

Code

/kəʊd/

Code

/kəʊd/

Konstfack

University College of
Arts, Crafts and Design

Department of Culture and Aesthetics

www.su.se/ike/english



Stockholm
University

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Code /kəʊd/

The notion of 'code' operates within cultural, historical, linguistic and institutional settings. Patterns structure the functioning of natural and scientific systems, norms shape the field of human behaviour, language determines how we perceive and construct realities.

According to Claude Lévi-Strauss, one of the pioneers of structural anthropology, social reality is built on structures of myths and their coding; such codes are assembled in geographical, cosmological, sociological, technological and economic dimensions. Through developments in anthropology, poststructuralism, cybernetics and information systems studies, it has become more apparent that, while specific codes and structures determine realities, it is also possible for subjects to obtain agency to rearrange, decode and subvert dominant discourses.

Classifying and being classified is part of sharing codified habitats; the code transforms and creates patterns which, with time, can become habitual. Nonetheless, the foundations of such classifications need to be questioned, not just assumed. As such, the notion of 'code' exists in a constant tension of meanings and power relations.

Artistic practices are particularly embedded in the socio-historical tradition of codification and representation, closely linked to the use and exploration of language, myths, patterns and symbols. By encoding and decoding their environments, artists challenge the notions and structures that constitute the various dimensions of their specific social realities. In what way do the processes of codifying operate within the art world and what do they result in?

In the exhibition *Code /kəʊd/*, the notion of 'code' functions as a starting point to reflect upon 13 artistic approaches, responding to different understandings of codified structures surrounding them.

An art school is a codified and codifying environment on its own small scale. The artists question and respond to the structures that govern the world around them. They explore ways in which to undermine these orders, re-appropriate or recycle patterns, and reconfigure and unfold their understandings into different materialities.

By subverting understandings in poetic or cryptic languages, reinventing conventions through performativity or interventions, stretching meanings of natural or social structures, the ‘codes’ that are part of the artists’ practices may disclose loops and repetitions, new canons, forced errors, revealed contradictions, redefined rituals or compressed knowledge.

The exhibition *Code /kəʊd/* is an invitation to reflect upon how we construct and interpret our own positions within and through codified contexts. The artworks highlight patterns of everyday life, social structures and uncontrolled outcomes based on predetermined formulas. It is up to us to either embrace, reject or add to the endless number of codes in the exhibition that both organise and disrupt the worlds we live in.

The artists are students of the Master programme in Fine Arts at Konstfack, Stockholm: Finn Joel Anton, Fernando Caceres, Giulia Cairone, Lisa Grip, Linnea Hansander, Jonas Karén, Sanna Laaban, Elise Léonin, Alejandro Montero Bravo, Margot Öunapuu, Pontus Pettersson, Anna Slama, Klara Ström.

The curators are students of the Master programme in Curating Art at Stockholm University: Alba Baeza, Aleksei Borisionok, Gerald Heffernan, Jasmine Hinks, Elena Jarl, Iliane Kiefer, Alice Maselnikova.

Artists

/ˈɑ:tɪsts/

Finn Joel Anton

Finn Joel Anton's practice operates between video, painting, and installation. Interpreting and reflecting (upon) the world around him manifests in different forms. In his works, he often investigates the balance between the naïve and the dangerous.

Name (2017) is a presentation of a moment; an encounter. It is a meditation, a concentrated experience with a hollow centre. The layered aspects of the work – podium, vessel and central readymade of the liquid detergent – reflect the artist's questioning of the codes which surround the encounter with an artwork within the white cube. Where does the artwork begin? How is the audience permitted to act around it; to present themselves to it, to engage in a moment of exchange?

Inspiration for *Name* stems from Anton's fascination with colour, which is central to his practice. Green represents poison for the artist, something not to be trusted. Notions of the duality of good and evil are related to Derrida's concept of 'Pharmakon' – the ancient Greek word which is considered paradoxical, as it can be interpreted either as poison, or as cure. Derrida's treatment of

'Plato's Pharmakon' acknowledges a third association – that relating to 'Pharmakos', the scapegoat. Anton invokes these references through his choice of the powerful green colour, symbolic of nature and poison. The audience or spectator may not join in this interpretation of the work, but in pausing and contemplating the ambiguous liquid, they examine their own reflections, and in doing so, enter into a dialogue with the work.

Finn Joel Anton (1981, Malmö) has an education in Documentary Film from Ölands Folkhögskola and studied Creative Writing at Skurup Folkhögskola. He holds a BA in Fine Art from Konstfack, Stockholm, where he is currently undertaking the MFA programme. Finn Joel Anton believes that certain things should not be decoded:

"We have to ask ourselves. What do we see when we see what we see. Or simply observe and be. As in front of a thousand years sky laying in parade like clouds for you and I."

JH / FJA



Fernando Caceres

Fernando Caceres appropriates various artistic techniques when he reinstates narratives, whether ancient myths or historical events, into present socio-political contexts. Trained in classical painting and conservation of cultural heritage, art history is his constant source of inspiration. Simultaneously, his practice is influenced by his itinerant background and interest in syncretism.

As a descendant of the indigenous people of the High Andes in Peru, he feels compelled to memorialise and extend the Peruvian cultural legacies through the means of art. As illustrated by his extensive body of work encompassing painting, watercolour, woodcut, sculpture and installation art, Caceres is not confined to a single medium.

Caceres dedicates the installation “*You can talk to me*”. A phone call about a forced sterilization (2017), to women who were affected by forced mass sterilisation in Peru in the 1990’s, allegedly implemented by President Alberto Fujimori. Some of the testimonies have been collected via an online platform known as the Quipu-project which refers to the ancient Quipu language – a complex system of codes on knotted cords. It was used by the Incas as a recording device and as

a medium of communication that embodied far more qualities than other spoken or written languages. Caceres adapts the conventions with the help of the everlasting goddess and the mother of the seas, Yemaya. As a shapeshifter she has endured throughout history and can now, appearing as scagliola seashells, speak on the behalf of the women. Acknowledging these individual stories is of importance as they still lack recognition by the successive Peruvian government.

