

A close-up photograph showing a person's hand holding a pair of metal tweezers. The tweezers are positioned to pick up one of many dead flies scattered across a white, textured surface. The flies are dark, with visible wings and legs. The background is filled with dozens of similar dead flies, some individually and some in small clusters. The lighting is bright, highlighting the details of the flies and the hand.

A Temporary Roof

Dialogues

Have you ever had an idea, a dream that didn't turn out but instead turned into something you couldn't imagine but that someone else could? This was what happened at the Kalv school.

I bought the school six years ago after it closed for lack of pupils. I had earlier founded the Kalv Music Festival together with Levande Music which is an organisation of professional musicians and when I was asked by the Kalv community to buy the school it seemed the perfect place for another project. It was to be a centre for culture and health. For various reasons that did not happen. Instead a lot of other things happened.

Firstly the Kalv Music Festival used the school for a Master Class and a performance centre. This took place for the eleventh year in August 2014.

Next came an exhibition of contemporary art arranged by a group

of artists from the West Coast of Sweden. Then a seminar week for the Gothenburg University film department.

And then a culture week camp for children.

Now recently a project developed and carried out by Valand Academy which used the school as an object around which to create art.

And soon a Weekend College will be providing lectures on culture and ethics.

How did this all happen in a small farming community of 315 people, a huge church and an empty school? And what does it all mean now?

For me it has meant that multi-culture could be combined in an environment which I think it seldom is, i.e. rural surroundings. Because of the strong engagement of the local population, the use of unusual settings and the possibility to interact with nature, the quality of the art which was created

here was not only impressive but had a direction that I think would not take place in more usual circumstances.

Today a school built in 1946 to provide a place of learning for 1000 young children, is now a place where culture has not only found itself comfortable but in fact can be influenced to create something which perhaps could not be done elsewhere. So a school which was emptied of its pupils and its purpose has become a centre where artists replace pupils and culture replaced teaching and a building once filled with children is now filled with ideas and talent and energy. And Kalv which was once a little place in the country supplying us with food for our stomachs is now providing us with food for our minds and our senses. A wonderful gift!



In conversation: Sara Jordenö and Fredrik Svensk

People ask me, "Are you happy with your show?" And I say, "I don't know." I need six to eight months to digest this work.

Felix Gonzalez-Torres in conversation with Ross Bleckner⁹

Sara Jordenö, born 1974, is an artist and filmmaker. She holds a lecturer position in the MFA Fine Art Programme at Valand Academy, University of Gothenburg. Sara served as Lead Educator of the Kalv Project.

Fredrik Svensk, born 1974, is a writer, critic and curator. He holds a lecturer position in Art Theory at Valand Academy, University of Gothenburg and is editor-in-chief of Paletten Art Journal.

Fredrik Svensk: Can you say a few words about the exhibition project in Kalv?

Sara Jordenö: The exhibition *A Temporary Roof* took place in a former schoolhouse in the rural locality of Kalv, 80 km outside of Gothenburg. A little-known detail: two hours before the opening, the schoolhouse had no electricity. During the hectic installation on the days prior to the opening, the electricity had been on and off, until it fizzled out completely that sunny Saturday in May. The local electrician, who was kind enough to assist us on a Saturday morning, explained the problem: as the school had not been in use since 2008, the amount of wattage had been turned down to a minimum. It was something we had not foreseen, and so the installations and video projections that the artists had worked so hard on were standing dark and silent. The stoves where meals were to be cooked for the expected audience were cold. With what seemed like a magical set of skills, the electrician was able to fix the problem last minute and the school was once again powered up and filled with activity.

Svensk: How did you and the artists work with the site of Kalv and the schoolhouse, a place not

usually used for contemporary art exhibitions? **emy Mick Wilson**, together with Azadeh Esmaili Zaghi and a team of fellow artists had prepared delicious and free meals that were served during this whole day event. Speeches were held by Bob Kelly, owner of the school building, and Fredrik Dahl from Svenljunga Municipality, both important partners without whose support the project never would have happened. It was a weekend of extraordinary intensity.

Svensk: How do you look at the project today?

Jordenö: Six months have passed since then. I have still not digested the exhibition. I still have so many questions. How do we as artists enter into a dialogue with a site we have no prior relationship to? How do we as artists activate a site and why do we do it? Who do we align ourselves with in the process, and which agenda do we contribute to whether we wish to or not?

We discussed the project many times. Can you tell me a little bit about the focus of the theory seminar that you did during the semester relating to the exhibition project?

Svensk: The Kalv project was framed as a self-organised project and one of the objectives was that the artists would gain valuable expe-

rience by actively participating in the different tasks related to the production of the exhibition in Kalv. My seminar focused on the emergence and ideology of self-organisation within contemporary capitalism. On the one hand, we discussed the relationship between the notion of self-organisation as a revolutionary concept and on the other self-organisation as a demand and condition for survival. One point of departure for the discussion was the correlation between entrepreneurial and artistic self-organisation today. Another one was the differences between an art institutional exhibition project and the self-organised exhibition project.

