

BOX

Winter Depot

Tenthaus konstnärskollektiv



Tenthaus Konstnärskollektiv:

Helen Eriksen – NO/UK

Ebba Moi – NO/SE

Stefan Schröder – NO/DE

BOX fyller 20 år!

Under vårt jubileumsår uppmärksammar vi det självorganiserade kulturlivet och dedikerar alla utställningar till konstnärer som även aktivt arbetar med att skapa möjligheter för sina konstnärskollegor.

Medverkande elever från Hermods klasser F3D och F3Dint:

Basel Alabdullalh, Eman Alhasan, George Bishar, Alejandro Delgado, Patrycja Dzialony, Olga Guseva, Nancy Krahl, Lu Lin, Gorica Ljubenic, Hong Mei, Cong Mengyan, Padmini Nileshwar, Feras Ouso, Aysel Sarihane, Yun Sun, Rawan Taher

Medverkande Konstnärer:

Soile Algeröd, Erik Betshammar, Tobias Birgersson, Amanda Björk, Tom Bogaard, Rigmor Dahlqvist, Ingvild Davidsen, Miriam Colombine, Barbara Ekström, Martin Elterman, Jacqueline Forzelius, Anna Sissela Gustavsson, Eva-Teréz Gölin, Inga-Linn Hardelin, Rebecca Jansson, Haky Jasim, Stephanie Johansson, Johansson & Erwander, Isabella Kalén, Karl Larsson, Sanna Lindholm, Johan Lundqwist, Ann Löwenstein, Olof Marsja, Hannah McDonald, Kristina Nenzén, Matilda Nordenström, Anita Pakkonen Ahl, Lizz Sharr, Jakob Sjöstedt, Maja Sjöström, Joakim Stampe, Emma Ströde, Elin Sundström, Anna Svensson, Johanna Svensson, Peter Trukenbrod, Mina Vattøy, Smi Vukovic, Annika Wennberg, Theo Ågren

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Konstnärskollektivet Tenthäus bjuder in till att se resultatet av ett moment av förtroende mellan Göteborgsbaserade konstnärer och människor som lär sig svenska på Hermods AB i Mölndalsvägen. Lokala konstnärer blev ombudda att personligen leverera verken till Galleri Box. Där, väntade en språkklass, varje student parades i hop med en konstnär för att packa upp och installera verket.

Tenthäus artist collective would like you to come and see the results of a moment of trust between Gothenburg's visual artists and people learning Swedish at «SFI» language school. Local artists have been asked to personally deliver their works to Galleri Box. There, a language class awaits, each student paired up with an artist to unpack and install the art.



Tenthaus Winter Depot mimics the storage space of a larger museum, the shelving units dominate the space. In a depot, material is received, classified, stored, accounted for, issued, maintained, procured, manufactured, assembled, researched, salvaged and disposed of. This notion suggests both transition and storage, where the given perimeters for exhibiting these smaller scale art works are not ones that optimize the works on show, but present the potential of each piece.

Tenthaus Winter Depot aims to create a different kind of meeting between artist and public outside the set prescription of exhibition opening or artist talk. Tenthaus Oslo artist collective opens up for dialogue in another zone, one outside exhibition conventions where the artist hands over her work to a non-expert, not necessarily with an arts background. They are intrigued and excited about the possibilities that this scenario will throw back at them. What can happen when two strangers engage in this project? What will these meetings reveal about the gallery format and the differing roles that these newly formed constellations? How will the set structure of the shelves affect installation when relating to art practice? What will the theme of the conversations be?

The shelving units, were originally part of an artwork by Stefan Schröder entitled Archive, my thoughts, your actions (2013) exhibited at the Vigeland Museum as part of the Norwegian Sculpture Biennial. In 2015, Tenthaus Oslo commissioned Rachel Dagnell to curate Spring Depot an exhibition that filled the shelves with works by artists working locally in Oslo. The concept has now been redeveloped to include Winter Depot at Galleri Box (2018) and Spring Depot 2018 at Tenthaus Oslo.

Helen, Ebba and Stefan, January 2018

Bild till vänster: Konstnär Soile Algeröd og Yun Sun





Tenthaus Oslo. Galleri Box

Bearing Witness

January 18, 2018

As you hold this leaflet in your hand, I expect you have an understanding and an interest in what is happening in Gallery Box. *Winter Depot* is now a series of inanimate objects but I would like you to imagine this space filled with intense meetings, dialogues, and new understandings between artists, and migrants learning Swedish and culture at Hermods School.

