

# CHECKING THE BOX

Department of Culture and Aesthetics



Stockholms  
universitet

CHECKING THE BOX  
Studies in Curating Art II

With roots in the international Master's program in Curating Art at Stockholm University, *Studies in Curating Art* aims to bring attention to curatorial research and the connections between curatorial theory and practice. Each issue of the annual publication is edited around a select theme.

*The publication is envisioned as an extension of the exhibition Coming Into Being, which examined the contemporary construction of identities through the artistic modes of manifestation and role play. It focuses on diverse tools artist deploy to examine and construct identities. In addition to some of the artists who were involved in the exhibition, we invited more to contribute with their works.*

*Editorial board*

Jeff Werner  
Magdalena Holdar  
Pamela Schultz Nybacka  
Robin McGinley

*Editors*

Anna Baca  
Daphne Carolus  
Jovana Nedeljković

Published by the Department of Culture and Aesthetics  
at Stockholm University  
© 2016 the authors and the publisher

Design: Per Åhlund  
Printing: Publit, Stockholm

First edition  
978-91-7611-797-2

The vast majority of  
folks in this society  
still believe in a notion  
of identity that is  
rooted in a sense of  
essential traits and  
characteristics that  
are fixed and static.

Bell Hooks,  
Art on My Mind:  
Visual Politics

## Contents

Foreword 1

Introduction 3

*Standing\_still\_listening* Jacek Smolicki 9

*Billboards* Meriç Algün Ringborg 15

*Formatting Your Freedom* Interview with Sandra Stojanović 17

*Billboards* Meriç Algün Ringborg 27

*Makeup Tutorials* Paul Kindersley 29

*Billboards* Meriç Algün Ringborg 41

*Minuting* Jacek Smolicki 43

*Billboards* Meriç Algün Ringborg 45

*Nationality or the Folklore of the Self* Carla Garlaschi 47

*Billboards* Meriç Algün Ringborg 59

*Minuting* Jacek Smolicki 61

*Billboards* Meriç Algün Ringborg 63

*Formatting Meaning* Daphne Carolus and Siri Landgren 65

*Books Without Letters* Siri Landgren 70

*Billboards* Meriç Algün Ringborg 83

About the Editorial Board 86

About the Editors 87

## Foreword

If there is a curatorial turn in society, arts and publishing, there is perhaps also an editorial turn within curating. This publication offers such a turn by creating an additional curatorial space after the exhibition “Coming into Being” at RYMD Konstrum.

Exhibition publications can have a great impact on curatorial discourse. Some catalogues have even become more important than their exhibitions. This is the case with “Implosion” at Moderna Museet in 1987, an exhibition retrospectively seen as the introduction of post-modernism to Sweden (although post-modernism had been discussed since the 1970s in Swedish magazines). Exhibition publications are also interesting study objects per se. Their form, layout, typography, the chosen images and text, together with the selection of writers, become traces of a past, and of it’s thinking about art, exhibitions and curatorial practices. They might even be seen as a part of the art. The exhibited objects depend on an art context – verbal or written, outspoken or implied - to become Art. The thinking that precedes an exhibition is too often volatile and hard to reconstruct, with the catalogue perhaps being the only source of information to facilitate a deeper understanding. Some publications are almost forgotten, being kept in archives and libraries, with the potential to be excavated by historians, chasing an understanding of the exhibition, and of its time.

Curatorial projects entail greater knowledge, skills and care than first meets the eye. As Nicholas Serota, Director of Tate, famously claimed, “Curating is 20% flair and imagination and 80% administration, collaboration and management.” Both curating and editing, however, encompass similar processes of conceptualising, assessing, planning, and collaborating in various stages of realisation. Artful selection, commissioning and composition involve processes of emending and revising texts and works into publishable forms (including design, production and marketing). In this way, the curatorial publication extends beyond documentation and archival functions.

Exhibitions are performative. It is however not possible to formulate exactly what and how they perform until we can look back at all the processes connected with both the curatorial work and the exhibition’s

own life. Its performance relates to the knowledge the curator acquired when being close to the art during installation; how different works informed each other in the exhibition space; insights that derived from formal and informal artists' talks; and eventually through the response of the audience. The post-exhibition publication mirrors a wish to learn from art. Today, this form of verbal reflection on art's non-verbal communication might very well represent a new curatorial standpoint, and the insight that the opening of a show is just the beginning of your journey to learn something new.

This second edition of *Studies in Curating Art* has been produced by an editorial team of students at the International Master programme in Curating Art, including Art Management and Law, at Stockholm University. The edition aligns itself with the convention to let a publication reflect on, rather than predict, the identity of an exhibition. This strategy has become more and more frequent during the past decade and often reflects the curators' awareness that exhibitions do something that is often beyond curatorial – and editorial – control.

As the editorial board, connected to the Curating Art programme, it is with pleasure and pride that we offer you this issue with the editorial team's curatorial insights and reflections.