Jordenö: Thirteen artists from Nepal, USA, Iran, Jamaica/UK, Canada, Iceland, Finland and Sweden had made art projects in dialogue with Kalv, its inhabitants, and with the schoolhouse. These projects were installed in the former classrooms and in the school yard, and there was also a performance taking place around the border of the village of Kalv and the adjacent lake. To bring in a bigger audience, free buses from Borås and Gothenburg had been provided. The school gym was transformed into a town hall meeting where the symposium *Organising Art* brought together a range of international and local speakers. Artist and curator Jason E. Bowman, writer and curator Stine Hebert, artist Annika Lundgren and myself discussed notions of artistic governance and models of self-organisation. Contextual connections were made between the Kalv Project and anthropologist Dr. Julie Crawshaw's current research on art, field work and community governance on the Holy Island of Lindisfarne and writer and curator Teresa Gleadowe's recent initiatives investigating contemporary art and remoteness such as The Falmouth Convention at University College Falmouth (2010), The Cornwall Workshop at Kestle Barton (2011) and The Penzance Convention (2012).

Farishi Ahmed and the Head of Valand Acad-

emy Mick Wilson, together with Azadeh Esmaili Zaghi and a team of fellow artists had prepared delicious and free meals that were served during this whole day event. Speeches were held by Bob Kelly, owner of the school building, and Fredrik Dahl from Svenljunga Municipality, both important partners without whose support the project never would have happened. It was a weekend of extraordinary intensity.

The seminar also looked at the notion of self-organisation from an art historical perspective, from Courbet's "self-organised salon" to contemporary thoughts on the relation between the artist, the curator and the art institutions by artists such as Hito Steyerl and Anton Vidokle. If the institutionalization of avant-garde practices after the Second World War and the notion of institutional critique turned the contemporary art institution into a self-critical institution, what does it mean for our understanding of the organisation of art? Another outcome of the seminar was the question: When does the logic of self-organisation, as an escape from the dominating ways to organise art, begin to consolidate the very limitations of the organisa-



⁹ Felix Gonzalez-Torres interviewed by Ross Bleckner in *Bomb Magazine* 51 (Spring 1995), accessed 8 November 2014, <http://bombmagazine.org/article/1847/felix-gonzalez-torres>.



tion of art it seeks to overcome, and when does it open up for something else? Is the very notion of self-organisation just as problematic and maybe even an obstacle as the notion of autonomy in our understanding of contemporary art production? It was questions like these that came up during the seminar and created different forms of consideration around the context of the exhibition project in Kalv.

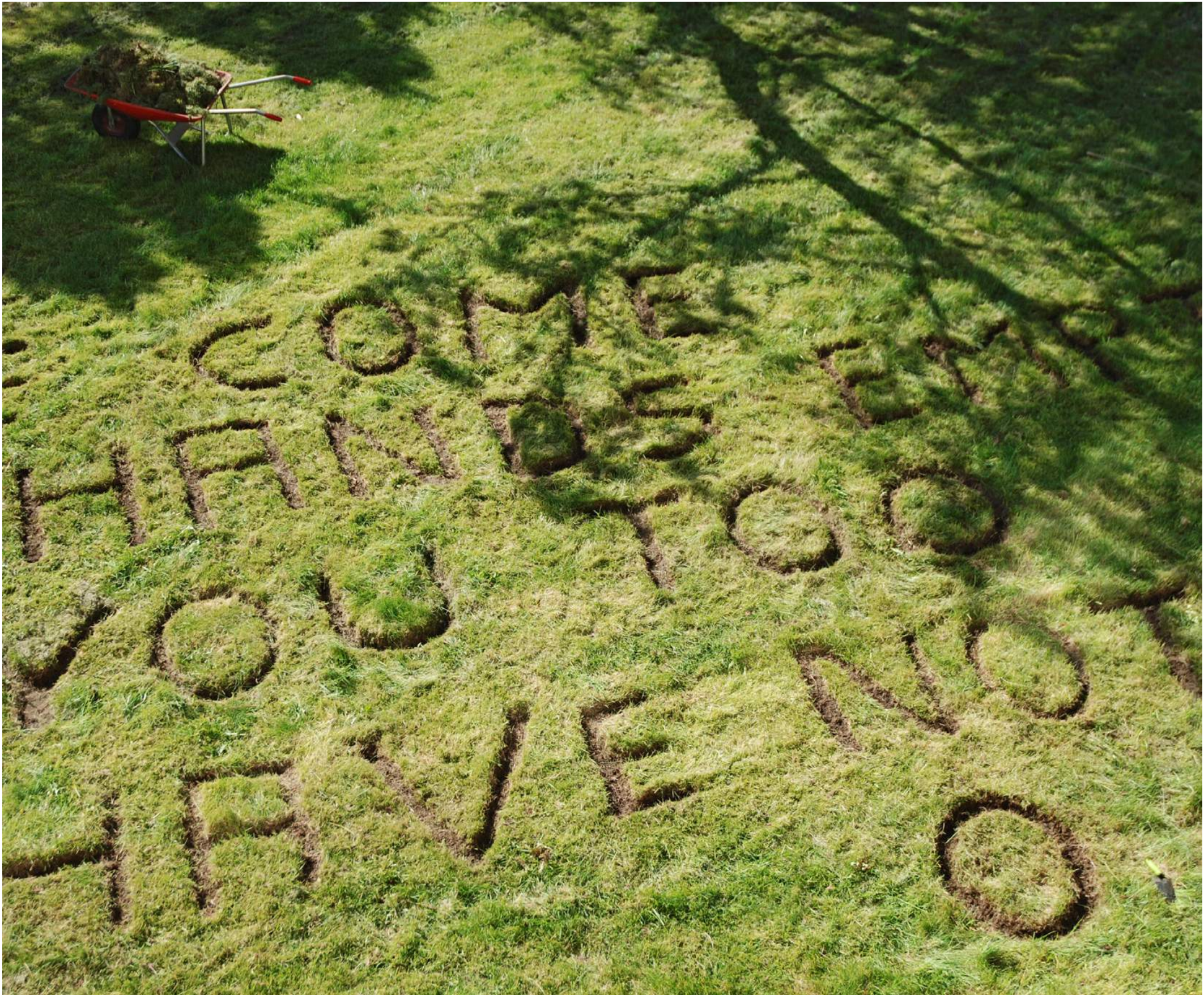
Jordenö: You know, the other day I found the key to the school in Kalv in my bag. I picked up the key, which gives me access to an empty school building 2.5 hours drive away. If I only had a driver's license! The school could provide a temporary roof for another cultural activity, Bob Kelly told me during one of our recent conversations. Valand Academy could also potentially do another project there, but the truth is that we have moved on, the artists to work on their thesis exhibitions and myself to work with another group of students in a fieldwork course in the Gamlestaden and Kviberg areas of Gothenburg. Looking at the key in my hand, I thought about this place, this building, that we worked so hard to activate, and then left. Had the project "failed" in similar ways that Miwon Kwon warns about in her 2002 book *One Place*

