

Academy of Design and Crafts  
Mattias Gunnarsson and Susanne Westerberg  
Pågående dialoger - Ongoing dialogues  
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## Ongoing dialogues at Plan-d

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*Pågående dialoger - Ongoing dialogues.*

*An exhibition by MASU: Mattias Gunnarsson and Susanne Westerberg at Gallery Plan-d in Düsseldorf, Germany that was up between 2016-11-12 - 2016-12-04*

MASU

Mattias Gunnarsson Susanne Westerberg

Our work covers processes and sequences in which we work together. We believe that the single units together form a greater whole, with a desire to continue an ongoing movement.

The work of Masu stands on three legs; drawing, space and interaction.

The drawing as a filter and narrative that simultaneously explores and documents. The space as a stage for events and meetings. Interaction as an opportunity for new ideas, opportunities and contexts.

In the exhibition "Pågående dialoger - Ongoing dialogues" we use our earlier work of collaborative drawing, sharing and spatial work that has been going on since 2011.

In the first room of the gallery there is a temporary spatial structure, made of wooden laths and cable ties, that divides that space into smaller passages and meeting points.

The structure is also the carrier of the printed images that are the part of the trading.

The images are 2-color screen prints, in various combinations from five different colors, so the same eight collages appears in different colors through out the space. The visitors can trade a print by filling out a card with the two starting sentences: "I am a person who..." and "If I were in charge, I would..." (cards are in German on one side and English on the other) and then trade it on the structure with a print of choice.

The trading will also be a part of, and alter the exhibition space as other visitors will be able to take part of the written thoughts of previous visitors.

Further into the gallery space there is a place for reading. Here one can take part of the exhibition catalogue. The catalogue comes in two different variations; one that is screen-, riso- and laser printed in color on different papers, and one that is B/W laser print on recycled thinner paper. They are both variations on the ongoing drawing dialogue with slight shifts in format.

In the second room there is a table with the card game Syn'apsis, drawing paper and pencils. Syn'apsis is a card game without rules where the user can make up new rules, create stories or just look for patterns. There is material provided for anyone who wants to draw. The deck of cards is a continuation of our work with drawing together as a method for intuitive narratives. One side of the Syn'apsis deck contains drawings from an earlier project while the other holds images from the current exhibition.

Room three holds thirteen collaborative collages from our ongoing work. They are made from a large drawing we worked on and cut into smaller collages.

So, we can argue that even if the whole exhibition is needed to tell the full story of our collaborative drawing practice and how it develops, it is the main room that is the heart of the show. This space holds the most of our new work and it is here that we do the trade with the visitors.

Our questions and the answers of the visitors are in dialogue on many levels, both in relation to the prints, the space and other visitors written answers, but also to previous projects we have done where the sentences and material have been present and as the exhibition went on the space changed depending on what prints were traded and what the visitors wrote on the trading-cards.

We are intrigued by the dual motion that is directed both inwards and outwards when someone stops and (temporarily) positions the self and decides a potential direction without restrictions, a wish without demands or obstacles. When these positions and possible directions are shared and made accessible for others a temporary spatiality of dialogue emerges that exist both in the common sphere and within each participant. It is this dialogue we work towards, both between us when drawing, and the work and the people interacting with it (and between the visitors of course).

With its different entry points into the dialogue between drawings and the visitor, one could say that this exhibition sums up the collaborative work of MASU so far.

