we will have to do. Stop thinking, distribute. And fortunately, it's difficult to anything but.

And to those who object that copying is repetition, and repetition stagnation, I ask: Haven't we had enough original whims and ideas? Maybe we better not have any more. It has created ample accidents. The old questions stay the best, although they need new permutations, and concerning theft and distribution:

It is, as always, a question of stopping just at the threshold of nausea. Shift it around. These borders of the

body should be followed faithfully, paradoxically due to their very mutable nature.

Or maybe just head for the ruins:

Well, this version of ruin, that we live in, produce in, shouldn't just be allowed to become overgrown. There aren't that much space. Weed it out, let the temples merge, sandblast and fence them, photograph and analyse, labour the point in writing, let the public gaol. *Better the feeblest myth, than the strongest theory.* The futurists had hold of the right side of the stick, so to speak, concerning the value of arson, and with the relative nature of digital footnotes in mind, the modern problem is how to keep the fire burning.

The modern day *Sturmer und Dranger* couldn't care less about originality. Lost in space, the distant juridical discussion can only serve as another pole to dance around.



The funny thing is, that all these shallow but breakneck questions about technology and gallery spaces will serve art only as a challenge or restraint comparable to arthritis-ridden fingers or emotional outbreaks, bad teeth or reduction of government grants. More often than not, they have equal or less to do with the future as shopping lists. It's all about the hustle, I guess.

What is Useless works from the outside in: perpendicular to reality and straight up and into it: the prophet, the soothsayer, the medium; the oracle, the dancing preacher, the shaman. There's no need for him anymore. Such singing poets are at best pathetic, at worst dangerous. He's the one who masterfully and with great tenacity labour to re-establish order, genius and beauty in this world: the Fascist.

Conversely, the Novelist borrows his way to a virtual universe and spins a web of reality. He carries the same weight as the violent sociopath, but as the civilized majority, he lends the

violence reality in a power move away from this world: as arts or sports – in the virtual. I don't think that it's too much to claim that the late medieval and renaissance novel and pop-lit writers, and not the powerful or genial, deserve the credit for the rigour of systematised investigation in the art, philosophy and science of the West. We direct loving thoughts to the grotesque characters of Panurge and Sancho Panza.

So it's not all about creativity rather than imagination, sampling rather than creation. That '90s dichotomy is broken. The emergence of contradictions in the process says as much about the quality of the product, as the flight of the paper sheet says about its absolute quality. It's all about chance and context. Flat meaning.

The artist is not a seer, but just staring doggedly into something he doesn't quite understand. He'll do the talking, often without really saying anything in particular.

Virtual worlds and spaces are explored through language and play. From what's been found of papyrus scrolls and clay tablets, we know that there's been literary fiction around since 3000 BC, nevertheless the first prose pieces were 2500 years in the making, finished in the Greek classical period. 2500 years of philosophical poems! Poor masters, poor scribes. That's a long time to wait for the first *real* virtual worlds, stripped spaces, white cubes. It requires labour to remove oneself from the world. "*Being lazy is a tough job, but somebody's gotta do it*" always struck me as a lazy sentence, but this has me wondering. A poem can rightly be called magical in the sense that it creates something new, virtually ex nihilo. The image is greatly distorted, and the charming delusion knows no limits. Additionally, the displacement is so slight that the magic behind the poem remains present in the perceived reality. A "really virtual" world it isn't, as it wants to be part of reality. Word play. Prose, on the other hand, is creative in the sense that it

creates perception and reality from what already exists. Admittedly, the delusion remain limitless, but for different reasons and under different conditions. Art is prosaic, as visual arts must represent something, no matter how abstract. It's a game. Get the picture? We know that we are dreaming. Presumably, that's true for animals as well, but for them, only one world exists at any given time. Dogs do not see pictures, but react to signs. For our part, language brings picture and image, illusion and reality, together in such a way, that we soon learn to separate chaff from grain. The user interface of the computer adapts to our choices, quite jealously, but who cares anyway. Intention does not often govern the run of images that end up on our screens or spaces. By ill-luck they settle in the gallery, and here they are ascribed value. Their relation might be preposterous, but you'll be stuck in reality's banalities, if you insist on thinking before you speak. Paradoxically, plain babble lays an even foundation for a

heterogeneous and billowing reality. It's termed talking shit for a reason. In the Indian tradition, kissing the asshole, the Kundalini kiss, is a path to transcendence and ecstasy. Without non-sense, ain't no claptrap, just order.

See, this is reassuring, in a way, for if we all live in a world of delusion and phantom, we might as well call illusion reality as reality illusion, and this *danse macabre* around the truth can, at least to a certain degree, be called off.

And the obscure algorithms of the web can certainly be imitated. In the dialogue of the monomaniac, in space and in and on the surface.

## SURFACESPACE NO. 2

### Desktopia

*Or what I keep on my desk, (which is in the video), and how it relates to space, school and the collapse of the digital-analog divide, or at least of the interest therein.*

Below this cardboard plane, inside the box, on the screen, you'll see multiple sheets of coloured cardboard drifting towards the desktop. There'll be other things as well, depending on chance. We'll be getting back to that. Now:

In the video you'll see and hear from outside the cardboard box, you'll be sure of a few things: The format will be 16:9, though the measurements might vary. The light seems to come from a low angle, creating vertical blots of shadow on the objects, indicating morning or late afternoon. There is a single source of light, probably from a window or glass door. A pair of still-young hands is fiddling some papers, apparently trying to present

you something. There are sheets of paper of several colours. Some have obviously been tampered with digitally in “postproduction”. The white ones carry pictures of what seems to be computer furniture, superimposed on yet other computer furniture. There are continually rectangular pieces of glass being stacked on top of the ever-growing stack of the abovementioned materials. There is definitely some piling up being done.

All of it is sitting a top a thick sheet of glass, presumably resting on a frame of undressed pinewood.

Let's try the distanced gaze. These sundry objects form a picture of equal parts of indifference and beauty, which in consequence gives rise to feelings of fascination and boredom – like practically all landscapes, by the way. Somehow, the actually space of it seems to be on all sides of the objects: The areas with few or no objects drawing our attention. On the other hand, space only really announces itself, when our

gaze meets an object. I wonder what it would feel like looking into space, if there were to be no celestial bodies: no stars, no planets, no galaxies. Take away the clouds, and it would be like staring at a piece of blank paper. It would still technically be space, I guess. But no pictures and no mythologies would come of it. And *better the feeblest myth, than the strongest theory*, wrote Ruskin. So let's get back on tracks, then.

There are several objects on the surface of the glass pane; it is in fact impossible to look above it, left of it, right of it, and below it, as the camera remains fixed, so everything on the screen is necessarily on the surface of the glass desk. This is obvious, and it limits our space quite expansively. Space is really quite obvious: you very rarely have to ask the space, as we ask the time, so to speak. We might be left with better, subtler space, but let's see as we go on further:



As I said, the objects are stacked on the surface of the glass, which, in this case, poses as the “front” of the table. Behind it, one can observe the almost yellowy wooden frame and a slightly darker (and lacquered to later be worn down) wooden floor. This, along with the light and the effect on gravity on the objects, provides us convincing evidence as to from which directional angle to the surface of the Earth, we are viewing this: our perspective. Space needs lines and boundaries to exist, and so it is not an airy and ghostly matter. White cubes are an extreme case as they try to make the objects constitute the space, but that’s really something to live up to. White cubes are a bit too pretty and vain to be forgotten.