After Another where cultural practices lacking "relational sensibility" fail to "turn local encounters into long-term commitments"?⁹ Why all this effort for a weekend? Are there any long lasting effects of this work?

Svensk: I am thinking of the role of the publication. Why did you decide to make a publication?

Jordenö: As you pointed out, the artists Britt Anderson, Maria Gordana Belić, Kanchan Burathoki, Matilda Enegren, Mourl Ferryman, Amanda Hart, Laura Hatfield, Martin Hultén, Peter Kädergård, Alanna Lynch, Bergthor Morthens, Emelie Sjunnesson and Azadeh Esmaili Zaghi produced both their own artworks as well as the exhibition event itself, including the publication. The idea around a publication in two parts, the first part reflecting on the processes of conducting fieldwork and developing site specific and contextual works and the second part capturing some of the dialogues emerging from the exhibition and symposium, emerged early in the project. Perhaps the publication, beautifully designed by Niklas Persson, can be a point of contact between the artists and writers and the people who live in Kalv, and, in a sense, provides a longer-term commitment than that one sunny and warm weekend in May.

⁹ Kwon, Miwon, *One Place After Another: Site-specific Art and Locational Identity*, (Cambridge, Mass.: MIT Press, 2002), 166.



I feel embarrassed to walk around with this bandage on my wrist. It hurts but I am ashamed that it was only three days of digging that left me in this condition. I feel stupid. I feel like a city girl, who has never touched dirt. I am a city girl, sadly. I won't lie.

Maybe I am too hard on myself.
Maybe not.
Maybe it's guilt.
No, it is guilt.

It is the guilt of having chosen to be here and not in Taji. It is guilt in the question I ask, "Why don't you come to Kathmandu, bajai?" It is guilt in the question I get in return, "Will you come here to the village and look after the cows for me?"

Maybe I could have moved to Lamjung.
Maybe I will. Maybe I won't. Who knows.

Maybe I should use the word maybe with more caution.

MAYBE
I HAVE COME
WITH HANDS EMPTY
AND YOU TOO
HAVE NOTHING
TO OFFER

Kanchan Burathoki, born 1985 in Kathmandu, Nepal, is a visual artist pursuing her MFA at Valand Academy. Her artistic practice currently engages with her experiences of being raised by a single mother in Kathmandu. Using sewing, text and narratives, she retraces and questions the stigma and frustrations she faced and continues to face.



The moment we arrived in Kalv it was like we were transported back to another time, the schoolhouse was a relic of this time and the city itself somehow lost in time. I made a video installation based on this idea of a moment in time, in *Moment* you as the viewer come face to face with in a larger than life presentation of the artists involved in this project. This work is subtle and unassuming in its approach to capture the essence of a moment in a video portrait, coupled with the video *Momentum* that mirrors the feelings of the endless moment.

Amanda Hart, born 1981 in Austin, Texas, United States, is a visual artist living in Gothenburg, Sweden. Her B.A. was received from St. Edwards University in photo communications and she is currently completing her MFA at Valand Academy.



I felt an immediate attachment to nature in Kalv, I was drawn to details in the landscape that pleased or puzzled me. I painted them with old ink on yellowed waste paper that I found in the schoolhouse, as an act of connecting to the site but also memorizing growing up in a very similar setting. The abandoned material gave the work an outdated and sentimental look, yet the experience of nature still stands for something ongoing and worthwhile.

Matilda Enegren, born 1989 in Vasa, Finland, graduated 2012 from Novia University of Applied Sciences and Arts in Nykarleby with a B.A. in Fine Arts.



Peter Kädergård, born 1973 in Helsingborg, Sweden. Lives and works in Gothenburg and Helsingborg. Working with media representations within the entertainment industry he tries to raise the question of how this spectacle affects our ability to critically analyse and understand the standardization of our popular culture. In his work he uses film and images from our cultural archive and transforms them into alternative views of the world.

