



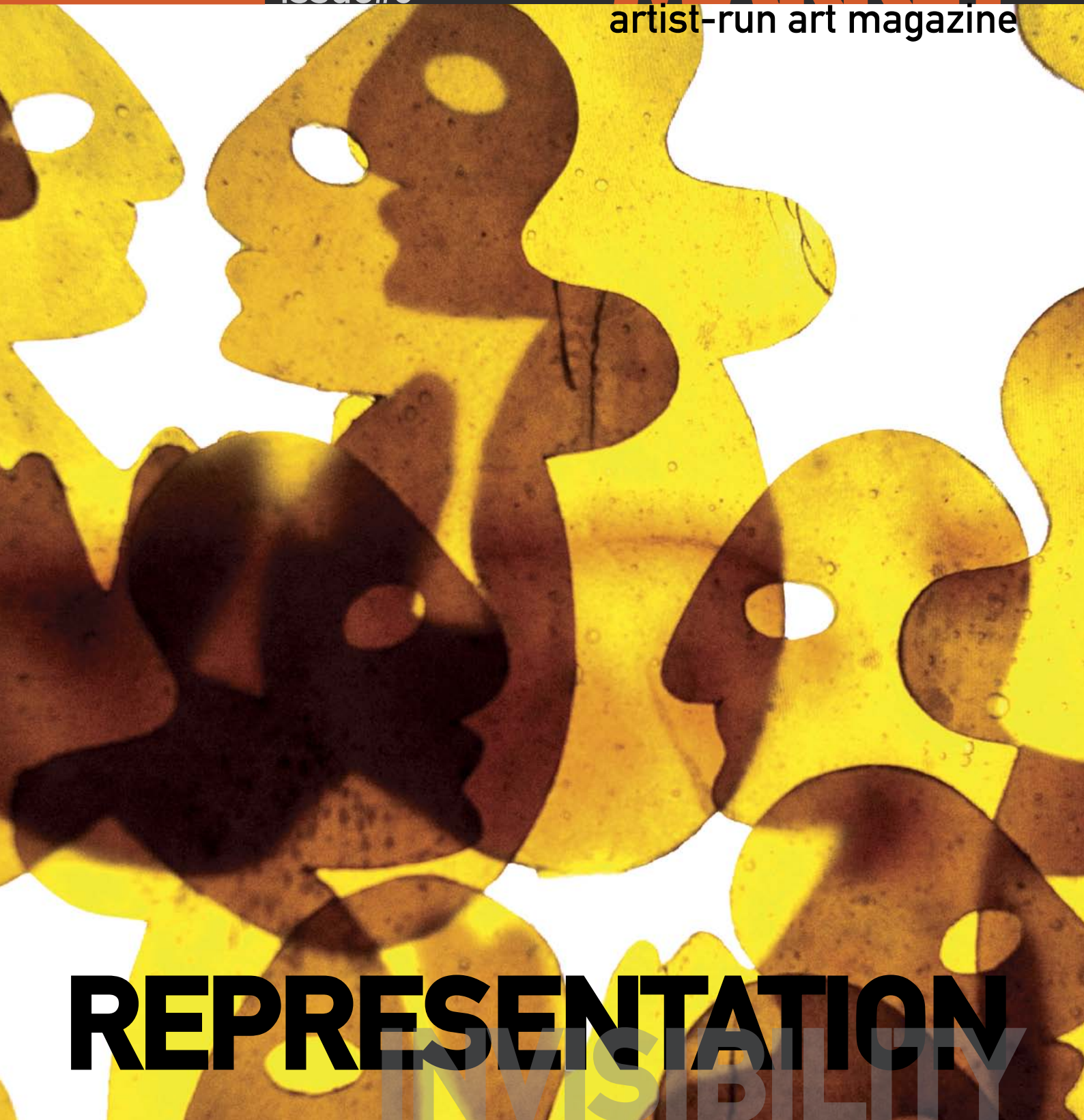
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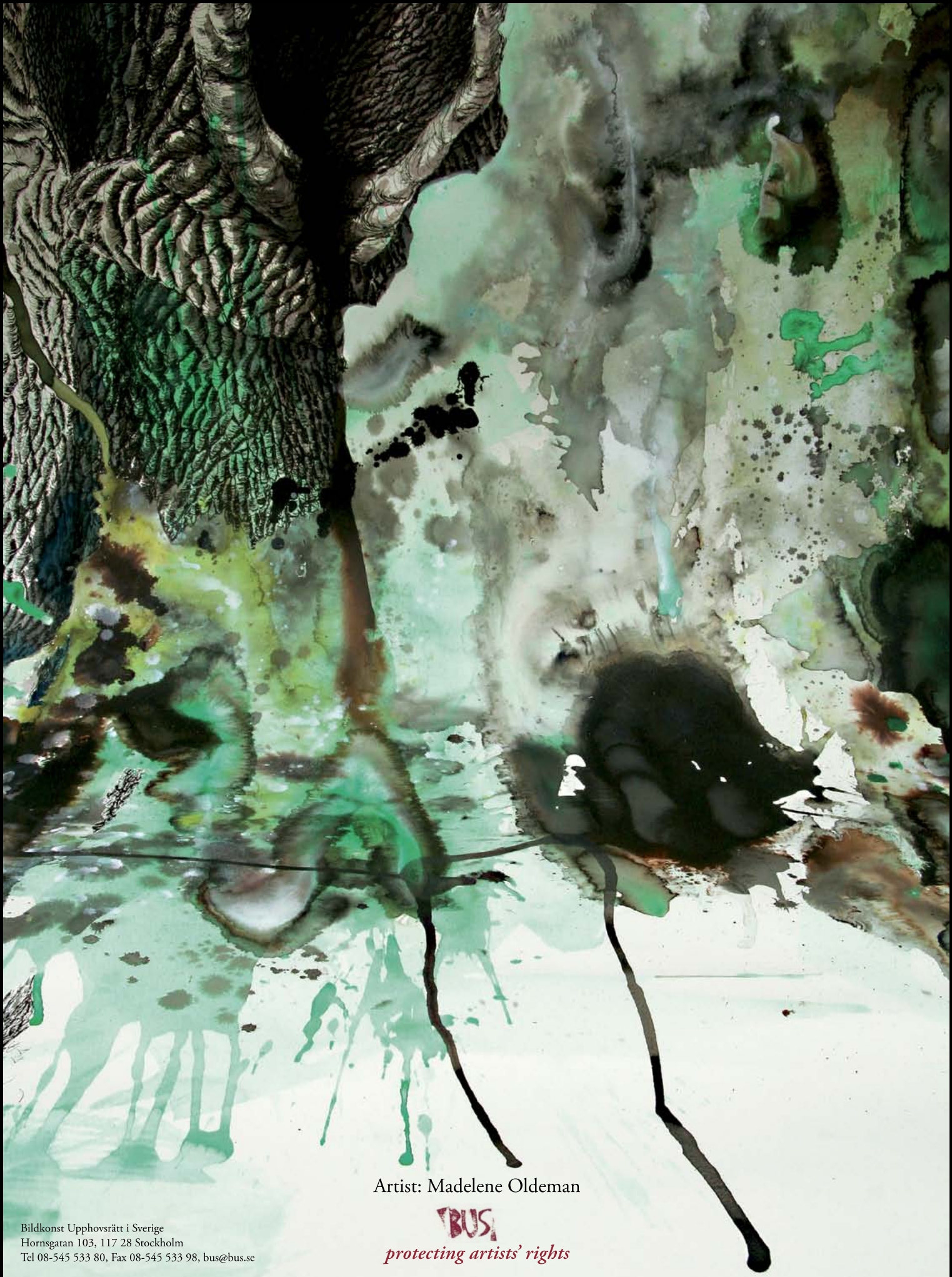
artist-run art magazine



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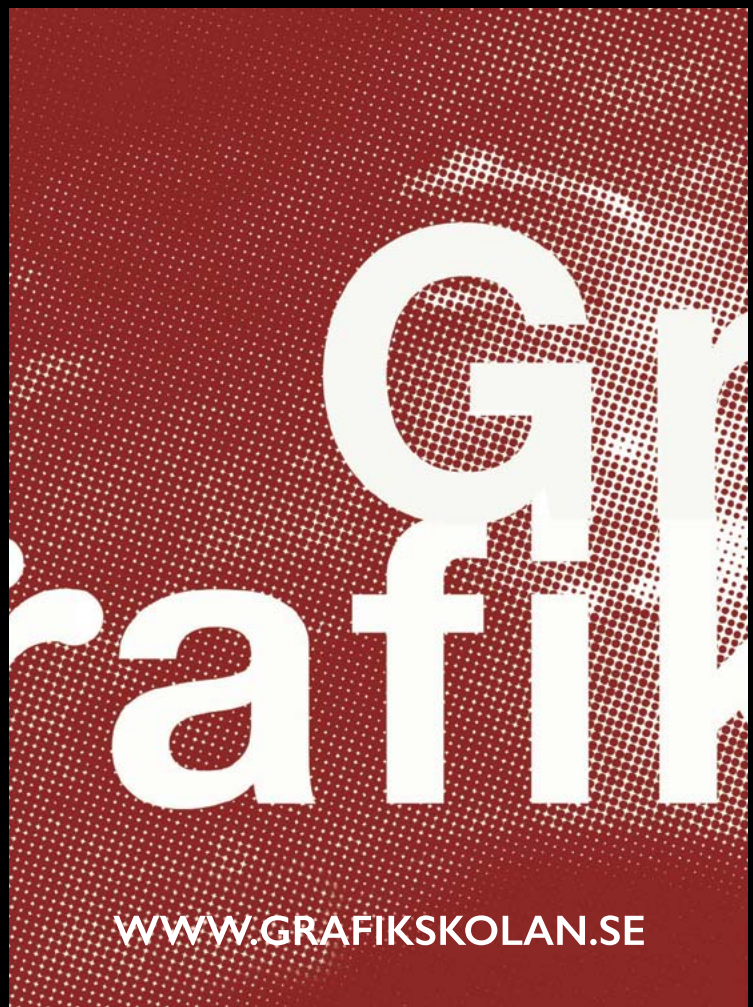
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Cover photo: Seçil Yaylalı 'Love to Love'
mixed media light box, 47x47 cm, 2008
(photo: Giorgio Caione)
www.seciilyaylali.com

Seçil Yaylalı, Turkey (b. 1972)
Yaylalı's art project Love to Love transforms a traditional Anatolian molasses recipe into a new international cultural expression. From the ancient collective production process through to its worldwide distribution the project emphasizes intercultural dialogues across geographic borders and over generations.