Jeff Werner  
Magdalena Holdar  
Pamela Schultz Nybacka  
Robin McGinley

## Introduction

*Checking The Box*, the second issue of *Studies in Curating Art*, wants to nourish contemporary perspectives on identity in artistic practice by using and abusing the collective notions of the curatorial and the editorial in the creation of an exhibition space.

*Checking The Box* finds its roots in the group exhibition *Coming Into Being* that was held in the Spring of 2016 at *Rymd Konstrum* in Stockholm and of which the editors were part of the curatorial team. The most obvious conceptual link between the publication and the exhibition is its focus on the topic of identity. We are constantly transforming and adapting in order to connect with others and to obtain social acceptance. This process of negotiation involves a continuous assuming and rejecting of roles. It provides us with a way to construct our own and others' identities. In today's digitised world, our identities have increasingly become a complex of different roles. Some of them analogue, some of them digital, we appear to create and share different versions of ourselves with others. Following the exhibition, this publication will focus on the diverse tools that artists deploy to examine and construct identities.

*Checking The Box* aims to be more than the classical exhibition catalogue. As a post-exhibition publication, it overrides the boundaries of the exhibition by admitting that the excess of the curatorial learning process does not allow a form of closure. By showing a wider understanding of the exhibition theme in its selection of artistic contributions and reflections, the issue is fuelled by the insight that an exhibition is only part of a journey. In fact, this publication shows the curatorial performance as a work-in-progress.

*Checking The Box* stems from a wish to publish the unpublishable. Informed by close-up encounters with artworks, their potential of dialogue, witnessing their interaction, formal and informal artist talks, it wants to convey the non-verbal communicative power of art in print. By bringing the curatorial in contact with the editorial performance and by discerning its common ground, this publication wants to bring different bodies of knowledge together in its aim to create a platform where both meet in their aim of mediation. In fact, this publication is as much the

result of a curatorial thinking process in editorial form as of an editorial one in curatorial form.

*Checking The Box* opens with the work *Standing\_still\_listening* (2016) of Polish-born and Stockholm-based artist and researcher Jacek Smolicki (°1982). Comprised of a reflective text and twelve, scattered listenings from about 2800 recordings made in the last six years, the work examines the use of personal data as a mode for artistic exploration. Part of a larger personal archival and research project called the *On-Going Project* that Smolicki has started in 2008, the set of recordings presented in this publication construct a multi-modal record of everyday life.

Born in Istanbul and based in Stockholm since her graduation from art college in Stockholm in 2012, Meriç Algün Ringborg (°1983) shared her time between Sweden and Turkey for several years. Relating to her own experiences of migrating over cultural, linguistic and bureaucratic borders, her contribution *Billboards* (2012) directly reflects on concepts of identity and belonging. Made up from a selection of questions found in actual visa applications, it explores the bureaucratic instruments that blur the lines between the individual's right on privacy and the government's right to information. Presented throughout this publication in isolation, the questions question their own invasiveness. They take on an absurd tone, while the desire for control and categorization of the bureaucratic apparatus are exposed.

*Formatting Your Freedom* (2016) presents a conversation between Serbian artist Sandra Stojanović and *Checking The Box* editors and curators Anna Baca & Jovana Nedeljković, following the exhibition *Coming Into Being* and the artist talk held there between participating artists. The featured project *#identical* (2015 - ongoing) is focused on the identification and documentation of the identicalities between the two Belgrade-based visual artists Kristina Jovanović and Sandra Stojanović. By using a variety of artistic mediums, the project plays with the clichés and expectations of the social construct through the idea of interchangeable identities.

London-based artist, makeup enthusiast, prolific image-maker and youtuber Paul Kindersley (°1985) contributes to the publication with a series of makeup tutorials (2012 - ongoing) that originate from his Youtube channel TheBritishAreCumming. In his works Kindersley touches upon 'all the big' ideas like life/death/beauty, mainly focusing

on the constructions of truths, narratives and identities that we all deal with on daily basis. The collection of escapist vlogs, presented here as a documentation, form a DIY pantheon of contemporary British culture. In every one of them, Kindersley assumes an identity that is part of the national collective consciousness. The broadcasts question the process of assimilation in looks and behavioral principles in the digitised world.

The artistic practice of Stockholm-based Chilean artist Carla Garlaschi (°1981) investigates the manipulation of the identity complex by playing with expectations that appear to be relative to different geographical locations. She primarily works on installation, experimental literature and mass media formats. In the interview by Lars Brännegård commissioned especially for this publication she talks about the geographical restraints of identity and how the nationality influences her art. The interview also includes photographs by Felipe Maruri made for this occasion.

