

## UNFINISHED ANALOGIES: Work Descriptions + Bios<sup>1</sup>

A.S.A.P (2011)

chalkboard, projected images of 'last remaining intl. students,' mind map, essay

In June 2010, the Swedish government decided to introduce tuition fees for 'international' students (i.e. students outside EU/EEA countries). This 'educational turn' affects all universities in Sweden, both financially and quality-wise. For example, the M.A. program at *Konstfack* cost 265,000 Swedish Crowns. Recently, the number of applications for international courses dropped 86% (according to VHS.se) in Sweden.

According to the governments statement: "[T]he change is intended to ensure that Swedish higher education institutions compete internationally on the basis of quality, not on the basis of free tuition." A.S.A.P questions the government's way of increasing educational 'quality,' for it will become more difficult and, in some cases, economically impossible for many international students to enter Sweden's education system. The new circumstances risk establishing an economic border and consequently may question the fundamentals of a democratic society. As students in the education system, we believe that mixing individuals from various backgrounds, cultures and social contexts increases the quality of and dialogue within the institution.

This reform leads to a new economic situation for Swedish universities. The decrease of applications may make it financially difficult for universities to continue offering certain courses. It will also increase the administrative work for institutions, which will be forced to establish grant systems on the side of the day-to-day operations—a structural shift meaning that the private sector will have a bigger impact on the curriculum, hence a slow privatization of the school system. Finally, the educational turn risks to jeopardize the university space as a place of free thinking without social demands.

For *Konsthall C*, A.S.A.P presents ongoing research concerning the changes happening in the Swedish higher education system, particularly the new governmental reform. A.S.A.P hopes to question what this change will mean for universities in general, but specifically for *Konstfack*, which, since a few years back, offered students an 'international masters program' in which, due to this new reform, we now encounter the last generation of international students.

**A.S.A.P (Maryam Fanni + Behzad Khosravi Noori + Jens Strandberg)** is a student group at *Konstfack* questioning educational reforms in Sweden and the EU.

*Untitled* (2011)

comment-as-response

**Magnus Bårtås** (b.1962 in Jönköping) is a Swedish artist and educator at *Konstfack*. He lives and works in Stockholm.

*The Borderline Centre for Foreign Contemporary Art* (2008)

sign, text, images

*The Borderline Centre for Foreign Contemporary Art* is a temporary exhibition space initiated in January 2008 at *Kungliga Konsthögskolan* in Stockholm. The original *Borderline Centre for Foreign Contemporary Art* is an exhibition space existing in the border area between the inner walls of the actual exhibition space *Galleri Mellanrummet* and those of the surrounding architecture. This narrow space has no function other than constituting the walls of *Galleri Mellanrummet* and its white cube characteristics. Redefining this borderline as an actual space with its own value raises the question of inside vs. outside. Which is which, and who is the one to decide?

Linking the physical properties of *Borderline*—space with the problems of identity, dislocation, migration and liminality—it becomes a representation of the grey area between separate zones or the vast gap between undesirable and desirable space for those who happen to be on the wrong side. The gallery signpost, with its allusions to ferry or underground timetable/ destination signs, suggests travel into this border zone, which happens to be a dead end.

At its inauguration, the space was presented with the new gallery sign and a red carpet lining the space. Since then, several exhibitions/ projects have been realized in *The Borderline Centre for Foreign*

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<sup>1</sup> Note: each contributor's arts education background was purposely made transparent.

*Contemporary Art*. Art students—emerging and established—reacted either for or against the spatial situation of *Borderline*.

**Eva Beierheimer** (b. 1979 in Graz, Austria) lives and works in Stockholm. From 2000-2006, she studied at the *Academy of Fine Arts* in Vienna. In 2007, she came to Stockholm to study at the *Royal Art Academy* as a project student (2007-2008) and a special student of Nina Möntmann (2008-2009). Beierheimer's work is based on analyzing physical and cognitive structures; she analyses structures, materials and concepts in the context of their surroundings and uses these observations as starting points for projects. Aside from individually developed projects, she works in collaboration with other artists. Latest exhibitions and projects (selection): 2011: SIM residency in Reykjavík/Iceland; 2011: Stockholm, Norrtälje Konsthall (solo exhibition) 2011: Malmö Cirkulationscentralen (solo exhibition); 2011: Vienna, Kro-Art- Contemporary; 2010: Bratislava/Slovakia HIT Gallery (solo exhibition); 2010: Stockholm, Studio44; 2010: Vienna, flat1 Gallery; 2010: Graz/Austria, Kunstverein Medienturm; 2010: Vienna, Kunstraum Niederösterreich and 2010: Copenhagen, ALT\_CPH, art fair.

