

The Society Without Qualities
At Tensta konsthall 14.2–26.5 2013

Søren Andreasen
Archizoom Associati
Thomas Bayrle
Samuel R Delany
Ane Hjort Guttu
Dave Hullfish Bailey
Jakob Jakobsen/Anders Remmer
Charlotte/Sture Johannesson

Jakob Kolding
Learning Site
Sharon Lockhart
Joanna Lombard
Palle Nielsen
Xabier Salaberria

Curator Lars Bang Larsen

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Tensta Konsthall

The Society Without Qualities takes its point of departure around 1968, and works its way through positions in art and architecture of the 1970s and 1980s up till the present day.

Subjects, questions and concerns that then thematized discussions on freedom, such as militancy, the right to the city and the child as an active subject, are picked up again.

The exhibition focuses on the artists and architects that—often critically—have dealt with the legacies and aftermaths of modern master plans for a new society or a new human being. In other words, artists and architects who have devised alternatives, as well as new languages and forms beyond the alternative. However, art and aesthetic experience offer the possibility for re-thinking society at its limits, because aesthetic problems can't be solved in the social sphere, and vice versa.

The title can be seen as an indictment of a state that fails to provide a life of quality for its citizens. However it also puns on Robert Musil's novel, **The Man Without Qualities** (1930-1942), in which the protagonist leaves it to society to form his character. In **The Society Without Qualities**, it is society rather than the human being that is deliberately

this is where the leftist political project intersects with art, if one defines art as that which is not yet recognised and identified by culture at large, not yet known or purposeful. This fact doesn't mean that art is inherently leftist. But the aesthetic experience is an often-overlooked condition in which to recognize social and cultural conflicts.

In more than one way, **The Society Without Qualities** is about the children of the revolution. We know that "the revolution, like Saturn, devours its own children." This was the revolutionary Georges Danton's indictment of the futility and paranoia of political violence during the French revolution—yet the revolution was still a horizon for much left-wing political thinking and action in the 1960s and '70s. However, Danton's famous dictum can also be taken to describe the revolution that the commodity ostensibly performs. Also in a commodity culture, children are devoured. In a disciplinary society the child was considered a non-adult in need of formation; in a commercial regime, on the other hand, the child is anticipated and mirrored by a certain order of production and consumption.

left as a blank. What, then, if we desist from producing 'better models' that may improve society as it exists? What if we stop looking for 'the beach underneath the asphalt' (as the May revolt's slogan went)? What would it mean to engage in historical processes and social struggles if, instead, art and architecture proceed into the future without historic baggage and cultural myths?

Representations such as the welfare state, 'Big Society', the networked society, paradigms of economic growth, as well as nationalistic images, are some of the applied and imagined processes of social engineering that underpin governmentality today. These representations are not utopias exactly but qualities and norms that take part in organising and controlling ideas of the future. Perhaps a non-utopianism, in which we check our impulse to project figurative qualities onto the future, would be more suited to find out what freedom exists over and beyond the reality principles of existing society.

Asked in an interview what it means to be leftist, the philosopher Gilles Deleuze replied that it fundamentally means to orient oneself towards the future, to think a little further ahead. In a general sense,

Children and their play are one way to think about history. Another (and quite ambiguous) concept is the model. A model is something paradigmatic, exemplary, a matrix for how things should be. It internalises and reproduces norms and hierarchies whose genesis and structure it displays for them to be replicated and perpetuated in turn. On the other hand, a model can also be something absolute, a counter-image to what exists—yes, even to what can come into existence. It is a draft of what is yet to be, and might never be, because it cannot be realised outside of itself. Taken in the latter sense, a model presents a strong singularity, or a great yet indeterminate potential. In this way a model, much like art, posits art at the limits of society: both inside and outside of its social context, inside and outside of history.

The exhibition addresses the future in a speculative way, but at the same time also skeptical and confrontational, inasmuch as it refuses concepts of nostalgia and hope. Nostalgia and hope compensate—often sentimentally—for a depressed present and a bleak future. Disillusion can be incorporated into the aesthetic form (the art work, the exhibition) and rendered

productive. One could call this a politics of undoing that urges us to hear the unheard-of with our own ears, to touch the unapprehended with our own hands. To paraphrase the philosophers Theodor Adorno and Max Horkheimer, this could be a “new form of delusion which deposes every conquered mythic form.”

The Society Without Qualities is part of the research project **The New Model: An Inquiry**, initiated by Maria Lind and Lars Bang Larsen in 2011. **The New Model** takes its point of departure in Palle Nielsen’s adventure playground **The Model. A Model for a Qualitative Society** that took place at the Moderna Museet in October 1968. Here, in the space of the museum, children were asked to construct their own social model. **The Society Without Qualities** revisits key themes and central concerns of **The Model** such as artistic research, the right to the city, the child as an active historical subject, and the critical use of the art institution. Participants in **The New Model** include Magnus Bærtås, Ane Hjort Guttu, Dave Hullfish Bailey and Hito Steyerl who have been invited to make new work for the project. Some of the questions that are central to the inquiry are: How

Model and Action Talk present, the seminar at Tensta konsthall took up **The Model** from the perspective of art and cultural history as it was perceived at the time and in its historical context (1968). The seminar, which was a collaboration with KTH School of Architecture, also addressed the question of how contemporary experience and theory can formulate historical events which are still important and timely for us today.

can art’s potential as a form of knowledge be explored in relation to current social conditions? How can art be involved with the fabric of everyday life without reverting to solutions predetermined by norms and economies of existing society? How can an art institution, for example Tensta konsthall, go beyond the institutional routine and meaningfully mediate art in relation to its local audience as well as implement research in the professional field? What new social models can art propose? and What are the aesthetics of model-making?

