



UNIVERSITY OF GOTHENBURG

# Legacy: a gift of property

A journey through the context of the artist and the art

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# Summary

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This paper reviews my artistic practice that led me to my final master's project: *Legacy: a gift of property*. This video installation is based on interviews of a specific group of family related immigrants that question different aspects of their migration from Peru to Sweden between 1973 and 2008. The interviews were conducted in a neutral manner and throughout this paper I try to create a relevant context around the times of each individual emigration and immigration in general, as well as a review of the different aspects of migration seen as the construction of personal identity throughout migration. For a detailed stream of thought through the process of developing the art piece you can go directly to Appendix D - Monologues page 94.

Key words: family, migration, culture, identity, legacy, peru, sweden

*Thesis is dedicated to Elsa del Aguila Jarl and Family.*

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# INTRODUCTION

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Migrate: “to move from one country, place, or locality to another”<sup>1</sup>

Immigration: “To enter and usually become established: *especially*: to come into a country of which one is not a native for permanent residence.” <sup>2</sup>

Emigrate: “to leave one's place of residence or country to live elsewhere”<sup>3</sup>

I had turned twenty ... **Interview Gustavo Lind del Aguila**

I was twenty years old... **Interview Juan Lind del Aguila**

I was twenty years old... **Interview Arne Lind del Aguila**

I was fifty eight years old... **Interview Elsa del Aguila Jarl**

I was twenty seven years old... **Interview Diana Riesco Lind**

... “There has always existed seasonal, temporary, rural-rural, rural-urban, and urban-urban migration, alongside emigration from and immigration to Europe. Migrations are not a signal of the modern age but rather “continuous phenomena which are embedded in the social and economic framework of human organization,”  
” ...<sup>4</sup>

The development of faster means of transportation and different needs of societies has simply intensified these human movements.

Families and individuals emigrate for many reasons; *Legacy: a gift of property* takes into account a specific families movement and their experiences as individuals.

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<sup>1</sup> “Migrate - Definition and More from the Free Merriam-Webster Dictionary.”

<sup>2</sup> “Immigration - Definition and More from the Free Merriam-Webster Dictionary.”

<sup>3</sup> “Emigrate - Definition and More from the Free Merriam-Webster Dictionary.”

<sup>4</sup> Page Moch, *Moving Europeans : migration in Western Europe since 1650*, 6.

The participating individuals are my uncles Gustavo Lind del Aguila, Juan Lind del Aguila and Arne Lind del Aguila, their mother (and my grandmother) Elsa del Aguila Jarl, and myself, Diana Riesco Lind. All were born in Pucallpa, Peru and are now living in Sweden.

**A short background** to the work would be contained in my family history. My Grandfather Harry Lind Lanz was born in Gothenburg, Sweden in 1904. He left Sweden during a strong economic depression. After starting out for South America, he traveled for some time through Argentina, Chile and Bolivia until he arrived in Peru. There he fell in love with the Amazon jungle and its people. He married, worked and died of old age in Peru, never returning to Sweden. Some of his sons and one of his daughters live in Sweden today. Descended from them is a new generation of grandchildren that now have been raised in Europe. This family story with its immigration and remigration has been the starting point for many of my projects over the last number of years.

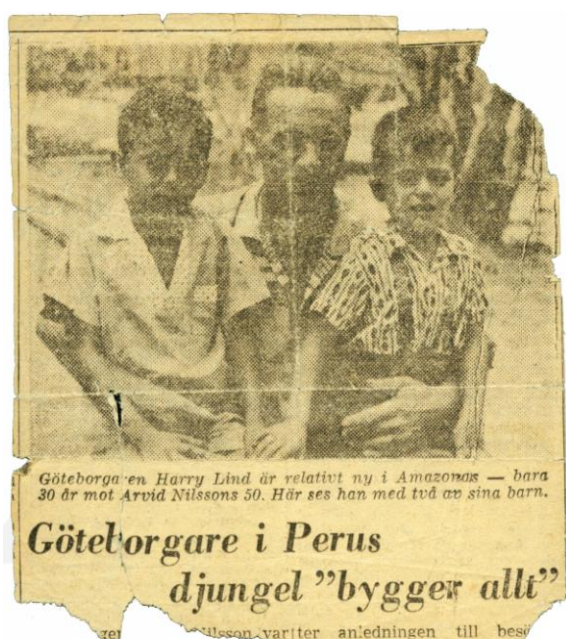
Beginning with my *Origin* painting project, *Legacy: a gift of property* continues with this theme.



**Figure 1.** Gothenburg Port 1920's Harry Lind Lanz second from right to left.



The *Legacy* project is about construction of identity through migration. My grandfather's sons that did the opposite journey from Peru to Sweden started their journey in 1973, coinciding with the beginning of the largest of the Latin American migrations to Sweden. This migration was due to the critical political and economical conflicts in Latin America at the time. Although the conflicts were not my uncle's motive for their immigration, none the less it formed their surrounding environment at the time of arrival.



**Figure 2. Göteborgare i Perus djungel "bygger allt"**  
 From left to right: Harry Lind del Aguila, Harry Lind Lanz and Juan Lind del Aguila. Published in the Swedish newspaper Göteborg post unspecified date..

They arrived already possessing Swedish passports; as children their father had registered them in the Swedish consulate in Lima. Legally and genetically they were Swedes yet they were uneducated in either the Swedish language or the culture of its people.

Since their initial relocation they have spread out to Denmark as well.

Also interviewed were myself and my grandmother. Although originally from Peru, my grandmother has been a Swedish citizen since 1993. I have been in Sweden for just over two years, not as an immigrant, but as a student. In each of the

interviews the story of arrival and adjustment is questioned, as well as exploring current life in the country.

As seen by my family members, there are several topics of special interest I have focused on. One is the question of whether they should actually be called immigrants, or are they just returning to a place that was from birth their own? How much does the mix of ethnicities affect the perception of a human being? How much of their cultural heritage do they try to give to their own sons and daughters? With these questions, notions of identity, tolerance, intolerance and assimilation arise.

My personal experience of migration and identity construction is what has driven me to these topics. I was born in Pucallpa, Peru (just like all the other interviewees). At the age of five, I moved to the US for four and a half years. During that time I was always comfortable in the US but was proud of my heritage and looked forward to seeing Peru again. Although at the end of our US stay my father had the option of a job offer at Uppsala University in Sweden, he decided that we would go back to Peru. Instead of moving back to the Amazon area, we moved to the capital city of Lima. Lima was nothing like what I remembered Peru to be; it presented the country to me in a new context. Not only were there cultural differences between the Amazon area and the capital city, but it was also near the end of a decade of expanding terrorism. It took me four more years to feel comfortable in Lima, and throughout those years I always hoped we would move to another country. During those years I did have the opportunity to go back to visit my home town of Pucallpa; it also had changed.

## The Piece: Legacy: a gift of property

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Video Installation Clouds of Witness Master | Master och kandidatutställning 8 may – 30 may 2010



Figure 3. Photograph Arne Kjell. Clouds of witness exhibition. Röda Sten. 2010

The title *Legacy: a gift of property* refers to the dictionary definition of legacy. I was interested in the word play of the word 'property' in this definition. Property is something owned and in this definition I take the word property as my own property. Assuming this, 'legacy' would be a gift to me of something I already own. The gift could be your cultural background. Although your legacy of a cultural background may be taken for granted, it still belongs to you.

After doing several of the interviews I began to see that the people interviewed began creating their own attachments to different places. Although they were no longer closely associated to the land they left behind, they did not consider themselves totally from their current country. It became slowly apparent that we all

constructed our own personal 'nation', a new identity that contained pieces from both sides.

The video installation reflects on this individual construction of identity through migration. It suggests the creation of the new individual 'nations' or 'islands' created in the individual itself, stemming from the association we have with different lands; bringing out the memories that may create the feeling of belonging to either all or none of them.

The installation consists of five flatscreen televisions hanging separately from the ceiling, about a meter fifty from the floor.

During the interviews I chose a white homogeneous background in an attempt to eliminate extra information beyond the interviewee itself. The interviewer is absent and only text represents the questions. The viewer is just confronted with the image of a person and his or her words, without preconceptions, as if seeing them for the first time.

The interviews are all in Spanish with English subtitles.

## The Piece as a Process

In *Legacy: a gift of property* the process is very much part of the piece itself. The art piece at the end is like a flag in the middle of a creating process. It is contingent upon the deadline, and the surrounding circumstances. But it is very much the moment where you stop and say: "This is what I have now."<sup>5</sup>



Figure 4. Sketch previous to video recording. shows how the visuality of the interviews was planned to be.

Last year I began my video work by exploring different ways of approaching origin and of working within the specific context of my family in Sweden. During this process I created the video installation *Grandfather's Story* as well as the sound piece *Distance* that I will describe more broadly later on in the chapter on earlier works associated with the master's project. Sound and text have a part in the process since the very beginning.

Throughout the construction of *Legacy: a gift of property*, I registered the process through diaries of each interview as well as audio or written monologues where I spoke about what was happening at the specific time - discussing the difficulties that came about as the work progressed. The idea for the audio monologues was inspired by my laptop computer breaking down and limiting both access to the internet and computers themselves.

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<sup>5</sup> Appendix D, Monologs, May 19th

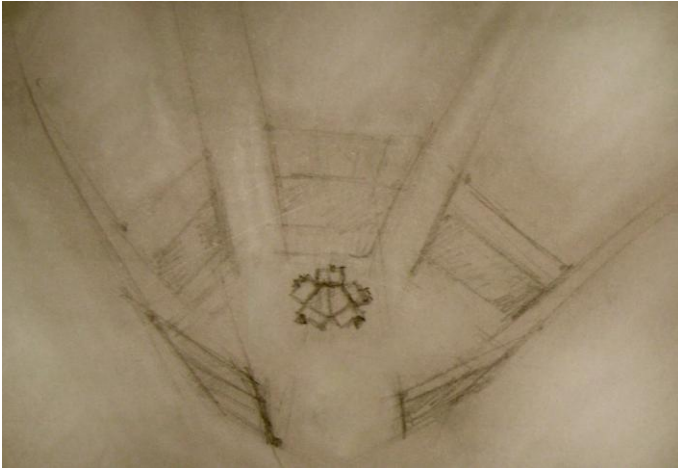


Figure 6. First sketch for installation. aerial view. Five central projections on hanging cloth forming a pentagon.

**The five elements and the pentagon shape.** My original vision of the work was to interview my four uncles currently living in Sweden and their mother, my grandmother. The piece was to focus on prejudice and what it means to be a Swede or to be tagged as an outsider. It would have emphasized the fact that all my relatives in Sweden are, and always have been officially

Swedish, due to my grandfather's registration of his sons as children. Currently, even my grandmother holds Swedish citizenship. Since my personal experience in Sweden has emphasized an image of the typical Swede that is primarily color shaped, and that those who don't fit that stereotype generally have to give explanations of their background I thought it would be appropriate to title the piece *Swedes*. I planned to do the individual interviews focusing on their experiences of migrating from Peru to Sweden and their experiences centering on the topic of prejudice and the requirements to be accepted as a Swede. The individual interviews would be placed as though they were a conversation; the screens placed facing each other - confronting each other and their stories as though an actual dialogue between them existed.

This plan began to run into issues when I had difficulties convincing one of my uncles to participate in the interviews. Bertil Lind del Aguila at the end did not participate

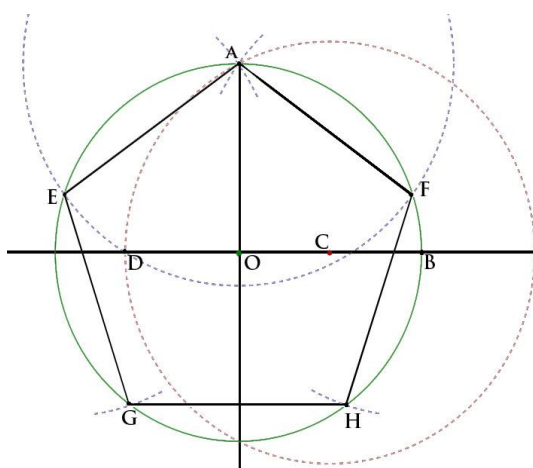


Figure 5. Bertil Lind del Aguila in his apartment in Gothenburg.

in the final piece of *Legacy: a gift of property*. But he is mentioned by his brothers and mother in several parts of their interviews. Most of those mentions were cut in the final editing of the video.

Bertil was born with a hearing deficiency and has probably been the family member that has experienced most the extreme advantages and disadvantages of being in Sweden. A critical event referenced by Juan in his interview was one evening in Gothenburg when Bertil was coming out of a club and was beat up by a group of around twelve Swedish 'skinheads'. As a result he required surgery to reconstruct a broken jaw and was hospitalized because of multiple concussions throughout his whole body.<sup>6</sup>

“...Perhaps other people have had more difficulties, like someone getting beat because they are a different color, for example Bertil, but he was also an asshole. Regardless, he was beat in Gothenburg.” **Interview Juan Lind del Aguila**



**Figure 7 Construction of a regular pentagon based on image from <http://en.wikipedia.org/wiki/Pentagon>**

Five interviewees were important for me, as I had planned the installation around the circular connections based on the construction of the pentagon shape. Now I was down to four, and I set out to look for the missing part.

A regular pentagon interested me because it could be constructed by a series of circles that intersected. This made me think of how we construct our personal identity as if we are those points of intersection, where all the circles that symbolically contain different

cultures unite.

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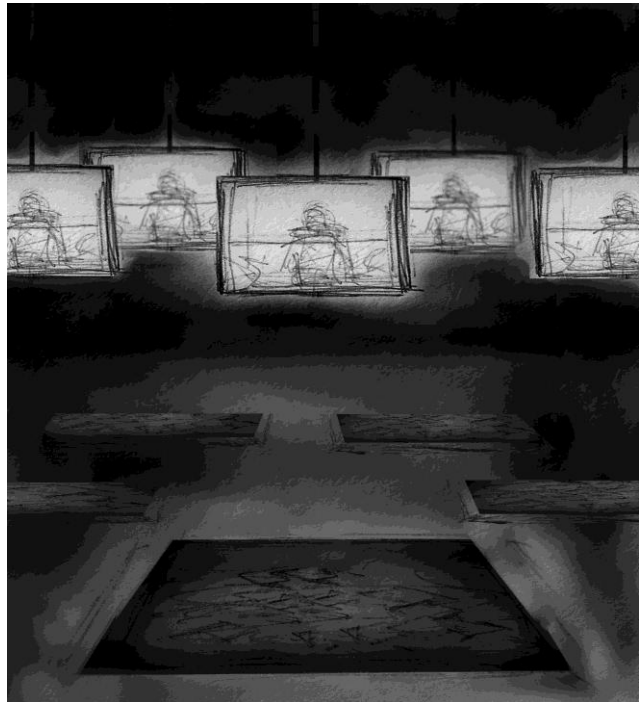
<sup>6</sup> Bertil arrived to Sweden at the age of nineteen. As he was almost fully deaf he received all the advantages in the Swedish system for his problem, to continue studying, to be part of different groups to learn sign language, etc. things that in his home city of Pucallpa were impossible. In Peru his parents took him to all the way to Lima to be tested, and he could only study through elementary school. According to his mother in high school they stopped taking notes in the blackboards and it was impossible for him to follow the spoken class. He did not know sign language at the time, nor did his friends or family.

I also planned to use elements such as pools of water, soil, or photographs in the installation. These ideas competed for quite some time, the progression went from using water and photos, water no photos, no water - soil and photos, soil and no photos, to no photos no soil.

The element of water was a reference to distance and to the concept of islands in the individual construction of identity.

After much thought, I removed water from consideration and replaced it with soil. Soil is another element I have used in previous work. Swedish soil would provide reference to the new land where they had constructed roots. The consideration of photographs in either soil or water was to give reference to the previous land and suggest the idea of migration, and also to make clear that this was a group of people that were related.

In the end, when the work was installed in Röda Sten all of these elements simply looked overwhelming. The gallery floor and walls were already charged with information; graffiti, paint, polished concrete, partial paint alongside bare walls, different materials incorporated into the floors. This variety as well as the fact that my piece was placed between beams added up to overwhelming visual distraction. The final piece contained only the screens hanging by thin wires from the ceiling walls and beams.



