

Clemens Behr

Clemens Behr, born in Koblenz, Germany in 1985.

2011-	Fine arts, UdK Berlin
2006-2011	Graphic Design, University of Applied Sciences Dortmund, Germany
2008-2009	Universitat de Barcelona, Facultat de Belles Artes, Spain

German artist Clemens Behr uses the simplest materials to create complex ephemeral architectures, which fill gallery spaces with origami-like structures. Working with recycled materials and basic geometric forms, Behr dreams up installations that result in subtle confusions between 2D painting and 3D objects. Not content with the confines of gallery spaces, Behr has taken his work into the public sphere, building peculiar appendages in metro cars and erecting detailed miniature cities on street corners. At their best, his installations are feats of optical trickery, disorienting architectures reminiscent of German expressionist film sets. At their worst, they look like a creative kid ran amok with a bunch of moving boxes and a vat of paint. Behr belongs to a crop of artists, who take inspiration from childlike forms of expression, a naive, innocent aesthetic befitting a generation of Peter Pans.

Behr is currently based in Berlin, but travels consistently leaving amazing installations wherever he goes. Behr creates sculpturally inspired installations in both public and interior environments utilizing found recycled ephemera as well as basic building materials. With a background in graffiti and studying as a graphic designer Behr has created a body of works in an architecturally deconstructionist style. His influences include origami, spontaneous chance and a deep interest in the environment his installations will be displayed.

Behr in one way or the other attacks a space or wall, leaving his impression the same way he might have left a graffiti piece. The energy and size of his work mixed with the ephemeral state of his installations is a common theme. To be able to transform walls and space into temporary sculptures knowing they will be destroyed or taken down is something you get used to as a graffiti artist creating public works. It's no surprise he takes this same approach to his installations. The impromptu nature of his work reflecting at times the palette of the environment its installed in, or common everyday material found in its immediate surroundings provides the artist inspiration.

<http://www.clemensbehr.com/>

Video: <http://dl.dropbox.com/u/6329981/filmos.zip>

Pictures: <http://dl.dropbox.com/u/6329981/basso.zip>

Frida Franker

Regissör Frida Franker (född i Göteborg 1982) är utbildad på Konsthögskolan Valand och Kanazawa College of Arts i Japan. De senaste åren har Frida deltagit en i rad utställningar, senast i Rio de Janeiro curerad av Full Pull. Nyligen medverkade hon på Göteborg Filmfestival 2011 med JW/FF, som sedan dess visats på filmfestivaler runt om i Europa. Hennes debutfilm, "Varifrån kommer fårskinnsfällan?", visades på SVT 2009.

2004-2010	Valand School of Fine Arts, Göteborg; Master of Fine Arts (300)
2010	Valand School of Fine Arts; Curatorial work and exhibition methodology
2009	Kanazawa College of Art, Japan; Fine Arts dept. Master of Fine Arts
2009	HFF / University of Photography and Film, Göteborg; Academic writing
2007-2009	Valand School of Fine Arts; Summer academy
2008	Valand School of Fine Arts, Göteborg; Bachelor of Fine Arts Degree
2007	Valand School of Fine Arts; Material Phantasms
2007	HDK / School of Design and Crafts, Göteborg; Art in the public space
2003-2004	School of Photography, Gamleby
2001-2002	Göteborg University; Filmtheory

<http://www.fridafranker.com/>

"Onna no michi / Tear me out of the picture", 58:00 min (2009)

In a single shot the film shows workers at an all-night driving range in Japan manually retrieving all the golf balls that have been hit during the day. This specific task takes exactly 58 minutes and it is accomplished at the same time, every day, seven days a week.

The static camera registers the movements of the workers across the fenced off space, while the viewer hears the sounds of things going on out of frame – the pause music from the speakers, the voices of the workers, the balls being picked up and rolled off. The events, in their most stylized form, play out like an inverted painting, the workers slowly unpainting the surface from white to green and black.

Jennifer Rainsford, Lena Bergendahl and Rut Karin Zettergren

Jennifer Rainsford (b. 1982), Lena Bergendahl (b. 1982) and Rut Karin Zettergren (b. 1884) has been working together since 2008. While studying at Kungl Konsthögskolan (KKH) they started working with video and short films and started the art project You Look Like Milk. In that work they used film and video as method to look how the themselves relate to The Other.

<http://www.zbrproductions.com/>

<http://www.jenniferrainsford.se/>

<http://www.lenabergendahl.se/>

<http://www.rutkarinzettergren.se/>

"Applied Theories of Expanding Minds", 29:00 (2011)

"Applied Theories of Expanding Minds" follow a new tribe in a Kenya that during a long time has been exploited by China but that is now independent and in a state of insurrection. The film follow the main characters actions and rituals in their mission to create an alternative to the existing society by living in it but after their own system. Through interviews and observations of rituals a fanatic grope of individuals is introduced, that have decided to live by their own beliefs and to let decoding of the changes of the earths magnetic fields run their lives.