To date, two seminars have taken place as part of **The New Model**. The first public seminar was arranged 8 October 2011 at Blå huset in Tensta with presentations and screenings by Lars Bang Larsen, Hito Steyerl, Dave Hullfish Bailey and Magnus Bærtås. In conjunction with this, a meeting was organised with the people involved in the project and the team of Tensta konsthall. A second meeting with the project group took place in Tensta 10–11 March 2012, again connected with a public seminar with participants such as Palle Nielsen, Gunilla Lundgren, Erik Stenberg and Lars Bang Larsen. With some of the pivotal agents from **The**

Søren Andreasen

1. **Images of a future that has turned against itself**, 2011, series of 10 linocuts, 34x34cm
2. **The Style of Liberty**, 2013, wall painting

Søren Andreasen's series of linocuts is a meditation on the limits of the probable. In his own words, "If one conceives of 'the future' in a positive sense, for instance through images, one makes 'the future' to a part of what is conceivable through the current mechanisms for the production of meaning and value. In this sense, 'the future' becomes part of the general negotiation of economical and political power. Such a 'future' can be said to have turned against itself, because it strives to realise ideas of what doesn't yet exist. Thus 'the future' is a case of something like 'a desire for a desire for 'the future.'" Andreasen's other work in the exhibition, the wall painting **The Style of Liberty**, is a simple, proportional system that can be fitted to the scale of a given surface. It is a kind of stylistic program for freedom. In the aesthetic experience, that which appears to our senses is no longer recognised as

Archizoom Associati (Andrea Branzi)

3. **No-Stop City Diagram**, 1968–1974, paper, 700x40cm
4. **No-Stop City**, 1968–1974, video, 9min
5. **Residential Park, No-Stop City**, 1969, 160x160cm

The modern city "is born in capital," wrote the Italian group of architects Archizoom Associati—Andrea Branzi, Lucia Bartolini, Gilberto Corretti, Massimo Morozzi, Dario Bartolini, and Paolo Deganello. Hence the challenge for architecture "is no longer that of creating a metropolis which is more humane and better organized, but rather that of understanding the objective laws which control the shaping of the urban-architectural phenomenon (...)" In 1968-1970 Archizoom developed **No-Stop City**, a model urbanity that radicalised ad absurdum the rationalist legacy of modern architecture. Branzi writes about this plan for a degree zero of urbanism, "The idea of an inexpressive, catatonic architecture, the outcome of the expansive forms of logic of the system and its class antagonisms, was the only modern architecture of interest to us: a liberating architecture, corresponding to mass democracy, devoid

object, product, thing and knowledge. To Andreasen, the aesthetic experience dissolves, abstracts and ignores such categories, and may thereby allow for a free self-transformation: an abolition and a regeneration of one's self and the world.

Self presentation: Søren Andreasen, born 1964, is an artist based in Copenhagen. His recent exhibitions include **Collection Mabuse**, Overgaden, Copenhagen, 2011; **New Age**, Brænderigården, Viborg, 2011 and **ONTOTECH**, Kunsthal Aarhus, Århus, 2009. He has worked as a curator on exhibitions such as **The Soft Shields of Pleasure**, Den Frie, Copenhagen, 2008 and **Fantom**, Charlottenborg, Copenhagen, 2006. His writings include a self-published series of pamphlets, **Will and Nerve Force in relation to Symbolic Culture** (Space Poetry, 2013) and the book **The Critical Mass of Mediation** (Internationalistisk Ideale, 2012) written together with Lars Bang Larsen.

of **demos** and **cratos** (of people and of power), and both centerless and imageless. (...) an architecture that gazed fearlessly at the logic of gray, unaesthetic, and de-dramatized industrialism (...)." To Archizoom, what remained of modernism's utopian city was infrastructure and assembly line, shelving and accumulation. A city without qualities. (Archizoom Associati: **City, Assembly Line of Social Issues**, 1970, and Pier Aureli: **The Project of Autonomy**, 2008).

Self presentation: Archizoom Associati was founded in 1964 and dissolved in 1974. One of the group's more famous projects, besides **No-Stop City**, was the exhibition **Superarchitettura**, a cooperation between Archizoom and Superstudio, shown in Pistoia 1966, and in Milan 1967. Andrea Branzi, currently based in Milan, is an architect, designer, writer, teacher and one of the founding members of Archizoom.

