



WANÅS KONST #19

WANÅS KONST – CENTER FOR ART AND LEARNING • MARCH – DECEMBER 2019



NOT A SINGLE STORY II

In this summer's international group exhibition at Wanås Konst, grandiose and mundane stories coexist, formed by artworks influenced by place, history, identity, and everyday life. The main inspiration comes from the writer Chimamanda Ngozi Adichie's famous TED Talk *The Danger of a Single Story*.

Latifa Echakhch, *Blush*, 2018/2019. Photo Mattias Givell.



Alicja Kwade, *Solid Sky*, 2018

BLICKACHSEN 12

Wanås Konst in the world – This year the sculpture biennale Blickachsen 12 in Bad Homburg, Germany is being curated with Wanås Konst as a partner museum. Among the participants are William Forsythe and Yoko Ono, whose artworks can be found at Wanås Konst, but also Alicja Kwade and Satch Hoyt, in total 30 artists.

THE COLLECTION

Towering above the park is Martin Puryear's five meter high reed sculpture from 1996. This year Martin Puryear represents the USA at the Venice Biennale. Marika Wachtmeister, the founder of the exhibitions at Wanås, recounts how the artwork came about, from conception to realization.



Martin Puryear, *Meditation in a Beech Wood*, 1996.



Benoît Lachambre FLUID GROUNDS

Lines of purple, yellow, and red tape on the walls and floor chart movements and become malleable forms when the choreographer Benoît Lachambre and dancers move into the Art Gallery during the month of July.

THE SHOP

Discover the selection of Swedish design, ceramics and crafts in the shop. In addition *Made by Wanås Konst* is a new initiative in which ceramicists are invited to make objects of clay from Wanås.



Svenne Johansson, *Snytbagge / Beetle*.

WHERE ARE YOU A LOCAL?

Where are you from?, we ask the one we're trying to get to know. To provoke new answers, the writer Taiye Selasi instead suggests asking: *Where are you a local?* What is your answer?

WANÅS KONST LEARNING

Guided tours, creative workshops, contemporary dance, meeting artists, and summer camp – Wanås Konst Education creates activities based on the vision that everyone should have access to art.





Butler/Lindgård, Tits N Ass. Photo Joen Bergenrud.

MARCH 2 – APRIL 28

Butler/Lindgård *Tits N Ass*

BODY HAIR, JOYFUL BREASTS, and translucent period stains—Wanås Konst’s spring season kicked off with the exhibition *Tits N Ass* with Malmö-based design studio Butler/Lindgård. The exhibition was a feminist observation of which bodies are seen and occupy space in the public sphere and presented existing and new prints, textiles, and sketches by textile designers Hanna Butler and Karin Olu Lindgård. Even after the exhibition period ended, the artists’ colors and patterns continue to be seen in the newly-decorated lounge located in the Art Gallery. The exhibition was the third in Wanås Konst’s series featuring artists active in the region.

We meet the duo in a conversation about textiles, bodies, and creativity. The idea for the project *Tits N Ass* clicked already in 2015, with inspiration from their own experiences. They were both nursing mothers of three and felt that the acceptance of nursing in public spaces had diminished in comparison to a few years earlier.

“Suddenly, there were nursing rooms where mothers were expected to nurse, which in turn created the feeling that it was an infraction to nurse anywhere else. The whole thing culminated in Hanna being thrown out of a museum by security guards because she nursed there. *Tits N Ass* is about the representation of bodies in the public sphere—which bodies and bodily actions are shown, and which are hidden. From that set of questions, we have taken a sort of guerilla perspective regarding the representation of bodies, for example in the form of joyful breasts, body hair, translucent period stains or direct imprints of bodies in motion. It is honest, unstylized, unsexualized, and humorous,” as Butler/Lindgård describe.

The Butler/Lindgård collaboration first began when they met as students of textile design at The Royal Danish Academy of Fine Arts’ School of Design in Copenhagen. They have a shared interest in the qualities of and possibilities provided by the material. Mass production however, has never appealed to the duo. As much as possible, they make their own products in their studio in Malmö.

“We find textile as a medium speaks to us in its tactility, materiality, and the possibility of increasing in scale. If you just have a little hubris, the medium of textiles is fantastic because you can create a work that is as big as you want. We’ve actively taken a position against trends and refuse to encourage purchases on

these grounds. We prefer long-term, sustainable choices and want those who buy our products to love and care for them for life.”

They collaborate closely through the entire design process, from the drawing table to the print shop to the finished piece. In the exhibition at Wanås Konst, the sketch and process materials are presented so that visitors can follow the entire path from idea to product.

“We joke around and laugh a lot during the design process, and we think this disarming joy can be felt in the resulting work. Initially, everything happens by hand, close to the materials. Sometimes we sketch on the same paper or finish a work the other of us started, like the collaborative drawing games we played as children. Sometimes, we make things difficult by playing with scale and materials. In the beginning of every project, we usually work against a deadline, trying to create as many sketches as possible in a short period of time. Quantity instead of quality is a good starting point if you appreciate spontaneous, warped expression, as we do. There’s no time for a critical gaze; it has to wait until later.”

For the exhibition, they used their own bodies as sketching tools. During a residency in Skofabriken, Wanås Konst’s studio in Knislinge, they worked with a method they call the “dance sketch.” In collaboration with choreographer Emma Ribbing, they improvised a phrase, a pattern of movements that in turn would create patterns on a surface. Once in place and with their bodies covered in paint, the duo continued to develop the short choreographed phrase until the expression gained the feeling of speed and motion. The result is abstract patterns on large pieces of paper, which can then be used in the studio and transformed into a foundation for future textile products.

“When we work with hand sketches, it is our brain’s interpretations of different bodies that can be seen in the patterns, but we wanted to find new ways of creating representations of bodies with textiles, ways that didn’t necessarily give the brain priority when it came to interpreting, but instead was about direct impressions of bodies.” – **Malin Gustavsson**

In conjunction with the exhibition, Wanås Konst Lounge is opening in the Art Gallery, a space that also functions as a place to get coffee outside the open hours of Wanås Konst Restaurant. The decor has been designed in dialogue with Butler/Lindgård, and their colors and patterns spill over on walls and furniture.

HANNA BUTLER (b 1978) and **KARIN OLU LINDGÅRD** (b 1982) are the founders of Malmö-based design studio Butler/Lindgård. Their textile design originated in everyday observations that combine the hand-made and exclusive with humor and visionary messages. In the spring of 2019, they presented the exhibition *Tits N Ass* at Wanås Konst Art Gallery—a feminist observation of which bodies and norms occupy public spaces. Butler and Lindgård were both trained at The Royal Danish Academy of Fine Arts’ School of Design in Copenhagen. They have previously exhibited at such venues as the Röhsska Museum of Craft and Design in Gothenburg (2011), Landskrona konsthall (2016), and, in the last year, at Trelleborg Museum, Form Design Center in Malmö, Mint Gallery in London, and the Embassy of Sweden in Tokyo.

WHERE ARE YOU A LOCAL?

Hanna “I feel at home in Malmö, where my children were born and raised and where I became an adult. Above all, I feel at home in the neighborhoods I move around in on a daily basis: Kirseberg, around Värnhem, where we have our studio and our fantastic workshop. The workshop is, in some way, a second home, a sanctuary. I love the possibilities that exist there. I also feel at home in my collaboration with Karin, who, aside from my children, is the most important and most fun person in my life.”

Karin “After having watched Taiye Selasi’s TED Talk, I feel equally moved and confused. I love the idea of being able to create your own residence, depending more on feeling than geography! I would say that I feel at home in Malmö, where my immediate family lives, where I was born and raised and still live today. But not necessarily all of Malmö. I experience the city as a bit difficult to love, and actually only really feel at home in the area around Möllevångstorget where I live, along Östra Förstadsgatan where we have our studio and workshop, and in the magical backyard of Malmö konsthall.”

Treasures of Östra Göinge

Ask for the tourist folder at the entrance and don’t miss the exhibition about the stone industry and the world-famous black granite!



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Chiharu Shiota, *Everywhere*, 2018.

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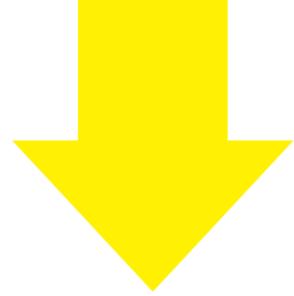
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...to the artists: Hanna Butler & Karin Olu Lindgård; Latifa Echakhch, Lungiswa Gqunta, Peter Geschwind & Gunilla Klingberg, Lubaina Himid, Marcia Kure, Santiago Mostyn, Anike Joyce Sadiq; Benoît Lachambre and Kyung-Jin Cho
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TAKE IT FURTHER



THIS YEAR, LITERATURE HAS walked hand in hand with the exhibition work. Texts have inspired and almost whispered in the ear, and become a part of the conversation in anticipation of the exhibition and about the artworks that have grown forth.

The Danger of a Single Story is the title of author Chimamanda Ngozi Adichie's TED Talk in 2009, and this is the inspiration for this year's exhibition title *Not A Single Story*. Five years after Adichie, author Taiye Selasi presented her TED Talk, *Don't Ask Me Where I Come From, but Where I'm a Local*. And after another five years, the exhibition opens at Wanås. During the same 10-year-period, Jonas Hassen Khemiri has observed and depicted Sweden in text, placed questions of identity in the midst of everyday life, addressed them in letter format to the Minister of Justice, asked questions among Lego figures and on election day. The same thoughts and texts taken up by authors are issues that inspire the artists in *Not A Single Story*—whose story is told, and who do we share our stories with?—and they are central questions of the 2000s.

Are you a world champion, a baby boomer, a hillbilly, an ex-patriate, or a chef? Many of this year's artists live, or have lived, in several places that have formed their understanding of self and given rise to different identities. Some of us recognize this experience in ourselves. For others, several identities has more to do with having moved from the country to the city or vice versa, about who you love, about skin color or career choices—everything that comprises our self-image and how others see us. But even if we can see differences between ourselves and others—and there are strong forces that want us to think in the division of “us and them”—we who are alive today have more in common with the people around us than those who lived 500 years ago. Those of us who experience this year's exhibitions probably have more in common with other secularized, online-ordering, climate-anxious googlers than with Kristina and Karl-Oskar in Vilhelm Moberg's *The Emigrants* novels, who at one time emigrated along with one million other Swedes, worn out by stony fields, hunted by hunger and the church in the middle of the 1800s. We who live today share *our* time.

