

THE TWO SWEDISH REGIONS

LETTERS
WRITTEN



VÄSTRA GÖTALAND
&
HALLAND

NI

DURING A SHORT RESIDENCE

LETTERS WRITTEN

27/10

6/11

2015


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In 2014 we, Fredric Gunve, artist and educator, Sarah Schmidt, artist, curator and educator and Anna Johansson, curator, were invited by Kultur i Väst and Konst i Halland to develop a transregional residency program. Together with two invited artists, Kiran Chandra and Antonio Vega Macothela, and graphic designer Milena Karlsson, the program was realised in the end of the year and this publication is the final outcome of the project.

LETTERS


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LETTERS

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LETTER I

**INVITATION,
PREPERATION**



LETTERS

WRITTEN

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LETTER I

Eleven days of weariness on board a vessel not intended for the accommodation of passengers have so exhausted my spirits, to say nothing of the other causes, with which you are already sufficiently acquainted, that it is with some difficulty I adhere to my determination of giving you my observations, as I travel through new scenes, whilst warmed with the impression they have made on me.



Letters written during a short residence in Sweden, Norway, and Denmark
by Mary Wollstonecraft, edited by Henry Morley

<http://www.gutenberg.org/files/3529/3529-h/3529-h.htm>

LETTERS
WRITTEN

*DURING A SHORT RESIDENCE
IN THE TWO SWEDISH REGIONS
VÄSTRA GÖTALAND & HALLAND*

A CURATORIAL AND PEDAGOGICAL
RESIDENCE PROGRAM

Dear Kiran Chandra & Antonio Vega Macotella.

We are pleased to invite you to take part in the residence program; *Letters written during a short residence in the two Swedish regions Västra Götaland and Halland.*

We ask you to visit us and be part of the exchange of experiences with people involved in the fields of intellectual, creative and educational practices living in the two Swedish regions Västra Götaland and Halland.

We ask you to freely interpret the concept of creating a travel journal or a guide during your travel.

We ask you to freely interpret the concept of creating a travel journal or a guide during your travel.

The purpose for the residence is to connect different artistic, curatorial, pedagogical and educational practices and practitioners with each other.

INVITATION, PREPERATION

By playing with the genre of a travel journal, a guide book or road movie, we hope to open for new and unexpected understandings and possibilities for the regions, the inhabitants and for you the invited guests, in relation to different educational and artistic practices.

The residence program is a performative program in its belief that through becoming is how we create the future. Through ongoing intra-actions we take active part in the molding and defining of the present and the still undefined tomorrow. The residence program hopes to, by taking the form of a documentation of a journey and a post produced publication of some sort, find new and exciting suggestions for the region's future. We want you to be part of this specific journey with us.

**THE RESIDENCE PROGRAM IS DIVIDED
INTO THREE CHAPTERS, ACTS**

LETTER I

INVITATION, PREPARATION

Before you come to us, we would like you to prepare some questions:

What would you be interested to explore, meet and be invited to when you take part in this specific journey?

What ideas and project would you like to bring to us?

What do you think you can teach and learn from us and the place you visit?

What kind of relations and situations do you imagine will happen during your stay?

INVITATION, PREPERATION

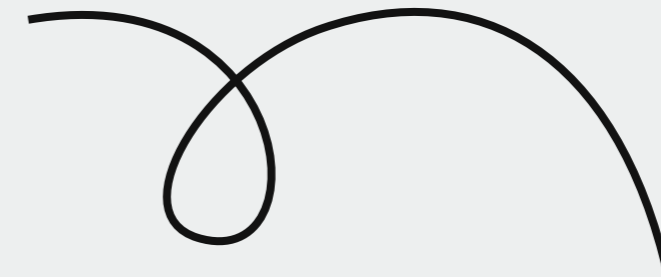
**LETTER II
THE JOURNEY**

You will together with a second invited guest travel the regions for two weeks and make four stops at: **Falkenberg – Onsala – Trollhättan – Göteborg.**

We ask you to make a public presentation at the first and the last place. You will also be invited to more informal meetings during your visit. These stops are meant to connect you with people and places that we hope will be of interest for you and your work.