The work *Books Without Letters* by Swedish artist Siri Landgren (°1983) presented in this publication consists of reproductions of pages from a number of books, with all letters removed, and keeping only the punctuation. Landgren's artistic practice predominantly includes sound and performance, and this is her first and only purely visual work. It steers away from the concept towards the abstract nature of the punctuation mark in an exploration of meaning-making and identity of the author. The work *Books Without Letters* is accompanied by the conversation between editor/curator Daphne Carolus, that originated from a series of talks during the curatorial process for *Coming Into Being*.

The publication was developed as a course within the Studies in Curating Art with the support from the Department of Culture and Aesthetics at Stockholm University and the Stockholm University Press. Our special thanks go to the contributing authors, without whom *Checking the Box* would not have been possible. It was a pleasure to explore their research and works in depth.

We would also like to thank Carla Garlaschi, Sandra Stojanović and Siri Landgren who participated in the artist talk held at the opening of the *Coming Into Being* exhibition for inspiring us with the name for this publication. Many thanks to Konst-Ig owners Charlotte Ekbom and Helene Boström for their committed collaboration, as well as Per Åhlund for his work on the design. Finally, we would like to express our gratitude to the editorial board of Studies in Curating Art for the opportunity to produce this issue.

Anna Baca, Daphne Carolus and Jovana Nedeljković  
Editors





It was an exposure to a dense sonosphere of Jerusalem woven of sounds of bells, chants, prayers, screams, pre-recorded announcements and lively buskers that made me initiate Minuting, one of my life-long documentary projects. Ever since my visit there in July 2010 I have been recording at least one minute of sound, daily. Already by that time, for several years I have been committed to sound recording, however, I have not been doing it so consistently. The idea of documenting my quotidian presence and somewhat mapping the space through such a systematic use of a sound recorder at that time occurred to me as potentially a fruitful way for becoming more aware of what is often overlooked and ignored. But over time, the project has also given me a sense of becoming more clearly in charge of my time, when it comes to both experiencing and registering it. As simple as it might seem, the act of recording requires time and patience. In order to listen I need to stop. I need to freeze my own movements and ignore other ones that simultaneously try to pull me into their rhythms and currents. At the same time listening connects and disconnects me with the place. Something becomes clearer while some other things more obscured. And the same applies to recordings. Each time I revisit the recording I feel connected to the place yet each time in a different way. It is as if in the time gap between one act of listening and the one that follows, the recorded trace of the place evolved according to its own terms. If listening in real time is always a unique experience, the same applies to the listening of the recorded soundscape. The latter never makes us revisit the place as we once witnessed it, but always forces us to regenerate this presence by taking into account all what happened in between. Listening to a recording is hence always a creative act; a project of conceiving of a heterotopic territory in which the recording is often only an initial blue print for something to come, something only partially expected.

The twelve listenings presented across this publication are selected from about 2800 recordings made across last six years. Ever minute is represented as a waveform. Together they form a chronologically evolving axis. The numbers below the axis correspond to the numbers that precede each paragraph. They also mark the beginning and end of each minute. The paragraphs in the text above combine memories from the places where the recordings were made with impressions triggered much later, upon another moment of re-listening.

To listen to the sounds you might either go to the website or download an Augmented Reality application. Under <http://on-going.net/minuting.html> you will find a table with numbers corresponding to the sound files. Alternatively you can download an augmented reality application Aurasma and follow the channel Realitybackup. Scanning the waveforms with your mobile device will trigger the corresponding sounds.

Minuting is a part of a bigger archival initiative called *On-Going Project* which I have been conducting ever since the summer 2008. *On-Going project* is a set of twelve life-long archival practices aimed at constructing a multi-modal record of the contemporary everyday life (more on [www.on-going.net](http://www.on-going.net)).

0003

I stand still listening to wavy chants performed by a muezzin in a little town of Bil'in in Palestine. Reinforced by a low quality amplifier his voice slides over the concrete plainness of the walls somewhat ignoring their impassioned will to divide. His voice soon finds an alliance with a breeze, similarly reluctant to the material constraints. Its vitality becomes evident once it encounters a flock of dry leaves, yet another family of increasingly deterritorialized, organic entities. Here, more than anywhere else, the aural seems capable of withstanding physical limitations, breaking through the barriers and evading any attempt aimed at its rigid delineation.



0175

I stand still in the middle of the green lungs of one of the most polluted cities in Europe. It is the slowest changing place in Krakow, intentionally kept unoccupied as to provide people with a space to breathe. Two football fortresses mark the opposite sides of the lungs. They belong to the two oldest football clubs in the country that for more than a century have consistently been immersed in what seems to be a rather irreconcilable rivalry. The green lungs of Krakow have over time become an aural battlefield where the strength of the lungs belonging to the conflicted football watchers gets to be occasionally exercised.



0402

I stand still in the middle of Time Square. A never-ending din makes for a sonic bedrock, an urban muzak for a plethora of local street performers, vendors and ticket sellers, tirelessly drawing my attention to the spectacular in the ocean of the subdued flow of the mundane.