The artists have seldom used such a wide variety of materials as they do this year—the body has become print and shadows, glass bottles and imitation fur have become sharp or soft sculptures. Art expands our world of representation, nothing less. Seldom is there the opportunity to continue working with an artist's idea after an exhibition is over, but this year, we've been able to say: “What you did last year, let's take that further in a new exhibition!” *Not A Single Story* began with an invitation from The Nirox Foundation about creating an exhibition for their sculpture park outside Johannesburg in South Africa. That was in 2018. Now it's at Wanås. It is almost inherent in the title that the exhibition should continue, in a new place and in a new way.

This type of comprehensive project, with exchanges and collaboration, produces concentric circles on the water year after year. Thanks to all the artists who contributed in South Africa, to the team at Nirox for their confidence, and to the artists who are participating in this year's exhibition.

Who reads a foreword? Those of you who do—we are convinced that encounters with art create dialogue and space for contemplation and change. We want to extend a huge thanks to all of you who visit and participate, for finding this place and continuing to discover and question. Of all our visitors, we especially want to highlight the teachers. Last year, 12,000 school-aged children participated in Wanås Konst's learning program. They examined the area through tours and workshops, encountered art and artists, and worked in practical terms with the ideas that arose. It's not easy to find time in the schedule, work out the logistics, and then sit on a bus for an hour to get to Wanås. But remember—we want you here! We see how the art inspires you and how you inspire us. With the economic support of the national Swedish Inheritance Fund, finally this year we can break ground on our own learning program venue. We will continue our focus on discovering art out in the park, but soon we will have a roof over our heads when it rains, access to running water, and warm rooms so that we can expand the periods during which we can welcome children and youth here.

Wanås Konst's team works year-round. Their curiosity and dedication is invaluable. Even a small force can make a lot happen—in the park, the Art Gallery, and the office. The Foundation's board is working at a somewhat greater distance, but with great visions for the future, and we send a warm thank-you to them as well. The exhibition in South Africa in 2018, including the comprehensive pedagogical program, was carried out with support by the Swedish Postcode Foundation, the Swedish Institute, and the Swedish Embassy in Pretoria. Those who give us the means by which to do what we're doing here and now are the Region of Skåne, The Swedish Arts Council, the Municipality of Östra Göinge, foundations and associations, companies and individuals – please see the list to the left. And, as always, a special thank you to the Wachtmeister family.

Do you wish you were on that list? We are currently looking for people to help fund exciting pedagogical projects with a focus on experiences young people will carry with them for life. Please be in touch if you want to learn more!

WELCOME!

Elisabeth Millqvist & Mattias Givell Co-Directors



We make it happen—Wanås Konst's staff, April 2019.

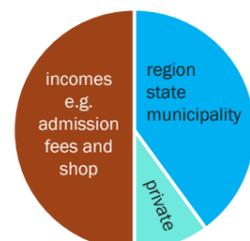
WANÅS KONST—CENTER FOR ART & LEARNING, presents and communicates contemporary art that challenges and redefines society, working in the landscape at Wanås in Skåne, southern Sweden. The permanent collection in the park is complemented with out- and indoors exhibitions and guided tours, artists' talks, performances and workshops, engaging a wide audience. Wanås Konst produces site-specific international art and learning in an innovative and accessible way.

The collection in the sculpture park has 70 permanent works, created for Wanås Konst, by artists such as

Igshaan Adams, Jenny Holzer, Nathalie Djurberg & Hans Berg and Yoko Ono. The sculpture park has 80,000 visitors per year and 10,000 children take part in educational activities.

Wanås Konst is run by the non-profit Wanås Foundation. Founding Director Marika Wachtmeister initiated the art projects in 1987. Since 2011 the activities are run by Co-Directors Elisabeth Millqvist and Mattias Givell. Wanås Konst is mainly self-financed, partly supported by state, regional and municipal funding, as well as private foundations, sponsors and individuals.

How we make it!



Every purchase supports the programs!



NOTA SINGLE STORY II

Since 2013, Wanås Konst and The Nirox Foundation in South Africa have collaborated through visits, dialogue and exchange.

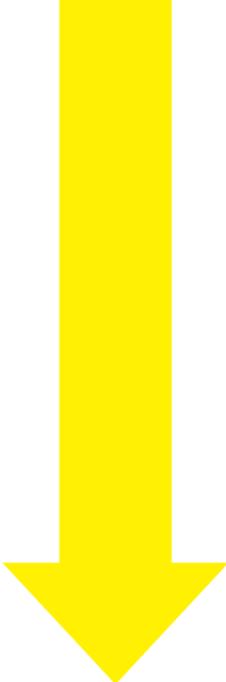
In 2018, Wanås Konst and Nirox Sculpture Park co-produced the international group exhibition *Not A Single Story* with 25 artists, at Nirox outside Johannesburg.

The starting point of the exhibition and inspiration for the title, *Not A Single Story*, comes from author Chimamanda Ngozi Adichie's well-known TED Talk in 2009, *The Danger of a Single Story*. Since her breakthrough in 2007 with the novel *Half of a Yellow Sun*, Adichie is one of Nigeria's strongest voices. An excerpt from Adichie's talk is presented on the following page.

The exhibition at Nirox is the point of departure for a second edition that is now presented in a concentrated form, with eight artists, in a new place in the world—at Wanås.

Not A Single Story II engages with the question posed by the author Taiye Selasi; "Where are you a local?", and it becomes part of the story in the following pages.

In the fall of 2019, a publication documenting the entire project will be released.



Power is the ability not just to tell the story of another person, but to make it the definitive story of that person.



The Danger of a Single Story

by Chimamanda Ngozi Adichie

I'M A STORYTELLER. And I would like to tell you a few personal stories about what I like to call “the danger of the single story.” I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children’s books.

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: All my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out. Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn’t have snow, we ate mangoes, and we never talked about the weather, because there was no need to.

My characters also drank a lot of ginger beer, because the characters in the British books I read drank ginger beer. Never mind that I had no idea what ginger beer was. And for many years afterwards, I would have a desperate desire to taste ginger beer. But that is another story.

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify.

[...]

It is impossible to talk about the single story without talking about power. There is a word, an Igbo word, that I think about whenever I think about the power structures of the world, and it is “nkali.” It’s a noun that loosely translates to “to be greater than another.” Like our economic and political worlds, stories too are defined by the principle of nkali: How they are told, who tells them, when they’re told, how many stories are told, are really dependent on power.

Power is the ability not just to tell the story of another person, but to make it the definitive story of that person. The Palestinian poet Mourid Barghouti writes that if you want to dispossess a people, the simplest way to do it is to tell their story and to start with, “secondly.” Start the story with the arrows of the Native Americans, and not with the arrival of the British, and you have an entirely different story. Start the story with the failure of the African state, and not with the colonial creation of the African state, and you have an entirely different story.

I recently spoke at a university where a student told me that it was such a shame that Nigerian men were physical abusers like the father character in my novel. I told him that I had just read a novel called “American Psycho” and that it was such a shame that young Americans were serial murderers. Now, obviously I said this in a fit of mild irritation.

But it would never have occurred to me to think that just because I had read a novel in which a character was a serial killer that he was somehow representative of all Americans. This is not because I am a better person than that student, but because of America’s cultural and economic power, I had many stories of America. I had read Tyler and Updike and Steinbeck and Gaitskill. I did not have a single story of America.

When I learned, some years ago, that writers were expected to have had really unhappy childhoods to be successful, I began to think about how I could invent horrible things my parents had done to me. But the truth is that I had a very happy childhood, full of laughter and love, in a very close-knit family.

But I also had grandfathers who died in refugee camps. My cousin Polle died because he could not get adequate healthcare. One of my closest friends, Okoloma, died in a plane crash because our fire trucks did not have water.

I grew up under repressive military governments that devalued education, so that sometimes, my parents were not paid their salaries. And so, as a child, I saw jam disappear from the breakfast table, then margarine disappeared, then bread became too expensive, then milk became rationed. And most of all, a kind of normalized political fear invaded our lives.

All of these stories make me who I am. But to insist on only these negative stories is to flatten my experience and to overlook the many other stories that formed me. The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

[...]

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. “They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained.” I would like to end with this thought: That when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

MAY 5 – NOV 3



**NOT A
SINGLE
STORY II**

LATIFA ECHAKHCH
PETER GESCHWIND & GUNILLA KLINGBERG
LUNGISWA GQUNTA
LUBAINA HIMID
MARCIA KURE
SANTIAGO MOSTYN
ANIKE JOYCE SADIQ

COMPLICATE THE STORY

In *Not A Single Story II* at Wanås, the story, the artists, and the place comes together. The artworks depicts landscapes, narrates with crushed glass, and gives form to fantastical beings, void and shadow plays between the trees. New questions arise, one of them is posed by the author Taiye Selasi, who asks where you are a local instead of where you are from. What is your answer?



Santiago Mostyn, *SUEDI (Slow Wave Edit)*, 2017, installed at Wanås Konst 2019. Photo Mattias Givell.

