

KUNO 20 student exhibition Lost in Space
Konstfack, Stockholm,
Opening on October 18, 2013.

In October, 2013 KUNO will celebrate its 20th anniversary. Along with the seminar a curated student works exhibition Lost in Space will be held in the gallery of Konstfack between October 14-20, 2013.

The exhibition which deals with art galleries at art schools is curated by Gregor Taul gallerist of Estonian Academy of Arts, and will comprise both BA and MA students from each KUNO academy. Gregor was invited to curate this exhibition by KUNO steering group in January upon presentation of his project idea of creating a student platform for discussing the role of galleries in the art academies.

Lost in Space is inspired by the curators enquiry about fellow art academies' galleries in Europe – it turns out that it is a chaotic sphere of project spaces, white cubes, foyers, corridors, garages and other “other spaces” run in completely different ways, whether by students, faculties, gallerists, technicians etc. Besides that art academies' galleries have been strangely over-looked in the academic field. Lost in Space attempts to fill a part of this gap.

This exhibition will base on students for whom working with space forms an important part of his/her practice. As the question of academies' galleries is closely connected to the broader thematic regarding the future of (higher art) education – student works with an interest in these topics will be also drawn out. Eventually Lost in Space won't be that much about aesthetics of single art work but about fundamental questions and comments on the spatiality of art studies which the participating students hold

important.

Lost in Space will be accompanied by a week-long express course for participating students keeping in mind that the exhibition will be a collaborative analysis of exhibition spaces rather than just a set-up of ready-mades.

During spring 2013 Gregor Taul visited KUNO's academies in Finland, Sweden, Denmark and Norway for studio visits with Fine Arts students from KUNO schools and for gathering information about how different galleries or project spaces are run. Additionally, Taul is in conversation with students from Latvia, Lithuania and Iceland via e-mail.

Gregor Taul, TASE '13 kuraator

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, 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 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 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, 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.

Konstfack, 14th – 20th October 2013

Lost In Space

Johnny Herbert

L O Ó I G A T U D S E R V

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?

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 U.K. 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 give a little overview about your final degree work.

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 U.K 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 out 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 an important
role within the studies
in KHiB – and how did
you relate to it? Do the
professors emphasise it or
is it more of a student's
choice whether he/she puts
much effort into it?

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 there hand asking for £23,000-a-year. Happening before the tuition free raise, 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 prevents 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 terming 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 do 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 creative people are now asked to imagine. I've become increasingly sceptical of the term 'project' to describe work

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

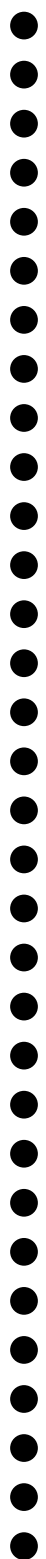
because of this embroilment with the overarching infrastructure of projecting into the future in order to meet bureaucratic demands. 'Wedge' tactics by political strategists show the power of terminology today and I think

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 D.I.Y 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.

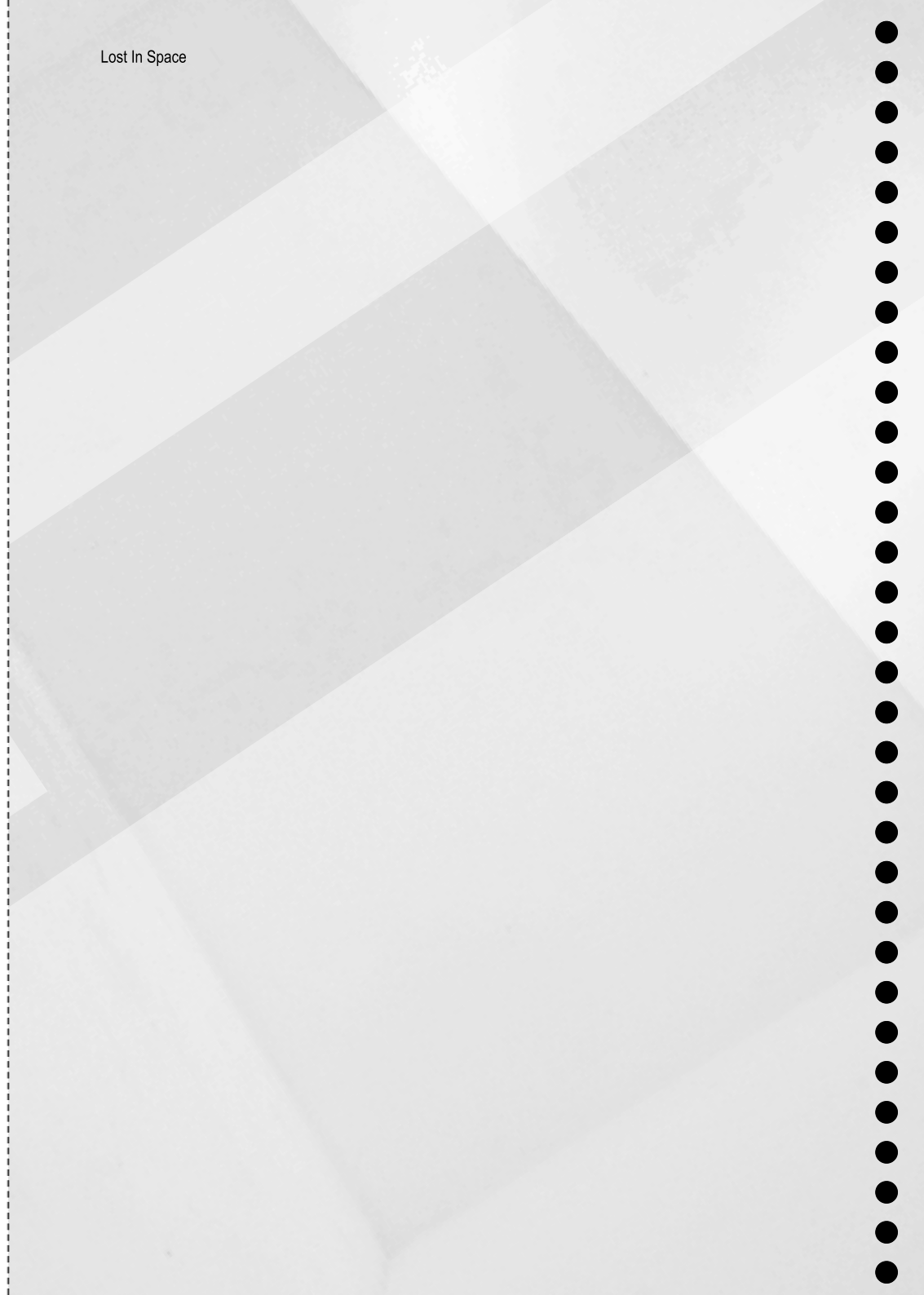
² 'Professionalism' is routed in a religious ritual involving the confession of skills before others (pro-fess, to before-confess), wanting transcendence of a mere lover (amateur: lover). But with the dissipation of art activities now consisting of only extremely vague activities consistent to all, all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



Konstfack, 14th – 20th October 2013

BERGEN ACADEMY OF ART AND DESIGN

Lost In Space



Konstfack, 14th – 20th October 2013

Lost In Space

Kristina Õllek

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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 does it mean to you and what's your general take on awards in visual arts?

KRISTINA ÕLLEK:

Thank you, Gregor. I must admit that this award was really a surprise, to which I'm very grateful. Apart from the financial support, which comes with the prize and is very needful 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) do appreciate your work and believe in it.

As a young artists, I frequently ask myself if this is right thing that I'm doing and if it matters what I do (I guess it is needful never-ending question circle for many if not for every young artist). By 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 this opportunity is important for an emerging artist to receive notice. But in general the prize is always very subjective and political.

Recently there has been talked/written a lot about the field of art awards, how the prize/award system works, doesn't work or should work.

A month ago I read KUNST.EE magazine, which was specially devoted for critical thinking on prizes in the art world. There was also published transcript of the speech, which was given by Viktor Misiano, curator and art theorist from Moscow, at the Riga Bourse Conference Room. In his last part of the 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.

G.T:

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

K.Ö:

I actually find it a bit pity that we don't have this kind of chance to focus half a year only for one project during our bachelors. On the other hand we do have several creative projects, which are important and might end up with an exhibition. Luckily our course had during the last year two quite noticeable exhibitions, one at Katarsis project space and the other at Hobusepea gallery, we could say that they were kind of our BA final exhibitions.

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

I remember that our professors started to talk about the portfolio quite in the early stage, mainly because of the importance of the documentation of the works and exhibitions. Later by doing the portfolio, they instructed and supported us in all means. Now I have a map which holds my 4* year development.

* During my studies, when I was ending my 2nd year at the academy, I came to conclusion that to do bachelors in 3 years is too fast, one can't go deep in the subject within so few years. Luckily I had a chance to go to Berlin to make my exchange semester and therefore had an additional year for my bachelors. Now, After 4 years of studies and the graduation, I finally feel that I actually might be getting somewhere. This is why I'll start this autumn my masters, to dive into.

G.T:

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 you had 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.

K.Õ:

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 viewer to doubt. Doubting therefore triggers everything, it makes one think and act. I like to play with these two and the aspects that come along with it, whether it's site-specific or not. Although lately I've mainly worked with site-specific works and I very much enjoy working in the means of site-reflexivity.

I guess a chance of illusion and doubt play key rolls in my works. I find it important, that the art works will give a new way of for seeing, recognizing and perceiving, meanwhile creating an illusion, which force the perceivable truth to place in doubt.

When I proposed my exhibition for EKA G gallery I hadn't seen the space by myself because

at that time it was under construction, so I just had my imagination and the plan of the room. The first time when I entered the gallery I was quite disappointed, it didn't feel right, and the fact that I'll be the first student to make an exhibition there, made me really struggle. Although I knew before, that the gallery will be a gallery-foyer, it still looked and felt more like a foyer than a gallery, therefore I understood that I had to rethink the whole idea. I started to observe how the room works, what kind of sound there is, how the people pass through the room, how the security man works, watches TV, eats and etc. My observations also indicated that though EKA G is the only entrance to the Estonian Academy of Arts one can actually approach 22 other enterprises 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 the initial project I had in mind. I wanted to turn a trespassers' foyer into a more gallery-like space, where one could behold. As I understood that due to its essential functions 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, a 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 lead a visitor into the cellar, because he thought that this exhibition might be there

(although it was in in front of him in the same room) or when some visitors asked where the exhibition was, he said that there's no exhibition, that it has already been taken down (although it was still ongoing).

Furthermore, in my "not seeable" exhibition there was a photo, which was put on the door of a beauty salon - one of the 22 enterprises one can approach from the gallery, that was taken off after the opening, then put back on the third day, finally taken off for real.

I got also a ban from the rector not to switch off the lights, although the concept was that light in the space changes as the daylight outdoors. In addition, on the third day there was a purple sofa brought and it was placed in front of the main exhibiting

wall, just to make the room more “comfortable”.

Last but not least, during the exhibition took place St.Valentines Day cup sale event, 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 ironical situations that came up with the exhibition, it all worked for the concept of the work and brought attention to the problematic situation, in which the gallery is.

G.T:

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 so?
To my mind there are at least two points to make here. Firstly we could talk about antagonism between exhibition-thirsty students and 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, i.e the Ministry of Education, on the other side.

K.Ö:

Of course, this exhibition was filled with political aspects, it was critical comment and action towards the situation.

G.T:

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 you see as a protest? Or is it more like a natural continuation of study process?

K.Õ:

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 26th of September, is made in the need of an art platform that is flexible, in terms of exhibitions and creative collaboration, as there is no more 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 to react in a situation where formal higher education is achieved, but there is no specific output or work field. The project is mainly a learning process, during which there are many different questions raised: What is the work and the role of an artist in the contemporary life? How to 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 the conduction of activity, a specific free-form education, discussion and information program is planned to be held in the Rundum artist-

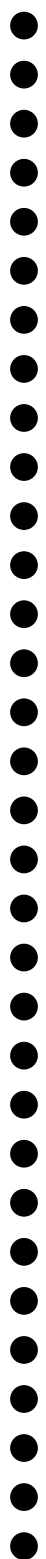
run space. The space will organizes different thematic talks and meetings and other events; communicates actively with people working on creative fields in Estonia and abroad.

In addition, our intent is to give an opportunity to young artists to show the “half-finished-works”, to give chance for the ideas that have been wandering around in one’s head, but have never had a chance to be formulated into something specific. We would like if our space would work as a kind of rehearsal room to show the works to the viewers, so that the one or more works will be shown in a period which varies from one evening to four days. Notable roll will also have the artist-talks and the feedback for the artist by the audience.

Dealing with space and constructing new contexts will

also have an fundamental place in Rundum's activities. Idea is to be nomadic, to bring Rundum into public space or other vacant places, working in site-specific and situation terms.

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



Konstfack, 14th – 20th October 2013

ESTONIAN ACADEMY OF ARTS

Lost In Space



Konstfack, 14th – 20th October 2013

Lost In Space

Jussi Koitela

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“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

Konstfack, 14th – 20th October 2013

FINNISH ACADEMY OF FINE ARTS

Lost In Space



Konstfack, 14th – 20th October 2013

Lost In Space

Kristian B Johansson

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GREGOR TAUL:

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

KRISTIAN B JOHANNSON:

I grew up in a suburb of Odense which is about 1,5 hour from Copenhagen by train. I started painting in public space in 2001 and that was my main interest until 2012. Because of that, I have been using most of my time exploring the city of Odense and other cities around Denmark. After failing my highschool exam in 2005 I didn't really know what I wanted to do. I went into militaryservice for 4 months and then worked at 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 4 months artschool in Holbæk which I then also attended. I remember we had 2 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 was really interesting to 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 other activities 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 applies to the art academies, wants 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, small number of students and 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.

G.T:

Please tell us about Funen Art Academy. What are it's strong sides and the details you most enjoy about it?

KBJ:

The Funen Art Academy is a 5

year a five year independent higher education in contemporary visual arts. The school is partial 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 on 5 classes and we attend teachings across years so there is no hierarchy between the students. We have 3 professors plus 1 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 regarding 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 figuring that out 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 around.

The school is located in the centre of Odense on top of an old textile factory so the school have a view over the city and with different museums on the other floors of the building. The city of Odense has a population of about 150 000 people. It can seem as a doll city on the surface but I think there is a lot of good possibilities for stuff if you do it yourself. There is good opportunities for dumpster-diving and cheap housing in small communities of garden houses where a lot of the students live.

G.T:

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

K.B.J:

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 programs in other
countries. Each professor has
a "Practicegroup" every second
week where the students in
each group meet to discuss
ideas, process, problems and
challenges in their work. The
practicegroups are functioning
in different ways compared to
what the professor thinks is
interesting. Some professors
also do something called
"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 term 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.

G.T:

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

K.B.J:

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 fundings. 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 term 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 artschool on top of a museum - I think the school would feel more free if it moved to its own space where it could do what ever it wanted.

G.T:

Coming to the topic of artist's 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?

K.B.J:

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 mediums and tries different mediums 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 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 internship at BAS artistbook-archive in Istanbul in 2012 and that really inspired me a lot reading all these books from all over the world.