Let’s do somewhere else entirely:

In Athens in the first century BCE, a letter arrived from the Greek island of Halicarnassus, carrying the message that the artistic goal and measure, art itself, had changed. From being an

imitator of God, an impersonator of Nature, if was now to become a crafty copycat, aping not what was created, but what was essentially produced, or even assembled.

The method took its name from the author of the letter, a teacher of rhetoric named Dionysius, and was later, by way of the Latin translation of “*mimesis*”, known as the “*Dionysian imitatio*”. In the October '13-version, Wikipedia tells us:

*“[cultural producers] adopted the literary method of Dionysius’ imitatio and discarded Aristotle’s mimesis; the imitation literary approach is closely linked with the widespread observation that “everything has been said already”, which was also stated by Egyptian scribes around 2000 BCE”.*

We sample, swipe, snip, nip, nick and thief the best rhetorical strategies available, and re-claim them by using them anew. The argumentation of Dionysius wins over its readers by

having common experience on its side. Most of us are convinced that no thing derives from nothing, as we've never seen it happen. Most of us struggle and wrestle with language in our daily lives. As it doesn't come naturally, we have to construct it. This is obvious in quite the opposite way of the obviousness of space. Both constructed, language is a process of concentration and awareness: word play. Space just happens.

So: All discourses should be composed of discursive garbage, all genres of salvaged visual wreckage. The construction shouldn't be embarrassed of its DIY-charm. No surprise, and no problems so far.

The same goes for digital art. The point that it is not *real* three- (four-, whatever) dimensional space is no point to make anymore. Everybody's used to it through common experience. Net Art or Immaterial Art as a category, as something completely *else*, is a gimmick.

Take a look at the gliding sheets on the screen in the box. It doesn't look real, does it? But it's not really fake anymore, either. The dichotomy has worn itself down.

Thankfully it just looks daily life cheap.

If there aren't even any real virtual spaces anymore, if the analogue/digital divide is out-dated or just not real, there seems to be no way out. Sampling and plagiarising of the best available visual or rhetorical strategies is, then, what we will have to do.

And to those who object that enumeration, listing and copying is repetition, and repetition stagnation, I ask: Haven't we had enough original whims and ideas? Maybe we better not have any more. It has created ample accidents. Maybe we should just recount them, make a list. The old questions stay the best, although they need new permutations. And concerning theft and distribution: It is, as always,

a question of stopping just at the threshold of nausea. Shift it around. These borders of the body should be followed faithfully, paradoxically due to their very changing nature.

The funny thing is, that all these shallow but breakneck questions about technology and gallery spaces will serve art only as a challenge or restraint comparable to arthritis-ridden fingers or emotional outbreaks, bad teeth or reduction of government grants. More often than not, they have equal or less to do with the future as shopping lists. It's all about the hustle, I guess.

Returning to the video at hand, enumeration always seems to be a fruitful method for establishing what's what, and what's space. We need a certain topology of this very tidy, very constructed desktop landscape. Our point is, that what is readily available, and where, is the vehicle for any work, digital or material.

The glass table holds: eight sheets of inkjet-printed 80 gsm paper, stapled together in pairs according to correspondence of contrast and shape, daubed in rapeseed oil, and cut in to nine quadrilateral pieces of irregular dimensions; twelve sheets of inkjetprinted 80 gsm paper, stabled together in pairs in accordance with the same principle mentioned above, daubed in rapeseed oil, and cut into quadrilateral forms of irregular dimensions; eight sheets of coloured 120 gsm paper; one is green, one sky blue, one canary yellow, slightly affected by digital colour correction, one very fair light blue, almost grey, two red and two black; one small glass sheet, approximately 3 millimetres thick; three larger glass sheets, of approximately 2 millimetres depth, thereby each one weighing almost the same as the first, smaller, sheet; a large framed piece of glass, which, before the recording of this video, exhibited a watercolour painting of a cat licking milk from a bowl, the dimensions of which is significantly

smaller than the frame; a blue cleaning liquid for glass, by the name of Glassex.

All of these objects or materials are either too flat or too fluid to have had a more lasting relationship with this table, although a few of them have been kept together prior to recording. The nine-piece computer furniture images has been collaged and held behind the thinner of the glass sheets for an afternoon in September. The coloured paper sheets have been bought recently.

Try again:

Before and certainly after the books of the Greek teacher of rhetoric, this thieving approach to artistic production has been creating problems for the truly *creative* artist, but the question gained weight when it crystallized into strange forms and thought fruits in the Romantic period. The point of departure for the *Sturm und Drang* movement was the somehow

childish but charmingly melancholic-belllicose focus on individualism and thereby The Original as a concept. Quite emotional, they say. Anyways, this was perhaps the stormy part of the discussion, while the more stressful measures taken were juridical, and quite a bit of time earlier, with the implementation of intellectual copyright laws, which saw a need for the moment of genius to justify itself. So even though we can only polemically blame a group of young sensitive Germans for this, we're going to go right ahead and do it, as they constitute what we would today term as the "cultural lag" of the copyright laws, i.e., the delay of art and culture to the ever-changing reality of society. Art is slow, like the owl of Minerva. Genius has been a difficult identity for artists to deal with, and has fathered innumerable weird movements, as we're using most of our time staring stubbornly into something that we don't really understand. The *Sturmer und Dranger* possibly took the best pop at explaining themselves,



as the radical position was vacant, but one can argue that they caused themselves a whole lot of problems, as they fell to believe their well-constructed convictions. Suicide probably shouldn't be fashionable. Trying to be the first will inevitably impede the understanding of the past, and while all shapes and sizes of new media or art form will be willing tools in the hands of any artist-tyrant, artistic growth will probably bury it with the rest. If you challenge the format, the point of departure will change, and you will be shadow-boxing soon enough.

So, Net Art is not different from, say, collaborative art, in the sense that it is neither better nor worse than any other kind, and that it will never constitute an artistic movement in itself. That is not to say that it isn't or can't be influential. These essays are undoubtedly an effect of my wish to develop some meaning from a bunch of impulses, but the more or less haphazard and arbitrary means and

formats – application, font, computer, citations, location, noise, the video in the box, the exhibition as a goal, English, a newspaper using the term “cultural lag” just a few days ago, and, most significantly, the sheets and additional abovementioned items I keep on my desk – are likely to have said more on the matter, to have forced my hand in a random direction. Technology will always have the head start and upper hand on art. But you do your best.

So: The modern day *Sturmer und Dranger*, all of us, shouldn't care about originality. Technology and media is but a means to an old end. Enumeration and accumulation are methods of activating foreign material. And lost in space, the distant juridical discussion can only serve as another table to dance on.

## SURFACESPACE NO. 3, BILLS BILLS BILLS

And so Pyrrho was like: *Bills, bills, bills* – just sheets of paper!