**Figure 8. Sketch of the installation, previous to the final layout where I incorporated the ideas of water and photographs.**



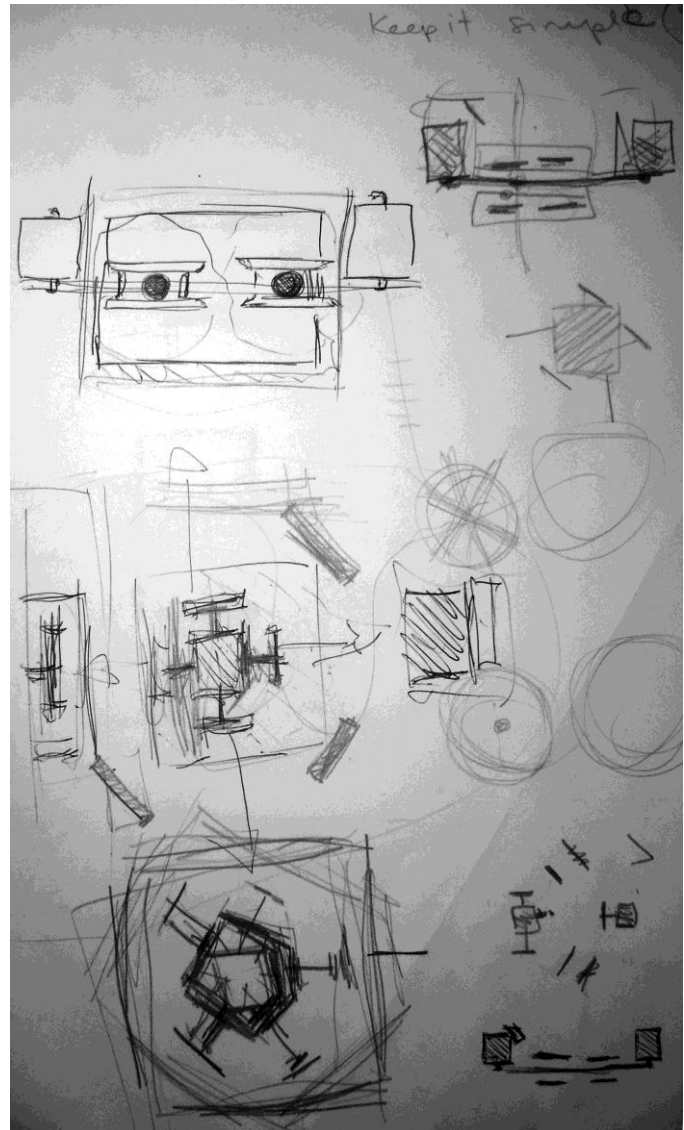
Even the distribution and placement of the screens changed many times before the layout was complete. The final layout for the screens positioned them all facing one direction, with plenty of space around each screen. This was to let the viewer walk around them yet generally see multiple screens at the same time. The spaces around them and the single direction they faced put emphasis on that fact that they took different routes and to highlight the individuality of their personal experiences, journeys, and decisions.

Information about family relationships is available during the first image in the beginning of each interview. There you can read the full first and last name of the interviewee, in essence pointing out the familiar Swedish last name. Also referenced in the same screen are the interviewee birthplace and residences, both current and past. This connects them to migration and explains their basic roots.

Here is an example of the layout of first image at the beginning of each interview:

**Diana Riesco Lind**

**Pucallpa, Peru | USA | Peru | Göteborg, Sweden**



**Figure 9. Sketches for layout of the installation in cathedral area of Röda Sten.**

## The Interviews

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All the interviewees were asked similar questions - almost as if they were taking a survey. It was very interesting for me to see how each one reacted and answered differently the questions depending on their individual personalities and experiences.

The decision to include my own interview was determined during the final stages of preparation. After I had already been through the rest of the interviews, I realized that the piece spoke more to me about my own closeness to my roots, and the placement of birth, than it did to my uncles. Even though I had worked diligently to keep the interviews themselves very neutral I still saw my hand and interests in them. In the end, I decided that my own interview was relevant and would help to tie the work together.

One of the main objects of my curiosity as it related to my uncles was the question of why most of my cousins know so little about Peru, and in general do not speak Spanish. This made me wonder about the cultural Peruvian background that was being lost to this generation - a subject of such importance to me. What had happened that this topic had been minimized so much in their upbringing? I created a group of questions that was not focused on prejudice and judgment, but opened up an entirely different aspect of migration - the fact that what we give importance to will dictate the choices of what we consider important enough to share with a new generation.

Later on after the interviews were finished I found at my grandmother's a book called *Sweden – an orientation of the society, for immigrants*<sup>7</sup>. The book was edited in several languages and its purpose was to orient immigrants about the possibilities, obligations and rights for anyone living in Sweden in a friendly, welcoming manner. The book was distributed in the immigrant's native language.

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<sup>7</sup> Statens Invandrarverk, *Suecia : una orientación de la sociedad, para inmigrantes/elaborada por el servicio de inmigración previa consulta con diversas autoridades especiales.*

At the beginning of the book there are samples of interviews of immigrants and refugees containing many of the same questions that I asked in my piece. The answers to some are remarkably similar - including those of persons who had arrived from countries across the world.

**Lost Elements.**- The sound of voices, telling their own story with their own rhythms.

A main element of this piece that has been virtually lost in the context of its presentation in Scandinavia is that of sound and the nuances of language. The interviews are all in Spanish. Translations and subtitling help to understand what they are saying, but many interesting details about how the language has been modified through this migrating process are completely lost. The Spanish of all the interviewed, with the possible exception of myself, upon arrival to Sweden had a very specific accent. This accent would clearly be pointed out by anyone from Peru associating it to the Amazon area. This special accent is rich in melody and specific local structure that has, in their case, been combined with a local Swedish accent and structure mainly peculiar to Gothenburg, it being the place and the people where they learned the language. Gothenburg's accent, more than even Swedish in general has a very changing and particular tone.

During the interviews a unique combination of language and culture emerges, the combination of Spanish words using Swedish language structures.



**Five interviews:**

Elsa del Aguila Jarl

Juan Lind del Aguila

Gustavo Lind del Aguila

Arne Lind del Aguila

Diana Riesco Lind

# The world around the individuals

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All this family were born in the city of Pucallpa, located in eastern Peru in the middle of Peruvian rain forest on the banks of the Ucayali River. Harry Lind Lanz and Elsa had seven children together, six boys and one girl. I am one of the daughters of their only daughter.

Early in their married life when my grandfather Harry originally proposed leaving Peru and going to live in Sweden, Elsa, my grandmother, would always refuse. Later on they could never afford the trip. The first of their children to insist on wanting to go to Sweden was Gustavo and with him began the coordination with Harry's family in Sweden to welcome them to the country. By the time of Harry's death none of the boys were living in either Pucallpa or Peru.

## **What was your impression of Sweden before arriving?**

What my father would tell me was that Sweden was a very developed country and I could continue my studies there. **Interview Gustavo Lind del Aguila**

## **Why did you come to Sweden?**

Before coming to Sweden... since Bertil, Gustavo, and Juan were in Sweden so... it was already decided that I was going to come to Sweden. I always thought that I was going to come here to Sweden. **Interview Arne Lind del Aguila**

After Harry's death Elsa left Peru for the first time to visit her children. Her seven kids were spread out between the US, Sweden and Denmark, some of them she had not seen for more than fifteen years.

## Context of arrivals: Sweden - Peru - Latin America – Europe

The interviewees were asked some questions about the Peruvian context at the time of their arrival. It made me reflect on how conscious we are on our surroundings, what things we give importance to, etc. This chapter looks through some events happening in those years in Sweden.

“We had been a very homogenous country, and very quickly we have turned it into a country with immigrants. We have 500 000 people from other countries. That has confronted us with very difficult problems of adaptation that in the beginning we did not understand. At first we thought that we simply had to transform them in to good Swedes as soon as possible. This was totally inappropriate. It was much better for Sweden as well as for themselves, to accept the new country, but keeping at the same time and over all things, their own characteristics. And to keep them, culture and theater, as well as language and the costumes, are very important. And besides that, and especially for those that have lived situations of opposition to oppression regimes in their country, culture constitutes a way of keeping alive dreams of a future. (“Conversation with the Prime Minister of Sweden Olof Palme”. Latino American Theater in Exile Meeting. Stockholm. October 1983)<sup>8</sup>

From the first to the last year of the interviewee’s arrivals, Latin America and Sweden have been experiencing very specific scenarios that encouraged migration from one side to the other. The twice prime minister of Sweden Olof Palme was one of the main Swedish political figures recognized by immigrants and refugees as someone who fought for the well being, better conditions and better possibilities of their stay in Sweden. This is very clearly stated in the book *Latin-Americans in Sweden*.

According to Javier Vega, who was in charge of the rights of the Peruvians in foreign countries at the Ministry of Foreign Affairs of Peru, during the 1980s 500,000 Peruvians migrated to foreign countries. In the 1990s there was already one million. During the year 2000 there were two million two hundred thousand and by 2008 they

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<sup>8</sup> Lujan, *Latinoamericanos en Suecia una historia narrada por artistas y escritores*, 128. Own translation

added up to 3.056,846 Peruvians residing outside of Peru. Of the Peruvians in foreign countries 40% emigrated to Europe and 30% to the USA. 94.6% came from urban areas, mostly from Lima. 43,9% had completed high school: 20.3% had finished University, and those who had only an elementary school education were only 17%. The ages of 90% of the Peruvians living outside of Peru currently range between 15 and 49 years old. <sup>9</sup>

“When indicated, the reasons that led the Peruvians to emigrate, the official pointed to "the poor articulation of the domestic market" and the "greater professionalization of young Peruvians," which gives them more opportunities abroad.”<sup>10</sup>

Until the year 2006 Scandinavian statistics registered 10,972 Peruvians in Scandinavia, 86% of which were living in Sweden.<sup>11</sup>

“The Swedish Board of Immigration (SIV) has calculated that Sweden received 14,600 Latin American refugees from 1968 to 1984, a figure which does not include those under the age of 16. Sweden was able to offer these Latin Americans conditions according to the guidelines of the United Nations.”<sup>12</sup>

## **Gustavo and Juan 1973 – 1974**

Coinciding within a year of the first of the interviewees' arrival was the year that started the largest migration of Latin-Americans to Sweden. This migration first started with the Chileans.

In the year 1973 the first Chileans arrived to Sweden and with them, Latin-Americans of other nationalities that were living in Chile at the time.



**Figure 10. Bombing of the Palacio de la Moneda: Coup d'etat, 1973. <http://libcom.org/history/1872-1995-anarchism-in-chile>**

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<sup>9</sup> “El número de peruanos residentes en el extranjero se duplica cada 10 años | El Comercio Perú.”

<sup>10</sup> Ibid.

<sup>11</sup> “BOLETIN No. 1.pdf,” 2.

<sup>12</sup> Lujan, *Latinoamericanos en Suecia una historia narrada por artistas y escritores*, 208. own translation

From this group, many were rescued from the National stadium by the Swedish ambassador in Chile Harald Edlstrom. There were seventy refugees. The military Coup d'etats of Uruguay and Argentina shortly followed (both in 1976) and thus began the immigration from those countries to Sweden as well. Soon the numbers added up to 50 000 of which 30 000 were Chilean.<sup>13</sup>

## Arne 1981

### What was happening in Peru at the time you left?

At that time I was eighteen already and we had a military government that was turning into a civilian government, and that was the first time that I vote as a Peruvian citizen. The elections were won by... I don't remember his name. **Interview Arne**

"Between 1980 and 2000 Peru suffered an armed conflict that left about 15,000 missing. From these 15,000, only 1% of the remains were exhumed."<sup>14</sup>



Figure 11. In 2009 twenty four years later "Relatives of victims of the slaughter that occurred in Putis in 1984, moved the remains of 92 civilians to the cemetery at El Rodeo, in the Peruvian Andes, after two days of procession through the mountains..."

[http://www.bbc.co.uk/mundo/lg/america\\_latina/2009/08/090830\\_galeria\\_putis\\_np.shtml](http://www.bbc.co.uk/mundo/lg/america_latina/2009/08/090830_galeria_putis_np.shtml) Own translation

"In its heyday in the 1980s, the Shining Path was the most formidable rebel movement in Latin America, waging

<sup>13</sup> "10501913.pdf," 2.

<sup>14</sup> "BBC Mundo - América Latina - Imágenes de un funeral multitudinario."



a brutal war with the Peruvian state.<sup>15</sup> Abimael Guzman formed the Shining Path movement in the 1970's, inspired by Mao's Cultural Revolution in China in the attempt to form a perfect communist state.

During those years narco-trafficking grew stronger and formed alliances with the terrorist groups.

Not only did the Maoist group control large areas of the countryside but it also struck at targets in the capital of Lima, prompting fears it could eventually take over the country.

Some 70,000 died in the rebellion and the counter-insurgency campaign it triggered.<sup>16</sup> The violence only abated after Shining Path leader Abimael Guzman was captured in 1992.<sup>17</sup>

The terrorist years created an intense wave of internal migrations from the countryside to the bigger cities in search of security and in general better opportunities. Many also choose to emigrate out of Peru.

According to the Truth and Reconciliation Commission, the Maoist rebels were responsible of more than half of the deaths during the years of the conflict, the military being accused of the rest.

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<sup>15</sup> "...Peru's biggest mass grave...In November 1984, the army set up its base in Putis and invited the local population to live there under their protection. They asked them to dig a fish pond; then on 13 December they killed everyone and buried them there. After the massacre, the soldiers sold off the villagers' livestock, according the 2003 commission report."

<http://news.bbc.co.uk/2/hi/americas/7449079.stm>

<sup>16</sup> "BBC NEWS | Americas | Profile: Peru's Shining Path."

<sup>17</sup> Ibid.

PERU 1980 - 2000: # OF DEATHS AND DISAPIRED REPORTED TO THE TRUTH AND RECONCILIATION COMMISSION ACORDING TO THE PROVINCE

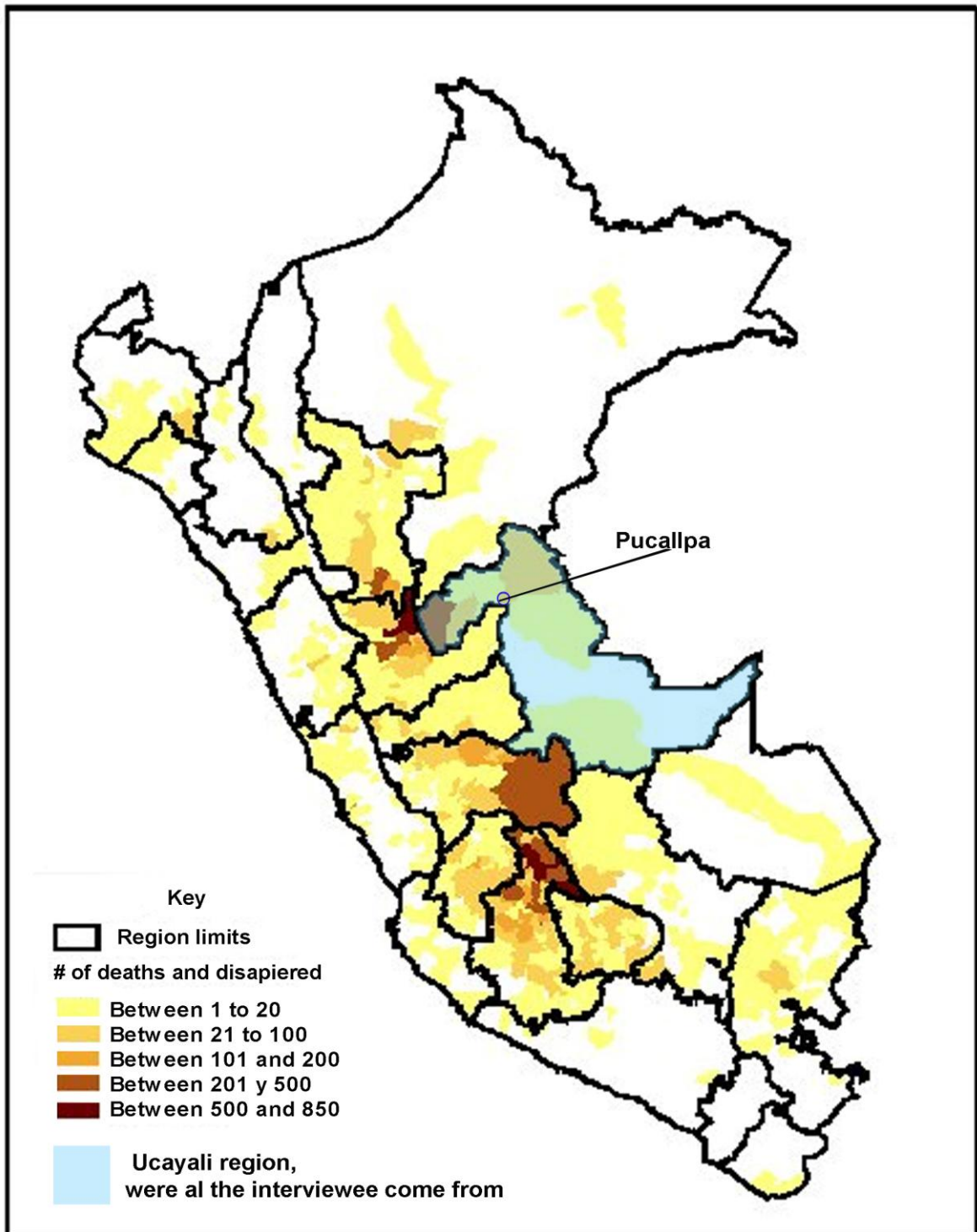


Figure 12 Modified map based on the Truth and Reconciliation Commission map 1 of Chapter 3 on faces and profiles of the Violence

## Elsa 1987

Sweden 1986 A year before Elsa's arrival Olof Palme was assassinated<sup>18</sup>



Figure 13. Olof Palme <http://quiron.wordpress.com/2007/10/24/olof-palme/>

“For the Chilean Refugees that lived in Sweden in February 1986, the assassination of Olof Palme was like reliving the death of Salvador Allende... The immigrants that had come to Sweden from all over the world filled it with messages in all the languages, with the pain of having lost the most important defender of their rights and opposer (sic) of the policies of segregation and exclusion.”<sup>19</sup>

According to *Latin-Americans in Sweden* the assassination of Olof Palme represents a point of inflection, the end of an era for the refugees of the tired world in Sweden... After his death the sense of insecurity for the immigrants and refugees grew. Coinciding with the parliamentary elections of 1988, a referendum took place in

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<sup>18</sup> Palme was the leader of the Swedish Social Democratic Party from 1969 until his assassination in 1986. He was also the Prime Minister of Sweden twice during this period, heading a Privy Council Government from 1969 to 1976 and a cabinet government from 1982 until his death. Palme's murder was the first of its kind in modern Swedish history and had a great impact across Scandinavia. [http://en.wikipedia.org/wiki/Olof\\_Palme](http://en.wikipedia.org/wiki/Olof_Palme)

<sup>19</sup> “olof palme «.”own translation

Sjöbo, a town south of Sweden with a large conservative population, where two thirds of the votes were against the wide policy of refugee reception.