G.T:

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

K.B.J:

I have been working on starting

up a space in Copenhagen for the last year. I have been running in to different challenges along the way and the profile is not complete yet. My idea is to start a bookarchive in Copenhagen with artistbooks, booklets, zines, selfpublished stuff and a publishingworkshop, so people by open call can come and print a limited number of low-fi publications. I also would like to use the space for screenings, debates, lectures, artist-talks, workshops and small soupkitchens if possible. I have been looking for spaces the last year, but everything is very expensive in Copenhagen because such spaces is 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 public space. I feel it would be very interesting to see if its possible to start a bigger scene regarding printed matter in Copenhagen and to have a place where people can show their stuff.

G.T:

You have asked students at FAA to produce artist 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 generalize on the content and form of these contributions? What

do you think - what is the
ultimate goal of artist
books anyway?

K.B.J:

Since I proposed the project, I
have had a couple of meetings
with people both in Copenhagen
and Odense. It have been some
interested 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 showed interest and more
are maybe coming, so it will be
interesting to see the results.
It seems like people feel that,
its a nice opportunity to make
their first artistbook and they
are very exited. The ideas in
the group are very different
from each other. Some people
have had an idea about making
a publication for some time,
so they use this project for
executing it and others are

getting new ideas. We will try to go to a crafts school in Copenhagen, that have a bookbinding department, so we can learn some tricks and get help maybe. I don't think any of the books will look a like, either in content nor 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 artpractice into an artistsbook and the ideas I have heard, have envolved 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 term this is a better representation because I invite everybody to contribute with something.

I think the goal of artist-books differs from how artist want 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, 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 different, it should be more inclusive to the local public and not focus so much on exclusive books but more low-fi publications.

G.T:

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 one may regard Copenhagen peripheral in comparison to hugemetropolis... 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...

K.B.J:

I like Odense, but I don't think it would make sense to make the archive in Odense. There is 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 on mostly Scandinavian books but also international aswell and Odense is not good for getting visitors from allover. Århus in the north of Denmark would make more sense than Odense, as there is a tradition regarding 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 getting more interested in the medium. I don't think Copenhagen is the best place for everything and I think its a good thing to spread things out in 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 term its 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 having the possibility to travel freely in almost every country in the world. But the global/local or “glocal” issue is a big and interesting topic.

G.T:

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 does one get to be
exhibited there, is there
a 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?

K.B.J:

We have the FAA Project Room.
This means that we have a
white cube that is about 50-
60 square meters with windows
on one side with 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 what
ever they want. I have made
two exhibitions there myself
and its a very nice place
to exercise in making your
own exhibitions, regarding

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 its free and then book it for 1 month. It seems like the space has been very popular the last year and a lot of things have been going on both groupshows, zine-releases and other things. Nobody really used the space a couple of years ago but now its booked all the time and I think 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

projectroom which is great.

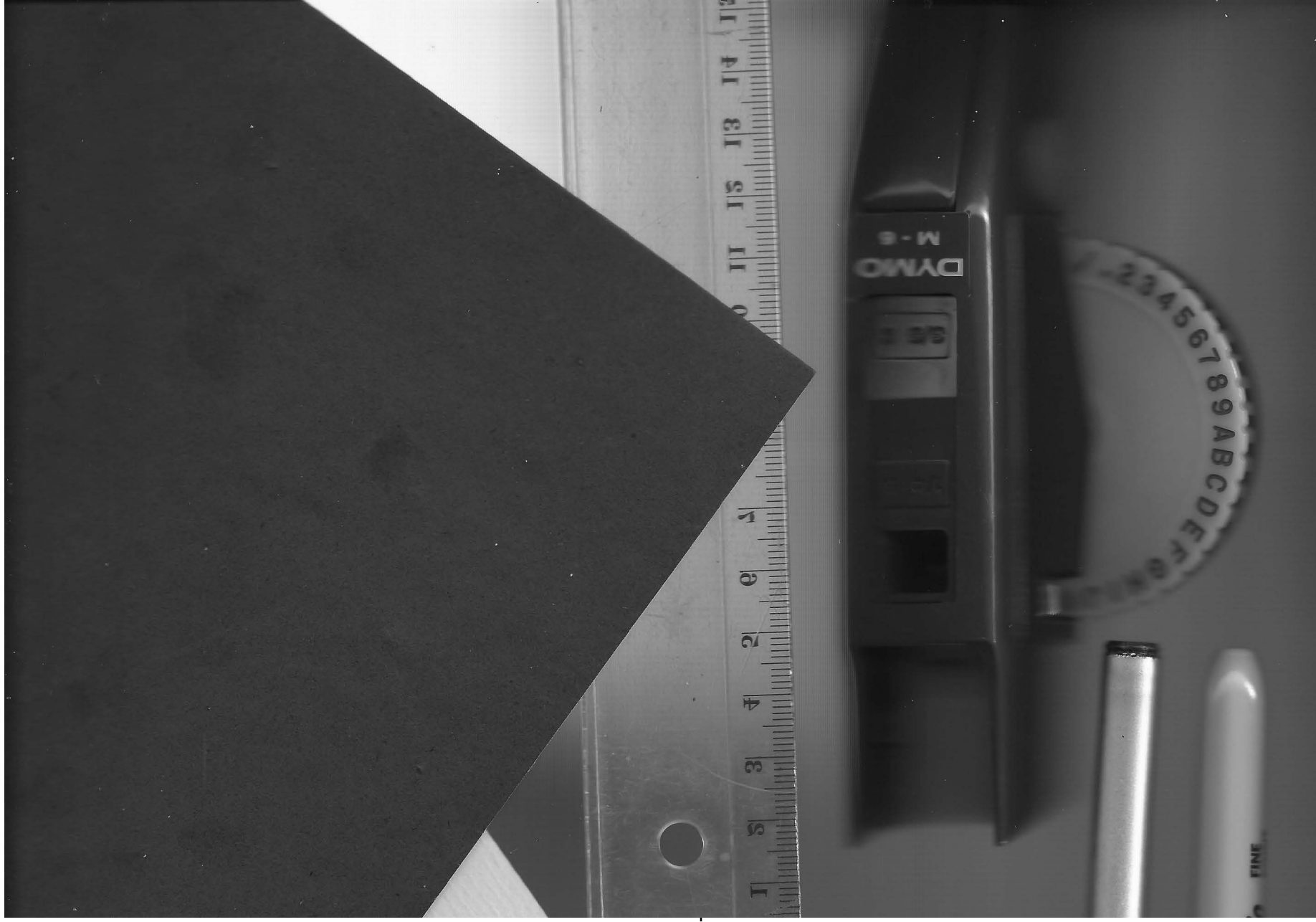
G.T:

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 for one or are they happy with the possibilities you have at the moment?

K.B.J:

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 start of October, so that's very exiting. A lot of people at the school actually live

in Copenhagen so its very 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.



Konstfack, 14th – 20th October 2013

FUNEN ART ACADEMY

Lost In Space

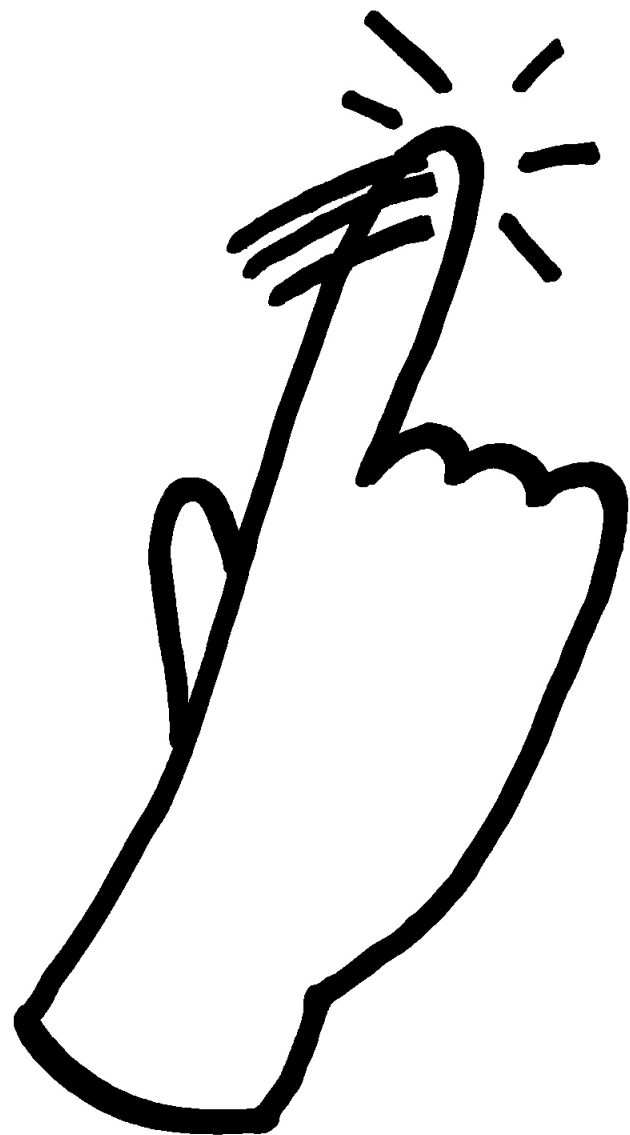


Konstfack, 14th – 20th October 2013

Lost In Space

Ívar Glói Gunnarsson

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Art click
Daily●info

“We introduce Artclick Daily into this world as a platform for creative endeavours”

Operating since spring 2013 – the site now hosts numerous exhibitions of a diverse nature by many different artists.

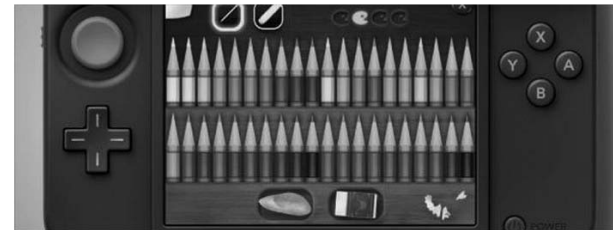
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Artclick Daily Presents: Art Academy DS workshop - Still life

Public · By Artclick Daily

Going (18)



Maybe (1)



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Wednesday, June 12, 2013

3:00pm until 6:00pm in UTC+02

Artclick Daily Presents:

This 3 hour workshop will go through the basics of Art Academy DS, on the Nintendo DS. 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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updated the event photo.



ICELAND ACADEMY OF THE ARTS



Konstfack, 14th – 20th October 2013

Lost In Space

leva Kraule

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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 both of these options aren't open for student exhibitions (student works are infrequently showed, but they are always organised by teachers or other staff members who aren't open for students' own ideas). Finally there's a third option: a sad corner in the hallway at the academy's second floor.

My last exhibition at kim? Contemporary Art Centre originally started as a study project dealing with 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 leaved/exhibited my works in spaces which were lost in time - mostly untouched Soviet interiors, museums and nineties trashy cafes. These were spaces where my works could blend in and continue their existence for as long as possible. Actual artworks were mostly inspired by nostalgic memories. These somewhat illegible memories where animated in the catalogue with the help of 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 Vecāḱi 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.



Konstfack, 14th – 20th October 2013

LATVIAN ART ACADEMY

Lost In Space



Konstfack, 14th – 20th October 2013

Lost In Space

Augustas Serapinas

L O Ò I G A T U D S E R V

GT:

I first met you during a conference dedicated to art in public space in Riga in spring 2012. You presented a work of your's which opened the Vilnius Art Academy's building to local kids through 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 achieved and what was the ultimate outcome?

AS:

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 free time etc. 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 (age 10-12) live there who always play in the yard. I noticed that parents were afraid of their safety and didn't allow them to leave the yard. So these kids had become part of the yard, practically they were 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 "roundabou" 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 court yard: one which they could use in case they happened to kick the ball over the gate again. Furthermore: they now had an

opportunity to 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 take it into use 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 introduce 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 – 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 playing 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 in the academy's side the gate had been just a simple object with a standard function. This was changed with the kids bringing

their “yard logic” with them. It’s a paradox because even 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.

All in all my project was as if a deconstruction of the “yard logic”.

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

G.T:

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 the society?

AS:

I'm afraid that generally there isn't any specific connection between the academy's students and the society. For example we don't have any specific programs or agreements with primary or secondary schools. Once in a while school teachers (most probably a former students at the academy) bring pupils to the academy and show them around, but well, it happens very rarely. This goes for the local people as well, I haven't noticed any intentional interest. Neither of the sides seems to be interested in such a connection.

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

Exhibiting also depends on the department. For example in the Department of Sculpture students are obligated to show their works for a week. There was also a case when our department invited an independent curators to make an exhibition. This exhibition also was situated in the academy studios, but the works had been selected not only from sculpture department, the exhibition was announced in the media. I saw even school teacher with his class in that exhibition. Students created their own platform for the exhibiting and that is much

more interesting and welcome than the waiting in a queue to show something in the gallery. We don't have a perfect facilities for the exhibiting but that is even better for the students, because in Lithuania we have a very small art market, only those who are able to push themselves, are initiative can go further.

I think there is a problem between the academy and the society. I see the problem in the academy policy, how they teach the art. Some departments, some professors don't have any dialog with the on going processes in the world. That creates a false image for the students. From the other side the society sometimes are not ready for the different art attitudes. A bit more then twenty years before we had an almost half of century of the art censorship.

If some academy teachers can't accept a change, what we can demand from the audience? So it is a sort of a circle which still spins from the past. But this circle become weaker, every year there are less factors to accumulate it. We just need a time to come back to the reality.

GT:

So as I see there's no proper gallery space in Vilnius Art Academy. But if we would use fantasy - what would be the most probable place you would exhibit in Vilnius at the moment? Does the One Night Only space still function? This also leads to the question of your next exhibition which will take place in Warsaw, in BWA WARSZAWA. How did this gallery find you? Is it a commercial gallery or non-profit gallery? What is your connection

with Warsaw's art life? Do Lithuanian young artists have a connection with the art scene in Warsaw?

I can exhibit in the city, streets, buildings, in any urban (or other) environment. With my artistic practice it is not a problem if I don't have an exhibition place. I am working with space itself, with the surroundings, context, site specifics, architecture, people and object connections in a relation to the particular space. Exhibition space for me is a big part of my work. Of course I have few places Vilnius where I plan to work, but it is more urban environment and I choose it for the other reasons, that is not the usual exhibiting places. When I will have a need for the exhibition place, I will find it. When you really want, have a motivation and an interesting

proposal, you can find it, I am still positive. The exhibition places maybe more visible for the “art world” people, but if you can attract the attention in other ways then it is not so necessary. At this moment the One Night Only is offline because the building where it was situated is demolished, but they has plans to continue their activities in other place (or places). BWA Warszawa invited the project space The Gardens to make an exhibition in their gallery. The Gardens invited me. It is a commercial gallery. We don’t have any specific connections with the Warsaw art scene.

GT:

You spent the last year of your BA studies in The Royal Danish Academy of Fine Arts (Department of Wall and Space) as a KUNO exchange students. Could

you please elaborate on this a bit? What were the biggest differences compared to your studies in the Department of Sculpture in Vilnius? What effect did this year in Copenhagen have on your practice as an artist?