THE POLITICAL, POETIC AND METAPHORICAL

Curator Sarit Shapira entitled an exhibition at Magasin III in Stockholm in 2007 *Fleeing away from what bothers you most*. The artists in that exhibition were working in the Middle East; for them, having an interest in the political situation and confronting the conflict between Israel and Palestine was inevitable. At the same time, Sarit Shapira met artists who were occupied with completely different questions, who were tired of the expectations of what their art should deal with, who wanted to create space for delving deeper. Artists dedicated themselves to both parts or, as she saw it, to three parts: *The point of departure of these works is actually split into three. On the one hand the actual immediate political-contextual reality, and on the other hand the imaginary poetic-allusive and metaphoric sphere of a utopian artwork. And between these two worlds there is a gap, an unbridgeable fissure... The persistent existence of this gap stress out the absurdity of any try to soar from the ground of the political and actual field. Yet it is... right into this gap the artists could flee, away from their bothering (political) context, then returning back to it, and so on and so forth, in an endless circular move.*

The political situation is interwoven, Shapira meant, with poetic and emotional states in the stories they bring up. The writing of history in South Africa, as in Israel, is fringed with conflict and trauma. When the artists from different parts of the world undertook the exhibition *Not A Single Story* in South Africa in 2018, they used a variety of different entry points. Meanwhile, there was no doubt that the mundane, filled with political stories, became a part of their artistic expression and content like an inescapable presence. Poet Wisława Szymborska has claimed that *time is political*:

*Whatever you say reverberates,
whatever you don't say speaks for itself.
So either way you're talking politics.
Even when you take to the woods,
you're taking political steps
on political grounds.*

NOT A SINGLE STORY II

Where, then, have the artists stepped when working with these exhibitions? Nirox lies in the province of Gauteng in an area grandly named the “Cradle of Humankind,” a UNESCO World Heritage Site estimated to contain 40 percent of the fossils of the ancestors of humans that have been discovered thus far. The site is influential when artists create new artworks outdoors; these milieus are the opposite of neutral rooms, regardless of whether it is a Swedish beech forest or an area that combines neatly-trimmed lawn with kilometer-long paths in caves of dolomite. At Nirox, several artists returned to the ground, to the question of who once lived on that site, to our ancestors—a heritage that imbues the surroundings with meaning. One of the oldest finds in the area is the remains of an *Australopithecus africanus*, dated 2.3 million years old. These fascinating archeological finds turn our focus backwards in time and give us a shared history. When researchers today use DNA technology to tell about who we are, how we have migrated, and in part how we looked, it is a history that often astonishes us, that we didn't know, but its traces exist in our very bodies.

The second part of the *Not A Single Story* exhibition is occurring at Wanås, a place associated with the medieval Danish defense fortress, built during the wars between Denmark and Sweden. Old unpaved paths bordering avenues emphasize the structure's central placement, marking direction, while stone walls show boundaries, and the surrounding buildings have grown up around it. The fortress' history, which from a Swedish perspective is old, is so much younger compared to the site of the exhibition's first part; it is so young that the line of ownership is documented—the list of names goes back to 1480. The place connected to the building relates to work, cultivating the soil, to heritage and roots, but we live in a time of migrations.

SANTIAGO MOSTYN

A filmed caravan of people comprises one part of Santiago Mostyn's video, which he created to Erik Lundin's rap song *Suedi*, Arabic for Swedish. Artist Lundin raps the story of his childhood in “Västerort”, i.e. the suburbs west of Stockholm, about how he lives and resides in Sweden, breathes in the air but is seen as an immigrant, *second generation*; he is happiest there but eventually leaves Sweden for good in order to feel at home. But then comes the twist in the text:

*Suddenly, something terrible happens
I'm introduced to my cuz's buddies as Swedish,
I was a Suedi, I woke up and was a Suedi.*

Lundin's rapped story, his struggle with himself, existence, and how others see him is combined with in Santiago Mostyn's images in the video work *SUEDI*. Two men try wrestling holds, broad backs and thick necks, wrist on hand, hand on neck; they follow a silent agreement about how the practice will go, their pale bodies in the bright room stand steady and they repeat movements they know well. Shoulder, backs, muscles—when the camera zooms in, the bodies are like a billowing landscape and it is precisely a landscape we see in the video's second part, set to the same lyrics. We leave the training facility and see winding lines of people, moving like a biblical exodus along a train track and along fields in a broad agricultural landscape. Filmed from the air, the surroundings look like a green and brown quilt. It could be around the corner in Skåne, but these are Associated Press images from 2016 when the war in Syria in particular forced large numbers of people to flee, and gradually the number itself—a stream, a train, a mass—became significant instead of the fleeing people behind the numbers. Mostyn has previously fixed his gaze on movement in the video *Delay*, where he ventures out into the Stockholm night at Stureplan and fumbling, dancing, stumbling, he goes around among those who typically spend time at nightlife hangout places. He stands near and sometimes touches the people he has approached, dark hand against white skin; he is next to them, but not one of them. The experience, the belonging, the alienation is embodied and emphasized by his movements. In *SUEDI*, Mostyn juxtaposes confident bodies, two individuals, against a mass that doesn't know who they will wake up as tomorrow, what language they will hear and try to learn. Lundin's story has another background, but one day he became someone different from who he thought he was—identity is not static.



Photo Albin Dahlström, Moderna Museet.

SANTIAGO MOSTYN (b 1981) works with photography, video, sculpture, and installation. His works are characterized by personal and political stories that examine colonialism, social norms, and isolation. At Wanås Konst, he is displaying the video work *SUEDI (Slow Wave edit)* (2017), a video work in two parts—people in a wrestling match are followed by aerial photographs that reproduce the path immigrants traveled on foot through southern Europe. The images are interwoven with the song *Suedi* by rapper Erik Lundin, reworked by musician-artist duo Susanna Jablonski + William Rickman. For the exhibition at Wanås Konst, Mostyn has incorporated pictures from the site. Mostyn has participated in exhibitions at institutions such as Kunst-Werke in Berlin (2008), Hiroshima Museum of Contemporary Art (2015), Moderna Museet in Malmö and Stockholm (2016), Göteborgs Konsthall (2017), and Galleri Format in Malmö (2019), and he is currently working on an exhibition at Lunds konsthall for summer 2019. In 2018, he curated the Moderna Exhibition at Moderna Museet in Stockholm along with Joa Ljungberg.

WHERE ARE YOU A LOCAL?

The straightforward answer is that I'm a local in Stockholm, even though it's not where I'm from. It's where I work, sleep, raise children, and think about my place in the world. But what is strange is to feel local but to be seen as a foreigner in the same place, at the same time. Which raises the question of perception: Erik Lundin, the rapper whose track this video is based on, was born and raised in Sweden, and raps about being treated like an outsider because of how he looks. How much do we take for granted the localness of the wrestlers we see in this video, or the foreignness of the travellers moving across the land?



Photo Wanås Konst.

MARCIA KURE (b 1970) works with collage, painting, drawing, and sculpture that examine identity as it relates to fashion, popular culture, and femininity. For the exhibition *Not A Single Story II* at Wanås Konst, she has created the work *Denizens*, which consists of two ambiguous textile figures placed high up in the trees. The artwork is a continuation of the sculpture group *Bird of Paradise* (2018), which she created at The Nirox Foundation in Johannesburg. Kure attended the University of Nigeria in Nsukka. Her art has been shown in a large number of solo exhibitions around the world, and she has participated in the Sharjah Biennial (2005), La Triennial at Palais de Tokyo, Paris (2012), Dak'Art Biennale, Dakar (2014), and as part of Koyo Kouoh's exhibition *Body Talk* at Lunds konsthall (2015), among others. Her works are in the collections of such institutions as the British Museum in London, the Smithsonian American Art Museum in Washington, D.C., and Centre Pompidou in Paris. In 2014, she completed a residency at Victoria and Albert Museum, London.

WHERE ARE YOU A LOCAL?

I am local where I live in the present; and I am local where my imagination takes me. My family moved a lot during my childhood in Nigeria; and I have moved a lot in the many years I have lived in the United States. I have never been in a fixed place mentally. Thanks to the internet, I perform my ritual within and far beyond the place I pay my taxes. The local is virtual.



Photo Matthias C'well.

LUNGISWA GQUNTA (b 1990) works with sculpture and installation that reveals inequality in South African society. At Wanås, she is showing two artworks. *Divider* consists of beer bottles hanging by a rope twisted from sheets, creating a barrier in the park. The artwork emphasizes how alcohol divides families and societies; the first version was shown in the exhibition *Gokobe* at Whatiftheworld gallery in Cape Town, 2016. Thousands of broken soda bottles are placed in a rectangle and the smell of gasoline spreads through the room in the artwork *Lawn I*, which refers to violence and resistance. Gqunta holds her degree from the Michaelis School of Fine Art, Cape Town. In 2017, she participated in the Istanbul Biennial and Manifesta 12 in Palermo, Italy. She is represented at Zeitz MOCCA in Cape Town, and she is part of the artist collective iQhiya, which exhibited at documenta 14 in Athens and Kassel (2017). Gqunta is currently in a two-year residency at the Rijksakademie van Beeldende Kunsten in Amsterdam.

WHERE ARE YOU A LOCAL?

I am local where collective action and communal living thrives. Where collective healing and resistance is one of the ways in which we nurture ourselves and others.



Marcia Kure, *Denizens*, 2019 (model).

We have no guns—we have only stones, boxes of matches and petrol.

THE DANGER WITH A SINGLE STORY

“Where are you from?” is one of the first phrases the student of a new language learns, along with “My name is...”. Author Taiye Selasi thought that every time she was introduced during a book tour, it felt wrong: she was introduced in different ways, and this produced very different expectations. Thinking of herself as “multinational,” like some companies, didn’t feel any more accurate. She had been born in, studied in, and was resident of different countries, and her parents were from countries that were even different from these—but the introduction was reduced to a *single story*, Selasi claimed. She referred to author Chimamanda Ngozi Adichie, who introduced her well-known TED Talk with the words: *I’m a storyteller. And I would like to tell you a few personal stories about what I like to call “the danger of the single story.”* Adichie argues: *Stories matter, continuing: How they are told, who tells them, when they’re told, how many stories are told, are really dependent on power.*

Chimamanda Ngozi Adichie’s story is the starting point for the exhibition and the inspiration for the exhibition’s title, *Not A Single Story*. The participating artists, their current questions and practices, along with the site and *story* as a concept form the central elements of the exhibition. The word *story* can and has been used in exhibition titles with endless interpretive possibilities, but the artworks in Wanås Konst’s exhibition are not necessarily narrative; they have a wider and more transformable frame of reference.