Latin-Americans in Sweden also points out that one of the pillars of the political campaign of 1992 was precisely the dissolution of the rights of asylum. The election result was disappointing for the progressive groups. The fact that the Ny Demokrati (who had concentrated their campaign in criticizing the presence of foreigners in Sweden) turned out to be third strongest election force strengthened the evidence that racism was not limited to minorities of the extreme right like the VAM (White Aryan Resistance) who were responsible for the attacks to the refugee camps.<sup>20</sup>

Elsa arrived during this time period and coincidentally she is the one that most suffered from the obvious signs of prejudice. There was no subtlety in her experiences of being spit at, victimized by stone throwing teenagers, and even having her SFI (Swedish For Foreigners) school almost burned down. Especially violent considering the individuals who were intentionally trapped in the building, the school fire was a case that was never solved.

...I was sitting alone in my living room and I began to reflect on what had happened. In the papers it said that it seemed to be something of racism. But they couldn't say who had set the *Källare* on fire. In the *Källare*, in the basement, they kept lots of papers, etc. and that's what they had set on fire. The firemen had come and had opened the door. Someone had left and closed the entrance door so that we couldn't get out. That's where everyone was crammed trying to get out. Why had they closed the door? They didn't have good intentions, did they? But, after that, I asked my teacher and she said that was what seemed to have happened but no one knew who it had been and at the end... I don't know if they kept investigating. Anyway, I was reflecting that day: "What do we do? I do no wrong to anyone and have no wish of doing any wrong to anyone. We don't come with the intention of doing and wrong to anyone. Why do they hate us so much?" A strong feeling came over me and I began to cry desperately. Only after that did I feel a bit better, somewhat calmer." **Elsa del Aguila Jarl Interview**

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<sup>20</sup> Lujan, *Latinoamericanos en Suecia una historia narrada por artistas y escritores*, 177. Own translation

## Diana 2008

According to perupolitico.com<sup>21</sup> in the last decade there have been fewer Peruvians that live in poverty and the economy has been heading upwards. Nevertheless one



Figure 14. image from article *The Narcotrafic in Peru, How stops it?* November 21st 2009  
<http://www.perupolitico.com/?p=1177>

of the main problems in succeeding in eliminating poverty has been left aside by the current government; the greatest enemy of the region is narco-trafficking.

Our neighboring country Colombia has suffered greatly from the harsh consequences of narco-trafficking for years, but in 2008 its crops have been reduced by 18% of its production areas. These areas have been replaced in Peru, where the

areas of production increase annually 3% to 4%.<sup>22</sup>

Even though Colombia is still the primary producer of cocaine in the world, they are much more efficient than Peru in stopping it before it gets out of the country. That is why during September of 2009 Peruvian newspapers were announcing Peru had become the main exporter of cocaine in the world, moving around 20.000 million US dollars. These details were taken from The Wall Street Journal by El Comercio newspaper in Peru.

From 1999 to 2007 the coca crops in Peru have increased by 15 000 new hectares. The crops have grown in thirteen zones in Peru, leaving the traditional VRAE (Apurímac and Ene River Valleys) to intensify in territories such as Ucayali, Cusco, Puno, Pasco, Ancash, Amazonas, Cajamarca, Loreto and La Libertad.<sup>23</sup>

Pucallpa is the capital of the Ucayali region, where all the interviewees were born. This area is in the cocaine production area, and it has been visibly affected by it.

<sup>21</sup> "Perú Político » » Y el narcotráfico, ¿quién lo detiene?."

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

**2009 Human Rights Report: Peru** “The government generally respected the human rights of its citizens; however, the following human rights problems were reported: abuse of detainees and inmates by police and prison security forces; harsh prison conditions; lengthy pretrial detention and inordinate trial delays; pressure on the media by local authorities; corruption; harassment of some civil society groups; violence and discrimination against women; violence against children, including sexual abuse; trafficking in persons; discrimination against indigenous communities, ethnic minorities, and gay and lesbian persons; failure to apply or enforce labor laws; and child labor in the informal sector.”<sup>24</sup>

**If you would have to generalize and describe a Peruvian personality how would it be?**

I think since I have lived longer in Peru I could try to put everyone in the same box, but... if I look at myself I can see that I am very different from other people in Peru and I still think of myself as Peruvian. If I had to compare that with Sweden... I don't know, it's hard to say that a whole group is like this or like that. Perhaps in comparing Peru to Sweden you could say that in Peru you expect chaos. Even though... it bothers you that it exists, ... you expect it so people are better prepared for it. Perhaps that's why people try to find different ways to get around a difficulty and they quickly find some solution for the impasse, maybe that's it. **Diana Riesco Lind Interview**

A newly released report from the SOM Institute at Gothenburg University indicates that “Swedes have become more positive towards immigrants and the reception of refugees over the years. The survey, conducted in the autumn of 2009, shows that 36% of Swedes think that there are too many foreigners living in Sweden. In 1993 the figure was 52%. Urbanites, women and young people are the ones that are the

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<sup>24</sup> “2009 Human Rights Report: Peru.”

most positive towards immigrants...<sup>25</sup> in spite of this, groups like the Sweden Democrats are still openly in opposition to immigration.

According to the UNHCR the Sweden Democrat party excluded a candidate from election to the local council in Ljusdal in eastern Sweden after the politician expressed support for a refugee reception center in the town. Fredrik Hansson was the Sweden Democrats' sole candidate for election to Ljusdal's council until his comments led local leaders in Gävleborg county to withdraw the party's candidacy in the town. Sweden Democrat's county chairman Roger Hedlund says that Hansson's remarks contradicts the party's program.

**2009 Human Rights Report: Sweden** "Reported human rights problems included isolated incidents of excessive force by police, prison overcrowding and lengthy pretrial detention, government surveillance and interference, incidents of anti-Semitic and anti-Islamic discrimination and civil disturbances, abuse of women and children, and trafficking in persons."<sup>26</sup>

"In June the National Council for Crime Prevention presented its annual study on hate crimes for 2008, including anti-Semitic, Islamophobic, and other religion-related hate crimes. During 2008 there were approximately 600 reports of hate crimes involving religion, 45 percent of which were Islamophobic, 26 percent anti-Semitic, and 28 percent were related to other religious groups. In 2008 there were 159 reports of anti-Semitic crimes, an increase of 41 from 2007, and 272 reports of Islamophobic crimes, an increase of 66 from 2007. Of the hate crimes involving religion in 2008, 12 percent reportedly had a white-supremacist motive."<sup>27</sup>

**Narco terrorism and the Shining path today?** "The problem now, in addition to Shining Path's long-term goal of overthrowing market-based democracy in Peru, is the narco-terrorism that funds the group. In the 1990s Shining Path demanded protection payments from drug traffickers operating in areas it controlled. Now the

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<sup>25</sup> "UNHCR Baltic and Nordic Headlines."

<sup>26</sup> "2009 Human Rights Report: Sweden."

<sup>27</sup> Ibid.

tables are turned, and Shining Path is dependent financially on the narcos, even doing contract killings for them.”<sup>28</sup>

“Like FARC the Shining Path has NGOs throughout the world devoted to protecting their “human rights” and projecting a positive image of the group. Both groups also have “ambassadors” in Europe and North America who are constantly seeking to raise money so that the groups can continue the “class struggle”. Some of the pro-Shining Path groups include:

- The “Red Sun Embassy” maintained by Shining Path operatives in Hamburg, Germany, and other cities in Europe
- The “New Peru Friendship Association” in the U.S.
- Guardare Avanti in Italy
- The Socialist Party in Iran

There are many other groups in Denmark, France, Germany, Sweden, and Spain.”<sup>29</sup>

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<sup>28</sup> “Roberts00.pdf,” 1.

<sup>29</sup> Ibid., 2.



# Context of Identity Construction

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## Identity

The distinguishing character or personality of an individual; the relation established by psychological identification..<sup>30</sup>

“...I don't feel now either Peruvian nor Swede. I am a universal person. For me, the universe is my world, my country. The whole universe because I am inside this world...” **Elsa del Aguila Jarl**

Each individual, Gustavo, Juan, Arne, Elsa and Diana creates their own identity from the nations that they have lived in and they partly from each side, not from one or the other but a little of both. In the case of this family this also includes the experience of being decendants of Swedish migration.



Figure 15. From Left to right Gustavo, Juan, Erick, Hilma, Arne, Harry, Bertil, in their house in Pucallpa, Peru

Gustavo Juan and Arne are Swedish - Peruvian born in Peru but traveling to Sweden as Swedes. The construction of our own Identity has also much to do with our upbringing and what information has been brought to us from one generation to another.

“In this second decade of the twenty-first century, culture, culture differences and intercultural communication are among the central ingredients of your life. As inhabitants of this post millennium world, you no longer have a choice about whether to live and communicate with people from many cultures. Your only choice is whether you will learn to do it well.”<sup>31</sup>

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<sup>30</sup> “Identity - Definition and More from the Free Merriam-Webster Dictionary.”

<sup>31</sup> Ibid., 1.

The Swedish policies on immigration and refugees of these years created a land that, as Olof Palme said "...had been a very homogenous country, and very quickly we have turned in to a country with immigrants". These immigrants were from several different cultural and ethnic backgrounds with little or no connection to the Swedish culture and this created fear of the unknown on both sides.

Near the beginning of the book *Sweden – an orientation to the society for Immigrants* includes a welcoming letter from Jean Phillips-Martinsson. Martinsson is an English lady that worked as assessor for the interpersonal relations between people from different cultural backgrounds. She is the author of the book "Swedes As others See Them". Her welcoming letter in my grandmothers book came to remind me of all the different things that myself and the rest of foreigners that I have been with in Sweden have experienced about the Swedes in general.

"To know a Swede you will have to go to their encounter, many times much more than half way. Don't give up after the first try, but don't put too much effort in it either. In that case you will just end up scaring them. Give them time! Then you will be able to often discover a friendly and nice person behind a timid face and rough tone...."<sup>32</sup>

**"Culture Identity** refers to ones sense of belonging to a particular culture or ethnic group. It is formed in a process and accepting the traditions, heritage, language, religion, ancestry, aesthetics, thinking patterns, and social structures of culture. That is people internalize the beliefs, values, norms, and social practices of their culture and identify with that culture as part of their self-concept"<sup>33</sup>

### **Do you think that you are more Swedish or more Peruvian?**

I don't know if I am more Swedish or more Peruvian because... I have never sat down to think about it. On the contrary, I am very proud to be both... Swedish and Peruvian at the same time. Perhaps I'm not white, but I have Swedish blood and I have Peruvian blood and I'm proud of that. I have never thought about how I felt. I

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<sup>32</sup> Statens Invandrarverk, *Suecia : una orientación de la sociedad, para inmigrantes/ [elaborada por el servicio de inmigración previa consulta con diversas autoridades especiales*. Own translation.

<sup>33</sup> Lustig, Myron, and Jolene Koester, *INTERCULTURAL COMPETENCE Interpersonal Communication Across Culturales*, 143.

have never thought about meditating, am I Swedish or am I Peruvian? No. I have tried to avoid that and I feel fine the way I am. **Arne Lind del Aguila Interview**

“Someday we will be Swedes, in the way that a Latino American born person, with our history, with our culture, can be it. But we will not dance samba for the Ny Demokrati.”<sup>34</sup>

“As part of the socialization process, children learn to view themselves as members of particular groups. Other features of socialization is that people are taught about groups to which they do not belong, and they often learn that certain groups should be avoided... recent scholarship is investigation the role of new media in the supporting or diminishing this human tendency to define others as either part of our own ingroup or as part of our outgroup”<sup>35</sup>

### **Do you think that you are more Swedish or more Peruvian?**

Good question. I really haven't thought if I am more Swedish or Peruvian. Like I have told you I don't see much of a difference between the two, between me and a Swede, because things are the same here or there. I am a Peruvian when I am in Peru, And here I am like a Swede. Yes, I guess here I feel like a Swede, not like a Peruvian. That's why I don't see the difference or the problems between Swedes and foreigners...the first arguments that happen among them that one has black hair, because they both insult each other. So that means we are all in the same situation that's why... I am Swedish here and Peruvian there. **Juan Lind del Aguila Interview**

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<sup>34</sup> Lujan, *Latinoamericanos en Suecia una historia narrada por artistas y escritores*, 171. Own translation.

<sup>35</sup> Lustig, Myron, and Jolene Koester, *INTERCULTURAL COMPETENCE Interpersonal Communication Across Cultures*, 142.

**Sahnur, 12 years old from Turkey:**

**“What is the difference between people from Turkey and the Swedes?”**

Before I thought that all Swedes were happy. They all have so many things. But now I understand that we can't be happy by only having a lot of things. I have realized that Swedes pursue the possession of objects and stuff. And when they had pursued and got all these things, I had thought that you could be happy. But now I know that it is not like that. One is not happy only because you have money.”<sup>36</sup>

**Did you erase Peru?**

“Did you erase Peru?” is how I labeled a group of questions that I added in the middle of the process of constructing the interviews. These questions and answers changed the angle of the piece itself. The questions in this group were:

**How much do your kids know about Peru?**

**Have you taught your kids your mother tongue?**

**How much importance have you given to teaching your kids about your roots?**

**Why?**

I was personally very interested in these answers due to my own interests in origin and the importance that I give to the place I was born. These questions were only asked of Gustavo, Arne and Juan because they raised their own families in Sweden. Sometimes it seems that upon arriving to Sweden the past stays in the past and there were not many efforts on teaching this past.

**How much do your kids know about Peru?**

Very little.

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<sup>36</sup> Statens Invandrarverk, *Suecia : una orientación de la sociedad, para inmigrantes/ [elaborada por el servicio de inmigración previa consulta con diversas autoridades especiales.*

**Have you taught your kids your mother tongue?**

I didn't teach them.

**How much importance have you given to teaching your kids about their Peruvian roots?**

If I didn't show them then how? ...then nothing, nothing then.

**Why?**

Because I live in... Denmark not in Sweden. You have to worry about the place where you live... If they want to know something they will ask. If they are interested in that... they will learn something about it. **Gustavo Lind del Aguila Interview**

**How much importance have you given to teaching your kids about their Peruvian roots?**

I have never thought about teaching my kids about Peru. Maybe I have forgotten. I have never thought about it. It's not that I didn't want to; it just didn't cross my mind.

**Arne Lind del Aguila Interview**

This opens up questions for me about who constructs our legacy, our idea of belonging to a nation, when one no longer lives in that nation. Who are the people called to pass forward to the new generation the memories of the country that a family has left?

In speaking with my grandmother and learning a little bit of how her marriage was and how my uncles were raised (this I have not talked enough about with my uncles) I realized that although my uncles had a Swedish father, he never taught them Swedish or about Sweden. My uncles themselves discuss this in their responses to the question "What was your Idea about Sweden before coming?" This has been repeated by my uncles. They haven't consciously transmitted their cultural heritage to their children either. They are much more concentrated on the here and now. One answer was especially telling. "What is useful for their kids to know in this moment? Being in Sweden the important thing is to know about Sweden and to know how to be a good local."

This I think is something that happens in many migration contexts. Although migration context is different as well as individual upbringing, much of the cultural heritages that could be passed from one generation to another is lost.

Initially, I was surprised that most of my cousins do not speak Spanish, nor understand it. But I later on reflected on my own migration experiences. As a child in the US my family was part of a Peruvian cultural group, they mostly spoke to me in Spanish. Even so, when it was time to return to Peru, I could not answer in Spanish at school. I understood Spanish clearly but had forgotten how to speak it. In the US no matter what language my parents would talk to me I would answer in English.

“In Sweden there are many kids and young people that come from homes that speak languages other than Swedish. They have the right to have the school help them to keep their language and develop it and learn about the country of their parents.”<sup>37</sup>

These answers also make me reflect on how different the ideas of what should be taught to children can be. Most of these parents did not think it was important to teach their father’s mother tongue, in this case Spanish, or in my grandfather's case Swedish.

“**Social Identity** develops as a consequence of memberships in particular groups within ones culture. The characteristics and concerns common to most members of such group shape the way individuals view their characteristics.”<sup>38</sup>

“**Personal Identity** is based on people’s unique characteristics, which may differ from those of others in their cultural and social groups.”<sup>39</sup>

“**Stereotyping** Journalist Walter Lippmann introduced the term stereotyping in 1922 to refer to a selection process that is used to organize and simplify perceptions of others.”<sup>40</sup>

Stereotypes are a form of generalization about a group of people. When people stereotype others, they make assertions about the characteristics of all people who belong to that category. The consequence of stereotyping is that the vast degree of

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<sup>37</sup> Ibid. Own translation

<sup>38</sup> Lustig, Myron, and Jolene Koester, *INTERCULTURAL COMPETENCE Interpersonal Communication Across Cultures*, 143.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid., 152.

difference that exists among the members of any one group may not be taken into account in the interpretation of messages.”<sup>41</sup>

## **Prejudice**

“The need to understand and appreciate those who differ from our selves has never been so important.”<sup>42</sup>

“Prejudice towards migrants stems partly from the fact that they're awkward to think about.”<sup>43</sup>

### **In what moments have you experienced prejudice?**

” Because a lot of young Swedes did not like us being with Swedish girls.”