Thomas Bayrle

6. **Frankfurters**, 1980/2002, wallpaper, 300x300cm

7. **City**, 1979/2008, wallpaper, 300x300cm

The works of Thomas Bayrle convey an ominous density. Objects are multiplied and quantified, as if the serial nature of mass production—of cars, butter, sexual imagery, whatever—threatens to invade and smother the viewer. Bayrle also weaves the ‘skin’ of structures—infrastructure and architecture—into stark fabrics of the real that manifest a meeting between social demand and the possibility of a subjective rhythm in the life world. If there is a beyond, or a way to retrieve the code for this invasive reproduction, one has to travel through that very terrain that is to be negated, and trace it through the minute variations of repetitive surfaces and in the motif’s jelly-like permutations. It can be called a craze against capital: “This is the new space that everybody’s drivelling about... the endless penetration of all terrains by this liquid material, churned out in editions by the raging thrusts of the machines... in which OurMotherHumanity is fucked... until you have been happily

Samuel R Delany

8. **Dhalgren**, 1975, science fiction novel, 20x13cm

Most folks have left Bellona--the city with two suns. Ravaged by riots and fires, the streets are left to drifters who have come to see where it is at after the Haight Ashbury scene. What is left of the bourgeoisie is, as usual, painfully trying to keep up appearances. The Kid suffers from amnesia, writes poetry and leads the Scorpions, a street gang whose cruelty is rivalled by their laziness. He is involved in a three-way relationship with Lanya and Denny, a liaison that is accepted by his otherwise mainly black and straight gang. People meet at Teddy’s, a bar where the beer is free and entertainment provided by a male cage dancer.

In Samuel R. Delany’s novel **Dhalgren** (1975), time, space and subjectivity are unhinged. Deprived of conflicts that usually drive a narrative, **Dhalgren** doesn’t lose the plot but deliberately releases it. The Bellona condition is post-urban, post-economical, post-desire. There are, in a certain sense, no problems left: neither money nor class, nor with whom you have

deadfuckedintoshape... and that’s the Unsterblichkeit then... the oil plague of the “free individuals”... (and will you look at this... I’m in print)” (Thomas Bayrle, April 1983)

Self presentation: Thomas Bayrle was born in Berlin 1937, and was raised in a small village in the Province of Hessa. At an early age Bayrle started to work in a textile factory. In 1957 he started studying at the Werkkunstschule Offenbach, where he learned letterpress and marketing techniques. After school he was making books together with Bernhard Jaeger at Gulliverpress. In 1967 Bayrle started to experiment with new printing techniques, such as silkscreen prints, and further on, in 1975 with Fotomontages. From 1975–2005 Bayrle was teaching at the Staatliche Hochschule für Bildende Künste Städelschule in Frankfurt am Main. Bayrle has been represented at three Documentas, and has had major presentations of his work at several art institutions including the Museum für Moderne Kunst Frankfurt am Main; the Museu d’Art Contemporani de Barcelona; the Musée d’art moderne et contemporain in Genève, and Raven Row in London. Currently he is participating in a show at Wiels, Brussels.

sex. Family and race are no longer issues. The law is yours. All the struggles must be defined anew. In a letter written for **The Society Without Qualities**, Delany revisits his most famous novel.

Self presentation: The awarded writer and teacher Samuel R. Delany was born in 1942 in New York City’s Harlem where he still lives. His novels include **Nova** (1968), **Dhalgren** (1975), **Trouble on Triton** (1976), and **The Mad Man** (1995). His stories have been collected in **Aye, and Gomorrah, and Other Stories** (2002) and **Atlantis: Three Tales** (1995). His nonfiction volumes include **The Jewel-Hinged Jaw** (1977–rev. 2009), **About Writing: Seven Essays, Three Letters, and Five Interviews** (2006), and **Times Square Red, Times Square Blue** (1998), which is regularly used in queer theory classes all over the US. Over several years, Delany was selected as one of Out Magazine’s 100 most important gay men and women of the year.

Ane Hjort Guttu

9. **Freedom Requires Free People**, 2012, HD video, 32 min

What is freedom? What is a free person? Do we live in a society that makes freedom a relevant question and a plausible answer? Is it the pivotal point of a democracy, or is it something like a culturally inherited bad habit? A particular kind of documentary, Ane Hjort Guttu's **Frihet forutsetter at noen er fri** (Freedom Requires Free People, 2011) is based on interviews with an eight-year old boy at the Oslo primary school that he attends. Dealing with the conflict between the individual will and the institutional frameworks established with regard to the common good, the film questions the conditions of critical thinking within the education system and society at large. In this sense, Guttu addresses the idea of freedom in order to investigate what motivates and facilitates critical reflection and resistance. The protagonist's effort to understand and challenge the function of the school represents a freedom fight that puts at stake the possibility to imagine a freedom that one doesn't experience oneself, and how

Dave Hullfish Bailey

10. **Exterior series**, 2013, fotopapper, 175x75cm

Meteor City, Coconino County, Arizona 2012: from the rock pile to the culvert; along eastbound I-40 frontage road; crossing to shoulder of offramp; until blacktop ends at dreamcatcher; from western boundary of Kempton property; at last billboard before exit; working up the drainage; down the prevailing wind; from sandstone trestle to trash pile; along rimrock shelf; paralleling BNSF right-of-way; juncture with grid; following barbed wire to rock pile.

11. **Interior images**, 2013, fotopapper, 175x75

Meteor City, Coconino County, Arizona 2012: radiating out, circumnavigating the sales counter.

When hippies in the 1960s dropped out of American cities to pursue new frontiers, some engaged in architectural technoutopias such as dome building. Dave Hullfish Bailey's photographs come out of research on the legacy of Drop City, Colorado, a place of counter-cultural fame.

this freedom may be realized. By taking the child's urgent questions seriously, Guttu's work strips the concept of emancipation from its ideological connotations and historical luggage, while re-proposing it with political poignancy.