Fernando Caceres is an artist and conservator of historic interiors and fine art based in Stockholm. Before his MFA studies at Konstfack, he studied at the AA School of Architecture, the Courtauld Institute of Art, and the Cambridge University in England. Apart from conservation work, the painting *The Seven Aymaras Harmonies* was given to the President of Ecuador during peace negotiations with Peru (1998). His architectural installation *Sparkling Slums* was shown at the Bloomsbury Festival in London (2012). His book *Gilgamesh and Enkidu: Beyond Death* was launched at the Gothenburg Book Fair, Sweden (2016).

EJ



Giulia Cairone

Giulia Cairone's work centres on themes of femininity, touch and emotion. The key driving force is the tension between disgust and beauty, fantasy and reality. Soft, perishable materials such as sugar, wax and perfume are combined with cosmetic latex and kiss stains, in search of restructuring both the raw and the refined. The objects linger in between the finished and the unfinished, between beauty and ugliness, cleanliness and impurity; pushing their materials towards new borders.

What does a kiss represent? Kissing is a complex sensation, where touch, taste and smell intertwine. A kiss on the lips can be a physical expression of affection between two people...or not. We feel so unique in our love, yet kissing behaviour is not exclusive to human beings. Look at primates, such as Bonobo apes, who frequently kiss one another; look at dogs and cats as they lick and nuzzle; even snails and insects engage in antennal play.

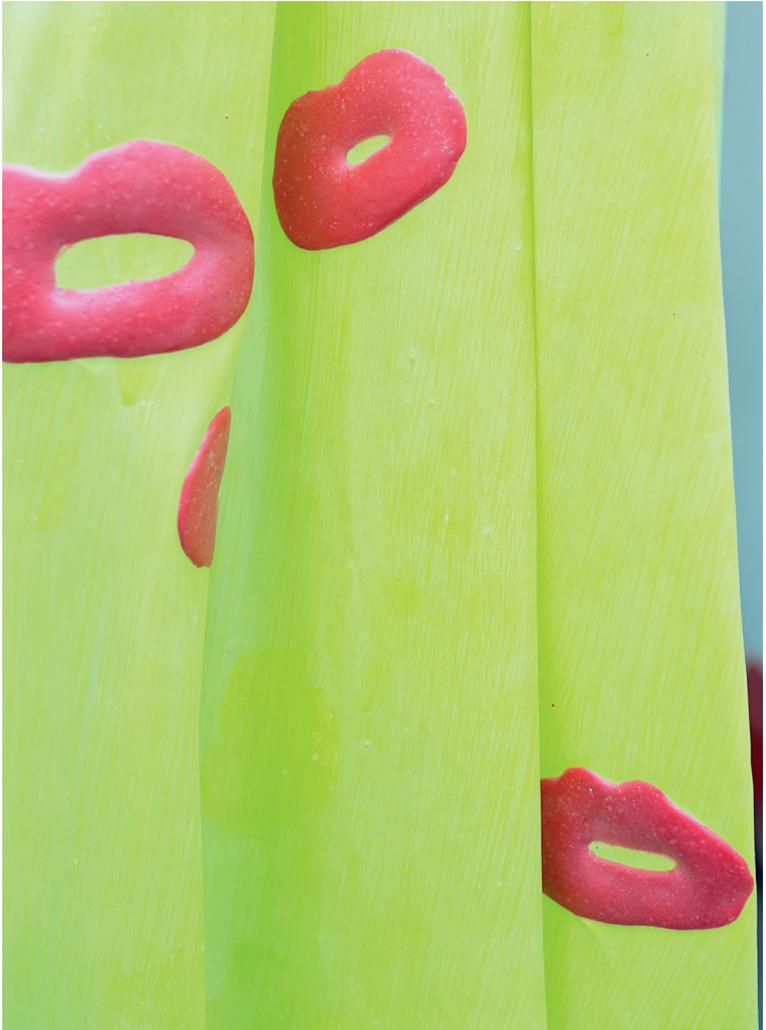
Kiss Mark (or Kissing Lips) is the mark left after a firm bright-lipstick kiss is placed, used

instead of 'xxx' (kisses), or to send a kiss to someone. Much more seductive than the kiss emoji.

For the exhibition at Platform, in her work *L'amour toujours*, Giulia inspects what can be perceived as 'bad taste' within feminine aesthetics. Portraying excessive emotional reactions – being too sensitive or erratic – is all too often related to femininity. The displayed objects are sensual, sexy and desirable; wanting to be wanted. The language used is intentionally overloaded with romantic, albeit harshly presented gestures, aiming for both directness and intimacy with the viewer. Swaying in the air in their semi-transparent existence, there hang the latex drapes, kiss-marked in neon tones of pink, violet, red, cyan and yellow.

Giulia Cairone (1986, Stockholm) is an artist based in Stockholm. She is interested in making frank and sensual objects that celebrate femininity.

AM / GC



Lisa Grip

Lisa Grip employs photography and moving image to examine the relations embedded in social behaviour patterns. “I am interested in complex relationships between humans. Relationships in contradiction, between intimacy and competition, symbiotic bonds where individuals dissolve into each other. I think this creates something threatening but wonderful.”

Lisa Grip’s contribution to the exhibition at Platform is part of an ongoing project that she plans to complete within her master’s education. The work is now presented as a double-channel loop projection, in which two girls perform repetitive gymnastic exercises, following the same pattern with great concentration. The children walk or crawl and then turn around, cross their arms across their chests and let themselves fall backwards off-frame.

As if she were performing a contemplative dissection of sorts, Grip has dismembered the original footage by printing every frame on a separate sheet of paper and then blocking out the background with white. She later composes the frames back together

into a loop animation in which the moving bodies stand out. The analogue nature of the procedure is an essential feature in Grip’s work; beyond the final result, the significance of the artistic process becomes apparent. By breaking down the recorded movements to their minimum units and operating on them, the artist encounters a meditative-like state where the attention devoted to every fraction of the children’s movement becomes an act of care, of closeness, as if she was walking with them, supporting their efforts.