### **How do you react to prejudice?**

”The problem is... that people generalize; they say that everyone that comes from the outside is a criminal, not everyone says it but... many do and... that hurts, but ...what can you do? You can defend yourself by saying that that's not the way it is, that not everyone is a criminal, just like all of you are not criminals. **Gustavo Lind del Aguila Interview**

“Prejudice refers to negative attitudes toward other people that are based on faulty and inflexible stereotypes. Prejudiced attitudes include irrational feelings of dislike and even hatred for certain groups, biased perceptions and beliefs about group members that are not based on direct experiences and firsthand knowledge, and a readiness to behave in negative and unjust way toward members of the group. Gordon Allport, who first focused scholarly attention on prejudice, argued that prejudiced people ignore evidence that is inconsistent with their biased viewpoint, or they distort the evidence to fit their prejudices.”<sup>44</sup>

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<sup>41</sup> Ibid.

<sup>42</sup> Ibid., 9.

<sup>43</sup> “ScienceDirect - Journal of Experimental Social Psychology : A processing fluency explanation of bias against migrants.”

<sup>44</sup> Lustig, Myron, and Jolene Koester, *INTERCULTURAL COMPETENCE Interpersonal Communication Across Cultures*, 156.

“Have Swedes treated me differently? Well, it’s known that Swedes look at you differently. It’s normal. It’s kind of like if you had a huge nose and I had a smaller nose; I would look at you differently. It’s the same with the color of your hair, your eyes, the way you talk... you can’t expect to come here with twenty or thirty and say, “Hello, I am Swedish”. You have to get used to the Swedish way of life and you have to learn the language. You can’t expect... to learn it so well that you don’t have an accent. Even the people here in Sweden talk about the people that live in the south, the ones from Gothenburg speak in their own way, in Stockholm they speak differently, in the north... and all...everyone makes fun of everyone In the same way we make fun of Norwegians, we make fun of Danes, and they make fun of us. Why can’t that happen with us also, without going so far that it... makes the other person feel bad?...” **Juan Lind del Aguila Interview**

### **Does Prejudice have a function?**

“...the need to organize and simplify the world...Richard Brislin describes four additional...what he calls functions...prejudice satisfies a *utilitarian* or adjustment function adjustment function. Displaying certain kinds of prejudice means that people receive rewards and avoid punishments... it is also easier to simply dislike and be prejudiced towards members of other groups because they can then be dismissed without the effort necessary to adjust to them. Another function that prejudice serves is an *ego-defensive* one; it protects self-esteem...Still another advantage of prejudicial attitudes is the *value-expressive* function. If people believe that their group has certain qualities that are unique, valuable, good, or in some way special, their prejudicial attitude toward others is a way of expressing those values... the *knowledge function* as prejudicial attitudes that people hold because of their need to have the world neatly organized and boxed into categories. This function takes the normal human proclivity to organize the world to an extreme.”<sup>45</sup>

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<sup>45</sup> Ibid., 157.



**Meharezghi Melake, 36, from Ethiopia.**

“Have you had any problems because of your foreign origin?”

Yes, I’ve been called “black head”, but almost always it’s some alcoholic or some youngster the ones that shout that.

Do you feel offended?

No, That is part of the roles of the game. You get used to it, so I laugh about all that. I think that the people that say those things because they have an inferiority complex. I am convinced that they have serious problems with themselves... (from the SIV newspaper. “Ny I Sverige” )<sup>46</sup>

“Here, people don’t realize that we, in the world, are immigrants, and we have the right to go around the whole world, depending on our possibilities, the opportunities we have in life. For example, when your grandfather went, when Kurt comes with me to visit Peru, they treat him marvelously. Everyone opens their doors to us... So, for what reason don’t they do the same with us? I don’t understand. Is it because of our color? Do we understand that it is racism? Where is the democracy they praise? I don’t understand. I don’t even analyze it. Let each one be as he or she is. I won’t be able to fix them. I take them as they are. I don’t judge them. It is not the way I am. I don’t judge them.” **Elsa del Aguila Jarl**

The person that was more open to talk about prejudice was my grandmother. The rest avoided the question and I would never know how much they were really affected by this, or if they actually experienced prejudice directly. I do know that my uncle Bertil, who has not been interviewed, suffered directly prejudice, discrimination, and fiscal aggression because of it. We could say that my grandmother also suffered physical violence. She was directly affected by an attempt to burn down the SFI building she studied in. It seems that someone tried to burn the building with the students inside. She was there that day.

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<sup>46</sup> Statens Invandrarverk, *Suecia : una orientación de la sociedad, para inmigrantes/ [elaborada por el servicio de inmigración previa consulta con diversas autoridades especiales, 11.*

She was made fun of verbally and physically. She talks about these moments. These events were done by minors as well as by adults. But also by an older woman, as she was, that maybe did not make fun but directly told her “*We, the Swedes have nothing to do with Latin-Americans*”. She has had conversations of this type.

“...When I was studying in the SFI, I felt that in Sweden... young people, and ordinary everyday people said that the economic situation, that was deteriorating in Sweden, was because of immigrants. Because immigrants receive help. No, because the *flickting*. That the... *flickting* receive all types of help. But... the everyday Swede has to struggle a lot to have his things. According to this, young people who hear their parents talk about it, saying that immigrants, this and that, young people form a mistaken opinion of people who come to Sweden... of immigrants... in their minds they join immigrants and those with political asylum. So, young people begin to show their disgust, that which they hear from their parents. These are the culprits of this and that...they don't know what they have heard, because they don't know how to analyze things, they are young.” **Elsa del Aguila Jarl Interview**

The fact of having kids or teenagers being the main aggressors - exhibiting prejudgments, discrimination or openly mocking - makes us reflect that it is not something that grows naturally in kids but it is what they project from what they hear from home, from other adults. From other adults they construct the idea that immigrants are people that you can look down on. They would probably not do the same with someone from their own cultural or ethnic group. It would seem that by doing this they would reflect not their own insecurities but the beliefs and insecurities of their parents. These types of prejudice were mostly what my grandmother lived with.

**Have you experienced any prejudice because of where you came from, how you looked, etc.?**

Prejudices? Well, on the contrary, I felt that it was more helpful being the way I am. Perhaps because I have simply never felt insecure ...not knowing lot of Swedish, I

didn't care; on the contrary, it made things easier. ... the way I am...I am Latino, I'm from Peru. I have never felt negatively affected because of the way I am. On the contrary I have felt, even physically - good looking, as I am... and even more in my youth. I really don't know what to say about it. **Arne Lind del Aguila Interview**

### **Discrimination... "Prejudice 'in action'"**

"...So we started to walk slowly. I don't know if it was because we were close to our house it was that they stopped throwing the stones. But I think it was because of naughtiness, not because of discrimination. I don't know how it is. I don't know if they do the same to Swedes themselves..." **Elsa del Aguila Jarl Interview**

"A Swedish lady said... we had talked and I had told her that I came from Peru... and so she said "I don't agree to Latinos coming here. We have no relationship with Latinos. There are many nations that we have no relations with. But Sweden does have an obligation to help the Baltic countries where we have interests." That is what she said immediately after I told her that I was from Peru." **Elsa del Aguila Jarl Interview**

### **Racism**

"a belief that race is the primary determinant of human traits and capacities and that racial differences produce an inherent superiority of a particular race." <sup>47</sup>

...When I was studying in the SFI, a case happened. It was said that it was an attempt to set things on fire. to set fire on... We were all immigrants, *flykting*, refugees...

**Elsa Lind del Aguila Interview.**

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<sup>47</sup> "Racism - Definition and More from the Free Merriam-Webster Dictionary."

## Earlier works associated with master project

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Figure 16. "My skin" 2005 - Oil on Canvas - 105cm. x 70cm.: "Biennale Exhibition Latin Views 2008" - Alexy von Schippe gallery, Connecticut USA.

**Origin** My initial interest in the origin topic was my own place of birth, a theme that I developed as an art project. I went back to where I was born, to investigate how I related the land to myself; what of it I had taken with me and felt as my own.

This investigation led to investigate a native community called the Shipibo - Conibo, who live near the area where I was born. The Shipibo - Conibo are well known for their traditional art. I made an immediate connection to them with my own position as an artist searching for my own identity with the land; the same land that had influenced their people and their artwork for many centuries. Through them I realized that my own identity to my place of birth was also associated to this land and its nature.

My investigation resulted in several oil paintings and ceramics emphasizing natural details observed while walking on my family land, images that related closely to the ideas of time, life cycles and personal symbolism in nature. The parallel thesis was titled: *Shipibo – Conibo, Survivors, Artistic development and influences of a living culture, from drawing to painting.*



Figure 17. Diana Riesco Lind, "Making Path, Oil on canvas, 134.5cm. x 89.6 cm. [www.driescolind.blogspot.com](http://www.driescolind.blogspot.com)

Ultimately this led to the shift in perspective during my time at Valand with the C:Art:Media program.

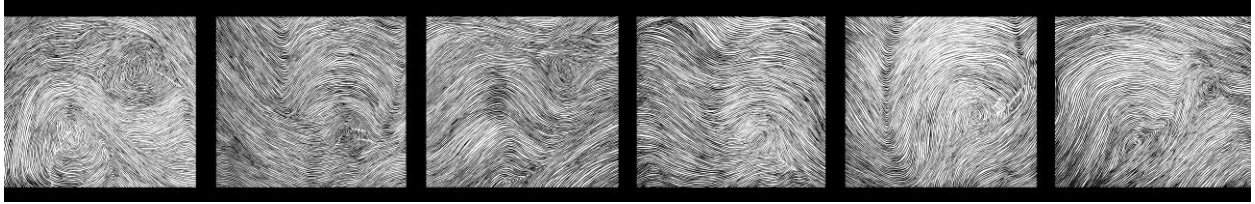


Figure 18. Diana Riesco Lind, Family Portrait, Six piece  
100cmx 90cm. oil on canvas

**Affect** My first year masters work began with a project dealing with our personal influence on space, people and general surroundings. In the project Affect I worked with fingerprint based interactive animations, paintings and drawings. This work explores the topic of how we influence our surroundings, things and people. It suggests a visualization of these influences. The following projects explored the ideas of migration, oral tradition and family.



Figure 19. Diana Riesco Lind, Deja Huella/ leave your print, two piece 150cm x 90cm. interactive, ink drawing.



**Figure 20. Elsa de Aguila Jarl y Harry Lind Lanz, wedding day in Pucallpa, Peru, 1950.**

## **Historia del Abuelo** This 38

minute video installation is of a narrative nature, attempting to create family and generational parallels. The story told is of my grandfather Harry Lind, as it was related to my brothers and I when we were small, as a bedtime tale after his death. Harry Lind was born in Gothenburg, Sweden, in the year 1904. He left Sweden during the great depression for South America. Upon his arrival in South America in Buenos Aires, Argentina, he continued on to Chile, Bolivia and ultimately Peru, where he fell in love with the Amazon and its people. The story develops progressively and chronologically by the narrative of my grandmother who chose the

moment of her marriage as finish point.

The installation was in a small room with a comfortable bench, in front of a large flat screen television. Upon entry there is a voice telling a story. Every few sentences the narrator changes, as well as the language. There are no images, only accompanying texts translating the video into Spanish, Swedish, Danish and English (the current languages of his descendants – the narrators are comprised of grandchildren and my grandmother). The translation is as faithful as possible to the oral language of the original narrator.



**Figure 21. From left to right: Gustavo Lind del Aguila, Hilma Lind del Aguila, Harry Lind, Bertil Lind del Aguila, Juan Lind de Aguila, Harry Lind del Aguila. Houses garden, Pucallpa, Peru**

After reflecting on Grandfather's story, I began to see it as if I was attempting to reflect a need that I perceived in the generation of my uncle's children. A need for a cultural legacy, that for whatever reason and from my point of view, has not been taken into account. I really don't know if my cousins would take the project in a similar way. I think they enjoyed participating and in a way they were open to receiving this small gesture of transmitting part of their heritage that was not transmitted by their parents. I feel that with the

piece, even if it didn't open a burning curiosity in my cousins for their family past, it at least began a dialogue that could ultimately transmit this information from parents to children. The work is like an inherited object or an inherited piece. In the case of Legacy: a gift of property, the work opens the question to the parents about their own roll in the transition of this cultural heritage to a new generation.



**Distance** is a looped sound installation in which I speak in Swedish without actually knowing the language. The speech was well rehearsed and edited in the attempt to speak as accurately as possible. The goal was to speak in the language of my grandfather's side of the family, to fulfill the desires of my grandmother as recorded in the writing on the back of an old photograph of my great-grandmother "... this is a photo of your grandfather Harry's mother, she would love to hear you talking in Swedish..." The text that I read in Swedish is the story of how Harry's mother loses track of Harry during his lengthy emigration journey and his initial years in Peru, only finding him using the services of Interpol after a number of years had passed. Presented as an installation, the work was shown in a basic environment with a 2 x 2 m concrete pond echoing the sound of the voice.

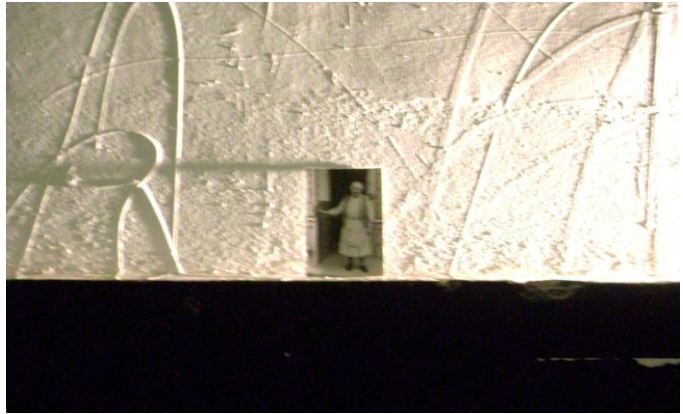


Figure 22. Diana Riesco Lind. Distance. Sound Installation. Great grandmother's photography on the wall.



Figure 23. Diana Riesco Lind. Distance. Sound installation

## Influence

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My first project in these two years of the masters was called *Affect*<sup>48</sup>. This word has been present all through the masters in so many ways, especially in my own work, where different conversations, meetings and thoughts of all sorts, changed the final outcome of the piece shown in Röda Sten.<sup>49</sup>

In my work I like to be open to influence. In some projects more than others I let this influence exist in a higher degree. I share my ideas for projects with most anyone that would like to hear them. I like people, artists or non-artists to give opinions, suggest, criticize, etc. what I do or plan on doing. I have respect for the opinion of people outside of the art field. I think in general we can learn from everyone and everything.

I try to allow the personal in my work because I think it reflects at the end in the final piece and somehow makes it more sensible and approachable for the viewer or participant. Some of my feedback from those that saw the piece criticized the fact that it was so openly personal in the way I spoke. I see this as a cultural trait that perhaps differs in Swedish society. My very personal approach was something different in a society more accustomed to keeping to themselves. However, I would



**Figure 24. Installation by Teresa Magolles: WATER, HUMIDIFIER. This room is being humidified with water brought from a morgue in Mexico City, where it was used to wash the bodies of murder victims prior to autopsy. Teresa Margolles lives in Mexico City. Manifesta Italia**

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<sup>48</sup> Affect - Piece presented in the "What happened to November?" exhibition, Rotor 1 gallery, Gothenburg, Sweden and the individual exhibition "Afecta" , La Galería, Lima, Peru <http://driescolind.blogspot.com/>

<sup>49</sup> Apendix D, Monologs, May 19th

not change the personal feel of my work. When I approach art, I am mostly attracted to work that is very personal; if it is not, I question if it's worth seeing.

Before coming to Sweden my background had been a strong six year Bachelor program in fine arts with specialization in painting. The focus was more on skills and history, but video art and different-technology-based art was not approached with the same intensity and was not so generally seen in the galleries in Lima. After my studies, I continued growing four years in my painting, developing my *Origin* project, as well as a written thesis that supported it. Part of the idea of coming to C:Art:Media was the fact that it was focused on things I hadn't previously studied.

My first trip in the first year of this program was to *Manifesta7*<sup>50</sup> in Italy. At this time I had no idea of what I would be doing in the master's program. Almost all the exhibited pieces in *Manifesta7* were in a documentary still and many using video as their main element for their installations.

#### **Influence of my fellow artists in my work:**

Danai Vlachou, Giorgos Chloros, Josefina Porch, Mårten Bergkvist, Oscar Lara, Martijn Van Berkum, Melissa Ortega, Katrin Karper, Karen Niemczyk, etc.

These fellow artists and others have, with their conversations, work and suggestions, changed different aspects of my project that led to the final piece, the aesthetics, the layout, the choices that passed my mind, and even though I finally did not use them, they took me to a different way of seeing my piece and my art in general.

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<sup>50</sup> Manifesta 7.the European Biennial of Contemporary, hosted by the Trentino – South Tyrol Region from July 19 to November 2, 2008

## Artists with similar topics

### Eva Koch<sup>51</sup>



Figure 25 Eva Koch, Villar Project.  
<http://www.evakoch.net/08/>

Eva Koch is a Danish artist that has done art research involving her family story and related topics. I had the opportunity to have a studio talk with her in my second semester of my master studies. The conversations that I had with her were very inspiring. The similarities in our interests and her suggestions on how to proceed with my own family topics helped me to make several important decisions.

Two of these projects are *Augusta* and *Villar*.

**Augusta.** This project aims to give *Augusta* a glimpse of her Greenlandic family and, at the same time, produce a living portrait that places the family in the Greenlandic landscape, but, as the video shows, the weather is an incalculable factor.”<sup>52</sup>

Augusta was born in Greenland in 1921 and was the seventeenth of fourteen brothers and sisters. After having married and having three daughters, in 1980 she moved to Denmark, with her Danish husband. Her last visit to Greenland is in 1988 and it is soon clear that she would not be able to see it again.

During the 50s and 60s Greenland changed its status from a colony of the Danish and suffered radical modernization. The mainly hunting and fishing culture changed to a modern urban culture. Many children of mixed marriages received their schooling in Danish-language classes and thus ended by being without a language in their own country.<sup>53</sup>

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<sup>51</sup> “EVA KOCH.”