Self presentation: Ane Hjort Guttu (born 1971) is an artist and curator based in Oslo. Her work investigates representation strategies and power structures, particularly within architecture and pedagogy, through image collections, video, photography and analytical/poetical essays. She has also created several projects where she examines specific historical works of art. Recent shows include *The Rich Should Be Richer* at Kunsthall Oslo, *West of the East* at Y Gallery, Minsk and *Multiple Choices*, KARST Projects, Plymouth. Guttu was also co-curator for *Learning for Life* at Henie Onstad kunstsenter winter 2012-2013. Guttu is currently a research fellow at the National Academy of the Arts, Oslo with a project about freedom.

The dome structure in his photos is a gift shop that was originally built along Route 66, the iconic road linking the West Coast to the Midwest. The raison d'être of the gift shop is the presence of a crater formed by a meteor strike about 50,000 years ago – presumably the world's best preserved and first confirmed meteor crater. The relation to Drop City is oblique: the gift shop dome was not original, but built later; it reportedly went out of business in December 2012. Bailey writes about the gift shop that it "traffics in the popularization of Buckminster Fuller's dome designs, and their passage from earnest countercultural architecture to mainstream novelty/spectacle style. More likely is that it was meant to evoke the space age, and send the mind skyward, toward the celestial dome from whence the meteor came." Composed with the argument for contextual thinking over 'blank slate' utopianism in mind, the photos favour an approach to context that includes non-human as well as human factors.

Self presentation: Dave Hullfish Bailey was born in 1963 in Denver; lives in Los Angeles. Bailey's practice is research-based and takes form as site-based interventions, exhibitions, publications, expeditions and

workshops. Recent presentations include **For the blind man in the dark room looking for the black cat that isn't there**, Contemporary Art Museum St. Louis, ICA London, De Appel, and other venues, 2009–10; **Surrounded by Squares**: with Nils Norman, Raven Row, London 2009; Biennale de Lyon 2007; **What's Left to its own Devices (On reclamation)**, Casco Office for Art, Design and Theory, Utrecht 2007; and **CityCat Project**, Brisbane 2006/ongoing. Published books include **Elevator** (Secession, Vienna: 2006), **What's Left** (Casco/Sternberg Press, Utrecht/Berlin: 2009) and **Union Pacific** (Künstlerhaus Bethanien, Berlin: 1999). He currently has a solo show at Malmö Konsthall.

Jakob Jakobsen and Anders Remmer

12. **Byggeren will never surrender: a radio play on street fights and the right to the city**, 2011/2013, installation with sound, building material
Performance on the opening

Jakob Jakobsen and Anders Remmer's sound montage **Byggeren overgiver sig aldrig: Et radiospil om gadekamp og retten til byen** ('Byggeren will never

educator and activist. He ran Copenhagen Free University in Copenhagen from 2001 to 2007. He was also involved in establishing the union Unge Kunstnere og Kunstformidlere (UKK, 'Young Artists and Art Mediators') and the artist run TV station tv-tv in 2004 and from 2004 until 2006 he was a professor at the Art Academy of Funen. Important exhibitions include **Billed Politik** ('Image Politics') at Overgaden Institute for Contemporary Art in Copenhagen 2010; **This World We Must Leave** at Kunsthall Aarhus 2010 and **Trauma 1-11: Stories About the Copenhagen Free University and the Surrounding Society in the Last Ten Years** at the Museum for Contemporary Art in Roskilde in 2011. He also participated in **AND AND AND** during DOCUMENTA 13, 2012 with the project The Anti-University Project.

Anders Remmer has created music since the late 1980s, and his production includes (in addition to numerous collaborative projects and remix albums) four albums as a drummer and vocalist in the band How Do I, six albums with the solo project Dub Tractor, three albums with the band Future three, two with System, and a self-titled album with the band People Press Play.

surrender: a radio play on street fights and the right to the city', 2011/2013) is based on news spots, reports, and interviews made by the Danish national broadcast Danmarks Radio during street fights between youth and riot police in 1980. Byggeren was a squat on Copenhagen's Northern Borough on which youth, children and residents had built an adventure playground in 1973 that was later officially acknowledged as a day-care facility. The barricade, with which Jakobsen and Remmer has created a physical space for their sound piece, points to how Byggeren was later cleared in several attempts, as it came to street fights between activists and hundreds of riot police and the neighborhood was declared in a state of exception for more than a week. **Byggeren overgiver sig aldrig** can be considered in relation to what Michel Foucault called 'subjugated knowledges'—histories that have been masked or forgotten, and that reappear from below. Such histories are what people know, by no means common knowledge or common sense but a particular and local knowledge that is embedded in everyday life and incapable of unanimity.

Self presentation: Jakob Jakobsen is a politically engaged visual artist,

Charlotte and Sture Johannesson

13. **On Germany – In Time**
14. **A Cut in the Groin**, 2010/2013
15. **Modellen. En modell för ett kvalitativt samhälle**, 1968, affisch, 70x100cm

On June 9 1976 Charlotte and Sture Johannesson opened a tribute exhibition to Ulrike Meinhof at Kulturhuset in Stockholm. Intended to highlight the conditions of a free political debate, the exhibition, **Om Tyskland – i Tiden** ('On Germany – In Time'), was ordered to be closed June 11 by Stockholm's Council of Culture (Kulturnämnden). To the Johannessons, Meinhof—who had recently died in prison—was "an ordinary person" who had turned militant, or terrorist. In her work for West German TV she had dealt with the plight of young women in orphanages after WWII and the Johannessons considered her a symbol of social repression and of women's liberation. The exhibition included printed matter and photomontage, but it also presented art works unusual for a political exhibition, such as a kind of altar with Meinhof's picture and funeral wreath, and

Charlotte Johannesson's punk tapestries featuring Snoopy. It is the first time since the two days in the summer of 1976 that *Om Tyskland – i Tiden* is shown to a Stockholm audience.