**Anngjerd Rustand** (b. 1982) is a Norwegian artist living in Bergen and Berlin. She has a M.A. from *Bergen National Academy of the Arts* in Fine Art, has attended the *Royal University College of Fine Arts* (now *Royal Institute of Art*) and has a B.A. in Fine Art/Printmaking from *Bergen National Academy of the Arts*. [www.anngjerd.no](http://www.anngjerd.no)

*"Five (Mostly Hidden) Courses I Witnessed in Some Capacity Whilst at Art School"* (2011)  
essay

Where in the graduating grind of modern education from pre-school to grad school is the act, the process, the assignment from which we actually learn to be artists? Numerous exotic specimens of teaching creativity can be found with quite a few seeming like failed conceptualist party favors or worse chakra tappers at new-agey self-realization retreats. There are a number of classes I've taken, courses heard about, and assignments turned in that have felt justifiably edifying even sometimes astonishing, but very few of them as far as I can tell train one to be an artist. While at the *California Institute of the Arts*, getting my own seemingly useless M.F.A. degree in writing and in close observation of the school's sundry professors, distinguished visitors, and abused adjuncts, the best I could figure what art school and its assignments could do (and with great success!) is not to teach how to be an artist, but to teach how to *act* like one.

**Andrew Berardini** is a writer living in Los Angeles. He received a M.F.A. in Writing from the *California Institute of the Arts*'s School of Critical Studies (2006). Berardini is formerly a curator at the Armory Center for the Arts in Pasadena, CA; and beginning in 2011 is the Adjunct Curator at LA><ART. His recent curatorial projects include *The Shortest Distance Between 2 Points is Often Intolerable*, Brand New Gallery, Milan, IT (2011); "Projects and Assignments," Saprophyt, Vienna, AT; *Bruce Nauman: Untitled (Leave the Land Alone), 1969/2009*, (2009) and *Raymond Pettibon and Yoshua Okon: Hipnostasis* (2009) both Armory Center for the Arts, Pasadena, CA. He has contributed to exhibition catalogues published by Witte de With; the Yerba Buena Center for the Arts; the Orange County Museum of Art; the Berkeley Art Museum/Pacific Film Archive; and the Singapore Biennial, amongst others. He is most recently an author of a monograph on artist Richard Jackson, published by the Rennie Collection in Vancouver. Berardini currently holds editorial positions as the Los Angeles Editor of *Mousse* and Senior Editor of *Artslant*, and was previously an editor at Semiotext(e) Press. He is co-founder, with LA><ART Director/Curator Lauri Firstenberg, of *l'art*. He has contributed in the past to *Rolling Stone*, *Art Review*, *Modern Painters*, *Art Lies*, *Paper Monument*, and *frieze*.

*Freemovers* (2011)  
appropriated flag images

Nineteen images containing flags of countries currently outside the EU/EEA.

**Nicola Bergström Hansen** believes in creative commons licenses but has no qualms with using copyrighted material. Sometimes, it's necessary to infringe and disturb; other times, the door is wide-open, and one is welcome to freely participate. Both methods have their own values and discourses, and she believes neither is preferred over the other. Bergström Hansen is currently a student in *Konstfack's* M.A. program for Art in the Public Realm. [www.nicola.se](http://www.nicola.se)

*Untitled (2011)*  
deconstructed needlepoint

*Untitled (2011)* investigates the incomplete in relation to textile education and textile traditions. The unfinished is taboo in textile and craft tradition; many individuals have craft projects lying around at home that are never finished. The professional textile and craft arts scene strives for both perfection and finished products, which rejects the idea of the imperfect and unfinished, contrary to the modernist and postmodern focus of these themes in the art world.