Pyrrho was the unconcerned first sceptic. He lived in the third century BCE, doubted everything, and out of the very little information we have on him, he is reported to have paid no attention to traffic and precipices (the wagons and abysses cannot be trusted to exist), being cool as a cucumber during surgery (pain is but an illusion), and keep on talking regardless of whether the interlocutor had left long ago (other people could just as well be a fiction of the mind, of course). Interestingly, it also seems that he was trained as, surprise surprise, an artist, a painter, and that he was rather successful at it. It has to be said, that as dangers are very likely to exist, Pyrrho had enough less sceptic friends around him to get him through the traffic. The very kindness of these friends kept him content and alive, but dare we say it, also lazy

in his convictions. It would seem like extreme opportunism. Whatever works.

Here is what he would've agreed on:

Below this cardboard plane, inside the box, on the screen, you'll see multiple sheets of coloured paper drifting towards the desktop. The white ones carry pictures of what seems to be computer furniture, superimposed on yet more computer furniture. A bit too heavy to be drifting, one would think. A fluttering flag. And there'll be other things as well:

There are several objects on the surface of the glass pane; it is in fact impossible to look above it, left of it, right of it, and below it, as the camera remains fixed, so everything on the screen is feasibly on the surface of the glass desk. We have to trust our eyes. This is obvious, and it limits our space quite expansively. Space is really quite obvious: you very rarely have to ask the space, as we ask the time, so to speak. We might be left

with a better, subtler space, than if it was constantly questioned but let's see as we go on further:

This is a very limited space, addressed through the confines of a cardboard box, chosen to somewhat economically underline the provisional nature of installed art works. Space stops around the screen, or rather, space is formed by these cheap walls. Space is nothing ethereal, yet we feel that it is something "out there", as well. The video itself is also shot in a very recognisable space. A couple of hands, the artist's, are the only protagonists, so they automatically call for attention. They pile up several sheets of paper, additional semi-transparent printed images of screen furniture, panes of glass. All of it is sitting a top a thick sheet of glass, presumably resting on a frame of undressed pinewood. This is going round in circles: somebody's leading us a dance.

We are of course very dependent on the backdrop. The KUNO anniversary,

the very “academy without walls”, yet very bound to space through the lack of it. Nonetheless, space is less important in the case of welfare state art. This is due to an instigating and authorising institution so strong, that it is blind to what differs from it, from what is not it, really. If you’re a young artist today, you are very likely to have been educated as just such a one. It’s so normal, that it isn’t really surprising. You can use any space, as long as the authorisation is there. With an education from an Academy of art, you will be seen. Your frequency will be picked up. The evolution of the academy artist will seem natural to you soon enough, and as a student, cheap spaces come with the territory, so you’ll probably miss them, when they’re gone. This basic guarantee of visibility has a lot of benefits; the most central that is limits the amount of sceptic views on your work, or maybe just that it provides viewers for it in the first place. The mirror of the institution somehow deflects the Pyrrhic art gaze.

This auto-authorisation is great. Any space will do. Haphazardness provides freedom through restraint, and this hit-or-miss art production can be said to be inevitable, but maybe also enviable. Sampling and piecing together is a strong method. The sister essays, tries, of this one has shed the paradox of a quite obscure light on that very subject.

So let's kick off again in another spot and time, another continent, even:

*It's not good taste in a man like me,  
Said John D's grandson Nelson,  
To question an artists integrity,  
Or to mention a practical thing like  
a fee,  
But I know what I like to a large  
degree,*

*Though art I hate to hamper;  
For 21,000 Conservative bucks,  
You painted a radical, I say "shucks!"  
I never could rent the offices,  
The capitalistic offices.*

*For this, as you know, is a public hall,*

*And people want doves, or a tree in  
fall.*

*And though your art I dislike to hamper  
I owe a little to God and Gramper*

*And after all:*

*"It's my wall."*

*"We'll see if it is."*

*"It's my wall."*

*"We'll see if..."*

*"It's mine."*

*"We'll ssss..."*

*"A-a-a."*

*" \*cough\* "*

This is a fictionalised, poeticised, version of a mythical verbal exchange between John D. Rockefeller's grandson Nelson and Diego Rivera, about a mural commissioned for the Rockefeller Center. It was brought in a newspaper around 1932, but I don't remember which.

I'd like to think how they went on. Seems promising! And the artist keeps the last word, even though all was lost and the mural demolished.



The work was later to be reproduced by Rivera himself in Mexico, copied on the basis of photographs, and so the 21,000 conservative bucks ended up creating an imitation, a faux, of the mythical work, alongside the myth itself, of course. All about the hustle. Thankfully it doesn't look daily life cheap, and the two versions don't disturb each other. Quite to the contrary.

The same goes for digital art. It doesn't exist independently of the material world. Computers are extremely material, and interfaces are naturally great at recognizing and adapting to behaviour, patterns and norms. The point that it is not *real* three- (four-, whatever) dimensional space on a screen is no point to make anymore. Everybody's used to the deceit through common experience, everybody knows what a computer scrapheap and an artist's website looks like, respectively. Net Art or Immaterial Art as a category, as something completely *else*, is a gimmick.

Take a look at the fluttering flag on the sheet on the screen in the box. It doesn't look real, does it? But it's not really fake anymore, either. The dichotomy has worn itself down. The emergence of contradictions in the work says as much about the quality of the product, as the flutter of the flag says about its function. Bound to chance, it's all about wind, luck and context. Flat meaning through permutation.

Admittedly, Pyrrho was right, the delusion remain limitless, for the same reasons and under the same conditions. Art is prosaic, as visual arts must represent something, no matter how abstract. Get the picture? We know quite well that we are dreaming, so we can be calm in our scepticism. Presumably, that's true for animals as well, but for them, only one world exists at any given time. Dogs do not see pictures, but react to signs. For our part, language brings picture and image, illusion and reality, together in such a way, that we soon learn to

separate chaff from grain, *real* from real. Pyrrho was a sceptic, yes, but also unconcerned, sovereign. Seekers of truth have the tough job, which, in the famous discussion with the (selfcontradictory) sceptic Christian Erasmus, had Luther exclaim: "The Holy Ghost is not a Sceptic!" The user interface of the computer adapts to our choices, quite jealously, but who cares anyway. It seems easy to accept the pyrrhic scepticism, when it comes to digital space. Intention does not often govern the run of images that end up on our screens or spaces. By ill-luck they settle in the gallery, and here they are ascribed value. Their relation might be preposterous, but you'll be stuck in reality's banalities, if you insist on thinking before you speak. Paradoxically, plain babble lays an even foundation for a heterogeneous and billowing reality. It's termed talking shit for a reason, and we're placing a kiss right smack between the cheeks. Without non-sense, ain't no claptrap, just order.

See, this is reassuring, in a way, for if we all live in a world of delusion and phantom, we might as well name illusion reality as reality illusion, and this *danse macabre* around the truth can, at least to a certain degree, be called off.

And the obscure algorithms of the web can certainly be imitated. In the dialogue of the monomaniac, in space and in and on the surface.

Of course there's a catch. Essentially, as the former artist Pyrrho would know (even if he didn't care), you cannot be a sceptic *and* a believer. It's one or the other. If not, you'll end up being an Erasmus, not being able to tell with conviction what's real, but, *per non sequitur*, letting the old institution do the dirty work of selection and valorisation.