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

“Like all families, this family also contains a multiplicity of stories, fates and differences. These differences may not be visible in this living family portrait, but they lie under the surface as an imaginary reality.”<sup>54</sup>

**VILLAR** - two parts: an interactive installation for 6 projectors and an interactive documentary DVD.

I saw this project as especially close to my own. I liked the layout of the interviewees and how personal the piece was for her. The care that she took in the making and the varieties of ways of looking at it that added



Figure 26Eva Koch. Villar Project. <http://www.evakoch.net/08/>

to the sense that they were talking about time and differing perspectives of people on a single topic. It was interesting for me to see what choices she made in the display and opened the possibility to discover several sides to the piece.

“During the Spanish Civil War in the 1930s • in the remote mountain village of Villar del Cobo, the children of the Martinez Lopez family were separated from each other. Their father had died some years earlier, and when their mother, Manuela, was hospitalized for a time, two of the children, Ernesto and Cristobalina, were placed in a childrens home in a nearby town. Before their mother was able to bring the two children home again, Cristobalina was adopted by a Norwegian relief worker. Cristobalina later married a Dane and did not see her Spanish family again until 1962, after a chance encounter on the Faeroe Islands with a notary from the region near Villar del Cobo.”<sup>55</sup>

In the DVD version of *VILLAR - Manuela’s Children*, elements from the linear narrative form have been combined with the interactive possibilities in the digital format. The DVD is an artistic documentary that allows the viewer to move freely between the stories of the 4 protagonists.

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<sup>54</sup> Ibid.  
<sup>55</sup> Ibid.

The installation VILLAR is shown as 6 large-scale projections and gives an overall impression of the characters in the story and the village Villar del Cobo in Spain, where the story took its starting point in 1934.

In the *Villar* project, Koch works with individual interviews that allow the people interviewed the freedom to express their point of view on a subject and let the viewer make their own conclusions. This project was done with intense care for detail over a period of three years.

**Oscar Lara and Danai Vlachou** are two fellow artists that have been, in the last years working from Sweden in migration related projects. I asked them to answer two questions:

**Why do you think it is relevant to talk about migration, from your perspective of immigrant in Sweden?**

**What has been your experience in talking about immigration and immigrants in your art work?**

Some of their answers were very similar to the ones that I have settled upon during my own experience of developing this project. The similarities in their pieces and hearing their experiences have been very enriching for my own project.

## Oscar Lara

### Why do you think it is relevant to talk about migration, from your perspective of immigrant in Sweden?

“Immigration is a controversial subject in Scandinavian countries maybe because of the fact that the phenomenon is a few generations newer than from the rest of Europe. I am not sure if I believe it is relevant to talk about immigration but what I think is crucial is to talk about the consequences of this immigration and in a deeper way, the consequences of an immigration boom and the policies that a society as the Swedish one has had regarding this. During my artistic development I have had the chance to interact in different societies and to work at different social levels within these societies. This interaction is the one that generates all the questions raised in my practice. The fact that I have experienced several situations of immigration myself and the fact that social differences have been a constant factor in the society where I grew up, makes me perceive consequences of immigration from a different perspective I believe. My actual situation of immigration in Sweden is quite a particular one but in the surface a very common one, as after interacting with me



Figure 27. Still from Second Hand video installation.

most of Swedish natives could get the message that I am a dark immigrant who speaks English and bad Swedish. This way of classification is something that still amazes me and in certain way is one of the reasons why in many cases the consequences of this immigration phenomenon are negative. During my time in working in a social project in Bergsjön where the aim was to improve the self-esteem of kids from the area, I noticed that the segregation and classification of the Swedish system has caused traumas in these kids parents mostly. Their limitation in language or religious differences or any other random situation in which their kids get to be much capable at because of their faster familiarization to a new society for an obvious less quantity of previous knowledge situation, makes that in many cases parents lose their paternal role and tend to isolate themselves. These traumas bring frustration, violence and in most of the cases depression. This was the main reason I found at that stage for starting research about the consequences of these immigration policies in Sweden and in Europe in general. ”

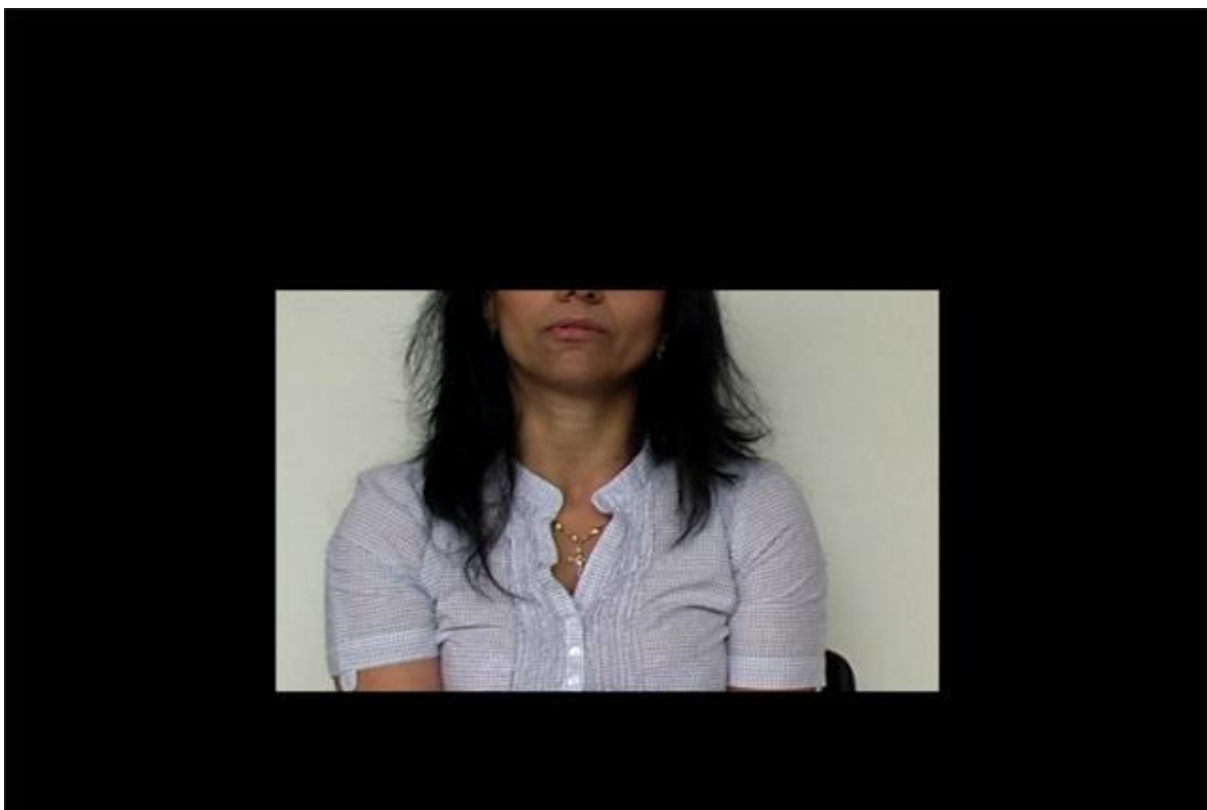


Figure 28. Still from Second Hand video installation



**What has been your experience in talking about immigration and immigrants in your art work?**

“I could mention two projects. In the first one I researched differences of ethnic groups within the Swedish society and the bad use of the phrase “integration in society”, which was my selected project “Transitions” for the International Performance Festival “Live Action 2007”. Apart of that, my actual project “Recycled Beings” that is still work in progress and which first stage of the progress was shown in Barcelona in December 2009 at my “Second Hand” exhibition, would be the more direct related to immigration subjects. In this last project I research different situations of reutilization of a human being but as I mentioned before is the result of this reutilization the main aim of my researches. I am interested in this recycling process of beings that we have had in European societies during the last decades: war refugees, economic limitations, and in general any situation that push a human being out of his/her environment against his/her will. When a human being is not useful in his/her society anymore and has to be recycled to a new one and how this recycling process is successful or not, that is what is the main subject of research at this stage of the project. I started this project with immigrants from Bergsjön and other suburbs of Gothenburg and took it to Barcelona Spain where I collected material from immigrants located in the district “El Bruc” and the project will continue in several location in Europe and it will be shown in its second stage here in Sweden later this year.”

## Danai Vlachou<sup>56</sup>



Figure 29 top, and top right: Katerina's photographs WHEREVER THE END TAKES ME the palindromic journey of existence Thesis Project, Danai Vlachou

### **Why do you think it is relevant to talk about migration, from your perspective of immigrant in Sweden?**

“My interest and curiosity about the issue was related to my personal experiences in my home country, Greece, which for many decades was one to 'export' immigrants, and in the recent decades became one to receive them. Also, it is one country whose people have for centuries interacted and have been familiarized with many cultures. Sweden, on the other hand is – at least to my knowledge – as a country whose people until the last four decades were rather isolated and unfamiliarized with people from different cultures. The decision to accept and welcome immigrants and refugees has been a political one, thus directed from the top downwards to the population. Considering in that sense the two countries as two opposite ends I was interested to see how the people view strangers, and how these strangers view themselves and their situations mirrored on the eyes of Swedes.”

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<sup>56</sup> “Danai\_Vlachou.pdf.”

## What has been your experience in talking about immigration and immigrants in your art work?

“First of all, there are immigrants and there are sojourners (meaning those who reside temporarily). As a student I am considered to be a sojourner, rather than an immigrant. As a sojourner I am welcomed, because I am viewed as someone who will eventually leave. Also my stay is by choice, not by need. Sojourners are not considered a 'threat' because they come in limited numbers, mingle and are accepted easier by the host population. Immigrants are viewed to be arriving in waves, settle close to one another and thus mingle and be accepted more difficult. Their single cases are framed within the situation – financial, political etc. – related to their country of origin, further 'marking' them in relation to it. Also, the 'self-esteem' of the host country in relation to the country of the immigrant or sojourner plays a crucial role. If they come from a country that is considered equal or similar in the general living conditions, then the immigrants or sojourners will be easily accepted. If they come from a country which is considered unequal and of lower living conditions, then they will be viewed as inferior and possibly an unwelcomed burden. According to where one comes from, the host society will mark them and 'grade' them at a certain level of acceptance, even possibly view and treat



Figure 30.right: Katerina leaving



Figure 31. above: lace set as boundary.  
Danai Vlachou

them as sojourners instead of immigrants and immigrants instead of sojourners, despite their actual condition.

My experience was relevant to the above issues.

There were people who refused to participate, because they did not want to 'stand out' more that they feel they do already. Most participants felt partially belonging and partially alienated due to their different background, even those who we born here and are first generation Swedes or second generation immigrants. The latter did not feel they belong to their country of origin either. All found or

invented their ways of coping with their differentiation, but the 'evaluation' of the host society according to the factors I mentioned above weighs on how they see and experience themselves in their current situation. “

## Conclusions

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We are influenced by all and everything. Going through my own artistic practice, I see how every piece is connected. How every element of them is influenced by the time, space, and contexts of its construction, even if at the time of its production the broader historical, political, and world context did not interest me much specifically in my earlier work. As I look back on them today, all can be related to a time and space.

Each work I have done in the context of this master's project, I have been more than ever conscious of these influences, from my father's death, to seemingly meaningless insults in a bus, conversations and silences. The context, in which these last projects have been elaborated, has been also in personal contexts of spiritual and mundane reflection. That has also taken these reflections to a chain reaction of influences throughout my pieces.

I have felt the need to structure this thesis as I elaborate my paintings and my videos, an accumulation of many little pieces. The piece *Legacy: a gift of property* ties together numerous layers and opens new possibilities of questioning for my own work.

One of the many layers of this piece, the most visual one, has been family and specifically my own family members that have settled in Sweden. The process of meeting, getting to know, cutting barriers and building new ties has been part of the art piece, making the main art piece the process itself with all its different layers, as I struggle with my own questions, doubts and prejudices.

The piece was only a flag in the middle of a process, therefore the process continues and much more will be learned.

# Appendix A

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## Questions of full interviews

### Questions to uncles and grandmother:

What were you doing before coming to Sweden?

What was happening in Peru at the time you left?

Why did you come to Sweden?

What was your idea about Sweden before coming?

What were your expectations?

What year did you arrive to Sweden?

What happened when you just got here?

How old were you?

Who did you live with?

How did you learn the language?

Did you work, wear?

### Prejudice

What passport did you have? What advantages or disadvantages?

Did you feel any prejudices because of where you came from, how you look, how you talk?

In what way?

When?

Do you bump with prejudice today, work in the street?

How do you react to that?

## **Identity and Identification**

When someone asks you where are you from? what do you say?

If you would have to generalize and describe a Swedish personality how would it be?

If you would have to generalize and describe a Peruvians personality how would it be?

Do you think you are more Swedish or more Peruvian now?

## **Did you erase Peru?**

How much do your kids know about Peru?

Have you taught your kids your mother tongue?

How much importance have you given to teaching your kids about your roots ?

Way?

## **Questions for Myself:**

### **Before and Arrival**

What were you doing before coming to Sweden?

What was happening in Peru at that time?

Why did you come to Sweden?

What was your Idea about Sweden before coming?

What were your expectations?

What year did you arrive to Sweden?

What happened when you just got here?

How old were you?

Who did you live with?

### **Prejudice**

What advantages was there being a Peruvian coming here?

What disadvantages?

Did you feel any prejudices because of where you came from, how you look, how you talk?

In what way?

When?

How do you react to prejudice that?

### **Identity and Identification**

In what ways do you think you have changed since you came here?

When someone asks you where are you from? what do you say?

If you would have to generalize and describe a Swedish person how would he/she be?

If you would have to generalize and describe a Peruvians person how would he/she be?

From what country do you identify more with?

Assuming that you are going to Peru, do you think anything is going to be different in the way you relate or people relate to you?



## Appendix B

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### Texts From videos



**Gustavo Lind del Aguila**

**Pucallpa, Peru | Sweden | Ferderikshavn, Denmark**

I had turned twenty.

**What were you doing before coming to Sweden?**

I had finished my studies and I was working at a gas station waiting for tickets to come to Sweden.

**What advantages or disadvantages did you have with a Swedish passport or a Peruvian passport?**

I didn't have a Peruvian passport so I don't know what it would have been like not having the Swedish passport.

**Why did you come to Sweden?**

I came to Sweden to continue my studies in a university.

**What happened when you arrived?**

When I arrived to Sweden it was the beginning of summer and everything was very nice. I started studying... Vasagatan, I think it is called about three months, Swedish. Then I started working at Volvo.

**What was your idea of Sweden before coming?**

What my father would tell me was that Sweden was a very developed country and I could continue my studies there.

**Were you able to fulfill your expectations in Sweden?**

No, because first of all I needed some points, or I had to obtain some points, I don't remember very well what they were about. But, I started working. Then some papers came in to do military service and I thought, maybe the best thing I could do was to join the service first and then study. That's what I did and when I left the service... I did not have any interest in going to the university.

**Have you experienced any prejudice because of where you came from, how you looked, etc.?**

I don't think so... because first of all I was only with Swedish people, I lived with Swedes...and... I didn't think of those things. But later those problems that foreigners have started appearing a little bit.

**In what moments have you experienced prejudice?**

Because a lot of young Swedes did not like us being with Swedish girls.

**How do you react to prejudice?**

The problem is... that people generalize; they say that everyone that comes from the outside is a criminal, not everyone says it but... many do and... that hurts, but ...what can you do? You can defend yourself by saying that that's not the way it is, that not everyone is a criminal, just like all of you are not criminals.

**When people ask you where are you from what do you say?**

I say that I am from Peru and that I was born in Peru, that's it.

**If you would have to generalize and describe a Swedish person how would he/she be?**

To me it's the same with everyone; if you have problems you react to them the same as others, if you don't have problems you are happy.

If you would have to generalize and describe a Peruvian person how would he/she be?

Peru is a big country and people are also different there, good and bad like in the whole world.

**Do you think that you are more Swedish or more Peruvian?**

I don't think of those things because I just live my life, that's all. It's true; I don't think if I am Swedish nor do I think if I'm Peruvian.

**How much do your kids know about Peru?**

Very little.

**Have you taught your children your mother tongue?**

I didn't teach them.

**How much importance have you given to teaching your children about their Peruvian roots?**

If I didn't show them then how? ...then nothing, nothing then.

**Why?**

Because I live in... Denmark not in Sweden. You have to worry about the place where you live... If they want to know something they will ask. If they are interested in that... they will learn something about it.



**Juan Lind del Aguila**

**Pucallpa, Peru | Mellerud, Sweden**

...I was twenty years old; yes, I turned twenty years old I in April... and I had thought I would be coming at nineteen. But I was twenty when I came to Sweden.

**What passport did you have?**

**What advantages or disadvantages did this bring?**

When I left Sweden I probably had...what did I have? ...I probably had Peruvian nationality. But I had been registered in the Swedish consulate since birth so I had the same... possibilities of being Peruvian or Swedish. I got my Swedish passport when I was nineteen, twenty years old. so... I get the Swedish nationality I don't know if there is an agreement between Peru and Sweden regarding dual nationalities. But I had my Swedish passport I asked for my Swedish passport in the Swedish consulate in Peru and they gave it to me. I asked for it and they gave it to me. I left Peru, I think with the Peruvian passport, and I arrived in Sweden with a

Swedish passport. i don't know but... That's how I did it. I left Peru with the Peruvian passport, and I arrived in Sweden with... That's why I never had all the problems that foreigners have I never saw those problems. I never saw those problems. Some have huge problems coming to Sweden... and I come with the passport and... Välkommen! They tell you. You don't have any problems. Maybe later you start thinking of the problems others have. "No way", you say, until you until you realize, until you learn about their difficulties.

