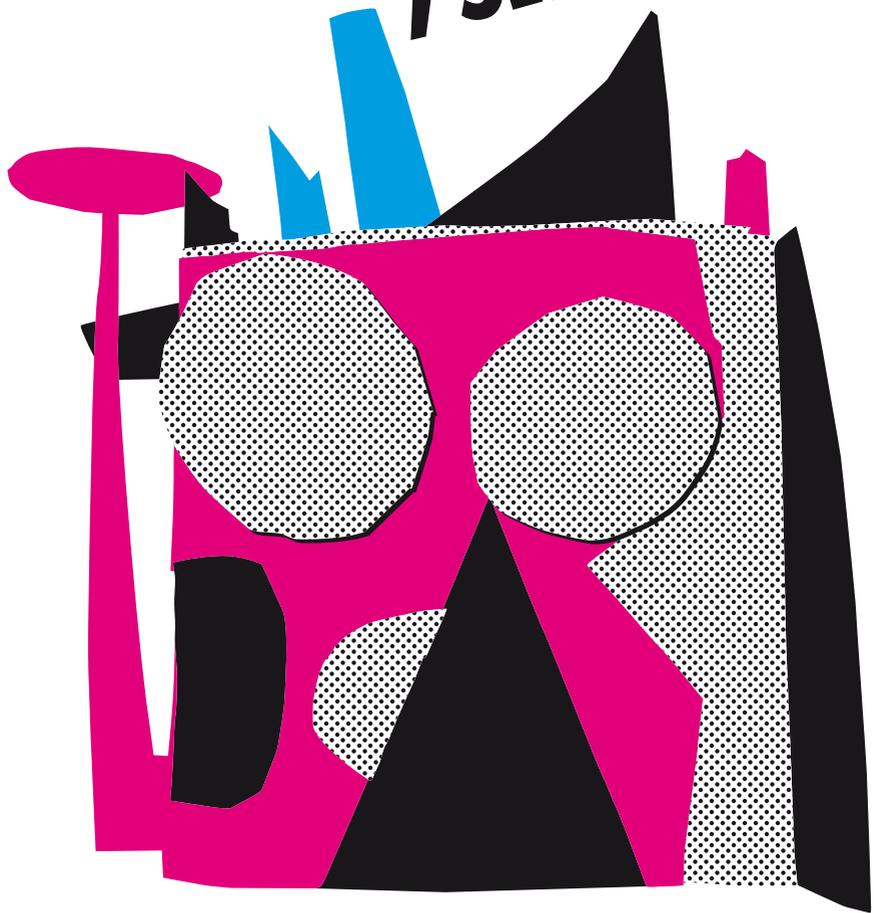


**"TO BE
CONTINUED..."**
7 SEP - 9 DEC '07



MAGASIN 3
STOCKHOLM KONSTHALL

Dear Guests,

After 20 years of exhibitions at Magasin 3 Stockholm Konsthall, we have the privilege and pleasure to present "*To be continued...*", an exhibition with works made specifically for us during these years. Magasin 3 is a private institution, created with the idea to present interesting, complex and astonishing visual art that otherwise would probably not have reached a Scandinavian audience. In its inception, Magasin 3 invited the artists to experiment and explore their creativity. By engaging in their process and supporting them to create works for exhibitions at Magasin 3, works were therefore produced that are charged with an energy and feeling that is unique to Magasin 3 and Stockholm. Our strongest advocates in the art world have been the artists themselves. This goodwill has transcended their experience in Stockholm to become a source for other artists and institutions internationally, who look upon Magasin 3 as a platform of possibilities. Magasin 3 is a sought-after cooperation partner for artists, curators, and leading institutions world-wide. It has become a museum, rather than a kunsthalle. While continuing to exhibit phenomenal contemporary artists, it is also a collecting institution. Magasin 3 has one of the most outstanding collections of contemporary art in Europe today and some of the results can be seen in this exhibition.

The title "*To be continued...*", is more than its words and meaning. This exhibition is the "preview" to Magasin 3's "unwritten chapters," cumbersome but a delight with every turn of the page. To those of you who have been "avid readers," you will recognize and remember many of the works presented here. To those of you who are "beginners," this condensed version of our vision, heart, and soul, will give you an introduction that will prepare you for all that is to come.

The present and future depend on an institution's intellectual property. That is, it is the individuals who make it happen. Magasin 3 is an environment where thought, research, academia, and imagination all come together.

To be able to say – 20 years – is an accomplishment, but to be able to say that this is just the beginning feels even greater!

David Neuman
Director

Janine Antoni

Moor, 2001

rope made of clothes and objects



THE ARTWORK

Curator Richard Julin asked the artists participating in the *Free Port* exhibition held in 2001 to take Frihamnen (the Stockholm harbor site of Magasin 3 whose name means “Free port”) as their broad theme. The exhibition explored Magasin 3 from a historical and site-specific perspective. Janine Antoni returned to her place of birth, which just happens to be the town of Freeport in the Bahamas. She gathered together material from friends and family and – using material objects as diverse as cat hair and lace, shoelaces and crisp bags – the artist created a 78 metre-long rope woven through with stories and memories. Every individual who contributed noted down anecdotes and associations which Janine Antoni compiled. During the exhibition, one half of the rope extended beyond the exhibition space and was used to tie up a life-boat in the harbor. *Moor* is a work of art in a state of permanent change – every time the rope is exhibited new components are added, new life-fragments are intertwined. For “*To be continued...*”, *Moor* is extended by 15 meters.

ARTIST'S STATEMENT

Moor marks a radical change in the way that I have worked with materials. Rather than working to uncover the inherent materiality of the object and its wider social implications I chose to work with the personal meaning that these objects have come to represent. The materials are gifts given to me by my family and friends. The materials’ histories range from everyday occurrences to significant life experiences. Much like a quilt, each piece is embedded with memories that intimately connect to a persons’ life. In fact, the viewer is aware that these materials have had another life before their present form. For this reason it is important to me to keep the materials alive. To do so I install the work differently each time it is shown. The act of making the work is a gesture of entwining all of these life stories together. For me, *Moor* is both an umbilical cord and a lifeline. (Janine Antoni, 2007)

THE ARTIST

Janine Antoni was born in 1964 in Freeport, Bahamas. She lives and works in New York City. The artist sees her work as an ongoing process like the daily tasks our lives are – largely – made up of. Her work consists of turning these tasks into sculptural processes in which she explores the possibilities offered by the body to create meaning. Janine Antoni's solo exhibitions include exhibitions at the Whitney Museum of American Art, New York (1998), Site Santa Fe, New Mexico (2003), and Institute of International Visual Arts, London (2005). She has also exhibited at the Guggenheim Museum in New York (2007) and at the Biennales held in Venice (1993), Johannesburg (1995), and Istanbul (1997).

Barry X Ball

Fleur-de-lys, 1992–1993

composite construction, 21,5K gold, 22K gold,
cobolt violet pigment



Tableau Mourant, 1992–1993

composite construction, palladium, 21,8K gold,
perylene (Stealth) black pigment



THE ARTWORK

Barry X Ball exhibited his icon-like sculptures in a solo exhibition at Magasin 3 in 1993. He mixes together unexpected points of reference, such as contemporary with medieval technology, science, art and philosophy. The artist's interest in the religious dimensions of artistic creativity and in medieval icons in particular developed during the 1970s after he

had moved to New York. As a resident of a large city, he was able to study masterpieces in museum collections and, later on, his interest would be further piqued by travels to Italy, where he was able to study church decoration and ornament at first hand. This experience of immediacy meant that he came to see these works both as exemplifying a fully developed style while embodying a conception of the world with its own set of doctrines. There is a sense of the importance of ritual in Barry X Ball's artistry. Sometimes even the specially constructed boxes the works are transported in are put on show – like reliquaries.