0611

I stand still at the bank of the lake Mälaren at Slussen, Stockholm. It is freezing cold. The frozen surface of the lake cracks open here and there. Individual fragments of larger ice blocks hit each other completing the already rich spectrum of urban frequencies. Their movement somewhat mimics the palpitations that the body of Slussen has long been subjected to. The ceramic clinging of the ice blocks makes me meditate upon the vulnerability of Slussen gradually collapsing under a constant, multidimensional assault of mechanized paces, rushes and trembling.



Are you and your partner living in a genuine and stable partnership?

# Formatting your Freedom

Conversation between  
Anna Baca,  
Jovana Nedeljković  
and Sandra Stojanović

*On the occasion of the exhibition Coming Into Being opening, Sandra Stojanović visited Stockholm to participate in an artist talk held in Rymd Konstrum. We sat with her the next day to talk about her work with Kristina Jovanović #identical shown at the exhibition.*

*Editors (Anna and Jovana): How did this project come about?*

**Sandra:** We started off really spontaneously. I've known Kristina since April 2015, when I started working in the marketing company. None of us really acknowledged that we look alike. It is only the other people who started noticing, and actually imposed this on us. And we started playing 'fetch' with the fact that they perceived us that way. Once we started documenting our life, then we too saw what the others had seen. And it's the smallest things I think, you sometimes wear the same outfit, or this similar, very unique detail, so you're like 'oh, wow this is a coincidence'. And then the next day you both wear stripes and you put your hair the same way, and bag is the same, and so on. So people thought we definitely have something going on.

We started doing this at work which I think is particularly interesting, because work is perceived as something opposite of play and freedom, and we thought of, every once in a while, breaking the rules, and posting photos during work time, as a kind of, not really a protest, more like a small provocation. By the way, all the photographs were made by other people from the company. So, not only were we not working, but we were also involving other people. Every once in a while somebody would approach us and say 'I have this wonderful idea. Would you be willing to do this and this?' and then we did all sorts of stuff and we have 50 photos by now, which are mostly from work. I would say at least 25 people are actively taking photos or helping us. One of our creative directors, Jana at one point suggested 'We have this space. Would you like to use it? Maybe exhibit some of the prints?' so then we started thinking about the exhibition, and we thought it's not enough to just exhibit prints.

At that point there was a performance festival going on, and I really liked the work of Marko Pejović. He's one of our colleagues, he's a psychologist but he does experimental theatre. I saw one of his earlier shows where he really digs deep into identity and what it is to be perceived, because he works a lot with obese people and not 'traditional' dancing bodies. We felt like our bodies and our visual identities in a way represent this concept or a certain point of the concept. So once we started talking to him, he also acknowledged that in addition to identifying all the simi-

larities we have, it would be interesting to map all the dissimilarities, to put forward a more complex issue of who we are. We felt the need to go beyond that, because we didn't only want the prints.



**E:** You mentioned that the performance was inspired by a questionnaire used by secret police. How did you decide on this format?

**S:** Yes, it's a mix between formal questions where you establish your identity in a formal sense, somehow trying to figure who you are and going deep into your ideology and what you stand for and seeing through indirect ways, figuring out whether you're a threat or not. There are questions that repeat at a certain point in order to establish whether you're lying or not in a very subtle way. The concept was basically, him asking us questions and we start off as ourselves, and at the second round of questions we switch perspectives and Kristina was myself and vice versa. And then he asked us at one point if we have somebody we look up to and then we try and take the perspective of that person, and then we switch back to our own perspectives, so we kind of went back and forth. But it doesn't mean anything, in a sense that it gives away certain information but it also creates this illusion that you know us.

For instance, in a company where we work, there are 400 people and during a Halloween party, because all of them like our photos, they had a feeling they know us. So they were almost treating us like props for making photos. It's interesting how people perceive you once you enter the public domain. You lose the vote on your own body. You enter the elevator and people start talking to you in the way they would not, otherwise. So we also capitalized on that, that we are junior designers, junior copywriters, totally unrecognizable in the company but now, all of a sudden, we are 'those two'. What is interesting for us is this willingness to believe that there is something more at stake.



**E:** Yes, the power to convince the other people to perceive you like that.

**S:** The first exhibition was about that, but then the second one was literally challenging that. In the second show we decided to just underline the differences. We would first establish being identical, so there was a huge poster of us with our heads, and a statement, and then we displayed documentation of our personal belongings, and you would see huge disparities between us. But in people's heads, once you've established we're identical, it prevails. We also played with similarities, because there are ones, but it's the kind of similarities that you share with a lot of people



for example everybody has parents, like most parents get married. It's a banal thing.

At the second exhibition we also hired 20 girls. We just instructed them 'come dressed in black whichever way you want, and tie you hair like this and maybe put on red lipstick'. So we kind of suggested the look, we sent them our photos. They came and they were baffled, because the job description was – you stand around, when somebody approaches you, talk if you feel like it; here are the drinks; enjoy yourselves; this is an exhibition.