### **What were you doing before coming to Sweden?**

Before coming to Sweden I lived in Lima: the Capitol of Peru...it sounds funny. What did I do there, well I was newlywed and I was waiting for the time to come to Sweden. during that time, I was working at a...store that sold antiques, gold and silver artifacts. Well, then the time came to leave and I came to Sweden. It was 1974, in June, in the middle of summer. That's called midsummer. It was very warm. Gustavo would say, "look, this is the middle of summer". It was very warm. That worried me and I would think, "how can this be...if it stays like this I should just go home".

### **What were your expectations?**

I really didn't expect much. I came to Sweden... well probably... with only the motivation of working here in Sweden and living here of course. There really weren't a lot of expectations for Sweden. Maybe that came later, surely... That's what I think. That's it, that's all I expected: to come here and to be alright, of course.

### **Have you experienced any prejudice because of where you came from, how you looked, etc.?**

Have Swedes treated me differently? Well, it's known that Swedes look at you differently. It's normal. It's kind of like if you had a huge nose and I had a smaller nose; I would look at you differently. It's the same with the color of your hair, your eyes, the way you talk... you can't expect to come here with twenty or thirty and say, "Hello, I am Swedish". You have to get used to the Swedish way of life and you

have to learn the language. You can't expect... to learn it so well that you don't have an accent. Even the people here in Sweden talk about the people that live in the south, the ones from Gothenburg speak in their own way, in Stockholm they speak differently, in the north... and all...everyone makes fun of everyone In the same way we make fun of Norwegians, we make fun of Danes, and they make fun of us. Why can't that happen with us also, without going so far that it... makes the other person feel bad? All the small issues like this that have happened I have never seen as so bad. Perhaps other people have had more difficulties, like someone getting beat because they are a different color, for example Bertil, but he was also an asshole. Regardless, he was beat in Gothenburg. Those are things that are too... it's like when they speak of Nazism; not everyone is a Nazi. It's a small group that is like that. It's more like someone may not have work and if someone else has work, of course if a Swede that does not have a job looks at a foreigner that does, as a bit wrong. and they are a foreigner with work they look at it like he came and took my job. They see it as: He came and took my job. But... those are normal things because... you feel bad... because you don't have a job and the other has one. Of course it bothers you. People are the same. I may get mad for one thing and you may get mad for another... we are all the same. I don't know... The only thing... I remember a lot was when Gustavo and I were in the tram... I never forget... because there were two older ladies that came in and we were sitting in the back and we moved over so that they could sit. They didn't even look at us and they sat down very nicely, but, when I was talking to Gustavo we were speaking in Spanish. then they realized that we were foreigners "Oh, those black heads", *svart skalle* in Swedish said the ladies immediately. Gustavo and I just smiled of course, because... it was kind of funny, it didn't make any sense, really. That's how it is. But more than that I don't know. Worse things have happened to other foreigners, things that I have not experienced. The times that those things have happened it has been with Neo-Nazis, small groups. Those groups are everywhere. Even in Peru. and there is a little of that everywhere, a little here and there. similar things. Well in Peru maybe not Nazis, but there are these things were you are above someone else and some is below someone else. Those kinds of things are all over the world.

### **Have you taught your children your mother tongue?**

No. Juan is the only one that speaks Spanish. Because Maria and I would speak Spanish at home and he would speak Swedish outside the home, that's why he speaks Spanish. But... for Johanna they did not want to teach her Spanish because I was Swedish like *modersmål* mother language so, they did not want to teach her Spanish because I am Swedish and they wanted to teach her the mother language and I am Swedish. They wanted to teach her Danish because her mother was Danish. Lonne and she was surprised herself because SHE was Swedish. That was funny, you can only laugh ...what else can you do? That's why...Susanna, Johanna, Susanna well now Olivia, but her mother is Polish. And... The only thing she says to me is, "Hello, how are you, fine?" Well, she knows a couple of words, she is happy. Because I was lazy!

### **How much do your children know about Peru?**

...I have so many kids that I don't know what they know. How much do they know about Peru? Not too much. Well, Juan has been in Peru. But... he went as a Swede, he has his Swedish life. And as a Swede, Peru... is nothing. "Oh what a life ...oh... it's so dirty"....and things like that...well, maybe it's like that. I don't know. And... Johanna, Susanna... Johanna I helped her do some homework about the Amazon area of Peru and she got a good grade. And Susanna I also helped her with that regarding... trees... rain and all that... , and the Amazon and how it is the lungs of the world. She also got a good grade. Well, at least she learned a bit about the Amazon area of Peru. Ida was interested; but just for a while, not any more. Yes, she would like to go. The other ones have forgotten about it. Just Ida would like to go visit. Surely just to visit. Why not? That's all they know I think.

### **If you would have to generalize and describe a Swedish personality how would it be?**

A Swedish person? I don't see a difference between me and a Swede. Maybe they see me differently, but I don't see the difference. In my case I think I look more like a



Swede than.....than I really am. Because... if I was 'very Peruvian', maybe I'd be... more like Diana. You know Latinos are very open and they have a lot of life. Swedes have the same but in their own way different way. It's like when I was speaking about the weather; the weather is a big influence. The way of life, work, the family with man and wife working to be able to maintain the kids and... keep this standard of living that we have here in Sweden. You have to kill yourself working. That's why we wait for summer. When summer comes here everyone wants to go outside... and catch their breath, get some sun, get some sea water... the sea is still warm even in Sweden. So, that's why I don't see the difference, the difference between one and another does not exist. It's the weather and you can't change that. That's the only difference that I find. I remember my dad, for example, That's how I feel. Probably how he felt over there, I feel over here.... maybe feeling like you're not home, you never feel at home because... you didn't have your childhood here. But between people I don't see a difference. Because, you think like a Swede, your way of thinking is the same. Because, if you didn't you would be wrong. Your way of thinking is like my way of thinking, with only minor differences in the way you see life - and all those things. But when it comes down to it you have to eat, you have to drink, you have to live your life, have kids, raise them... those things you do everywhere. Regarding meals you can eat what you want here. If you want to cook Peruvian food you can do it here. From here, the food from there, we can cook it like a Swede would cook it. So I don't know...The only difference that I've found is because of not knowing what to say.

**When people ask you where you are from, what do you say?**

I always when they ask me... I stay quiet because I don't know what to answer. I ask them, "Where am I from? I am from Gothenburg, or from Mellerud, or do you mean where was I from as a child. I always ask that and they say: "Oh as a kid; as a kid I came from Peru". Because I don't know if they mean where I came from before coming to Mellerud...I always ask... But, that's always what I answer.

**Do you think that you are more Swedish or more Peruvian?**

Good question. I really haven't thought if I am more Swedish or Peruvian. Like I have told you I don't see much of a difference between the two, between me and a Swede, because things are the same here or there. a Peruvian when I am in Peru, And here I am like a Swede. Yes, I guess here I feel like a Swede, not like a Peruvian. That's why I don't see the difference or the problems between Swedes and foreigners...the first arguments that happen among them that one has black hair, because they both insult each other. So that means we are all in the same situation that's why... I am Swedish here and Peruvian there.



**Arne Lind del Aguila**

**Pucallpa, Peru | Göteborg Sweden**

I was twenty years old.

**What were you doing before coming to Sweden?**

Before coming to Sweden, after finishing high school, we had agreed that I was going to come to Sweden. It had been settled. But at that time they called me to do military service in Peru since I had two nationalities at the time. But... we saw that we could do something... so that I didn't have to go to the service.

So time passed and I was waiting for the plane ticket. The ticket came but... I could not use it because this airline had gone bankrupt. That's how you say it right? So another year passed and after that... another ticket arrived and I arrived here.

**What was happening in Peru at the time you left?**

At that time I was eighteen already and we had a military government that was turning into a civilian government, and that was the first time that I voted as a Peruvian citizen. The elections were won by... I don't remember his name.

### **Why did you come to Sweden?**

Before coming to Sweden... since Bertil, Gustavo, and Juan were in Sweden so... it was already decided that I was going to come to Sweden. I always thought that I was going to come here to Sweden.

### **What were your expectations?**

My idea in coming to Sweden was to have a good future. Dreams were big, I was maybe going to go to college, study a profession. But since... time passes, time went by fast, and well, I started studying Swedish and a couple of years passed and I was called to do military service in Sweden. It was already 1983.

### **Were you able to fulfill your expectations in Sweden?**

I was not able to go to get a university career, but I got a mechanical/technical degree that I don't think a lot of people have. Perhaps I couldn't fulfill my expectations in having a university degree... but I feel fine and happy of having come here and in that sense... I feel satisfied... I feel comfortable.

### **What passport did you have?**

### **What advantages or disadvantages did this give you?**

When I was in Peru I already had two passports, a Peruvian one and a Swedish one. But the Swedish one is not valid until you come to Sweden. You have to come to Sweden to validate it. Not that, but... When you leave Peru you have a Swedish passport and a Peruvian one. When you leave Peru you leave as a Peruvian, but

after you leave Peru you can use the Swedish passport. It gives you the possibility of not using the Peruvian passport. I use my Swedish nationality. I was in a few countries; like Quito, Ecuador, and I used my Swedish passport. So you just pass. When I arrived in Sweden I showed the Swedish passport. They spoke to me in Swedish and I could not understand what they were saying. They asked me if I had family and I was able to tell them that I had my brother. So they left and they got Juan. Juan took responsibility for me... well, he spoke for me. I did not speak Swedish at all.

**Have you experienced any prejudice because of where you came from, how you looked, etc.?**

Prejudice? Well, on the contrary, I felt that it was more helpful being the way I am. Perhaps because I have simply never felt insecure ...not knowing lot of Swedish, I didn't care; on the contrary, it made things easier. ... the way I am...I am Latino, I'm from Peru. I have never felt negatively affected because of the way I am. On the contrary I have felt, even physically - good looking,as I am... and even more in my youth. I really don't know what to say about it.

**How do you react to prejudice?**

I have had not disputes, but... people that came to me negatively, perhaps they were drunk. That's why you should not react; you wait until they act first. The way I am is to wait until something happens; if nothing happens then nothing needs to be done. I see this as something common because this can happen anywhere. You can find anyone that has a different way of thinking. It's their life and this is my life and I try to avoid those things. If you look for conflict you will find conflict. It's not that I don't have something... that I...  
It's hard to explain these things because of the simple reason that I have not had many conflicts and my conflicts are very simple.

**When people ask you where you are from, what do you say?**

When I'm asked where I'm from I always say that I'm from Peru. But when they ask my name they ask if I am adopted.

**If you would have to generalize and describe a Swedish person how would it be?**

A Swede can be like a Peruvian. What I mean is that it all depends on the person. There are Swedes that are very diplomatic and there are those that are not diplomatic at all. When I was in Peru there was the same thing; the diplomats and the not diplomatic. I can't tell you how a Swede is because... we are... they are all different. That's all I can tell you.

**Do you think that you are more Swedish or more Peruvian?**

I don't think if I am more Swedish or more Peruvian because... I have never sat down to think about that. On the contrary, I am very proud to be both... Swedish and Peruvian at the same time. Perhaps I'm not white, but I have Swedish blood and I have Peruvian blood and I'm proud of that. I have never thought about how I felt. I have never thought about meditating, am I Swedish or am I Peruvian? No. I have tried to avoid that and I feel fine the way I am.

### **How much do your kids now about Peru?**

I think that my kids know more about Peru than I do. I only know about the Amazon region and a little about Lima. Because, my kids study Peru in school and they ask me and I don't know. I don't know a lot about Peru. Not even when I was in Peru did I think a lot about Peru. I know that Peru is divided into three regions; and all that, but... the Amazon, the coast, and... what are the mountains called? The Andes. The mountains, the Andes and... the coast. But I don't know. I know the we speak Spanish and that it's mostly Catholic or Protestant... I think. I don't know a lot about Peru.

### **Have you taught your children your mother tongue?**

In the beginning I started trying to teach my first child, David, Spanish. But... as time passed I realized that it was easier to communicate with him in Swedish. So time passed and I started talking in Swedish to him and stopped talking in Spanish. But I know he knows a lot of Spanish and my other son, Alex, is learning Spanish. They ask me and I answer but we don't talk a lot. I feel a little insecure I have realized that my Spanish is not that advanced for me to teach them. I can't go against what their teachers tell them. I now try to teach them a little more.

### **How much importance have you given to teaching your children about their Peruvian roots?**

I have never thought about teaching my kids about Peru. Maybe I have forgotten. I have never thought about it. It's not that I didn't want to; it just didn't cross my mind.



**Elsa del Aguila Jarl**

**Pucallpa, Peru | Mellerud, Sweden**

I arrived to Sweden at the end of the year 1988. The 29th of December of 1988, at 4 PM my plane landed at the Landvetter airport.

**What were your expectations?**

One has expectations when one has planned coming to a country. But in my case it hadn't been planned. For me, the most important thing was to meet my grandchildren, see my sons again (who had left many years before).

**Have you experienced any prejudice because of where you come from, how you looked, etc?**

When we would go to the *marknad*, to the fairs. There were so many people who knew him... They would look at him, and then they would look at me; they would look at him, and then they would look at me. But I didn't give any importance to that. One day, it happened that there were some ladies passing by and they began to look at us. They stopped just to do that. They don't try to conceal it. They would look at Kurt



and then they would look at me. Instead of looking at the ladies, I would look at Kurt, in case he might know them, because they had stopped... They were three or four ladies. And I see that Kurt does to them... He was mimicking them, that they had their mouths open. So extraordinary am I that they even have to gape at me? It was that from one moment to the next I had appeared in Kurt's life. It was so funny.

A Swedish lady said... we had talked and I had told her that I came from Peru... and so she said "I don't agree to Latinos coming here. We have no relationship with Latinos. There are many nations that we have no relations with. But Sweden does have an obligation to help the Baltic countries where we have interests." That is what she said immediately after I told her that I was from Peru. At that time I had already learned the language at the time.

Definitively I didn't feel that I had come to Sweden to ask for help. It was that, having married a Swede when I was young, I had married a Swede again when I was older, so I remained in Sweden. But I hadn't arrived running away from my country or thinking that in Sweden I would receive any help. I hadn't come to ask for help. I didn't even know what type of system they had in Sweden. I thought to myself: I haven't come fleeing from war, I am here legally, I am a person, humble, yes, but I haven't come in that way. I didn't think much of what the lady said. But she prepared a tasty chocolate cake to have with the coffee. And I asked her if she might give me the recipe for the cake, for it was very good, and immediately she wrote me the recipe and gave it to me.

Here, people don't realize that we, in the world, are immigrants, and we have the right to go around the whole world, depending on our possibilities, the opportunities we have in life. For example, when your grandfather went, when Kurt comes with me to visit Peru, they treat him marvelously. Everyone opens their doors to us... So, for what reason don't they do the same with us? I don't understand. Is it because of our color? Do we understand that it is racism? Where is the democracy they praise? I don't understand. I don't even analyze it. Let each one be as he or she is. I won't be able to fix them. I take them as they are. I don't judge them. It is not the way I am. I don't judge them. Because... For a reason he or she is that way, thinks that way. What fault of mine is it if they don't think like I do? I simply think that... I have a place

in the world. A little bit of land that belongs to me, like everyone does who lives in this world. I don't feel like a usurper. I don't feel like I've come to take anything from anyone. I haven't taken anything from anyone here in Sweden.

When I was studying in the SFI, I felt that in Sweden... young people and ordinary everyday people said that the economic situation, that was deteriorating in Sweden, was because of immigrants. Because immigrants receive help. No, because the *flickting*. That the... *flickting* receive all types of help. But... the everyday Swede has to struggle a lot to have his things. According to this, young people who hear their parents talk about it, saying that immigrants, this and that, young people form a mistaken opinion of people who come to Sweden... of immigrants... in their minds they join immigrants and those with political asylum. So, young people begin to show their disgust, that which they hear from their parents. These are the culprits of this and that...they don't know what they have heard, because they don't know how to analyze things, they are young. There have been cases in Mellerud... of a group of young people who would get into their cars and start to...

We were in Frolunda, It was then that a very ugly incident happened to me. I remember it even now. We were lost. The lady didn't know where to find a bus line that would take us back to Göteborg again. We were walking around... and saw a boy of about sixteen, and another one, a bit younger. They were from Morocco. We got close to them the lady told me that those from Morocco spoke Spanish. The lady said, "better don't get close". But I thought if they speak Spanish... And the younger one, made movements with his mouth, he didn't open his mouth... the older one was saying something to him... I don't know what, in his language, probably. Well, I kept talking to him and asking him and I was looking at him a bit puzzled by those movements he made with his mouth. Well, he was gathering saliva. At a certain moment, the boy spit me in the face. It left me dumb, because I had never thought that I could receive such a thing from a child. That is when I felt terrible. And I asked myself what I had come to do in Sweden, if I had come to walk without a fixed target in mind. I began to think that Sweden wasn't my place, and that I should go back to my own land. I made me so sad, but I thought... of our Lord Jesus: the spittle and the blows that they gave him, and that being innocent he received the whipping. I said, Lord, I receive this in your Name. Don't hold against him what this child has done.

I don't know if it was discrimination or naughtiness. But in Göteborg I had a very bad experience.

One day we were returning from somewhere, and having almost arrived home there was a round place. In that place there were some young boys, Swedish boys, sixteen, seventeen, eighteen-year-olds. They were there... laughing, playing, running. Well then, Mrs. Elena told me, "Elsa, Elsa, one has to be very careful with these boys. I am afraid of them. They throw stones at my back when I go by. Small stones, of course, but they are stones. Don't get close." We will try to pass by very, very far from them. Well, but since they were running, playing all over the round place, it was inevitable that we would get close or they would get close.