ARTIST'S STATEMENT

I made the 22 works of *The Not Painting Collection* over a 5-year period. As my series title suggests, these pieces were not paintings, per se, but physical discourses on painting and its conventions: its elemental composition; its history; its conservation, installation, transportation, and exhibition. The resultant hybrid objects unconventionally present the four basic elements of painting:

1. pigment (colored powder)
2. a solidified liquid medium (oil, acrylic, tempera, fresco, plaster, etc.)
3. a support (canvas, panel, wall, paper, etc.)
4. a gesture (what the artist does with the other 3 elements)

The pigment for *Tableau Mourant*, perylene black, is the same as that utilized for the “cloaking” paint on the American “Stealth” military aircraft. It is presented amidst a panoply of references to death, sexual/artistic creativity, and religious art traditions. Tuscan Gothic architectural stripes; mirrored Cyrillic font “VIRGIN” text; a neo-rococo heart profile; and Bernini-esque spiral thread columns frame the central pairing of stacked squares: the frosted pigment jar “paint” above an “ejaculatory” upside-down gold panel.

Fleur-de-lys, with its regal pairing of cobalt violet pigment and gold, presents those sensual components more directly, without the overt religio-sexual symbolism of *Tableau Mourant*. Each of these works is replete with two exhibitable cases: an inner wooden cabinet and an outer roto-moded plastic container. The elaborate, finely-crafted, lacquered-maple inner case contains a complete “survival” kit: installation templates and supplies, spare parts, gloves, photographs, and instructions. The outer case (the same type used by the U.S. military to air-drop material) is a heavy-duty water-tight protective enclosure. During shipping, an additional outer crate (effectively a 3rd case) forms a final layer of armour for the precious contemporary icon inside. (Barry X Ball, 2007)

THE ARTIST

Barry X Ball was born in California in 1955 and lives in New York since 1978. His art is inspired by contemporary formalistic concepts and an analytic approach to the idea of art. All decisions that have a bearing on the creation of the work of art are important in relation to its significance as a whole: the form, the material, the box in which the artwork is transported. Barry X Ball has had exhibitions at Galerie National du Jeu de Paume in Paris (1995), P.S.1 MoMA in New York (2004), and recently at Site Santa Fe in New Mexico (2007).

John Bock

Im AtomeiterzinsKonflikt mit einer EierstockCapitalSaint, 2001
performance (video)/installation



THE ARTWORK

A performance-based installation by John Bock formed part of the exhibition *Free Port* (2001); this performance was carried out in the Stockholm Free Port, and inside Magasin 3 on the opening day. Inspired by the grain silos behind Magasin 3, John Bock's shadow play tells a story about a miller and his wife.

John Bock's performance installations take place in worlds of his own devising, using minimal staging with everyday objects as props. He takes part in the installations he creates, sometimes involving the audience as well. The artist is developing a language of his own, both of speech and of movement. The flow charts used in marketing are frequently employed, filled with newly invented words. There are explicit links to the world of finance, an area in which John Bock has an academic qualification. Bock's spectacular performance is an exploration of the communicative resources of art, and draws inspiration both from conceptual art and from Dada, the Vienna Activists, Fluxus and the Bauhaus theatre.

ARTIST'S STATEMENT

Head-growth Permits rage
Head-swelling permits nasal-hair growth
Nasal hair reduces a silage curve
Nasal hair conducts Meech fever
Nasal hair implodes pension elasticity
Spins capital growth
Forms white creamy
Whimpers art welfare
Inflates juicily
Head-swelling ramifies. Tongue swelling.
Thick slobbery tongue dribbles
Thick tongue drips Colestin balm
Sends liquids of reason
Rustles leukemic currents
Screws up sigomastics
Demonstrates hay-architecture
Guarantees E.K.-ruality
Head-swelling permits toothache
Toothache implodes slime
Toothache dissolves into the gleam of glamour
Toothaches speaks them the root wound
"torpedoes" the eyeball
Neutralises MolkeMeMind
Allowing caviar noses to pulsate
Ripping apart the eye sinew

(John Bock, 2001)

THE ARTIST

John Bock was born in 1965 in Gribbohm, Germany, and lives and works in Berlin. Bock has carried out performance installations in various art spaces including the Museum of Modern Art in New York, the Venice Biennale (1999), Documenta XI (2002), Manifesta 5 in San Sebastian (2004), and recently at Museum für Moderne Kunst in Frankfurt (2007).

Cosima von Bonin

Item, 2001

fiberglass-strengthened plastic, plywood, dual-component acrylic enamel, aluminium, shellac, cotton, silk, polyester, linen



THE ARTWORK

Cosima von Bonin had spent the last year studying ships and shipping culture when she was invited to take part in the *Free Port* exhibition. She arrived in Stockholm and spent several days exploring Frihamnen and visiting the National Maritime Museum and the Vasa Museum. During the process of making the work *Item*, the focus of her interest was on the work-clothes, rituals and myths that characterize life onboard ship. The boat, an eleven-metre-long rowing boat, is dressed in a covering that can be taken off and put back on.

ARTIST'S STATEMENT

Cosima von Bonin does not make explicit comments on her own work. Richard Julin, the curator of the exhibition, described the work in the following terms: "von Bonin spent time at the National Maritime Museum prior to the exhibition, mainly looking at different kinds of uniforms. There had been a naval theme in von Bonin's art for some time when she created this installation in the form of a boat. When we installed the work everyone involved was dressed in seamen's clothes of various kinds. 'The boat,' too, was dressed and can be exhibited 'dressed' or 'undressed.' During *To be continued...*" the work will be on display in both guises at different times.

THE ARTIST

Cosima von Bonin was born in 1962 in Mombasa, Kenya, but has lived for many years in Cologne where she works. She is one of the most influential and productive artists working in Germany today. Her art cannot be subsumed within any specific genre but encompasses sculpture, photography, installations, film and performance. von Bonin often collaborates with other artists; she also has a record company and works as a DJ. Her various exhibitions include shows at

the American Fine Arts, New York (1993), Museu de Arte Contemporanea, São Paulo (1997), Kunstverein Hamburg (2001), and The Museum of Contemporary Art, Los Angeles (2007). During the summer and fall of 2007, Cosima von Bonin is taking part in Documenta 12 in Kassel.

Chris Burden

The Mexican Bridge, 1998–1999
35 000 parts of Meccano and Erector
Set (toy construction parts)



1/4 Ton Bridge, 1997
800 parts of Meccano and Erector Set (toy
construction parts)



THE ARTWORKS

Chris Burden started working on the bridges for an exhibition at Magasin 3 in 1999. His pieces in the exhibition, *B-Car*, *The Bridges* and *The Speed of Light Machine*, were all related to engineering and the technology of transporting people. The bridges are put together out of an enormous number of Meccano pieces. Both old and new pieces are used in the construction; some of the oldest are over a hundred years old.

The Mexican Bridge is 2.83 metres high and 4.57 metres long. The bridge is a model of a three-arched bridge designed for the Mexican railways in the mid-nineteenth century that was never built. The model is one fortieth the size of the bridge's intended 310 metre span. Burden explains that he opted to recreate this particular bridge because it is archetypal of the achievements of

engineering in steel in the nineteenth century symbolising the optimism, which pervaded the technology of the period. The *1/4 Ton Bridge* was planned and constructed so that it would be strong enough to bear the artist's weight, but it proved capable of carrying up to half a ton and Burden changed the name of the sculpture to the *1/4 Ton Bridge* from what he originally intended calling it, *The Stand-On Bridge*.