Lisa Grip (1988, Stockholm) has a background in photography and image-based art. After initiating her studies at Kulturama Photography School in Stockholm, she obtained a bachelor degree in Fine Art Photography at Valand Academy in Gothenburg in 2015. During the bachelor, she took part in an exchange programme at the School of Arts, Design and Architecture at Aalto University in Helsinki, Finland. She is currently a student of the Master in Fine Arts at Konstfack.

ABa / LG



Linnea Hansander

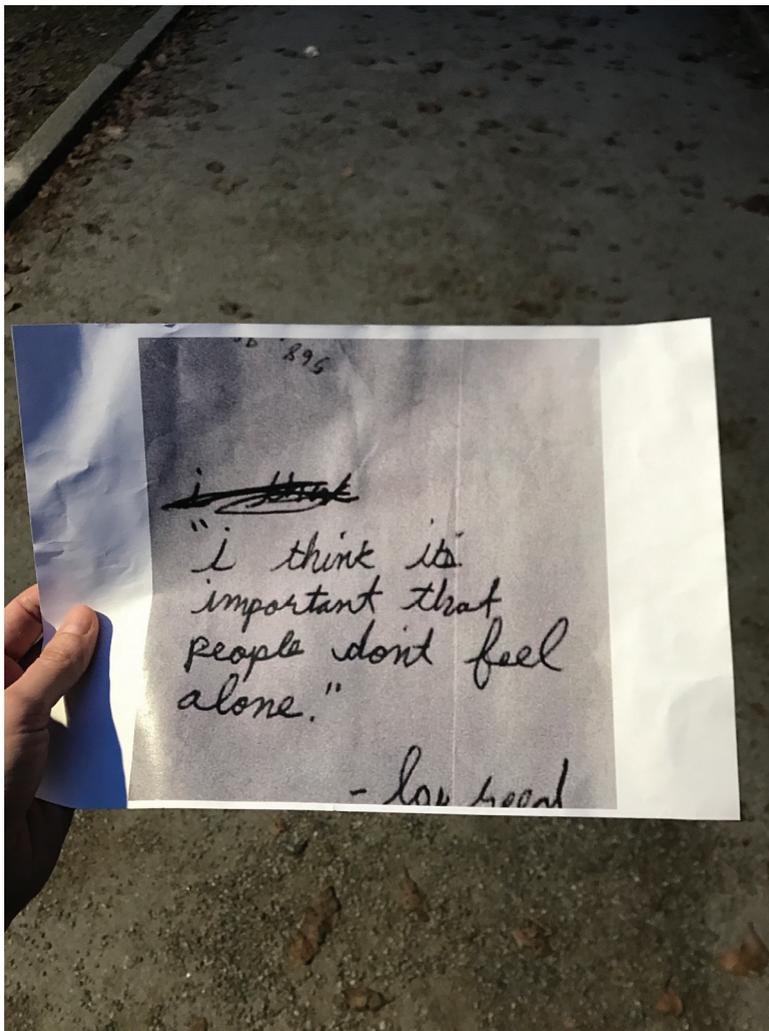
“And you can tell everybody this is your song” is a line from Elton John’s famous song, which artist Linnea Hansander uses in her new piece. In the same vein her social sculptures and performances can’t happen without “your” participation. For the opening she proposes a social sculpture which might happen only with the presence of two people. She provides visitors with a simple instruction: to sit in front of each other, to listen to ‘Your song’ and to establish eye contact for the duration of the song. This protocol might initiate intimate contact which will happen ‘now’, in this very moment and in this very space.

Through the artist’s practice, psychological and social effects of being together, intimacy and engagement are produced. Simple gestures, proposed situations and rituals which establish an affective environment is the main interest of Hansander. She is interested in codes of behaviour, relations and the fine

line between public and private space. In her practice the artist uses tools of popular and social psychology, quasi-religious and mainstream techniques to bring people together and produce empathy between strangers, as well as something which can’t be calculated – an unintended effect.

Linnea Hansander (1983, Uppsala) received her Bachelor Degree in performance and curatorial studies from Stockholm University in 2011. She has participated in many exhibitions and projects around the world including Homeshop art space (Beijing, China), *At Home With the Ludskis* /Rio Cinema (London, UK), Hemliga Trädgården (Stockholm, Sweden) and *Month of Performance Art* (Berlin, Germany) among many others. She is currently a student of the Master Programme in Fine Arts at Konstfack.

ABo



Jonas Karén

“A picture must possess a real power to generate light [...] for a long time now I’ve been conscious of expressing myself through light or rather in light.”

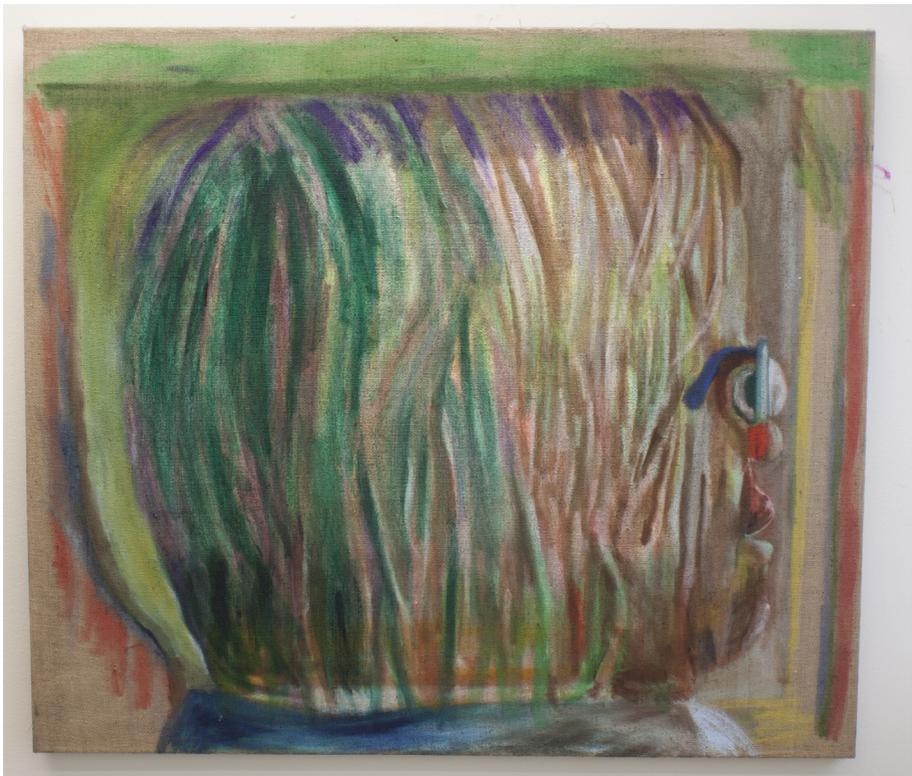
Matisse (1984)