I have made a collage out of pictures that I have taken in the Kalv area. These pictures have been cut and pasted to visualize what I see constitutes the Kalv area. On top of this image/collage of Kalv I have constructed a proposal for a future development for the area. I have used images from scientific and architectural magazines and books to shape surreal constructions and unreal buildings. This collage is presented in a friggebod to give a feeling of the emigration fairs where municipalities like Svenljunga go to promote themselves and to brand their area.



s salaam 78. Nicaragua, Managua
79. Panama, Panama City
80. Puerto Rico, San Juan
81. Salvador, San Salvador

dougou

* Sydamerika *

82. Argentina, Buenos Aires
83. Bolivia, Sucre
84. Brasilien, Brasilia
85. Brittiska Guayana, Georgetown
86. Chile, Santiago de Chile
87. Colombia, Bogotá
88. Ecuador, Quito
89. Franska Cayenne Guayana
90. Nederländska Fort Zeelandia Guayana
91. Paraguay, Asunción

92. Peru, Lima
93. Uruguay, Montevideo
94. Venezuela, Caracas

ASIEN

95. Afghanistan, Kabul
96. Burma, Rangoon
97. Ceylon, Colombo
98. Filippinerna, Manila
99. Formosa, Taipei
100. Indiska unionen, New Delhi
101. Irak, Bagdad
102. Iran, Teheran
103. Israel, Jerusalem
104. Japan, Tokyo

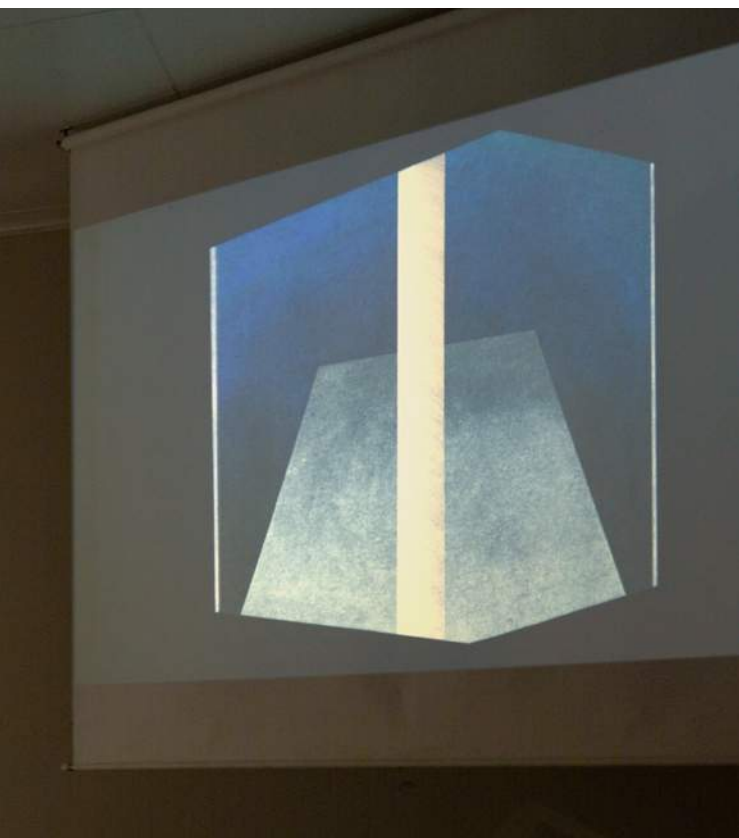
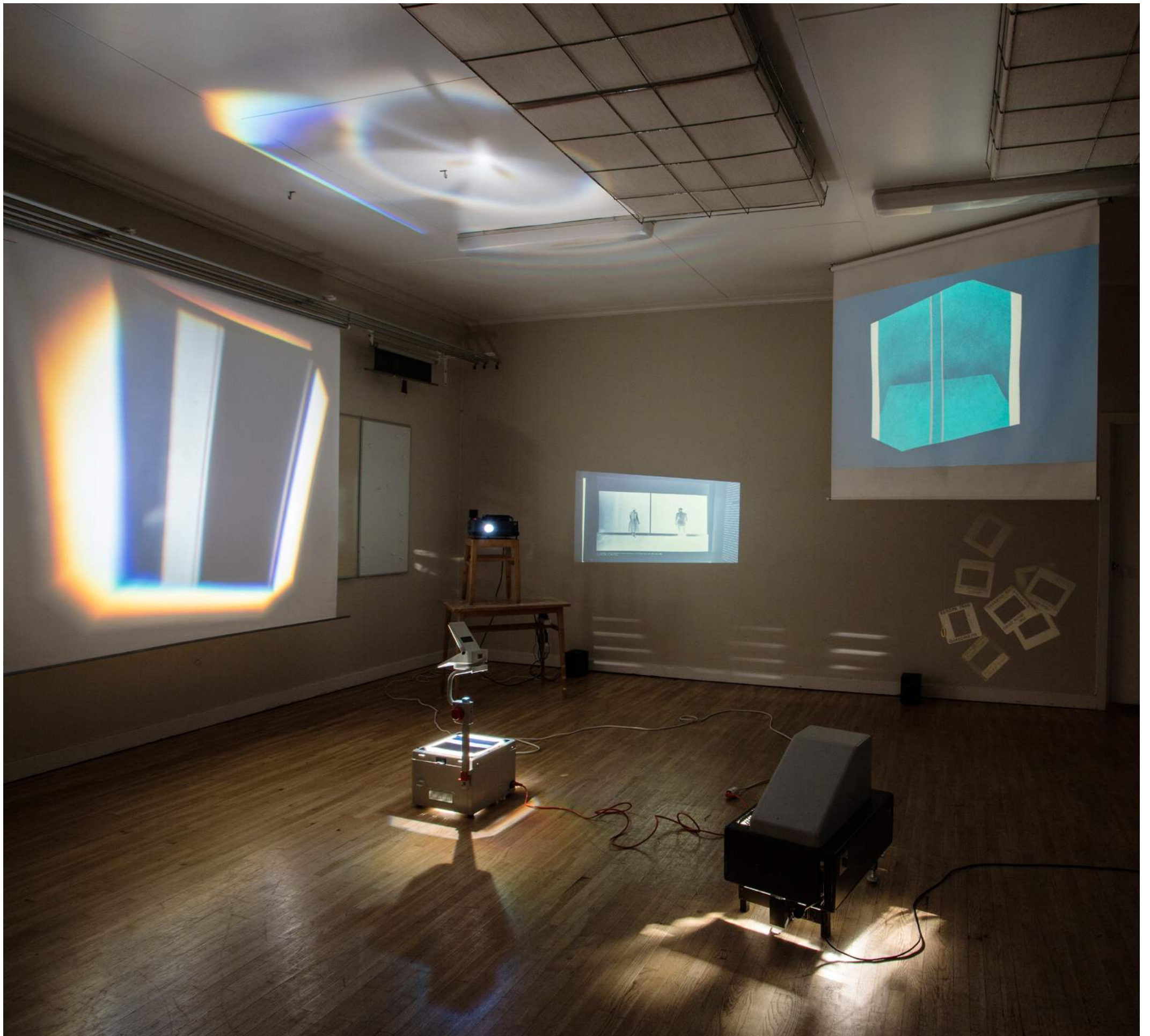
105. Jemen, Sana'a