**LETTER III
POST-PRODUCTION**

The last phase of the program is your own conclusion and the result that will be digital published in some form. This part is planned to take one week, and be sent to us in a form that suits your work, within a period of six months after your visit.



LETTERS

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LETTER II

THE JOURNEY

FALKENBERG

ONSALA

TROLLHÄTTAN

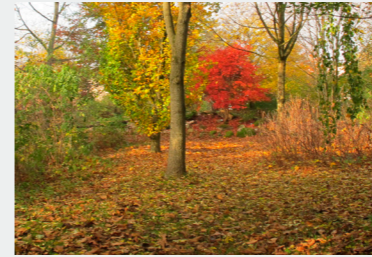
GÖTEBORG

LETTERS

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LETTERS

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»The captain, as I mentioned to you, promised to put me on shore at Arendall or Gothenburg in his way to Elsinour, but contrary winds obliged us to pass both places during the night. In the morning, however, after we had lost sight of the entrance of the latter bay, the vessel was becalmed; and the captain, to oblige me, hanging out a signal for a pilot, bore down towards the shore.«



»Silence is the
Swedish
national vice.«



»It visited, near Gothenburg, a house with improved land about it, with which I was particularly delighted. It was close to a lake embosomed in pine-clad rocks. In one part of the meadows your eye was directed to the broad expanse, in another you were led into a shade, to see a part of it, in the form of a river, rush amongst the fragments of rocks and roots of trees; nothing seemed forced. One recess, particularly grand and solemn amongst the towering cliffs, had a rude stone table and seat placed in it, that might have served for a Druid's haunt, whilst a placid stream below enlivened the flowers on its margin, where light-footed elves would gladly have danced their airy rounds.«



/... / The well-bred Swedes of the capital are formed on the ancient French model, and they in general speak that language; for they have a knack at acquiring languages with tolerable fluency. This may be reckoned an advantage in some respects; but it prevents the cultivation of their own, and any considerable advance in literary pursuits. /... /

LETTERS

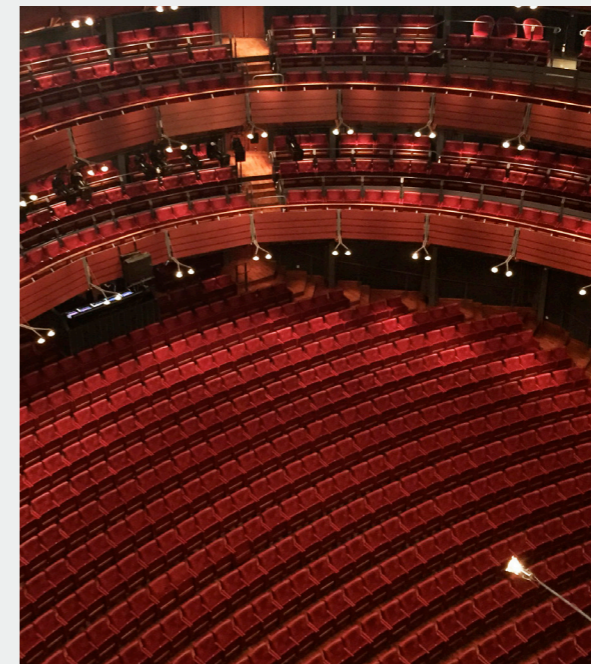
LETTER II
THE JOURNEY
GÖTEBORG

WRITTEN

LETTERS

LETTER II
THE JOURNEY
GÖTEBORG

WRITTEN



»Gothenburg is a clean airy town, and, having been built by the Dutch, has canals running through each street; and in some of them there are rows of trees that would render it very pleasant were it not for the pavement, which is intolerably bad.«

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LETTER III

POST-PRODUCTION

KIRAN CHANDRA

ANTONIO VEGA MACOTELA

LETTERS

WRITTEN

LETTERS

WRITTEN

<http://vimeo.com/114961604>

Kiran Chandra is an artist based in New York and India. She participated in the residency "Letters written during a short residency in the two Swedish regions Västra Götaland and Halland, which took place/was realized in 2014.