The adopting and adapting of ingredients and recipes reveals the extent to which food has the potential for developing and celebrating the connections between different people; the Turkish expression 'eat sweet, and talk gentle and nice' plays on word 'sweet' and 'gentle and nice' being the same in Turkish.

Yaylalı specifically chose a Mulberry molasses recipe as the berries are organic and therefore local as they do not withstand transportation. 15 kilograms of Mulberries are blended with about one kilogram of wheat starch. Traditionally different flavours are made by adding either walnuts (half a kilo), sesames seeds (300 grams), poppy seeds (300 grams), or hazelnuts (half a kilo). Yaylalı's own recipe evokes a Mediterranean taste with dried grated zest of oranges and lemons (three pieces of each). After being boiled in copper pots and left in the sun for a few days the berry mixture is ready for the next stage. On the top of the flat roofs of the houses clean cotton sheets are laid out, then a very thin layer of the mixture is carefully poured on to the sheets. The sheets dry in the sun for two days after which the thin layer of molasses can be peeled off.

Once they have dried the different layers of flavoured molasses are stacked up and cut into a very particular shape. The shape is inspired by a hieroglyph from the eighteenth century Hittite Empire of north central Anatolia and means 'love to love'.

The sweets are sent around the globe in specially produced envelopes – an invitation to taste something different and to start a dialogue.



Editorial

We cast this year's theme of representation and invisibility upon the art world, with a gender and norm-critical perspective. The theme permeates Supermarket Talks in which we investigate which artists are educated, which artists are selected and where the interpretative prerogative lies. The theme is reflected in several of the articles in this magazine. We get an insight into the conditions of the first artist-run gallery in Dar es Salaam, make an odyssey into post-industrial Riga where art takes over abandoned buildings in the rubble of the economic crisis, and examine the role of art in difficult times: "War and chaos [...] are always present in our lives; whether in your personal sphere or the state". (Asya Marakulina in 'When Cannons Roar – reflections on art in times of war')

The theme also calls for self-examination and self-criticism. This year, we examine gender equality. As part of this, we will conduct a survey among our participating galleries and artists: do the possibilities for artists to be mobile depend on gender and one's family situation? Our own experience shows that even though the majority of those who work behind the

scenes with Supermarket are women, and one of the three Project Managers is a woman, the two male Project Managers are too often those acknowledged or addressed. There are perhaps different explanations for this but the structural invisibility of women is still an issue in the Swedish art scene.

Through the concept of 'invisibility' we want to highlight conditions that in different contexts are made invisible and affect the artistic and institutional discourse. What is valued and why? How is the artist-run scene defined and perceived: how does one artist end up being visible whilst another remains in the shadows?

The artist-run scene is often dismissed as a coterie of artists who failed to make a career. There is a widespread perception that if the artists exhibiting have not been selected by the authorities, they have not reached a defined level of quality. In the art world, it is important that these hierarchies are reinforced. This is because uncertainty is the norm: there are no explicit measures of quality. It is full of people who lick their fingers to feel which way the wind is blowing or who gently check to see if the ground is

solid. It might surprise some, but in art, the confidence in the market is unimaginably large, for the simple reason that the economic value of art is measurable.

What are the mechanisms of the art world? Commercial galleries have a specific purpose: building artists' careers. But this takes place through a series of interactions where all the players in the art world are involved, whether they like it or not. Reviews, catalogue texts and exhibitions at institutions are beyond commerce, it is believed: but these are essential elements of an artist's career, their 'share price', the price of their work, a quality yardstick.

Within the art world, with its total uncertainty, there are a few who rely on their own judgment, but many who constantly struggle to find the 'right' way of thinking, saying and doing. It is often the most insecure people who dismiss the artist-run scene. In taking one's distance from the 'alternative' it is somehow believed that one's place in the establishment is assured.

Among both artists and the public there is an increasing boredom with the commercial

prestige-filled game that renders art and its creators secondary. Increasingly, one sees examples of artists who no longer have belonging to a commercial gallery's stable as their highest goal. Some find it more interesting and motivating to be part of a more experimental art scene, where the possibility of breaking up habitual, exclusionary standards are much greater and the artist's role feels more meaningful.

But if we scrutinise the artist-run, 'alternative' scene: is it really as diverse and equitable as we think? Or is it – consciously or unconsciously – as elitist as the rest of the art world? Even if we try not to, we sometimes keenly act as gatekeepers without noticing. There are varying degrees of snobbery in art: whether they acknowledge it or not, even unkempt, penniless artist types tend to master the art world's codes, the codes that exclude the uninitiated.



Interdisciplinary artist Akirash (Olaniyi R Akindiya) from Nigeria, living in Ghana, in a performance at Nafasi in 2012. "By encouraging art in public spaces I allow the community to take control of the creation with the belief they will take care of whatever comes out of it." He started the NGO ArtWithAkirash for art as a form of social interventions which has helped many women and children to get off the street and go back to school or learn new creative skills that have allowed them to become independent. The project also enables them to share their knowledge with other people on the street.



CHAP CHAP

Promising artist-run future in Dar es Salaam

Text: Meggi Sandell

Photo: Nafasi Art Space



Nafasi Art Space is a centre for visual contemporary art in Dar es Salaam, Tanzania. It was started with the support of the Danish Government about three years ago. It is one of its kind and fills a much needed space for visual artists and the visual art community in Tanzania to work, train, exchange, and show their work to the public. It offers an opportunity for professional and upcoming artists to meet and for the public to experience art.

The art centre is situated at a large industrial site in Mikocheni B, on the land of a former factory. There are several studios in the old warehouse and more throughout the surrounding area. Shipping containers have been converted into individual and shared working spaces. There are 50 member artists who come in daily to work in their studios. When their work is ready they can exhibit in the gallery.

Nafasi organises monthly events with the aim of getting the public acquainted with visual art through exhibitions with both Nafasi's and invited artists, and public art workshops under the name Chap Chap. These are well attended and attract a mixed crowd of different ages and experiences. There are also music, theatre and dance performances and international film

Time 2 Dance performance at opening of Cabinet of Curiosities exhibition, January 2015



Artists hanging out at presentation by Kevin Oduar, Kenyan artist in residence at Nafasi, October 2014

screenings every month. Rehema Chachage, Artistic Manager of Programmes at Nafasi Art Space, describes why there are few other artist run spaces in Tanzania:

“The reasons are many. Artist-run spaces are a very new concept in Tanzania and our education system is not really as yet tailored to produce artists with enough grounding and training in different aspects of the field to potentially become art space managers.



Chap Chap Africa is Not A Country, exhibition and public art workshop, November 2014

Chap-Chap,
directions to
public art event,
September 2014



It is also expensive to own or rent a space in a location that is central enough to host an artist-run space, considering the funding scarcity generally and especially for emergent spaces.”

Nafasi is supported by the European Union, HIVOS, the Danish Embassy, CKU and Vijana Vipaji Foundation, but Chachage points out that it is always a struggle and it takes a lot of work to chase funds to ensure sustainability. It is harder to find funding to cover the centre’s overhead costs compared to project funding.

“The artists also have a much harder time finding any kind of support for their work or projects. This is why one always finds artists in Tanzania constantly having to juggle between being artists and practising one or two other more commercial arts, like graphic design, illustration, fashion, etc”, Chachage explains.

‘Time to eat’ by Vita Malulu
wire and plastic sculpture, 2015



Although the centre has strong international support there are very few established connections for exhibition exchanges abroad. At the moment there are basically only two, but strong, exchange relationships, with the art centres Kuona Trust in Nairobi, Kenya and 32° East in Kampala, Uganda.

For most artists, Chachage believes, the main influence is the vibrancy of Tanzanian culture and city life. But there are also quite a number of artists that are inspired to investigate themes that are more political, like the level of corruption



Textile art work from the exhibition 'Material things' by South African artist in residence Jarrett Erasmus in 2012.



in the country. Vita Malulu is a good example of such an artist. He makes lifesize sculptures of vultures as metaphors for corrupt politicians.

The 50 member artists have been selected by a committee after applying to Nafasi Art Space. The gender representation among the artists selected reflects the general art scene in Tanzania where male artists are more visible than female colleagues. There are currently no regulations to ensure equal opportunities and visibility with respect to gender. The members pay a small subsidised studio rent of 70 000 shilling (35 €) per month.

“We are planning to expand, but in my opinion I think there is also a need for the artists to stay at Nafasi for a maximum of two years so that they can leave room for other artists to also get a chance to work at the centre”, Chachage concludes.



Chap Chap Print, public art workshop and concert, Wahapahapa band playing, January 2014

tsnoK: Savannah Bob, is that a pseudonym?

SB: Don't really know, from the beginning it was you who coined the name. The text could well have worked without a signature, but apparently not... So it's I who should ask: why do you want an author for every text?

tsnoK: We don't really. We probably just thought it was a cool name, a little 'Lynch'.