106



Using outdated geography books from the Kalv schoolhouse as source material, I have memorized every country and its capital that was recognized at the time of the book's publication date. A television monitor displays filmed hours of memorization, while I rehearse at a chalkboard the information which has been committed to memory. Utilizing repetition, the piece brings to the forefront the idea that the memorization and reiteration of isolated facts strips information of its meaning and results in an ultimately fruitless endeavour.

Britt Anderson, born 1989. Britt hails originally from the Great Plains of Western Nebraska. She studied previously at Coe College in Cedar Rapids, Iowa where she attained a bachelor's degree in Fine Art. Britt currently resides in Gothenburg, Sweden while pursuing a Master of Fine Arts degree at Valand Academy.



The Image of an Empty Place is an audio-visual installation of a slide lecture featuring abstract projections made by outmoded technologies amongst a soundscape generated by analogue modular synthesizers. The installation draws upon educational practices of the past, reflecting on the biased annals of art history, while at the same time representing the artist's recent paintings and related research.

Laura Hatfield, born 1978 in Yarmouth, Nova Scotia, Canada, is an artist and musician currently based in Malmö, Sweden. Her work is non-medium specific and stems from a hybrid practice with interests in exhibition making, independent music, abstract painting, and the museum as ritual. Laura Hatfield holds two Bachelor's degrees in Fine Arts (Emily Carr University of Art & Design, Vancouver, CA) and Music (Acadia University, Wolfville, CA), a Master's degree in International Museum Studies (University of Gothenburg, SE) and has completed a post-graduate Independent Study in Fine Art with Pedagogic Application (Valand Academy, Gothenburg, SE).