# Kristian Schrøeder

the room and which hardly anyone noticed, illustrating how the room was a thoroughfare rather than a gallery for beholding works of art.

12

This was the beginning of *Lost in Space*. It was fairly clear that the only way of putting on good shows there was through site-specific interventions, but for how long would these be interesting?

Instead of making repeated critical gestures towards the foyer I decided to look around the rest of the world to find out if we were the only ones in such a situation or if it is a common issue.

What I found is that there's not much to find out, at least online or on paper. It's something yet to be discussed in our discussion-obsessed contemporary art world. But it needs to be done.

The art works you're going to see in *Lost in Space* share a lust for being lost in space. But the artists are not lost in space, they are in charge of space and the questions marks they plant upon it.

# THE JUTLAND ART ACADEMY





The video is called "Step". This is a reference to the Danish: 'Step' or 'Stepdans', which means tap dance in Danish.

A tap dancer is dancing on the floor. The frame is composed so that only the legs and shoes are visible. Blue letters are spread out on the floor, around the tap dancer's shoes. The tap dancer wears white tap dancing shoes and white trousers. The floor is made of brown-yellow wood. The video is recorded in daylight.

The inspiration for me, I guess, came from a typewriter. I have always liked typewriters. I have one myself and I like the sound and the rhythm it makes when you write on it. It makes words into music. A friend of mine did tap dancing, and I got inspired by this 'picture' of a tap dancer with 'dancing words'. Later I made the video as it appears now, and asked a dancer to do the tap dance. It was a fun process, especially because I asked her to improvise, which she has never been asked to do before. I wanted her to use the tap dance in an experimental way, and also

to walk on the blue letters, which were made out of thick cardboard, about 3-4 cm high. Because of the acoustics of the letters a funny sound appears. It was a very different sound from when the dancer was dancing on the floor, and I think this made an interesting contrast for the sound side of the video.

The film is also a picture of a process, from my sketchbooks to the film-media. I am in the habit of making sketchbooks, which I decorate so that each page is a picture or piece of text. By working with the video format, I was making a page, or an abstract idea, into a real project, something which is normally kept secret in my sketchbook. As thoughts can often be kept private as potential words or sentences, the blue letters in the video are also potential words. But when the tap dancer dances on the letters, abstract words are made. Words that doesn't have a direct meaning for us. The dancing on the letters is a picture of rhythm and the sounds that arises when you pronounce words. Those sounds are reminiscent of music.



QCÆNG  
 ÆC VO  
 UG ØL O VX  
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 PK  
 XINXZØWTZUN  
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 UG ØL O VX JMD PØQ CA



# Ida Retz Wessberg

## LOST IN SPACE?

KUNO, the Nordic-Baltic Art Academies network, forms a virtual community, an art academy without walls, a kind of limitless space allowing and inviting free circulation of people and practices, of ideas and art works. The 20 years of KUNO's existence have witnessed great changes not only in the accelerating and globalizing world around but even within the Nordic-Baltic milieu which is the KUNO home and ecosphere. Geographical and historical space has been transformed with the waning of the Soviet sphere of influence and the (re)creation of alliances and

friendships within the European Union. The shared history is interpreted in new ways, the Hanseatic past and Pan-European experience is evoked as a kind of arkhe, memory archive and legitimation of a new conception of the North of Europe.

Cutting across these historical and geographical conceptions of a new togetherness is the shared community of art and of academies, transcending boundaries of all kinds. Even though artists today may be more sensitive than ever to the necessarily contingent and contextual quality of their work, art is still a *performative*,

# THE ROYAL DANISH ACADEMY OF FINE ARTS





## From Pocket to Pavilion

Pia Eikaas and Lucas Wichmann Melkane

The shape of the outside is the inside of the room. A room under a staircase has been unfolded from its fixed position, unfolded into a movable object, as to unfold is not the opposite of to fold but is the continuation or the extension of its act.

The room under the staircase is placed in between, it is like a compressed pocket, shaped and determined by its surroundings, in a stabilising function that connects the two floors. It is a room that finds presence in absence, and is only accessible through its lack of visibility.

The object becomes a representation of the room, the condition of its manifestation, interior, exterior, visible, invisible.

The room in-between, bears the function of container, storage for what is not

in use, it becomes a room for temporary idleness, a room for potential.

Through the event, the room becomes detached, autonomous, political, visible and in a fragile position, where it risks being closed off. To avoid losing its openness, it must reappear through the act, unfolded.

★

GREGOR TAUL:

First of all I'd like to ask about the cooking tradition in the School of Walls and Space. When I spent a few days in the department this spring I got the impression that it is something very important for you there. Do you know where and why it all started?

PIA EIKAAS AND

LUCAS WICHMANN MELKANE:

We don't know exactly where the tradition of cooking together



started, but there is a long tradition of cooking in the space, it's also the only department in the school where the kitchen is in the centre, or the heart of the department if you will. Being a school that focuses on the social and sharing, cooking and eating together is a very basic way of doing that and a communising act that doesn't exclude anyone.

GT:

Walls and space... what do they form? It sounds like a gallery but could be a million other things.

Could you say something about the structure of your studies in this department. Does each student have to invent his or her wall and space or is there a general aim towards some topics, such as public space, using whatever spaces

as exhibition grounds, or even dissolving the difference between a gallery's wall and space and urban wall and space.

#### PE AND LWM:

The name Walls and Space is actually quite misleading. What happens in the space/school if anything is a breaking down or a creation of a shift in walls, hierarchies, structures etc.

This is done through discussions and readings. Using the spontaneity and playfulness of conversation to create a critical awareness. Often with the meal or drinking tea as a starting point.

But also is difficult for us to represent or define the space because it's a liquid thing that is constantly changing as new students bring in new perspectives and ideas.

GT:

In the first place you wanted to open a room in the academy as a tea room, but as you were denied permission to use it you decided to make a replica of it. Hence it represents the initial space but also the denial/ignorance from the administration's side. What has the pavilion become so far? What happened with it during the Rundgang in spring when it was exhibiting in the garden of the academy? Was it used as a tea room or did it achieve its goal as a vehicle of institutional critique?

PE AND LWM:

The pavilion was placed in the garden of the sculpture department, where it stood in its complete form for three days. It was used by the people who were there as a soft spot. It became a space where everything moved a bit slower,

so the people using it also ended up slowing down their daily pace.

GT:

I got somewhat irritating feedback on your work when I introduced it to some of the professors at one of the smaller art academies in Denmark. As you most probably know they are not very happy with the economic privileges of the Royal Academy and take every chance to question the situation. One of the professors remarked that the situation – in which students were denied access to a room in the school and then had to "exaggerate" the conflict on a monumental scale – gives us a succinct résumé of the teaching methods at a large institution like the Royal Academy. A similar situation would be impossible in Arhus or Odense as professors fight together

with students to make use of any possible extra space. I don't necessarily agree with this somewhat cynical comment but to my mind it does make an interesting point. What do you think?

PE AND LWM:

We don't think this is the right place for a discussion about privileges. We would like to discuss the art academy situation with these people, but their critique also seems a bit out of focus in relation to our actual project.