Jonas Karén’s work draws influence from various classical and modern painters such as Rubens, Matisse and Munch, adapting their theoretical and formal techniques and applying them to his own practice. Strong use of colour and an interest in light, outline and shape reference comic book stylisation while also having their foundation in manifold painting traditions. His current series of work is semi-autobiographical and looks at themes around mental health, class and modes of learning. Visual references to television sets are rooted in Karén’s personal experience of spending hours upon hours watching television as a teenager. Having left school at 16 and suffering from anxiety and depression, television filled the role of teacher while also acting as a means of providing conversational material. While Karén’s family struggled to talk openly about his mental health, the television shows they enjoyed became the mirror through which they watched each other.

Karén later realised that his obsessive television watching had imparted him with a wealth of knowledge and trivia that differed to his peers learning experience within the school system. However, this television based learning was really a codified learning, subject to bias and influence, which of course is also a claim that could be made for standardised school curriculums. This drew out issues of class, privilege and social standing which have formed a central locus point of his practice as an artist. While television and the digitisation of imagery has changed the way in which knowledge and visual media are mediated and consumed in modern society, Karén’s work explores these reflections through open and abstracted means.

Jonas Karén (1980, Stockholm) is a Stockholm based artist, he completed his BA in Fine Arts in 2016 and is currently completing the Masters in Fine Arts Programme at Konstfack. He is a prolific painter and also produces complex works of embroidery, some of which were exhibited in January 2017 in his hometown of Husby at Husby Konsthall.

GH



Sanna Laaban

A central question which runs through Sanna Laaban's practice is that of '[w]hat happens when objects don't function as planned?' Laaban's practice incorporates sculpture, painting, photography, video and installation. Everyday objects operate as recurring motifs in Laaban's works. Repetitions, loops and short circuits form closed systems of referents, which analyse material items of the day-to-day. These investigations stem from a broader fascination with the codes of societal behaviour; how one is supposed to conduct oneself in society.

Laaban's treatment of everyday objects highlights the disparity between utility and appearance. Stripped of their functionality, the objects' aesthetic qualities are emphasised, transforming them into proxy-objects. The arbitrary and sometimes bizarre nature of the products which have become part of our domestic landscapes is laid bare. Laaban frequently works with light colours, and more recently, pastel tones have become common in her practice. These colours lend the works a certain softness and playfulness, and for Laaban, it is important that the objects retain an aspect of desirability. She says: "If you want to look at [the works] as a critique [of commercial society], it becomes grotesque anyway."

In her ongoing work *The Toilet Paper Variations* (2015–), Laaban enlarges the familiar patterns found on toilet tissue. Fixing the pattern in plaster elevates them, adding a further dimension; while the variation between the designs becomes more evident, association with the original product fades towards abstraction. By documenting the motifs she finds, Laaban constructs an archive of referents, which, if discovered in the future, may provide comment of the way we, as a society, live now.

Sanna Laaban, (1987, Gothenburg) is based in Stockholm, where she is undertaking the MFA at Konstfack. Laaban previously studied at the Dömen Konstskola, Gothenburg. She completed her BFA at Konstfack, Stockholm, in 2015, during which she undertook a period of study at Parsons the New School for Design, New York. Laaban's work has featured in several group exhibitions in throughout Sweden and also in Tallinn. Laaban is currently developing work for the forthcoming group show *Permanens*, which will open in summer 2017 in the University Park in Linköping.

JH



Elise Léonin

Elise Léonin is interested in the aesthetic qualities of science. She views her artistic practice as experimental, traversing boundaries between natural sciences, mathematics, technology and art. With a background in painting, her focus has shifted to the changes of matter from one state to another, emphasising the process instead of desired results. The use of artificial materials such as plastic is often contrasted with formulas used to interpret naturally occurring phenomena. Likewise technology is applied when transmitting scientific codes into sculptures, music and video works.