This morning we, that is Tenthaus Artist Collective, held a session or workshop which you most probably haven't experienced first-hand. We finished the session a couple of hours ago and now the rooms in Gallery Box feel both empty and full. It's so quiet, I can hear the others moving around and typing on their computers. We are working – thinking – pushing ourselves to present *Winter Depot* tomorrow evening. The quietness is enlightening, and I sit trying to write backstage at Gallery Box.

How do I describe what happened, between 8.45 and 11.30 am, this morning? We anticipated a chaotic situation for both the students and artists. Would the students get bored? Would the artists engage with the students? However, as the session drew to a close, a feeling of elation spread.

The session had been a success. As we later shared observations and experiences, we uncovered countless situations where students led the initiative to discuss the works through their perspectives. Furthermore, I noticed students were micro-moving the objects in relation to each other. An understanding that was not spoken about in any way but an action showing the aesthetic understanding of the significance of the

object that needed to be “just a certain way.”

One student took the curatorial mandate and created a situation beyond our expectations.

Kristina (artist) arrived and was introduced to a group of men who were keen to see what she would show them. She had a rucksack clinging to her back and seemed content to chat and get to know her group but one of the men, Basel (student), seemed impatient and he helped remove her backpack. She opened it and gave him a painting wrapped in a stripped cloth.

Basel removed the cloth and looked at the painting; he asked Kristina about its meaning. A smile of appreciation spread over his face; he liked it. He seemed energized by it. It was quite a difficult abstract painting to understand but her explanation was fairly straight forward.

.... it was a painting with sky that I found in a second-hand store – I decided to paint more sky on it so it was only sky – I was living in a flat with few windows at the time and I used it as a window.

Basel jokes about something and quickly moves across the room to deposit the picture on a shelf – he turns around shouting – *what about this then*. He’s waving the cloth. *No!* comes a male voice back. *No – perhaps not* - Kristina says.

He has something in mind and decides to try it out. He arranges the cloth in a particular way and puts the painting on it. I am impressed and daren’t say a word in case I interrupt the moment. Kristina comes forward, a little uncertain, and decides that perhaps it’s ok. Perhaps, he has a point; this is an installation. Kristina allows the work to stay and after a while seems pleased with the result. This is a game she is happy to play, she is open to shift. Basel looks round, a little insecure, but is

met with smiles and acknowledgement - that art can work like that too.

Winter Depot was a catalyst for conversations and actions that brought people closer to each other, created an understanding and gave students and artists the chance to experience the viewing of art in a new way.

before this project, I was only interested in classical art. I really love that and contemporary art was something that I found uninteresting but now I think that I could really get into enjoying it more. (student)

I have rarely been so warmly welcomed as an artist – they are so interested in the work. (artist)

We overheard dialogues that widened the narrow field of our understanding, throwing forward new questions and creating new potentials. In *Winter Depot*, we question the accessibility of understanding art from a non-expert perspective, the view of the uninitiated. However, we must also ask the hard question - Does the art scene want to be more accessible? The scenario displayed in here suggests so.

This tiny workshop format, of introducing new-comers to art, will prove its value in time and we justify it through the idea that everybody should be able to engage in contemporary culture. Listen to the room and let it tell you of the moments of trust between artist and the non-expert as the objects were installed. The Tenthaus Artist Collective is privileged to have witnessed some of these moments.

We thank you all – artists, students, teachers and Box for making this happen.

Helen Eriksen
For Tenthaus Artist Collective



Kristina Nenzén, *Window painting*

Kanske soffan är flickans tillflyktsort. Färgerna ger oss ett sorgligt intryck. Vi vet att hon är ledsen och ensam från hennes kroppsspråk. Jag tror att träsoffan inte är bekväm och att det är svårt att sitta där och läsa. Varför sitter hon i hörnet?

Hon ser ledsen ut.

(Elevkommentar)



Rigmor Dahlgvist, *Flickan och soffan*

Det känns dåligt och det finns inget liv i rummet. Rummet ser tråkigt ut och han vill inte stanna där. Han hade inte särskilt intresse för sitt rum.

Vad används för att göra den modellen?

Vad är viktigt med att göra mördares rum?

När jag tittar på bilden, tänker jag på en dålig man som mördade flera människor.