The work **A Cut in the Groin** (2010/2013) relates to Sture Johannesson's childhood in an orphanage in the 1940s. It has later been revealed how the Swedish state, at the time inspired by policies of race hygiene, carried out forced sterilisations in such orphanages. Taking its cue from a contemporary medical photo of the artist after surgery where he has been given 'a cut in the groin'—a euphemism for forced sterilization, the work addresses the trauma of the welfare state's criminal medicine.

Francesca Gavin writes about Sture Johansson in *Dazed and Confused*, September 2011: "Can you be an artist if you never show your art? Almost all the exhibitions that Sture Johannesson participated in in his homeland Sweden have been shut down by the police and has done so he has ended up in conflict with the authorities. Despite the clear linkages to resistance and underground culture in his work of outsiders, his bad reputation partly overshadowed that he has been one of the most innovative and progressive

Museum Abteiberg, Mönchengladbach; **Bit International**, Neue Galerie, Graz; ZKM, Karlsruhe, Germany; **Forms of Resistance - Artists and the Desire for Social Change**, Van Abbe Museum, Eindhoven; **Art and Social Change**, Tate Publishing & Afterall Books, London; **Radical Software**, Den Frie, Copenhagen; **Time as Matter**, MACBA Collection, Museu d'Art Contemporani de Barcelona; **Merz Foundation**, Museum of Contemporary Art, Turin, **Sociodelic Paths**, Kraupa Tuskany, Berlin; **A History of Irritated Material, A Study in the Ethics of Discomfort: Cannabis Gallery and A Cut in the Groin**, Raven Row, London; **Sensorialités Excentriques**, Musée départemental d'Art Contemporain de Rochechouart, France; **Dark Drives. Uneasy Energies in Technological Culture**, curated by Jacob Lillemose, House of World Cultures, Berlin; **Charlotte & Sture Johannesson**, Galerie New Jersey, Basel; **Dexter Bang Sinister**, Charlottenborg, Copenhagen.

Swedish artists over the past 50 years."

Self presentation: Charlotte and Sture Johannesson live and work in Skanör. Charlotte was born in Malmö and works with textile, paper-art, computer-art and painting. Her work is represented in a number of international museums as well as private collections. Her exhibitions include **Om Tyskland - i Tiden**, Kulturhuset, Stockholm, 1976; **Regnbueudstillningen**, Charlottenborg, Köpenhamn, 1977; **Pejling-78**, Fredrikshavn, 1978; **AIR Gallery**, New York, 1981; **Digitala drömmar**, Norrköpings Konstmuseum, 1990; **Pyramid of Mars**, Barbican Art Galleries, London, 2001; **Forms of Resistance - Artists and the Desire for Social Change**, Van Abbe Museum, Eindhoven 2007; **Charlotte & Sture Johannesson**, Galerie New Jersey, Basel 2012; **Dexter Bang Sinister**, Charlottenborg, Copenhagen 2012.

Sture Johannesson's exhibitions include: **Ecstasy: In and About Altered States**, MOCA, Museum of Contemporary Art, Los Angeles; **Golden Krust**, Nicole Klagsbrun Gallery, New York; **LUSTFORLIFE**, The Breeder, Athens; **Strange I've Seen That Face Before**,

Jakob Kolding

16. **Headache**, 2013, collage on paper, 42x29,7cm
17. **Movements**, 2013, collage on paper, 42x29,7cm
18. **Balance of Power**, 2013, collage and drawing on paper, 42x29,7cm
19. **Bestiary**, 2013, collage on paper, 42x29,7cm
20. **Local Authorities**, 2013, collage and drawing on paper 42x29,7cm
21. **Lost in Space**, 2013, collage on paper, 42x29,7cm
22. **Lost and Lookin'**, 2013, collage and drawing on paper, 42x29,7cm
23. **Get the Balance Right**, 2013, collage on paper, 42x29,7cm
24. **The Uncertainty of the Stability**, 2012, paper, wood, glass, painted wood, and painted metal, vitrine, 200x100x100cm

The methods favoured by Jakob Kolding are collaging and montaging. This is a procedure related to the history of experimental filmmaking and avant-garde graphics, as well as to applied and commercial arts. By removing signs from their referents, the montaging artist performs a disruptive gesture

that is followed by reconstruction and re-contextualization. Montaging is a dialectical method that embraces conflict and operates between violence and revalidation, noise and dispersion, self and context. The visual sources for Kolding's work are often derived from an International Style in architecture and debates on modular architecture. His vision, however, undermines architecture's apodictic ideologies as well as the knee-jerk causality that dominates the way that social housing is typically seen as an origin of social ills and ghettoification: in Kolding, built space no longer dominates lived space. Hence post-war modular urbanism is a heritage that he pays homage to, for instance by demonstrating how the International Style extends into Minimalist styles in art and music. Looking back, this modern urbanism does not only seem utopian insofar as its social promises were (mis)conceived on the drawing table, but because an encompassing social vision is now rarely attempted as a positive and manifest governmental strategy.