GT:

It would be interesting to hear more about your project! What have your thoughts about the pavilion as such been?

PE AND LWM:

The project is slowly developing, and our view on it and the thoughts and discussion

around it is a liquid process that is constantly changing, and we think this might also be the critical potential of the pavilion, that it's not completely defined but is able to transform and question both itself and its context and not become a fixed idea or a fixed room but change in relation to the context it is in. And avoid institutionalisation.





# Pia Eikaas, Lucas Rasmussen

a kind of password admitting entrance to the utopian collectivity of humankind imagined by Immanuel Kant at the end of the 18th century – collectivity founded on sentience and on the ability to perceive the world around us. Kant, retaining the vocabulary of the medieval faculty psychology, would call this capability, shared by all human beings, *sensus communis*.

Later thinkers, from Heidegger to Hannah Arendt, from Merleau-Ponty to Jacques Rancière have returned to the Kantian theme of the universal community *in potentia*. Related to the idea of the community to come,



is the idea of a shared *space of appearance*, a space for deeds and actions, required for the enactment of humanity. This space has been given different names by the different thinkers – for Hannah Arendt it is the space within the world, the political space which for her means essentially the space where it is possible to think together, to raise issues and to discuss them. Jacques Rancière refers to this space as the democratic sphere of the aesthetic.

When young artists present their work in actual space – whether it is in a gallery, outside of the art world, in the internet, or carried by the sound

# TRONDHEIM ACADEMY OF FINE ART



You're on a visit.  
I should have tidied up.  
I want you to tell the stories.

"It's always work in progress."

Galleri Blunk was founded in 2002 by six students of the Trondheim Academy of Fine Art. There was a need for space outside the established museums and galleries where art students and not-yet-established artists could show their work. When Galleri Blunk started, it was a much needed contribution to the underground art scene, and since its founding the Galleri has been part of the arena and a crucial platform for the young art scene in Trondheim. The gallery is passed down to the new students starting their education. Now there are six of us running the gallery and each has their own responsibilities to look after.

The gallery is financed by funds from Trondheim Kommune and Art Council Norway. The Galleri does not receive any funding from the Academy itself. Blunk is a non-profit gallery, we take no commission for works that are sold.

Each semester Blunk receives about 50 applications. The students involved

in running the gallery go through the applications and select between seven and twelve artists to exhibit. Application is open to everyone, but the space is intended for young, unestablished artists. Being a non-profit and independent gallery, we have no limitations on what we can exhibit.

Blunk means blink. The name derives from the reversed keyhole in the door to the street where you can sneak a peek into the gallery space when passing by. It was a small gallery space and therefore a short blink into what the art scene had to offer.

For ten years we were housed in Innherredsveien, a small alleyway close to the academy and the centre of town. In Innherredsveien we had a small room in an old wooden house, which was the only one left in that area, and we also had a small apartment where two students from the academy could live for a very cheap price. Sadly it was torn down to make way for a new concrete block.

The new space is in Svartlamoen, which is Norway's first experiment with urban ecology and is run to principles like sustainable environmental solutions, flat structure, transparent economy and affordable rent. The houses there are also some of Trondheim's oldest wooden houses and it is a popular tourist attraction with independent festivals, music and dancing scenes, alternative shops and stores. The gallery is in the main street and consists of two rooms. The first room is a white cube, and the room in the back has been left as it is, a worn down basement room.



# Finn Adrian Jorkjen

waves electronically or in real-life proximity – part of the work is always situated in the realm of virtual space and of virtual encounters. Boris Groys has differentiated between the practice of the utopian artist and the utopian politician by defining the politician's work as that which disappears when its goal is achieved whereas the artist's work remains in a state of virtuality – for Groys, this is true even of the more dematerialized and ephemeral works. The artist works in a space where, by necessity, every work of art is always “to come”, à *venir*, essentially inherent in its future realizations, and its possibilities for endless significance. But is this



work lost in space? Or, is it sent and propelled to the limits of our space, to outer space, in its future anterior mode, always waiting to be discovered, again, by some sentient being from the future? In its à venir, the work of art is always a work-in-progress, traversing time and space, carrying its potential meanings with it, in the infinitude of limitless potential encounters, preserving its capability for creating a space for appearance.

Young artists are seeking ways to overcome, to transgress the limits of more conventional ways to present their work, or perhaps the work no longer can be separated from the

# TRONDHEIM ACADEMY OF FINE ART



LISA EDETUN, SINDRE HUSTVEIT:

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# Galleri Blunk (Lisa Edetun, Sindre Hustveit)

space in which it is presented.

In the 1960, the artists' attention had already shifted from work to frame, and artists such as Daniel Buren had begun to emphasize the work's always contextual – and therefore political – nature. Philosopher Jacques Derrida never ceased to observe that no self-evidence should ever be accepted as such, that everything presented as self-evident and as natural – too natural even to be perceived – has to be questioned, and deconstructed. He also insisted that this imperative is ultimately ethical in nature.

In the works gathered here, I see young artists questioning everything that would



appear as natural or self-evident – if it is the education provided by the academies that makes them embrace the deconstructive ethical imperative, the academies may have something to be proud about. But perhaps the academies themselves are places which somehow transcend themselves – apart from different spaces the academies also contain what might be called, following the French art historian Daniel Arasse, anachronical time.

The traditions of the academies everywhere – not just in the Nordic-Baltic home of KUNO – are at least twofold: they preserve different times,

# UMEÅ ACADEMY OF FINE ARTS



At Supermarket (Stockholm Independent Art Fair) 2013, Galleri Maskinen participated with Andréas Brännström, winner of the Maskinen Prize 2012. Andréas was present during his project "*There are no tender fires*", and while working in his tear gas workshop, he held conversations and discussions with the visitors on the topic of tear gas, pacifism, riot rituals and super spicy chili amongst other things.

ANDRÉAS BRÄNNSTRÖM "*THERE ARE NO TENDER FIRES*" SUPERMARKET 2013, 14'TH FEB – 17'TH FEB



ANDRÉAS BRÄNNSTRÖM & MATTI SUMARI  
 "*MED ALLT VI HAR ÅT OSS ALLA –  
 MED STATENS PENGARÅT ÅT OSS  
 SJÄLVA*" 19'TH MAR – 1'ST APRIL

JONAS WESTLUND:

First of all Maskinen's position has always been that of an independent underdog with creative freedom as it is student run, and it is an alternative to the other, more established institutions and galleries in Umeå, which are Bildmuseet (contemporary hi-end stuff), Västerbottens Museum (mostly old boring stuff), Galleri Verkligheten (a well-established artist-run space) and a commercial gallery Andersson/Sandström (expensive stuff). That's more or less all there is here.

It started in 2008 as a nomadic gallery sometimes using a studio at the Umeå Academy's studio space barracks at our old building. The majority of the crowd visiting Maskinen have – at least during my time, and most likely always – been the students at the art academy.

The people who have run the gallery have changed constantly, working with the gallery for a couple of years – this is due to Umeå being in the periphery geographically compared to the art scene and cities in general, people tend to move away or move on.

In 2010 Maskinen moved into a basement of an apartment building, a space that in its time was very active with exhibitions and events, both by students and by others, both national and international artists. Our aim was to keep it as active as possible, and bring some art and artists to Umeå.