Probably they had taken some branches from those trees and they were playing with the branches. As I was about to go by, they began to laugh, and to look at me, this and that. And the grandmother was shrinking into herself more and more. She was afraid of them. I didn't have that experience. I didn't think that they might attack us, or anything. I wasn't afraid at that moment. In an instant, one of them extended the branch and takes off my hat and begins playing with the rest of the group, pretending that the hat was a flag. And all the boys were laughing. I stared at the boy. In my country nothing like that had ever happened to me with young people: I had worked with young people in my parish. ...and... I began to look at him in a fixed way, asking myself why that boy had acted that way. I had done nothing to him. I hadn't been disrespectful to him, why was he disrespectful to me? Elena was behind me, shrinking in fear. "Don't tell them anything, don't tell them anything". Of course, they didn't understand what she was saying. Well, I didn't want to tell them anything, I was just looking at the boy. All of them were laughing I don't know what they were telling him. It seems the other boys were daring him, if he would give back the hat or not, that I don't know. A little here and there. Finally, after ten or fifteen minutes, almost a quarter of an hour, I was still just looking at him. They were still there laughing, making fun; the other boys were taunting him. Finally, he looked at me and with the same branch he had used to take the hat off he put the hat back on my head. I adjusted the hat, put it right, and given that I knew the "*tack så mycket*", and I knew what it meant, I looked at him, without bad feelings, I just looked at him

gratefully and said "*tack så mycket*". And they kept laughing.

Another time we went shopping, and we had to go underneath a tunnel to go to a store that was close to our house. We went to the store and bought. Coming back, she said to me "What tragedy, here are the boys again". But they weren't the older ones; they were younger.

People were coming and going through the tunnel, all the people that went to buy in that store, and we were going back to our house. We came out of the tunnel, but before that, they had already been throwing stones to Mrs. Elena's back, but none had reached me yet. "Elsa, speed. Go faster. They are already throwing stones at me". And, in front of us, there was another group. It is admirable that the adults that were going by, and could see what they were doing to old people like us, they didn't bring the children to order. That is what amazed me. They don't say anything to the kids. Something like this might happen in our country, but... but in the towns, for example, in Pucallpa, if the adults see this happening they call the children to order and they stop doing those things.

Stones began falling on my back too. So I looked back. She told me "Don't look at them because a stone might fall on your face". "It won't," I told her, because I began to pray at that moment, asking for the protection of God. Well, the stones kept falling on our backs, from time to time, but we kept moving, moving. I tell her: "If you start running, they will know that you are afraid of them. So don't run, Elena". I grabbed her arm and told her: "Let's go slowly. They won't throw anymore. Because when they think we are scared is when they take advantage of us". So we started to walk slowly. I don't know if it was because we were close to our house it was that they stopped throwing the stones. But I think it was because of naughtiness, not because of discrimination. I don't know how it is. I don't know if they do the same to Swedes themselves.

When I was studying in the SFI, a case happened. It was said that it was an attempt to set things on fire. to set fire on... We were all immigrants, *flykting*, refugees...

I was concentrated in my room and... I looked, and everyone had already left. I was

alone in the room... I wanted to finish my lessons. At a certain time, someone came to look, to open the door, but I didn't pay attention and kept doing my work, because I wanted to finish. But when the door opened I perceived the smell of smoke, because I am allergic and I immediately, wherever I am, I can feel the smoke just when it starts. Seeing that I was alone, I put my things in my bag and I opened the door.

When I opened the door, I breathed in a mouthful of the smoke that was coming from the first floor. And I felt the sound of people trying to open the door, desperate trying to get out. And the smoke kept coming, stronger and thicker. And then I almost couldn't breathe. But since the people were there, I thought, not so much that people couldn't open the door... I sincerely thought that they were just too crowded trying to get out. But I didn't which way I was going to go out, either. That was the only way out. But I didn't realize that on the other balcony they were also calling through the window. I didn't think about that; I was just trying to go out the usual way, through the main entrance. But when I was going to grab hold of the guardrail to go down, even if it should be crawling, because the smoke didn't even let me see anything, I took hold of the guardrail and started going down. Just then my teacher appeared and said "Elsa! You are here! You are here." She took hold of me, and led me away, and said: "Let's go to the kitchen." Which was also on the second floor. And she opened the two windowpanes that were there and said "Breathe! Breathe!" And then she began to shout. But by then the firemen were coming. The fireman placed the ladder against the kitchen window. And my teacher said (the distance from the window was more than a meter): "Elsa, go out the window and reach the ladder and go down!" I don't know how, but, I climbed that ladder as if I were riding a horse. I put a leg on the ladder, and then the other leg. I thought my teacher was going to follow me, but it wasn't so. There was a fireman on the ladder, below me, and he kept saying: "*Akta dig! Akta dig! Lugna dig!*" *Akta dig* means take care and *Lugna dig* keep calm keep calm. He kept repeating the same thing. But I was desperate because my teacher was still up there. And I was upset because he kept telling me to take care when I was already going down, while my teacher was going to get burned. My worry was that my teacher was in danger, but I was already out of danger because I was going down the ladder. I would look at him like this while going down... *Min Lärare! Min Lärare!...*

Finally I got down. I found the secretary of SFI She was crying... She hugged me... "Elsa," she said, "we were going to get burned". "Be calm," I said, "we are not burned...we are not burned". At that time I was calm, I hadn't been nervous, except with the fireman's words. And then I looked again, and my teacher was going down the ladder. Then I felt really calm. And then I began to feel the cold temperature. They told me, "Let's go a bit over there..." My school was in front of a park. "Let's go to the park. There we will wait for the ambulance to take us to the doctor." Because, since I had suffered from asthma and I was allergic, it was necessary that they take us.

They took us to the *Vårcentral* first, and then they decided that we should go to the hospital. There I spent a whole night, with oxygen. The next day they took us to my house.

My reaction was on the fifth day. I was sitting alone in my living room and I began to reflect on what had happened. In the papers it said that it seemed to be something of racism. But they couldn't say who had set the *Källare* on fire. In the *Källare*, in the basement, they kept lots of papers, etc. and that's what they had set on fire. The firemen had come and had opened the door. Someone had left and closed the entrance door so that they couldn't get out. That's where everyone was crammed trying to get out. Why had they closed the door? They didn't have good intentions, did they? But, after that, I asked my teacher and she said that was what seemed to have happened but no one knew who it had been and at the end... I don't know if they kept investigating. Anyway, I was reflecting that day: "What do we do? I do wrong to anyone and have no wish of doing any wrong to anyone. We don't come with the intention of doing and wrong to anyone. Why do they hate us so much?" A strong feeling came over me and I began to cry desperately. Only after that did I feel a bit better, somewhat calmer.

## **Do you feel more Swedish or more Peruvian?**

I feel neither Peruvian nor Swede.

I'm very happy to have been born in Peru and to have lived fifty-eight beautiful years in Peru. I give thanks for having come to this land; I know it; I know the land of the father of my children. I know where my children are; I know where my grandchildren are. In the same way that I could be living in the U.S., where I also have my grandchildren, my sons...

I don't feel now either Peruvian nor Swede. I am a universal person. For me, the universe is my world, my country. The whole universe. Because, if God has created us and placed us within this beautiful world, I am universal, because I am inside this world. And I feel good. I don't feel that I have wrongly taken anyone's place. I have taken nothing from anyone. I feel well where I am. If I am to die here, well, I'll die here. If I must die somewhere else, well, I'll die somewhere else. In any case, I won't even feel it. If life won't be enjoyed where one is... Why are we going to ruin the beauty that we are living? It is the present, isn't it? It is the beautiful present in which the Lord is giving us life. God is life. Let us live it then. I am universal.



**Diana Riesco Lind**

**Pucallpa, Peru | USA | Peru | Göteborg, Sweden**

I arrived in Sweden in... August, in August, August 2008.

**What were you doing before coming to Sweden?**

I was working at the Art Museum of Lima and for the Telefonica Foundation, the gallery of the Telefonica Foundation, as a guide of their exhibits.

**Why did you come to Sweden?**

...well, I wanted to get a Master's degree in Europe. I had finished my Bachelor's and I was looking for graduate programs to continue my studies and since my projects were already regarding "origins", the concept of origin... I have family in ...Sweden, my grandfather was Swedish, so... I decided to come here to continue my studies.

**What was your idea of Sweden before coming?**



I had already been here, really. I had come... six or eight years before ...just to visit. It was summer so it was pretty nice and I was only around family. It was like... meeting my family because I had not met most of uncles before and so this was a place with a lot of family. Then I came a few months before starting the Master's program... and the weather was different, it was different. It was very intense because I had to apply to different scholarships and to visit different universities. So... my idea of Sweden was now ...that of a place that you go to work.

### **What were your expectations?**

I came here to study and...to work. I saw it as a good option for studying and seeing new things and... to open my mind to new ways of making art.

### **What happened when you arrived?**

When I arrived the first thing I did was to... go to my grandparents', to my grandmother's; and ...soon after I was starting the Master's, looking for a place to stay. At first I stayed with family members, of course, and then... I looked for a place to live.

### **Have you experienced any prejudice because of where you came from, how you looked, etc.?**

I think that the first time I came I thought that everyone was staring at me, but maybe it was because I went to a lot of small towns. But... in Gothenburg I felt differently. There was one time that someone called me stupid after I had said... "Sorry, could you repeat what you said in English?" Well, he called me stupid and left. But other than that I have not really felt prejudice; more common has been an interest in knowing more about where I'm from.

Maybe some of the prejudice that I have felt has actually been in some family members. Yes, I started to know them and they had their pre-conceived ideas as to how... a Peruvian or a Latin American is... ideas that are not my ideas of how a Latin American really is or of the image I give of a Latin American.

**When people ask you where you are from, what do you say?**

When they ask me where I'm from I always say that I am from Peru, from Pucallpa, from the Amazon region of Peru. But if we talk a little more I tell them that I also lived in this place and then I went to this other place. But if they just ask where I am from I say that I am from the Amazon region of Peru.

**With what country do you identify yourself more with?**

I imagine that I would say Peru, although for many years the country where... where I had a good time and I had the best years of my life, being very young, being a girl, was the United States. When, after many years, I returned to the US to work for a few months I felt that I was returning home or to a place that was also mine. With Sweden...I don't relate a lot with Sweden. I think that... I feel like... it's a place where I have family, where maybe, like in Peru, I see nature in it as interesting and good, and I like the relationship between city and nature. I see it with good/safe ...of... envy of all that could be done in... the Amazon area of Peru, of the way that things could be managed differently in Peru.

**Assuming that you are going back to Peru,  
do you think that anything is going to be different  
in the way you relate to people or people relate to you?**

When I return to Peru I would return with... new experiences and with a piece of paper that says that I have one more title. That is valued. If before... If before coming here I was already called at some point, *a foreigner* in Peru, I imagine that... that that image would be reinforced. That... that maybe I'm not really so much from there even though within me the image of me would be that I am more from there. But maybe from the outside people would see me as even more of a foreigner.

### **In what way do you think you have changed since you came here?**

I think that... in many ways my beliefs have been reinforced. Coming here, in general, you're a minority. You're a minority in your religion, in your language, in where you're from – Latin American, in the color of your hair, a minority in everything. So by being a minority I am confronted with the challenge of what do I keep and what do I not keep, and why I am what I am, why I believe what I believe. For example, I am Catholic and as a Catholic I am a minority. By being here I feel like I am reinforced in my belief as a Catholic. It has also made me rethink my idea as a Peruvian in a different direction. I think that if sometime I return to work in Peru for some time, I think that I would have to be involved in a more social and political manner, perhaps.

### **If you would have to generalize and describe a Peruvian personality what would it be?**

I think since I have lived longer in Peru I could try to put everyone in the same box, but... if I look at myself I can see that I am very different from other people in Peru and I still think of myself as Peruvian. If I had to compare that with Sweden... I don't know, it's hard to say that a whole group is like this or like that. Perhaps in comparing Peru to Sweden you could say that in Peru you expect chaos. Even though... it bothers you that it exists, ..it bothers you that it exists, but... you expect it so people are better prepared for it. Perhaps that's why people try to find different ways to get around a difficulty and they quickly find some solution for the impasse, maybe that's it.

### **Where would you rather be?**

Right now I would prefer being in... Peru for a while, but I also like the moment I am living in Sweden and I think that that is the place I should be now. Further ahead I... don't know. I don't have a preference yet. Sometimes I feel like Sweden is not

where I want to be or where I want to live for a longer time, maybe I don't see myself here in the future, but at this time it is where I think I should be.

## Appendix C

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### Diary of Interviews

**Abuelita:** I asked a friend from Peru to call me around 6am. Swedish time, so that I would not miss my train at 7:07am. I do not trust myself that much when it comes to waking up on time, specially so early. I took the recording equipment; some darkened bananas and some lemons from my refrigerator and the back pack that my uncle Juan had given me. Checked that I wasn't missing anything and left for Central Station where I would take the train to Mellerud.

It would have been easier to start with the uncles in Göteborg, but I thought the mother should be before interviewing the sons, because of hierarchy.

First things first, use the darkened bananas to bake a banana cake. After lunch, go buy fresh fish in the town plaza so that we could cook tiradito (Peruvian dish made with raw fish lemon, yellow chili, garlic, olive oil, salt) for lunch the next day.

I arranged a room for recording with the spot light that I had brought, removed the family photos from the wall and covered it with a white cloth, covered the couch with another white cloth, all ready for recording.

With my grandmother sitting in the, now, white couch, I was the most nervous, even though I had interviewed her several times. I noticed that many things were a bit loose still in the idea of the final piece and this might affect how I did this interview. At the end I continued how I was thinking and I would deal with the final presentation details while editing.

In the interview as always there are things said in camera and things said out of camera. Only the authorized conversations will be used, the rest is for my personal storage.

I had no more space in the video tape when my grandmother's interview was over. I was thinking since I was in Mallard I might as well do my Uncle Juan's interview. But with no more recording space; I decided to not risk any errors in passing information from the video camera to computer and coping on top. I decided to take the tape to

school and record it in other places and see how the video looks so that I can change things if necessary.

After doing the first official interview I am thinking that the idea of the project might shift, throughout the process.

### **Juan:**

My Uncle Juan is the one that was closest to my mother when they were growing up. She was the only daughter and had six brothers.

I went to Mellerud again. This time my grandmother wanted me to accompany her to my cousins wedding; Juan's daughter Susanna was having a religious wedding ceremony that Saturday evening. Juan and I had coordinated to have an Interview Sunday around 6 o'clock.

He has been the uncle whom I have talked most, mostly because he lives closer to my grandmother. I think all of my uncles are very open to talk to.

He was eager to get it over with, but always in a teasing friendly way. He didn't want to think too much about the questions, and I think it was the best way with him, since he really wasn't too good in saying things twice, it came out very different.

There were several things said behind the scenes that he did not want recorded, especially about prejudice and him passing information about his own roots to his children.

## Carlos Gustavo

23 of December - got my last things together and went downstairs to wait for my Uncle Arne to pick me up. Bertil, Gustavo were coming with him as well.

We set off for Mellerud where all of us except Arne were going to pass Christmas. Perfect time for interviews I was really looking forward to being able to convince Bertil to do an interview. But it was Gustavo, who was coming from Denmark, who had the interviewing days reserved.

Gustavo asked about the questions that I would ask him. He wanted to be prepared and see them ahead of time. I gave him the list of questions, I thought that with this it would influence the length of the interview, sense he had more time to prepare but the interview ended up being the shortest interview of all.

24<sup>th</sup> of December we sent Bertil with Juan so that Gustavo and I could be alone with less noise during the recording and started. He moves less than Juan or my Grandmother and seems more nervous.

These days I have been thinking of things said in the presentations, I would like to have a "studio talk" with Josefina. Talk about my project how she sees it. Where does she think it has flaws, she liked the idea of the immigrant in my family and I am thinking I could go a bit towards that direction as well.

Bertil will be very difficult to interview now. It is not a mater off how, but more of he does not really want to. He has understood what I am doing. Not totally but he is getting an idea. I will ask him one last couple of times though and see his response. I will write to him what I want.

I am also thinking that I might interview myself and as an Immigrant in my own family. They would be Sweden and I would be the immigrant. I don't know if this would change some of the questions that I would have like to ask them. I will only know this when I do a set of questions for myself and see how that works.

All my work is about origin. I have always felt part of the place where I was born.

The other option I have thought of is to interview Johan that is Juan's son, also born in Peru but has lived all his life in Sweden, he is the only one of the cousins that

actually knows Spanish because his parents taught him, he has been in Peru again as an adult, his daughters are learning Spanish as well as his wife. That would keep the same line of the other interviews.

More than ever I feel the need to go and look for those newspapers about my family in the Göteborg post.

## **Arne**

We settled the interviewing day, I think in New Years Eve. I had a dinner with him and family. It was nice. So we said that I would call him. So two days later we were sealing the time and place. This is the only interview made in my studio. The rest were at homes. It went really well. Arne is a really sweet man. All of my uncles have tried to be very sincere within their personalities. Within their way of being. Gustavo always more reserved and thinks a lot about what he is going to say and how. But Arne was more open only trying to be sincere and say what he thought. But all the people interviewed were sincere in their own personal way so I think the interviews went pretty well.

Now I think I should call Victoria and see if I can do the interview with Bertil. Viktoria is Bertil's daughter, she know sign language as well. Has been raised by her mom and maybe is a more neutral person for the translation.



## Appendix D

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### Monologues

This appendix is dedicated to monologues created throughout the process of constructing the thesis. They were made originally as audio recordings and loosely written texts. They show the different stages of the process of creating the piece and the parallel reflections around them.