(Elevkommentar)



Jaqueline Forzelius, 1:12 Modell av Anders Breviks rum från 2006-2011





Alla lever i samma samhälle. Men livet går upp och ner. Det är inte lätt för människor att studera livet varje dag.

*Vi undrar om "samma hus" betyder "världen"?
Betyder de där taggarna miljö. Kanske den här konsten betyder miljö och vi behöver det för att leva, men om vi använder för mycket kan det skada oss.*

(Elevkommentar)



Miriam Colombine, Jag lovar att vi alla växte upp i samma hus

Lista över konstnärer och verk:

- TH-WD-01 Soile Algeröd, *Perfect Day; Tröst*
TH-WD-02 Erik Betshammar, *Sketches for The Pencil of Nature*
TH-WD-03 Tobias Birgersson, *Cabbage Patch*
TH-WD-04 Amanda Björk, *Untitled*
TH-WD-05 Tom Bogaard, *Silver Demon Mask*
TH-WD-06 Rigmor Dahlqvist, *Flickan och soffan*
TH-WD-07 Ingvild Davidsen, *Untitled*
TH-WD-08 Miriam Colombine, *I swear we all grew up in the same house*
TH-WD-09 Barbara Ekström, *Arkivet*
TH-WD-10 Martin Eltermann, *Ubåt*
TH-WD-11 Jacqueline Forzelius, *1:12 Modell av Anders Breviks rum från 2006-2011*
TH-WD-12 Anna Sissela Gustavsson, *Sparar dig; Det som inte är måste vara det som blir; Slutskede*
TH-WD-13 Eva Teréz Gölin, *Holy Grail Book*
TH-WD-14 Inga Linn Härdelin, *Blue (No Marble)*
TH-WD-15 Rebecca Jansson, *Att komma nära månen och att hitta ett 384 400 km långt avstånd mellan två stenar*
TH-WD-16 Haky Jasim, *To remember the war!*
TH-WD-17 Stéphanie Johansson, *Les angles morts*
TH-WD-18 Pontus Johansson & Eva Erwander, *A Formidable Mishap*
TH-WD-19 Isabella Kalén, *Football*
TH-WD-20 Karl Larsson, *Svart - Vitt I*
TH-WD-21 Sanna Lindholm, *Så bra jag kan*
TH-WD-22 Johan Lundqwist, *Library (III)*
TH-WD-23 Ann Löwenstein, *Inversum*
TH-WD-24 Olof Marsja, *En bit av den omkullblåsta asken som min granne, arboristen, sa var en ek*
TH-WD-25 Hannah McDonald, *The New Spring Look*
TH-WD-26 Kristina Nenzén, *Window painting*

- TH-WD-27 Matilda Nordenström, *Spela polka*
TH-WD-28 Anita Paakkonen Ahl, *Utan titel*
TH-WD-29 Lizz Sharr, *Klätterkatt för det offentliga rummet*
TH-WD-30 Jakob Sjöstedt, *Preppers*
TH-WD-31 Maja Sjöström, *Inuti, under min hud, är jag en samlare*
TH-WD-32 Joakim Stampe, *Göteborg 2001*
TH-WD-33 Emma Ströde, *En halv mm metall*
TH-WD-34 Elin Sundström, *Structuring*
TH-WD-35 Anna Svensson, *The Poetry Soroban: Counting
with 1 Trillion Japanese Lingual Images*
TH-WD-36 Johanna Svensson, *To belong*
TH-WD-37 Peter Trukenbrod, *Diapers of Fortune*
TH-WD-38 Mina Vattøy; *Implier, Delayer; Untitled (Le Marais)*
TH-WD-39 Smi Vukovic, *Fragmentary States of Matter*
TH-WD-40 Annika Wennberg, *Parkeringsfamiljen*
TH-WD-41 Theo Ågren, *Conversation Piece No:1*

About Tenthau Oslo:

Helen Eriksen, Ebba Moi and Stefan Schröder are artists based in Oslo who run the Tenthau Oslo project space. Its profile is characterized by an open, process-oriented form of participation from an internationally orientated group of artists. The context of contemporary art practice is re-examined through a broader field of activity with exhibitions, workshops, artist's talks and live performances.

www.tenthau.no

Utgiven av Galleri Box i samband med utställningen *Tenthau Winter Depot*



Galleri Box
Kastellgatan 10
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tisdag–fredag 13–17
lördag–söndag 12–16
Fri entré

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Galleri Box stöds
av Göteborgs Stad
och Kulturrådet.