For two semesters the University funded the space, most of the money was spent on getting artists here and actually paying/housing them. We left the basement when our

funds ended, aiming to change into something else, a more project-based group.

The most recent project was sending Andréas Brännström and ourselves to Supermarket 2013. Brännström won "the exhibition" at a lottery at our "moving out" party in the basement. In Stockholm he made tear gas incense out of chilli. It was great fun.

The pros and cons of the lack of a physical space have become apparent, the rapid turnover of exhibitions we had earlier has almost slowed to a halt.

We are now planning something big for the Umeå European Capital of Culture 2014, though it feels like a risk, and if we fail, it would feel like a hard blow!

GREGOR TAUL:

Why was Maskinen founded in the first place? Was there a student gallery back then in 2008? Is there a gallery at the school at the moment?

JW:

Of course I wasn't there when it was founded in 2008, but from what I understand it was started and organised by a few students at the school, but the artists exhibiting was not necessarily students. I guess the urge to bring art and artists to the somewhat geographically remote Umeå was still present back then, as it is now. As far as I know there wasn't any outspoken student gallery back then, nowadays we have a group called "Rörelsen" (the movement) made up only of students, and they use the new exhibition space when it's free. It's more connected to the school than Galleri

Maskinen is (clearly, since they use the school space). We have tried not to use the school space during my time in Maskinen.

GT:

Could you please tell me about the name Maskinen?

JW:

The name Galleri Maskinen means "The Machine Gallery", and it's been with the gallery from the start. My guess is that it means that the Gallery should keep on going and working in a frenetic machine-like fashion! That is not the case at the moment though, but the name has stuck. There is a Swedish band called Maskinen as well, but we have no connection with them.

GT:

I'm fascinated about the space you had from 2010 to 2012. How did you choose the exhibitions,

was there an open call, how long were the exhibitions open for and last but not least, how did you document it all? I mean there is always this question about historicisation, whether people just let it go (party on!) or see themselves as an institution worth documenting.

JW:

Yes, the cellar space in the apartment building was very sweet indeed. Since it came with some limitations, being a bit small with stone walls, we had to adjust the exhibitions somewhat, but we also learned to work within the limitations and make the best of it. The exhibitions were a mix of open calls that were accepted, but also a lot that came through connections. After a while we opened up the space to students as well, so there was more or less always something going on there for a while. Of



course we weren't as involved in the students' exhibitions as we were with the invited artists, but that was a more a question of time. The "curated" exhibitions were usually open for 4-6 days during a period of about two weeks. Since we got funding from a research project fund at Umeå University we had documentation as a criterion of the funding, but the general consensus was always to document the exhibitions anyway. I guess it's the idea of leaving something behind, for future students, and hopefully it will inspire someone to start up their own projects and just boost the DIY mentality. We also did a printed version of the documentation for last year's Supermarket.

GT:

Do you have any role models for Galleri Maskinen?

Any institutions, galleries, artists, theoreticians, professors etc that you see as particularly sympathetic?

JW:

Since the members of Maskinen are always changing over time, I guess the direction of the gallery also changes. Earlier there was a lot of focus on video art, nowadays it's more blurry, but I guess projects with some sort of engaging aspect or something that people can relate to is something to work towards in the future, and also trying to create an inclusive friendly atmosphere around our projects. We don't have any direct role-models, but we are of course naturally positioning ourselves towards the small "art scene" in Umeå. I personally hope that we can get some inspiration from Rasmus Nielsen (Superflex) who is a new professor at the school.



MARCUS LERVIKS "1656"  
9'TH MAR – 16'TH MAR



MARTE EDVARDA TIDSLEVOLD  
*"Noen Ganger er Jeg Redd  
For å Ikke Føle Nok"*  
2'ND MAR – 4'TH MAR



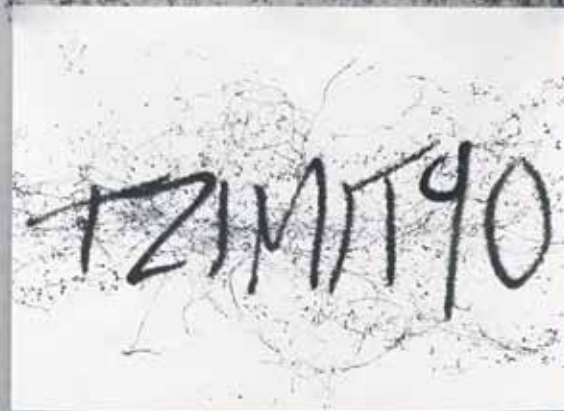
MADELAINE SILLFORS & LISA  
VIPOLA *"THE ANIMAL PEOPLE"*  
22'ND FEB – 26'TH FEB

# Galleri Maskinen (Mark Frygell, Jonas Gazell, Jonas Westlund)

different understandings of what art is. Therefore, in an art academy, it may be possible for the students to shift perspectives and to see what might otherwise be too self-evident, too “natural”: they can see the frame, the conventions that we are so accustomed to that they are no longer seen. The Latin roots of tradition – tra-durre and tra-dire – mean both to transfer, to translate, and to betray. This double genealogy of the academies might be the “essence” of academies even in this time when, as Boris Groys says, what is taught in academies is a kind of “late academic avant-garde”. The imperative to consider the frame and the context,

the space of the work's appearance, might have become the artists' primary ethical responsibility when they face the task of deciding which parts of the academic or revolutionary inheritance to translate in their own work, which to betray.

# VALAND ACADEMY



LOUISE WAITE PRESENTS

T2IMIT90 AND  
GIO'S DREAM OF AN ART SHOW  
TRANSFORMED INTO A WHITE FLAME

WORKS BY RICKARD LJUNGDAHL EKLUND  
VERNISSAGE: 09/11 18-21  
FINISSAGE AND HAPPENING: 12/11 19-21  
OTHER DAYS OPEN: 13-16  
ROTOR 2 GALLERY, VALAND ACADEMY, 2012

21dec2011

GIORGI MOZGOVOI:

I saw you in my dream a few days ago  
you had an amazing art show :))

RICKARD EKLUND:

really? that sounds awesome!  
what was the art?

GM: it was about death and a mix of  
future and past

RE: cool

you might have seen the future, I'm  
working on a show

GM: some images appeared in mirrors and  
then disappeared  
thats why I saw your show in my  
dream :)  
you had magic mirrors

RE: wow, magic mirrors?

GM: yes, because the images were  
changing independently inside them



RE: you can't tell me how they were made  
??? :)

GM: no  
I can't

RE: too bad

GM: only you knew this  
everyone was very surprised

RE: but your dream makes me hopeful for  
my show

GM: I hope so  
and in the end of the show you made  
a performance

RE: what did I do??  
what happened?

GM: you cleaned the gallery  
it was on the last floor of a big  
house

RE: oh, so several floors then? ok  
And I cleaned it? that doesn't  
sound like too much fun



GM: and the garbage transformed into  
a flame  
as you threw it away from a balcony

RE: oh, fire!