**Anna Ekholm** is interested in the notion of aesthetics in relation to status, class and the views of childish and naive expression. Her work often refers to music and popular culture. Ekholm prefers to combine contemporary issues with textile, craft and tradition so as to challenge conservative perceptions of textile art. She has a B.A. in Textile from *Konstfack* (2008) and a B.A. in History of Art from *Goldsmiths College* (2001).

*Middle Class Paradise (2010)*  
critical rap video

*Middle Class Paradise* is based on Coolio's 1990's hit "Gangsta's Paradise." The song was featured in the soundtrack to the film *Dangerous Minds*, which follows a group of students from disadvantaged backgrounds who fight to get ahead within an oppressive public education system. *Middle Class Paradise* refocuses the critique on *Konstfack*, where barriers are instead: likemindedness and homogeneity.

*As I walk through the school of Design, Arts and Crafts  
I don't know what to do, to cry or laugh  
'Cause I've been studying here for so long that  
Even my mama thinks that I am a clone*

**Roxy Farhat** works with video and performance to create political satires utilizing the simple language of popular culture to exasperate complicated issues such as ethnicity, gender and the image of 'the other.' Humor is an important element of her work, used as a tool to disrupt emotional responses to conventional myths and stereotypes in society. Her work has been shown in Sweden, the United States and South Africa. Farhat was born in Tehran, Iran in 1984 and grew up in Sweden; she holds a B.F.A. from *Konstfack* and is currently pursuing her M.F.A. in New Genres from *UCLA*.

*Etymology of Wandering (2011)*  
painting, oil on canvas (139 x 130 cm)

It is a question of integration. It always has been. Whether you are 'at home' or not, an effort has to be made in order to belong. This is when immigration gets complex and when acceptance is key.

*Etymology of Wandering* investigates the co-existence of diverse cultural components under one roof and its functionality. The European Magpie in the upper left corner that once was part of another scenery which is also visible in the painting has found a new settlement where it is neither a native nor an outsider. Along with the patterned Ottoman fabric, a Scandinavian design takes on a new meaning whilst sharing the same territory.

The combination of these elements brings up the issue of inclusion or, in the case of the changes in the Swedish higher educational system, exclusion. The door that once was open to all is inevitably equivocal now that it is shut in the faces of many. And multiculturalism, standing as vulnerable as ever, seems to have lost another arm.

**Hale Güngör** (b. 1981 in Adana, Turkey) moved to Mollis, a small town in Switzerland, at the age of four. In 1989, she returned to Turkey where, at the age of fifteen, she studied sculpture and drawing for the first time in Istanbul. In the year 2000, she left for Paris to study Fine Art at *Parsons School of Design*, from which she received her B.F.A. four years later. Upon arriving back in Istanbul, she established her own studio and started exhibiting internationally. She then moved to New York City in 2008 and studied painting at *Pratt Institute* before relocating to Stockholm in 2010 where she currently lives and works.

*Agreement on Rules (2011)*  
rhetorical dissection, contract

When one reads through the manuals and other documents addressed to international students in the artistic field in Sweden, there is a paragraph in the *Handbook for Exchange Students* published by the *University of Dance and Circus* which is very telling for the rest of all of these texts. The paragraph describes Swedes in twelve statements and it is taken from the book *The Swedish Code*, by Bengts, Bruno and Nilsson Puccio. This paragraph troubles me, and I think I see a link to other information I have received from e.g. the *Royal College of Music, Royal Institute of Art, Konstfack* and *Valand*. Of course, this is a generalized text, and it is an apparently strange feature in a world that would never allow itself to be explained so easily. But on the other hand, if you allow a thought experiment and move this paragraph from the handbook to a text addressed to asylum seekers, then the discomfort would become even more palpable, as it becomes clear that it is not really a guide. It is an unwritten rule, or perhaps even a law. Because in reality, these rules are not something that can be discussed in the unlikely moment when a misunderstanding has occurred, it is more a message about adapting or not coming at all, and this is in line with the Swedish asylum policy and its ideas about integration. When Swedes joke self-critically and say "the country lagom," it is in reality not at all "lagom" here, it is not all "just right," Sweden is an extremely detail-driven society where rules are constantly being added and are followed to an absurd degree. On a note taped to the card reader in my local grocery store, I read the text "Insert your card until it clicks." Always leave room for passengers getting off the subway train or you might immediately be reprimanded with a shove. The communication is all one-way, and it is firmly associated with function so that it can never be renegotiated or verbalized in dialogue. Building tolerant and creative environments is of course a contradiction to this uncompromising rule society which is based upon submission to order and statistics of Swedish functionality.