SB: So you did want a name to the text. Why hide that?

tsnoK: Anonymity implies that there is trust between the editor and the writer. We put a name there to avoid responsibility and intimacy.

SB: There is a difference between being anonymous and operating under a pseudonym.

tsnoK: Yes, but...

SB: Had the text been anonymous, with no signature or author, it would just be there along with the other anonymous stuff and no one would know if it was the same author or a different one. The question may not even have been asked. But now that you have put a name there, it doesn't really matter any more how many of us write the articles (now you've only published one of them, but if you were not so keen on rejecting....). It doesn't matter how many of us there are because we become homogenised into a character that people can be for or against; someone who people can relate to from article to article. So then you perceive a position, the text is anchored firmly in something, people can say that they agree with Savannah Bob instead of considering the ideas – and the name becomes representative. In this way, it is a

political act to use a pseudonym instead of letting the texts remain anonymous: one creates a small centre of power, something that lives through time, and that can live on, or be undermined by, past merits. At the same time, it is the worst kind of abstraction and politicisation of discourse: it invites people to take a position for or against, rather than just take an interest in the matter in question or not give a shit about it. The name, true or false, becomes a point of interpretation and the reader will end up being irritated by or liking the figure behind the name rather than simply enjoying the text or thinking about something else.

tsnoK: But can the anonymous text be recognised 'for what it is'? Doesn't the context in which a text appears give it legitimacy? If, for example, we think of that interview with Foucault ('The Masked Philosopher'), published in *Le Monde*...

SB: He was perhaps too vain to be truly anonymous. The text was published again later under his name. Or there might be texts that we do not know are actually 'Foucault'.

tsnoK: After his death, yes, it was republished after his death. As long as he lived, no one knew. He had the idea that we would have an anonymous year in culture, books without the names of the authors – which would also force a new kind of criticism to appear. Though he did seem to doubt that people would actually agree to being anonymous.

SB: It is actually the text itself, and the reader, that gives it legitimacy or relevance. Couldn't one just think fuck context?! In any event I like the idea that

there are anonymous Foucault texts out there that experts do not care about because they have

not been certified as authentic Foucault statements and therefore don't count. It's a particular epoch for individuals in academia as well and no one is writing apocryphal texts, not even for the fun of it. Sad times we live in: not a single pseudo-Deleuze, only specialists who ventriloquise through Deleuze (or Heidegger or Harman or whoever you want). But what do you mean with the question of whether the anonymous text can be recognised for what it is? What is the problem?

tsnoK: OK, stuff Foucault. We're talking about Savannah Bob. In this case, the texts have been written in a situation where it was not possible to write without hiding behind a pseudonym. Anonymity is something else. The word means that familiar 'nameless', but it also means 'lawless'. Usually it means that there is no identifying information, such as when the person is not known for older works, or just a few (in this case, as a magazine editor) and they do not want to use a pseudonym. There are always those who try to silence the opinions of others. Sometimes by force and sometimes through the law. Anonymity can be a matter of integrity and a tool for ensuring a rich variety of views...

SB: ...or discretion. Discretion as a means to become like everyone else – the whole art scene, if you read its texts from the outside, is mightily discreet, without any identifying information in fact. And therefore it would be fun if it actually became anonymised for those who are in that scene too – so people couldn't work on the relationship between name, the latest '-y' or '-ism' suffix, and readers wouldn't be required to place the author on an almost feudal credibility scale. Instead, people could draw the benefits of the anonymous text itself, and recognise it for what it is! A texts' paradise!

tsnoK: That sounds good.

tsnoK: The question is whether it is at all possible. Doesn't a reading also depend on the context? There

are many examples where a mediocre contribution in the right context is taken more seriously than good reasoning in a mediocre context. For example, when you publish your texts with us, in Artforum and E-flux, they mean different things.

SB: Yes, certainly, but I think that in the long run the context is shaped by its content, if it continues to

be anonymous. One can, so to speak, access Art and escape the art world and all its values!

tsnoK: We are tsnoK.

SB: Yes?

tsnoK: You have called yourself Theodor Ringborg when you did an exhibition in tsnoK.

SB: Yes. I heard he got upset. Thank you for not removing it.

tsnoK: Why did you do that?

SB: Because he would have been able to do such an exhibition. And I wanted to see if he took responsibility for it.

tsnoK: That's quite different, both from pseudonym and from anonymity.

SB: Yes. It's fun.

tsnoK: For whom?

SB: What sort of a question is that?

tsnoK: Are we really going to publish this interview?

tsnoK: Yes?

tsnoK: We are not the ones who are publishing it.

SB: I'm still here...

tsnoK: Pah!

tsnoK: OK, in what way does the content change when you do something that someone else could have done in tsnoK?

SB: Yes, but that's just it. Anyone, anyone at all, could have done it. Someone else could embrace another person's identity and do something in their name.

The best and most generous way to do that is to do something that the other person conceivably could have done.

It makes the content representative, instead of the messenger.

tsnoK: Eh?

SB: Yes, if anyone at all could have written it, it means that anyone could have seen and thought of it. Don't you think? It applies a sense of generality and universality to the writing.

tsnoK: When you are Theo?

SB: No, when I write anonymously. It was just fun to give another perspective to, or get involved in, his development: much like when people began blogging possible 'what happened nexts' about a TV series a few years ago and television companies began to adapt those developments to their ideas. But you'll have to ask Theodor about that.

tsnoK: Is not the idea of universality also a value?

SB: Yeah. A desirable value. But in a different way than that to which leading art magazines aspire.

tsnoK: What does one of those aspire to?

SB: Well, the maintenance of its position in a Eurocentric patriarchal heteronormative order for example. Good relationships with gallerists, critics, placing itself in an international discourse (which few, if any, can see for themselves). It's about anxiety.

tsnoK: And by being universal, and ideally anonymous, you can get around it?

SB: Yes. There's another danger. Becoming mobbish, or populist. There is a seductive freedom in anonymity: making an honour out of being the first to boo a great performance at La Scala whether it's deserved or not.

tsnoK: So with an established position one is perhaps more careful?

SB: With some things – yes. But it's better to aim for universality than to aim to be accepted or conform. Art is not about following the rules. We can know the rules, and at best exploit the fact that there are so many others who follow them.

tsnoK: But then your universality becomes a new norm.

SB: No. I see it more that I become an example of a relation to something. The example does not represent a norm, but rather a personal, possible way of relating. I gain nothing from it based either on current or future norms: 'I' am not involved.

tsnoK: Will we benefit from it?

SB: Yes. And you do. But I suspect it may not be why you do what you do.

tsnoK: No, we are above such things.

tsnoK: Or at least beside them.

SB: With cap in hand...

Hypocrite lecteur, mon semblable, mon frère!

SB: But hey – what do you represent then?

tsnoK: What or who?

SB: You decide.

tsnoK: We speak for no-one. We represent, in a sense, you, and Theodor, and everyone we love. We don't suck.

tsnoK (the Swedish word for Art backwards) does not report from the front line, we were not even there! We think and sometimes write about things like single artworks, old exhibitions and artists' hobbies. Through our journal, we try to be untimely, and modify the understanding of what is now. Art made several years ago can for instance rise to the surface as something contemporary, indeed more up-to-date than when it was actually made. Or perhaps it becomes something different in hindsight. Maybe this is a way of analysing what has happened, from a current location through past experiences. In a similar fashion we like to expand the notion of the public. Duchamp once said that art is deprived of something when it is made public. That is so true. A lot of the stuff you contemplate never reaches public attention because it simply lies too far away from the mainstream. Or, it can be too narrow, or geeky, or indistinct. We sometimes like to highlight shadowy businesses and things that are excluded just because... they are. We sometimes make our activities public, but only safely, after the fact. We are not into depriving.
www.tsnok.se

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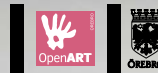
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WHEN CANNONS ROAR

Reflections on art in times of war
by Katarina Lindqvist



Maria Kulikovskaya's shattered soap and plaster sculptures

In November 2013, I interviewed Ukrainian artists and cultural workers for the last edition of Supermarket Art Magazine. The topics that came up mainly focused on the difficulties involved in non-commercial and experimental projects, as well as discussions on how to survive as an independent artist in a society without much support for, or understanding of, contemporary art. Since then, Ukraine has experienced revolution and outright war. At the same time, the current Russian paradigm of 'traditional values' and its impact on art and culture has received a great deal of attention. I asked a few artists from Ukraine and neighbouring countries to give their view on the role and possibilities of art in times of war and chaos.

Participants:

Sofiya Kokhanskaya, member of the Parazit collective, lives and works in St Petersburg.

Vladimir Kozin, lives and works in St Petersburg.

Yuriy Kruchak, member of the Open Place collective, lives and works in Kyiv.

Maria Kulikovskaya, born in Crimea, Ukraine, based in Malmö, Sweden, since 2014.

Sasha Kurmaz, lives and works in Kyiv. Current project: 'How do we stop the war?'.

Asya Marakulina, member of the Sever 7 collective, lives and works in St Petersburg.

Semyon Motolyanets, member of the Parazit collective, lives and works in St Petersburg, currently working on a letterist art project.

What place does art have in a time of chaos and war?

Maria Kulikovskaya: I am fully convinced that where there is art and culture, war is impossible. The former simply replaces the latter. In just one year, I have lost both my homeland and my home because of the occupation of Crimea. I've been overwhelmed by unbearable feelings. Sometimes these feelings include despair and disbelief, anger and apathy, violence and a desire to wipe out everyone who creates aggression and pain. But I've spent my whole life working in an artistic environment – an environment of political and critical art addressing social issues; art that has never avoided uncomfortable and controversial issues and questions on the position of women in a patriarchal society and human rights in general, issues of power and body. This is why I'm able to free myself from these thoughts of cruelty, revenge and violence. I will never stop repeating that it is only art, culture, science, philosophy and political will that can fill our lives completely and remove all thoughts of violence, hatred, the

oppression of one people by another of equal rights, and all forms of discrimination.