ARTIST'S STATEMENT

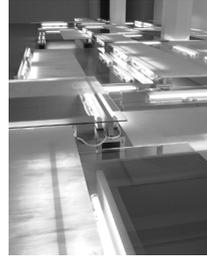
For years I studied an etching of a bridge in a book on early Mexican railroads. Although this bridge was never built the proposed bridge was a beautiful cast iron structure that was to span a very deep gorge. I fantasized that I might be able to model this bridge using Erector and Meccano parts (toy metal construction parts). I thought it would be wise to warm my fingers and familiarize myself with the metal construction parts by building a small bridge that could simply hold my own weight. I built the *1/4 Ton Bridge*, which weighs 5 pounds and is able to support 500 pounds. It was only after completing this small bridge I was able to commence the massive undertaking of building *The Mexican Bridge*. (Chris Burden, 2007)

THE ARTIST

Chris Burden was born in Boston in 1946. He has been a controversial figure on the art scene since the early 1970s when he shocked many people with his now legendary performances. Although these were carried out over several days in front of private audiences, their fame quickly spread. The artist often paid scant regard to his personal safety. *Trans-fixed*, in which Chris Burden had himself crucified on the back of a car, may be mentioned by way of example. Similarly in *Shoot* a friend was given the task of shooting him in the arm. After five years as a performance artist, Burden changed tack in order to turn an irreverent eye on technology in sculpture and installations that asked political questions in a dialogue with viewers. Chris Burden has exhibited at Centre Pompidou, Paris (1994, 2006), Tate Gallery, London (1999), 21st Century Museum of Contemporary Art, Kanazawa (2004), and lately at the Ronald Feldman Fine Arts Inc. in New York (2007).

Pedro Cabrita Reis

True Gardens #2 (Stockholm), 2001
MDF, fluorescent tubes, laminated glass,
enamel paint, electric cable



THE ARTWORK

Pedro Cabrita Reis exhibited at Magasin 3 in 2001. Painting was his starting-point, but his talent for stretching the possibilities of this medium meant that his work came close to being architecture. *True Gardens #2 (Stockholm)* is a utopian garden in which the flower-beds have been replaced by light tubes beneath white-painted sheets of glass. The works were produced as part of a process involving great skill at the selection of materials and construction components, which have been adapted and shaped to meet new ends. In his discussion in the catalogue with the French art critic Doris von Drathen, the artist explains how he attempted to turn his gaze downwards: away from gestures of power and God on high and towards the divine within the human.

ARTIST'S STATEMENT

The garden is Man's ultimate version of Nature, a spot we have managed to tame and control. We even see paradise, Eden, as a garden. This is a garden of white flowers and light. It is always in bloom and never needs watering. (Pedro Carbita Reis, 2001)

THE ARTIST

Pedro Cabrita Reis was born in 1956 in Lisbon, where he lives and works. He came to international attention when he took part in Documenta IX in Kassel in 1992. He represented Portugal at the São Paulo Biennale in 1994 and took part in the Venice Biennale in 1997. He has had solo exhibitions at various art spaces including de Appel in Amsterdam (1996), Centre d'Art Contemporain

Saint Nazaire (2005), New Center for Contemporary Arts, Moscow (2006), and Paesaggi Urbani nell'Arte Contemporanea, Turino (2006).

Leonard Forslund

Subjekt och dedikation M C M X C /
Subject and dedication M C M X C, 1990
oil, acrylic on linen canvas and extruded
aluminium



THE ARTWORK

A unique project was presented at the 1990 exhibition with Leonard Forslund. The artist had been working on one of the commissioned works, *Subjekt och dedikation M C M X C*, for over a year. The painting is thirty metres long and is divided into twelve sections whose structure is based on a demographic of the world's population trends. The overconsumption of Western society is symbolised in a multiplicity of small symbols, painted in the trompe l'oeil style. This work bears witness to an awareness that meaning occurs in the encounter between the work and the viewer while maintaining a relation to the history of art and to the wider social world.

ARTIST'S STATEMENT

The course of the sun through the heavens, that intimate conversation over a cup of post-colonial coffee and the explosive rise in population described by a promenade-like painting of barely 30 metres across, in an in-between color someone described as petroleum-blue, with a few "overconsumptionist" ground-plans in relief that can only be seen in raking light, with a trompe l'oeil subject displaced to the left margin... I was hardly making things easy for myself! (Leonard Forslund, 2007)

THE ARTIST

Leonard Forslund was born in 1959 in Landskrona, Sweden, and trained during the 1980s at the Royal Danish Academy of Fine Arts in Copenhagen where he now lives and works. The artist works in paint, often making use of theatrical stagings in exhibition spaces. Trompe l'oeil, illusion and shadow-play are frequently recurring techniques. In his painting, Forslund aims to combine a painterly perspective with one of content, asking existential questions about integrity, oppression and injustice. Forslund's work has been exhibited at Lund's Konsthall (2003), the Museum of Contemporary Art, Roskilde, (2005), and Charlottenborg, Copenhagen (2006).

Felix Gonzalez-Torres

Untitled (For Stockholm), 1992
12 identical strings, 500 light bulbs



THE ARTWORK

This installation, specifically made for Magasin 3 Stockholm Konsthall, consists of 12 strings of lights (or chain-lights) made up of 500 bulbs. In the catalogue, the art critic David Deitcher writes on the subject of *Untitled (For Stockholm)*: "...chain-lights were a product of nineteenth century manufacturing and their original purpose was obvious: to be a symbol of celebration and to draw customers to places where popular and commercial entertainment was supplied. However, these objects also inspire more intimate thoughts and feelings, which can be traced back to the tidal rhythms of the cycles of everyday life; to celebrations linked to the seasons; to the heady pleasure of changing one's identity and mistaking that of others at masked balls; to entertainments in the midst of huge crowds; to the memory of unexpected erotic adventures; in short, to a feeling of limitless, unspoilt opportunities without which it would have been difficult, perhaps even impossible, to endure the hardships of daily life".

ARTIST'S STATEMENT

When people ask me, "Who is your public?", I say honestly, without skipping a beat, 'Ross.' The public was Ross. The rest of the people just came to the work. (Felix Gonzalez-Torres, 1995)

THE ARTIST

Felix Gonzalez-Torres was born in Cuba in 1957. He grew up in Puerto Rico later moving to New York where he lived and worked before dying of AIDS in 1996. Felix Gonzalez-Torres combined several different artistic traditions such as Minimalism, Conceptual art and political activism and produced a number of "democratic artworks" in which he made use of public space (placards and hoardings), and easily reproducible artworks. Gonzalez-Torres' art is also an exploration of the splits in his own everyday life and the boundary between love and grief, pleasure and loss, the public and the private. His works have been presented in solo exhibitions at the Guggenheim, New York (1995), the Sprengel Museum, Hannover (1997), and the Serpentine Gallery, London (2000). Felix Gonzalez-Torres represented the United States posthumously at the Venice Biennale in 2007.

Katharina Grosse

Untitled (Infinite Logic Conference), 2004
acrylic on linen canvas



THE ARTWORK

Katharina Grosse's sculptures are directly related to the architecture she finds herself in. Wearing protective clothing and a face-mask, she spray-paints directly onto walls, floors and stretched canvases (which are all that remain

once the exhibition is over). During the *Infinite Logic Conference* exhibition at Magasin 3 in 2004, she converted two of the exhibition halls into an abstract inferno of paint and, for the first time, incorporated separate objects into the work. A bed, books and clothes formed part of the installation while the painting evolved in patches, in an almost organic fashion.

ARTIST'S STATEMENT

For *Infinite Logic Conference* I have put together for the first time studio works, a blank canvas, real-world objects and in situ painting. They establish various spacial systems and time continuums within one framework. I use these multiple surfaces to exaggerate an essential quality of painting, to experience contradicting realities simultaneously. (Katharina Grosse, 2007)

THE ARTIST

Katharina Grosse was born in 1961, and she lives and works in Düsseldorf and Berlin, Germany. Katharina Grosse has gained recognition for her paintings since the 1990s. Having worked with more traditional techniques using brush on canvas, she has increasingly come to use a spray-gun in the painting of large surfaces. Grosse's work is a response to the painterly tradition of art history and her works recall American color-field painting. In addition to three-dimensional environments, she used a vast billboard as her canvas for a show in Auckland in 2001, while in 2002 she painted the façade of the Birmingham Public Library. Grosse's solo shows include exhibitions at the White Cube in London in 2002 and at the Kunstmuseum St. Gallen in the same year, Palais de Tokyo, Paris (2005), de Appel, Amsterdam (2006), and at the Tapei Biennale in Taiwan (2006).