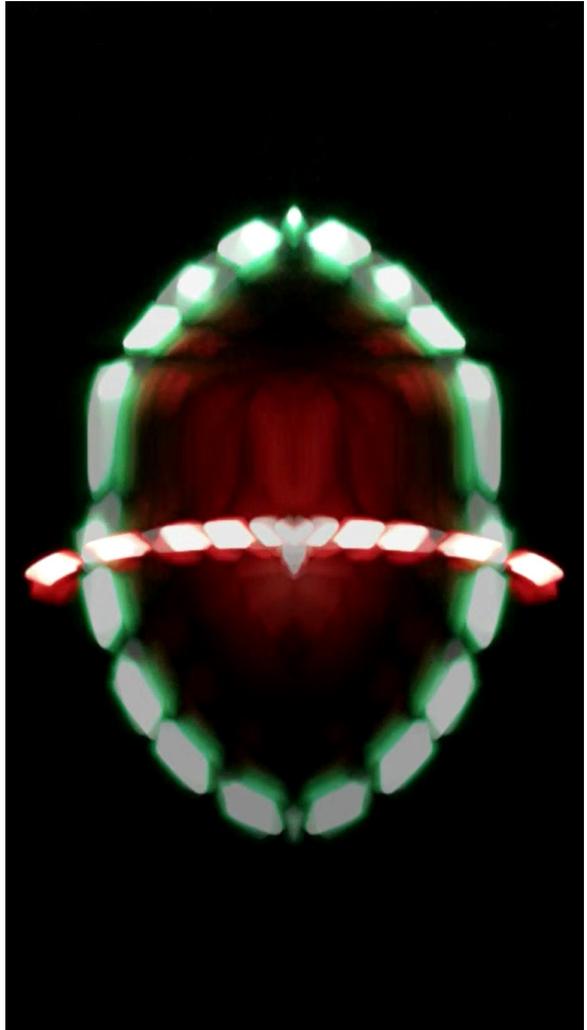
Léonin's transdisciplinary approach captures imperceptible systems in our surroundings. In her project *External Memory Storage: Possible States of Matter* (2016), chemical reactions were recorded exposing change in matter as otherworldly sensations. Furthermore, she has addressed the altered relationship between human memory and data storage due to advances in technology. Her interest in structure and systems, as well as in experimentation and chance, continues in her recent work.

Léonin's project *Aesthetics of Chaos_Beta version 1.0* (2016-2017), is based on a mathematical equation extracted from 'Chaos

theory' which shows how certain behaviours in nature are unpredictable. Also known as the 'Butterfly effect', the theory indicates how the smallest changes in an initial condition result in vast differences; airflows created by the wings of a butterfly can trigger an avalanche far away. Through this perspective everything in the universe is connected and controlled by the codes of nature. At Platform the equation gains new properties when inscribed as a pattern on plastic sheets. Even if it appears organised, Léonin has not been able to predetermine the outcome, as chaos follows its own system. The phenomena is also visible as a natural pattern on the Conus textile seashell. Together with recorded movements of a double pendulum the features of chaos have been materialised into an artwork by Léonin.

Elise Léonin (1983, Stockholm) is a Swedish artist based in Stockholm. She holds a BA from Konstfack where she is currently pursuing her MFA degree. Her works have been exhibited in Sweden at Konstfack's student gallery (2013-2016), Vårsalongen at Liljevalchs (2012-2014), Galleri Hedengrens (2014) and Galleri Bon (2014).

EJ



Alejandro Montero Bravo

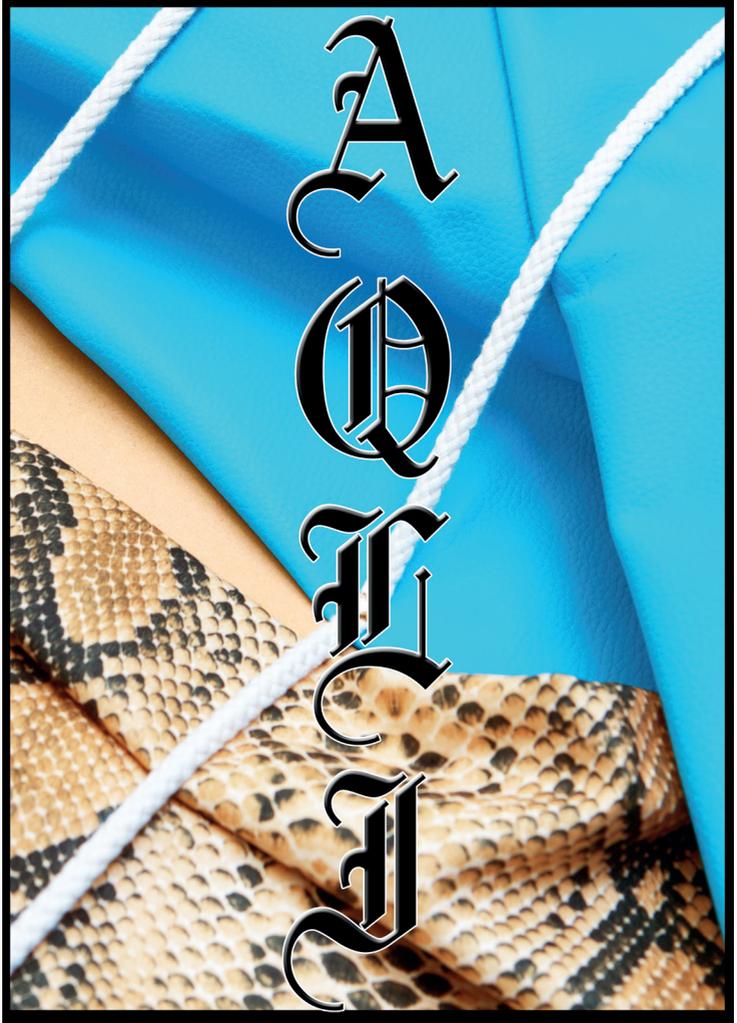
In his artworks, Alejandro Montero Bravo criticises the existing preconceptions of beauty and kitsch. He “believe[s] that the society of today is set to prefer homogeneity and this is also reflected in taste.” Lacking a diversity of beauty, especially while western ideals are depreciating immigrant or feminine tastes, Montero Bravo counteracts this silencing by working “big and bold”, following the example of proud and strong women like J.Lo, Rihanna or the ‘Jersey Girls’. Ranging from collages and photographs to sculptures and installations, his visually loud expressions are therefore an artistic-political strategy of questioning supremacy, redefining western norms of aesthetics and claiming space while re-appropriating one’s culture.

In this group show, Alejandro Montero Bravo presents the site-specific wall installation *A Quien Le Importa*. The curtain of azure imitation leather and fake snakeskin are lacing-up a brown painted pillar and encasing a whole corner. This big wall-corset is, like many of his pieces, inspired by 80’s Glamour, bold colours, tacky materials and natural patterns. Influences, which are often reduced in value, as they are read as trivial, sentimental or decorative. Therefore

A Quien Le Importa pushes the predominant codes of class, sexuality and fashion to new orders and questions: “Who decides what is beautiful, legitimate or valuable?” Opposing the white walls of the white cube, Montero Bravo often warrants to stage his pieces in self-created, colourful settings, which seamlessly become part of his objects. In this installation, the regulation and whiteness of the exhibition space also become apparent, due to the work’s visual and spatial disruption.