MARCIA KURE

Transformation is a recurring theme for Marcia Kure. She has worked with a series of collages with the title *Dressed up Series*, 2011, which she sees as a self-portrait without pictures of herself. The collage technique links things together; she dresses up, down, and out the character she puts together. One of these self-portraits of Kure may comprise a wood duck’s head, a male rapper, a 19th-century Victorian dress, a sneaker, and a dog. She says that it feels like there are pieces of her everywhere. At Nirox, Kure worked with the *Bird of Paradise* (*Strelitzia regina*), which comes from South Africa. The name emphasizes the plant’s resemblance to a bird, but the plant also has a hidden connection to animals because it contains the substance bilirubin, which in humans comes from the breakdown of red blood cells and is filtered out by the liver. Researchers have previously only known that the substance is found in animals, and the discovery underlines

the difficulty in all methods of categorizations. In Kure’s case, the plant’s English name became the title of a group of soft, textile sculptures and the inspiration for their color palette. The choice of material is a continuation of other work she has done with cloth and fur, combined in compound forms that move beyond conventions of clothing and fashion. At Wanås, her soft sculptures have grown and reached up into the trees; they rest safely on the branches and their colors, inspired by the moss in the beech forest, camouflage them among the green leaves of the trees. Kure samples expressions in her sculptures and makes them difficult to define. There are connections to Natural Synthesis, a theory of cultural mixing advanced by Art Society, an artist group formed by students from the university in Zaria in northern Nigeria in the late 1950s. They wanted to forge a postcolonial aesthetic by mixing Western modernist sensibilities and local, traditional art forms and themes. Uche Okeke became a leading member of the Art Society and, eventually, head of the art department at the University of Nigeria in Nsukka that Kure would later attend. He is known for drawings of figures made with whirling lines that combined botanical, human and animalistic forms. After Nigeria became independent in the 1960’s, the Art Society worked for a new national cultural identity by weaving together Igbo, Yoruba and Urhobo art forms, folktales and contemporary Nigerian subject matter. While Kure maintains the working method, she also uses material from research, Disney, and hair extensions; there is a closeness to the everyday and popular culture.

LUNGISWA GQUNTA

The things that are closest to us—objects in the home—form a starting point for Lungiswa Gqunta’s art, and the home is both safety and a place for danger in the everyday. She wants us to feel it, we shouldn’t be able to defend ourselves from her works. It’s not enough that we see several thousand cast-off, lined-up glass bottles, glittering pale green in the work *Lawn I*. Through the smell of gasoline that dominates the exhibition space, she wants us to have a physical reminder of the components of the weapon everyone can make: the Molotov cocktail. Gqunta was born in 1990. Four years later, the Apartheid regime was abolished and Nelson Mandela was elected president, and the man whom Reagan and Thatcher called a terrorist became a symbol of peace. In 2018, his more controversial wife, Winnie Madikizela-Mandela, passed away. While Mandela was imprisoned, Madikizela-Mandela managed to keep going, and her choice was not a strategy of nonviolence; in interviews, she expressed sorrow and frustration, and she encour-



Lungiswa Gqunta, *Divider*, 2016, detail from installation at Wanås 2019. Photo Mattias Givell.

aged active resistance: “*There is nothing the government has not done to me. There isn’t any pain I haven’t known. [...] We have no guns—we have only stones, boxes of matches and petrol*”. This quote is one of her most famous statements. Gqunta uses it in the title of an artwork with the print of matchsticks on paper, painted by and saturated with gasoline: *Together, hand in hand, with our matches and our necklaces, we shall liberate this country*. In her last interview, just a few weeks before she passed away, Madikizela-Mandela said: “*would be extremely naive if I suggested to you that South Africa today is what we dreamt of when we gave up our lives*”.

It is the segregated South Africa, weighed down by poverty and structural injustice and the fight for the black population that are central to Gqunta’s art. When the bottle is the material for constructing a petrol bomb it stands for violence, but it is connected to several types of violence. Beer bottles hang from twisted ropes in the work *Divider*, which comprises a drape and screens off a path in the forest, making it necessary for the observer to find another way to get through. Gqunta grew

up in a shebeen-household, an unlicensed bar for blacks. During Apartheid, there were several laws and restrictions connected to alcohol, traditional liquor production was forbidden, replaced by the trade of mass-produced alcoholic drinks and alcohol was used as a way of conforming, oppressing, and rewarding. We don’t need to go far back in time to find the same tradition, if in a different context, in Sweden. Several estates had breweries, and alcohol was both a reward and a means of enduring. Alcohol goes hand in hand with dependence, and through the silent stories of the empty bottles, the artwork spans the political and the private.

LUBAINA HIMID

The points of contact between story and history are many, and in Sweden, the words can have the same meaning, in contrast to the English distinction between them. By using the term “sculpture park” and primarily working outside, references to a tradition arise—art history—concerning sculpture in general and land art in particular, with earth, stones, and sand as materials and motifs. It is a male tradition. As an answer to a one-

sided art history, the exhibition at Nirox in South Africa was dominated by women, but also by artist duos—in contrast to a single originator—as well as people who don’t identify with any sex. Artist Lubaina Himid rails against history through her art; she lets us enter it and rewrite it. In *Vernet’s Studio*, she fills a room with women from art history. The portrayal is based on the individuals’ own artworks, which she painted on plywood and gave the forms of silhouettes that personify them. While we can probably identify Frida Kahlo (1907–1954) and Georgia O’Keeffe (1887–1986), Himid makes us wonder which ones we don’t know the names of and why, and she has added oeuvres she believes should be included in art history, among them Claudette Johnson, who—like Himid—was a part of the BLK Art Group, which was founded in 1979 in Wolverhampton, England. The group was an association of young artists who challenged the prevailing canon and asked questions about what black art was and could be. Several of those active in the group later formed part of the radical British Black Arts Movement, which was established in 1982 with a focus on anti-racist discourse and feminist critique.

The artwork at Wanås, *Vernet’s Studio* from 1994, refers to an actual painting: *The Artist’s Studio* from 1820 by Horace Vernet (1789–1863). At that time, the studio was an important motif, and in the original painting, the artist works in a lively atmosphere surrounded by men doing everything from fencing to debating. An approximate contemporary of Horace Vernet was Élisabeth Louise Vigée Le Brun (1755–1842), who is the oldest represented artist in Himid’s “studio.” She was active in a time of few female artists, and those who were active have been erased from history, necessitating their re-discovery in an ongoing process. Himid returns to this anonymity in several works with human silhouettes, among them *Naming the Money*, which consists of 100 figures. They depict people who have been enslaved and given fictional but possible fates and are presented with name and occupation alongside a new assigned identity in their existence as slaves. Himid has described her art: “*I need to do it because there are stories that have to be told. There are stories that aren’t told. There are gaps in history that aren’t being filled [...] and I can only paint. So instead of being a politician or a historian, this is what I do*”.

In *Feast Wagon*, 2015—a collaboration with Susan Walsh—Himid leaves these characters and lets old hand made carts and wheelbarrows, become the foundation for paintings of items that refer to trade and migration. With the tradition-laden medium of painting as a tool, Himid highlights an invisible history; she transforms the space, but also underlines that the observer adds content and other layers of experience.



Lubaina Himid, *Vernet’s Studio*, 1994. Photo Mattias Givell.



Photo Ingrid Pollard

LUBAINA HIMID (b 1954) has been active as an artist since the 1980s, working with techniques such as painting, collage, and found objects, often in installations that occupy the entire room. Himid was one of the first artists of the British Black Art movement of the 1980s, and returns to history, colonialism, and historiography both in her own works and in how she creates exhibitions. At Wanås Konst, she is displaying part of *Vernet’s Studio* (1994), which comments on art history—who is an artist and how art is created—by reproducing female artists such as Frida Kahlo and Jenny Holzer. She is also exhibiting *Feast Wagons* (2015), a collaboration with Susan Walsh in which different conveyances—wagons and wheelbarrows—are modified and become the foundation for paintings in an artwork about displacement. Himid is a professor of contemporary art at the University of Central Lancashire, Great Britain. In 2017, she was awarded the prestigious Turner Prize. In 2019, she is presenting a solo exhibition at the New Museum, New York City.

WHERE ARE YOU A LOCAL?

I am not local to anywhere. I live in Preston, UK, now but was born in Zanzibar and spent my first 35 years in London. Nowhere is home for me.



Anike Joyce Sadiq, *You Never Look At Me From The Place From Which I See You* (2015), Wanås Konst 2019. Photo Mattias Givell.

ANIKE JOYCE SADIQ

With Anike Joyce Sadiq, too, the observer becomes a significant part of the artwork, and absence plays a leading role. If we sit on the solitary chair in her *You Never Look At Me From The Place From Which I See You*, we see our own shadow on the wall, but also someone else's; the shadows glide together and apart when the unfamiliar shadow moves. For the next person who comes into the room, the back of the seated person becomes a projection surface for a text. Sadiq quotes and reformulates Jacques Lacan and Frantz Fanon. Similar to the meeting of the shadows, she interweaves the French philosophers and compiles their statements and questions into a text about the observer and the observed. According to Lacan, the individual has an ambivalent relationship to herself, the self is not unifying, identification with the reflection is never wholly accurate, and we have to revise our conceptions all the time, which impacts our concept of reality. Fanon analyzes how colonialism has quelled and created a negative black self-image, a stereotype, and how black people as well as white are limited by their blackness as well as whiteness.

In her working process, Sadiq begins with the written word, and she often integrates text in the installations. Words appear on placards, written with a looping cord, or on the artwork's sign, but the artwork is also an experience beyond the text, and there is no guarantee that the letters are even noticed by the person in the chair. If we do manage to read, it is probably only fragments, such as *The only form of recognition is mutual*. In Sadiq's mother tongue of German, as in Swedish, "recognition" means both seeing something familiar and admitting a truth. Sometimes, the meanings are not unambiguous; the words get tangled up in each other and language becomes yet another layer of our understanding.

PETER GESCHWIND & GUNILLA KLINGBERG

The history of moving images is in focus in Peter Geschwind's art, using a grandiose idea of going back in time to early moving pictures, depicting moving compositions and examining where we would have ended up if the innovators had gone in another direction, which stories we could have imagined. Like Sadiq, he has often used shadows, and in the exhibition in which Geschwind and Gunilla Klingberg collaborate, shadows appear again. The duo's gigantic inflatable sculpture, spreading architectonically in the forest and filling the empty space between the trees, also becomes a two-dimensional projection screen through which to see nature. Shadows from trees and leaves become patterns on the sculpture's tarpaulin walls, and the image of what we are completely surrounded by in the park makes us notice nature again. Klingberg has worked extensively with patterns in her art, but those she has created herself. She has combined repeated words into hypnotic mandorlas whose elements we, upon closer examination, recognize as well-known discount chains' logotypes.

Geschwind and Klingberg work both separately and together. One of their most well-known collaborations was in the exhibition *ReShape* in Venice 2003, where they took plastic bags from grocery stores and interlinked them, then connecting them to a fan, filling them with air and creating a moving sculpture. The bags—a mundane material, taken from their surroundings—is a characteristic choice for them, like sounds from their apartment mixed into a soundtrack or a sculpture made of rice paper lampshades. At Nirox, they used tarpaulins and a material used in extreme situations, a thin plastic that functions as a warming blanket for people in distress. Recognizing the material is important for them—we know how tarpaulins feel, how they sound, but Geschwind and Klingberg use familiar elements to fulfill new functions.