Fabrice Gygi

Chèvre, 2006
lacquered steel, rubber



THE ARTWORK

The art of Fabrice Gygi, whose work was exhibited at Magasin 3 in 2006, aims to draw attention in a particularly forceful way to the architecture of power in urban environments. The sculptural objects Gygi has created as part of his ongoing exploration of subjects such as authority, power and the body, can be divided into three categories: protection, aggression and utility. Gygi criticizes authoritarian systems in our culture through the exploration of ordinary objects and everyday architecture. He likens the role of the artist to that of an observer able to place himself outside society in order to see what is going on and to reflect and comment on it. *Chèvre* consists of a constructed frame and a basket. The result is disturbingly ambiguous: is this an apparatus for torture, sport or just something playful?

ARTIST'S STATEMENT

It is logical for me to work with the notion of torture. I observe society around me and right now sado-masochism is 'in fashion.' Is it a game or is it torture? I wanted to make a piece about that, about the in-between. (Fabrice Gygi, 2006)

THE ARTIST

Fabrice Gygi was born in Geneva, Switzerland, in 1965. The formal inheritance from 1960s Minimalism is a powerful element in Gygi's work. This is apparent in the size and form of the works, the use of industrial materials, and in the relation of the works to the body of the viewer. However, in Gygi's hands the inherently reserved stance, the introversion, of minimalism has to make way

for objects saturated with social and political content. Fabrice Gygi represented Switzerland at the São Paulo Biennale in 2002, and has had several solo exhibitions, among others at Musée d'Art Moderne et Contemporain in Geneva (2004), and at COMA in Berlin (2007).

Mona Hatoum

Undercurrent, 2004
electric cables, light bulbs, computerized
dimmer unit



THE ARTWORK

Undercurrent was created as part of the major retrospective exhibition held in 2004. It consists of a rhythmically pulsating and hypnotic web of electrical wiring and light bulbs. Among Hatoum's aims in *Undercurrent* was to refer to Magasin 3's collection and to Felix Gonzalez-Torres' *Untitled (For Stockholm)*.

ARTIST'S STATEMENT

Undercurrent is a woven mat made of cloth-covered electrical cords that spill out of the central square and meander across the floor to end in a light bulb each. The bulbs form a circular halo of light on the outside perimeter of the square mat and are controlled by an electronic device that fades them up and down in a slow breathe-like rhythm. It is an electrified carpet with what could be seen as a malevolent force running underfoot.

The staff of Magasin 3 were involved in every aspect of research and production of this work. Under the supervision of Richard Julin they devised a special table/loom to allow for the woven centre to be realized in this unusual material. (Mona Hatoum, 2007)

THE ARTIST

Mona Hatoum is Palestinian, born in Lebanon in 1952. She lives and works in London and Berlin. She combines an interest in aesthetics with themes of both political and social character in her works. Today she is one of the most distinguished artists of her generation. After her studies at the Byam Shaw School of Art and the Slade, she made a name for herself during the 1980s with a series of celebrated performance works and videos. Her works focus on conflictual themes such as violence, oppression and voyeurism, often in relation to the human body. Mona Hatoum has exhibited widely in Europe, the US and Canada. In 1995 she was nominated for the Turner Prize. She has exhibited at Centre Pompidou, Paris (1994), and White Cube, London (1995). That same year she was represented in the Italian pavilion during the Venice Biennale. Mona Hatoum has had important solo exhibitions at the Museo de Arte Contemporáneo de Oaxaca (2003) and Hamburger Kunsthalle (2004). Mona Hatoum came to the attention of the Swedish public when she was awarded an IASPIS scholarship for 2001 and 2002.

Alfredo Jaar

Reflections, 1989

suspended light box with black and white transparency, nine glass pools, wood base



THE ARTWORK

Magasin 3 showed the work of the Latin American artist Alfredo Jaar together with that of Ronald Jones in an exhibition in 1989. Both the artists in the show worked with the premises that art has a social role to play in the community. *Reflections* consists of a light box containing black and white slides and nine glass pools. Jaar often makes use of photographs, light boxes and reflections to obstruct and challenge the observer. In enticing viewers to come close to the works and see themselves reflected in the surface of the water, Jaar's aim is to ask questions about the observer's own awareness and complicity in the issues of global politics.

ARTIST'S STATEMENT

I created *Reflections* in 1988, when Chile was still under General Augusto Pinochet's dictatorship. It was conceived specifically for Sweden, a country that had been, and still was, a heaven for thousands of Chilean refugees. At the time, the world was still hearing about the horrors committed by the military regime. Bodies were still being buried in the desert or worse, thrown in the sea, some of them still alive. *Reflections* was a way to exorcize those demons inside my head, and share the experience with a community that was, I felt, sensitive to our plight. Those dark times have ended and Chile, as well as Latin America, is experiencing a renaissance. Chile, for the first time in history, has elected a woman as President. She has, in turn, appointed an equal number of women and men in her cabinet and in all civil positions. Democracy is flourishing.

Since that first exhibition at Magasin 3 in 1989, I have returned countless times to Sweden to teach and exhibit my work. Magasin 3 was the first Scandinavian institution to show my work and I am very grateful to David Neuman and Amy Simon for their very early trust and support.

Reflections is still, I realize, a sign of our times as the world community is confronted daily by new horrors and we reach new levels of human cruelty. Our tolerance for brutality has increased. Our twenty-first century has started in darkness. The spaces of culture are the last remaining spaces of freedom and hope. Let there be light. (Alfredo Jaar, 2007)

THE ARTIST

Alfredo Jaar was born in Santiago, Chile, in 1956. He grew up both there and in Martinique, but currently resides in New York where he works as an artist, architect and film-maker. He refers to his own work as "socio-critical" installations, and uses his own identity as the starting-point for describing inequalities in power relations. He chooses not to focus on a particular country but rather on the growing void between the different societies of the world. The artist has been represented at several biennales around the world; in Venice (1986), in São Paulo (1987), in Johannesburg (1997), in Sydney (1990), and in Istanbul (1995). Important exhibitions have been at the Museum for Contemporary Art in New York (1992), Whitechapel, London (1992), and lately at the Museum of Fine Arts, Houston (2005), and at MAMCO, Geneva (2006) to mention a few.

Matti Kallioinen

The Beautiful Robot, 2007
wood, aluminium, video projection



THE ARTWORK

Matti Kallioinen's *The Beautiful Robot*, situated outside Magasin 3, is a new work made for "To be continued...".

ARTIST'S STATEMENT

My most recent works are a kind of science fiction. And this work, too, is linked to issues to do with awareness, technology and cognition. I want to create speculative, poetic images of Artificial Intelligence, and to distance myself from a dominant machine-mythology which continues to declare: people are soft – machines are hard. But once technology has become sufficiently advanced we will have profound emotional relations with it. I am not trying to describe a specific scenario that is bound to come about, but rather to challenge certain deep-rooted ideas about human nature. (Matti Kallioinen, 2007)

THE ARTIST

Matti Kallioinen was born in Uppsala in 1974 and lives and works in Stockholm. He trained at the University College of Fine Arts, Craft and Design in Stockholm and has exhibited in Berlin (2002), Oslo (2005), and at the Moderna exhibition held at Moderna Museet in Stockholm in 2006. Matti Kallioinen's art is dream-like, burlesque and bizarre. It frequently deals with the relation between fiction and reality, taking place in worlds constructed from video, light, music and cardboard. A wild mixture of highbrow and lowbrow, seriousness and mysticism, and children's games. Together with his brother, Matti Kallioinen is also part of a band, Kallioinia, which plays electronic music.