AS:

There are many differences between The Royal Danish Academy of Arts and Vilnius Academy of Arts. Vilnius Academy is more bureaucratic. Students don't have such influence as in Denmark. In Denmark the rector is more communicating with the students, he is always in touch with them, in Vilnius the rector is busy with other things. In Copenhagen there is a limit of 25 people in the whole department, in Vilnius sometimes we have 25 people in one course. In other words in

Danish Academy is more respect for the students. Also in Copenhagen is no grade system and after the ground school you don't have any obligatory lectures. This are the firsts things which popped up in my head. Is hard to compare the Walls & Space and Sculpture department in Vilnius, because they have different aims. Sculpture department is more usual art school example. Students can choose from the six professors and every semester they have right to change him. There is no any restrictions on the media of the artistic expression. The main aim is an art work. Walls & Space is something special in the context of art schools. First of all department have a bit of left side political view. Basically students run the department. They have the professor, but he don't make the final decisions. They have

a big kitchen, a nice space to hang out. There is many groups, like reading, architecture, education, cooking, which are organized by the students. The students in this department are very different in their artistic practice. But there is not any special dialog about artworks, just two times in a year in the evaluation. Of course there is a possibility for that, but in the period when I was there it looked like the students are more interested to discuss another things. Somehow there is no space for that, maybe because too much things already going on around. I learned a lot being there, things like self organization and political awareness. The guys in Walls & Space are really amazing.. I don't know did it directly affected my artistic practice. But for sure it gave a certain experience for my personality which somehow reflects on my

artistic practice.

GT:

Earlier you said that there's nothing else to do in the Baltic States (and the rest of the post soviet countries) than just wait for things to clear out. It's the question in the former East – how much should be loaned and/or copied from the so-called West. What are the “western” concepts, practicalities, institutions etc that you would definitely want to see in Lithuanian art world as well? And what are the post soviet ideas and forms we shouldn't give up so easily?

AS:

I think that we shouldn't just wait for things to clear out. We should go for that. And we

are going, just slowly, but when the thing is so complex, maybe it can't be faster. At first in Lithuania I want to see more tolerance. That includes whole aspects of our life. We need bigger support for young artists and for art in common. We have everything, but in a very small scale. But I can't demand a lot from young country with small economy. When we are in the European Union, all borders are open, you can act, study, work, live in others countries. It would be nice to have stronger connection with other countries, more collaboration in art sphere.

Maybe it would be nice to have a strong local contemporary art gallery, because we have some young talented artists. But when there is no art market is hard to make that happen. It would be nice to have an institution, platform which

would help to manage, curate, bring artists to Europe, to make them visible. Because now mostly they should do it on their own. We should change whole education system. Now after the reform the admission to art academy not so oriented to the talented people as it could be. Also issues with rotation, subjects, transparency, students quantity.

We can't gave up a lot of things from Soviet times and that a problem. But you are right, sometimes we are so desperate to change, delete everything from the past, that the change become even worse. I don't know any particular things from the art world which we should keep. The art was under political propaganda. But maybe you know something what we should keep?

GT:

Please tell me about the Rupert program you're taking part from this autumn to spring. You told me that you were accepted to the MFA program in Copenhagen but you decided not to do it. And now you're enrolling this informal school.. Do you see it as a kind of alternative MFA program? What were your main ideas behind applying for Rupert? What are your first impressions about it? What are you "doing" there?

AS:

Rupert is non academic educational program. Where an artist, philosopher, critic.. actually it can be anyone, the you just need to write a project which you will develop during educational time, it takes time from October 2013

till 30th of June 2014. It is international project, people can apply from the whole world. But I think they have kind of limit (I don't know, guessing), in the program should be some Lithuanians, because it have financing from Lithuanian culture ministry. Also you should realize your project in Vilnius. If you are selected, they will find a mentor which fits best for your project. Each participant has individual mentor. Also we have a visiting lecturers, workshops, we will make some projects together as a group. We will have some trips to other countries. The program is quite intense.

I think to compare with MFA studies, it is a bit different level. Everything is more personalized, basically you have a whole team who are working on you, helping you. I personally saw there an amazing

platform to develop my project, which I wanted to do on my own. (When I am writing you I can't write about first impressions, because it will start tomorrow :) I am planing to look in the city for secret places, find few of them and arrange kind of activity which will depends on the site and context specifics of particular secret place.

GT:

I know it's a bit early to ask from you, but would you like to give some hints about what you will exhibit in Konstfack?

AS:

I think in Stockholm I will do the same, but in the smaller scale. Or I will play with exhibiting in institution paradoxes. It depends on what I will find there.

!!!! SEE LK PEAKS TÄITUMA
KEELEKORREKTUURI ARVELT



Konstfack, 14th – 20th October 2013

LITHUANIAN ACADEMY OF ARTS

Lost In Space

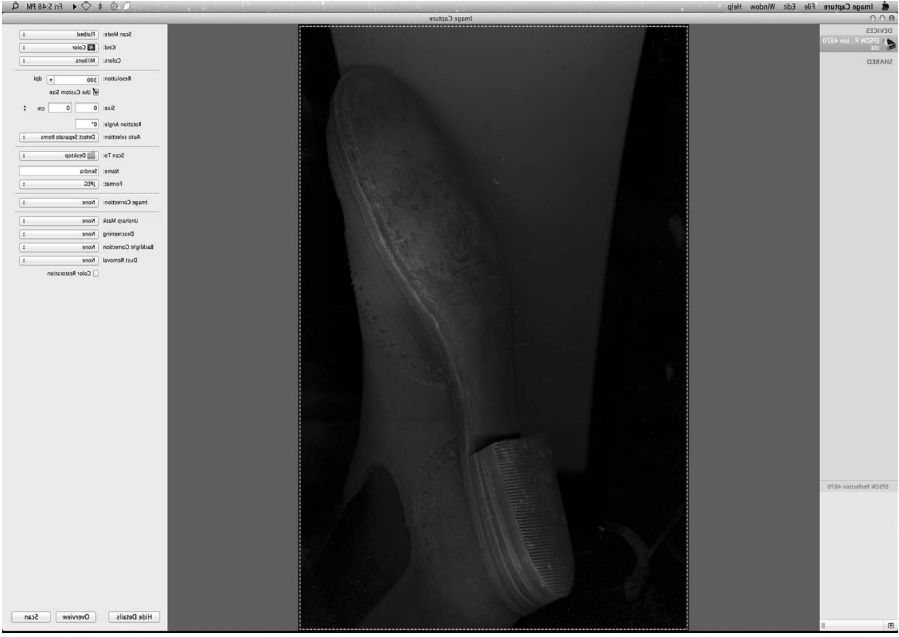
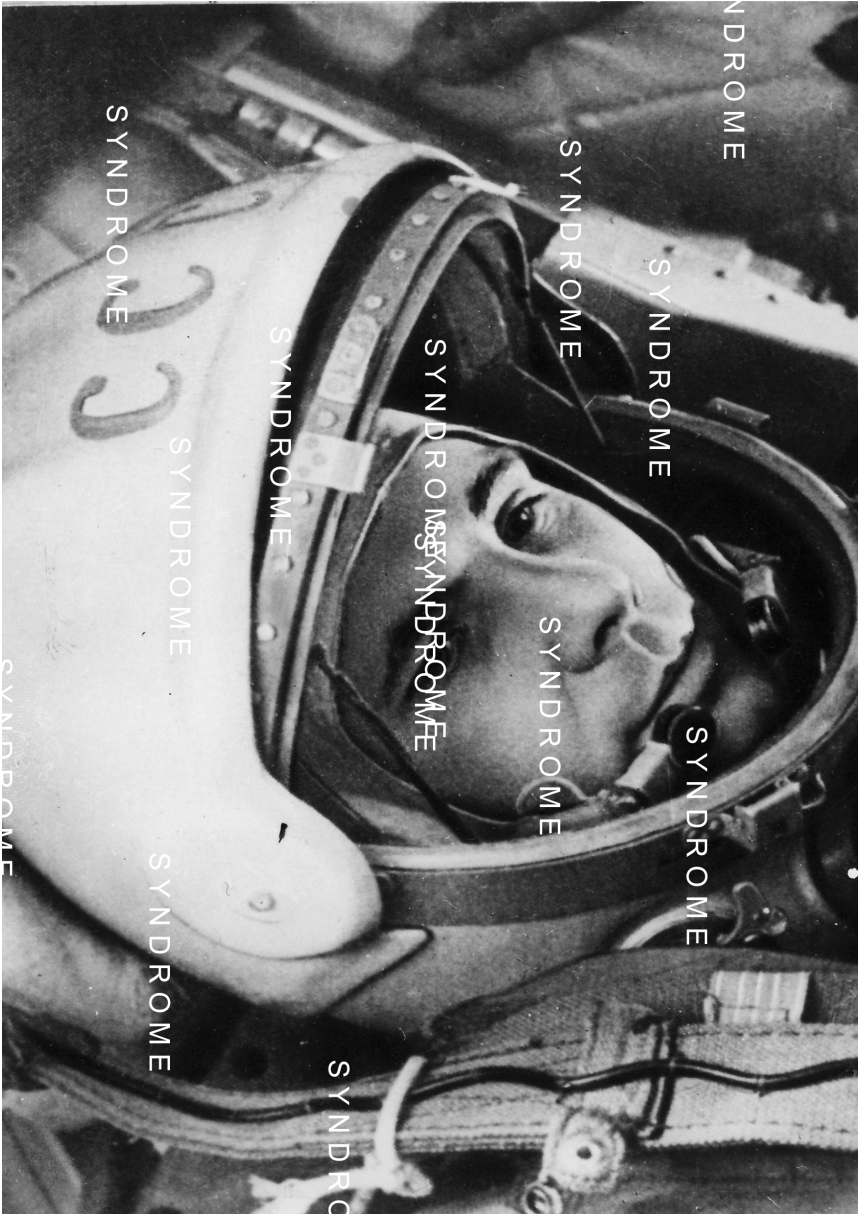


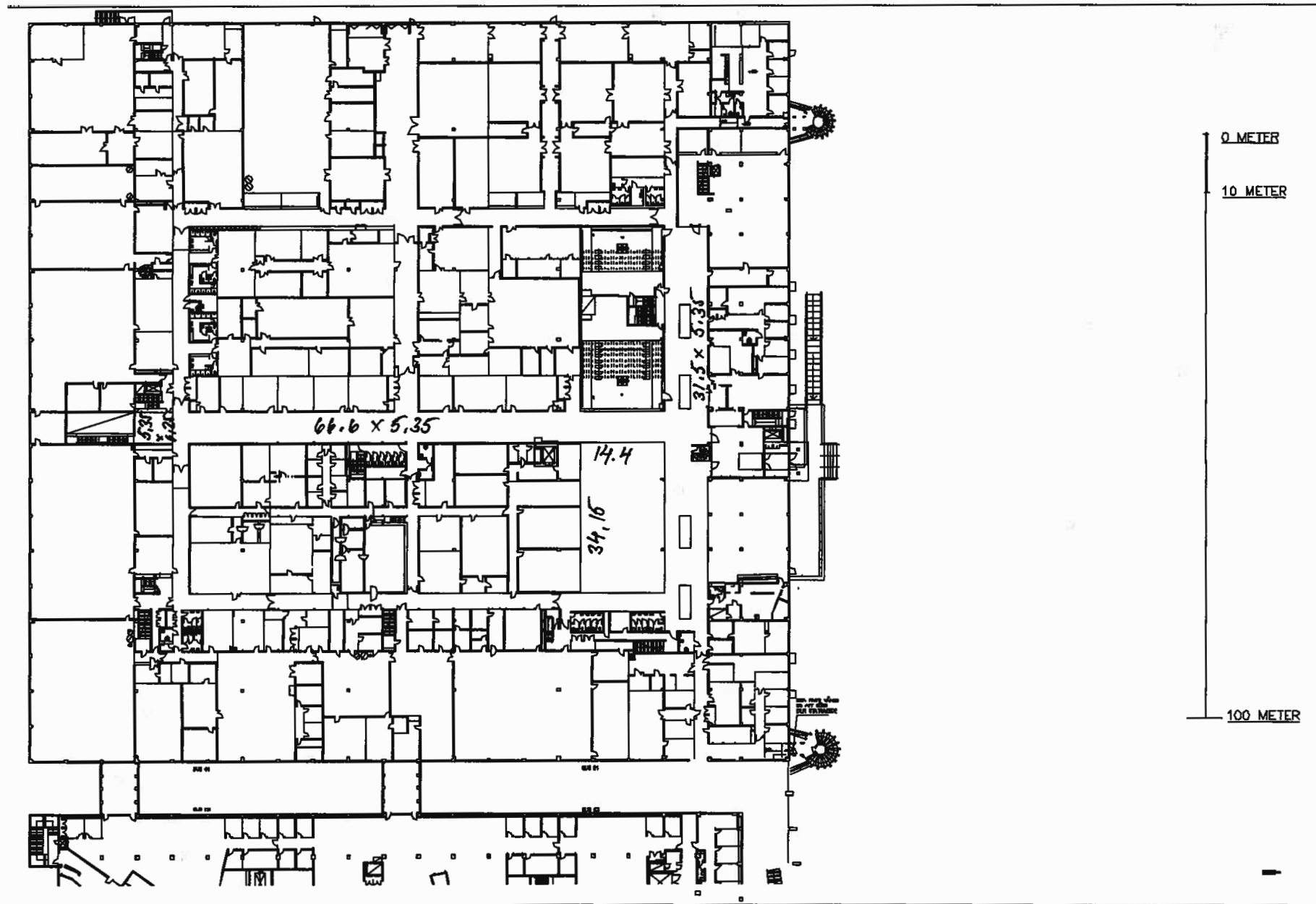
Konstfack, 14th – 20th October 2013

Lost In Space

Jóhan Martin Christiansen

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Konstfack, 14th – 20th October 2013