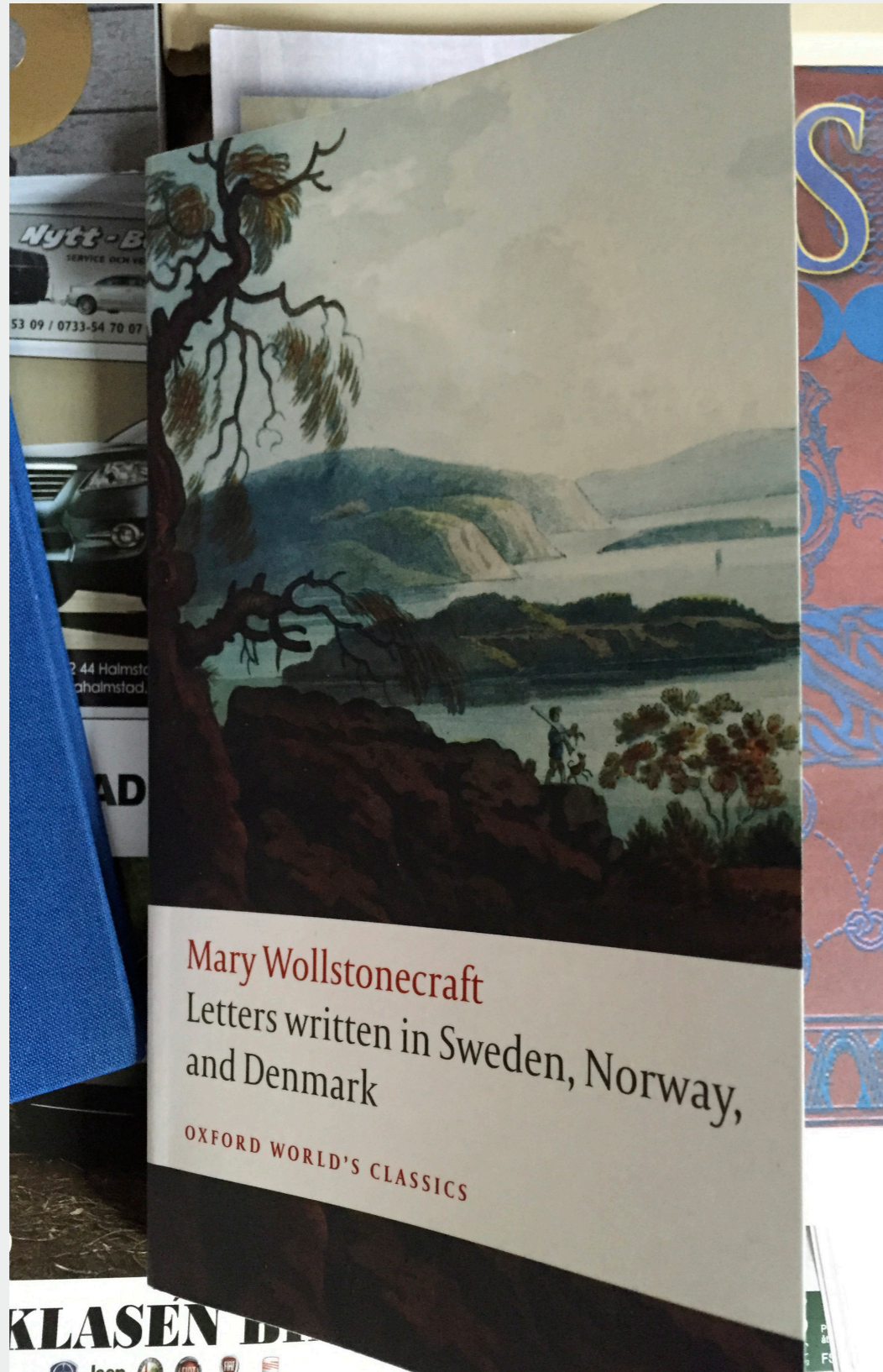
"You never forget you you are. You need to know who you are when doing something like this and at the same time be open minded", she says in the film"

Time spent sitting in airplanes, buses, trains and trams. facebooking, face-timing, whatsapping, emailing, surfing, chatting across time zones in New York, Trollhattan, Calcutta.