Today, when I have already lost my home, and while the war is destroying cities, and killing my friends, dozens of people, and animals, I continue to believe even more in art, because it is one of the strongest media, capable of fighting propaganda. And if art is to fight alongside or in addition to politics and economics, I am confident that it will bring significant results. And art today, in this time of war, can be any action trying to support, to strengthen solidarity and to save lives.

Semyon Motolyanets:
The role of art during wartime and chaos is to retain 'a sober perception' since the hysterical mass psychosis easily spills over to the art world after the polarisation of political opponents.

Unfortunately, I don't think that art alone is able to stop chaos and war. But art can be a mirror, rendering





'Crimea and Russia together forever', mural painting in central Moscow. Photo by Katarina Lindqvist

visible the blatant shame after some time has passed, and thereby help us to understand and see the mistakes.

Sofiya Kokhanskaya:

At this very moment, art doesn't matter at all. Art implies the practice of observation and interpretation of reality. It is not real since it is all about reflections on certain experiences of the individual in a

fragmented artistic community.

There aren't that many artists that could state their position based on what is happening in Ukraine, and even fewer who could attract and engage others. The misinterpretation in Russian, Ukrainian and foreign mass media periodically creates panic and hysteria, and in the end, there is nothing left to do except to keep on doing your own thing and see what happens. That is basically

what is going on in St Petersburg: artists are occupied with their personal research, experiments and artistic experiences. In today's art there is no war. On the contrary, art has a relaxing function. It is about visiting an exhibition, about stepping into the world of another artist to see what he or she does, to forget about what is going on while being absorbed by the 'wonderful'.

Asya Marakulina: The same role as in any other time. War and chaos

don't appear out of nowhere, they spill over from one place to the next and are always a result of particular processes, actions and decisions. They are always present in our lives; whether in your personal sphere or the state. The most important (in any time) is that artistic practice is a personal choice, because being an artist implies in itself a specific position. This means an outsider's existence without a salary, always balancing somewhere at the intersection of adjacent areas, but at the same time being able to do something that is not embedded in the usual state of affairs.

Sasha Kurmaz: They say that when

the canons roar, the muses are silent. I partly agree with this statement. Of course, the war in eastern Ukraine, including the pro-Russian and Russian mercenaries, is a big challenge for Ukrainians and for the country as a whole. To me, art in times like these is like the surface of a mirror that reflects a critical view of the situation; a thin thread of a sane thought, pure and sincere.

Yuriy Kruchak:

The role of art in a time of war isn't very big. It is unlikely that art would be able to stop the war in a combat zone, which requires other

mechanisms and tools. But art can give certain clarity in the chaos, reveal underlying causes of the conflict, and consolidate the parts of society which have not yet been involved in the open conflict.

Undoubtedly, the main causes of war and chaos in Ukraine are hiding in the political and economic sphere, but cultural factors have also played a significant role. Actually, the cultural differences amongst people living in Ukraine gave ground for manipulation – the purpose of which has been to revive fear. It is the fear of losing identity that has mobilised



Street art project by Sasha Kurmaz

a significant part of the Eastern Ukrainian population in the pro-Russian movement. What kind of art can unite the Ukrainian society today? On the basis of the above, art could play the role of mediator; become a unifying element between different social and cultural groups and a platform for joint action, the purpose of which is to create a new common identity.

How do you view your artistic freedom and freedom of speech in the country and context you work in?

Semyon Motolyanets:
I don't think that artistic freedom is very suppressed in Russia at this very moment; there is rather a pretty widespread indifference to the activities of contemporary artists. Russia has switched to a particularly conservative route: a couple of years ago, it seemed to me that contemporary art might be granted a place in the state, but alas. But for artists who wish to discover the repressive apparatus of the state, there is the opportunity to work with the media machine to achieve these goals.

Their careers depend directly on the reaction of the authorities. My personal practice is not at all limited, which is possibly due to the fact that I've only been interested in issues that do not fall under any category that could be labelled 'critical.'

Sasha Kurmaz: I've sensed some inadequacy in the local art life, which manifests itself in



Maidan protestors
photographed by Yuriy Kruchak

exaggerated patriotism. This is thankfully not a mass happening but it is still currently quiet evident. For me personally, I can't say that I feel any kind of restrictions on my self-expression.

Yuriy Kruchak: As artists working in the public sphere, we have certainly faced restrictions on freedom of expression and freedom of action. This mainly relates to officials, the church and businessmen. The reason for this mainly lays in private capital and the church beginning to consider the public sphere as an area of interest in the early 2000s. Under pressure from different religious constituencies, and with the assistance of some businessmen, this led to a law on 'public morality', adopted in 2004, and later to the establishment of the National Expert Commission of Ukraine on the Protection of Public Morals. This Commission didn't have any legal power, but its importance in the minds of officials has been increasing every year, making it difficult for us and our colleagues to work. Rights and freedoms were

challenged by dictatorial laws, adopted on January 16th 2014, that had the aim of criminalising the opposition and civil society. These factors brought the protest movement in Ukraine to an even more radical level of confrontation. As a result, these laws were repealed, and the Yanukovych regime fell. On February 10, 2015, the Verkhovna Rada [the Ukrainian parliament, translator's note] abolished the National Commission on Morality. It is too early to say that artistic freedom and freedom of expression in Ukraine has triumphed. Most of the officials serving the interests of private business and churches and those committing acts of censorship for the fallen government are still leading the state and municipal institutions of culture. In fact, the struggle continues, and it is now reaching a new level.

Vladimir Kozin: On the one hand, there is the war in Ukraine, on the other, economic crisis and isolation. The authorities make artistic practitioners face a choice: either you support the politics of Putin,



'Any movement turns into shitty capitalism', painting by Semyon Motolyanets

or you are traitors to the nation. It is very hard for an artist to exist in such a situation. Not so much for material reasons, but for moral reasons.

So far, artists have some possibilities to make statements, but it is hard to do that openly. Therefore, artists use allegory, irony, and playful forms of

expression most of the time. In Russia, the fascist ideology is now being reborn. The authorities show intolerance towards dissidents and are searching for 'enemies of the people'.


And the country is at war with its brotherly Ukraine, supporting the separatists. I was born in

Ukraine 62 years ago, I know the Ukrainian culture well, and for me it is particularly tough to observe this development. My relatives and friends are still there, and the graves of my parents. There is one thing I can say straight: Putin's Russia doesn't have any future. And if it all continues the way it has, we can expect a global catastrophe. Then the muses will be silent, and the canons will do all the talking.

Maria Kulikovskaya:

In the parts of Ukraine where there is no war, I do not feel any restrictions or infringements. At the same time, I can't even enter the place where I was born and grew up, i.e., the Autonomous Republic of Crimea.

Or if I go there, it is not known what might happen to me (there have been several incidents with activists, filmmakers and artists who disagree with the Putin regime). I am now blacklisted by the Russian Federation, while my house and my region are controlled by the same Federation, which means that I, with my peaceloving views, am not at all welcome there. Although I think that if I would start to paint pretty little flowers and landscapes, as well as idolatrous portraits of Mr. Putin and his propaganda, all my past remarks might be forgiven. In Donetsk, my soap and plaster sculptures, which were copies of my own body, were shot down by terrorists in the museum that displayed them. They were shot because they are casts of the female naked body and because they were a good target to use in training, before shooting real, living people. Here in Sweden, I try to keep working but these difficult moments also give me new ideas. Soon, me



Maria Kulkovskaya's soap and plaster clone of her own body, before being shot to pieces by terrorists.

and my wife and artist partner will have our own exhibition in Umeå that raises questions about violence and discrimination in different levels of war and the place of the body and life. I hope that we, after this exhibition, can start to build a first bridge between our countries and integrate women artists, architects, artists, designers and creative and progressive women from different countries who are ready to create change and to combat violence and war through art and culture.