MALMÖ ART ACADEMY

Lost In Space

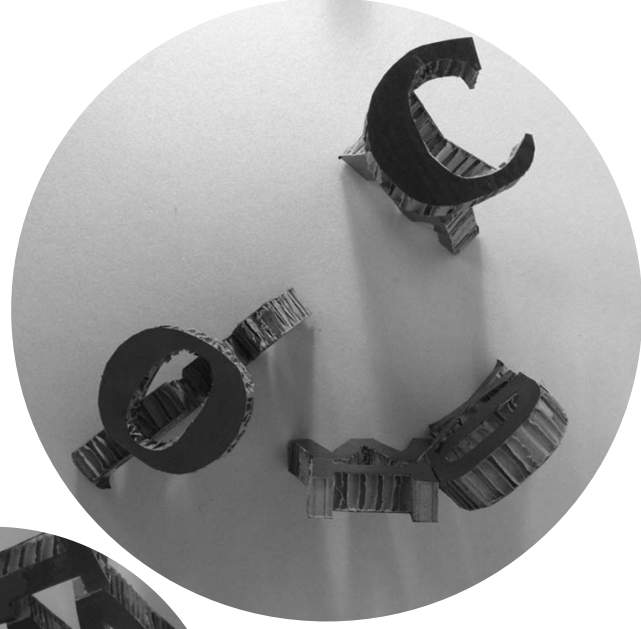
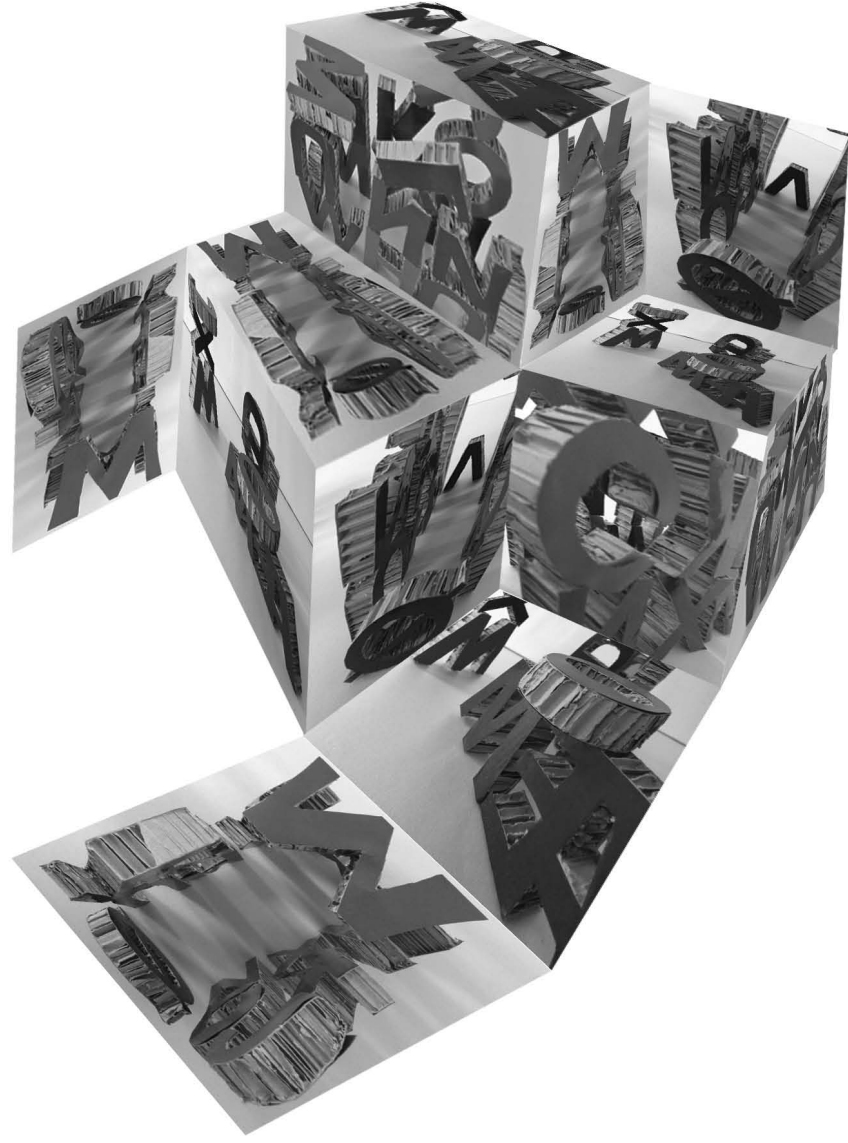


Konstfack, 14th – 20th October 2013

Lost In Space

Ida Retz Wessberg

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The video is called "Step".

Referring to the danish: 'Step' or 'Stepdans', meaning tapdance in danish.

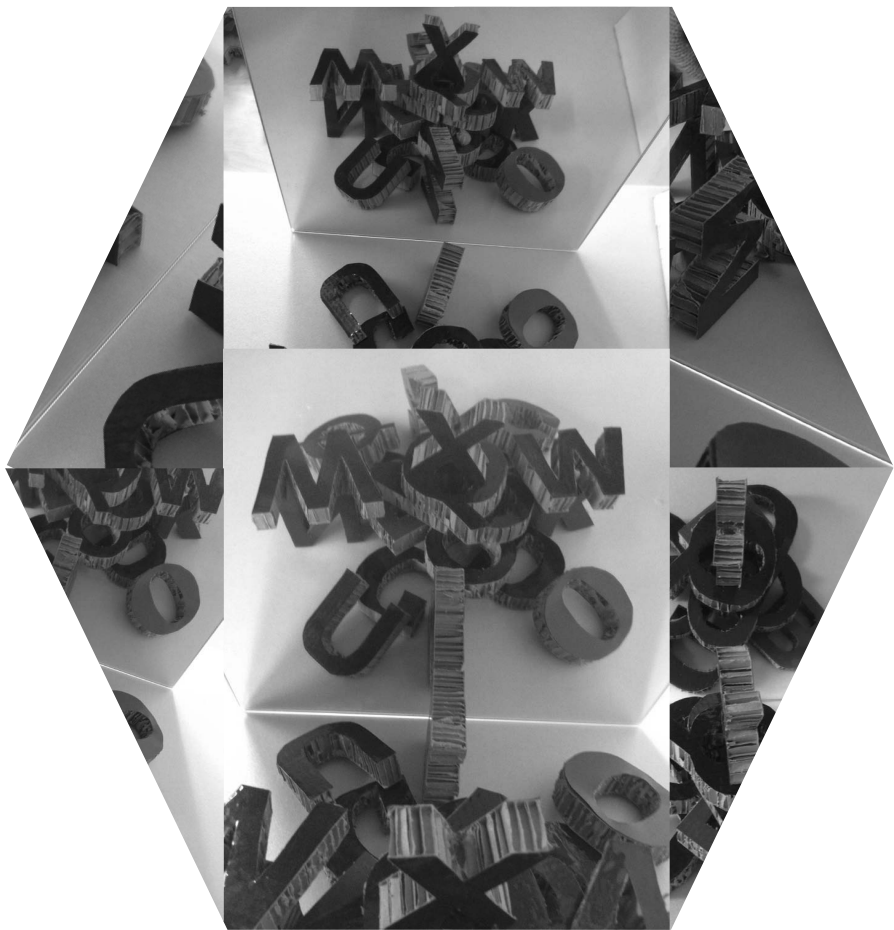
A tapdancer is dancing on the floor. The frame is composed, so only the legs and shoes are visible. Blue letters are spread out on the floor, around the tapdancers shoes. The tapdancer wears white tapdancer-shoes and white trousers. The floor is made of brown-yellow wood. The video is recorded in daylight.

The inspiration for me, I guess, was coming from a typewriter,. I have always liked typewriters. I have one myself and I like the sound and the rythm it makes when you write on it. It makes word into music. A friend of mine did tapdance, and I got inspired to this 'picture' of a tapdancer 'dancing words'. Later I did make the video as it looks now, and asked a dancer to do the tapdance. It was a fun process, especially because I asked her to improvise(which she has never been

asked before). I wanted her to use the tapdance in an experimental way. and also to walk on the blue letters(made out of thick cardboard, about 3-4 cm high). Because of the letters 'acoustics' a funny sound appears. It was a very different sound, compared to when the dancer was dancing on the floor – which I think made an interesting contrast on the 'sound-side' of the video.

The film is also a picture of a process, from my sketchbooks to the film-media. I have the habbit of doing sketchbooks, which I'm decorating so each page is a picture or textwork. By working with the video-format, I was making a 'page' or abstract idea into a real project (normally kept secret in my sketchbook). As thoughts often can be kept private as potentially words or sentences, the blue letters in the video are also potentially words. But when the tapdancer 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

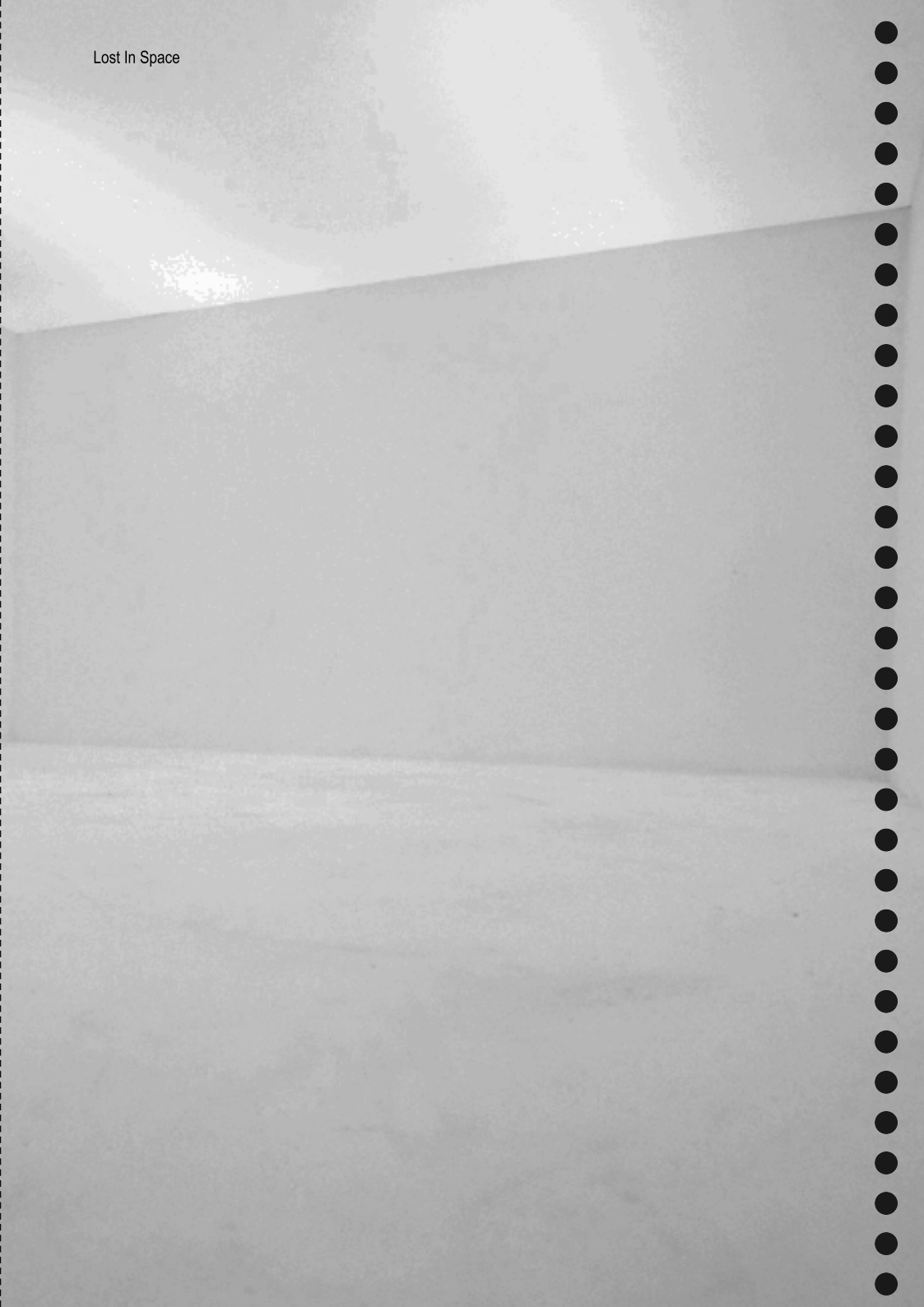
picture of rythm and the sounds that
arises when you pronounce words. Those
sounds reminds of music.



Konstfack, 14th – 20th October 2013

THE JUTLAND ART ACADEMY

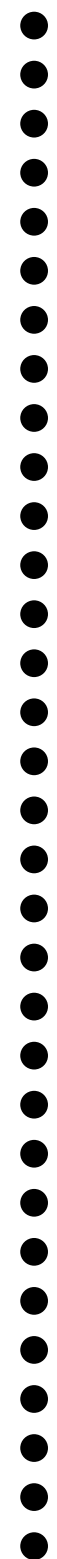
Lost In Space



Konstfack, 14th – 20th October 2013

Lost In Space

Lucas Rasmussen, Pia Eikaas



From Pocket to Pavilion

The shape of the outside is the inside of the room. A room under a staircase has been unfolded from it's fixed position, unfolded to a movable object, to unfold is not the opposite of the fold but 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 it's surroundings, in a stabilizing function that connects the two floors. It is a room that find presence in absence, and only accessible through its the 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 as 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 Wall and Space department. While I spent a few days in the department this spring I really got the impression that's it's something very important for you there. Do you know where and why it all started from?

PIA EIKAAS, LUCAS RASMUSSEN:

We don't know exactly where the tradition for cooking together started, but there is a long tradition for cooking in the space, its also the only department in the school where the kitchen is in the center 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 communizing act that doesn't exclude

anyone.

GT:

Wall and space.. what do they form? Sounds like a gallery but could be a million other things. Could you say something about the structure of your studitchen es in this department. Does each student have to invent his or her wall and space or is there a general aim towards some topics, whether public space, using whatever spaces as exhibition grounds or even dissolving the difference between a gallery's and urban wall and space. What's your own take on the wall and space thing?

PE, LR:

The name walls and space is actually quite misleading, or what happens in the space/

school if anything is breaking down or creating 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 its a liquid thing that is constantly changing as new students bring in new perspective and Ideas.

GT:

How much have you made use of the academy's gallery spaces so far? Have you ever actually felt the need to exhibit in the academy's white cube? The reason I'm asking is that the tea room certainly wasn't something that you would have wanted to open

in a white cube. Quite the reverse - it was a good willing transformation of this very space. Now as you were denied of using it you decided to make a replica of it, which represents the initial space but also the denial / ignorance from the administration.

What do you think what has the pavilion become so far? I'm especially interested in what happened with it during the Rundgang in spring when it was exhibiting in the court yard of the art academy? Was it mostly used as a tea room or how much did it achieve its goal as a vehicle of / tool for institutional critique?

PE, LR:

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 people using it also ended up slowing down their everyday pace.

GT:

I got some very interesting feedback on your work when I introduced your project to some of the professors at one of the smaller art academy's in Denmark. As you most probably know they are quite pissed off there due to the economic privileges of the Royal Academy and use every possibility to question this situation... Quite cynically they remarked that this situation - with students being denied access to a room in the school and then

exaggerating this conflict to monumental scale – gives a short overview of the teaching methods at a large institution like yours. A similar situation would be impossible in Arhus or Odense as professors fight along students for making use of any possible extra space. What do you think about such critique?

PE, LR:

We dont think this is the right place for a dicussusion aboute privileges. We would like to discuss the art academy situation with these people, but their crituque also seems a bit out of focus in relation to our actual project.

GT:

It would be very interesting to hear more about your project! What have been your thought

s about the pavilion us
such and the topic of
institutions etc.

PE, LR:

The project is slowly
developing, and our view on
it and thoughts/discussion
around it is a liquid process,
where its constantly changing,
we think this also might be
the critical potential of
the pavilion, that its not
completely defined, but it
is able to transformed and
question both itself and its
context and not becoming a
fixed idea or a fixed room but
changing in relation to the
context its in. And avoiding
the institutionalization.