Planning for tomorrow while acquainting myself with the program today: where to go, whom to meet, how to get there, where is that city map Anna gave me? That Itinerary Sarah wrote up, the date Fred said we would meet for a seminar? How do I reach anyone, if I don't have wi-fi access right now?

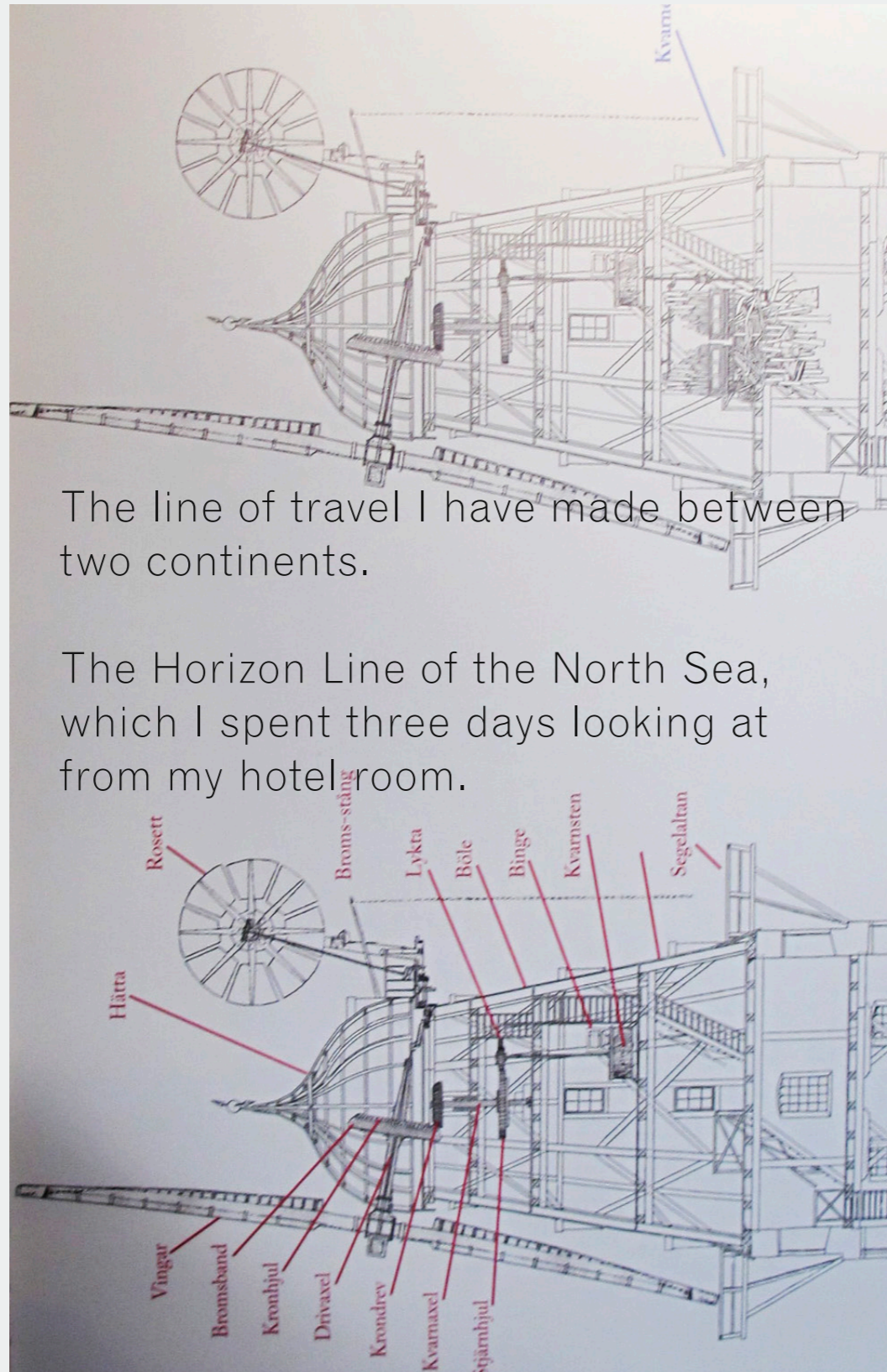
Unga konstnärer i Mary Wollstonecrafts fotspår