Self presentation: Jakob Kolding was born in 1971 in Albertslund, Denmark. He currently lives and works in Berlin. His works examine different concepts of space:

Learning Site (Rikke Luther and Cecilia Wendt) in collaboration with Jaime Stapleton and Viggo Wichmann

25. **Audible Dwelling 0.2**, 2013, sound installation. Interpreted and performed by Iwar Wiklander, 17min

26. Posters for **Audible Dwelling 0.2**, 2013

The collaboration Learning Site—Cecilia Wendt and Rikke Luther—work with the local conditions in which their practice is located from the points of view of aesthetic experience and urban planning. This entails a critical examination of the material conditions on site; economic and environmental factors, but also labour issues, property rights and the production and distribution of knowledge, which are investigated both practically and theoretically. For **The Society Without Qualities**, Learning Site present **Audible Dwelling 0.2**. This is a large mobile sound unit, built as a walk-in amplifying and broadcasting system that is placed in the public realm where its function is to raise questions as to how cities understand

starting from an early interest in modernist planning and the use of urban and suburban space, his focus developed into a more general interest in socio-economic and political conditions of city life, extending during the last few years to more abstract notions of space including mental and psychological spaces. Throughout his work it has been crucial for Kolding to never consider these different spheres as entirely separate, but, on the contrary, to see space as a process of interrelations, as constant movement, and never simply as a static physical form. The works thus bring together a broad variety of subjects such as literature, urban planning, football, movies, architecture, art, theatre, comics, computer games, and music, and from weaving them together new possible spaces and narratives arise. Solo shows include University of Michigan Museum of Art, Stedelijk Museum Bureau Amsterdam, Overgaden – Institute of Contemporary Art, Museum in Progress, Kunstverein in Hamburg, Galleri Nicolai Wallner, Galerie Martin Janda and Team Gallery. Recent group shows has during 2012 taken place at The Liverpool Biennial, MCA Museum of Contemporary Art Chicago, Arken Museum of Modern Art, Bonner Kunstverein.

themselves. As a sonic architecture that activates urban space, as well as the historical space in which it is placed, the **Audible Dwelling** is arguably a kind of latter-day version of the agit-trains that during the Russian Revolution were sent to the provinces as classrooms and exhibition spaces to enlighten rural populations. For the presentation in Tensta, Jaime Stapleton, a writer on the political economy of law and culture, has written a sound piece—a soliloquy by the welfare state on behalf of its citizens.

Self presentation: Cecilia Wendt and Rikke Luther have worked together as Learning Site since 2005 and formerly were co-founders and members of the group N55. Their work explores the aesthetic, ideological and historical conditions of landscape and often entails constructive reflection with a variety of people encountered in different places. For **The Society Without Qualities**, they will present **Audible Dwelling 0.2**, which will travel to Tensta from its construction site in Malmö. After Tensta, **Audible Dwelling 0.2** will travel south to examine conditions of the new science park in Lund, and hereafter the transnational

port of Malmö–Copenhagen, in the process becoming **Audible Dwelling 0.3**. The first version, **Audible Dwelling 0.1** examined the asphalt car park economy of downtown Columbus, Ohio in 2009. The Audible Dwelling has been made with the constructor Viggo Wichman and is part of an ongoing series of projects examining the speech of architecture. Other projects include **House of Economy** in Auckland, New Zealand in 2010 and **Parasite Heating Unit** at the Haus Der Kulturen Der Welt, Berlin in 2011. Speeches for **Audible Dwelling 0.1** and **0.2** have been written with another regular collaborator Jaime Stapleton, who worked on other architectural speech projects including **Poster Dwelling; Land, Market and Economy**—a huge papier-mâché dome built in New Delhi in 2008 and **Every Day, Everywhere**—a Potemkin village exploring questions of value dispersed around the cityscape of Reykjavik in 2012.

focus on a single space and activity, time itself is emergent in the encounter with minimal difference. Here we can become re-sensitized to the event and to our perceiving self.

Self presentation: Sharon Lockhart lives and works in Los Angeles. She makes photographs and films that involve years of in-depth research and collaboration with communities. Her projects are conceptually rigorous, formally precise, and socially and historically grounded, often dealing with the subject of labor. Her work has been the subject of solo exhibitions at major museums worldwide, including Walker Art Center in Minneapolis, Kunsthalle Zürich, the Vienna Secession, and the San Francisco Museum of Art. Her newest body of work, **Sharon Lockhart | Noa Eshkol** was shown at The Israel Museum, Jerusalem and the Los Angeles County Museum of Art. It is currently on view at The Jewish Museum in New York and Thyssen-Bornemisza Art Contemporary at Augarten in Vienna.