There is a famous photograph of the Earth taken from space, the blue-flecked sphere with the continents in silhouette, more or less green, against a black background: *The Blue Marble* shows the Earth as only astronauts have seen it with their own eyes. It interests the artists that there are only a few such photos that have been able to give knowledge about another perspective. It is to this exact purpose they continually return: from which position we see, the relationship to space and time, change that hones our perceptive ability and reveals new possibilities, and maybe even transforms our worldview. The possibility they examine is nothing less, but at the same time they choose to work in a tradition where their monumental sculptures disappear if we pull the plug. Like artist pair Christo and Jeanne-Claude, who wrapped buildings and declared that every surface belongs to somebody, they borrow sites for a brief time through their artworks.

LATIFA ECHAKCHH

Latifa Echakhch also sets great importance on the material; it is a starting point, but in her investigations, she would rather break down than build up. She has broken narrow tea glasses with gold ornamentation and strewn the shards along the exhibition walls (*Erratum*, 2009). In *Crowd Fade*, 2017, she created a mural depicting blue skies on two parallel masonry walls



Photo Mattias Givell.

ANIKE JOYCE SADIQ (b 1985) works with video, audio, and installations that examine the human gaze, social relationships, intimacy, and exclusion. With the installation *You Never Look At Me From The Place From Which I See You* (2015), Sadiq activates the observer. A chair is centrally located in the exhibition space, and anyone who sits in it sees a video projection of a shadow that meets and overlaps the observer's own. The back of the person sitting becomes a surface for yet another projection. Since receiving her degree from the Royal Institute of Art in Stuttgart in 2011, she has participated in solo and group exhibitions at Kunsthalle Baden-Baden (2015), StadtPalais – Museum für Stuttgart (2017), NGO – Johannesburg (2018), Vox Populi in Philadelphia (2018), Lothringer 13 Halle, Munich (2018), and Dak'Art Biennale, Dakar (2018), among others. In 2015, she became a Villa Romana Fellow in Florence, and in 2019 she is in residency at Cité Internationale des Arts in Paris.

WHERE ARE YOU A LOCAL?

I am a local of Stuttgart and Berlin. My current thinking is influenced by many more places and encounters I had. All my life mainly identified as a foreigner gives me matter for my work, while I also adores moments of feeling at home with loved ones from former, current or potential next lifetimes and different places of which some have yet to be created.



Peter Geschwind & Gunilla Klingberg, *LIFESYSTEMS – NONSPACE*, 2019, (detail). Photo Peter Geschwind.

and then scraped it away and displayed what remained. She has taken blue carbon paper and covered the walls with it in *For Each Stencil a Revolution* (2007).

At Nirox, and now at Wanås, she has created *Blush*—a circle of bricks on the ground, 6 meters in diameter. The work's outermost bricks are whole, but as the bricks are laid closer to the middle, they are broken into increasingly small pieces, until finally in the middle, they are completely pulverized. In the work *Tkaf*, 2011 and 2012, she worked with the same material and threw bricks at the gallery floor, then letting visitors walk on them in order to further grind them to pieces. The bricks became a pigment, which then found its way up onto the white exhibition walls as red handprints. *Tkaf* is, in the North African dialect of Darija, a curse spoken from someone close to you. Echakhch refers to ancient traditions and handprints in red clay she has seen in Morocco in a place where witchcraft is still practiced. The is repetitively minimalist, but the scale is large and the content charged. In *Blush*, she brings make-up to mind, but also blood; the crushed brick shifts from being a potential building material to coloring the ground red. Echakhch has

commented on destruction in her works as opportunity: build up, rub out, begin again, leave and forget, leave and lift up, re-do, do better—reflect. Like the other artists in *Not A Single Story*, Echakhch complicates stories—they add, take away, present choices before us.

For Taiye Selasi, the standard question of where she comes from was just as difficult to answer as when none of the choices on the questionnaire are quite right. She suggests a three-step model. Countries come into being, are transformed, and disappear, but in contrast, Selasi says, experience is real and culture is experience. She challenges us to swap out the question and replace it with: Where are you a local? She asks us to name where we have our relationships, our rituals and restrictions, and from these criteria, we have our answer. We have used her framing when we've introduced the artists this year; her reformulation sets other limitations, it is still difficult to answer, can seem wrongly stated; we haven't changed the question for practical reasons, but to gain a different answer, a different story.

– Elisabeth Millqvist In memory of Sarit Shapira, 1957 – 2018

” The only form of recognition is mutual.



Latifa Echakhch, *Blush*, 2018 at The Nirox Foundation. Photo David Ross.



Photo The Nirox Foundation.

PETER GESCHWIND & GUNILLA KLINGBERG

(both born 1966) works with sculpture and installations. In their art, they examine the city, the mundane, and mass consumption. For Wanås Konst, they have created a new work entitled *LIFESYSTEMS – NONSPACE*, a gigantic air sculpture of tarpaulins formed by the empty space between trees in the park. Klingberg has participated in the Venice Biennial (2003), Istanbul Biennial (2007), and Gwangju Biennale (2016), as well as in exhibitions at MoMA/PS 1 in New York City (2006), Bonniers konsthall (2009), Stockholm, Kiasma, Helsinki (2014), and Malmö konsthall (2014). She has made several public artworks, such as those for Triangle Station in Malmö (2010) and Town Hall Skåne in Kristianstad (2014), Klingberg attended Bergh's School of Communication and Konstfack in Stockholm. Peter Geschwind works with moving sculpture, sound, and film, and has had solo exhibitions at venues such as Künstlerhaus Bethanien in Berlin (2002), Färgfabriken and Liljevalchs (2006), Gävle Arts Center (2010), and the Royal Academy of Fine Arts in Stockholm (2019), and has participated in numerous group exhibitions, the most recent of which took place at Tensta konsthall (2018). Geschwind was trained at Konstfack as well as the Royal Academy of Fine Arts in Stockholm, where he is also a professor of sculpture.

WHERE ARE YOU A LOCAL?

PETER Rituals: My everyday rituals are at Södermalm in Stockholm today but thinking of several other places where I have had the chance to stay for a longer period as 2nd homes—Berlin, London. Relations: Stockholm and scattered. Restrictions: Sweden. **GUNILLA** I live in Stockholm at Södermalm. My closest friends lives here and in various countries. I was born in Sweden, in Stockholm, by parents who both origin from Åland, an autonomous archipelago province in the Baltic Sea belonging to Finland, however it is a Swedish-speaking region. My parents share their time between the two places. My sister lives in England. For several years me and Peter lived in Berlin, a place where I still feel local when visiting.



Photo Annik Weiter

LATIFA ECHAKHCH (b 1974) creates installations that range from the understated to the grandiose, the surreal and the conceptual. With a poetic approach, she examines subjects such as geography, politics, religion, and memory with a starting point in culturally-loaded objects. For Wanås Konst, she has created *Blush*, a brick circle on the ground, 6 meters in diameter. Furthest out in the circle, the bricks are whole, but as we approach the center, the material is split into increasingly small pieces until we reach the middle, where it has been ground into pigment. Echakhch was trained at the École Nationale Supérieure des Beaux-Arts in Lyon and has had solo exhibitions at MACBA: Museu d'Art Contemporani, Barcelona (2010), Portikus, Frankfurt am Main (2012), the Hammer Museum, Los Angeles (2013), Centre Pompidou, Paris (2014), Museum Haus Konstruktiv in Zürich (2015), The Power Plant in Toronto (2016), and Museum Boijmans Van Beuningen in Rotterdam (2018). She participated in the Venice Biennial in 2013 and, in the same year, received the prestigious Marcel Duchamp Prize.

SEP 28 - DEC 22



KYUNG-JIN CHO

SWING JAM



THE FALL EXHIBITION at Wanås Konst presents the artist Kyung-Jin Cho and her project *Swing Jam*. She thinks of *Swing Jam* as a sound installation originated from experiences of an earthquake last year in Seoul. "I chose sound as a main factor because it has a vibration like an earthquake. Based on research of ceramic pots depending on scale, thickness and materials in relation to vibration, my aim was to make big scale pots achieve stronger vibration in sound, and to find a method to interact with random movement. Randomness represents desire and power in nature. The spiritual sound expression enables the audience to experience an emotional connection to nature."

Kyung-Jin Cho was born in 1987 in South Korea, lives and works in Stockholm. She obtained her MFA from Konstfack University College of Arts, Crafts and Design, in Stockholm 2017.

Blickachsen 12 artists

Hanneke Beaumont, Claudia Comte, Jacob Dahlgren, My Ekman, Elmgreen & Dragset, William Forsythe, Charlotte Gyllenhammar, Jeppe Hein, Satch Hoyt, Sofia Hultén, Leiko Ikemura, Kaarina Kaikkonen, Per Kirkeby, Ruud Kuijer, Alicja Kwade, Arik Levy, Katarina Löfström, Ohad Meromi, Nandipha Mntambo, Sirous Namazi, Yoko Ono, Leunora Salihi, Sean Scully, Anne Thulin, James Webb, Winter/Hoerbelt, Frederik Wretman & David Zink Yi



Jeppe Hein, *1-Dimensional Mirror Mobile*, 2009. Photo Andreas Omvik.

MAY 26 – OCT 6

Blickachsen 12



WANÅS KONST IS THE PARTNER MUSEUM for the sculpture biennial *Blickachsen 12* in Bad Homburg outside Frankfurt and thus follows in the footsteps of former partners, such as Foundation Beyeler, Basel, Fondation Maeght, Nice, Yorkshire Sculpture Park, Leeds and Middelheim Museum, Antwerp. Elisabeth Millqvist and Mattias Givell, joint directors of Wanås Konst in Sweden, have been invited to co-curate this year's *Blickachsen 12* together with its founder Christian K. Scheffel. This spring the German Sculpture Biennale *Blickachsen* takes place for the twelfth time in the historic parks of Bad Homburg. *Blickachsen 12* will open on May 26 and runs until October 6, 2019.