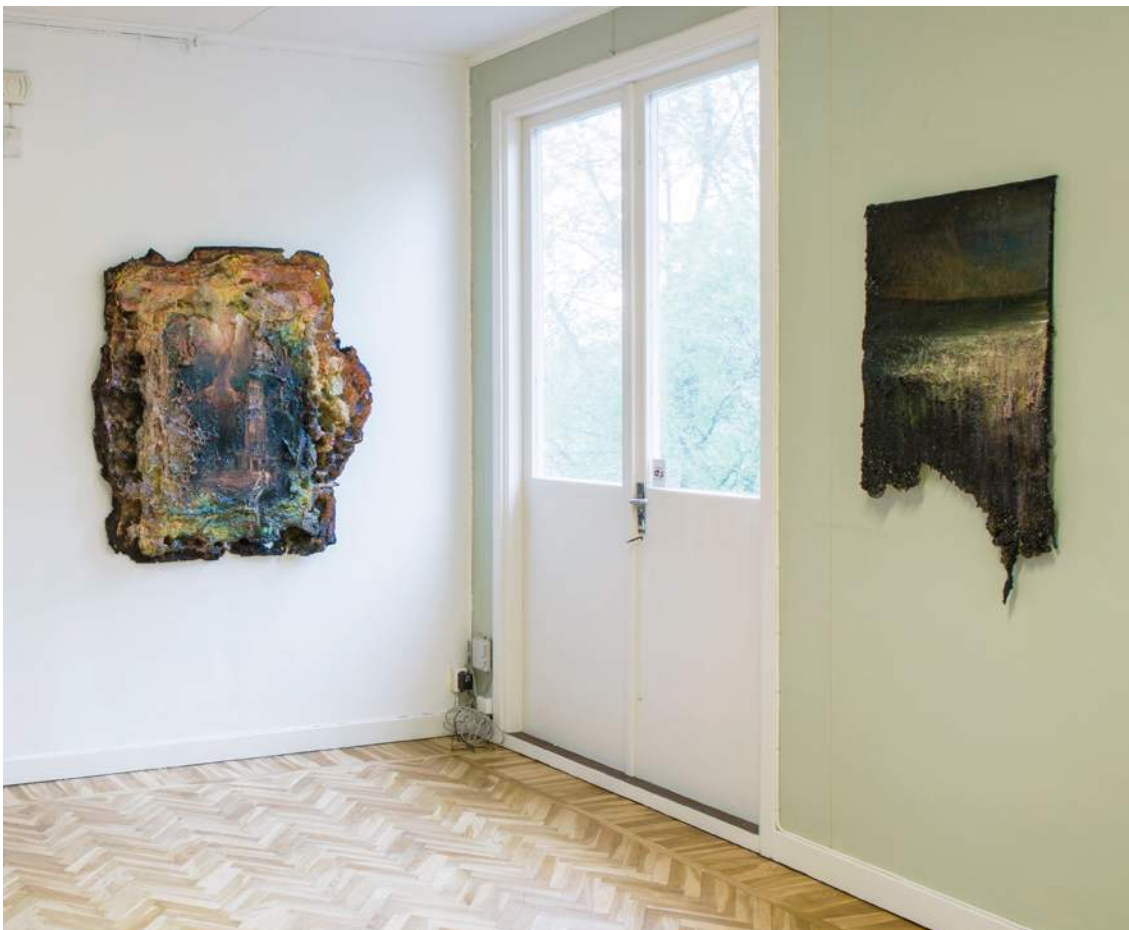


When you can't perform anymore. On my final visit to Kalv I went to the empty gym hall and recorded a speech. By jumping up and down the springboard, I tried to enter into the mechanism of my severe fright of public speaking. I then slowed down the speed of the video. Not to seem so nervous, but rather calm. At the same time, as soon as the thread was broken, the *Cosmical Change* had occurred.

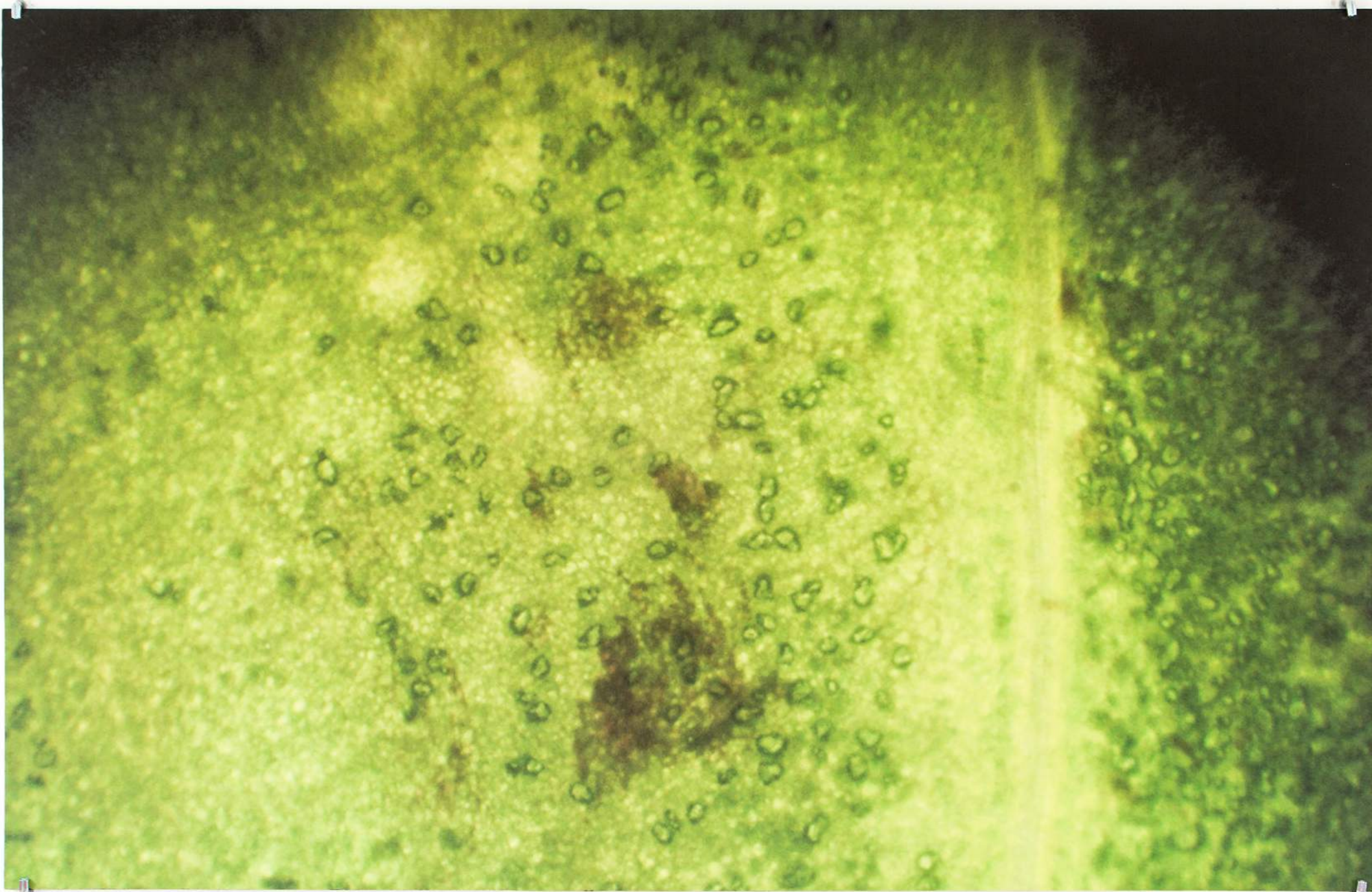
Maria Gordana Belić, born 1983 in Linköping, Sweden. Received her BFA from Oslo National Academy of Fine Arts, and is currently undertaking her MFA at Valand Academy in Gothenburg. Her practice engages with multiple methods such as video, performance and collaborative projects to participate with topics of inability, exclusion, the voice and non-geographical identities.