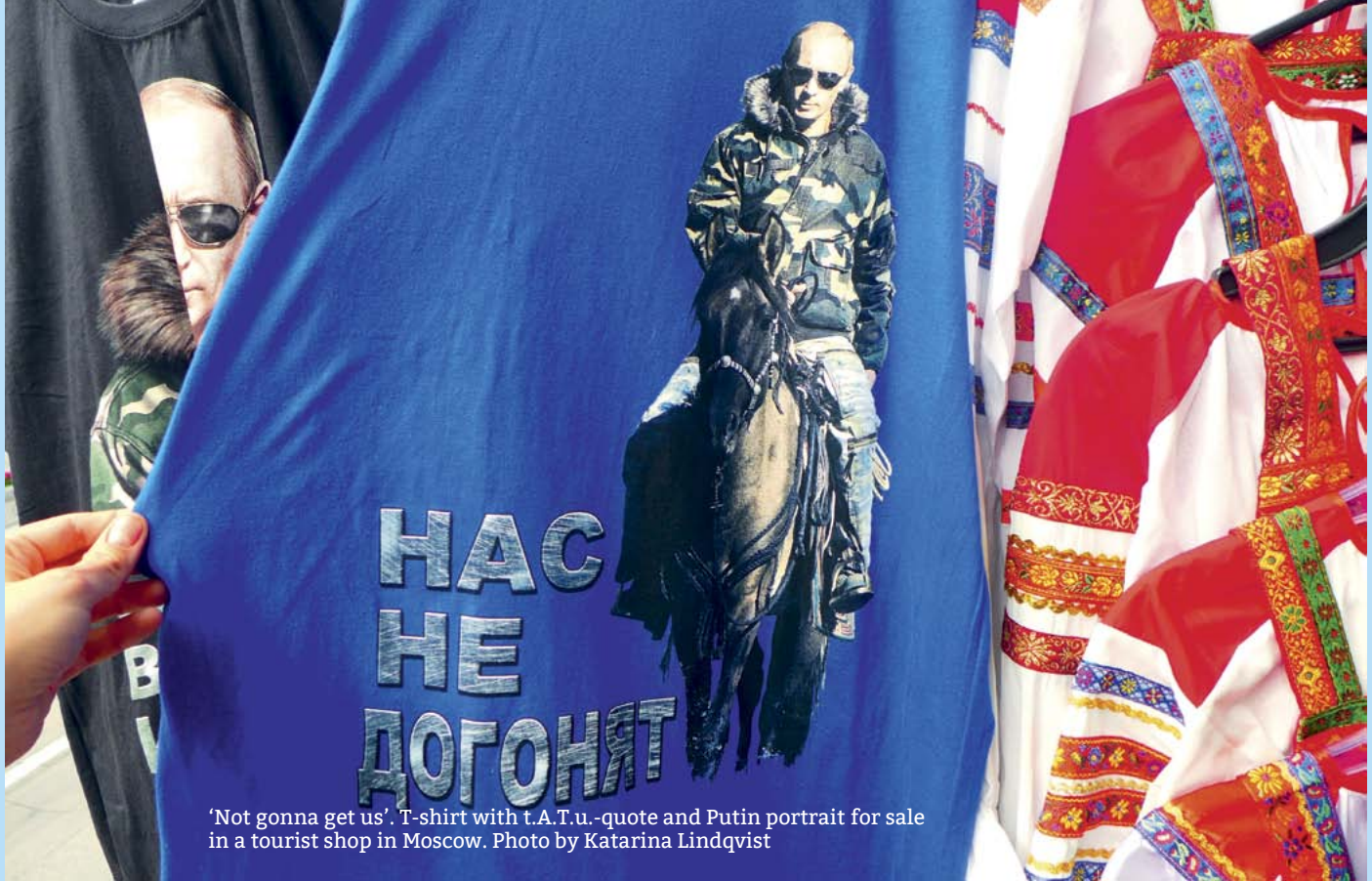
What are your thoughts on the subversive potential within the artistic underground compared to the established art scene?

Semyon Motolyanets: The pros of the underground circle of Parazit, which can be defined as underground compared to the rest of the St Petersburg art scene, include unity, a good atmosphere, an experimental spirit, self-education and the support of fellow artists: a union of contemporary artists. However, due to economic difficulties, the established art world sometimes 'pulls away' colleagues, offering a career as a commercial artist who is able to live off his art. The subversive potential of the Parazit group is high since the revolutionary movement in

art is made up by new, constructive ideas about the structure of our world. I think that 'critical art' (in which I do not include Parazit) has found its own spot in the St. Petersburg establishment, flickering into the higher echelons of the art scene. Parazit has remained an underground space that helps young artists to take their first steps without having to run after grant support or support commercial capitalist structures. The collective element itself is the main advantage of underground associations.

Yuriy Kruchak:

If we talk about the subversive potential of art as an opportunity to develop art in society and change culture, then surely we believe in it. But the peculiarity of the Ukrainian cultural context is that in Ukraine, there is neither an established art community, nor a developed art market, nor a dominant religious or state cultural policy which the artistic underground could oppose or conduct subversive activities against.



'Not gonna get us'. T-shirt with t.A.T.u.-quote and Putin portrait for sale in a tourist shop in Moscow. Photo by Katarina Lindqvist

The paradox lies in the fact that after the collapse of the Soviet Union, the majority of Ukrainian artists opposed Soviet culture, the upcoming capitalism, radical nationalism, and many other things. The very definition of 'against' was a formative element for artistic groups. All this has led to the fact that the artistic community has lost touch with reality – it has withdrawn from social processes and today, these groups have turned into closed subcultures, where all the protagonists as well as the audience are the artists themselves. One of the prerequisites for the creation of Open Place was to form certain mechanisms to connect different social and artistic communities and to develop a common language understood by various groups – to hear, understand and develop knowledge together.

Maria Kulikovskaya: I find it difficult to answer this question. What I saw in Ukraine was that

practically the whole revolution, the Euromaidan, was initiated by the cultural underground. Then completely different classes of society joined the movement and stood together on the barricades. But in Russia, the underground is so deeply hidden, it doesn't dare to create a barricade of pride. The gap between the underground and the 'ordinary people' is still so large that it is not clear when the first bridge of solidarity in the struggle against the regime will be built, or by whom. Here in Sweden, I see a huge number of progressive people with interesting ideas, but because of the stable economic situation of the country, the 'underground' doesn't have to unite to fight, other than in order to work for the benefit of the whole the world.

Sasha Kurmaz: It's important to define the terms. What is an 'artistic underground' – artistic practice outside the art market? Outsider activities? Subcultural art? In reality,

capitalism absorbs everything in its way, in the interest of big capital, focusing on the rich countries of the West. These new imperialist politics are accompanied by whole countries and peoples capitulating to political and commercial power. Religion, bureaucracy, racism, patriarchy, militarism, totalitarian propaganda and sales culture mercilessly absorb the contemporary world. Therefore the goal of today's artistic avant-garde has to include a radical social critique: for the survival of sincere perspectives and fiery speeches; for the sake of love and equality; for the reunion of man and nature in a world liberated from the oppression of labour; for a new solidarity, a new alliance against the aggressive world order, known as 'neo-liberalism' and 'market globalisation'. But all this, of course, would only be the beginning of liberation.

Please note that the conversations have been edited. Translation from the Russian by Katarina Lindqvist

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SOUL HAS NO GENDER

Atieq SS Listyowati

In Indonesia the term 'performance art'¹ has a relatively short history in public discourse. In fact there have been no specific studies that acknowledge the existence of this genre. But its presence (labeled 'performance art') is now quite prolific in some areas and spreads across 34 provinces in this country's multi-ethnic archipelago, not only in the capital and major cities in Java. It exists mainly in the field of visual art because of the high percentage of visual artists working with that medium. Performance art became publicly known through the national mass media coverage of the Jakarta International Performance Art Festival in 2002 that featured artists from a range of other countries.

'Jeprut'² (Sundanese: 'broke sense') is one form of action that tradition has often made use of in the West Java community. This action is a response, or spontaneous reaction, of a person or artists in voicing their thoughts and words on a particular social issue or case. Around the '80s students in art education institution in Bandung began to create and perform new movements which they call 'blah-blah-war'³, 'bus-bas-boss'⁴, 'péréngkél jahe' (ginger roots) and so on.

The perception and interpretation of the body is believed, in traditional Indonesian cultures, to be a representation of various aspects of life for example social, economic, personal, and even political relations. The body also represents the totality of universe. Ceremonial processions are carried out in Balinese Hindu rituals,

as well as by the *bissu*⁵ in South Sulawesi, also the 'debus'⁶ in Banten, as well as in the arts 'jaran kepang'⁷ in Java and the ceremonies 'tatung'⁸ in Singkawang, Kalimantan (Borneo) which is similar to the procession 'thaipoonsam'⁹ in Indian society. The use of the body as the medium is the highest achievement in relation to the transcendental / spiritual. The issue of the subordination of women is rooted in the social and cultural constructions in Indonesia which put women in a lower position than men.. Gender equality awareness already exist but still actual equality remains imprisoned by the values and traditions that are firmly rooted in the past.

This anxiety promoted by artists such as Melati Suryodarmo (The Promise, 2002) who revealed gender issues through the figure of the goddess and expectations of women (Sweet Dream Sweet, 2013), Arahmaiani (His-story on My Body, 2007), Prilla Tania assuming a groom to be like a broom (the bride



Soul has no gender. We are trapped on the body and the carnival of life. ('Sublime', Khoj Studio, New Delhi, India, 2007)

and the broom, 2006). The artist Ferial Afiff describes the position of women as a mother and as having social responsibility (Ironic # 01, 2010) and questioned the role and function of gender through appearance (Xculture, 2012) Tiarma Dame Sirait raises these issues with fashion design performance work on the perception of the costume as a representation of the human body based on gender (Synthetic Love, 2006), and my own performance questioned the gender differences in relationships as well as the spiritual and transcendental body as a medium for containing a soul irrespective of gender (Sublime, 2007).

My performance 'Sublime' is about perception and also offers a perspective on gender in spiritual way



A bride is riding horses (female) drawing a carriage. Traditionally the wedding carriage is only for the groom and

that was described as combination between Javanese (Indonesian ethnic) and Indian culture. This performance is about the journey of a soul that is trapped in a female body as its medium for a life. A soul has no choice and has to do by itself since the soul simply enters a body and makes it live. I use the procession of Javanese wedding as the bride, and Indian wedding as the groom as myself. It is about a woman in traditional cultural life and her understanding from the perspective of equality. It is about the irony of life with all its natural things and artificial human symbolisation, which could burn and be burned from everything into nothing. Because a body is only a medium.

¹ In my opinion, 'performance art' as part of the 'performance' was not included in the category of 'performing art' that relies on pre-arrangement --performance creations based on the plot, dramaturgy, rhythm, and various other theatrical techniques, such as opera, dance, choir, concert and others--, even though it has the capacity to include such materials as ingredients or support element, though not as 'finished' or 'ready made' or something 'well done'. Performance art is a work of reduction of various things (formula, ideology, philosophy, theory, thought) that has been established. It breaks down and broke many fortresses of old paradigms that often labeled the work as an anomaly. Performance art gave birth to a new conceptual space.

