

This fall's group exhibition at Marabouparken konsthall takes its point of departure in the encounter between text and image. Here you encounter works that through their artistic method opens up for a fruitful uncertainty or ambiguity, works that force us to read and to see with a double gaze. A poetic fragmentation and uncertainty arise in which the work resides – constantly oscillating, in a gap, in-between. This space between spaces is a place for redefinition and negotiation where new interpretations and readings can emerge.


A book is published in connection with the exhibition, and it will be released later this fall. Welcome also to a series of programs during the exhibition period.

Curators:

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marabouparken

KULTURRÅDET  Region Stockholm



MARABOUPARKEN KONSTHALL

Löfströmsvägen 8, Sundbyberg. www.marabouparken.se

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■ Karl Holmqvist ■ Linnea Lindberg ■ My Lindh ■
Lotta Lotass ■ Duane Michals ■ Lina Nordenström
■ Carl-Erik Ström ■ Lisa Tan ■ Peter Thörneby ■

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■ In the work of Karl Holmqvist, the text, the word, and the voice are always at the center. *Smokey* (1995) is a video in which the artist reads his poem *Ride The Snake* at the same time as we see his hands moving in a kind of hand dance in order to, as the artist writes, “enhance the meaning of words, but also to change, expand or confuse and to make the viewer question an unequivocal and fixed use of language”.

■ In the project room, Linnea Lindberg is showing a three-piece diapositive work, *Stor Tystnad* (2023), where text and image are placed side by side. Found image fragments and her own poetic text have intuitively been combined into a whole that speaks of time and memory. The image of the black hole, the place where time and the visual cease to exist, recur throughout the work in the form of pictured solar eclipses. The sound of the analogue diapositive projectors divides the time.

■ My Lindh participates in the exhibition with three works where text and room interact. In the main exhibition space hangs *Det finns tid* (2023), a big work with letters made out of the living material hay. The words hang separated from each other – the sentence is created in reading. The same is true for *nu är här är nu* – a work that is created when the exhibition’s visitors stamp words on their hands, which can then be read together with others’. In the exhibition space’s staircase, My Lindh has used the sides

of the stairs for her poetry work *när du lämnar den här platsen* (2023). The words here are also scattered, and different readings are possible.

■ In a poetic, associative way, the writer Lotta Lotass combines text and image in two video works that are based on collections of postcards – *Redwood* (2008–9) and *Hemvist* (2009). For the postcards, which in themselves mix text and image, she has written new texts – short stories with the postcard picture as starting point. *Fjärskrift* (2011) is a dual work that, like the postcard works, is based on an older form of information transfer – the telegraph. In the one-hour long film, we can follow how the whole text emerges in the shape of a strip printed by the telegraph. The object that is part of the work – the 50-meter-long telegraph ribbon – is displayed in the vitrine cabinet, impossible to survey or read in its entirety.

■ In the 1970s, the American photographer Duane Michals created sequences of photographs in which he added handwritten text directly onto the photographic image. Already by writing directly on the image, he destroys the viewer’s possibility of using the image as a window to reality. Photography, which has often been viewed as a direct representation of the real, is here used to displace the boundary between the real, dreams, ideas and fantasies. The handwritten text contributes a narrative, where the familiar becomes ambiguous and the photographer himself distinctly present.

■ Lina Nordenström is a graphic artist whose practice approaches concrete poetry. She works foremost with different graphic printing techniques and with art in book form. The letters, the words, and the text typeset by hand, handprinted or handwritten are her material in an artistic practice that plays with the graphic expression and the meaning of words – often with a humorous undertone. The letters are both physical and graphic form, in the printing technique the meaning of the words is enhanced or questioned. In her work, the text as score and as graphic and linguistic rhythm encounters the presence of the hand.

■ In the works of Finnish photographer Carl-Erik Ström, we encounter, in the 1970s and 80s, images of everyday objects as well as scenes of nature that often possess a kind of laconic immediacy – a man at the edge of a lake or on a mountain. A jar. A chest of drawers with a potted plant next to a simple bed. The matter-of-factness of the photography gives an illusion of legibility, of comprehension. At the same time there is a silence, as if the photographer in his quiet imagery has wanted to make room for layers of meaning beyond what we see. The titles of the works, often handwritten onto the passe-partout, do not seldom offer the image new points of entry. Below the image of the chest of drawers is written “Strong vibrations” – and suddenly, the quiet image is charged with an almost electrical presence.

■ In the works of Lisa Tan, linguistic, cultural and political structures are made visible. *The Basque Language in the Dictionary* (2021) and *The English Language in the Dictionary* (wallpaper version, 2021) take as their starting point the dictionary’s combinations of word and image. Against the world language of English, with its inherent potential for exertion of power and superordinate definition of reality, stands the Basque, a language anchored in a local context and a specific cultural history. The work *Little Petra* consists of an expensive chair from a designer store and a text that tells a story of racism in Sweden. The chair’s inviting comfort is through the text turned into a question about who has the right to sit here.

■ Poet Peter Thörneby participates in the exhibition with two works. *Ateljéns funktion* (2022) is a framed sheet of text that gathers spatial observations and everyday occurrences. The work refers to the iconic text with the same title (“The Function of the Studio”) by the artist Daniel Buren, which speaks about the site-specific character of the artwork. The sculptural work *Italics* (2012) consists of a block of the marble-like composite material Corian, with an engraved text in red referring to the movement of the hand that comes with the writing of italic text. *Italics* is a book that is an object and that constitutes the boundary between Peter Thörneby’s two practices – visual art and poetry.