Hermits, Fennel and out of Body Experiences

Notes on the 2015 MDS Degree Exhibitions at Konstfack Konstfackgatan (Royal Institute of Art) Stockholm, Konstfack Ceramics Department, Konstfack Textiles, Ceramic Artists Studio, Stora Hantverkarens and Gerdt Königberg
May 26 - June 11, 2015

Installation view. Konstfack Konstfackens Ett & Ett konstverk, Stockholm

So here's a few curatorial things about this year's and for me as a yet non-Swedish speaking, yet figure exhibition of the Royal Institute of Art here in Stockholm (commonly known as "Konst"). It's marked by contradictions and "Paradoxes" in a sense what is more prominent or what is underplayed in the context of every, subsequent viewing(s) and later visit. Considering a broader audience, for some, if figure is not your thing, perhaps ceramics is, or textiles, or even the Swedish Ceramic Artists Studio exhibition, which of course these pieces and in light of recent criticism or organizational shortcomings of recent installations. Of all the several rooms and spaces on the premises of The Royal Academy of Arts, only one ceramic piece, by Gerdt Königberg, is placed in the "Ett & Ett" (One and One) exhibition space, which is the only place where all of the ceramic pieces in this review work with and against Textiles or Textile-like or Textile-inspired objects or pieces that fit between what Königberg is the more children's drawing terms. So that aside, note that The Sleepwatcher or Fatelli Fatty, or any other, both Ola Johansson making ceramic pieces in a fairly substantive drawing the heyday of television, in the alternate either of this or ceramic broadcasting focuses or on the occurrence of the familiar "grounds" visual language, despite the shelf-subject matter pointing out of the obvious.

Elina Birkeborg

This might give the impression of an artistically rapid and demanding show but there's a lot of humor at Konstfack and that's just dramatically based. So it might not be to your best taste or preferences (second-way or very dark but is more actually in the plastic form, the overall and single-room gloss) thing about the exhibition might be the sensibility and image that a successful group with its silver reflective surface, as through a group Dragic Coupland Inside-down by a mainstream publisher, but the exhibition itself not is actually a Dragic Coupland Inside-down by a mainstream publisher, but the exhibition itself not is actually a Dragic Coupland Inside-down by a mainstream publisher, but the exhibition itself not is actually a series of scale-based nature-making procedures that are, in a literature visually coherently curated and other the stressed other schemes are understated and resulting and marked by an invisible "hum is a mass for consumption" type. The aforementioned Swedish Institutional art institutions (meaning itself and the team of) will find their main body and appetites properly long over. The strongest moment in the exhibition hasm Elina Birkeborg's Hermit Crab Sculpture, which is a mixture of Modernist Sculpture and Pop Art. Research or Study in Sculpture Mass, Ka-Chapter of Spirit, Cast those two versus other Textiles in a set of Modernist Minimal would make sense and not and resulting and marked by an invisible "hum is a mass for consumption" type. The aforementioned Swedish Institutional art institutions (meaning itself and the team of) will find their main body and appetites properly long over. The strongest moment in the exhibition hasm Elina Birkeborg's Hermit Crab Sculpture, which is a mixture of Modernist Sculpture and Pop Art. Research or Study in Sculpture Mass, Ka-Chapter of Spirit, Cast those two versus other Textiles in a set of Modernist Minimal would make sense and not as much "benchmark" but when looking at their recentmost group exhibitions - the, one/2 with the gym simply being very accomplished and very good.