GM: yes  
but it was white fire  
sorry I cant describe it to you very  
well but it was really strong:))

RE: it sounds really cool thank you for  
telling me  
I shall start constructing the  
mirrors soon

GM: yeah, because I remember the  
feeling and the reactions of people  
there also were some texts and sounds  
but unfortunately I don't remember  
them so well

RE: this is all very good

GM: when are planing your show?

RE: I don't know  
February maybe...

A bunch of stuff  
Colorful  
Painting, Video, Sculpture  
Maybe it is about death and the  
future and the past  
I thought it was about optimism vs.  
the great dark abyss  
The idea of heaven or the notion of  
nothing and darkness.

T2IMIT90 or: Gio's Dream of an Art Show Transformed Into a White Flame” took place in Valand Academy’s student-run gallery Rotor2 between 9 and 11 November, 2012, approximately a year after the chat conversation with Giorgi occurred, a conversation that was featured as a wall text at the entrance of the gallery. At the closing of the show an advertised happening took place in which the gallery was cleaned out, thrown over the balcony and transformed into a white flame, interpreted into action from the short description given by Giorgi of his dream.

## REGARDING WHITE FIRES IN STUDENT GALLERIES

First of all, we can't have students starting white fires in their galleries. That's crazy talk. At least not literally. A magnesium fire, white-hot, would permanently damage the eye-sight of onlookers with its ultra-violet light and such a fire cannot be put out by water. You would have to let it burn out by itself and the academy with it, if it's the same building. But a sculptural interpretation of dream-fire lends itself to a more literary view of the procedure and can be manifested in ways other than real fire\*. In such a case, if you can compile the feeling of warmth, the crackling of wood and the play of flames by means other than actually igniting something then that is to be preferred for the sake of the common space and the exhibitions to follow. For example: Download some fireplace videos from YouTube\*\* and desaturate them, amplify the pops and snaps and serve strong alcohol. Another way of doing it would be to

build a tetrahedron\*\*\* and paint it white. Simple to do, but symbolically advanced as most would perhaps not know Plato associated the tetrahedron with the element of fire. Really anything that alludes to fire and is white could work. Neither of these examples would melt a marshmallow, but it does the trick from an interpretative viewpoint since description is left intact and that was my aim here. As I brought the objects of my art show, including a magic mirror, over the balcony I'd built, to my co-curator Louise Waite and saw projected upon the pile she made a fading into a great white fire, Gio's dream came true. Not true to his experience, as it took place in another realm or state of mind, but true enough as a deciphered extraction from what was left evident in transferred language.

\* This is of course only true relative to the amount of ignited magnesium and lack of security measures. A small controlled demonstration would

probably be fine. But not water, never water.

Use sand or powder to put the fire out.

*\*\* The Best Fireplace Video (3 hours long), Fireplace Video (5+ hours longest on YouTube), Best HD Fireplace Better than the Rest Magical Relax etc...*

*\*\*\* A like-sided triangular pyramid.*



# Rickard Ljungdahl Eklund

KUNO is a lively and ambitious Nordplus network comprising 16 Nordic-Baltic fine art academies, aiming to become an art university without walls. By cooperating on a wide range of project activities, the member institutions commit themselves to the continued development of higher fine art education in the region.

KUNO Network Coordinator  
Sandra Sule  
[kuno@artun.ee](mailto:kuno@artun.ee), [www.kuno.ee](http://www.kuno.ee)

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An Art Academy Without Walls





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# LITHUANIAN ACADEMY OF ARTS



GREGOR TAUL:

I first met you during a conference dedicated to art in the public space in Riga in spring 2012. You presented a work of yours which opened the Vilnius Art Academy's building to local kids by constructing a little bridge for them. Could you please tell the readers about this participatory act? What was the idea behind it, did you achieve your goals and what was the ultimate outcome?

AUGUSTAS SERAPINAS:

It took place in one of the academy's buildings, which was built in the late 1970s. My project evolved from the surroundings, from the things which happened around my studio. Just opposite the academy's building is a two-story wooden dwelling which has a very interesting balcony spanning the whole second floor. Hence all the neighbours on

the second floor share the same balcony which causes increased communication and creates a very strong community. There is a yard between the academy and the house which has a very special atmosphere: local people like to drink beer there, spend their free time there and so on. They have managed to close the road which goes past their house and so they have created a quiet "pocket" within the city centre. Six kids aged 10-12 live there who always play in the yard. I noticed that their parents were afraid for their safety and didn't allow them to leave the yard. So these kids had become part of the yard, they were practically always there. Once I noticed that they were playing football and used the academy's gate as a goal. One of them kicked the ball over the gate and they didn't know what to do. Finally one of

them ran to the academy's guard and asked for the help... After this incident they weren't so passionate about playing football in the yard.

My first intention was to expand the yard for the children. I expanded it into my studio by opening windows, building a wooden construction, taking one wall down, constructing a new one and re-opening an unused back door of the academy. These alterations created a small "roundabout" through the academy which had an entrance and an exit from the yard. Besides this route I also added a way to the academy's courtyard: one which they could use in case they happened to kick the ball over the gate again. Furthermore, they could now explore the whole building of the academy. After finishing construction work I opened the window and the back door and

starting waiting for things to happen. I wanted to know if they would start to use it themselves. And they did. Once more they threw the ball over the gate and started looking for a solution... until they found my window. I told them that they're allowed to enter and fetch the ball. The wooden construction very much impressed the kids. This is how our friendship started.

Afterwards everything went even further: we started to communicate, meeting each other almost every day. In the beginning we played in my studio, afterwards we moved to the academy's corridors. I started to show them the working methods at the academy, talked about different approaches to visual art etc. To my mind the most interesting outcome of this project was a football game with kids and

students in the academy's courtyard. We used the same gate as a goal which the kids had used before – but from the opposite side.

To my mind it's important to note how these kids used the gate before: it was a sort of a site-specific adoption which enabled them to play football in the first place. Basically it was a unique artefact connected to an activity which happened in a certain place, a physical boundary between two different spaces, the academy and the yard. But from the academy's side the gate had been just a simple object with a standard function. This was changed by the kids bringing their "yard logic" with them. It's a paradox because even though the gate used to be open at times before that, there was no actual connection. The gate had to stay closed for

the relationship between the yard and the academy to be established. In effect my project was like a deconstruction of the "yard logic".

It all happened two years ago, but we are still friends and come into contact once in a while, which is the most important thing for me in connection with this project.

GT:

What about the relation between the academy and the rest of the city? Does this building of the academy possess a gallery which the public can visit and use as their "yard"? What do you think is the general relationship between the Vilnius Art Academy and society?

AS:

I'm afraid that generally there is very little connection between the academy's students



and society. For example we don't have any specific programmes or agreements with primary or secondary schools. Once in a while school teachers (most probably former students of the academy) bring pupils to the academy and show them around. The same goes for local people, I haven't noticed any particular interest from either of these sides.

Vilnius Academy of Arts has a few spaces which are sometimes used for students' exhibitions, but only one of them is easily accessible for students. Though if you really want you can exhibit in other spaces as well.