**Björn Karlsson** (b. 1976) received his M.F.A. from *Konstfack* in 2008. He works with the always ongoing work (Furniture Factory) *Möbelfabrik* (2007) and has also for instance published the piece (Group Therapy) *Gruppterapi* (2009) in the journal *Ful*, exhibited the work (Branches) *Grenverk* (2010) at Växjö Konsthall, performed the piece (Nothing sounds so little) *Ingenting låter så lite* (2011) at Weld, Stockholm. [www.bjornkarlsson.com](http://www.bjornkarlsson.com)

*Wild Attacks of Cynicism: fuck you for your positivity (2009-2011)*  
photo-book, poster

THE BLACK HATS was formed while sitting in the back of the classroom by the cynical duo of Mahmoud Keshavarz and Vijai Patchineelam in *Konstfack's* Experience Design program. Late 2009, the duo began its activities while questioning the motives of the program they had recently enrolled in, through prank posters and statements, gradually becoming a free-medium of collaboration through writing, editing, hacking, discussing and commenting on the status-quo of design/art.

*Wild Attacks of Cynicism* is a work compromised of a hacked photo-book transformed into the personal story of the duo during their education in the M.F.A. program. In addition, the book contains inserted texts on the situation of education, in a broader sense, when universities through the mass production of 'applied' disciplines are replacing the 'truth' in favor of 'usefulness and functionality' becoming then an integral part of bureaucratic capitalistic system by evolving from a servant to profit driven commercial companies. Apart from the book, the work continues with a poster reacting to singular issues in design and art education such as creativity, positivity and pragmatism. One could say this work is a form of attack and counter-attack toward the rampart of institutions and schools.

**Mahmoud Keshavarz** is an Iranian researcher/writer in the field of the political/experimental design. His recent project entitled 'Forms of Resistance' explores the role of designer in political intervention and examines a re-situated design in a non-disciplinary space of actions.

**Vijai Patchineelam** is a Brazilian artist working in the mediums of photography and painting. His recent project 'Moving Still' explores the photo book format as a fragmented surface developed from a series of exercises of Cinema through a book format.

*autodidact (2011)*  
sculptural floor piece

"Ett skepp kommer lastat med ..." is a children's game that I played when I was young. Two people sit in front of each other with their legs split. One person holds a small ball, and at the same time this person rolls the ball to the person in front of them, they say, "Ett skepp kommer lastat med ..." (i.e. "A ship is

coming loaded with ...") adding a word to indicate what the "ship" is carrying. The other person receives the ball, and it is then their turn to load the ship with new content. The ball is pending between legs, and the game is on.

**Gülbeden Kulbay:** self-taught.

myself, you and i, i am your reflection and you are mine  
responding life through  
senses, sensible awareness, sound, picture, movement, vibrations, body,  
material, atoms, light, victims, observers, pulse, destruction, creation, space  
in every movement

*"The Serial Attitude Redux"* (2010)  
essay

A writing piece historically dissecting the notion of the photographic series, which can be applied to the art student as factory worker or production component in a more unfortunate series of sameness. Hegel's conception of "bad infinity" rests upon the idea that there is an endless continuation of the self-same that holds a grip upon the modern consciousness. It is romanticized in nature and aesthetics (the endless waves, the sought-after sublime) and modernity (infinite progress), and he argues that this conception limits finitude itself and distorts other potentialities for infinity.

**Kim Schoen** works in photography, film and drawing engages re-enactment and repetition, exploring the concept of repetition as the site or force that disrupts and reveals. She received her M.F.A. in Photography from the *California Institute of the Arts* (2005) and her Masters in Philosophy from the photography department at *The Royal College of Art* in London (2008). Her work has been written about in the *Los Angeles Times*, *Art in America*, and her essay "The Serial Attitude Redux" was recently published in *X-TRA, Quarterly for Contemporary Art*. Schoen is the co-founder and editor of *MATERIAL*, a journal of texts by visual artists.