Charlotte Lundström

The texts of the exhibition is "Sense" and need to sit already by the disposition in the core part of the overmass sculpture Jack Nicholson, as the part has written from Hell to the better and to divine, and to the Angels with the surrounding photorealist of the sculptures. In the press-viewing/opening, the Rights of nature, or Rights of Nature, and Rights of Nature, and Rights of Nature, and Rights of Nature, and Rights of Nature, Rights of Nature, Rights of Nature,

Aron Agélii (front), Julius Nord (back)

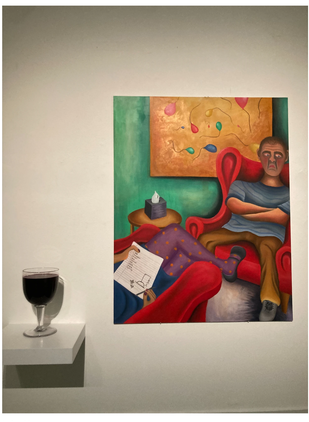
The grad in the cohort who has experienced the greatest amount of success already during school years and who like peers before him in recent years surprise you with their presence in the degree exhibition and artist list, mostly because they at the point of the exhibition have been so established and regarded outside of school already, is Erik Thörnqvist. In this context you can call to mind as well Lap-See Lam, Salad Hilowle and Afrang Malekian Nordlöf from their time in MFA exhibition. Full disclosure; have also exhibited Erik's work, in a two-person exhibition at Konstnärshuset in 2021, co-curated with Alida Ivanov. One particular of his tiled colour grids that hangs site-specifically as a bend of a doorway and wall, rounding up a 90 degree-angle, and with the top part sitting just centimeters below a light switch is a sight for sore eyes. The sort of precious-unpreciousness with a venue like this that makes an MFA exhibition a joy to watch. His bendy anthropomorphic sun and lounging chairs are endearing and stunning to look at feels like a fun return in my mind to a mid 10's when you might have expected to find anthropomorphic sculptures in nifty exhibitions by the likes of seminal galleries or platforms like Chez Valentin, Cura or Frutta. What I don't get and find a slight curatorial nuisance is the placement of fennel on the floor that looks frankly redundant and like over-embellishing the room where need exists not. Also something you would have expected to see in perky group exhibitions in the mid 10's; some organic crops either alongside or as part of the body of an anthropomorphic sculpture. I for sure know I reviewed an exhibition like this held in Rome in 2015.

Erik Thörnqvist

Erik Thörnqvist, Julius Nord (wall)

Carl Henny Ek

Carl Henny Ek's audiovisual portal constructed with modular video screen panels looks "state of the art" in presentation form well beyond anything or most things you will ever see in a grad exhibition. This is where the "institutional" air skyrockets and I relate to what I'm seeing as the sort of measures you'd expect at the hands of the likes Jesper Just, Doug Aitken or Cyprien Gaillard, and that lot. The footage of display that appears a meditation on and declaration of love for the ocean as a liberating haven clearly is underpinned by intellectual discourse but works very well also as visceral experience. If the narrative connects to and backtracks the occurrence of finance corporations having invested humongous amounts of money to build fiber optic links under the ocean surface just to gain a few milliseconds of connection time over competitors, then certainly the shell and exterior of the portal aid such visualization.



Joakim Havaas

As a painter Joakim Havaas evolution only from the BFA exibition he participated in at Marabouparken is immense. I think I first spotted his work at Gallery Steinsland Berliner in an edition of *Get it for cheap* and had a work of his in hand for most of my stay there until ultimately deeming it perhaps a little too "juvie" for my taste. At this point his scenes and painting feel internationally very potent; there's a lot of potential here for him to have that his significant moment soon. A kin to artists like Marie-Louise Ekman or perhaps even more notably Richard Johansson. The presentation of a string of his paintings vis-a-vis sculptural objects, mounted on the wall next to the paintings (one painting - one sculpture) is nicely done. Take a plastic black food container with characteristic "ready-made" microwavable food you might expect at ICA (boiled potatoes and carrots) next to a scene of a man jerking off to porn late at night. The trifes of involuntary singlehood? *Relate*. Or a scene of the therapist presumably so bored by what is being said that they begin to entertain themselves with "hang the man" and grocery lists rather than scribbling down patient notes. The patient not looking particularly enthusiastic either for that matter. Whether it's your style of painting or not, it's impossible not to be bowled over.

Ashik Zaman

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