Exhibiting also depends on the department. For example in the Department of Sculpture, where I study, students must show their works for a week. There was also a case when students

invited an independent curator to organise an exhibition in our department's studio. It was announced publicly as a proper exhibition and I even saw a school teacher with his class visiting the exhibition. In this case students had created their own platform for producing a show and to my mind this is much more interesting and welcoming than waiting in a queue to exhibit at a proper gallery. Overall we don't have perfect facilities for exhibiting but to my mind this is good for the students, as they have to be very creative in finding their way. Of course this is also affected by the very small art market in Lithuania.

At a more general level this failed communication between the academy and society shows the shortcomings of the academy's policies, in

the way they teach art. Some departments and professors don't have any dialogue at all with the ongoing processes in the (art) world. This has created a false world-view for the students as well. On the other hand it's sometimes society which isn't ready for progressive attitudes in art. We have to keep in mind that it is only twenty years ago that people were living with art censorship and had been for half a century. If even some of the academy's teaching staff can't accept the change, what can we expect from the general public? So it's sort of a vicious circle which spins out the past. But then again this circle is becoming weaker year by year. We just need some time to return to normality.

GT:

As there's no student gallery at Vilnius Art Academy then

where do you see yourself  
exhibiting at the moment in  
Vilnius ? Does the One Night  
Only space still function?

AS:

I can work and exhibit around  
the city, on the streets,  
inside and on buildings  
– in any urban (or other)  
environment. With my way of  
working it's impossible not  
to have an exhibition space  
as I am working with space  
itself, with the surroundings,  
context, site-specific topics,  
architecture, connections  
between people and objects and  
their relation to a particular  
scene. Any given space forms an  
important part of my work. At  
the moment I have in mind quite  
a few locations in Vilnius  
where I plan to work, but these  
are all part of the urban  
environment which I've chosen  
for various reasons.

On the other hand if I feel like exhibiting in a gallery space I will be able to find it in Vilnius. I do believe that if you are really eager and have a well-motivated proposal, you will get a chance. It is true that galleries are more visible to art world insiders, but I think that if you can attract the attention of such people in other ways then it's not necessary to exhibit in a white cube.

At the moment the One Night Only is closed as the building where they were situated was demolished. I've heard that they have plans to continue their activities in another spot.

GT:

Your next solo show will take place in Warsaw at BWA Warszawa. How did they find you? Is it a commercial or a

non-profit gallery? What is your connection with Warsaw's art life and do you think young Lithuanian artists have a strong connection with the scene in Warsaw?

AS:

BWA Warszawa invited the Vilnius based project space The Gardens to curate an exhibition in their gallery. The Gardens invited me. It is a commercial gallery. To my mind the people in Vilnius don't have any specific connection with the art scene in Warsaw.

GT:

You spent the last year of your BA studies in The Royal Danish Academy of Fine Arts, Department of Walls and Space, as a KUNO exchange student. Could you please tell me a bit more about this? What were the main differences compared to your studies in

the Department of Sculpture in Vilnius? What effect did this year in Copenhagen have on your practice?

AS:

There are many differences between The Royal Danish Academy of Arts and Vilnius Art Academy. Vilnius is more bureaucratic, students don't have such an influence as in Copenhagen, where the rector communicates easily with the students. In Vilnius the rector is busy with other things. In Copenhagen there's a limit of 25 people in the whole department, whereas in Vilnius sometimes we have 25 people in one class. In other words the Royal Danish Academy has more respect for students. Besides that there is no grade system in Copenhagen and after the first year you don't have any compulsory lectures. These are the some of the first things

which come to my mind.

It's hard to compare the School of Walls and Space with the Department of Sculpture in Vilnius because they have different aims. The sculpture department is an old school art school where students have to choose one of the six professors, whom they have the right to change after each semester. There are no restrictions in terms of the media chosen but the main aim is to produce works of art. Walls and Space is very different. First of all the department has a leftist political viewpoint. Furthermore the department is basically run by the students. There is a professor but he doesn't make the final decisions. In the middle of the department there's a spacious kitchen, a very nice place to hang out. Students organise



various reading groups dealing with architecture, education, cooking etc. What's more, the students follow extremely different artistic practices.

However there is little discussion about artworks, perhaps twice a year during the evaluations. Of course there are innumerable possibilities for doing this, but during the period I studied there it seemed to me that students were more interested in discussing anything but art. Somehow there was no time and space for this as too many things were already going on anyway.

I learned a lot while I was there, like DIY methods and political awareness. Overall the people at Walls & Space are really amazing. I'm not sure whether or how this experience affected my artistic practice directly, but it surely

influenced my personality and that will be reflected in my work.

GT:

You said that because of the post-Soviet situation people in the countries affected just have to wait for things to clear up. To my mind it is a crucial question how much the artistic people in the former East should copy from the West. What western concepts, practicalities, institutions would you definitely want to see in the Lithuanian art world? What would you consider to be the post-Soviet ideas and forms that we shouldn't give up so lightly?

AS:

I think that we shouldn't just wait for things to clarify themselves. We should act and go for it ourselves. And we are moving, though slowly, because

when things get complex you can't run past the problems. But to start with I want to see more tolerance in Lithuania, in all aspects of our life. In other respects we need healthier support for young artists and for art in general.

Actually we have all the institutions we need, but on a smaller scale. Then again you can't demand too much from a young state with a small economy. As we're now part of the European Union where all the borders are open, we can act, study, work and live in any other country. Hence it would be nice to have a much stronger connection with other nations and to experience a lot more collaboration within art.

I guess it would be good to have a strong local contemporary art gallery because we have quite a few

talented young artists. But as there's no art market it's hard to make it happen. It would be great to have an institution or a platform which would help "export" young Lithuanian artists abroad, because at the moment they have to manage on their own. This leads us back to the whole education system, which needs changing. To my mind the latest reforms we had of admissions to the art academy didn't help in bringing more talented students to the school.

As for the second part of the question, to my mind we are not able to give up our Soviet past because it's physically too tangible. I do agree with your take on how people in post-Soviet countries are so desperate to delete the past even though change may lead to something worse, but I really can't think of anything

which we should "conserve"  
from Soviet art life. Art was  
kept subservient to political  
propaganda.

GT:

Please tell me about the Rupert  
educational programme you're  
taking part in from this autumn  
until spring 2014. Do you see  
this informal school as an  
alternative to an MFA course at  
any proper art academy? Why did  
you apply in the first place?  
What will you do there?

AS:

Rupert is a non academic  
educational programme. Artists,  
philosophers, critics... actually  
anyone can apply for it, you  
just needs to write a project  
proposal about how you will  
develop your practice further  
during the period from October  
to June. It's an international  
project, which means that  
people from all over the world

can apply. If you get selected then they will find you a mentor who is able to help you with your project. Each participant has an individual mentor. Furthermore we'll have visiting lecturers and workshops, and for some time we'll work together as a group, then there will be some trips to other countries. The programme is quite intense.

Compared to MFA studies it's a lot more personalised as you have a whole team working for you, helping you out with various questions. To me it came as a perfect platform for developing further a project which I was to do on my own. I'm planning to look around the city in the hope of finding secret places where I could arrange public activities which depend on the specific context of the particular secret place.



# Augustas Serapinas

Thank you: All the artists, Konstfack's staff, KUNO steering group: Andres Tali (Chair), Riikka Stewen, Olof Glemme, Hulda Stefansdottir