Konstfack, 14th – 20th October 2013

COPENHAGEN ART ACADEMY

Lost In Space

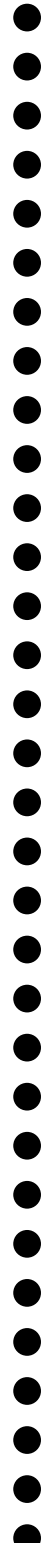


Konstfack, 14th – 20th October 2013

Lost In Space

Endre Mathistad

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EM:

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. Acknowledging 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 painting portraits of regents and the upper class. How can the artwork be at the same time groundbreaking and serving as a great investment? As a commodity, it loses 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 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. Such enabled people 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.



THE NATIONAL ACADEMY OF FINE ART OSLO



Konstfack, 14th – 20th October 2013

Lost In Space

Solveig Lonseth

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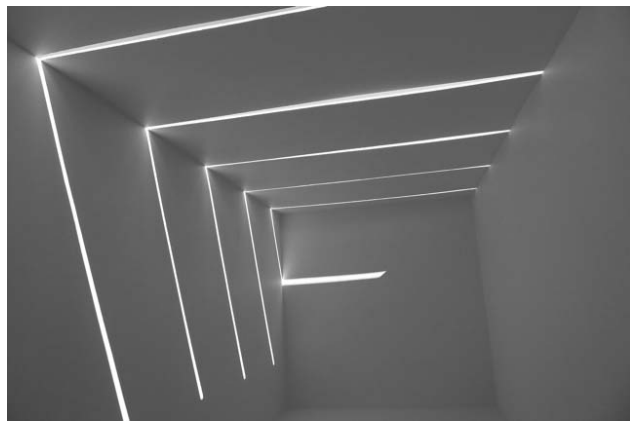
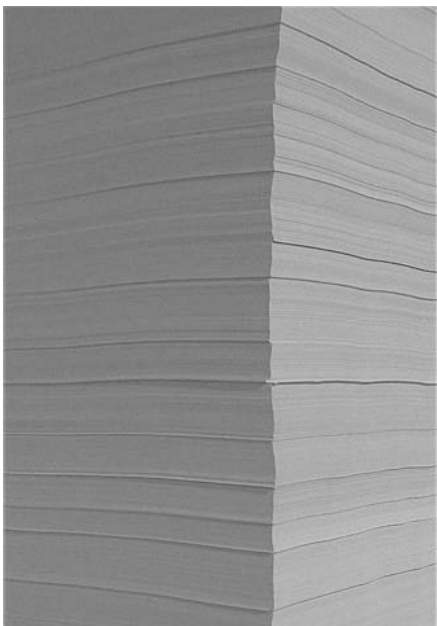
SL:

During the last years, I've been working in between several studio spaces and other walls. Rooms without windows, sharing with fellow students (read: painters. I don't paint, and they look so extremely productive). Swapping and switching studio every month. If nomading was a verb! I felt non-resident in a time when my greatest need was a studio for my own, with big windows and perfect enclosing walls.

Yes, that was a challenging studio period, but yet so constructive. Within these studio spaces and within these walls, I reconstructed, rebuilt, yelled, torn down, and cried. Out loud.

Physical spaces have architectonical shapes that the body senses and experiences, yet we don't necessarily

consciously contemplate on these constraining walls. In every room I enter, I either settle or sense a form of dissatisfaction – and then I strongly want to identify its potential. After working hard in my studio, spending time on demolishing and tearing walls down, physically or mentally, I place myself in the middle of the room. In search for better spatial solutions. Sometimes I start all over again, but I don't demolish that much any more. Now it's more like LEGO. By incorporating spatial structures in my studio, I want to expand the restraining aspects of the room. It's not the walls, but my reactions in between them that makes the ground pillar for what my studio space finally becomes. And after many years, my studio and I eventually have become friends. Good friends.



THE NATIONAL ACADEMY OF FINE ART OSLO



Konstfack, 14th – 20th October 2013

Lost In Space

Gabriel Säll

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“NEJ JA GHINENR INTE”

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

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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 spánt 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

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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

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- - - - -

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>

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Fax: + 46 8 450 41 28

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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

Rector / Vice Chancellor

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Fax: + 46 8 450 41 28

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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

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Hej Gabriel!

Fråga till städledaren.

M v h

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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. 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

- - - - -

Hej Peter,
Tack för hjälpen på Konstfack i fredags. Jag kunde dock inte slutföra mitt arbete på skolan i helgen eftersom jag inte hade access till träverkstaden. Min ursprungliga idé har kommit att ändras lite då jag inte hinner färdigt p.g.a. att jag måste resa bort imorgon. Däremot känns min nya plan nästan ännu mer relevant för utställningen. Så jag vill bara meddela om att allt börjar falla på plats under de nya omständigheterna. Men jag behöver inte låna caféts containrar till min skulptur längre.

Bästa hälsningar
Gabriel

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Konstfack, 14th – 20th October 2013

ROYAL ART INSTITUTE IN STOCKHOLM

Lost In Space

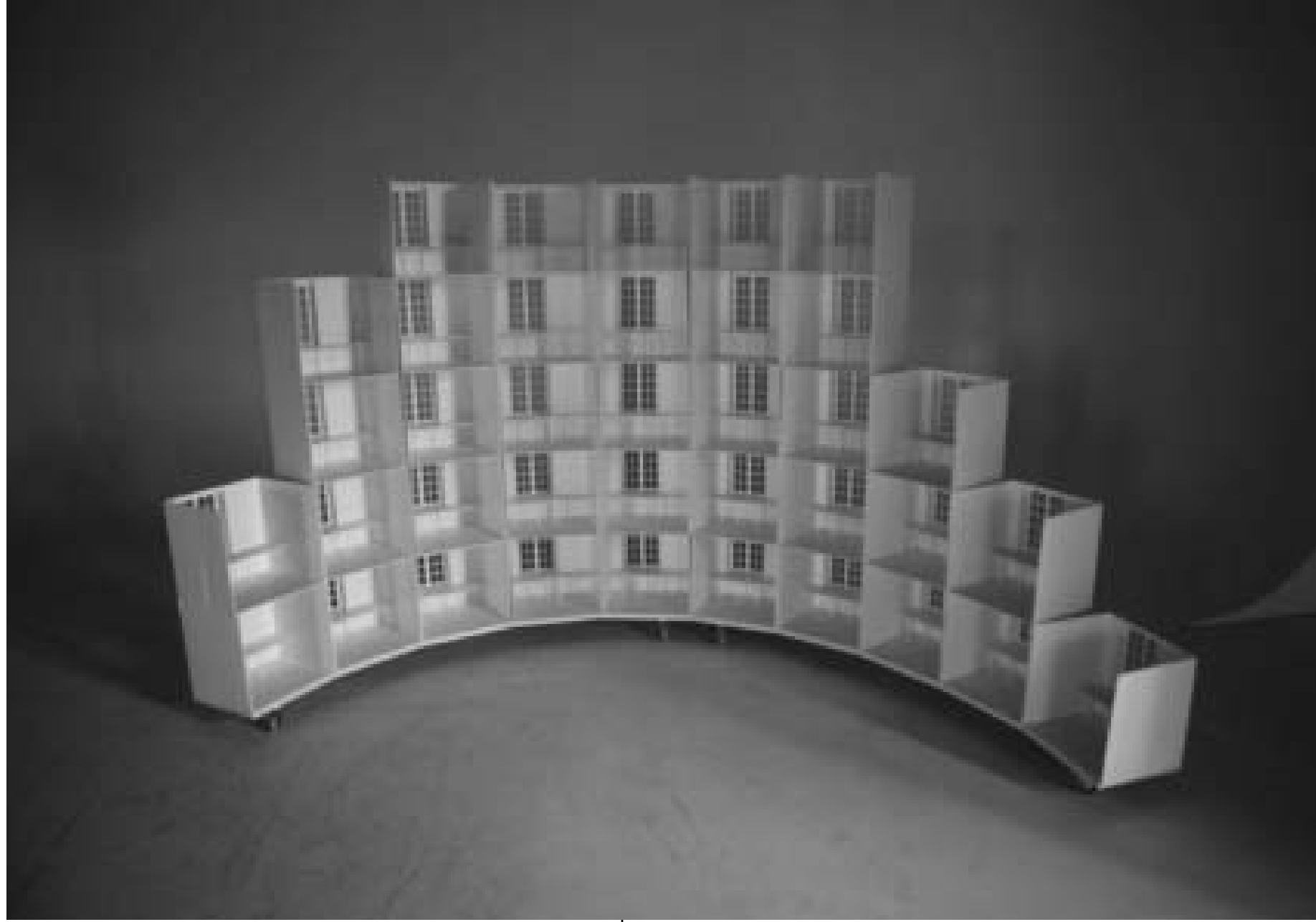


Konstfack, 14th – 20th October 2013

Lost In Space

Samantha Louise Michel

L O Ò I G A T U D S E R V



GT:

Would you please introduce yourself. How did you came 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, losing 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:

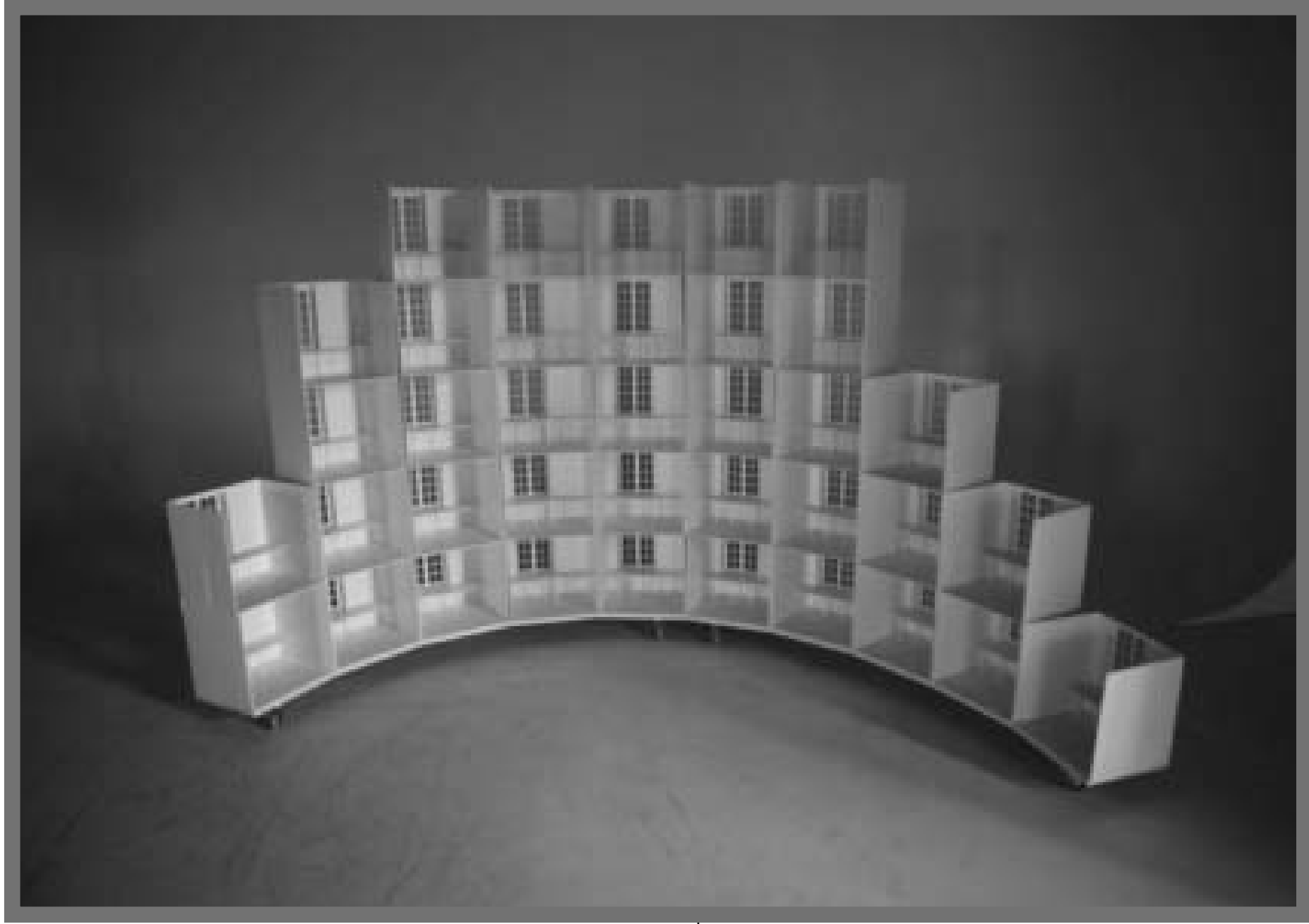
Would you please introduce your yet unfinished MFA project?

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...



Konstfack, 14th – 20th October 2013

ROYAL ART INSTITUTE IN STOCKHOLM

Lost In Space

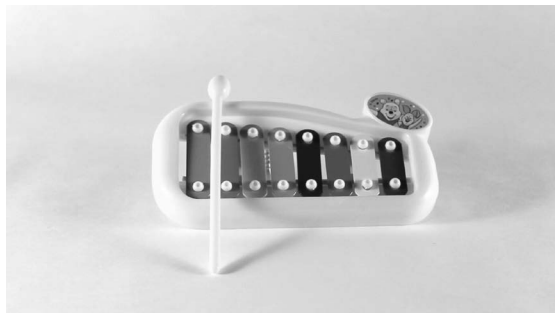
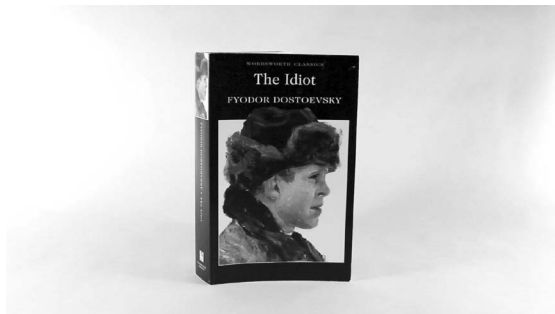
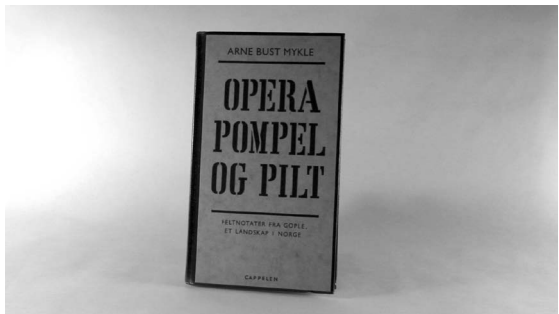


Konstfack, 14th – 20th October 2013

Lost In Space

Finn Trondheim

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

"It's always work in progress."

Gallery Blunk was founded in 2002 by six students attending Trondheim Academy of Fine Art. There was a need for space outside the established museums and galleries where art students and unestablished artists could show their work. When Galleri Blunk started it was a much needed contribution to the underground artscene, and since its founding the Gallery has been part of the arena and a crucial platform for the young artscene in Trondheim. The gallery is passed down to the new students starting their education. Now we are 6 people running the gallery. Each one has their responsibilities to look after.

The gallery is financed by funds from Trondheim Kommune and Art Council Norway. The Gallery does not receive 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 the running of the gallery go through applications and select between seven and twelve artists to exhibit. Applying is open for everyone, but the space is intended for young, unestablished artists. Being a non-profit and independent gallery, we have no limitations regarding what we can exhibit.