In 1997 the first *Blickachsen* exhibition took place in Bad Homburg, organized by Stiftung *Blickachsen*. Since then, founder and curator Christian K. Scheffel has worked with a biennial presentation of three-dimensional art that takes over the city in dialogue with partner museums to ensure new perspectives and artistic impulses. The partner museum is active in inviting artists that are produced and installed by The *Blickachsen* Foundation. During the years prominent artists such as Alexander Calder has exhibited parallel to promoting young artists, emphasized with the "Young Artist Award."

Givell and Millqvist have invited some artists that are familiar from Wanås Konst in Sweden. Yoko Ono will be

bringing her celebrated *Wish Trees* to Bad Homburg, while Anne Thulin's *Double Dribble* – giant red balls seem to have bounced up into the treetops in the Kurpark.

Characteristic from their work at Wanås Konst in Sweden, Givell and Millqvist take with them a broad perspective on sculpture, collaboration with artists all over the world, and a special knowledge of the Nordic art scene. Although the *Blickachsen* exhibition focuses on existing works, a more site-specific approach will permeate the biennale in 2019. **EMG**

For more info, please see www.blickachsen.de

European Land+Art Network



ELAN meeting in Freising, Munich.

WANÅS KONST IS A PART OF ELAN (European Land+Art Network), a network for sculpture parks, artists, experts, and students. The goal of ELAN is to collect and promote art, and support outdoor education in rural areas. Current members are Arte Sella (IT), Centre of Polish Sculpture (PL), Musée Gassendi (FR), Springhornhof (DE), Yorkshire Sculpture Park (UK), and Wanås Konst (SE). The network collaborates with the Landscape Architecture and Industrial Landscape program in the Department of Architecture at the Technical University of Munich. www.landart-network.eu

THE LONG RUN INITIATIVE



Long Run meeting at Segera Retreat in Kenya with founder Jochen Zeitz on the left.

THE WHOLE OF WANÅS IS PART OF THE LONG RUN – a membership organisation of nature-based tourism businesses committed to driving sustainability. The movement is global in scope and growing with destinations in Costa Rica, Brazil, Indonesia, Kenya, Namibia, New Zealand, South Africa, and Tanzania, among others. The aim is to maintain a healthy and productive planet for posterity. Operating with a great sense of responsibility and care, members of The Long Run demonstrate that the planet and profit can indeed co-exist and thrive together. www.thelongrun.com

Live Art



Purple, yellow, and red tape map motion and become changeable forms, when dancer and choreographer Benoît Lachambre and other dancers move into the Art Gallery during the month of July with *Fluid Grounds*. Since 2014, Wanås Konst has actively incorporated dance and performance into its program—not as a token event, but as a long-term investment in live art, art that must be experienced in the moment and requires your presence in the here and now. Dance in an art context has a long history. At Wanås Konst it contains everything from performances and dance camps to university courses. Dance affects the place and the place is affected by dance.

To curate dance

“In exactly this moment, we sit on a chair situated in a diagonal row in a room that is twenty-nine meters long and thirteen meters wide. There are four walls, as wide as I am tall, made of granite and covered in white plaster. There are eleven windows, of which the four on our right side face the dairy and a thousand acres of fir forest and fields that belong to Wanås Estate. The three windows on the other side of the room face a two-kilometer-square sculpture park that fifty site-specific artworks call their permanent home. The floor, polished, gleaming parquet, carries our thoughts to a ballroom or a dance hall. It is a patchwork of fifty percent cherry, thirty percent beech, and twenty percent maple and is laid in an elaborate construction similar to the 18th-century parquet floor found in the library of the castle next door”.

Thus begins Zoë Poluch’s dance solo *Example*, performed at Wanås Konst in 2016 in Ann Hamilton’s site-specific installation *lignum*. It was one of my first visits to Wanås Konst, and I was there in the capacity of curator of the *Tour de Dance* project, which I directed with Tove Dahlblom and Stina Dahlström. The goal of the project was to spread dance and choreography to different locations around the country, with a focus on art museums and galleries. In *lignum*, which occupies the entirety of an old granary, one of the levels features a fantastic floor, which Zoë describes above. This was where we placed the dance performance and its audience.

Now that I have been asked by Wanås to write a text about curating dance and performance in a visual arts context, I think about Zoë Poluch’s choreography in Ann Hamilton’s work as an interesting example, because the works co-exist using similar premises: there is no hierarchy between the installation

and the dance, which often happens when dance and art share a space. The installation appears in a new light, illuminated by *Example*, which always begins with a site-specific monologue with the site, and the choreography received a new context and a gorgeous floor.

Displaying dance and performance in an art space is not new by any means – this practice has been happening for over 60 years. One of my favorite examples from the 1960s is the legendary *5 New York Evenings* at Moderna Museet in Stockholm, in which then-chief curator Pontus Hultén brought together American dancers, choreographers, composers, and artists Merce Cunningham Dance Company, John Cage, David Tudor, Yvonne Rainer, Robert Morris, and Robert Rauschenberg. Rauschenberg lowered himself from the ceiling straight down into a barrel of water as a live cow stomped into the museum space.

Even if dance performance and performance spaces otherwise reserved for art is nothing new, over the past 15 years it has inspired greater interest. Famous museums have exhibited large retrospectives; some recent examples are the exhibition of Judson Church in 2018–2019 at MoMA in New York City, and Marina Abramović’s performance loaded retrospective at Moderna Museet in Stockholm in 2017. At art biennials, several choreographers have been featured in recent years, such as Manuel Delgado and Alexandra Pirici’s *Immaterial Retrospective* at the Venice Biennial in 2013, which stages the Biennial’s history with the help of dancers, and Maria Hassabi, whose dances were like slowly floating sculptures at documenta 14 in Kassel, Germany in 2017. Not insignificantly, Hassabi performed at Wanås Konst that same summer.

Despite the positive aspects of dance taking place in visual arts contexts, it is simultaneously important to problematize the relationship and not take anything for granted. A curator of a large art institution once said to me: “We want to have some dance and performance in order to liven up our boring art objects.” Dance is often used to establish a contrasting effect to objects and paintings. It is especially popular to invite

a dance act which, like a sparkler, can stimulate the evening, only to then disappear just as quickly. Several museums seek professional dancers for these large exhibitions with a focus on choreography and performance, but they aren’t always ready to pay the cost of hiring dancers for the entire exhibition period. In this way, interdisciplinary curating has just as much to do with being faithful to the artistic genre as having, or gaining, knowledge about the conditions for creating such productions and working in them.

At the same time, the coexistence of dance and art is more complex than the idea that objects are still and permanent, while performance is in motion and temporary. Moving around as a visitor in the Wanås sculpture park is being a dancer in a choreography written by the exhibition designers. And some of the sculptures also encourage action, interaction, and dance. Wanås doesn’t have the classic white cube or black box, but is a forested park in Skåne. Might this be one of the secrets to why this place is so excellent for dance? That the park means that artists and curators have to consider site-specificity beyond the usual production methods and audience protocols? And another reason is that Wanås has engaged choreographer Rachel Tess to work long-term with dance and choreography in the park. They have taken a position in which dance is simultaneously lasting and still, in motion and fleeting.

As the head of the dance department at the School of Dance and Circus, I wanted to recognize Wanås Konst’s exciting work with dance, choreography, and art, and asked Elisabeth Millqvist and Rachel Tess if they could put together a short university course on the theme to share their experiences with others. This became the course *Spacing and Placing*, in which a student group, along with choreographers, dancers, and curators, visited Wanås Konst in the spring of 2019 to gain insight into the work, apply their perspectives, and continue the investigation of how dance affects a place and how a place is affected by dance.

– Anna Efraimsson, chair and assistant professor of choreography, DOCH, Stockholm University of the Arts



JULY

Fluid Grounds

Through live-art at Wanås Konst we ask how the ephemeral can affect a landscape populated by sculptures, how the 'live' can remind us of the actions it took to make them, and how our bodies relate to the concrete and fleeting in the middle of a forest, in the now.

We do not ask performance to be anything other than the multi-faceted, slippery beast that it is, or to justify itself on any other terms than its own. We place it at the forefront and allow it to shape, mold, smash, imprint, and catalyze – we unleash its potential in the visual arts context and attempt to understand how it can affect and be affected by time and place.

Choreographer and performer Benoît Lachambre has the unique ability to dream bodies in ways that surpass the boldest of imaginations and the most typical of associations. In his performances bodies appear, recognizable at first in form and articulation, then through a slight shift in presence, a release in muscle tension, the deepening of the gaze, or the reorganization of modality they begin to transform. They can make the room expand and contract and trick perception into believing down is up and up is down. The audience is captured in a vibratory space of subtle and extreme shifts that are hard to categorize, but are held together by a softness of expression that opens up for collective and kinetic dreaming.

I first encountered Lachambre's work as a dancer in 2010



Benoît Lachambre, *Fluid Grounds*, 2018—ongoing. Photo Trung Dung Nguyen.

during the creation of *JJ's Voices* at Cullberg Balett, where we embodied the emotional and dynamic shifts in Janis Joplin's songs and voice in a one hour and twenty minute stage performance. Since then, Lachambre has remained unafraid and radical in his commitment to reformulating and transforming his artistic practice with an acute attention to the ethics of inviting the public into his works. This includes a natural shift from the traditional theater to other spaces, including museums and galleries, where he experiments with duration and audience engagement.

If you walk into the Art Gallery at Wanås in July you will meet three performers engaged in the fabrication of ambulatory spaces. Through meticulous floor and wall taping, they map out vectors of movement, sketching a multicolored, theatrical cartography that unfolds slowly over one month. The adhesive drawings come to life, influenced by the audience's presence and movement. They constitute a visible memory of the actions it took to make them and the people who have passed through them. You can view the work from above, on the floor, or in motion guided by the performers. What you see in the beginning will have transformed completely by the end.

– Rachel Tess, Associated Curator Dance

Fluid Grounds is the second part of a triptych that began with *Life-guard* (a solo created and performed by Lachambre in 2016). The work is produced by Par B.L.eux and Sophie Coriveau in coproduction with Agora de la danse, Festival TransAmériques and Charleroi Danse.