**E:** *How did people respond to that?*

**S:** It was quite bizarre. For example, my friends, once they would finally find me, because we strategically posed the girls all over the place, they would be like "It's crazy, it took me 45 minutes to find you!" And then my friends would assume that since the girl is not me it's Kristina, so they would start talking and eventually they would come to the conclusion that this is another girl. Then they would start noticing there are more of them. But then again these girls did not really look like us. I mean they just had these formal things, visual clues.

**E:** *I think it's really easy to suggest people something and they quickly grab it. Also when you said that even when you showed them your differences they were already into the idea of you being very similar. I think*

*it's much easier to show differences between people, because everybody responds "yeah, we're all different, we're all special", yet when you find people who are actually similar then everything else doesn't matter. Everyone thinks it's extraordinary that you're similar and somehow you find yourselves in this huge world and you look alike, and it must mean something.*

**S:** Yes, but for us it's also this idea of you being... like a scheme in a way. In your job you're primarily a worker. Anything you have in terms of skills and taste that's an extra. The company we work for is a really nice environment, but you are aware that, as many others, you just graduated from university and then fought to have some sort of job and income. You feel this tremendous burden of being expendable, that you can always be replaced. I think what is important is that we all feel overworked. Most of my friends in Belgrade, but also abroad, are compulsively obsessing about things, and our lives really spiral trying to attain sustainability. It might be because we're in such an age.

**E:** *Did you feel like you lost your individuality, or it didn't matter? Because you're working in a big company, and as in any corporation as you said, you're expendable, so you're not an individual person any more, you're a part of this huge mechanism.*

**S:** Yes, but you feel even more expendable if you work freelance, which is why I started working for a corporation.

For us this was highly liberating to have a space where we can play with our look likeness. What do we do with it? Where do we take it? That's where you don't feel compelled to do things. You don't feel all the pressures you usually feel in your everyday life. This space actually gave us a lot of energy. We felt we could actually do things and push some buttons. We could also fail, which is great, because other times when you fail you get a deduction from your salary. It was a space that opened possibilities. For example, people have tried to buy prints from us, some of my friends. Why would they want a photo of me? To me it makes very little sense, but this is a situation where something like that is plausible. A lot of people feel they are not really sure what this is about, and I think we're also not sure what this is about, and I think that's great.

In the first exhibition it was especially stressed that we're a medium. We would lend ourselves to other people to make photos for example. They were asking us for photos, so we felt it is interesting, this need they have and this interest. So we were not necessarily a person, more like something you play with, mold, make your own. And this depersona-

lization actually helps you to create a distance from yourself. It is very liberating. I think in performance practice that's common place, but for us it was something new. But again our bodies as such are not in any way special, and we're not treating them as the main focus, we're just a part of the composition. It's also different from neoliberal politics which dictates that you need to be special, there's an ego involved. Here you let go of the ego completely, you're a prop, there's nothing special about you, because there's at least one other person that looks like you.



*E: I think it's interesting how this project is embedded in your life. It takes place in your work so it's ongoing all the time. You started it and you can't switch it off. Does that affect your life also outside of the workplace? When you're approached by people you don't know, that know you from their phone or mistake you for another person? Does that not bother you? You created a project that can be almost life lasting.*

**S:** One thing that we do have is a level of control over it. We post what we want, when we want, how we want it. Now we're doing a series where we're going through different events. We're mapping the ones we both want to see or one wants to see or they are currently happening in the city. We interact with what is outside of our concept, in order to map the

time. I think this time dimension is very interesting and important. We feel that a lot of what has made us relevant has to do with the particular moment we're in, this neoliberal mindset, as I mentioned.

I don't think I feel helpless, or that there are things happening out of my control. If somebody approaches you, you can always say no. I think for women, there's always going to be somebody that's going to make you feel uncomfortable. I don't think it has anything to do with #identical, it's just the way women are treated. It hasn't gone out of control yet, and if we don't feel good about it we will stop posting photos and it eventually dies I think.

We are posting photos less frequently now, and people are reacting 'oh, why so rare?' So we have the sense that there's certain expectations, but we don't want to meet expectations. We're not going to post a photo everyday, but we do want to continue documenting certain moments and certain situations and try and see what else is out there.

I really feel, as you mentioned, it is integrated in our life. We like the fact that sometimes people don't know the difference, we love having people confused by 20 similar girls being in the room, and not knowing what to do next. That is the product of #identical, not the photos.

*E: I think your work is very much about how our identity is constructed by the environment and how people are imposing this identity on you. For example, when all those people are taking photos of you, using you as a prop, they are imposing some kind of identity or some kind of expectations on you.*

**S:** But there are expectations you put on yourself too. You form a certain taste and that marks you. You do, in a way, yourself construct a story, and then others construct it around you, so these two things interact at a certain point or clash. They affect each other inevitably, so sometimes you end up living other people's constructs because that's how it is. Or sometimes, as I think is the case with the #identical, you take charge of it and you impose it in different contexts. The notion that you have to communicate your freedom, that's what #identical is about for me. It's a sign that you don't necessarily feel free at all times, and you feel repressed, so you need to format your freedom in order to actually have it.