Matts Leiderstam

Grand Tour, 1997–2007
installation with a painting and binoculars



THE ARTWORK

Grand Tour was shown in its earliest version as part of the Venice Biennale in 1997. Since then it has been continually expanded and forms a compendious archive. The *Grand Tour*, that great educational journey to Italy, was a must for the European upper classes and for artists from the seventeenth century until the middle of the nineteenth. In his work *Grand Tour*, Matts Leiderstam offers an alternative view of art history as he shows it reflected in a contemporary homoerotic context. In his art, Matts Leiderstam takes on the role of both artist and viewer. His work makes neglected details visible, providing an alternative interpretation of traditional art history. At the same time, Leiderstam is encouraging viewers to reflect for themselves on the nature of vision and their own role as observers in the exhibition space.

For “*To be continued...*” Matts Leiderstam has chosen to exhibit a painting from his archive and installed two binoculars pointing out from the exhibition space: through the doors to the storage space, which are slightly ajar, as well as towards a view from the window of the exhibition hall. Viewers are encouraged to see beyond the familiar exhibition space and immerse themselves in Leiderstam’s multifaceted visual imagery.

ARTIST’S STATEMENT

Work on *Grand Tour* has developed into something of a unique collaboration between Magasin 3 as an institution and myself as an artist. I can only describe it as an extraordinary instance of mutual trust which has made it possible to transform the original installation into an archive with its own architecture of seeing. In the course of the touring that *Grand Tour* has been engaged in I have rethought it, experimented with it, added to and subtracted from it – a process that is still ongoing. (Matts Leiderstam, 2007)

THE ARTIST

Matts Leiderstam was born in Gothenburg in 1956 but lives and works in Stockholm. He started working-life as an apprentice potter at Rörstrand's porcelain factory before going on to further education at the University College of Art, Crafts and Design in Stockholm and Valand School of Fine Arts in Gothenburg. In 1992 and from 1996 to '97 he was awarded studio scholarships abroad by IASPIS in Montreal and London respectively. *Grand Tour* has been exhibited at DCA – Dundee Contemporary Arts (2005), in Gothenburg (2005), and at the Kunstmuseum in Liechtenstein (2006). It is also to be shown this fall at Badischer Kunstverein, Karlsruhe.

Charles Long

Unity Purity Occasional, 2000
glass, steel, sound equipment,
anti-bacterial gel, fans



THE ARTWORK

Charles Long's *Unity Purity Occasional (UPO)* was first exhibited together with works by Ernesto Neto and Siobhán Hapaska in 2000. What the different artworks had in common was that they were tactile, containing sound, scents and tangible interactive elements. *UPO* is an amorphous sculpture that pumps out antibacterial hand-cream to the notes of a musical composition specially written for the work by the ambient group Stereolab. The title of the work was arrived at by accident: more from a feeling than as an attempt at explanation. At the core was the idea of a hub where people gather to cleanse themselves, and thus also find themselves interacting. The futuristic design of the work is a reference to a scene in one of Charles Long's favourite films, *A Clockwork Orange* (Stanley Kubrick; 1971), in which the main character drinks milk from the breasts of a nude sculpture, with the difference that instead of breasts and milk, *UPO* provides pumps and antiseptic gel.

ARTIST'S STATEMENT

This sculpture was made at the end of a long run of making interactive pieces, which were very well received by the public. Many of these previous works involved people putting their hands directly on the sculpture and shaping the materials. At the time *Unity Purity Occasional* was made, I was questioning the value of interactivity, and the manner in which my work was delighting the public. After creating this piece, I set off on a search for integrity (at times overly serious) that would involve a period of not working at all, followed by a rejection of interactive works. This was the transitional work, in which the public could wash their hands of any germs accumulated from handling my previous work, while I could also wash my hands of what I saw as work that was potentially too entertaining.

Since then I have developed a more balanced approach. Now I look at the piece, and it is ridiculous, wonderfully so. In its outrageousness it reminds me of a 70s soul band Parliament Funkadelic concert, where the disco spaceship descends on stage in a cloud of fog. It may be in the nature of art to be contrived for the other, it may be inescapable, no matter how minimal, pure and personal the work. I don't need to throw the baby out with the hand gel. (Charles Long, 2007)

THE ARTIST

Born in New Jersey in 1958, Charles Long currently lives and works in Los Angeles, California. Long has worked in ceramics, painting, performance, installations and sculpture. Music, film and art provide the sources of inspiration he is most keen to emphasize. His art often takes place in the breach between the abstract and the figurative, and in the 1990s Long was a pioneer in the collaboration between art, design and music. Long has had solo shows in Paris (1997), Brasilia (1998), Santa Monica (2002), and New York (2003).

Ernesto Neto

*Oinhomoland 'ameioba, scapeiode
'plaiasmioic, 2000*
polyamid, polystyrene



THE ARTWORK

Ernesto Neto's enormous amoeba is like a jellyfish, slithering organically round the pillars. *Oinhomoland 'ameioba, scapeiode 'plaiasmioic* was a milestone for Ernesto Neto, something entirely novel and untried. "This work is going to be an entirely new element in my production. I have never done anything like it before, it is going to seem very fresh", he confided in a conversation prior to the *Siobhán Hapaska, Charles Long, Ernesto Neto* exhibition (2000). Neto revealed that he is not interested in portraying the body in concrete fashion; he starts, instead, from a feeling that allows him to imagine the body, and his aim is to portray this relationship in an abstract, sculptural way.

ARTIST'S STATEMENT

It's a sculpture, a plasmic landscape body, in a relationship to the architecture of the room that generates it. When inside the original room it becomes a fragment of time, of its own expansion, the limit of it, the moment of it between the columns and walls. *Oimoland* is a pregnant piece it has in itself body, the cyto-egg-plasma as a topologic skin toughing the relation between the two bodies, the big one mother body, and the small the seed one, this relation is a metaphor of the relation that is going on between the sculpture and the room and its columns, without the room (in another room, just open room space) the piece get a new reality, she is what she is, there is not any more the strong idea of time grow movement as far as there is no contrast between the plasmic body with the hard colons, it looks like a freedom, yes it might be freedom but life needs fight, contrast, duo dance. The piece is made by millions billons of polystyrene pearl-pellets and the polyamide skin out line. Life happens in the conflict, on the limit between this tulle-skin continent and this colony matter content. (Ernesto Neto, 2007)

THE ARTIST

Ernest Neto was born in 1964 in Rio de Janeiro, where he still lives and works. Neto is considered to be one of the most prominent Brazilian contemporary artists. Brazilian neo-Concretism, which aimed during its heyday in the 1950s and 1960s to invite viewers to become active participants while rejecting Minimalism and its notion of abstraction, provided a significant starting-point. He has had an extensive list of exhibitions all over the world including Århus Kunstbygning (2002), Centro Cultural São Paulo (2004), Centre d'Art Contemporain, France (2005), and at the Freud Museum in Vienna in 2005. Neto has also represented Brazil at several biennales, such as São Paulo Biennale (1998), Sydney (1998), and Venice (2002).

Lars Nilsson

Vid mitten av vår levnadsbana fann jag mig i en mörk skog... / Midway on our life's journey, I found myself in dark woods... , 2002
video installation



THE ARTWORK

Vid mitten av vår levnadsbana... was a work produced originally for the artist's exhibition in 2002, which was the first retrospective held at Magasin 3 dedicated to a Swedish artist. The film portrays a dark and foggy forest landscape and a masturbating woman among the leaves. The mysterious forest demands our attention and the work forces the viewer to come to an abrupt halt and become a reluctant voyeur.