I'd Like to Talk About My Experience as a Leader, 2014, video installation



Bergthor Morthens, born 1979 in Reykjavik, Iceland. Based in Gothenburg. Works predominantly in the medium of painting. The works are multi-layered portraits of a place/space derived from actual and virtual meandering. Bergthor works within the tradition of painting, exploring new possibilities between the traditional painting ideas and other artistic techniques where paint/material is built up through many layers, scraped back and built up again. It can be constructed and deconstructed—assembled and disassembled, manipulating the surface through an amalgamation of different materials to create works with a physical presence. Bergthor is currently an MFA student at Valand Academy of Fine Arts.



Martin Hultén, born 1981 in Kristianstad, Sweden. He currently studies MFA in Fine Arts at Valand Academy in Gothenburg. Past exhibitions include group shows at Confluences, Paris; Unseen, Amsterdam; Voies Off, Arles; Che Gallery, Sankt Petersburg; Röda Sten, Gothenburg; Detroit, Stockholm; Solo shows at Nextart, Gothenburg, Fotografins Hus, Stockholm; Garden Gallery, Gothenburg; Assembly Gallery, Glasgow.

"I was thinking about light and its relation to water and to life, and also its opposite—darkness or the night and death. I thought about how we have built entire cities of artificial light as refuge from the dark. Video treats light like water—it becomes a fluid on the videotube. Water supports the fish like light supports man. Land is the death of the fish. Darkness is the death of man."

Viola, Bill, and Robert Violette. *Bill Viola: Reasons for Knocking at an Empty House: Writings 1973-1994*. (Cambridge, Mass.: MIT Press, 1995), 80.



Over several trips to the schoolhouse I collected the dead flies found on the floors and windowsills. In my performance, I lined up the flies in rows and then blew them away. I'm interested in the connection between the death of the flies, the absence of students and more generally the declining population of Kalv.

Alanna Lynch, born 1978 in Canada, is a visual artist from Montreal. She holds a Bachelor of Arts degree in Psychology (Queen's University, Kingston, CA), a Bachelor of Fine Arts degree in Fibres and Material Practices (Concordia University, Montreal, CA) and a Master's degree in Library and Information Studies (McGill University, Montreal, CA). Her current practice combines these experiences with a history of social justice activism and interests in the area of performance.

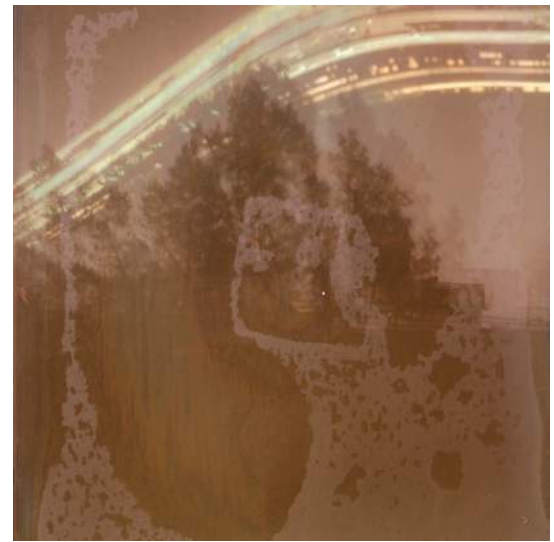
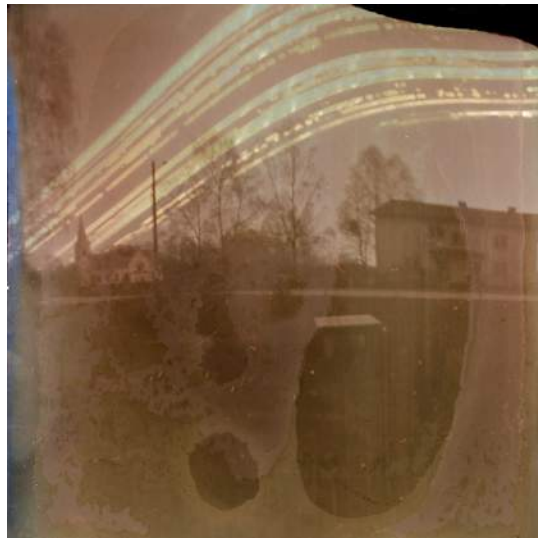


On my last trip to Iran in January 2013, I bought nine pairs of different colour contact lenses that had been produced in China and Korea. This product corresponds to the desire in young Iranians to make temporary changes to their eye colour.

Pushing, pulling and breaking physical and mental limits involves pain, exhaustion, danger and risk. I changed the coloured contact lenses in front of the camera; the act happened very slowly and was physically uncomfortable. It raises questions around the social norms and beauty ideals in the West and the East.