http://m.gp.se/kulturnoje/1.2540693-unga-konstnarer-i-mary-wollstonecrafts-fotspar?utm_source=gp.se&utm_medium=referral&utm_campaign=redirect



A letter
to let her
an epistle
a missive
a line- a note- a correspondence

Have I caught that line, that runs
between all these people and places?
Has that line taken on a dimensionality,
that I may follow?

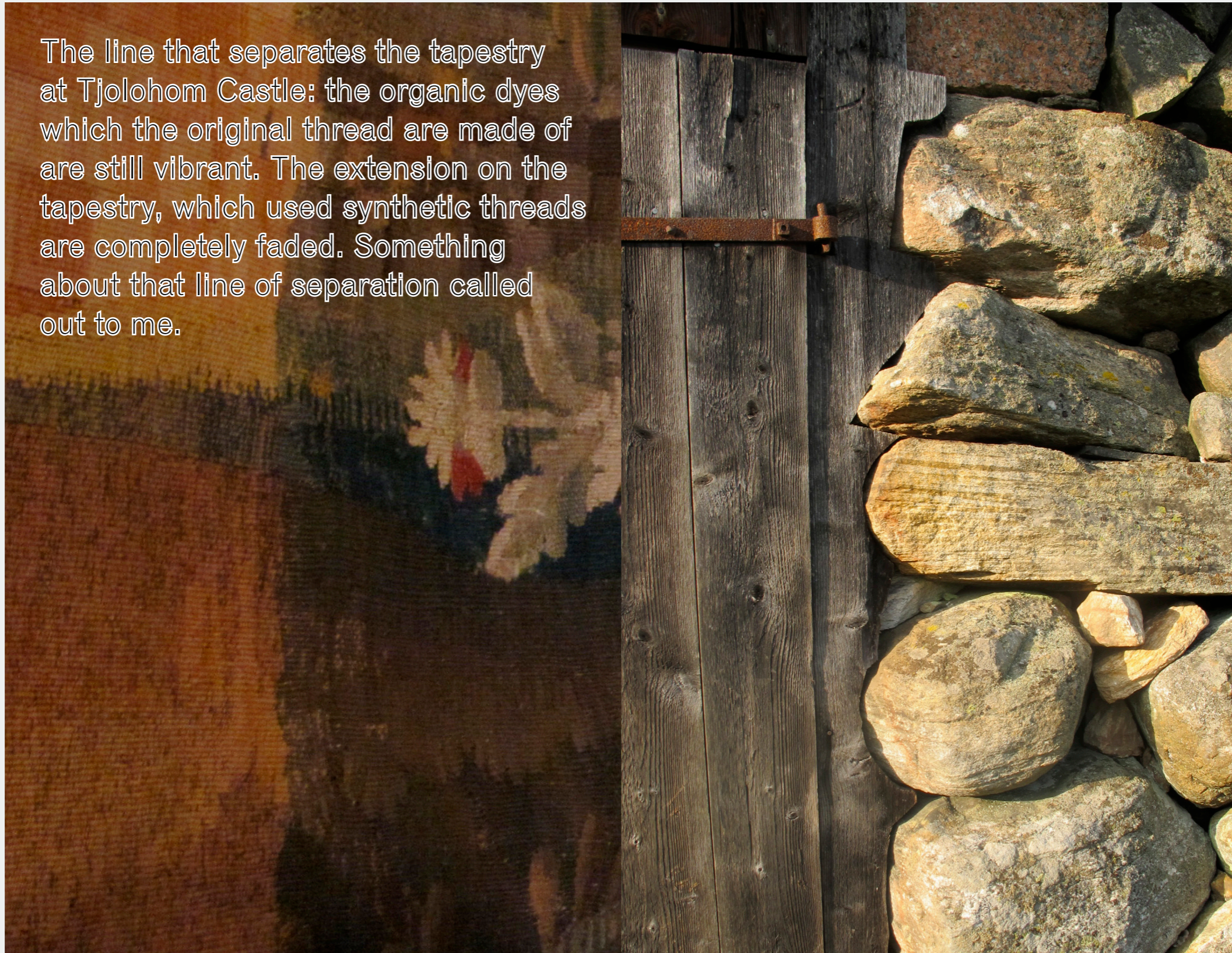


The line of travel I have made between two continents.

The Horizon Line of the North Sea, which I spent three days looking at from my hotel room.



The line that separates the tapestry at Tjolohom Castle: the organic dyes which the original thread are made of are still vibrant. The extension on the tapestry, which used synthetic threads are completely faded. Something about that line of separation called out to me.