If you reside in a country other than your country of origin, have you permission to return to that country?

# Makeup tutorials

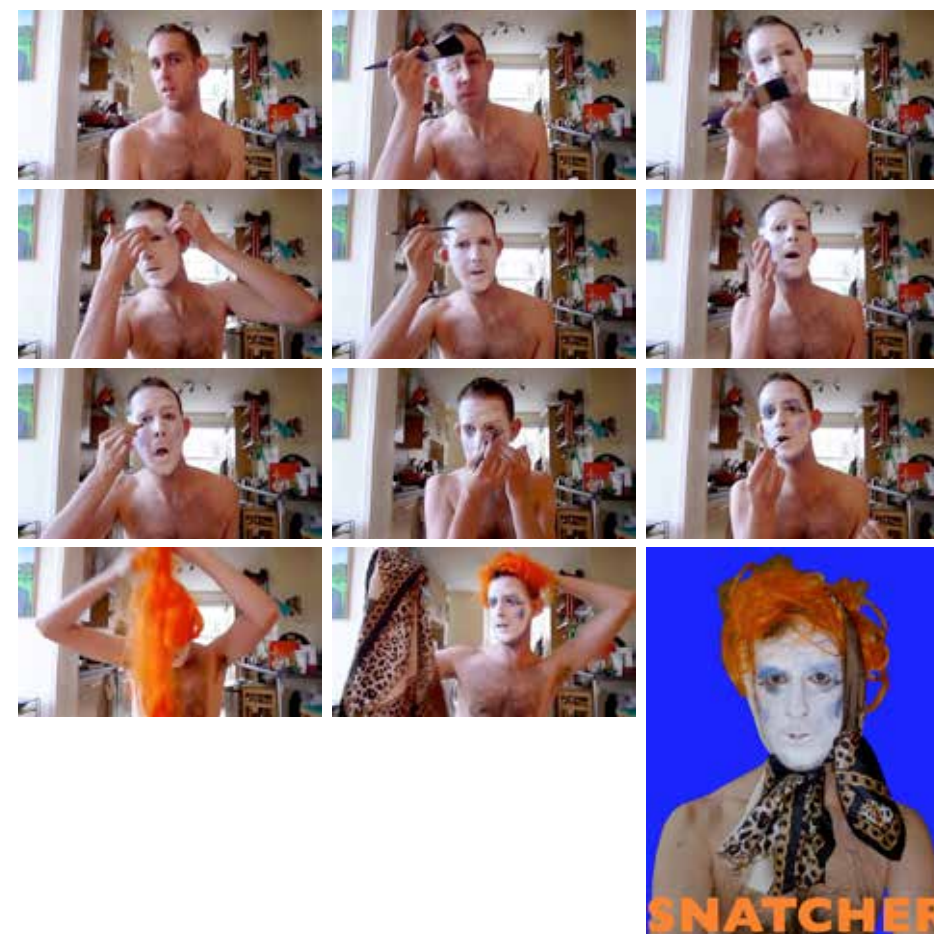
Paul Kindersley

## MARGARET THATCHER

*Hello everyone, my lords, ladies, other people. As the sun sets on another beautiful day in this green and pleasant land I've come to a very difficult decision to do Margaret Thatcher memorial death mask look. As you all know, she will be buried tomorrow, and a lot of you've been asking 'what's an appropriate look to wear to the funeral or just to show some respect?' What I'm going to start with is doing the foundation. What we're going to use is this white acrylic paint, which gives nice white look also favored by that other great redhead, Elisabeth II. Apply the foundation with the brush from B&Q because Maggie really was a leader of the masses and liked to shop in the shops we enjoy. We just want to get complete coverage for a nice milky white complexion that Thatcher enjoyed. Also, as she was a woman in the extreme winter of her life, this make up tutorial is great for covering up any bits of facial hair that you might have ladies. Don't forget to get all the lips in. You don't want anything to show! Give ourselves the neck line because Mags didn't have much chin to speak of. And give some nice contouring around that. But don't worry we'll come back to that later. I'd like to use some scotch tape here, just to give some more definition to the face, like a sort of 'face lifty, Meryl Streepy' type look. And it's also good to get eyebrows completely removed, because as we know any type of expression by the eyebrows is too human for politics. Put a bit more white over that to blend it in completely. Now we've got no human expression left whatsoever. It's absolutely perfect! Now what we're going to do is draw in some eyebrows for the expression. I'll be using blue, not for any political reason, it was one of Margaret Thatcher's favorites and it goes well with her complexion. Start with this 'Pound shop' blue pen and just draw some nice high curves that say power, business but no emotion! And the next thing I'm going to do is some contouring on the cheeks. I'm going to be using blue and spit. Find the apple of the cheek and just contour up a bit, but subtle, we don't want to get rid of that paled zombie-like skin. Perfect! Use a bit of that blue just to contour around the neck, to give a bit more of a haughty neckline. The next thing we're going to do is work on the eyes. What you want to do for this is get some coal. This can be hard, but just find a little piece in your grandfather's fireplace. We're going to do some 'kohl eyes' with actual coal. Start rubbing the coal around the eyes, and we just want to slightly flick up on the side. I might use tiny bit of the pencil, just on the eye as well, because it brings out the burning blue of her pin-like eyes. Perfect! And this is a great look for the office as well.*