Sharon Lockhart

27. **Podwórka**, 2009, 16mm film transferred to HD, 31min

In recent works Sharon Lockhart has explored the spaces of children. In **Podwórka** (2009), recorded in Łódź and using the Polish word for courtyard as its title, we see children of various ages play in inner-city industrial sites and parking lots, where they improvise their games around metal armatures and storage units. The sites are desolate and un-pedagogical, but the children are unsupervised and protected from the city. In fact the indifference of the surroundings enhances the freedom of the children: their play isn't organised by adults or by playground designs—nor does the environment reflect them as learning or consuming subjects. It seems that the only presence that they have had to contend with is the artist and her camera, the instructions she may or may not have given them. In Lockhart, the social reality of space and the abstracting process of technology are delicately balanced. Her films allow the viewer to follow and reflect on the process of how body and space become image. In Lockhart's lingering

Joanna Lombard

28. **Ljusbacken...**, 2007/2013, slide projection

Joanna Lombard's slide projection **Ljusbacken** documents the artist's childhood memories from the commune Ljusbacken. She went back to the house in the Northern part of Sweden and took photos of places where she as a small girl witnessed her mother giving birth to her siblings and things that children aren't meant to see: for instance group sex between adults and an attempted suicide. Lombard's photos of the haunted interiors of Ljusbacken and what could be called its heterotopic architecture are annotated by her short descriptions of certain rooms and accounts of events that took place there. The work reinstalls the child's perspective in the 1960s counter-culture and its radical experiments with behaviour and collectivity. The counter-culture often identified with the figure of the child—the hippies were, after all, flower-children—but its lifestyle choices were hardly innocent: Whenever harmony is promised and there is nostalgia for a pure origin, the possibility for a critique of power is lost as political

and ethical languages are undercut. **Ljusbacken** also deals with what can be called memory-sites: that is, psychically-charged landscapes and architectures that contain memories and traumas, and that challenge us to produce concepts and images about what and how we remember.

Self presentation: Joanna Lombard was born in Algeria, in 1972 to Swedish-French parents. She graduated from the Royal Institute of Art in Stockholm spring 2010. She often works with the staging of situations with an authentic background that can deal with issues of identity, origin and alienation. In her films the narratives are often deliberately ambiguous. In the video **A Study About The Randomness Of Life** (2007) she explores how a birthplace affects self-image and developments thereafter—a play on coincidences. The work **Details From the Future** (2007) is based on the movie **Z** by Costa-Gavras (1969). In the film there are a number of crowd scenes with many extras. Somewhere amongst the masses is her mother. The movie becomes a quest and a discussion where there is an interesting cat and mouse game with the creation of self in focus. In the video installation **Orbital Re-enactment** (2010) four scenes are

Palle Nielsen

29. **Modellen: En Modell för ett kvalitativt samhälle**, 1968, dokumentation, slide show, 10min

Modellen. En modell för ett kvalitativt samhälle ('The Model. A Model for a Qualitative Society') was an adventure playground for children inside the Moderna Museet over three weeks in October 1968. **The Model**—initiated and designed by Palle Nielsen in collaboration with left wing activists from the Stockholm network Aktion Samtal ('Action Dialogue')—made available to children space and means with which they could play, including tools, materials and paint, costumes and masks, and LPs that could be played on a sound system. A group of students of pedagogy observed the children and used the material in their studies. Even though the project was subsequently referred to as a forerunner for the outreach programmes that art museums established during the 1970s, it was not this kind of institutionally-provided service: **The Model** was nothing short of an art activist mass utopia, aimed at applying an anti-elitist concept of art for the creation of a

staged, inspired by her background in the commune movement. The films are based on an all-seeing camera eye that floats with a 360-degree view around the room and records the events in a mechanically impersonal manner. This contrasts with a content that is based entirely on humans and their interactions in the scenes. These scenes have their background in the 70s' sexual liberation, with influences from Otto Mühl's charismatic actions.

collectivist human being, and for an urban space which would also accommodate children. **The Model's** vaulting, social ambition took it well beyond the now domesticated ideas of the 'open' art work and audience participation, and therefore it can hardly be understood in terms of later artistic and institutional developments. Instead it was a rare kind of political art work of its time, one that still speaks to us.

Self presentation: Palle Nielsen was born in 1942 in Copenhagen. He studied painting at the Royal Danish Academy of Fine Arts in Copenhagen from 1963 to 1967 and participated in several exhibitions while still a student. He concluded his education with employment with the municipal architects in a large suburb of Copenhagen where he designed and supervised the building of several playgrounds. Nielsen participated in a series of urban actions in Copenhagen in the beginning of 1968 and later went to Stockholm to take part in the planning of Aktion Samtal (Action Talk). In July 1968 he received a grant from the Royal School of Architecture in Copenhagen to do research on the subject of "children and urban space" under the auspices of Professor Sven Ingvar Andersson in the

department of Landscape Planning. This meant that, together with a group of friends in Stockholm, Nielsen could realize the exhibition **Modellen. En modell for ett kvalitativt samhälle** (The Model. A Model for a Qualitative Society) at Moderna Museet in Stockholm, October 1968.