² Its form is unusual and does not follow the usual norms in arts performance. Therefore sometimes its existence is not recognised as art.

³ a term to declare that the war is something that is futile

⁴ a term that satirises the character of the world leaders or government officials

⁵ One of the five genders of the Bugis, an Indonesian ethnic group in Celebes (Sulawesi). The genders are: male, female,

calabai, calalai and bissu. The bissu are commonly called 'gender transcendent'. The role of the bissu exist in Bugis society because it is a cultural belief that all five genders must harmoniously co-exist. To be considered bissu all aspects of gender must be combined to form a whole.

⁶ Debus in Arabic means an iron rod with a pointed end tipped round. Debus is a martial art from Banten (West Java) that demonstrate extraordinary human capabilities for example, being immune to sharp weapons or fire resistant.

⁷ ('kuda lumping' or 'flat horse') is a traditional Javanese dance or performance incorporates trances and magic tricks. The performers can display unusual abilities, such as eating glass and resistance to the effects of whipping or hot coals.

⁸ Tattung is the principle medium of the Cap Go Meh (Chinese New Year Celebration) ritual to reject evil spirits, cleansing the town and the temples from evil.

⁹ A Hindu festival celebrated mostly by the Tamil community on the full moon in the Tamil month of Thai (January/February).



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IN VISIBLE PLACES

by Izabella Borzecka and Meggi Sandell
photographed by Izabella Borzecka



Black and green dots swarm over a map over Riga, crisscrossing the city. The map shows deserted industrial landscapes: massive buildings and old factories that were once a cornerstone of the Latvian economy. Today, the dots not only function as a memorial in a post-industrial era, but also render visible hundreds of places that are occupied by, or stand vacant for, artists who are looking for a new space, a venue or a studio to utilise.

When political change in 1991 and an economic crisis in 2008 hit the city, many old, traditional factories went bankrupt and were left in their present state. Even the historical Music Hall, which is located in the very centre of Riga, was left to slow decay. In September 2014, Supermarket explored some of these fascinating places that were temporarily occupied by artists, or used as venues for temporary art exhibitions, raising questions on availability, (in)visibility and temporality.



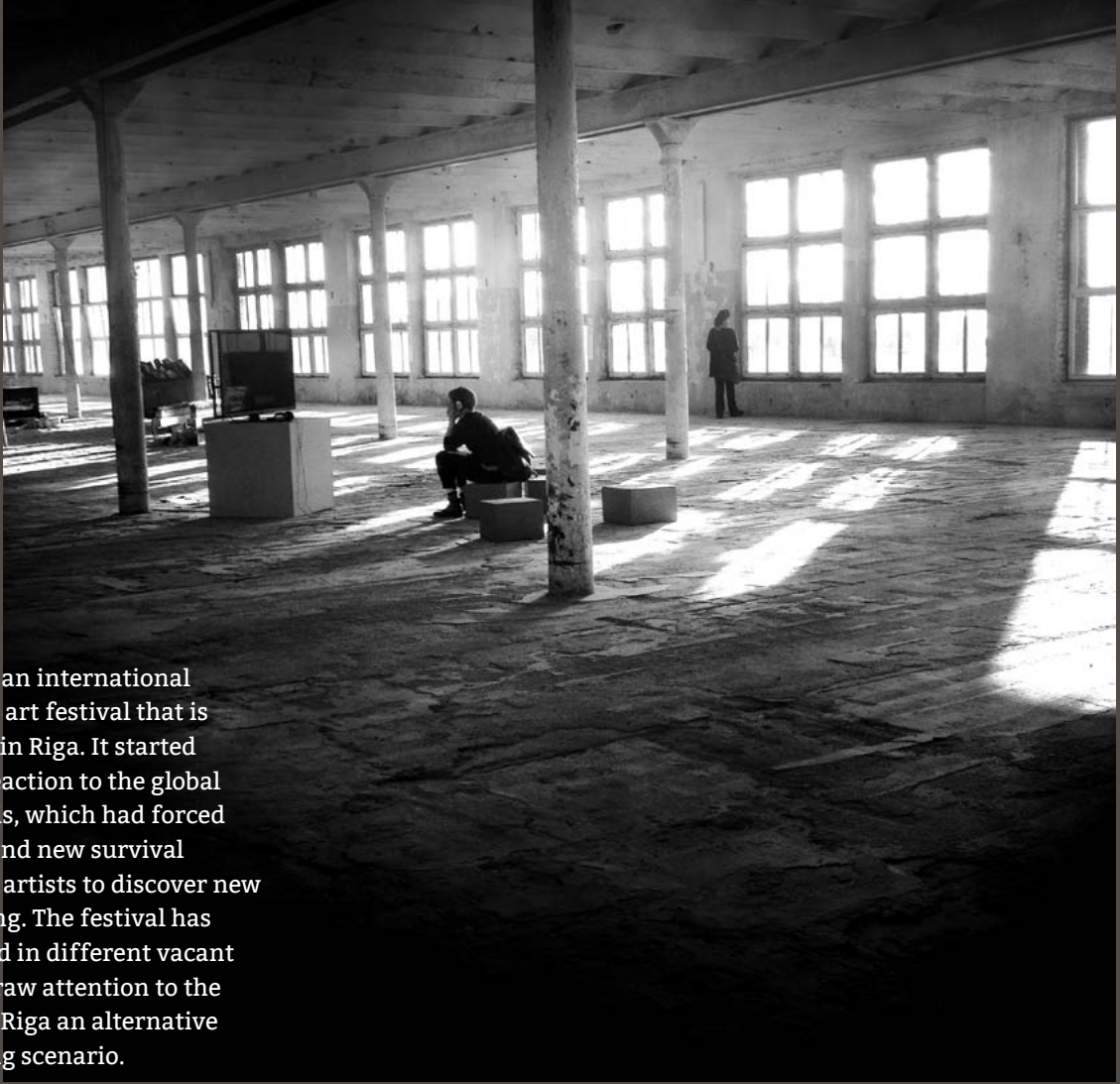
Artist-run Art Centre Totaldobže had their space at the former telephone factory VEF – until recently, when the landlord realised that he could pressure his tenants for higher rent. The old factory had, through the years, attracted other creative organisations as well, gentrifying the area.





One of the studios in the old telephone factory VEF (Valsts elektroniska fabrika, State Electrotechnical Factory) that artists still can afford to rent.





Survival Kit is an international contemporary art festival that is held annually in Riga. It started in 2009 as a reaction to the global economic crisis, which had forced the public to find new survival strategies and artists to discover new ways of existing. The festival has since been held in different vacant buildings to draw attention to the area, and give Riga an alternative urban planning scenario.

Survival Kit in the former Boļševička Textile Factory, on the outskirts of Riga, which was being considered as a possible site for a future contemporary art museum.





Former Press House where Totaldobže Art Centre temporarily resided in 2014, awaiting the building's demolition. The space is so huge that they used bicycles to move from one end to the other.





Survival Kit in the old Wagner Concert Hall (Vāgnera zāle), built in the 19th century and closed to the public a couple of years ago.



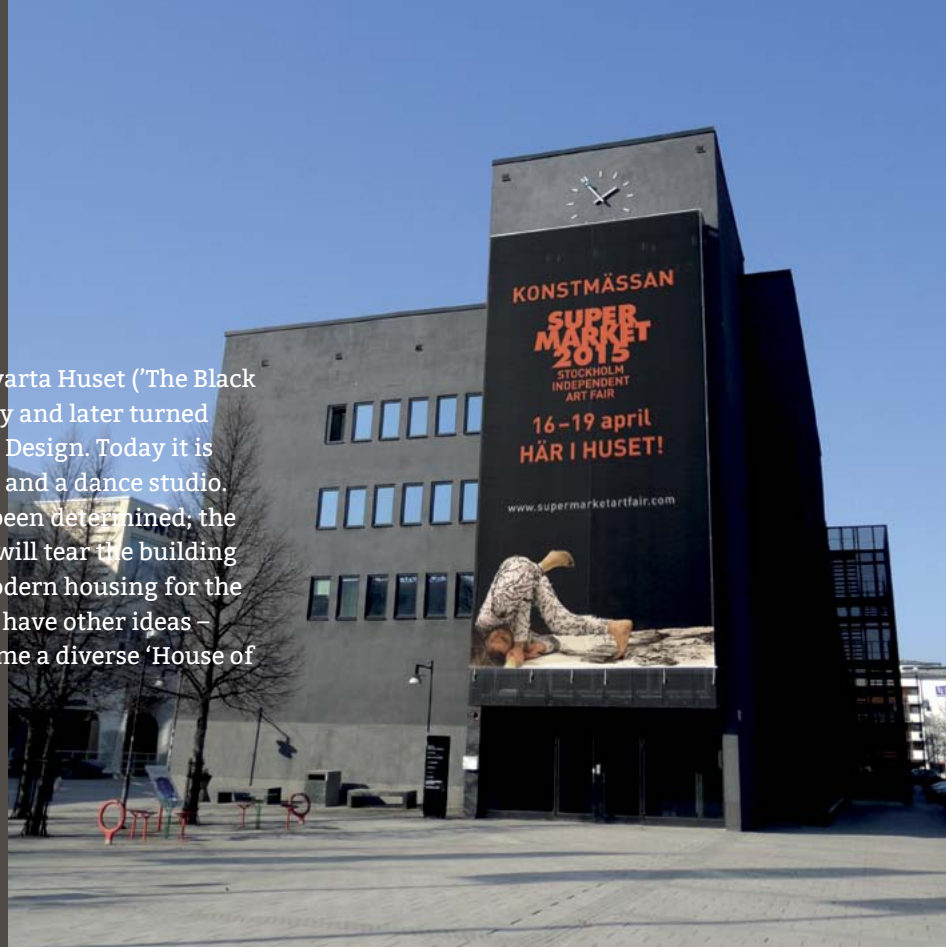
The artist-run gallery 427 was opened in April 2014 by a couple of young artists who thought something was missing in Riga. 427 is located in a rough neighbourhood next to the Jesus church, the biggest wooden building in Latvia, and a few blocks away from the contemporary art center 'kim?'.