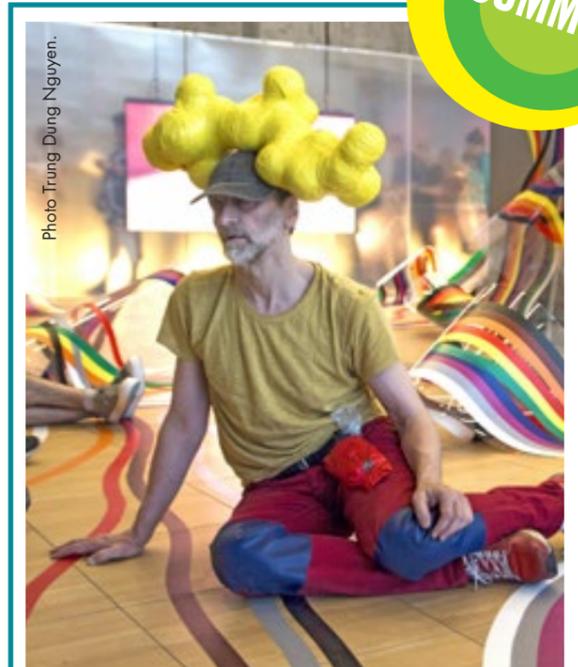


Photo Trung Dung Nguyen.

BENOÎT LACHAMBRE (b 1960) is an influential choreographer, dancer, and teacher who has been active since the 1970s. In his work, he examines communication and perception through dance and movement. He works with experimental techniques and processes in close dialogue with other choreographers, dancers, and artists. In July, Lachambre will occupy the Art Gallery with his ongoing *Fluid Grounds* project. Since 1996, Lachambre has directed his own dance company, Par B.L.eux, which has presented 20-odd works and a significant number of workshops all over the world. Lachambre has collaborated with Boris Charmatz, Catherine Contour, Lynda Gaudreau, Laurent Goldring, Hanh Rowe, Felix Ruckert, Isabelle Schad, and Sasha Waltz. He has created solo performances for Louise Lecavalier and Marian Ballester. With the Swedish Cullberg Ballet, he created the works *JJ's Voices* (2009) and *High Heels Too* (2013).

WHERE ARE YOU A LOCAL?

The question would be for me; Where within me, why and when do I feel that local applies to my state of being? Very rarely so in the normative part of life, but mostly when I dance or when I am creating, when I merge with my environment in spirit and body, when I feel that I exist with and within. When I arrive to a deep understanding undefined by a geographic standard yet merging with my surroundings. Then, I have a sense of belonging. Then, I am located in the merging self where time shifts and allows morphing to become the awareness that embraces with sensuality, awoken dreams, finding within the moment an instant of how local resonates within my fibers.

Skofabriken

A new place for dance, art and learning in Knislinge

SINCE 2018, WANÅS KONST and the Milvus Artistic Research Center (MARC) have shared two studios in the old shoe factory in central Knislinge. MARC was established in 2013 by choreographer Rachel Tess, and is both a platform and an artist-in-residence program for artistic research within dance, choreography, and performance. MARC's operations focus on Swedish and international artists, who are invited for a month-long residence at Skofabriken. Each residency is connected to public programs in the form of performances and workshops. Wanås Konst uses the site for its learning program, and during the winter of 2019, design studio Butler/Lindgård was in residence at Skofabriken in anticipation of their *Tits N Ass* exhibition at Wanås Konst Art Gallery. **AH**



Any Number of Sunsets by Rachel Tess in Skofabriken, 2018.



Students from Stockholm University of the Arts at Skofabriken, Knislinge, 2019. Photo Rachel Tess.

Spacing and Placing

Stockholm University of the Arts at Wanås Konst

In Spring 2019, DOCH School of Dance and Circus gave the freestanding course *Spacing and Placing* in collaboration with Wanås Konst and Milvus Artistic Research Center. The course was directed towards dancers, choreographers, visual artists, producers and curators, and examined the ongoing work with curating dance and performance at Wanås Konst. The course consisted of site visits, seminars, lectures, and workshops with curators and artists, such as Rachel Tess, Albin Hillervik, Elisabeth Millqvist, Peter Mills, Xavier Le Roy, and Scarlet Yu, all of whom have worked with live art at Wanås Konst. **AH**

Wanås Konst Shop & Deli

Every purchase supports the programs

Design, artisanal products, home decor, toys, books, and postcards—when you shop at Wanås Konst Shop, you support art and learning at the same time. Wanås Konst Shop sells local, sustainable, creative products. Find a present for the very youngest recipient, buy the dinner, or expand your knowledge with a book about a Wanås Konst artist.



Wanås Konst Editions makes editions of art by artists who have exhibited at Wanås available for purchase. Editions include black stone, classic bronze, plastic, publications, or Yoko Ono's encapsulated air in *Bottled Sky*. New for this year is Carl Fredrik Reuterswärd's *Non Violence* in miniature format. The sculpture exists in full scale in many Swedish cities and outside the United Nations. Headquarters in New York City. Begin or add to a collection, for yourself or someone else.

Artisanal Product and Design

Stoneware pots, copper green clay jars, glass and silver jewelry, wool felt, and glass vases in all the colors of the rainbow—Wanås Konst Shop expands its selection every year with artisanal products and design from the region. The artisanal products are selected in collaboration with The Crafts Center, **THE CENTER OF CRAFTS**, an association of around 800 craftspeople and artisans. This year, we also have items from SPOKS souvenir collection through **FORM/DESIGN CENTER** in Malmö—sustainable products designed and produced in Skåne. Through the shop's collaborations, Wanås Konst highlights activities and products from the entire region.



Possibly Skåne's premiere shop for Scanian artisanal foods

Smoked and dried, sweet and salty, canned and bottled—all according to what is in season and available. We sell local, organic, artisanal foods from over 70 producers in Skåne. Here you will find Wanås Estate's KRAV-certified beef and our own fresh sausages. Put together a basket with local foods of the highest quality—chili sauce from Skånsk Chili, brightly acidic sauerkraut and kombucha from Malmö, cider from Vånga, tasty cold-smoked ham from Degeberga, and for dessert—chocolate, licorice, or locally-produced ice cream. Wanås Konst Deli is a member of **REGIONAL CULINARY HERITAGE SKÅNE**, which works to encourage and support small-scale, artisanally-produced foods.

Made by Wanås Konst is a new initiative by ceramicists Linda Herrlin and Jennifer Forsberg. Like a baton in a relay, a new ceramicist is invited every year to create an object in clay from Wanås'. Jennifer Forsberg's *House* and Linda Herrlin's *Turned Pot* can be purchased in the Shop.



Wanås Art Club

Support the art and learning programs and get fab benefits

Wanås Konst presents the Art Club. Become a member today and take part in a series of exclusive benefits: generous discounts in the Wanås Konst Shop & Deli, special programs and trips, as well as free admission to art museums and sculpture parks around the world. Through your membership, you support the art and educational programs at Wanås Konst, and gain a number of opportunities to encounter art!

CLUB PROGRAM SPRING—SUMMER 2019

- May 5** Opening *Not A Single Story*
- May 15** Stroller Tour
- June 16** Super Sunday—we celebrate summer break with activities for the whole family!
- July** *Fluid Grounds*—Benoît Lachambre

CLUB PROGRAM FALL 2019

The program this fall offers meetings with artists, dance, happy hour and more. Members receive updates through newsletters and at wanaskonst.se

MEMBERSHIP BENEFITS

- Free admission** to Wanås Konst, Louisiana (DK), Vandalorum (SE), Arte Sella (IT), Musée Gassendi (FR), Oronsko (PL), Springhornhof (DE), Yorkshire Sculpture Park (UK), Nirox (SA), Storm King (US) & Contemporary Austin (US)
- Invitations** to Wanås Konst's openings, preview tours, special programs, trips and more
- Free Tours** (public) and the program tabloid
- 10 % discount** in the Wanås Konst Shop & Deli and at the Wanås Restaurant Hotel
- Art Club Lottery** with prizes from Wanås Konst Shop & Deli

PRICES

- Adult SEK 500
- Adult + a friend SEK 700
- Adult residents of Östra Göinge SEK 425
- Adult residents of Östra Göinge + a friend SEK 595
- U27 (18–27 years) SEK 200

For more info about Wanås Art Club, ask the Art Gallery staff or visit www.wanaskonst.se



LOVE LEARNING

COME SEE US AT WANÅS KONST some weekday and find it full of life! Each year, thousands of children and youth participate in our pedagogical activities connected to the exhibitions. Wanås Konst's learning vision is that everyone, regardless of background, previous knowledge, or physical abilities, should have access to the art. We see on a daily basis how art inspires and how creativity form young people's ambitions and abilities. We think globally and act locally when we reach children and youth throughout the region, as well as in Blekinge, Småland and the rest of Sweden. In special projects children and youth, meet artists from the entire world. Through collaboration with other sculpture parks, for example The Nirox Foundation in South Africa, and Garzón Sculpture Park in Uruguay, we expand our views. –**Elin Magnusson**



WANÅS KONST'S CHILDREN'S BOOKS

Read and listen on site or buy to take home. Crawl under the covers, sit on someone's lap—discover together!

"But why would someone want to become a stone? What do you do without arms, hands, feet, or legs?" The question is asked in artist Klara Kristalova's and author Martina Lowden's *How to Become a Stone and Other Songs from the Woods of the Wild Boars*, which was the fourth in a series of art-focused children's books that feature Wanås, art, and the park as their starting point—in reality and in fantasy. In 2011, Wanås Konst began the project of producing their own series of art-focused children's books with illustrations by contemporary artists and texts by influential writers who had not worked with children's literature before.

The series premiered with *The Enchanted Park* by Astrid Trotzig and Fredrik Söderberg. The second book, *The Sick Rose*, is a picture book by Anna Camner. In 2013, musical artist Jason Diakité wrote and Maria Bajt created the images to the book *Cows Can Dream*. Martina Lowden and Klara Kristalova produced *How to Become a Stone and Other Songs from the Woods of the Wild Boars* in 2014, and the following year, Johanna Koljonen and Jenny Granlund created *I Want to Build*. The most recent addition came last year with *Up, Up in the Tallest Tree* by author Thom Lundberg and artist Per Enoksson. The book is featured again this year with a translation and recording in Romani by Jon Pettersson that visitors can listen to in the Art Gallery. Enoksson's original images were exhibited in March in conjunction with Littfest—Umeå's international literature festival.

The children's books can be purchased in the Wanås Konst Shop. In the Art Gallery, visitors will also find a children's book room designed by artist Maria Bajt along with Martin Kallin. Here, children and adults can have a seat and read and listen to recordings of the children's books. It is a space for reading, listening, and last but not least—imagining.