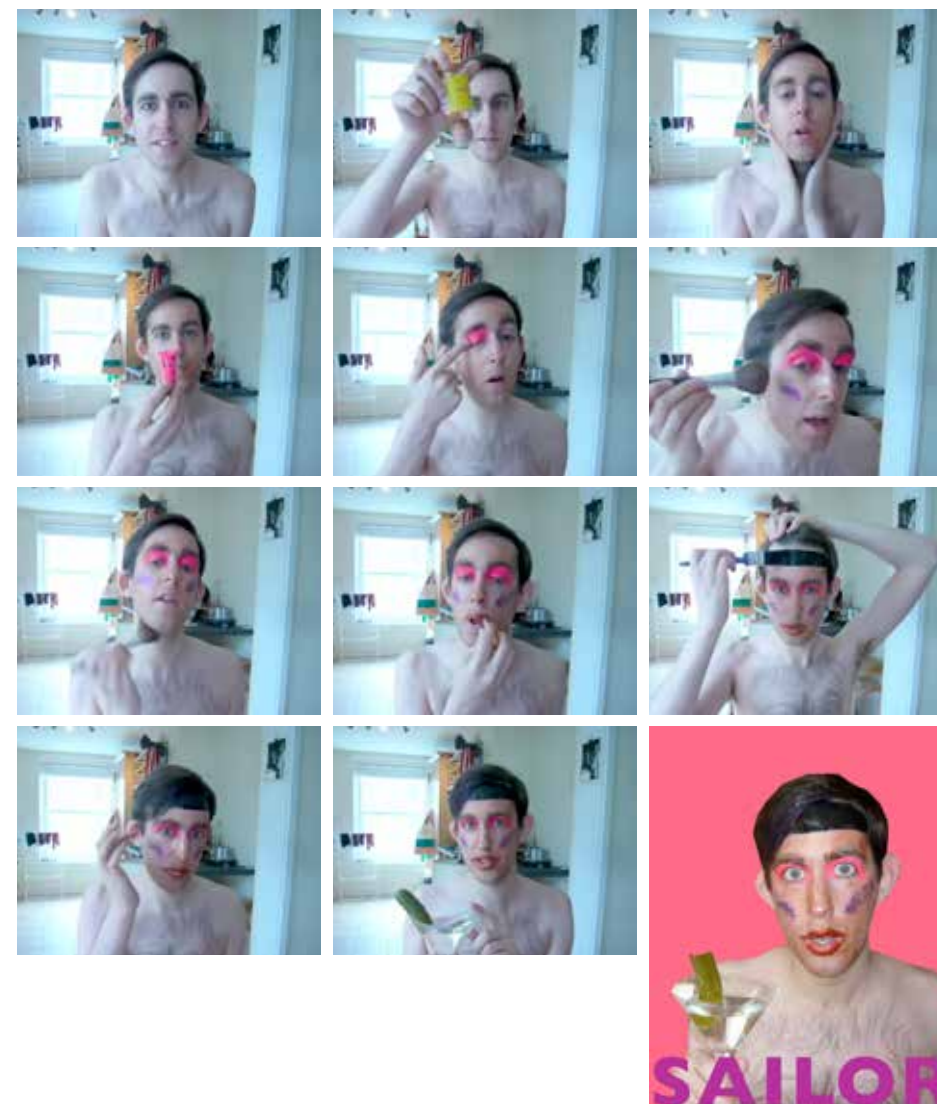
*I'm also going to take this blue from the makeup of that will never wash off – the 'Kryolan'. And I'm going to take a tiny bit of that, just with a finger and we're going make a blue eye shadow just to bring out the eyes more again. And you can go over the tape as well. You can do a more defined eye but it's hard to get hold of the coal. The next thing I'm going to concentrate on is the lips. I'm going use the YSL. I know Mags used to love this. It was foreign and a bit pricey but then she could afford it. What you got to remember is that it's a very thin British lip we're going for here – 'puckered up, sucking on the lemon' look. Just put it on the inside of your lip, like a little dribble of blood, like a vampire sucking the life blood.*