Alejandro Montero Bravo (1989, Norrköping) holds a bachelor’s degree in Fine Arts at Konstfack, Stockholm and is currently pursuing his master’s at the same department. In 2016, his work was exhibited in the display cases at Odenplan Metro station and Stockholms Läns Museum as part of the show *I WISH THIS WAS ON MY WAY TO SOMEWHERE*. At the beginning of this year, he joined the group exhibition *Brown Island in the White Sea* a resistance towards a heteronormative environment, initiated by artists of colour from Konstfack.

IK / AMB



Margot Õunapuu

Margot Õunapuu's current work employs a nuanced approach to often difficult or obfuscated tropes within the western social milieu. Focusing on female head garments from a cross-cultural perspective, she provides a non-narrative based assembly through the painting of these symbolic garments. This assemblage of various head coverings such as an African turban, Catholic nun's habit, traditional Estonian headscarf, hijab, etc. creates a compound plane of experience where hidden bias and codified social understandings of these garments emerge unwarranted. While the coverings and scarves presented include religious, secular and traditional attire, the symbolic presence of their depiction encapsulates their precarious status within society; which unfortunately is often mediated through their proliferation or negation within mainstream media.

Õunapuu utilises anamorphic perspective distortions within the painted works, which in itself is emblematic of how these garments are observed, compartmentalised and given weighted focus within public discourse. The act of viewing becomes commensurate to participation within this structured act of negotiating preference, desire and fear, positioning the viewer actively within

this framework. To orientate yourself and reconstitute one particular head covering results in the distortion and repudiation of the others, which becomes a revealing exercise. Õunapuu is not didactic with this series and does not provide any form of methodological approach to the imagery. Rather, these paintings solicit responses from the viewer themselves, acting as a mirror of their own predispositions.

These paintings unpack and lay bare the embedded codification of religious head coverings, and explore how their banal secular or traditional corollaries are re-codified and neutralised. Conditioned responses become the subject of introspection and challenge, being met with the requirement to deconstruct and re-evaluate subconscious associations of danger, suspicion and discomfort.

Margot Õunapuu (1988, Tallinn) is an Estonian artist currently completing the Masters in Fine Arts programme at Tallinn Arts Academy. Recently Õunapuu has moved to Stockholm as an Erasmus student and is participating in the Fine Arts Masters Programme at Konstfack.

GH



Pontus Pettersson

“I tend to recycle materials and objects I had already used for my work; in different constellations the work unfolds as a forked tongue and rewrites the past in order to shape its future endeavours.” Interviewing both his own history and the unknown histories of the others, the work of Pontus Pettersson speaks in different ways, depending on the angle of the viewer’s gaze and their immediate constellation. Informed by the contemporary discourse and practices of the choreographic field, Pontus tends to make detours to other domains, be it fortune telling, photography, poetry, or cat practicing. Choreography and dance constantly demonstrate their presence in tangible or intangible forms: seeping in the inner structures, desiccating the artworks’ ephemeral nature, and losing themselves in time together with their author.

Using the old set design from his solo show *MOPA - I disappear in darkness* and from a miniature golf course set-up in *The Poeticians – The Cat Café, Gate 1* is covered with the remnants of an old dance and a game. Reconstructing parts of the recent history,

the practice of reattaining an old work signifies new meanings and rewrites the embedded codes of their shapes. Coding becomes an intricate part of the dramaturgical curve, where hints and hidden messages are inserted into the surface of the gate, using the already existing hieroglyphic shapes of the set design. Cutting and pasting allows adjustment to the new measurements, the signs are torn in half as a wounded worm that continues to live its two lives, one of the past and one of the future.

Pontus Pettersson (1983, Oslo) is an artist and choreographer based in Stockholm. He plays with the notions of choreography and dance regarded as two singular entities which, however, remain closely entangled. His love for dancing, with a particular interest in objects, bridges to choreography; equally daring, useless, beautiful and ambiguous. The work sways from on- to offstage, from serious to suave, and always with a dash of cat.

AM / PP



Anna Slama

Today, many voices are discussing the implications of the Anthropocene, an epoch in which the magnitude of the human effect on the Earth can be equated to a geological force. In this context, Anna Slama speculates with scenarios of a post-human future, ecological disaster, accelerationism and the state of the planet after the irreversible imprint of humankind.

Influenced by her background in video and interactive media, Slama's early practice interrogated apocalyptic visions of the future. Her recent works have turned towards embracing historical practices and ideas as a way to draw attention to the knowledge that is being left behind. To do so, she employs referents that range from medieval alchemy and mysticism to 'new weird', a literary genre coined in the 1990s at the crossover between science fiction, fantasy and steampunk. Likewise, Slama's technological approach has adopted handicraft in an attempt to include an emotional component, derived from the desire to delve into therapeutic and even romantic conceptions of art.

My love is unbreakable (2017) presents a constructed landscape inhabited by hand-made fabric characters, and in which a

screen playing a digital animation is embedded. The ensemble forms an unpolished installation that appears as an altar of mystery cults. The animation represents an alchemic formula that describes how to transform anger into love through the body's blood. As the artist explains, the diagram functions "as a stream of thoughts intended for progress and development, not only in the technological sense, as we understand it today, but through rediscovering natural substances and their effect in the connections between the mental and the emotional dimensions."

Anna Slama (1991, Brno) studied Theory of Interactive Media at the Faculty of Philosophy at Masaryk University Brno, and obtained a bachelor degree in Fine Arts at Brno University of Technology, specialising in video. Since 2012 she has participated in group exhibitions in Czech Republic, Israel, Estonia, Slovakia, United States, Germany and Hungary. Her work has been presented in several solo shows in Prague and Tallinn, and also includes publications, workshops and lectures. She currently resides in Stockholm, where she is undertaking her Master in Fine Arts at Konstfack.