ARTIST'S STATEMENT

As is often the case, one has many different ways of accessing a work – the first impulse for *Vid mitten av vår levnadsbana...* was my delight in a friend's exhibitionistic tendencies. I thought about how this could be visualized without ending up in pornography's dreary conventions. At the time I was most engaged in sculptural work and in connection with that the idea was born to film in a sculptural manner, to use a fixed camera to create an autonomous space around a character with

whom the viewer shares a sense of real time. You can move around in front of the scene in human scale, can determine the length of the session but can never come really close. The projection screen serves as the living diorama's glass case in front of which we all become voyeurs. The woman in the image, exposed, masturbating, paradoxically becomes increasingly protected in her private space as time passes, while the viewer's gaze, especially that of a male viewer, is increasingly and embarrassingly exposed in the room. (Lars Nilsson, 2007)

THE ARTIST

Lars Nilsson was born in 1956 in Stockholm where he currently works. His artistic endeavors encompass painting, sculpture, video and installations. Ever since 1994, Lars Nilsson has been engaged in an unsparing exploration of male sexuality in a peculiar symbiosis between private life and art. Michel Foucault's analysis of the structures of power – in which supervision and control are focused on the body – has served as a guide, as have the theories of the radical feminist Catharine MacKinnon. He has been Professor of Fine Art at Malmö Art Academy, the University of Lund, an academic career he has combined with his activities on the international art scene. Exhibitions of Lars Nilsson's art include shows at the P.S.1 MoMA, New York (1993), Moderna Museet, Stockholm (1998; 2002, 2004), Palazzo delle Papesse, Siena (2001), and the Site de Création Contemporaine, Palais de Tokyo, Paris (2003).

Georg Oddner

Genomresa / Journey Through,
2003

photo collage on cardboard,
framed behind plexiglass



Georg Oddner is shown in Jim's Room until October 21, followed by Stina Nordenstam's *Tänk dig en människa*, 2004 (October 21 – December 9).

THE ARTWORK

In 2003 Magasin 3 held an exhibition ranging over the whole of Georg Oddner's extensive oeuvre. The show encompassed press images, travel books, portraits and still lifes. Familiar images from the 1950s were brought together with some of his most recent works, and a smaller cabinet-like space was added to the exhibition area to illustrate his working methods. This contained a compilation by Oddner of existing unfinished material.

ARTIST'S STATEMENT

When I take photographs I try to avoid thinking too clearly in words. Instead I follow my intuition, the experience that is occurring within me. Visual language has to be free of the fishing-tackle of words, otherwise all you are doing is illustrating. But I do like being with my images, in a darkroom, for example. Then they get to talk to me and that's when I hope they will open up to new words I never thought of before. (Georg Oddner, 2003)

THE ARTIST

Georg Oddner was born in Stockholm in 1923. He lives and works in Malmö. Originally a jazz drummer, Georg Oddner started his career as a photographer in the 1950s. In 1958 he took part in founding what was to become Tiofoto, a Swedish counterpart to the Magnum picture agency. His career took off in New York where he did an apprenticeship at the studio of the American photographer Richard Avedon. Georg Oddner is one of the Swedish photographers that has gained international renown. His images are extensively represented in book form and in exhibitions. He has exhibited at the Louisiana Museum of Modern Art in Denmark (1995), Hasselblad Centre (1996), Lund's Konsthall (2003), Kulturhuset in Stockholm (2003) and at the National Museum in Stockholm (2006).

Tony Oursler

Antennae, 2002

installation with antennae, metal poles,
concrete, video projectors, DVD-players



Caricature, 2002

sculpted plastic, paint, video projector,
DVD-player



Frequency Spectrum, 2002

plexiglass, video projector, DVD-player



THE ARTWORKS

The extensive investigations conducted into technology and the history of the televisual medium that the artist Tony Oursler has been involved in for many years were reflected and portrayed in a series of new works in the comprehensive exhibition *Station* in 2002. Oursler also wanted to explore our yearning for the unexplainable by investigating modern myths surrounding technology, for example that radio waves could be a potential medium for ghosts and spirits to communicate with us.

Light and movement, power and energy, are frequently given visual form in Tony Oursler's work. The spectrum of frequencies every country has to devise and how much air-space is allotted to the various frequencies take on a sculptural form in *Frequency Spectrum*. The viewer encounters mobile, projected faces in a system of plexiglass boxes. Voices rise and fall incoherently, only a few words can be

made out every now and then. The voices speak of “the hum,” an inexplicable, low frequency sound that occurs in different places in the world.

Antennae is a work that draws attention to all the antennas that surround us in our daily lives, as well as the waves and frequencies that create an invisible network in the sky. In the catalogue produced to accompany the exhibition, Oursler says that the antennas and cables are ugly, disturbing, that they fragment the horizon, tearing it into pieces, and yet together they create a beautiful infrastructure which permits communication and makes possible the transmission of knowledge. Oursler sees Stockholm’s TV tower, Kaknästornet, which is visible from the window at Magasin 3, as part of the work.

Tony Oursler often works with projections to animate dead surfaces. Sometimes it is faceless dolls that are given life, and sometimes – as in the work *Caricature* – a large three-dimensional form. The procedure is a simple one although in combination with the audio tape the result is unexpectedly burlesque. The work whispers to the viewer, flirting and luring us on with winks and cooing noises.

ARTIST’S STATEMENT

Sometimes one only wants to remember the work and sometimes only the process. Then there are times a total blackout would be best. Working with the crew at Magazine 3 was an ideal situation: all the elements of our project(s) came together so smoothly. We made a new installation, publication, and produced a Swedish version of the *Influence Machine*, including a soundtrack CD. What really stays with me is the feeling of making things beyond expectation, almost a feeling of good luck.

Developing *Station Project*, a sprawling circular installation that traced the path of an imaginary broadcast signal, forced me to address pop culture’s moving image in light of the digital era. Wi-Fi was just a concept to be isolated on the frequency spectrum chart; a symbol of the last remaining free broadcast space. This fantasy territory was made physical in the installation, yet seemed to be somewhat technically perplexing for the viewer. I have a soft spot for systems – how they can relate to the way we live and tend to drift into obscure detail. In *Station* when technology began to dominate, I wanted to counter balance with a very human sign of the viewers obsession with a new moving image. I needed to find this sign within the viewers impulse and drive to indulge in a fantasy space.

What would a creature from media space look like? It would be a fish out of water, isolated in 3D space, retaining the characteristic of media space in our work. The creature would be a digital friend, pet, mind reader, slave, and mirror of one's desires. It would take a primal form, part cartoon part fertility goddess, with large eyes and mouths. Gone are the nose, ears and the rest of the body; left behind in accelerated media evolution. How would such a creature speak? In simple tones and phrases, in a private language reserved for intimates. It's embarrassing to hear exchanges between lovers and owners and pets.

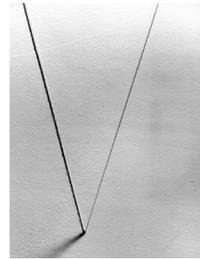
This work continued after our project at Magasin 3 and led to a family of motley creatures... (Tony Oursler, 2007)

THE ARTIST

Tony Oursler was born in 1957 in New York where he still lives and works. During the last twenty-five years, Tony Oursler has been working in video, sculptures, installations, performance art and painting. He now enjoys a position of crucial significance in the art world. A recurrent theme in his works is his interest in technology as related to psychology and the supernatural dimensions. He is celebrated for the way he combines hallucinatory, poetic texts and projections on dolls in violent and humorous stagings. In addition to the many joint exhibitions in which his work has been displayed, Tony Oursler's solo shows include, among others, exhibitions at the Museum of Modern Art, New York (1981), Musée d'art contemporain, Bordeaux (1997), Kunstverein Hannover (1998), Galerie National du Jeu de Paume in Paris (2005), and Metro Pictures, New York (2006).