In the beginning of 1969, ideas from the exhibition at Moderna Museet were tested in a residential area in Västerås. The project was called **Ballongen** (The Balloon). Nielsen has done research on children's play in urban space; he has studied pedagogy at the University of Copenhagen and taught the subject. He has been an architecture critic and has built playgrounds as an architect and designed ornamentation for public buildings. He has also worked for a long time as a supervisor for unemployed people in conjunction with large creative projects. In 1998, Lars Bang Larsen brought to light documentation material from **The Model** (1968) which had been buried for 30 years in Nielsen's home. Since then, this material has been shown in exhibitions in Europe and distributed through magazines and journals. In 2009 Nielsen donated the material to MACBA

Xabier Salaberria

30. **Martello**, 2012, metal object, machined brass and synthetic paint, 25x6x5cm

In his work Xabier Salaberria focuses on how materials are transformed through processes of manufacturing such as sculpting, engineering and industrial design. Whereas engineering and design enhance the functional side of objects—expedience, legibility, user-friendliness—service functions and use value are not immediately available qualities in Salaberria's work. Objects are rather estranged through their history and semiotic complexity, and his pieces insist as opaque signs; placeholders for future events. **Martello** ('Hammer' 2012) is an enlarged hammerhead that sits on a pedestal. As simple as it is, its location and significance seem ambiguous or problematic, or in the service of a use value whose qualities aren't immediately available. Nor is it quite legible as a model for a monument: Enlarged, what would such a monument celebrate or commemorate? In this way, miniaturized and displaced from a concrete social context, the monument is cut down to size

(Barcelona Contemporary Art Museum), where it was recreated visually and with sound; MACBA also published a book on **The Model**. The work was subsequently exhibited at the Biennial in Sao Paulo and in Paris. In 2009 Nielsen presented the piece **The Children's Peace Square** in Utrecht.

and stripped of its material might; perhaps this way it can better be seen as the political instrument that it is. In any case, if we want to actualise the virtuality of **Martello**, we need to re-connect this suspended object to a social imagination that may resituate and re-scale it.

Self presentation: Xabier Salaberria was born in 1969 and lives and works in Donosti / San Sebastian. He writes about his interests that they include "The transformation of materials across manufacturing processes. Relations and intersections of references; the industrial era; modernity, design; sculpture, monument; use, function and form. The displacement of an object across its history as a cultural product, isolated and re-contextualised. An attack on the meaning of things (meaning, social consensus). The idea of denaturalizing what we have in front of us, that which is familiar and quotidian—almost invisible—in order to discover what it hides. A focus on themes that I deal with from the vantage points of abstract thinking and the incapacity of coherent and articulated discourse. In the case of **Martello**, this makes for an exercise of restoring connotations to an object that is in-between abstraction and

a recognizable form, including a return to its ordinary design, manipulation and staging. A direct explanation of the operation runs the risk of deactivating the mental effort required by the putting in question of things..." Salaberria has had solo presentations at the Frankfurter Kunstverein, Galería Carreras Mugica in Bilbao, and at Liquidación Total in Madrid. He has participated in group shows at Göteborgs Konsthall, Raven Row in London, Sala Rekalde in Bilbao, and he contributed to Manifesta 5, Documenta 13 and the U-Turn Triennial in Copenhagen.

What's on at Tensta konsthall during **The Society Without Qualities**. In collaboration with ABF.

Every Thursday and Saturday 14:00, Tensta konsthall's staff introduces the exhibition

Wednesday 13.2, 17:00–20:00 Opening with performance by Jakob Jakobsen and Anders Remmer

Thursday 14.2, 14:00-17:00 The artists presents their works in the exhibition. Lars Bang Larsen talks about **Modellen**

Saturday 16.2, 14:00 Lars Bang Larsen introduces the exhibition

Thursday 21.2, 17:00 Workshop: Posters and politics. For teenagers aged 15-22 years. With Hedvig Wiezell

Saturday 23.2, 14:00 Director Maria Lind introduces the exhibition

Thursday 14.3, 17:00 Workshop: Public art. For teenagers aged 15-22 years. With Emily Fahlén

Wednesday 10.4, 18:30 Lecture Lars Bang Larsen: On the sociodelic art of Sture Johannesson

Thursday 11.4, 14:00 Lars Bang Larsen introducerar utställningen

Saturday 13.4, 15:00 Film program by Lars Bang Larsen taking its point of departure in the 1970s left radical groups using violence to support their political aims. Films by Armando Andrade Tudela among others

10–12.4 Lars Bang Larsen leads a closed seminar on Charles Fourier at The Royal Art Academy, Stockholm

Thursday 11.4, 17:00 Workshop: Photography and memory. For teenagers aged 15-22 years. With Emily Fahlén

Thanks to Gallery Nicolai Wallner and Kulturkontakt Nord. Sharon Lockhart would like to thank neugerriemschneider, Berlin, Gladstone Gallery, New York and Brussels, and Blum & Poe, Los Angeles. Learning Site would like to thank The Swedish Arts Grants Committee and Danish Art Agency.

The New Model is realized with support by European Cultural Foundation, Goethe Institut, Kulturkontakt Nord and is realised in the framework of COHAB, a two-year project initiated by The Showroom, Casco - Office for Art, Design and Theory, Utrecht and Tensta Konsthall, Stockholm, realized with the support of the Culture Programme of the European Union.

- 1–2. Søren Andreasen
- 3–5. Archizoom Associati (Andrea Branzi)
- 6–7. Thomas Bayrle
8. Samuel R Delany
9. Ane Hjort Guttu
- 10–11. Dave Hullfish Bailey
12. Jakob Jakobsen och Anders Remmer
- 13–15. Charlotte och Sture Johannesson
- 16–24. Jakob Kolding
- 25–26. Learning Site (Rikke Luther och Cecilia Wendt) i samarbete med Jaime Stapleton och Viggo Wichmann
27. Sharon Lockhart
28. Joanna Lombard
29. Palle Nielsen
30. Xabier Salaberria