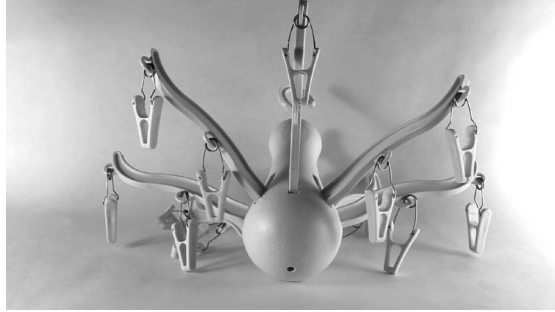
Blunk means blink. The name derives from the reversed keyhole in the door to the street where one could sneak a peek into the gallery space when passing by. It was a small gallery space and therefore a short blink into what the artscene had to

offer .

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

The new space is in Svartlamoen which is Norways first experiment with urban ecology, and is run by principles like sustainable environmental solutions, flat structure, transparent economy and affordable rental. These are also some of Trondheims 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 consist of two
rooms. The first room is a
white cube, and the room in
the back we have left as it
is, a worn down basement
room.



TRONDHEIM

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Konstfack, 14th – 20th October 2013

Lost In Space

Galleri Maskinen (Jonas Westlund, Mark Frygell)

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JONAS WESTLUND (JW):

First of all Maskinen's position has always been that of an independent underdog with creative freedom as it is student run, and an alternative to the other more established institutions/galleries in Umeå, that of Bildmuseet (contemporary hi-end stuff), Västerbottens Museum (mostly old boring stuff), Galleri Verkligheten (well established artist run space) and commercial a 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 constantly changed, working with the gallery for a couple of years – due to Umeå being in the periphery geographically compared to the art scene and cities in general, people tend to move away/move on.

In 2010 Maskinen moved into a basement of an apartment building, a space that during it's time was very active with exhibitions and events, both by students and 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 chili. It was great fun.

Pros and cons with the lack of a physical space have become apparent, the fast pace of exhibitions we had earlier has almost slowed to a halt.

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

GT:

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 organized by a few students at the school, but the artists exhibiting was not necessarily students. I guess the urge to bring art/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 got a group called "Rörelsen" (the movement) made out of only students, and they utilize 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.

G.T:

Could you please tell me about the name - Maskinen?

J.W:

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

G.T:

I'm fascinated about the space you had from 2010 to 2012. How did you choose the exhibitions, was there an open call, for how long where the exhibitions open and last but not least - how did you document all of it? I mean there is always this question about historicization - whether people just let it go (party on!) or see themselves as a institution worth documenting.

J.W:

Yes, the cellar space in the apartment building was very sweet indeed. Since it came with some limitations (a bit small, and 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 was a mix of open calls that were accepted, but a lot also came through connections. After a while we opened up the space to students as well, so there were more or less always something going there for a while. Of course we weren't as involved in the students exhibitions as 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 ca 2 weeks. Since we got funding from a research project fund at Umeå University we had documentation as a criteria, but the general consensus was always to document the exhibitions. I guess it's the idea of leaving something behind, for the 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 years Supermarket.

G.T:

Do you have any so-called role models for Galleri Maskinen? Any institutions, galleries, artists, theoreticians, professors etc you see as particularly sympathetic?

J.W:

Since the members of Maskinen are always changing during time, I guess the direction of the gallery also changes. Earlier there was a lot of focus towards video art, nowadays it's more blurry, but I guess projects with some sort of engaging and or relation aspect 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 outspoken role-models, but we are of course naturally positioning ourselves towards the small "art scene" in Umeå. I personally hope that we could get some inspiration from Rasmus Nielsen (Superflex) who is a new professor at the school.

Mark Frygells text for the exhibition
with Galleri Maskinen:

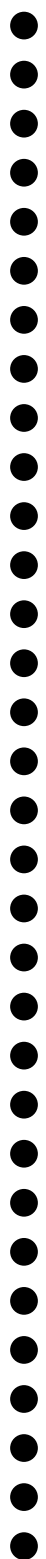
I've been thinking about the portrait lately, this image (or form, or act) that you see through a representation of someone else. It seems as if the portrait has a wider use today than ever before. The reasons are many and I maybe do not have to explain them once again. How much time did I spend last year looking at others, represented by something else (avatar, picture, screen-name)? Probably most of my time. I'm painfully aware of my real life, if there even is anything that can be defined in this way. Sometimes it's nice to drift away into a piece of music, a video game or a nice painting. Trying to allow yourself not to mind too much about things. Forgetting that the world is twisting and turning in strange ways around you.

A space for art is defined by what we put in it. It is an untangible fantasy-world we created, driven by desire, economy and politics. It has rules

implemented to simulate reality, these are not fixed, but they are still there. A very interesting place filled with stuff to discover. It is also a tiresome place that sometimes promise more than it can keep. Then you have to look somewhere else for a break, inspiration or just a good time.

I used to play a lot of video games. Today I do not really have the time. I spend most my time in the studio, in various spaces for art, running, eating or sleeping. I can miss the social aspect of the video game. To feel that you are doing the same thing as so many other people around the world, only a little bit different. Isn't that what we all want anyway?

Mark Frygell



UMEÅ ???

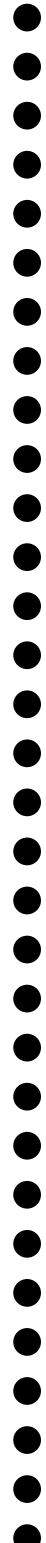


Konstfack, 14th – 20th October 2013

Lost In Space

Galleri Bokboden (Kajsa Bolve, Anna Kubista)

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First bokboden manifest 20.09.2011

ENGLISH VERSION

GALLERY 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 GALLERIE 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

Galleri Bokboden as it says is a gallery and it is runned by students from the Bergen Academy of Art and Design, KHiB. For anyone who wants to get involved, but mainly for students and their work.

Bokboden are a wooden shelter with big windows, an old secondhand bookshop. It's located in front of the central station in Bergen. The space is rectangular and small, standing in front of Bokboden you see a barrack/a body with windows. The main function of the space is the windows. It is not so much a space that you enter as 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, whether who's running Galleri Bokboden.

Everything is digitally stored so that new participants have an easy access to the structure and documents with information about Galleri Bokboden. The goal is to keep all obligations that the persons who run the space have 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 limit restriction, to do whatever they want, with this follows a responsibility that they have to restore the space to it's original origin. Galleri Bokboden are there as a support with information and give each exhibition publicity in the local news letters, magazines, websites etc. A part from that the artist can promote themself more with own posters, flyers and suchlike.


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

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

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5015 Bergen
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<http://galleribokboden.net/>
<https://www.facebook.com/Bokboden>



BERGEN ACADEMY OF ART AND DESIGN



Konstfack, 14th – 20th October 2013

Lost In Space

Gallery Blunk (Lisa Edetun, Sindre Hustveit)



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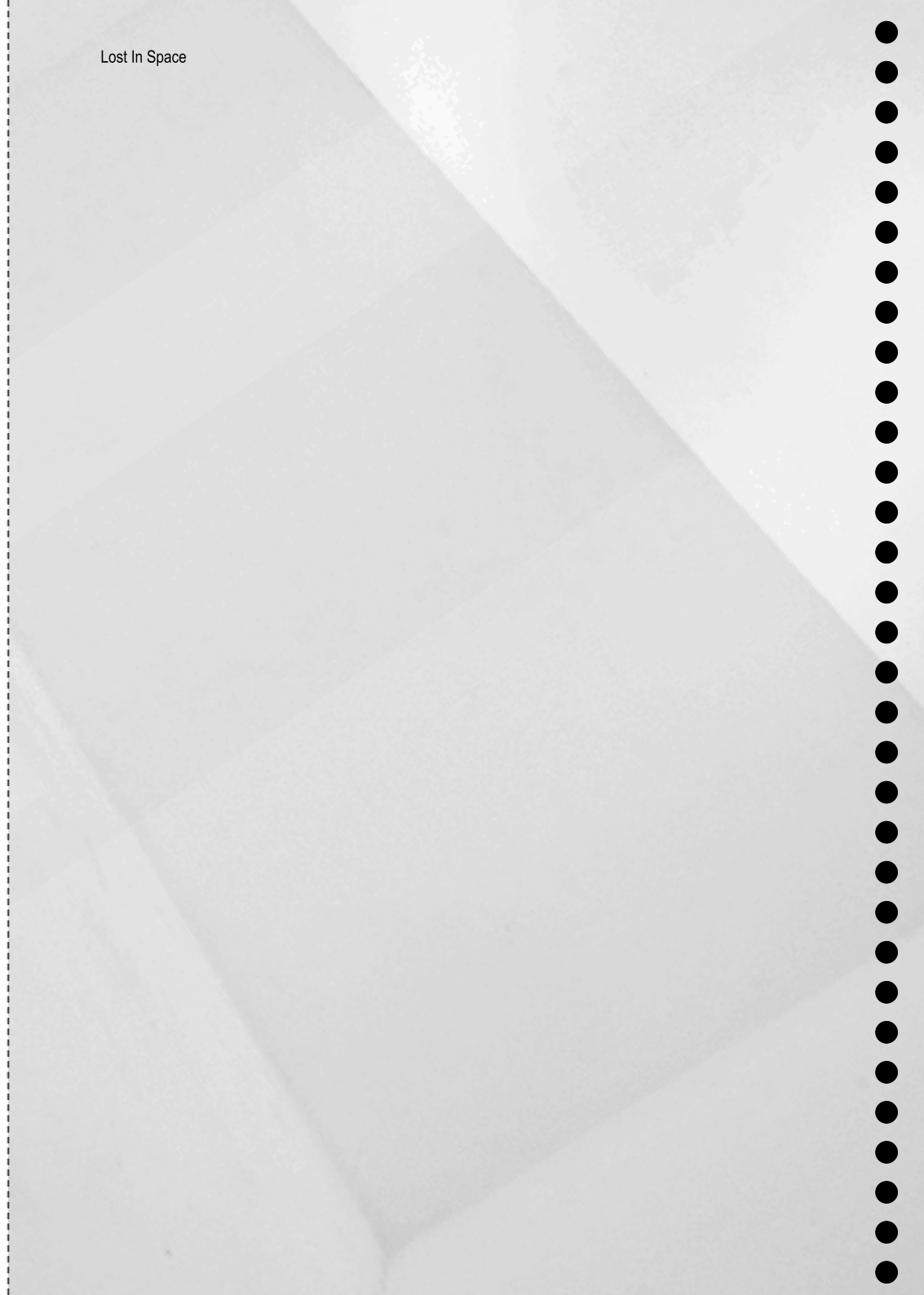
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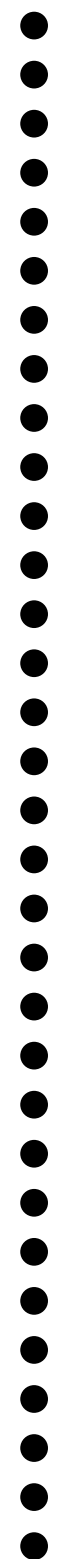
BERGEN ACADEMY OF ART AND DESIGN



Konstfack, 14th – 20th October 2013

Lost In Space

Helene Forde



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 to work 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 include everything, good or bad, simple or elaborate, pretty or ugly

(-and what is what, 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 it 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 finance resources to hide away the irregularities in this space! On the contrary, as I'm told later, there have recently been added many more tubes and pipes and electrical wires in this space that houses the gallery. No attempts to cover any of this up has been made.

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

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

strategy to deal 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; to let our mind suppress the noise, to let our mind suppress anything and everything 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 of 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

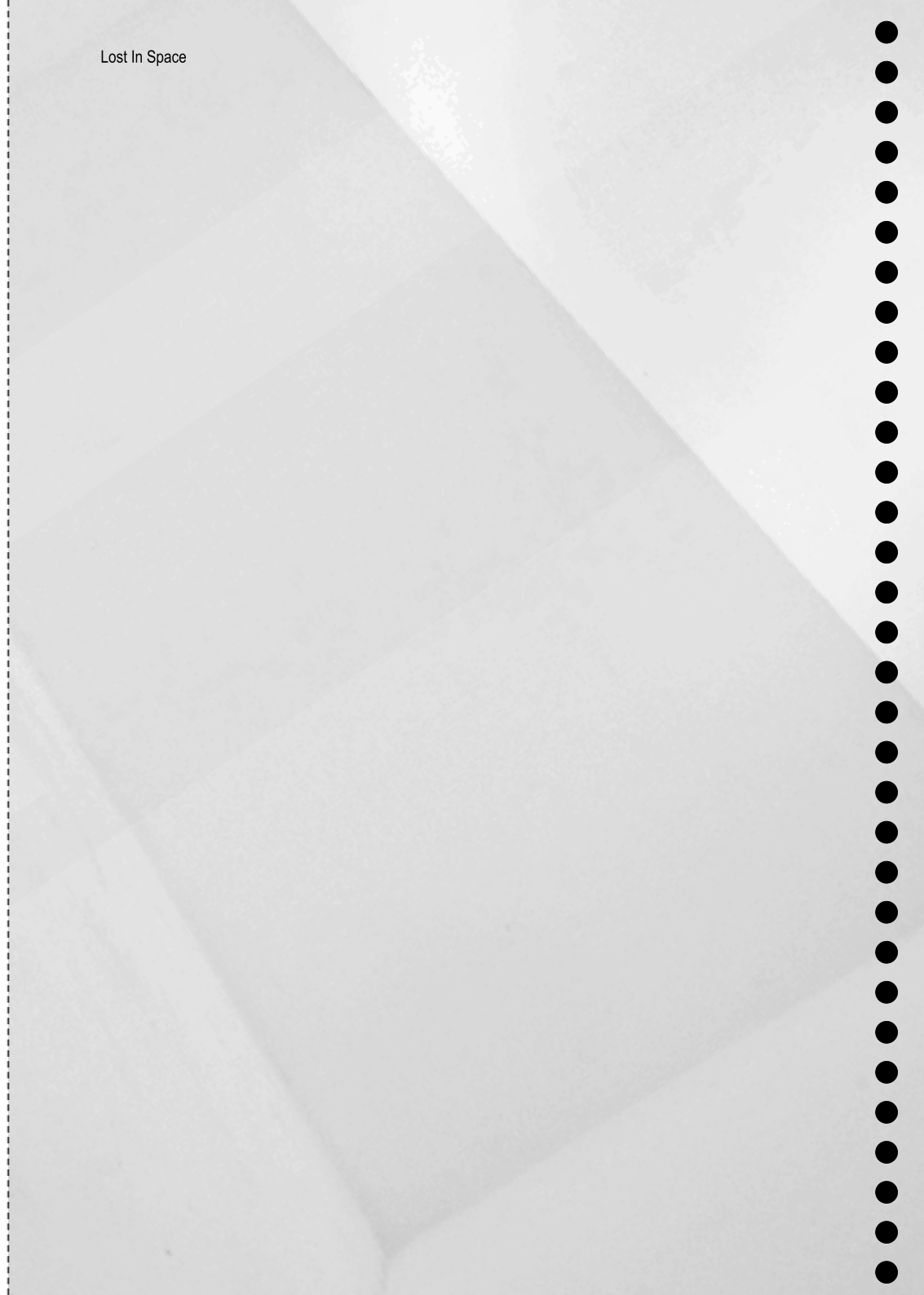
you look towards the ceiling... – the pipes, the tubes, the boxes, the wires! What a circus of impressions! What an orderly chaos! What a truly superb noise!