Nadine Byrne

Nadine Byrne är född i Stockholm 1985 och avslutade 2011 en femårig utbildning på Kungliga Konsthögskolan. Förutom textil arbetar hon även med skulptur, video samt ljud och musik (bl a Ectoplams Girls och The Magic State).

Nadine Byrne är fascinerad av religiösa ritualer. Hur människan genom fysiska rörelser kan manifesteras något de inte kan uttrycka med ord. Hur rekvisita såsom dräkter, masker etc. kan fungera som hjälpmedel för att transportera jaget till en plats bortom tid och rum.

2011	Western Esotericism, Stockholm University, Sweden
2007-2011	Royal Institute of Art, Stockholm Sweden
2006-2007	Bergen National Academy of the Arts, Norway

<http://www.nadinebyrne.com/>

”Dream Family”, 20:09 min (2011)

All creation begins on the inside. We desperately try to make sense of the input of life, regardless where it comes from. Jumbled, mixed-up, juxtaposed, contracted, expanded, the experiences add up and make us containers of impressions and expressions. Most people handle this causally by just mechanically reacting in various ways: engulfing, avoiding, loving, receiving, fearing, discarding, on, off, start, stop, etc.

Some, however, go a step further. With a lot of courage, the chaotic input is addressed, looked at, even questioned. What does my dream mean? Where do my emotions come from? Why do the things I fear most so often reoccur?

Nadine Byrne's film "Dream Family" is a part of her own budding mythology. The prominent and colourful figures (five females known as "the dream family") have appeared before, in Nadine's performances and in her earlier film work. Her music, her design and her sewing of their costumes are all active and deliberate attempts at communicating with her initial impressions and imprints – dreams, daydreams, ideas, visions, the magical moments when "things" appear.

To initiate a sacred communication with those hidden layers of one's own psyche is to tread adventurously on new ground. By ritually and esthetically formulating a new and unique dream-family-language, complete with sound, vision and emotion, and then also displaying it all to us (involved, as we are, in our own confusing life-complexities), Nadine takes on the role of soul-searching magician, armed with her own creativity and trust. We all have to address nature if we want to understand our own nature. We all have to address others if we want to understand ourselves. We all have to address darkness if we want to see our own light. From this intimately inner core, the Dream Family process moves on towards externalisation, constructing a dramatic tableaux vivant, a psychic mirror for the Self to see and learn from.

To try and understand what these priestesses-goddesses-maidens-witches-women are "doing" in the film is pointless. They are spiritual externalisations of a multifaceted mind that defies terms like "analytical", "poetical", or even "artistic". Nadine's main creation is not the fact that she has so wholeheartedly and single-handedly created all the parts of this cinematic poem herself. The most impressive feat is her courage to trust her own intuition and make – quite literally – dreams come true.

/Carl Abrahamsson

Tove Kjellmark (2010)

Born 1977. Live and work in Stockholm, Sweden.

Represented by FilmForm, Stockholm.

2003-2009 MA at The Royal University College of fine arts, Stockholm
2000-2003 Idun Lovén art school, Stockholm.
1999-2000 Ecole des Beaux-arts. France

Artist statement

Skin protects you. Losing it is painful, we are vulnerable. But we are open, to others, and to a new start.

What is distinctive in Tove Kjellmark's work is a fascination for behavior, dynamics and movement. This is an artist who creates work in a very spontaneous way using advanced technology, robotics and digital media as a tool for artistic expression. Kjellmark draws on psychoanalysis and neuroscience to explore people's relationship to that which is alien, or non-human, with focus on humans in relation to machines. Sculpture, photography and drawings in parallel all revolve around the question of how to represent vulnerable, mute, bodily states of being. An interactive toy is often the starting point in these artworks which Kjellmark cuts open, tears off the soft covering, makes strange, and controls with computer code. Sometimes she inverts the scale so that the interactive sculptures becomes menacing and monstrous giants, in other cases, she goes under the skin to uncover the psychological notions that problematizes the human. Tove articulates in a deeply perverse way essential questions about the contemporary human condition.

<http://www.tovekjellmark.com/>

"Naked", 8:54 min

A surgeon and his assistant wheel a bed with a panda on it into the operating room of a large hospital in Sweden. This is not a flesh-and-blood panda, however, but a mechanical toy. With great concentration, the surgeon starts to operate, painstakingly removing layer after layer of the furry covering followed by the soft filling. While the surgeon searches for the plastic core in the operational innards, the panda doggedly resists its deconstruction. The noises it emits sound more animal than machine-made, reinforcing the absurd nature of this clash between a living being and a machine. The film's calm, serious, observational style invites us to consider a number of current cultural issues. What is the difference between man and the technology he designs? To what extent are our flesh-and-blood bodies becoming technological bodies? And if, at some point in the future, we all have a technological body, will the operations of the future be like this one, on this pitifully whimpering panda? These are questions artist Tove Kjellmark also addresses in her other work. /IDFA