#### **Audio recorded Monologue.**

Now I am still thinking that I will be interviewed. I am thinking that the layout of the exhibition will change. I think it will be small flatscreens hanging from the ceiling; their cables going down under water. I was thinking they will be over puddles...I was also thinking that there will be an animation, but maybe if there is this animation than there will not be these interviews, or maybe there will in a time line type thing. But then it will be more historical, that is not what I want or maybe as a book. I don't know, I am not sure any more how the presentation is going to be.

At first I was thinking that the cables would come up from the water and they would be hidden underwater, that would be small islands. Sort of my idea that people are stuck in between these places, that you put yourself in this place in this position you fit to it you feel comfortable in it until a certain point. In a point you stop thinking of it. Of course as Arne says if you are darker skin you will always be asked where you are from--you just don't think about it that much. I t all depends on how much you think about it. But it's there even though they don't think about it: this thing of you is not from here and you will always be an immigrant to a native's eye. My interview I still don't know what to do of it. I think I will give back the equipment and think more of what I want from the piece. I will continue elaborating the written part of the theses. Putting down the videos. Hopefully on Monday I can put the videos out and see them I like the way that I sort of tried working with Juan's video. Ask Mårten to help me with the sound of that video. Maybe the sound could be fixed enough to have something nice at least I think that Juan's interview will have to be done again because the sound of it is really bad and the sounds of the other two interviews are very good. In that case then my grandmother's video would have to be shot again.

Maybe see how that sound goes, but I think that one was okay, it was another video camera.

## **December 27: Identity**

Flash of images of myself, my family the people that make me, my friends, the places that I have been the people that I have seen. The traveling that my relatives and family have been doing for all these years to make me be where I am know. 'How is this interesting to anyone else than me?', I ask.

Yes, the phrase "I am an immigrant in my own family" is interesting, more so I am an immigrant in my own life, I am here but from somewhere else, I am who I am now but I have come from something else. You know, I have actually been called foreigner in my own country. It is tough. I was in a bus in Lima, and I was telling the person that charges the bus fee they shouldn't have a sign in their bus that they are going somewhere when they are not actually going there. He was arguing that they don't take that route and did not know anything better to say than "extranjera". That felt actually very offensive at the time. That goes to show my point in some of my "*affect*" project our influence in the world is indefinite. Maybe I am actually doing all I am doing because of that incident?? I have always talked different. I think. At least for a long time, and from time to time. Since I came back from the US I had an North American accent speaking Spanish, at the beginning I couldn't even answer in Spanish as I was not used to speaking it just hearing it and answering in English.

Maybe this should be the way of dealing with this identity topic. "Who am I?", who in the world cares how you are, except, maybe myself. So then what am I doing? You can only do something if it is true to yourself. You can't do things to make other people happy, at least not in art. You have to be true to what is important to you and in that truth it will be interesting to others. Okay.

With that settled, again as always.

What am I doing with my uncles? Why am I here? I am here because I wanted to be close to my grandmother, I am here because I was influenced in thinking that it is important to finish your University studies and continue with a Masters and a Doctorate if possible, I am here because my artistic theme has been origin for quite

some time now and it only seemed the natural thing to do if I have decided that studying more is my thing it should be done some were symbolic in this origin sense. I am here because I want to be. Why the projects of my family? Well I already said did I not? The thing of my origins. Aaaa *Who are you joking, well yes of course that is part of it, but frankly it has more to do with your love and admiration to your grandmother that follows your love for your mother. Admit it. You had to do something for her that was also yours.* Yes you are right. That is way I am doing this; right now. This has more to do with my love for my grandmother than the rest of things that I am talking about. Of course all of the above are part of it and one influences the other. *At the end are you still talking about identity then? Are you talking about immigration? Migration?* Well this renewed encounter with my grandmother has been through immigration. My life has been lived marked by immigration - it just seems natural to talk about it.

### **Monologue December 29. New settings.**

I am thinking of changing my project. Not completely but the presentation, I am thinking of combining the project that I did in the installation course with my interview idea. I am thinking of having a lake, pond, and several small flat screens floating in the air in the middle. I will have the interviews searching from one to another from one screen to another. I will have photos floating in the water or all floating in the air. This is starting to make more sense than only the interviews I think. This is like my investigation, these are my influences this is me. I am talking about identity, I am talking about family, I am talking about myself and every one through it. I want the sound of a unfixed faucet if possible or an open faucet that is forever pouring into this pond.

How do I make a pond.... Mmmm. I have to figure some things out. How do I keep floating TV mmmm It would be best to have a room so I could take all the cables to the ceiling or maybe I would take everything underwater mmm or outside....? But the wind, water, etc, mmmmm. *Nope then who takes care of the equipment,* OK it can't be outside.

All televisions facing one direction. Keep it simple, they will say. *Yes you are right*, it was simple at the beginning that has been different, maybe that makes it natural to go from simple to complex because I started more minimalistic.

This will change some of what I have been already writing about this piece.

## **Monologue January 12, 2010 – audio recorded**

When you are little you don't choose anything things are chosen for you where you live, what you do in general, everything.

When I was five we moved to the US. We moved to Ames, Iowa even and it was a really great time. They were really great years of my life as a kid growing up. Four and a half years in Ames, Iowa. Which I liked a lot, but I was always proud of where I was from. I was always looking forward to the day that I would see again the image of the place that I had left. So when I was nine my dad had two options. We could go to Sweden, to Upsala. Because he had some job offer or something that he would be doing in that University. He had just finished his Doctoral with very good grades. With awards. So we went to Chicago to fix our Swedish papers in the embassy. That year we all had our papers made I had four brothers - we were a family of six and all of us had papers to go to Sweden. It all depended on, especially my dad's decision, what he would decide to do. He decided it was best that we went to Peru. He really had this idea of doing something for his country, in his country, something in development. His parents were in Peru and the rest of his family was in Peru. So it was more logical I guess to feel more attracted to lean to go to Peru. In Sweden there are my mother's brothers. We went to Peru. Peru wasn't what I remembered. We went to the capital Lima, where my Dad was born instead of Pucallpa where I was born. He was pretty much raised in Lima. It was really hard to adapt to Lima, I really didn't like the city or the people for a long time. For me it really didn't go well socially in school. My place to escape from that was maybe sports. I was pretty good at it and basically my friends were from the sports world and my life went around that. I always felt I went from there. First I had a North American accent speaking Spanish at the beginning I couldn't even speak. I could understand the language I couldn't speak it. But little by little I got to that I guess but still the social part of being in school was tuff and I always felt that sense we moved from one house to another

because we always had rented houses we never had owned our own house. I liked this thing of moving, you would throw away a lot of stuff: you would recover things that you had lost in time and in storage and you would decide what is valuable for you for the next house. So you would go to the next house to the next apartment and like that we would move and move.

My dad had several offers to work in different countries when we were in Lima. Since for me it was pretty rough in school I was always *pro move*, I always wanted us to move to another country, to another place, *When are we moving... I don't want to be here...I don't feel comfortable here*, that was always something in my head. Till maybe I got to liking Lima in the last two years of high school. So the last two years of high school so when I was about fifteen, sixteen, and seventeen. I started to have other friends. I started the university. I got to liking Lima. I liked the possibilities of going anywhere; I got use to the noise and the movement. But that really wasn't what bothered me what bothered me was the social part of it. But I got to liking that too. Maybe because those years I had my first boyfriends and my first real friends in school as well. So I got to liking Lima.

After I finished my University, well, even beginning my university the teachers, especially in the beginning they asked. Where was I from, a couple of teachers asked where I was from because of how I used color, how I mixed color, well we were working on calash a lot the first year, a lot of plain colors, and they always thought that I used very bright colors and when I said that I was from the Amazon part of Peru they found it totally logical as they saw it. They said "of course, of course yes off course" That was weird actually because I left that area when I was five so, so much influence I don't know how much influence I could have got from that, I don't know maybe it was just my character. I don't know.

I always felt I was from Pucallpa. That was way when I finished my university I decided to do a thesis on origin. Especially as an excuse to going back to Pucallpa and seeing what of this place was part of me and affected me and I felt that was mine and build my identity. That is what I did. The work ended up being a written thesis about a native community that I felt it was like people, or generations of people, the art of these native communities, is the art production of generation and

generation, the knowledge of generation after generation of people that have been influenced by their land by this land by this nature by this place, everything of this place and it's like something that is born from this integration with this place. This contemporary art made from this native community, what is their art production right now where does it come from? It comes from all these influences from years and years of this place influencing this community and what all artists do in the end it's a little bit of that individually with the influence of our own experiences. I was very interested in how we are being affected by our surroundings, our space our land. What is ours what do we feel as ours and what does this thing that we feel ours. How does it influence us? So after doing that first step of going back. influenced what is mine , my family is mine my parents are mine , so thinking of that, influences by that and many other things I decided to do a masters in Europe, even though I looked in the US as well.

In the middle of my studies in the university I had the opportunity to go on a work and travel thing to the US and work there for a couple of months. I got a job in Durango, Colorado in a ski resort that is called Purgatory, The name is great I think.

It was the first time that I would actually go to the United States and stay there for a while after I lived there as a kid. And this flight to the US, to places that I actually had been when I was a kid. To be there to live there for a while. I had this feeling that I was going home or going to this place that was also mine and that was quite strange. So I was going to this place that was mine but not mine. I think I fit pretty well there and had an interesting time there.

I did my thesis and all that and decided to go and do a Masters, it only seemed logical to do a Masters in a place where I had family. If I would go to Europe I would go to Sweden I didn't really think about the money at the time. I always think that money will come. Maybe I should think about money a little bit more. But we are not talking about that.

I just decided to go to Sweden since my topic was origin it only seemed logical to go to a country that I had roots in. Not necessarily were I had decided to have roots in but I have always been close to my mother's side. We lived with our grandparents when we were little so I have this connection to my grandmother really strong bond to my grandmother and the story of my grandfather. The idea of my grandfather

always was a bit curious for me. My bachelor thesis was dedicated to my dad and my grandfather. Two people that weren't from the Amazon but fell in love with it and lived for it and died in it.

I decided I would go to Sweden. I looked for all the Masters and applied to all that I could apply to. It was interesting that I actually got into Valand because Gothenburg is that town of my grandfather that fit in just great and what have I achieved here? What do I feel from here that is part of me? Well my family, I started to connect to them. That they have come from Pucallpa and the new generations, my cousins. So I interviewed them as their lives threw immigration. They didn't go back as I did. Have I felt that something of this place is also mine? Yes, I think I would feel it more mine if I would know the language. That is something that I haven't taken too seriously. Then I have belonged to a sports club that actually, even though I didn't know the language, that made me feel part of it, especially when I play not when I sit in the side. That made me feel that I was part of this. I have things to do here I have things to see here, I have people to meet here. One of the things that I have felt more lack of is. I don't have access to the same budget that maybe I had in Lima. Or the same budget that I have in Lima doesn't really help here. With less than half I could go anywhere, go to the movies go dancing; just move around town is so much more expensive here I miss going dancing. I miss training and that everyone knows your language, I like speaking English. I have learned to appreciate more the beauty of Spanish. Spanish is a very beautiful language. I can hear it now it is beautiful. I really didn't think much about that before. What do I like about Sweden I don't know? I like its nature, I like that city and nature is so combined, I have a healthy envy of it. It makes me think so much of Pucallpa and how different it could be administrated in the correct ways. There are so many things. So many things could be different. Narco traffic doesn't help. Its wired that they are very "strict" and "very formal" they seem so but they are not really. So many formalities. Everything has to be in the right time, the right place and the right form. I think I haven't really had enough money to be as social, or enough time to be as social as I could have or could be and maybe if I would have or I would, my perception of Sweden would be different. Right now I just know it as an outsider. But maybe that is just my perception of this semester. Because last semester I was really more around. The rugby group is actually the one that let me go around and see different parts of

Sweden, they are mostly Swedish but those girls are exceptional, they are exceptional woman. Athletes usually are, exceptional. But I have met really kind Swedish people.

I've also had international communities. A catholic group that is all international students basically. It is interesting to hear their points of view on different topics. It's interesting to hear different conversations of different people.

They say that when you are in another country you end up valuing your or you create your own identity or you reinforce your identity. Because maybe you step out of what was normally you. Like your label were ever country you were from. I guess a lot of people have his house with that. Who do people say you are? I guess I was pretty much myself when I was in Peru. But yea coming here has made me strengthen my beliefs, question my beliefs therefore strengthen them. I'm catholic, I have always been a pretty concuss catholic. I've gone from conscious, catholic to less catholic, catholic, always catholic.

I am more critical of it so I feel that I am a more productive person with in my faith, well I am not part of any huge movement or anything. I feel that being in a country that is mostly not catholic makes you confirm your beliefs, makes you say okay why do I believe in this? Do I believe in this? Do I really want this for me and yes, yes and yes, all yes .I want this for me and I'll be critical in it yes.

### **Monolog -Thursday 14 2010 Danai's (Books audio Recording)**

Today Danai gave me several Books one of them is "The House I Once Called Home" by Duane Michals. And he writes:

"I believe we leave echoes of our selves behind in those rooms were our lives are first defined."

"When I indulge the whims of nostalgia and day dream bitter sweet scenarios of what might have been these foolish phantoms of regret vanish in the clear light of reality and everything is as it should be, our little lives are thus perfect in their pain and their happiness."



Some people say you get ideas, like you can solve problems through the night, maybe think of something before going to sleep and then in the morning you would have an answer. Usually I have answers in the middle of the night or before going to sleep. Maybe that is way sometimes I can't go to sleep or sometimes I feel more relaxed and my brain starts to relax and just laying there. And I come up with things.

Right now I've been thinking that the piece that has been moving from one thing to another, I am thinking that our construction of identity through identity is very individual. Not really a wild guess. But it is very much individual. We are how we choose to be with our surroundings. There will be prejudice but they have not defined this family. They don't define them. I see each one has constructed their identity individually and creating there our nationality and their own sense of belonging to different places, they just live.

I am thinking that this presentation will be small flat screens hanging by fish wire from the ceiling. The cords of the flat scenes would go in the water like an umbilical cord, and in the ground were its laying on there would be a small puddle, symbolically meaning the island of this person. The creation of this new nation, this new identity, like I am part of everywhere, a little bit of Peru, a little bit of here or wherever I travel I am a person of the world, I am not a person of a land. Maybe it goes around that. I am thinking in the water there will be the image and the importance of image. I will try to recollect images of them when they were little and they were in Peru, when they were growing up, maybe images, I don't know, of their marriage, images of their life. But maybe I should emphasize on the places, land, belonging, and I guess, *mmm* I don't know if family makes you grab hold of places and stay in places, so of course they are defined through their families, so maybe I will do a resume of their life. And a construction of their life through images, just placed in the water, if there is a certain text that they would like. Maybe I would let them think of what images they would put. What images remained you most of Pucallpa, that make you think this is Pucallpa. This is the image of this place and what images make you feel talk about the place you are now, probably your family, I will ask them to give me photos of it, I will put it in black and white, get copies of it, put it in a plastic form and put it in and do that for all the people interviewed.

I don't know what I am going to do with myself though. Maybe I will do the same, I'm just traveling around. Structurally I know how it might look but I don't know what my questions would be.

## **January 27**

I am picking up today the video equipment, flat screen and DVD player. Hopefully the last time I need the video equipment. I will record again the interview with my uncle Juan and my grandmother that were done with different type of audio recording devices. Just so that everything has a similar sound quality.

I hope to try out the flatscreen with video, placing it over a puddle to see how that looks. I have been thinking that since the gallery space (Röde Sten) has very tall ceilings and is very big in general; my flatscreens should be bigger.

The interviews are done from waist up so if the screen is too small their heads will be too small and I have to add the subtitles, so it is not convenient that having the screen small. The water stays, the images in the water I will try out. The cables in the water I will try out, maybe it will be understood anyway if the screen is just placed floating over the water. In the theses I am not sure what to keep, or what to leave out, I still think there will be much more coming in than coming out in the final piece.

## **16 April**

The piece has suffered several changes. Know what is possible, what is economical, what is wanted, what is needed collides.

Five screens, no water, Swedish soil, hanging, none facing each other and video distortion, let's see what comes out.

## **Monolog May 19**

The opening has past and the piece is what it is for this exhibition. The other day a friend asks a colleague and I when do we know that your art piece is finished? When do you say it is finished? And our answers went something like this: the art piece at the end is like a flag in the middle of a process. It is conditioned to the deadline, and

several other things. But it is very much like a moment that you stop in the middle of a process and say: “this is what I have till now.”

I think this is my case. I started working on different ways of approaching my own origin, my family origin, How to work with the context of my family in Sweden. Very much influenced by a studio talk that I had with Eva Koch last year. Talking from her own experience with family related subjects. She said if you want to do that type of project ( large broad family project) it would be best to do so after your Master studies, with time and funding. What you can do is to try out several ways of working with the topic while you are here, try out materials etc.

At the end my projects have been like tryouts. I am very happy with the results. Wouldn't have minded having a professional camera man/woman to help me out with that. But it has been an interesting, tedious process of learning. I have seen so many similarities with my painting or how I paint with the way I approach video and video editing. My tendency to avoid tryouts, wanting to go straight to the canvas, straight to the paint. I think video editing will influence the way I do my painting practice. Even though maybe the tryouts should have been millions more, I have improved in not going for the first ideas or being always open to change in some aspects along the whole project.

My first project in these two years of the masters was called *Affect*. This word has been present all through the masters in so many ways, especially in my own work, where different conversations, meetings and thoughts of all sorts, changed the final outcome of the piece shown in Röda Sten,

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