*The Lime Girl* (2011)  
glass jar sculpture, small book

*The Lime Girl* is the second part of a trilogy about lonely children. It investigates what happens when children identify themselves with their nightmares, while trying to escape the nightmares of reality. In a larger sense, it investigates how society's institutions (family, health service, school) treat the individual and their repercussions. Who is allowed to be seen, and how awkward is a human permitted to be? How do we treat little girls who most of all wish to be monsters with claws, sharp fangs and a tail?

*Sjöpojken (The Sea Boy)* is the trilogy's first installment published by Tusculum. What happens when boys close their eyes, dream about war and wake up as men? And about the hell city, where *The Sea Boy* invites other afflicted children. *The Lime Girl* is a fairytale of a girl who can't blush and most of all wants to be a monster. Her mum is dead, and her father was the monster who killed her. Now she lives with her relatives who don't like children. They have put her in a glass jar, made small holes in the lid so that she can breathe and placed her in the window like an ornament, an earthworm. There she sits with her hair swept around her for a blanket, mostly squatting, staring at her feet, holding her legs with her arms and arms with her legs. They call her *The Lime Girl* and have forgotten her real name.

In the piece, there is a diary that the spider has written. He spins his web around the jar so that *The Lime Girl* can be alone, grow her claws and write down her dreams in the condensation. He has promised her that when he wakes up again from his winter sleep, he will catch a butterfly and give her its wings so that they can escape. But the winter is long and when *The Lime Girl's* jar begins to smell, she is quickly forgotten.

**Kristina Sigunsdotter** (b. 1981) is a poet, writer, artist and photographer. Her first book *Sjöpojken (The Sea Boy)* was released by Tusculum (2011). Since 2007, she writes for the blog *Lifternskan*. Sigunsdotter is the project manager for the literary magazine *10TAL* where she produced the Stockholm Poetry Festival, Children's Poetry Festival at the Royal Dramatic Theatre and the literary club KLUBB 10TAL. She is also the founder of The Poetry Factory: a workshop for young poets, and is the manuscript writer of the play *Systrarna Stormhatt och det stora fågeläventyret*, which was performed at the Royal Dramatic Theatre (2009) and Stockholms Stadsteater (2010). Her exhibitions: Lovesongs, The Dream Generator,

The Romantic Revolution and KÅT A4 have been shown at Martin van Blerck contemporary art gallery in Antwerpen, Kvarteret in Bergen, Formverk and Gallery Box. [www.kristinasigunsdotter.se](http://www.kristinasigunsdotter.se)

*Seduction* (2011)  
GPS data installation

For many years now, I've had a recurring nightmare. I receive an official letter from my primary school which reads that I am obliged to terminate my allegedly incomplete education. Thus, I am pulled back into my primary school class reality: meeting my old mates while being way older than them, yet more stressed. In Polish—my native language—the word education is equivalent to "wykształcenie," which literally means *the way that one is shaped or molded*, which is close to the Swedish word "utbildning." The process of gaining education in that light can hence be seen as a process of being molded, formed and choreographed. Several times, but not anymore in my dreams, I caught myself unconsciously following the path conducting me to the school building instead of my originally intended destination. Being set in my own ways, I took the learnt, convenient path which these times, however, led me astray ... and every time, in these very moments—when the stencils of education let me down—I am reminded that the process of learning is never complete.

*Seduction* presents a visual representation of GPS data extracted from my walks which I reenacted lately following paths I used to take as a student from my home to my primary, secondary and high schools.

**Jacek Smolicki** holds an M.F.A. from the Design Faculty at the *Art Academy* in Krakow and in Interdisciplinary Studies at *Konstfack* in Stockholm. He also studied at the *Designskolen Kolding* and has taken part in art/design workshops, conferences and exhibitions such as: CREDO-The Ideal City, *L'ecole De Design Nantes Atlantiques* (Fontevraud, France, 2007), Think Tank-Local Goes Global, *National Institute of Design* (Ahmebdabad, India, 2008), 3rd New Media Festival (Nörrköping, Sweden, 2009) Inter-AUTO-prese-turbance-DOCU-formativity festival/symposium (Helsinki, Finland, 2009).