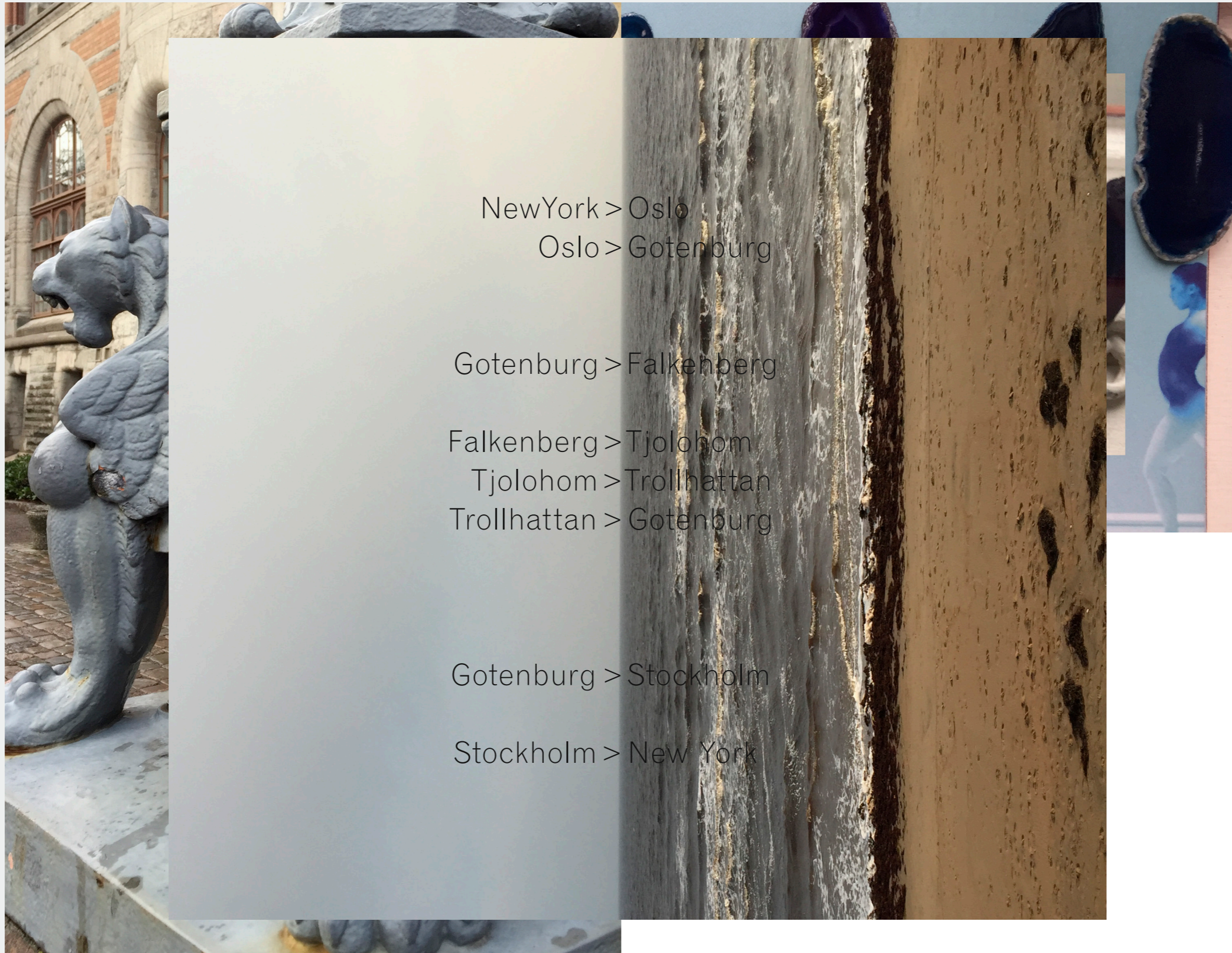




Or the clean lines of Swedish design

Or the line I have heard a lot since my arrival: a line spoken with pride: I am part of the feminist initiative

or Antonio's shoelace, a line that insisted upon not being knotted



NewYork > Oslo
Oslo > Gotenburg

Gotenburg > Falkenberg

Falkenberg > Tjolohom
Tjolohom > Trollhattan
Trollhattan > Gotenburg

Gotenburg > Stockholm

Stockholm > New York









LETTERS

LETTER III
BY **KIRAN CHANDRA**

WRITTEN

LETTERS

WRITTEN



LETTERS

WRITTEN

LETTERS

WRITTEN

BY **ANTONIO VEGA MACOTELA**



I have a conflict because I assume two different concepts; I travel, and I'm a tourist.



BY **ANTONIO VEGA MACOTELA**



As a tourist, you are very static. You only move between different sites. But to travel is to change. When traveling, it's not important where to go, but the process itself.



BY **ANTONIO VEGA MACOTELA**

My works searches for time. The desire, the time and energy. I have noticed that time is both objective and subjective at the same time. The closest I have to register time is with my own body.

BY **ANTONIO VEGA MACOTELA**

The only way we can document the time ... That's probably something that can only happen within your body. It is the closest to us. I tried ... It might sound disgusting, but I thought about my nails. But it is about time. I'm trying to measure time. When I came here, I decided I would not cut my nails. My documentation constantly had it's base here in my hand. I started writing a diary, a personal and self reflective while my fingers were changed.

Antonio Vega Macotela is a Mexican artist who works interdisciplinary. Research, exploration and art all in one, where time is a recurring theme. Time is difficult to mold and is both objective and subjective. One way of structuring time is by using his own body. When Antonio begins his journey in Västra Götaland and Halland, he decides not to cut his nails and in the meantime his nails grow, he writes a diary about what is going on inside him.

<https://vimeo.com/113696261>

BY **ANTONIO VEGA MACOTELA**

I still have to digest a lot of things. From the first moment when we came to Falkenberg... I remember this chair that was huge. It is made by the artist Ulf Rollof.

BY **ANTONIO VEGA MACOTELA**

I remembered the story about when he was quite young and he dreamed of seeing to Mexico. A lot of years later, he made it here. It was hard to see it. It really relates to what happens in Mexico, if you know? Over the past few years 120 000 people have been murdered. And now, as if that was not enough, the kidnappings took place September 27 (2014). There were 43 students who were kidnapped and three were brutally executed. The rest were shot.

BY **ANTONIO VEGA MACOTELA**



When I found the chair I came to think about what happened. I felt a strong connection between the chair and the situation in Mexico. What I wanted to do, but had a problem with, was to get a different perspective.