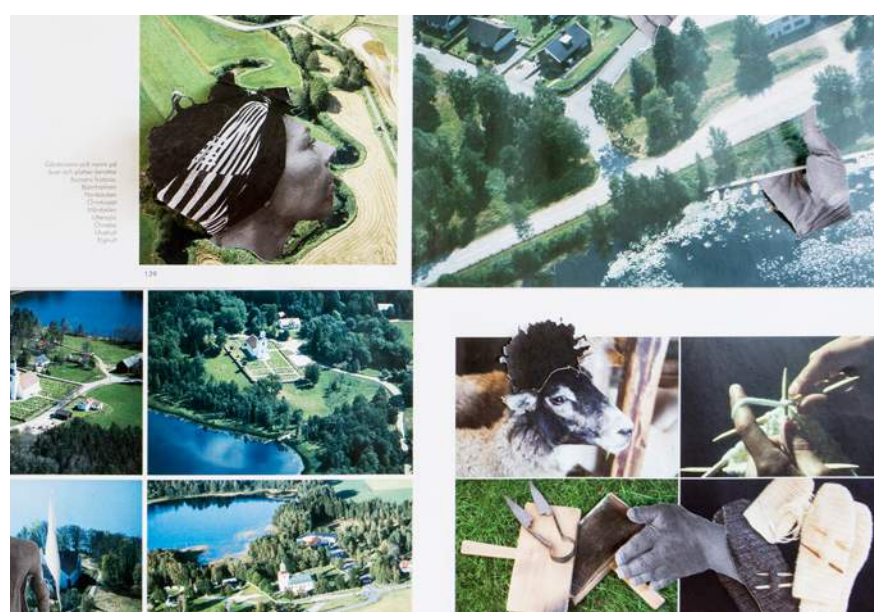
The documentation of the video was shown in a locker room in the basement of the Kalv schoolhouse, where children would change clothes before and after gym class. This location became an integral part of the work.

Azadeh Esmaili Zaghi, born 1981 in Tehran, Iran. Since 2008, lives and works in Sweden. Her recent artistic practice and research attempts to discover the possible abilities of the physical body and mind to push, pull and break physical and mental restrictions, such as the borders, territories, limits and boundaries which have been established in human minds due to colour, language, ethnicity and religion.



The outside on the inside. Vibrant nature inside a fading building. The birds in the chocolate box made me think about preservation, about human desire to keep things as they have always been even though we know that death is inevitable. And in the living, crawling, smelling soil everything blends and becomes a part of the foundation, of history. I placed pin hole cameras around the building. For 47 days the path of the sun was recorded on paper while the experience was stored in our bodies and in the surroundings.

Emelie Sjunnesson, born 1986 in Källs Nöbbelöv, Sweden, lives and works in Gothenburg and Helsingborg. She mainly works with analogue black and white photography. What affects our perception, our identity and our memories is the basic theme for her practice which also includes notions of history writing, sense of place and archaeology.



Mourl Ferryman, born in Manchester, UK, currently lives and works in Gothenburg, Sweden while completing a MFA at Valand Academy. Mourl's artistic practice is a means to explore and potentially understand links between philosophical ideas and human behaviour as manifested through the images it constructs of itself.

...under a temporary roof
no one is the same yet we still play
as flies come alive en masse burring threateningly
or buzz in gentle chorus
in and out of obsolete computers.
Time stilled by light marshals insect cadavers.
Archaeological images of birds lay stately upon their earth frames
while their mirror selves are electrified in Frankenstein display.
Furniture grows new legs and walks upon the earth.
The earth moves and speaks to us.
Inky blue trees square off corporeal pages
whilst out in the blue we share separate journeys that begin at the end.
Necan resurrected flits through the school house luring all to water.
The water glitters with light and pollution
and we are strangely welcomed
to a virtual place
that is close to home and easy to reach.
In aligned virtual worlds teenage girls are distracted
by the incessant scrape of chalk on board and the
subsonic hum of art being taught.
Down below a leader tells her jumping thoughts
jumping eyes change and change and the cosmos shifts
...under a temporary roof.



A Temporary Roof Valand Academy, 2014

Artists and Writers

Britt Anderson, Maria Gordana Belić, Kanchan Burathoki, Matilda Enegren, Mouri Ferryman, Amanda Hart, Laura Hatfield, Martin Hultén, Sara Jordenö, Bob Kelly, Peter Kädergård, Alanna Lynch, Bergthor Morthens, Emelie Sjunnesson, Fredrik Svensk and Azadeh Esmaili Zaghi.

Organising Art Symposium

Organised by Jason E. Bowman and Sara Jordenö, in collaboration with the artists. Presenters: Jason E. Bowman, Dr. Julie Crawshaw, Teresa Gleadowe, Stine Hebert, Sara Jordenö, Annika Lundgren. Moderator: Fredrik Svensk.

Editors

Britt Anderson, Maria Gordana Belić, Matilda Enegren, Laura Hatfield, Amanda Hart, Sara Jordenö and Emelie Sjunnesson

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Kalv is a locality situated 80 km southeast of Gothenburg. With 380 inhabitants, surrounded by forests, agricultural landscapes and a lake shaped like a calf, Kalv historically provided important trade routes between Sweden and the continent. Like so many sparsely populated areas in Sweden, depopulation is now a reality and in 2008 the Kalv

elementary school was closed down. In the winter and spring of 2014, thirteen artists from the Master of Fine Art Programme at Valand Academy developed projects in dialogue with Kalv, its inhabitants, and with the former schoolhouse. These works reinterpreted, activated and commented on the historical, economical, educational, cultural

and spiritual past, present and possible future of Kalv. During a sunny weekend in May 2014, these art works were presented in the old Kalv schoolhouse, in conjunction with an international symposium, during the exhibition *A Temporary Roof*. This publication documents and reflects on the dialogues emerging from the exhibition.