His current practice consists of several long-term projects which discuss aspects of public and everyday life realm. His methods include recording and mapping occasional and permanent soundscapes as well as acoustic spaces created by street musicians, analysis of urban choreography and his own behavioral patterns recorded by the wearable GPS device, reauthorization of public situations through reflective and metaphorical interpretation, creative writing inspired by the weekly ritual of searching for objects lost in the public space. Smolicki occasionally serves as a guest lecturer at the National Museum in Krakow and *Art Academy* in Krakow. Lately, he has developed ConCritLaboratory which focuses on research and practice within the field of critical design.

15.09.2007 (2007)  
script

Between 2000 and 2007, the now defunct artist collective C.CRED/Collective CREative Dissent organized regular reading groups, symposia, lectures and presentations, in London and elsewhere, experimenting with and often challenging conventional academic formats. Lectures and research presentations would be combined with communal cooking, walks or hikes; discussions would be recorded, transcribed, scripted and re-enacted; reading groups would return repeatedly to the same text, or would counterpose very different texts; exercises in collaborative writing would coincide with pilgrimages or retreats to secluded locations in the countryside; web-conference tools would be used to organize virtual reading groups across a global space; and so on and so forth. Coming back to the archives thus generated, Ola Ståhl has since been reworking various bits of texts, transcripts of sound recordings, and other archival material in the form of a series of experimental and performative text pieces. *15.09.2007* is part of this series. Initially commissioned for a publication put together by former Stockholm art space AK28, the text revisits a transcript of one of C.CRED's reading groups, turning it into a largely fictional film script drawing upon some of the themes explored in the reading group and, more generally, in C.CRED's collaborative practice.

**Ola Ståhl** is a writer and artist based in Malmö, Sweden. He received his B.A. with 1st Class Honors in The History of Art, Design and Film from *Sheffield Hallam University*, and his M.A. with Distinction in The Social History of Art and PhD in Cultural Studies from the *University of Leeds*. He is a founding member of artist collective C.CRED, and has participated in numerous international art exhibitions and festivals. His writing has been published in several journals including *Parallax*, *Angelaki*, *Journal of Visual Cultures*, and *Pequod*, and in the anthology *Deleuze and Contemporary Art* (Edinburgh University

Press, 2010). Between 2001-2003, he was part of the editorial collective of the journal *Parallax*, and between 2003-2008 he taught in the Fine Art program at *Central Saint Martins College of Art and Design* in London. Ståhl is currently working out of studio complex Ystadvägen 13 in Malmö, where he is also part of the editorial collective behind the initiative In Edit Mode Press.

*General Impression* (2011)

foil text, magnetic paint, plastic container, magnetic letters on wall (40 x 140 cm)

In the transcript of the Fifth Conference of the Situationist International held in Göteborg, Sweden, August 1961, there is an account of some Scandinavians (Swedes, presumably) raising the issue of the quality of some experimental Swedish films, productions in which some of the Scandinavians present at the conference had been involved. According to the transcript the Swedes attending the conference had "been discussing among themselves which of these films attain a level worthy of being termed situationist and asked the Conference to help settle this question." Guy Debord, SI founding member and Leader of The Pack, replied coolly and nonchalantly to this question "since he himself had never made a situationist film, he was in no position to judge."

It could be a stretch, but perhaps an interesting one, to interpret this anecdote as being symptomatic of the relationship of Swedish cultural endeavors and the more continental or cosmopolitan aesthetic paradigms they're informed by. By and large, it seems like some kind of valid stereotype that Swedish pop groups, for instance, often emulate their idols so convincingly that it verges on over-identification. They have the wardrobe, the stylistic savvy and the stage moves down to a T, but oftentimes carry themselves with the watchfulness of dutiful trainees. Is this mod enough? Is this punk enough? Or in the similar case of the Swedish SI conference attendees: Is this situationist enough?

In other words, a lot of Swedish cultural products, and particularly in the realm of pop culture, comes off as a kind of karaoke, albeit a very well-crafted form of karaoke at that. *General Impression* takes its cue from this stereotype and in doing so implicates a larger set of related generalizations along with it; prejudices associated with Swedish politeness, correctness, punctuality and uptightness.