The books draw children in and provide points of entry into art. The series contributes to diverse and unique options within children's literature and has been carried out with the support of the Jacob Wallenberg Foundation: as well as Propexus. **AH**



SUMMER AND FALL FOR ALL!

During the summer and fall breaks, we have a drop-in workshop where the whole family can be creative together. Each break, we try out new materials and techniques! This summer, we are working with dancer and choreographer Benoît Lachambre, taping our movements together.



DAY CAMP AT WANÅS KONST!

During the last weeks of summer vacation, children and youth between 8 and 15 years old are invited to day camp! We will be working with artists and dancers to investigate what art and dance can be, by building, painting, and moving our bodies.



DANCE IN THE SCULPTURE PARK

In collaboration with MARC, Wanås Konst is arranging encounters between young people and professional dancers. Together, we experience the art in the park by using movements and sounds that arise in dialogue with the artworks.



IN THE WORLD! In collaboration with other sculpture parks around the world, we are broadening our perspective. This year, we visited the newly-established Garzón Sculpture Park in Uruguay to contribute knowledge and inspiration to the work of developing activities for children and youth. In 2018, Wanås Konst worked with The Nirox Foundation in South Africa. Exchange of ideas and experience was initiated with the Columba Leadership organization, which works to strengthen young people's hopes for the future. In the spring, we deepened this exchange and welcomed Columba to Wanås Konst and Skåne.

WANÅS KONST—YOUR CLASSROOM!

How is a work of art created? Aksel and Fritiof build a model of a social sculpture with a view, inspired by Poul Gernes' *Pyramide*. Every spring and fall, Wanås Konst is filled with young visitors, who come with their school groups to experience, and be inspired by, the art in the park. In workshops, we use the artists' ideas, methods, or choice of materials to examine how the artistic process can look.



Photo: Trung Dung Nguyen

THE BEST BIENNAL!

Wanås Konst is a part of Bästa biennalen/The Best Biennial!—a biennial of contemporary art for the whole family with the goal of making art accessible to everyone. Between October 19 and November 3, 2019, over 50 participants around Skåne will be offering arts-related activities for children and youth.



LEARN MORE & FIND YOUR FAVORITES!

How can we fill the spaces in various sculptures with our bodies? In *KonstLEK*, the Art Expedition guide, you will find facts about the artworks and things to do together. Available from mid-June 2019.



MEET THE ARTIST!

What is it like to work as an artist? Every year, Wanås Konst invites young people to meet professional artists, in short meetings with artists working in the park, as well as longer projects in which we produce entire artworks together. In 2018, artist Jennifer Forsberg, Wanås Konst, and Kyrkhult School had the task of creating a public artwork for historically significant Tulseboda Brunnspark in Kyrkhult.





Martin Puryear and Adam Ooms during the work with *Meditation in a Beech Wood*, Wanås 1996. Photo Wanås Konst.

MARTIN PURYEAR MEDITATION IN A BEECH WOOD

In a Secluded Glade

In Wanås sculpture park, around 70 permanent works by Swedish and international artists meet visitors all year long. In 1996, Martin Puryear created *Meditation in a Beech Wood*. The soft Buddha-esque sculpture is experienced as both inviting and monumental. Puryear is one of the most important artists in the US. This year, he represents his homeland at the 58th Venice Biennale, one of the most prominent events of the art world. Here Marika Wachtmeister reflects on the journey, from her first meeting with the artist, to the finished sculpture.

EARLY IN THE 1990S, I was introduced to Martin Puryear's work, characterized by stretching the definition of sculpture, master craftsmanship and fusions of the unfamiliar and the recognizable. I became fascinated by his sculptures' shifting, hybrid forms, difficult to define and so different in material from most monumental works. One day in 1993, Puryear arrived at Wanås. As is typical when an artist comes to prepare a site-specific work, he took a walk around the park, alone. In the evening, Puryear suggested a sculpture made of reed. That sounds straightforward, I thought, because of the many buildings with thatched roofs and consequently relatively significant supply of material and thatchers in Skåne.

The next year, my husband CG Wachtmeister and I visited Puryear's studio in Accord in New York State. The studio most closely resembled a carpenter's workshop, with several sculptures in various stages of completion. CG and Puryear discussed the specific qualities of different types of wood, especially beech and oak that we have at Wanås. Puryear's need for uninterrupted work time, stubbornness, consistency, and devotion to his art became clear to me during this visit in his home environment. Excited, CG and I returned to NYC. We looked forward to the collaboration with Puryear, who was clearly interested in creating his sculpture in reed at Wanås.

In December of 1995, Puryear returned to Wanås. He found an inconspicuous place in the park, where he marked a large oval outline on the ground. He also made a quick sketch of the site. A lot had been decided at this point, and I felt calm. But just as Puryear left Wanås, snow began to fall in great abundance, and the oval marking began to disappear. The situation was, in many ways, typical of the production process at Wanås. Unforeseen things often happen far out in the forest. I rushed out to the site and marked it again, based on the faint traces that remained. Thus began the process of producing *Meditation in a Beech Wood*. An intensive communication via fax of drawings and instructions started. Soon, two carefully-constructed models of the Buddha-esque sculpture arrived. Now, finally, the five-meter-tall sculpture in reed would become reality—we had the instructions and models, and the site was staked out. I was relieved.

But creating Puryear's sculpture turned out to be not such an easy task after all. The local thatcher refused to take the job, saying it was too difficult to lay reeds on vertical surfaces instead of sloping roofs. Instead, Dutchman Adam Ooms, a resident of Skåne, took on the task with great enthusiasm. Reeds from Tåkern lake in Östergötland province were brought out

to the park. Adam Ooms worked for a month and a half, thatching over the five-meter-tall frame with reed. I followed the work carefully on my joggings through the park. The models were clearly visible as essential guidelines for creating the correct form. His inspiration for the sculpture isn't a Buddha figure, as it is often said to resemble. No, the idea for the shape comes from Carl Milles' sculpture of Gustav Vasa at Nordic Museum, Stockholm, but in a headless version! Suddenly, I realized the entire sculpture was facing the wrong direction. I went completely cold. I returned to the office and called Puryear—I was right. The sculpture should be facing the forest, away from the castle. With the help of a crane, craftsman Jean Johansson was able to lift the concrete slab that held the half-finished five-meter-tall frame and rotate the whole structure so it faced the correct direction. A new stream of phone calls and faxes to Puryear followed.

At the opening of the exhibition in 1996*, which included eight American artists, *Meditation in a Beech Wood* stood complete in its golden yellow reed color. In the budding green beech forest, the work, with its unusual stature and dignity, seemed to emanate light. Puryear came to the opening and smiled with satisfaction when he found his artwork in the same place he had originally marked, carried out according to his vision. The large sculpture is tactile, and visitors gladly run their hands along its shaggy reed surface. A place for meditation has been created far out in the park. Puryear says that he has placed "A brooding alien presence in the woods."

Meditation in a Beech Wood is an artwork that very clearly exists in relation to its surroundings. Its soft-edged mass stands in contrast to the straight, wispy shapes of trees. This clarity characterizes Puryear's art. Even if the forms are inspired by different tools or house-like structures, they are completely his own and constitute Puryear's idiom. He also adds a craftsman's touch to contemporary sculptures. His forms oscillate between the representational and the abstract, natural and artificial, open and closed – a hybrid of shapes gathered from many sources of inspiration and cultures during his travels south as well as north. Martin Puryear strikes chords in our consciousness and activates our imagination.

– Marika Wachtmeister, Wanås, April 2019
Founder of the Wanås Foundation

*In the Wanås exhibition of 1996 eight artists from USA participated: Donald Beachler, Matthew McCaslin, Rachel Khedoori, Thom Merrick, Martin Puryear, Jason Rhoades, Kathleen Schimert, and Hanne Tierney.

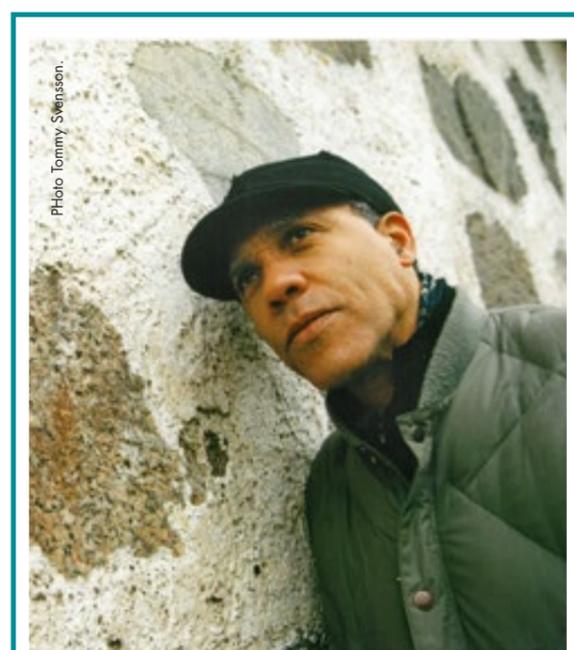


Photo Tommy Svensson.

MARTIN PURYEAR (b 1941 in Washington, D.C.) works with sculpture and installation. Over more than 50 years, he has developed a distinct idiom that combines artisanal detail with the sparse style of minimalism. Puryear works in natural materials such as metal, stone, grass, and wood, and creates sculptures which he gives abstract, billowing forms. In the 1960s, Puryear studied at the Royal Institute of Art in Stockholm, and he has his masters in sculpture from Yale University in New Haven, Connecticut. Puryear's first solo exhibition was at Gröna Paletten in Stockholm (1968). He has participated in the Whitney Biennial three times (1979, 1981, and 1989), and his artistic creations have been presented in a retrospective at the Museum of Modern Art (MoMA) in New York City (2007–2008), an exhibition that subsequently traveled to several museums in the USA. He had a retrospective exhibition at Parasol Unit, London in 2017, and Museum Voorlinden, Wasseenaar the following year. In 2017, a new public artwork was unveiled in Madison Square Park in New York City. Puryear was honored with the National Medal of Arts in 2011 by then-President of the United States of America, Barack Obama. In 2019, he is representing the USA at the Venice Biennial.



Martin Puryear, Meditation in a Beech Wood, 1996. Photo Anders Norrsell.