A group of artists created the 'Free Riga' map. The map is used both as a guide for curious tourists who want to explore Riga's urban art scene, as well as for artists and cultural workers who are looking for a new space. There is already a second, updated version coming, called 'Map of Riga for Culture Lovers'.

- www.creativeterritories.lv: a new platform with information about cultural events in Riga
- www.fourtoseven.info: Gallery 427
- www.freeriga.lv: map of free spaces in Riga
- www.survivalkit.lv/en: Survival Kit
- www.totaldobze.com: Totaldobže



Supermarket 2015 is held at a new venue: Svarta Huset ('The Black House'), which used to be a telephone factory and later turned black with the aim of becoming a Centre for Design. Today it is mostly empty, apart from some office space and a dance studio. The future of 'The Black House' has not yet been determined; the property's owners have indicated that they will tear the building down by the autumn, and replace it with modern housing for the 'creative class'. The current tenants seem to have other ideas – they want the Black House to officially become a diverse 'House of Culture'.



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Hiwa K 'One Room Apartment'

2011/2014, Installation

The building exemplifies new forms of living that came to Iraq after the shock 'therapy' of the Gulf Wars, of a new political order, and the application of the global market economy.

This situation forces forms of dwelling that differ dramatically from the previous sense of communal life. It links the situation in Kurdistan to other socio-economic shifts around the globe, and to re-formulated, newly individualised societies, that used to be collective.

The work is a reconstruction of a house built recently near the minefields in Iraqi Kurdistan. Erected indoors the replica building engages the viewer by challenging the relationship between the space that hosts it and the form that fills it up. Big enough to give an impression of a house that can be entered and with a roof that can be climbed, the form is supposed to be proportioned in relation to the given space. The formal minimalism in this work is not one related to a certain period of art history but comes from pragmatism and sufficiency.

Aneta Szylak

Hiwa K is an Iraqi Kurdish artist and musician. His projects appear to be a continuous critique of art education, the professionalisation of art practice, of staging and visibility as well as the myth of the individual artist. Many of his works are outcomes of collaborations and concern the process of teaching and learning. They focus on knowing as an everyday practice rather than knowledge as a formalised discipline.

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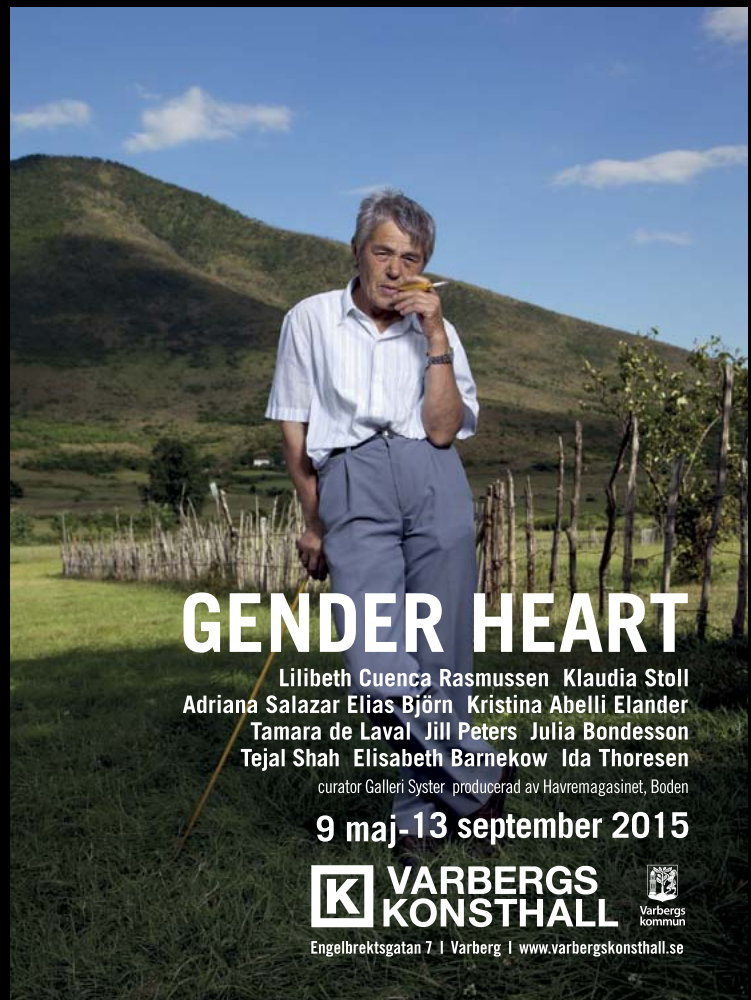
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PEARLS FOR PIGS

a chronicle by Jakob Anckarsvärd



Every edition of Supermarket is different both in quality and atmosphere. Some years the state of the world is more visible, at other times it is more of a stand-off between the commercial and the non-commercial. The galleries do not come to Stockholm with an obvious intent to represent a country, a culture or even a political position. Yet, when one hears that a gallery from, for instance, Syria will be represented, it surely creates interest and a hope that certain issues will be addressed or that the artist will bring something new to the table.

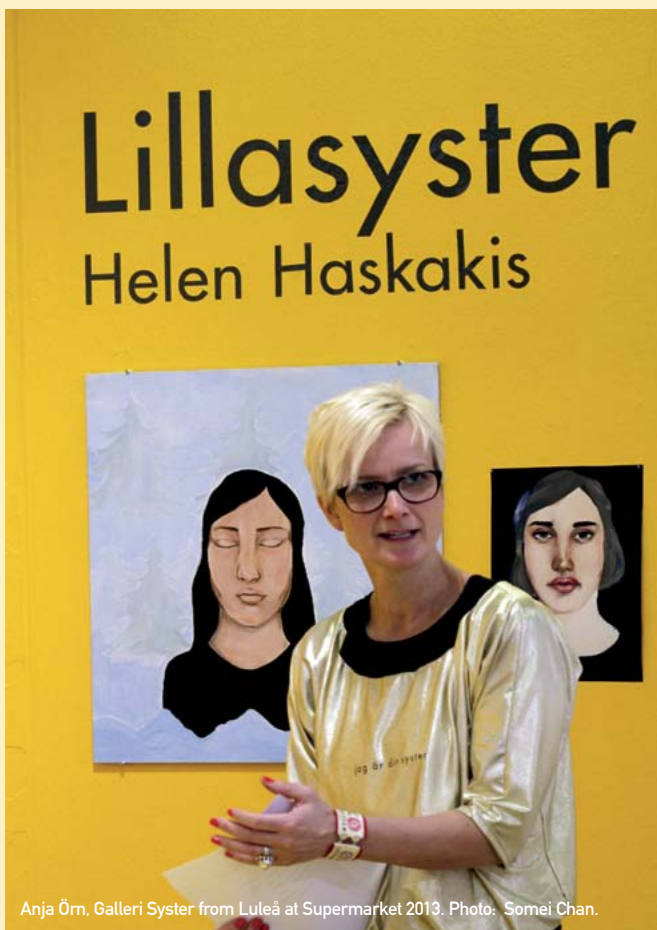
At Supermarket Greek and Spanish galleries have raised questions regarding recession, economics and responsibilities, sometimes in ways that conflict with the Swedish stereotyped perception of how a recession should be addressed. There have been occasional brave statements such as the Rainbow Art Project from Singapore which shows the queer objective on the gallery's agenda.

There have also been responses to the Arab Spring from galleries of that region. The question is, will there soon be reactions to Ebola, Ukraine, and terrorism in Paris and Copenhagen? Will the rise of neo-fascists in all European parliaments be tackled this year or in following years at Supermarket? How does the artist-run community respond to epidemics, revolutions, war and starvation? Well, certainly not all artists or venues focus on world events or political developments. But why not? The artist-run galleries do not have many obligations to their sponsors. They usually don't even have the goal of selling their work. If one has a chance to say something important, even on a small platform, one should take it in order to be

part of a movement for change. Supermarket isn't a small platform but a proper stage which should be important. Among the Swedish galleries Galleri Syster is one of the few galleries that has a clear feminist agenda. Nationalgalleriet makes political mumbles, but Tegen 2 is one of the few recurring galleries at Supermarket that is not afraid of political turbulence. They not only address the Israeli/Palestinian conflict but amongst other themes, they speak up on the issue of refugees and the 'illegal aliens' in the world. And more often than not, the outcome is complex, reflective and with total commitment. Let's hope for some more of that.

Artist-run initiatives are already part of a global movement. This is clearly an indication that something is lacking in the world of art.

The artist-run galleries work as starting points: collective, experimental places that are counterparts to commercial galleries. These initiatives can also be seen as a space for otherness. They should not, however, primarily be places for narcissistic copycats with boring ideas that really just aim for commercial recognition. They can be places that matter. Is the problem that artist-run galleries fall between two stools? They are not institutions



Anja Öm. Galleri Syster from Luleå at Supermarket 2013. Photo: Somei Chan.



Dror Feiler. 'Agitatorium' at Supermarket Talks 2014. Photo: Sarah Tehranian.



'Friendfarm', mind map by Kultivator from Dyestad at Supermarket 2013. Photo: Somei Chan.