BY **ANTONIO VEGA MACOTELA**



I wanted to try to get a camera up to the seat to get that perspective. That was my thought, but as I said, there's much I can relate to. And that was one of the strongest paths of thought. For me, travelling is to do a personal trip within myself. To create a dialogue.



BY **ANTONIO VEGA MACOTELA**

"For me art is like poetry", Heidegger wrote in Art and Poetry. The poet is not the guy who make nice paraphrases who make you cry. A poem is not about making poems. A poem, you know, you think in images and in words. Poetry makes new words and you use these words since poetry makes this, since poetry amplifies language also amplifies the way of thinking. So for me the art, it's not the use, the use of art is to magnify, to open and to amplify, it amplifies its motion its intelligens, will, thought. In this way, to make this possible, it needs to expand and it needs to interact with different things.

I think there are no disciplines, to paint is not to put color on a canvas. It's a way of thinking. When you paint for a long time, and you only understand painting, you know the composition of colors, know the composition of the space, you see time in a different way. The same happens when you dance and when you write, everything changes. So art is this. Its not a discipline but a way you think. And the way you think thats amplifies other ways of thinking, So for me its necessary to have this.

A LETTER FROM SWEDEN

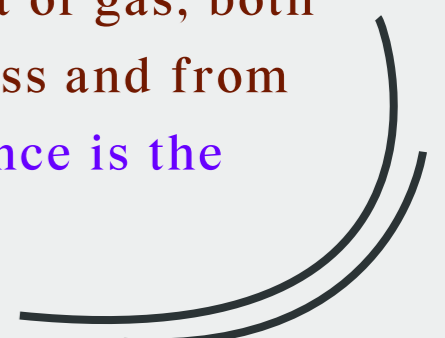
BY **SUSAN SONTAG**



Talking apparently never ceases to be a problem for the Swedes: a lean across an abyss. Every time a conversation starts, you can feel the physical tension mount between the speakers. (Oddly enough, though, the Swedes are very gifted at languages. English is not only mandatory throughout the school years but so well taught that almost everyone here under thirty-five is virtually bilingual.) What to talk about is a problem. Favored topics are: the weather (Swedes never stop suffering from the cold, the lack of sun); money (they are shameless



abouttelling or asking how much something costs); liquor (more about that later); and plans of action (from saying "I'm going to pee" when leaving the room for a minute to announcing a vacation). Once underway, dialogue tends to have a certain pedantry; people balk if you skip steps in explaining something or jump around from one topic to another. And conversations are always in danger of running out of gas, both from the imperative of secretiveness and from the positive lure of silence. Silence is the Swedish national vice.



I had previously been involved in different forms of residency program - both as a free-lance curator-in-residence and as a hosting curator on institutions. However, to develop this program was a completely new and challenging experience to me. We decided to intertwine the curatorial, artistic and pedagogical work. Even though the environment was familiar to me, I think it was as much a travel for me as for the invited artists from other sides of the globe.

Anna Johansson

I travel a lot, ideas and the notion of patterns in a new context becomes clearer. Things at your home, people, and environment in a comfortable surrounding can seem invisible. Time away reveals the day to day projects and makes them interesting again.

Sarah Schmidt

I am a global artist that stays at home, The Other Side of... and Why we can't go home is three different titles I have used in three different art projects. After that, what could be more logic than taking part in creating a residence program called; Letters written during a short residence in the two Swedish regions Västra Götaland and Halland.

Fredric Gunve

Working with design has little in common with traveling, I mostly sit by the computer with my coffee cup to the left and the computer mouse to the right. Without moving from the seat, the map has been redrawn on several occasions. The project has taken me on an investigation of navigation, typography, topography, time and format. Where travel occurs when the project is not yet complete.

Milena Karlsson

TACK TILL:

Lucas Nilsson, Peter Götzlinger, Klara Elfving, Yvonne Swan, Ulla West,
Hans och Peder, Elin Wikström, Kristian Berglund, Camilla Rosberg,
Kristina Meiton och Göteborgs Konstskola

Foto sid 44-51: Kristina Meiton, från filmen "Att resa är att skapa dialog"