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.



BERGEN ACADEMY OF ART AND DESIGN



Konstfack, 14th – 20th October 2013

Lost In Space

Kristian Schroeder

L O Ó I G A T U D S E R V

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, it 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-bellucose 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.

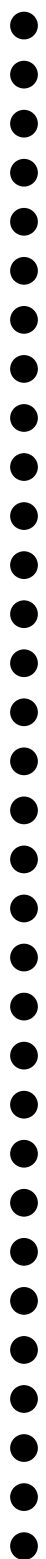
Admittedly, Pyrrho was right, the delusion remain limitless, for the same reasons and under the same conditions. Art is prosaic, as visual arts must represent something, no matter how abstract. Get the picture? We know quite well that we are dreaming, so we can be calm in our scepticism. Presumably, 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.

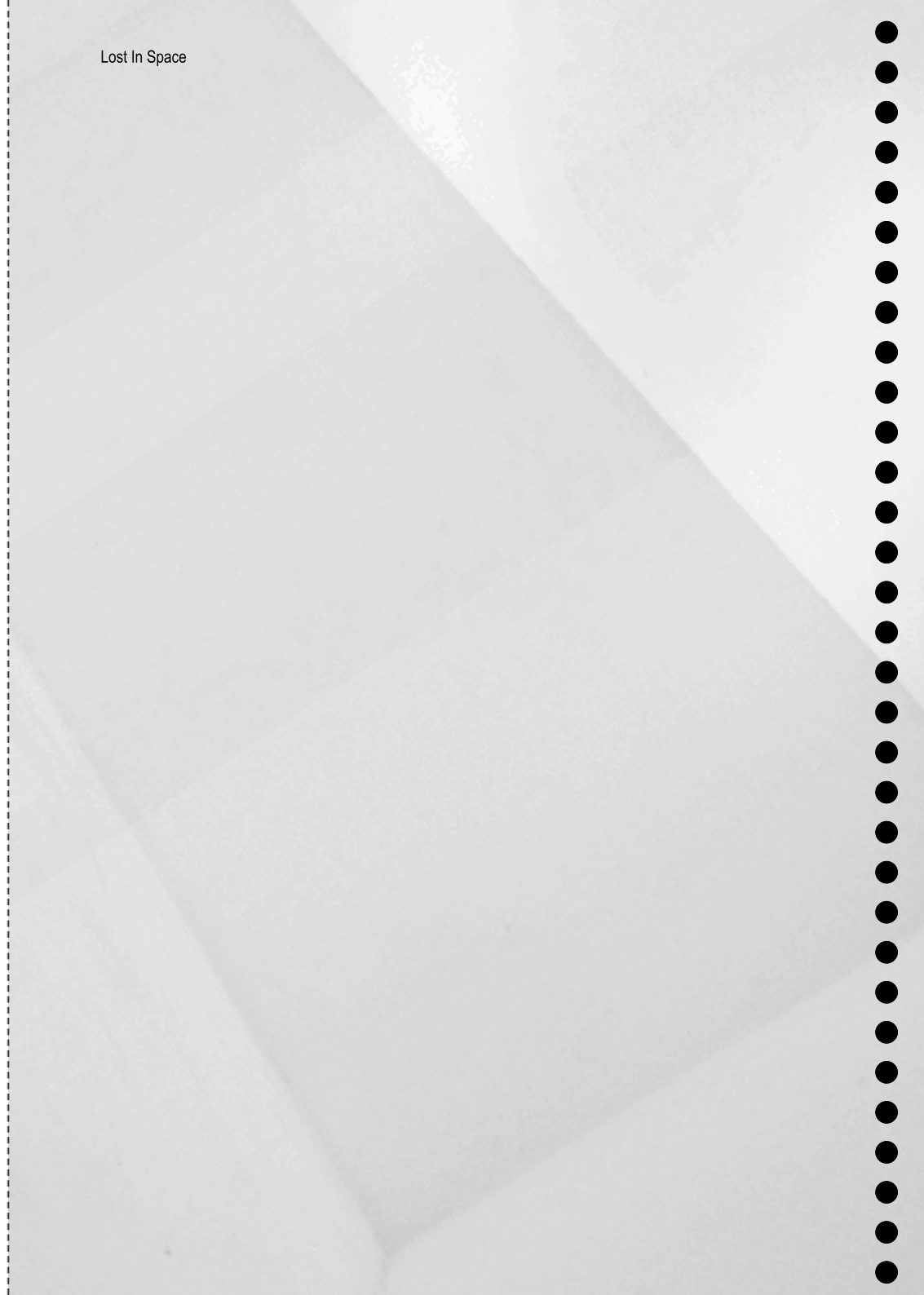
See, this is reassuring, in a way, for if we all live in a world of delusion and phantom, we might as well name illusion reality as reality illusion, and this *danse macabre* around the truth can, at least to a certain degree, be called off.

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.



BERGEN ACADEMY OF ART AND DESIGN



Konstfack, 14th – 20th October 2013

Lost In Space

Pablo Sacristan

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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:

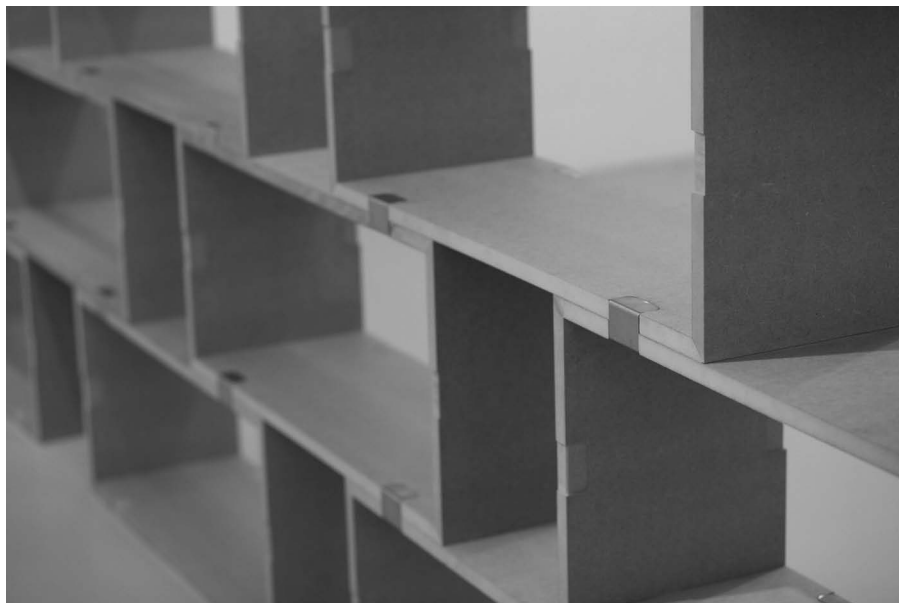
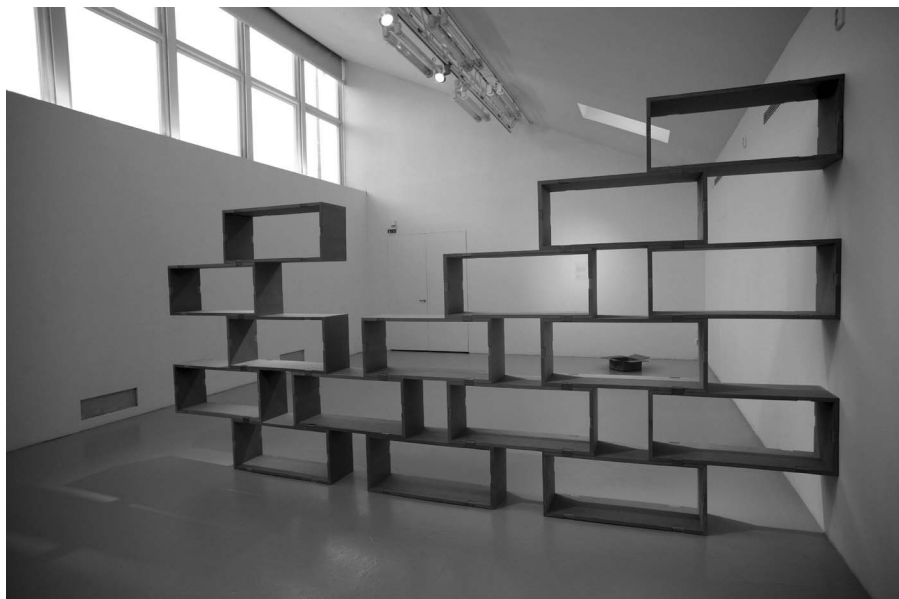
*“Copy Of Donation Letter
Plexiglas, a4 paper”*

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:

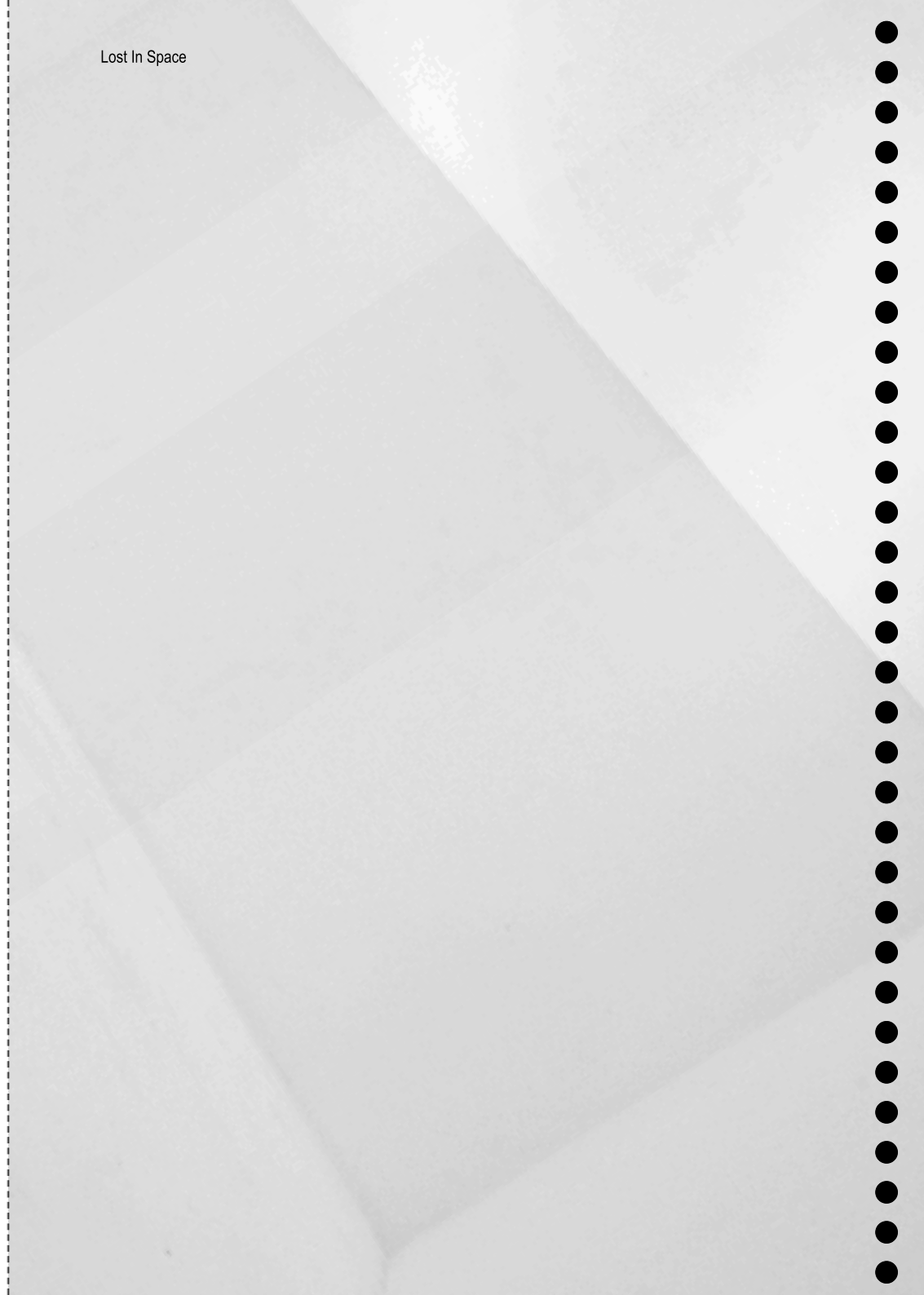
*“Outside entrance:
We Have One Of Those Too
Steel, Plexiglas, vinyl, lights.”*

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.



BERGEN ACADEMY OF ART AND DESIGN



Konstfack, 14th – 20th October 2013

Lost In Space

Rickard Ljungdahl Eklund



T2IMIT90

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 :))

RRICKARD EKLUND

really? that sounds awesome!
what was the art?

GIORGI MOZGOVOI

it was about death and a mix of future
and past

RRICKARD EKLUND

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 Academys student-run gallery Rotor2 between the 9th and 11th November, 2012, a year after the chat conversation with Giorgi occurred, a conversation that was featured as a wall text at the enterence of the gallery. the finissage for the show an announced happening took place in which the gallery was cleaned out, throwover the balcony and transformed into a white flame, interpreted into action from the short description given by Giorgi from his dream.

REGARDING WHITE FIRES IN STUDENT GALLERIES.

1st of all, we can't have students setting white fires in their galleries. That's crazy talk. At least not literally. A magnesium fire, white-hot, would by ultra-violet light permanently

damage the eye-sight of onlookers and such a fire can not 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 an sculptural interpretation of dream-fire lends itself to a more literary view of procedure and can be manifested in other ways than real fire*. In such a case, if one can compile the feeling of warmth, the crackling of wood and the play of flames by other means 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 a 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.