Fred Sandback

Untitled, 1991
yarn



THE ARTWORK

Fred Sandback exhibited at *Magasin 3* in 1991. By stringing up lines of yarn across the interior, the work *Untitled* was based, then as now, on the physical dimensions of the exhibition space thus revealing different inherent forms and volumes. The originally soft yarn becomes abrasive as it cuts through the air. In her essay in the catalogue, Sasha M. Newman writes that the choice of material and the artist's working process pose questions about works of art, their authenticity and about collecting and owning artworks as such, "Within the space of a few seconds, the strings can be pulled down from the ceiling to the floor and stuffed into a bag. A sculpture of this kind, which is inaccessible to the viewer, the collector and the museum, which can only be captured using memory or in photographs and not as a separate work of art to be owned or possessed, categorically denies its own status as object. In its questioning – so typical of the artist's generation – of our most fundamental concepts, our most hidden convictions in relation to perception and authoritarian structures, Sandback's art reveals the prejudices of the bourgeois dream".

ARTIST'S STATEMENT

...in no way is my work illusionistic. Illusionistic art refers you away from its factual existence towards something else. My work is full of illusions, but they don't refer to anything. (Fred Sandback, 1986)

THE ARTIST

Fred Sandback was born in Bronxville, New York, in 1943. He studied philosophy, and then sculpture together with Donald Judd and Robert Morris. The three of them stridently proclaimed an ambition to break with the formal spaces of modern sculpture and turn the traditional relationship between object and viewer upside down. He had his first exhibition in 1968 at the Galerie Konrad Fischer in Düsseldorf and went on to exhibit around the world until his death in 2003. Dia Art Foundation founded The Fred Sandback Museum (1981–1996) in Winchelson, Massachusetts.

Lara Schnitger

Gridlock, 2005
cotton, ribbon



THE ARTWORK

Schnitger has traveled widely and has been inspired in eclectic fashion both by ordinary objects such as signposts, decals, printed t-shirts, slogans and patchwork quilts, and by spiritual symbols such as Buddhist temples and Tibetan prayer-flags. The work, a kind of hanging made of streamers, was created while putting together her solo exhibition *My Other Car Is A Broom* in 2005. It had a practical function then, serving as a divider, a barrier between the existing exhibition and the one to come, which was developing behind it. What viewers were able to see was the sewn-together pieces of cloth covered in printed slogans to do with religion, politics, the natural world and feminism. When the latter exhibition subsequently opened, the hanging had changed form: it was integrated into the new exhibition space and curled round a pillar.

ARTIST'S STATEMENT

Good planets are hard to find. Nobody is ugly after 2 AM. Don't worry it's only kinky the first time. If you want to wear fur, stop shaving. Yuck Bush. *Gridlock* was made in 2005 but all these bumperstickers are still driving around LA. Hoping for a change. (Lara Schnitger, 2007)

THE ARTIST

Lara Schnitger was born in 1969 in Haarlem in the Netherlands, she now lives and works in Los Angeles. Schnitger works with textiles and her sculptures and installations have an urban feel combined with the domestic and the hand-crafted. In a highly personal way she deals with everything from politics, humor and eroticism. She has exhibited in Europe as well as the US and Asia at venues that include Kunst-Werke, Berlin in 2000, Statement, Berlin in 2001, and PS1 MoMA, New York in 2002. Schnitger has been awarded scholarships by the Mondrian Stichting and the Pollock-Krasner Foundation.

Nahum Tevet

Untitled, 1995–1996
painted wood



THE ARTWORK

Untitled was shown as part of the 1996 exhibition *Måleri – det utvidgade fältet* (*Painting – The Extended Field*). The artist's way of relating to conventions in Minimalism, Constructivism, Cubism and the Bauhaus movement is to play with them. He seeks to decode the object and, in contrast with the Minimalists' strict reuse of existing components, Tevet's art appears to be more playful, making space for imaginative interpretations. Sarit Shapira, one of Magasin 3's associate curators, describes Tevet's work in an essay: "Tevet's works channel the

eye to see in them a presentation of some kind of grid – but at the moment when the mind begins to wonder what is the form that organizes these things in their place, it cannot associate that form with any structured order – not the cosmic (as in the classics), not the ideal or the meta artistic (as in high modernism), not the mechanistic (as in postmodernism). Tevet’s works, despite their large size, the use they make of minimalist and post-minimalist elements, and their ‘installation-like’ appearance only pretend to obey the conventions of site specific art.”

ARTIST’S STATEMENT

In the early 1980s I became interested in creating sculptures that could not be represented by means of photography, as if to deny any touristy experience of the works. It led me to time-consuming room-size sculptures teeming with objects, which present the viewer with the impossibility of an overall view and problematize one’s sense of orientation. When I start a new piece in my studio, it is important for me to work without a plan or program, not to know in advance what may evolve. I construct my elements knowing that they will do nothing by themselves. They are fabricated in a very simple manner, but one that is intended to distinguish them from raw materials or from “objects.” Until they find a place for themselves in the work they are virtually good for nothing. The work is carefully compiled through a long additive process. It grows in all directions, as though contaminated by a virus. It is, however, never about chaos; it exists in its attunement with the viewer; it is for him to unfold. If the work “works,” so to speak, it generates reflections. It reorients you only to pull the rug from under your feet. (Nahum Tevet, 2007)

THE ARTIST

Nahum Tevet was born in 1946 on a kibbutz in Mesilot, Israel, and lives and works in Tel Aviv. He is Professor at the Bezalel Academy of Art and Design in Jerusalem. Tevet has been working as a sculptor for over thirty years. The dialogue he has conducted in his work with the avant-garde movements in sculpture – Minimalism and post-Minimalism in particular – and with architecture has led Tevet to develop an idiom of his own. Tevet has exhibited his work at Documenta 8 in Kassel (1987), the São Paulo Biennale of 1994, the Carnegie International in Pittsburg (1999), and the Venice Biennale of 2003. In 2005 Tevet had a solo exhibition at DCA – Dundee Contemporary Arts and in 2007 at the Israel Museum in Jerusalem.

James Turrell

Dawning, 1992

permanent installation: plaster, latex paint, lights



THE ARTWORK

Dawning is the only work in the collection that is permanently on display at Magasin 3. It was installed in 1994 as part of a solo show of James Turrell's work. Turrell's art explores light and space and aims to reach the viewer intuitively. His works provide a sensory encounter for the viewer while also allowing us to experience and relate, in an active sense, to our own sense of vision. The artist's background in the Quaker movement in the US with its ideas of the Inner Light, the Sublime, and its links to God, can lend the work a spiritual dimension. *Dawning* is one of a series of pieces by Turrell known as "apertures," both in the sense of the part of a camera lens and an opening, a hole in the wall. An optical phenomenon known as "Ganzfeld" is being explored here. A phenomenon in which depth, surface, time, color and light are the various factors creating optical illusions that play tricks with our vision.

ARTIST'S STATEMENT

In working with light, what is really important to me is to create an experience of wordless thought, to make the quality and the sensation of light itself something really quite tactile. It has a quality seemingly intangible, yet it is physically felt. Often people reach out to try to touch it. My works are about light in the sense that light is present and there; the work is made of light. It's not about light or a record of it, but it *is* light. (James Turrell, 1994)

THE ARTIST

James Turrell was born in Los Angeles in 1943. He studied psychology and mathematics, although he also has a past as a pilot, which, as he himself has

pointed out, inspired him to extend his artistic studies into the exploration of light and space. Following his first international solo exhibition in 1976 at the Stedelijk Museum in Amsterdam, Turrell has continued to exhibit in major museums internationally. Since the 1970s Turrell has been working on one of the contemporary art world's biggest projects: *Roden Crater* in Arizona. There the artist has constructed an observatory on an extinct volcano, where cosmological phenomena such as moonlight and the stars are the only source of light and where the sense of drama is heightened by the presence of Turrells' work.