Chiosc/Oberliht Association from Chisinau serves borscht at Supermarket 2011. Photo: Jose Figueroa.



Artellewa from Cairo at Supermarket 2013: 'The Bakaboza Campaign' an collaborative art project by Nini Ayach. Photo: Simon

or traditional places to sell pretty paintings. Hence they could be places to push things further, experiment, make an impact, make a noise with a message and some actual relevance.

The local artist-run galleries and Supermarket can exist as platforms for meetings and for sharing, and shouldn't work from competitiveness or jealousy. Some recurring galleries are well established and well funded while others have virtually no financial base. Some artist-run galleries strive to be independent and some even need to stay underground. The Tibetan Bhotsun gallery (Supermarket 2014) indeed needed

to stay under the radar in order not to provoke the government and thus be able to sustain its mission. In Europe there shouldn't be any reason to keep one's true colours hidden – one would think. As the commercial side is rarely put first at Supermarket, other aspects emerge such as a political agenda or possibly a sense of 'anything goes'. However, sometimes these galleries need to ask themselves: do we do this only to promote ourselves in the short or long term? There need not be an altruistic side to their raison d'être, but some sort of self-evaluation is without doubt in order. Is it just a silly fairground or can an artist-run venue actually represent something important?

A recurring question for many artist-run galleries is how they can reach more people, a broader or new audience. How one gets more attention in the press is another common question.

Why would they want this if they don't have anything important to say, one might ask... maybe the answer to the first two questions lies here.

Yet I asked art critics and curators in Stockholm and they all agreed that the artist-run art scene didn't get enough attention. They found



Hanaa El Degham. 'The return of the Egyptian soul' Artellewa from Cairo at Supermarket 2014. Photo: Sarah Tehranian



Muhammad Ali. '366 Days Of 2012'. Artellewa from Damascus at Supermarket 2014. Photo: Sarah Tehranian.



GeoAIR and Gallery Nectar from Tbilisi at Supermarket 2014. Photo: Sarah Tehrani.

this to be due to a wide range of reasons. Stockholm in particular has very limited space in the press for art and most goes to all the public and commercial galleries. Although a few artist-run galleries have been operating for quite a long time, the Stockholm art scene has seen a dramatic change in the past 15 years. Neither press nor public seem to have caught on to this, and still assume that artist-run galleries are of horrendous quality. This is partly due to the fact that a majority mostly show their own work, or recurring artists from their own networks. Furthermore, since some

galleries only have exhibitions for about two weeks, the critics don't bother to write about them since the ink wouldn't even dry before the exhibition was over. Essentially though, most of the critics ask for more proficient, engaging and relevant shows from artist-run galleries: not futile adaptations of what commercial galleries already flog. Sure, local critics are far too lazy and uncommitted to their mission to inform the public about current tendencies and exciting new work, and instead favour the sharing of established statements. A gallery in Glasgow that turned to

the commercial side after working for some years as an artist-run space once told me: "people kept telling me how happy they were that the work now was for sale. I replied: the work was always for sale. You just never bothered to inquire." People came with certain expectations and never bothered to take themselves out of that preconceived context. This is too often true of critics as well.

There are certainly no common goals uniting artist-run galleries but with the internet and diffusion of social media, the community of artist-run galleries has never had a better chance to collaborate. Yet they seldom seem to get these rudimentary collaborations to work. They would certainly have much to gain from synchronised invitations, openings and artists' talks: well, they would if they were actually serious about it. Is there an increase in artist-run initiatives due to the recession in Europe and other parts of the world? One would hope so.

Where there is a need or where there is no money there will be a artist-run project.

The lack of means, and the freedom from caring about selling or not, should result in more experimental output, bolder statements and more politically-charged work. The events of the world would thus be more evident in artist-run initiatives than in commercial galleries. That is, if they are committed and have some backbone. And if they are serious about wanting an audience, attention or press they need to start doing something that will catch public attention and stop playing it all so safe that it makes everybody nod off to sleep.



Espacio Tangente from Burgos at Supermarket 2013.

Artist-run galleries will always struggle with issues of quality and value. Few critics would deny the value of artist-run galleries, but the same critics would never vouch for their value through writing a review.

This is, however, not a global truth, since there are places where critics prefer to write about artist-run galleries rather than the commercial ones. Of course this may have much to do with the local art scene. In Scotland, the art is often lo-fi, experimental and hardly ever primarily commercially orientated. The art scene is vibrant and well

known, but the media knows that it is not the commercial scene that is vibrant. Commercial galleries are considered to be dull framing shops in comparison to the artist-run galleries. So the critics quickly turn to the artist-run venues that show the most interesting work. In other places the artist-run and commercial galleries work side by side and even collaborate. Some cunning artists are well aware of the differences between these two types of venues and strategically choose to show very different work when they have the choice to exhibit in both camps. Fine, Supermarket is an event that always receives plenty of attention. It's possible that this is because the other art fair on simultaneously is so intolerably dull and so utterly

mind-numbing that the press, in self-preservation, does anything to avoid it. Supermarket's visitors keep coming back as well, possibly with a shred of hope that the new galleries from Palestine, Iran, Argentina and Tanzania will bring something remotely interesting. Will these galleries be a good representation of the local art scene? Perhaps not, and maybe they won't even address the most important issues in their regions. Nevertheless, they pay dearly to be here, and they hardly expect to sell any their works. Let's just sincerely hope they will have something worthwhile to say that is not expressed anywhere else.

*Jakob Anckarsvärd
Artist, writer, currently researching at
Konstfack (MA)*

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GAZİ SANSOY

About miniature pop series

An artist starts a new creative adventure in 2010, inspired by the miniatures of Levni. This famous miniature artist of the ‘tulip period’ of the 1750s reminds us of both the cheerful and the waggish entertainments of ‘Sadabat’ and the iconographic ‘apocalyptic’ paintings of the West.

Levni’s real name was Abdulcelil Celebi. He was an artist of Sultan Ahmet III of the tulip period and illustrated two volumes of ‘Surname’ and ‘The Festival Book’. He was the artist of beautiful women, of the Harem, of feminine lines and colourful dresses, starry nights, tightrope walkers, court fools, yeniçeri bands on horse- and camelback and of fireworks in Haliç. The hand of Levni from 300 years ago can be seen in Gazi Sansoy’s works.

Gazi Sansoy has a special interest in the tulip period, which he has researched for a long time and identifies with. He uses Levni’s substructures in his compositions, creating symmetries through shared and gathered images, and recreates its atmosphere. Three main elements can be seen in his compositions. First, Levni determines the main narrative of the composition; secondly, he incorporates figurative images from masterpieces of the classical period; and thirdly he adds (mostly) erotic female figures selected from the internet and magazines. If you take a

close look at some of his paintings, you can see the artist’s own photos as a fourth motif.

When constructing his paintings on a large scale, he populates them with hundreds of small figures: this is the most striking thing about his 2010 works. The artist compares different cultures or lifestyles of the same period by putting them side by side – dervish figures and, for example, Rembrandt’s figures – using the same scale. We may also imagine that he is criticising the urbanisation phenomenon by placing jerrybuilt Turkish buildings alongside Ottoman tents and the architecture of 300 years ago at the vanishing point. He applies different techniques from the eastern and western arts of painting in his digitally printed canvases.

Two significant factors that determine Gazi’s choice of figures are humour and eroticism. When

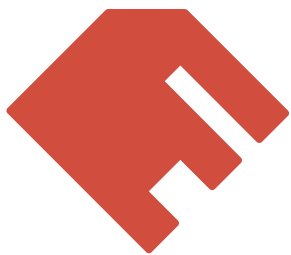
one enters into his painterly world, one sees huge crowds making fun of each other and living in peace in a festival atmosphere, as in Bruegel’s paintings.

He manages to take his hundreds of figures to different levels through specific interventions in his compositions. Levni’s paintings are the basis of the main emotional and atmospheric qualities in some of his works, though he sometimes outshines Levni’s eroticism. As a result, it can be said that Gazi Sansoy is entering an important stage after half a decade of searching. He seems to have found both themes and techniques that show his mastery in painting and in the use of digital technology. He has found a way of exploring and questioning the developments of the last 300 years, from the Ottoman era to the present day.





Maja Ruznic, "With His Sweater, We Held It All Together", ink and gouache on paper, 102x66 cm, 2014



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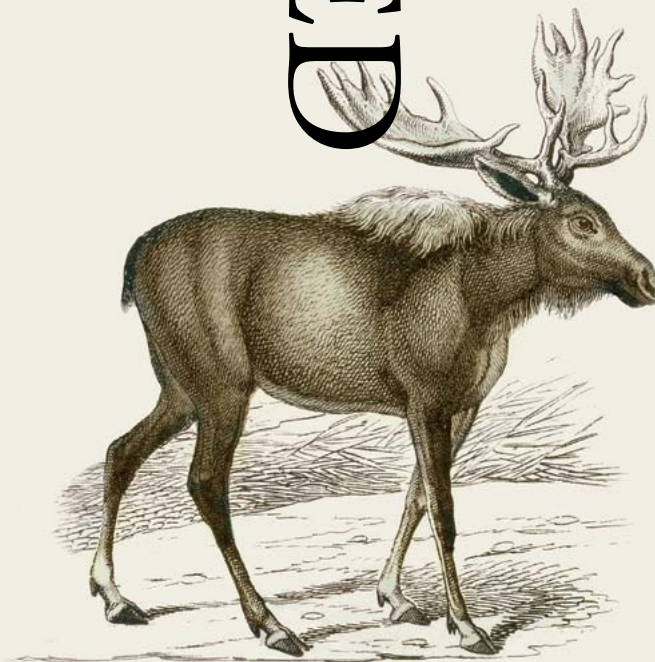
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