ABa



Klara Ström

*vernacular
vernacular
how incredibly spectacular
to speak so you my dear
could understand my immense fear*

(song lyric - vernacular)

– the reference of the song repeated over and over again. Klara Ström uses her voice, images, video, poetry and objects to examine deep structures of inner colonisation of the most personal: intimacy, love, sex, psychology and sensitivity. Touching upon subjects revolving around sex and power, she refers to popular imagery, subtle materials and sharp word combinations.

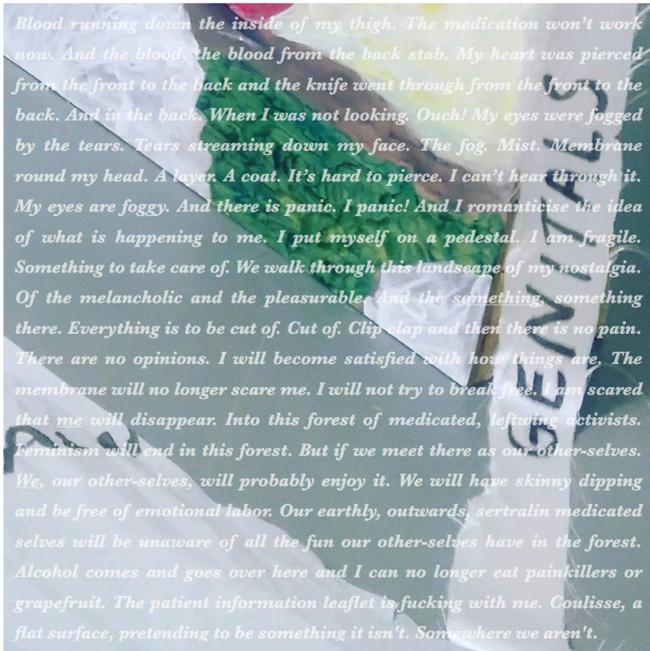
Ström's contribution to the exhibition is an installation and performance which share the same name of *Sertralin-fear* (2017). The installation consists of four objects: two paintings on stands and two wooden structures covered with pale fabrics. One of the structures will host her solemn song-based performance at the opening night. Performative objects and constructions will remain until the end of the exhibition.

Sertralin-fear deals with the emotional and physical aspects of asking for help. The taboos, fears, helplessness and expected knowledge related to mental health care. The work is closely connected to the bodily (dis)comforts in relation to pharmaceutical effects and the expected bodily sacrifices to be made for the benefit of a 'sane mind'. Her works are often melancholic, based on repeated phrases and patterns. The artist formulates and questions different codes of love, sexuality and desire, and how they are shaped by popular psychology, romantic relations and feminist and queer discourses.

Her works are gentle and pale, but also provoking, subversive and sexy.

Klara Ström (1990, Tanum, Sweden) received her Bachelor degree from Oslo Art Academy. Her works have been exhibited in various museums and exhibition spaces such as Malmö Konsthall, Moderna Museet Stockholm, Galleri Podium among the others. She is currently a student of the Master Programme in Fine Arts at Konstfack.

ABO



Blood running down the inside of my thigh. The medication won't work now. And the blood, the blood from the back stab. My heart was pierced from the front to the back and the knife went through from the front to the back. And in the back. When I was not looking. Ouch! My eyes were fogged by the tears. Tears streaming down my face. The fog. Mist. Membrane round my head. A layer. A coat. It's hard to pierce. I can't hear through it. My eyes are foggy. And there is panic. I panic! And I romanticise the idea of what is happening to me. I put myself on a pedestal. I am fragile. Something to take care of. We walk through this landscape of my nostalgia. Of the melancholic and the pleasurable. And the something, something there. Everything is to be cut of. Cut of. Clip-clap and then there is no pain. There are no opinions. I will become satisfied with how things are. The membrane will no longer scare me. I will not try to break free. I am scared that me will disappear. Into this forest of medicated, leftwing activists. Feminism will end in this forest. But if we meet there as our other-selves. We, our other-selves, will probably enjoy it. We will have skinny dipping and be free of emotional labor. Our earthly, outwards, sertralín medicated selves will be unaware of all the fun our other-selves have in the forest. Alcohol comes and goes over here and I can no longer eat painkillers or grapefruit. The patient information leaflet is fucking with me. Coulisse, a flat surface, pretending to be something it isn't. Somewhere we aren't.

sertralín-fear

*sertralín or sertraline is an antidepressant or selective serotonin reuptake inhibitor most commonly subscribed to patients suffering from depression, social phobia, obsessive compulsive disorder, anxiety disorder, panic disorder and premenstrual dysphoric disorder among other symptoms.

List of works

Finn Joel Anton
Name
2017
Mixed material
150x110 cm

Fernando Caceres
"You can talk to me". A phone call about a forced sterilization
2017
Scagliola and mixed materials
Variable dimensions

Giulia Cairone
L'amour toujours
2017
Latex, acrylic colours, metal
Variable dimensions

Lisa Grip
Untitled
2017-
Animation / video projection
Variable dimensions

Linnea Hansander
Our song
2017
Social installation
Variable dimensions

Jonas Karén
Light of my life
2017
Oil on gunny canvas
Variable dimensions

Sanna Laaban
The Toilet Paper Variations
2015-
Plaster, pigment
ca. 40x60 cm each

Elise Léonin
Aesthetics of Chaos_Beta version 1.0
2016-2017
Video, seashell, sound, plastics
Variable dimensions

Alejandro Montero Bravo
A Quien Le Importa
2017
Mixed fabrics, rope, brass details
ca. 5x2,5 m

Margot Öunapuu
The view
2017
Oil on canvas
Variable dimensions

Pontus Pettersson
Gate 1
2017
Mdf, fake grass
210x150x30 cm

Anna Slama
My love is unbreakable
2017
Textile, wood, digital animation
ca. 1x1,5 m / 5 min