Uglycute

Furniture for Magasin 3 Projekt
Djurgårdsbrunn, 2002
MDF



THE ARTWORK

In the run-up to Magasin 3's Projekt Djurgårdsbrunn – a satellite project run by Magasin 3 at Djurgårdsbrunn between 2002 and 2005 – the design group Uglycute was commissioned to create an experimental working space in the existing building which would bring together interior design, food and film. The work of Uglycute, as its name suggests, is largely conceived around ideas of contrasts and clashes. "Respect by ignoring" has become their motto and the driving-force behind an interior design concept which aims to challenge our ideas about comfort and clashes of style. The materials used included chipboard and MDF and the shapes and forms are characterized by simplicity.

ARTISTS STATEMENT

Having to keep history always in mind risks leading to petrified and ill-conceived ideas about architecture and design. Iconic modernism in contemporary design often feels like the expression of an apathetic attitude to social development and new ways of thinking. Public and social places could be designed so that people understand that in this is a place where anything can happen, everything

is possible. It is therefore vital, if something is to be experienced as adaptable and easily influenced, to treat one's history with only a modicum of respect. Sometimes the best way of respecting the past may even be to ignore it. What is important is to respect one's own time and the possibilities the future holds while secure in the knowledge that one is the product of one's own time. A time which is, of course, a product of history but which you as an individual are capable of influencing, changing. Certain buildings need, on occasion, to be rubbed up the wrong way. A building of value to cultural history should not necessarily be shown respect by making tactful additions – on the contrary the building may appear in a better light if the new addition clashes with the old. (Uglycute, 2002)

THE ARTISTS

Uglycute consists of a group of architects, designers and artists (Markus Degerman, Andreas Nobel, Jonas Nobel and Fredrik Stenberg). Uglycute are renowned for their irreverent use of different materials put together in willful combinations as part of the design of interiors, furniture and exhibitions. They have been working together for six years, and they value theoretical work as highly as practical. Uglycute have had projects with Tokyo Style (2005), ROM for kunst og arkitektur, Oslo (2006), and lately with the Swiss Institute in New York (2006). They also participated at the Venice Biennale in 2003.

Rémy Zaugg

Ett självporträtt / A Self-Portrait, 1992–1996

1. MEN JAG / VÄRLDEN / JAG SER DIG
2. ETT SJÄLVPORTRÄTT / A SELF PORTRAIT
3. OCH OM, / NÄR JAG TALAR / VÄRLDEN / INTE LÄNGRE / FUNNES
4. AND IF / THE WORLD / AS I START TO SPEAK / WOULD NOT / EXIST ANYMORE
varnish on wood



THE ARTWORKS

These works by Rémy Zaugg were created for the exhibition *Painting – The Extended Field* in 1996, which dealt with the expansion of painting as artistic practice. Zaugg hung his paintings at Magasin 3 with reference to the dimensions of the site and the view. He also used fragmentary phrases to convey that which is of quintessential importance to the human being: to be seen by the Other.

ARTIST'S STATEMENT

The finishing touches in the process, including the polishing and varnishing, allow the color and the typographical form to just be, beyond all else. These processes dematerialize the parts making up the image, they destroy the paint particles and sublimate them. The image becomes color more than colorful matter. There is color and text – and there is nothing else. (Rémy Zaugg, 1999)

THE ARTIST

Rémy Zaugg was born in 1943 in Courgenay, Switzerland, and died in 2005. Zaugg played an important role in European cultural life, both as an artist and critic. His art developed within both conceptual and Minimalist traditions and also has links to Op-art. The act of seeing is frequently a recurring theme in Zaugg's work: both in thematic and visual terms. Zaugg had important exhibitions at Centre Pompidou, Paris (1995), Krüller-Müller Museum, Otterlo (1996), Kunsthalle Basel (1999), and at Museum für Moderne Kunst, Frankfurt/Main (2002).

PREVIOUS EXHIBITIONS

FLEEING AWAY FROM WHAT BOTHERS YOU MOST Mar – June 2007
PIPILOTTI RIST *Gravity, Be My Friend* Feb – June 2007
GILBERT & GEORGE Apr – June 2007
JAKE & DINOS CHAPMAN and JOHN CURRIN Jan – Apr 2007
PAUL CHAN Oct – Dec 2006
KIMSOOJA Sep – Dec 2006
GUNNEL WÅHLSTRAND Sep – Dec 2006
WALKING & FALLING Feb – Jun 2006
FABRICE GYGI Feb – Jun 2006
HERE COMES THE SUN Aug – Dec 2005
LARA SCHNITGER "My Other Car Is A Broom" Mar – Jun 2005
MATTS LEIDERSTAM "Grand Tour" Feb – Jun 2005
WORKS FROM MAGASIN 3 STOCKHOLM KONSTHALL COLLECTION Feb – Jun 2005
MONA HATOUM Oct – Dec 2004
PHILIP-LORCA DICORCIA "A Storybook Life" Sep – Dec 2004
JUAN MUNOZ "Three Laughing At One" Apr – Jun 2004
KATHARINA GROSSE "Infinite Logic Conference" Mar – Jun 2004
LG LUNDBERG "Stängsel" Feb – Jun 2004
JANINE ANTONI "Touch" Room 1 Jan – Mar 2004
AYSE ERKMEN "Tidvatten" Sep 2003 – Jun 2004
HENRY DARGER Oct 2003 – Feb 2004
PLINGELING – Norrköpings Konstmuseum + MAGASIN 3 Sep – Dec 2003
AERNOUT MIK "Flock" Apr – May 2003
SPIRITUS Feb – Apr 2003
GEORG ODDNER Nov 2002 – Mar 2003
EXTENSION – Works from the collection Sep 2002 – May 2003
TONY OURSLER "Station" Sep – Dec 2002
TONY OURSLER "The Influence Machine" Sep 2002
MODERNA MUSEET c/o MAGASIN 3 Mar – Jun 2002
LARS NILSSON Mar – Jun 2002
PASSAGE – Works from the collection Oct – Dec 2001
FREE PORT Sep – Dec 2001
PEDRO CABRITA REIS "The Silence Within" Feb – Jun 2001
ANNIKA VON HAUSSWOLFF, JANE & LOUISE WILSON, WEEGEE Aug – Dec 2000
SIOBHAN HAPASKA, CHARLES LONG, ERNESTO NETO Feb – Jun 2000
PER KIRKEBY Sep 1999 – Jan 2000
CHRIS BURDEN Feb – May 1999
SPATIOTEMPORAL – Works from the collection, 1988–1998 Mar – Dec 1998
GILBERT & GEORGE Sep 1997 – Jan 1998
PAINTING – THE EXTENDED FIELD Oct 1996 – Apr 1997
ANTONY GORMLEY Aug – Sep 1996
BRUCE NAUMAN Mar – Jun 1996
GEORG BASELITZ + CARL FREDRIK HILL Sep 1995 – Jan 1996
JAMES TURRELL Oct 1994 – May 1995
AGNES MARTIN May – Sep 1994
AFTER CONSTRUCTION – Works from the collection Sep 1993 – Apr 1994
BARRY X BALL Mar – Jul 1993
FELIX GONZALEZ-TORRES Oct 1992 – Feb 1993
JAMES LEE BYARS Mar – Jul 1992
ALFRED LESLIE Oct 1991 – Jan 1992
FRED SANDBACK Mar – Jun 1991
RICHARD LONG Okt 1990 – Jan 1991
LEONARD FORSLUND Feb – May 1990
A.R. PENCK Sep – Dec 1989
ALFREDO JAAR, RONALD JONES Feb – May 1989
WALTER DE MARIA Sep – Dec 1988
FIVE AMERICAN ARTISTS Feb – Mar 1988

MAGASIN 3

STOCKHOLM KONSTHALL

"TO BE CONTINUED..." SEP 7 – DEC 9 2007

EXHIBITION CURATORS David Neuman, Richard Julin, Elisabeth Millqvist, Tessa Praun, Sara Källström, Sara Despres

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PRODUCTION OF THE BEAUTIFUL ROBOT 2007

ARTIST Matti Kallioinen

CURATOR Richard Julin

CARPENTER Martin Dunkars

CAD PLANS Simon Kallioinen

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