* As in: *"Over men and horses, hoops and garters/Lastly through a hogshead of real fire!"*

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

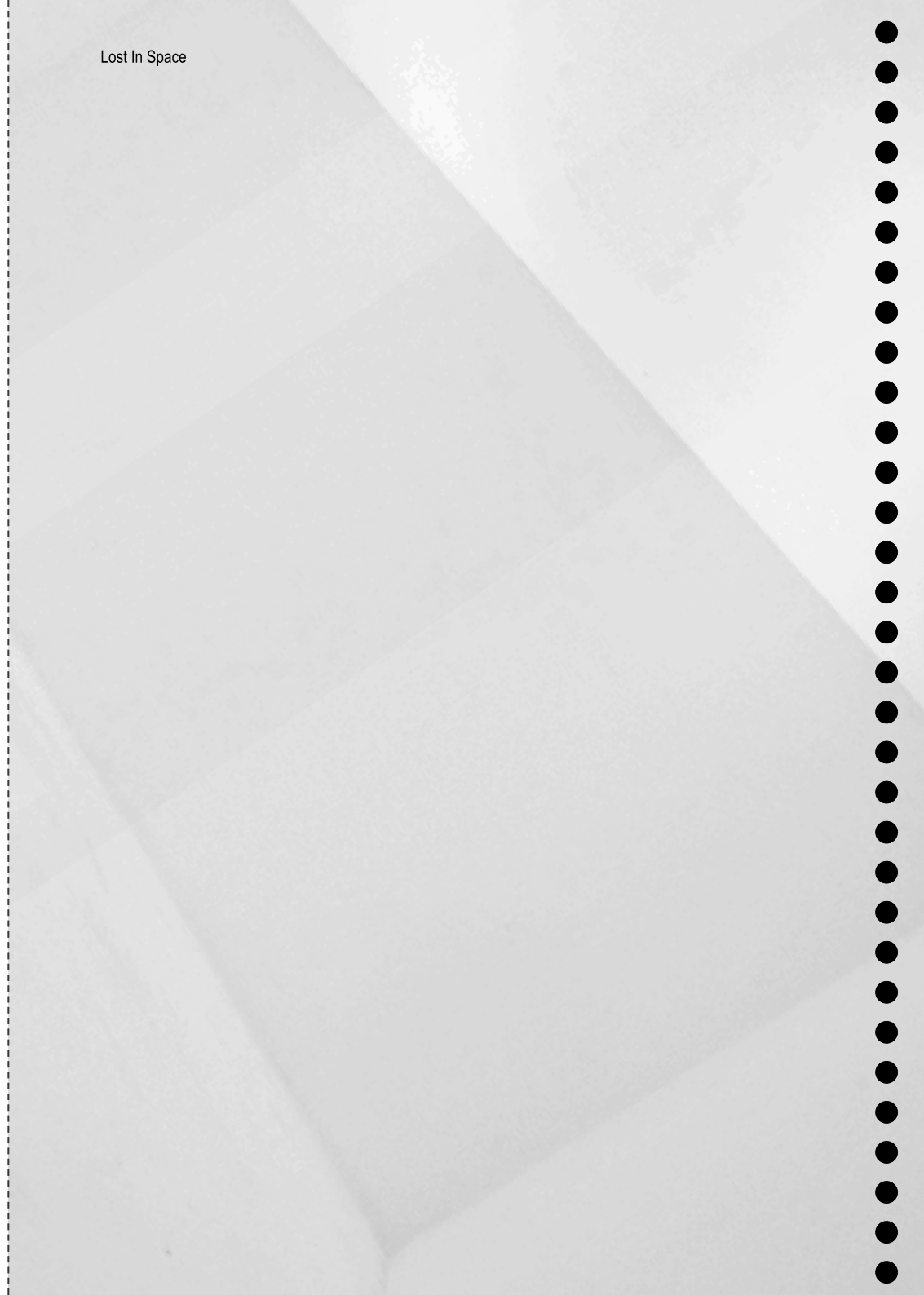
*** *A like-sided triangular pyramid.*



Konstfack, 14th – 20th October 2013

VALAND

Lost In Space



A FEW NOTES ON ...

1

The background of this exhibition is the ruins of what used to be the Estonian Academy of Arts (EAA) until 2009. I joined the Estonian Academy of arts as a master student of art history in the autumn of 2009 – half a year before the demolition of the building which had served as its home from 1914. The demilotion of the building in the very centre of Tallinn was agreed many years bfore it. In 2007 (?) the committe of the academy decided that the academy will demolish its present building and an architectural competition was held. X number of architerctural companies took part of the competition and eventually a proposal from young Danish company X won it – by proposing a 16 story glass sky scraper. X was actually the only company to propose a vertical building rather than a horizontal one – which was actually what was asked from all the participators.

2

Now it's important to keep in mind the context of this competition. 2007-2009 was the hight of the economic boom in Estonia and the rest of the world, a time of great optimism and belief towards neo-liberal imagery. Within the noughties several sky scrapers where built within easy reach from the academy and it seems that the art world got carried away with this economic optimism as well – we could have a sky scraper (and all the connotations which come with it) too – and soon! Ironically all of this happened a fortnight before the universal credit crunch. Just as EAA had demolished it's new

building – having been dissolved between 10 temporarily rented buildings – it suddenly became clear that there's no money left in the state budget. What followed was three years of extremely stressful times for the academy and its management with no security about its potential building or in fact - its own existence.

3

(Siia vahele lõik sellest, kuidas võitlus naabriga ja parlamendiga ja võib-olla ka pool lõiku sellest, kuidas toimus EKA-s konverents, kus enne Jesper Rasmusseni (?) haridusminister – füüsik- asja põhja lasi. Ja tudengid ise ka. Kas performance'id on integreeritud koolidesse või mitte?

“The art of provocation lies in forcefully bringing about a debate over the legitimization of authority.”

Jan Verwoert, The Boss: On the Unresolved Question of Authority in Joseph Beuys' Oeuvre and Public Image. e-flux journal, no 1 (December 2008) e-flux.com/journal/view/12

4

Siia juurde lõik sellest, kuidas 1970 (?) St Martinsis see õppejõud vallandati, kuna ta oli Greenbergi põletanud ära. Kas 2013. aastal sellepärast vallandatakse? Koolis mitte, aga Haridusminister tõmbas seejärel vee täielikult peale. Ja meedia kihutas veel takka.

5

In September 2013 the Estonian government finally decided to make funds available for the academy. Surely the desiscion was marked by the fact that this came a month before local

elections – elections in which the state ruling coalition is believed to fail big time. The Estonian Academy of Arts decided to leave behind its original spot and with the help from government – buy a former sock and stockings factory in the district of Kalamaja (i.e fish town) which is the main creative district in Tallinn with a lots of studio spaces for the creative class and a home. Kalamaja has gone through typical gentrification process – becoming home for young artsy families.

6

Kas siia peaks panema quote'i, mõne selise, mis teemaga väga hästi töötab, aga looks natuke lõhkuvat muljet. Midagi kunstiakadeemiate kohta. Midagi Charles Eschelt, midagi Irit Rogoffilt, midagi Jos de Breugerilt, midagi Riikkalt? Ja artikkel on nagu ikka minul – nummerdatud omamoodi.

7

Let's return to the ruins of the Estonian Academy of Arts. Siia tuleb see jutt, mis ma rääkisin EKA tühjal krundil. Et kõigepealt hakkasin kunstinostalgikuna endale asju kokku krabama, aga kuna mu background oli semiootika ja muinsuskaitse, ei saanud ma mööda mõttetest, kellele see kõik kuulub? Kellele see peaks kuuluma, mida sellega teha tuleks. Säilitasin ja kogusin endale pigem selle ideega, et asjad alles jääksid ringlema. Irooniline oli ka see, et ma kureerisin kaks viimast näitust seal. Ühe galeriis koos Uue Noorusega, teise maja lammutamise kunst.

8

Vaadataes kõrvalt. Until the building was demolished the academy didn't have a proper gallery. The 200 square metre foyer served as the gallery and there was a "second best" gallery in one of the more spacious corridors of the building. But it wasn't a big issue really as this gallery – given the name EKA G in 2008 (?) – was always known as the most visited gallery in the town plus most of the visitors being well motivated to behold the exhibitions. After the demolition the academy 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 in its location in one of the suburbs of Tallinn – sadly no one ever goes there). In a way the architectural rendering of the would-be Art Plaza – a bright phantasmagorical star in the middle of a sleeping city – served as the imaginary gallery. Everything else was put on hold – as if: hold on for a few years and then you will see some real stuff!

9

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, informal education and a general meeting place for people with similar ideas. It became the main hang out for art students in Tallinn and in a way became also the gallery of the art academy as the majority of the students who exhibited there were students of the academy. Interestingly this place also became the breeding ground of criticism against/towards the art academy. Everything which ever took place there was something which should have been part of the agenda of the

academy.

10

Ma pean mainima ka seda, et KUNO näitus sai alguse sellest, et mul oli imelik, et samal ajal räägitakse uue kooli tegemisest, kui teises otsas lammutatakse kooli valitsuse poolt. Aga see tuleb välja hiljem.

11

In the beginning of 2012 I was employed by the EEA as a gallerist. It is a part time job under the wing of the department of communication. There had been a gallerist's position in the old building and now there was a financial possibility to reinstall this institution. Kas siia sobib see jutt, et esimene aasta ma töötasin ilma galeriita ja minu tööks oli otsida endale galeriid ja teha näituseid väljaspool või otsida parajaid koridore.

12

2013. aasta alguses sai EKA endale lõpuks galerii. Esimene näitus oli kollektsioon nendest maalidest, mis ma leidsin vanast majast. Sobis kokku stalinistliku fuajeega, teema läks ka paika. Järgmine näitus läks juba ruumikriitiliseks, selleks oli Kristina Õlleki (kes võtab ka näitusest osa, vt lk X). Oli selge, et pole õige valge kuup, vaid seal on turvamehe ja infotöötaja laud, seal on lilla diivan, mis seal peab olema, ruumi ei saa pimendada jne, liikumist peatada. Sealtekis vajadus ringi vaadata, mis üldse on kunstiakadeemia galerii. Hakkasin guugeldama ja teades, et hariduse ja akadeemia küsimus (vt nt see, see, see, see, see, see joonealused märkmed) on olnud viimase kümne aasta jooksul äärmiselt aktuaalne,

siis kunstiakadeemia galeriidest pole kogu selle diskussiooni raames peaaegu et üldse puudutatud (näited vähestest, rasmussen, et teos on akadeemia keskmes)

13

Talking about how are exhibitions born. I wrote a project to KUNO steering group where I proposed to start swapping MFA graduation shows between KUNO academies. My egoistic plan was to bring all the shows firstly to Tallinn. One aim was to show very good art and the other – perhaps a hidden agenda in the project proposal at least – was a wish to invite gallerist, curators of student galleries and recent graduates from Scandinavia and Baltic States to share their academies galleries, what are their prerogatives etc. KUNO steering group said no, but instead they offered me the possibility to curate a show in Konstfack that would comprise of participants from all the 16 network's schools and represent the work which has been done in and between the schools during its 20 birthday. I'm very thankful for the trust and what you see is the result (and on-going process) of this exhibition. I proposed an exhibition with a working title "Lost in Space" which would deal with the topic of galleries within the art academies.

14

Kas siin peaks rääkima, et näitus sündis x arvu stuudiokülastuste, akadeemia külastuste arvelt. See oli näituse research. Kas nüüd kohe, mida ma teada sain? Kas siinkohal peaks olema kogu eelneva kohta kokkuvõte või mingisugune punchline, miks see niiviisi läks? Kõigepealt tulemused, mida ma n-ö oma silmaga teada sain?

! Kõige lõpuks peaksin kindlasti jõudma ka teosteni, mida näitusel näha saab. + kuidas teha nii, et kogu see tekst ära mahutada 4 a5 peale? Äkki ei mahugi, äkki peaks mahutama oma teksti 8 leheküljele?

15

Hüpotees – kohaliku linna kunstiakadeemia galerii on sealse linna kunstielu lakmuspaber. Stockholm's Royal Institute for example putting a lot of emphasis on MFA shows perhaps denoting the MFA solo show as a major step from the art academy to real world of art market and marketing. This is something quite unlikely in the Estonian scene for example, as reamarkable students sometimes exhibit in the very established Kunsthallen (Tallinn's and Tartu's Art Hall both with their many galleries). Appendix: as a curator of EAA's master show in 2013 I found it difficult (and eventually I didn't succeed) to persuade a couple of graduating students to take part of the graduation show (it's not part of the MA curriculum so it's not compulsory), one of them had been awarded the previous year Estonia's most eminent contemporary art prize – the Köler prize and the other one took part of Köler Prize nominees exhibition while the MA show was up.

16

How are art academies galleries run? How do schools decide over them. Usually they form a part of the Fine Arts faculty, one can apply for an exhibition during the spring semester

! Miks kaasneb selle näitusega workshop, mille raames me ainult räägime?

“this tendency also dovetails with the present decade’s mania for discussion in art, whereby no exhibition is complete without a symposium. [...] But outside the art world, we might equally see the pedagogic as a reaction to the neoliberalization of higher education, in which the continual withdrawal of public money has led universities and colleges to operate within a business framework. It is unlikely that artists such as Pask would regard themselves as consciously reacting to this ideological shift, but it seems difficult to view the two trends as unrelated.” Claire Bishop, *The New Masters of Liberal Arts: Artists Rewrite the Rules of Pedagogy*. *Modern Painters* (September 2007) 87–9, quoted in *Education.Documents of Contemporary Arts*. “Kunstil tuleb ennast läbi loengute müüa, võistelda publiku täelepanu nimel. Ei – see on sellepäradt, et akadeemia sees pole selliseid asju enam võimalik teha, professorid näevad vaeva paberite täitmise ja tudengite teenindamisega. The things which unites KUNO academies’ and differs them from the other European schools is that they are free of charge (for at east local/EU students).”

Koostamine ja toimetamine
Gregor Taul

Transkriptsioon
??

Kujundus
Epp Õlekõrs

Kirjatüübid
Arial Narrow, Helvetica Monospaced, Times New Roman

Trükk
Risograaf

Paber
AS Papyrus – MultiDesign Original White 115g, Rainbow Medium
Green 160g

Täname
?

Väljaandja

Tiraaž
200 eksemplari



EESTI
KUNSTIAKADEEMIA



EESTI KULTUURKAPITAL

Curator's statement (p. 1)

PARTICIPANTS

Bergen Academy of Art and Design Helene Forde (pp. 1–4), Johnny Herbert (pp. 1–4) and Gallery Bokboden (Philipp Bastian von Hase (pp. 1–4) and Maria Jonsson (pp. 1–4)), Estonian Academy of Arts Kristina Õllek (pp. 1–4), Finnish Academy of Fine Arts Jussi Koitela (pp. 1–4), Funen Art Academy Kristian B Johansson (pp. 1–4), Iceland Academy of the Arts Ívar Glói Gunnarsson (pp. 1–4), Latvian Art Academy Ieva Kraule (pp. 1–4), Konstfack To be confirmed (pp. 1–4), Lithuanian Academy of Arts Augustas Serapinas (pp. 1–4), Malmö Art Academy Jóhan Martin Christiansen (pp. 1–4), The Jutland Art Academy Ida Retz Wessberg (pp. 1–4), Kristian Schrøder (pp. 1–4), The Royal Danish Academy of Fine Arts Lucas Rasmussen (pp. 1–4) and Pia Eikaas (pp. 1–4), The National Academy of Fine Art Oslo Endre Mathistad (pp. 1–4), Solveig Lonseth (pp. 1–4), The Royal Institute of Art Gabriel Säll (pp. 1–4), Samantha (pp. 1–4), Louise Michel (pp. 1–4), Trondheim Academy of Fine Art Finn Adrian Jorkjen (pp. 1–4), Gallery Blunk (Lisa Edetun (pp. 1–4), Sindre Hustveit (pp. 1–4)), Umeå Academy of Fine Arts Galleri Maskinen (Jonas Westlund (pp. 1–4) and Mark Frygell (pp. 1–4)), Valand Academy Rickard Ljungdahl Eklund (pp. 1–4)