Klara Ström
Sertralin-fear
2017
Installation/performance, wood, mdf, plexiglass,
acrylic paint, polyester fabric, polyester rope
ca. w: 2x2,5 m h: 2,5 m / 5 min

Curators

/kjʊr'eiʔəz/

Alba Baeza (1986, Barcelona) is a curator and writer currently based in Stockholm, where she is a candidate of the International Master Programme in Curating Art at Stockholm University. She curated the exhibition *Through the Looking Glass* (2016) at hangmenProjects, Stockholm, which was the first solo show by Victoria Verseau. She has been curatorial assistant to Rosa Martinez for the exhibition *Fear Nothing She Says* (2015-2016) at the National Museum of Sculpture in Valladolid, Spain; and the exhibition series *What to Think. What to Desire. What to Do* (2012-2013) at Caixaforum Barcelona, Spain. Besides other international projects, she currently works part-time as assistant curator for Statens konstråd – Public Art Agency Sweden. www.albabaeza.com

Aleksei Borisionok (1992) is a curator and writer based in Minsk and Stockholm. He graduated from the Master's Programme in Visual and Cultural Studies at the European Humanities University in Vilnius, Lithuania. He curated exhibitions in “Ÿ” gallery, the Literary Museum of Maxim Bahdanovič (Minsk), Liljevalchs Hubb (Stockholm), KH space (Brest) and other locations. He is the co-founder of the KALEKTAR, an independent platform for the study of Belarusian contemporary art.

Jasmine Hinks (1989) is a British curator and writer based in Stockholm. She is a candidate of the International Master Programme in Curating Art at Stockholm University. In 2016, Hinks presented her degree project, *Codified Environments: Renderings of Public Space* at Färgfabriken (Stockholm). The exhibition featured works by Lucia Pagano and Johanna Gustafsson Fürst, and presented an extended platform for dialogue around notions of public and private. Hinks' current research focuses on public space, democratic curatorial strategies and experimental approaches to presenting artwork. Her curatorial approach has grown out of her experience working alongside artists in self-organised platforms in her native Scotland.

Elena Jarl (1985, Stockholm) is a Swedish curator and musician based in Stockholm. She is currently a student of the International Master Programme in Curating Art at Stockholm University. For her master's project she co-produced the group exhibition *Rethinking Flânerie* with Iliane Kiefer at Marabouparken (2016). In addition she holds a Bachelor's degree in Art History and Cultural Sciences, and has an academic background in classical music which she studied at the Vienna Conservatory, Austria. She has been an assistant, hostess and guide

at various art institutions in Stockholm. Her approach is interdisciplinary as she combines different fields of study such as music, scenography, postcolonial studies and history.

Iliane Kiefer (1989, Wolfsburg) holds a Bachelor's degree in Social Sciences and Philosophy with the major subject in Cultural Sciences from Leipzig University, Germany. She has worked as a gallery assistant at Galerie Schwind, representing artists of the 'Leipziger Schule'. Currently she is pursuing her Master's in Curating Art at Stockholm University. In Stockholm she has curated the group show *In the Sky When On the Floor* at Galleri Mejan (2016) together with Radoslav Ištók and *Rethinking Flânerie* in collaboration with Elena Jarl at Marabouparken (2016). Her interest lies in cultural theories, discourse analysis, DIY-culture and feminisms.

Alice Maselnikova is Czech artist, curator, and art coordinator based in Stockholm. Fond of: art, books, cheese, chess, jazz, nudes, philosophy, politics, whisky, wine and writing. Alice is editor for the European Strategist, an online publication with a focus on European culture and politics; a member of Performance Art Links Stockholm (PALS); a Board member of Art, Culture & Society, and Project Coordinator of

Supermarket – Stockholm Independent Art Fair. She is finishing an MA in Curating Art at Stockholm University and is focusing her research on curatorial practices in the rural context of north-west Russia. Most recently she was awarded the Transfer North Critical Curatorial Writing Residency 2016-17.
www.alicemaselnikova.com
www.eurstrat.eu

Gerald Heffernan (1987, Cork) is an Irish curator and artist based in Stockholm. He graduated from Crawford College of Art and Design in 2010 with a Bachelor's degree in Fine Arts having founded and programmed the Patrick St. Gallery in Cork City from 2006-2010 during his studies. Between 2011-2015 he acted as a Director and Chairperson of Sample-Studios in tandem with his role as Curator and Programmer for TACTIC project space. Currently completing the International Master Programme in Curating Art at Stockholm University, he has curated several exhibitions both in Ireland and Sweden, most notable being the NLAIII at IMOCA, Dublin and *AESTHETIC* at Kummelholmen, Stockholm. He is currently involved in on-going curatorial projects with organisations both in Cork City and Stockholm.
www.geraldheffernan.com

The exhibition *Code /kævd/* is on display at Platform, Stockholm from 19 - 23 April 2017

EXHIBITION

Artists

Finn Joel Anton
Fernando Caceres
Giulia Cairone
Lisa Grip
Linnea Hansander
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Anna Slama
Klara Ström

Curators

Alba Baeza
Aleksi Borisionok
Gerald Heffernan
Jasmine Hinks
Elena Jarl
Iliane Kiefer
Alice Maselnikova

Curatorial advisor
Robin McGinley

CATALOGUE

Artistic collaboration
Joan Sánchez

Editor/Texts

Alba Baeza
Aleksi Borisionok
Gerald Heffernan
Jasmine Hinks
Elena Jarl
Iliane Kiefer
Alice Maselnikova

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The exhibition *Code /køvd/* is an invitation to reflect upon how we construct and interpret our own positions within and through codified contexts. The artworks highlight patterns of everyday life, social structures and uncontrolled outcomes based on predetermined formulas. It is up to us to either embrace, reject or add to the endless number of codes in the exhibition that both organise and disrupt the worlds we live in.

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