Using a statement from Jerry Seinfeld's comedy (FOR A NEUTRAL COUNTRY YOU SEEM KIND OF TENSE) as a first proposition, Non-Swedes visiting the exhibition are encouraged to correct Seinfeld's impression of Swedes by spelling out their verdicts in magnetic letters on the wall. Just like in karaoke audience participation is imperative. Please step right up and sing a song for us about the most esteemed singers in karaoke.

**André Tehrani** (b. 1980) is a Norwegian-Iranian artist based in Stockholm. He graduated from the M.A. program at the *National Academy of Fine Arts* in Oslo (2010) and had a one-year guest student residency at the *Royal College of Fine Arts* in Stockholm (2009-2010). He makes use of a variety of media—drawing, text-based images, collage and sculpture—in works reflecting on pop cultural iconography and the specialized language it generates. [www.andretehrani.com](http://www.andretehrani.com)

*A Description of a City Shower* (2011)

audio piece

"*A Description of a City Shower* has been considered Þorgrímsdóttir's best work. I could not agree more: emancipatory, defiantly anti-poetic. Describing nothing that the common run of poets would seize on. The work concerns modern, urban life and the artificiality of that existence. It parodies and imitates, in certain parts of its structure and diction. Other authorities suggest that the work seeks to mock both the style and character of the way contemporary city life is portrayed by other artists and poets. The work put a humorous light on contemporary life in Stockholm, the mores of the various social classes of the city, and the mundane business of everyday life."—written by Ingrid Furre, 2011

**Erla Silfá Hordvik Þorgrímsdóttir** graduated with a B.F.A. from the *Icelandic Art Academy* (2009) and attended *Glasgow School of Art* for one year. She is pursuing her M.F.A. at *Konstfack* studying Art in the Public Realm (2010). [www.thorgrimsdottir.com](http://www.thorgrimsdottir.com) / [thorgrimsdottir@gmail.com](mailto:thorgrimsdottir@gmail.com)

Who we are when we are alone, and when we are with others.  
The subjective experience fascinates me.  
Shared moments? (But) The person sitting beside you  
can never completely experience/feel what you are experiencing/feeling.  
Lonesome or alone/Einmanna eða einsamall? Alone together.

*Uniform, Standard* (2011)  
costume/ fashion design

“A young gentleman of the university is one that comes there to wear a gown and to say hereafter he has been at the university. His father sent him there because he heard there were the best fencing and dancing schools; from these he has his education, from his tutor the over sight. The first element of his knowledge is to be shown the colleges, and initiated in a tavern by the way, which hereafter he will learn of himself. The two marks of his seniority, is the bare velvet of his gown, and his proficiency at tennis, where when he can once play a set, he is a fresh man no more. His study has commonly handsome shelves, his books neat silk strings, which he shows to his father’s man, and is loth to unty or take down for fear of misplacing. Upon foul days for recreation he retires there, and looks over the pretty book his tutor reads to him, which is commonly some short history, or a piece of Euphormio; for which his tutor gives him money to spend next day. His main loytering is at the library, where he studies arms and books of honour, and turns a gentleman critique in pedigrees. Of all things he endures not to be mistaken for a scholar, and hates a black suit though it be made of satin. His companion is ordinarily some stale fellow, that has been notorious for an ingle to gold hatbands, whom he admires at first, afterward scorns. If he have spirit or wit he may light of better company, and may learn some flashes of wit which may do him knight’s service in the country hereafter. But he is now gone to the inns-of-court where he studies to forget what he learned before, his acquaintance and the fashion.”

—from “Microcosmography; or, a Piece of the World Discovered”  
in *Essays and Characters* av John Earle

**Ellen Utterström** makes fashion and costume designs, within the framework of the fashion project DaS (Drottningen av Saba) and in collaboration with others, mostly in performing arts. She often dwells in the area where fashion turns into costume and performance. Utterström studied fashion at *ESMODE* in Paris and the *Royal Academy of Fine Arts* in Antwerp. Born in 1980, she lives and works in Stockholm.