*What people forget is that Mags did enjoy a party! So, we're going to use just a bit of glitter, again blue. I'm going to put it in the palm of my hand and then just slap my face into it. A good slap around the face! There you go, just leaves the residual glow, a virginal look that is befitting a woman in the extreme winter of her life. Final thing for the Mags is the accessories and the crowning glory, which was her ginger hair. What we're doing is a female equivalent of a comb over. I'm going to take this one hairpiece and work with this to achieve high hair. This will need a lot of backcombing and then hopefully we'll be left with some quite nice tall hair you can just pin on to the back of the head. If you think this face isn't staying together for the whole day at work you've forgot the last Maggie trick, and that is that the whole face and the head were held together with a beautiful headscarf. It's very important to choose your head scarf wisely because it says a lot about you as a woman. I'll go with some animal print and some gold, because it says 'colonial, when England ruled the waves, I'm going to own you'. We tie nice little bow under the chin, and you can arrange the hair as you want. Here we have the Margaret Thatcher death bed death mask good riddance ding-dong I look hot look!*



## GAY

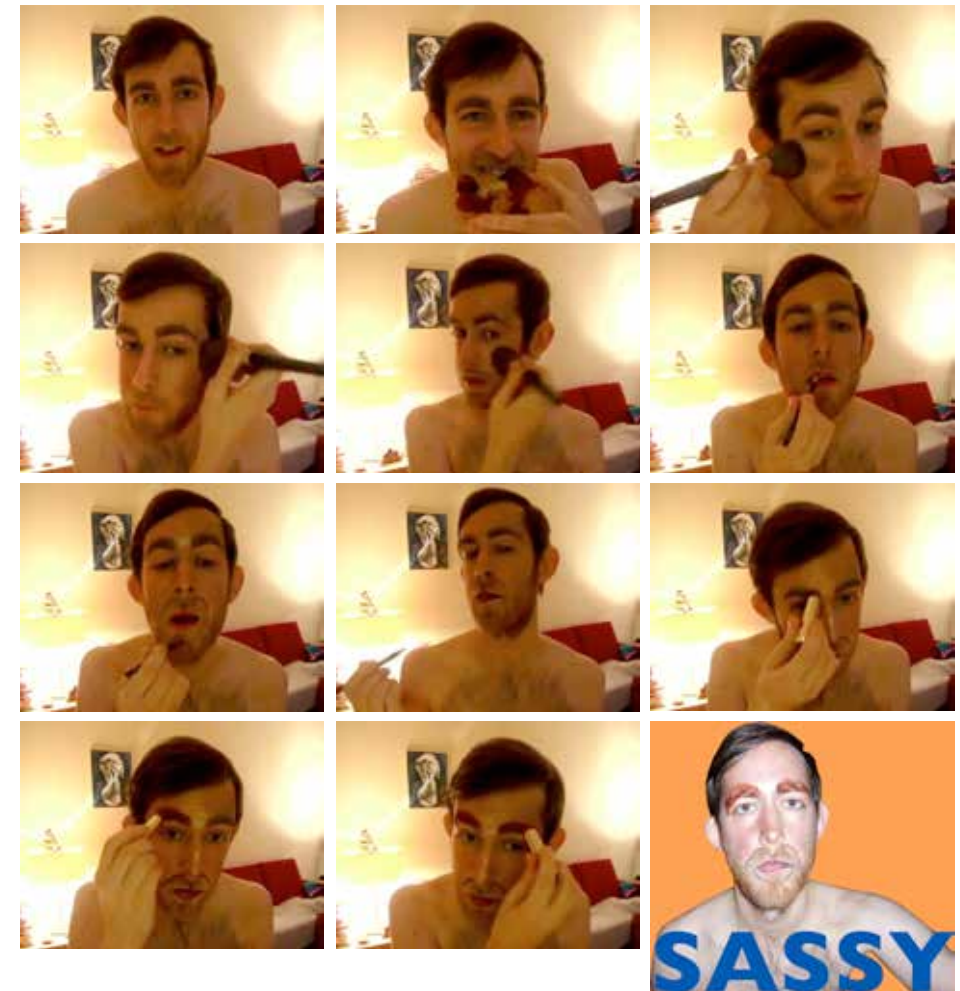
*Hello everyone! Today I'm going to do another very quick tutorial especially aimed at LGBT community. This one is for all you guys out there who are worried that everyone out there doesn't know you're gay and proud. So here's a look that's really simple and shouts 'I'm here, I'm queer!' I'd recommend going to the sun-bed about 30 minutes under the top heat, but I'm just going to use a bit of this 'Tesco' bronzer. Put it around the whole face, just to give that healthy homosexual glow. The next thing I'm going to do is use a lot of rainbow colors, because as you might know rainbow flag is the symbol for the queer. I'm going to start with my absolute favorite product which is a stargazer. Today, I'm going to use it as an eye shadow. It's quite unusual for a male look to use eye shadow, but I think it screams queer! Go right up to the eyebrow, blend it in the whole eyelid and just bring it out slightly. Apply it in the corner of the eye as well. It really makes the eye pop. It's perfect and nothing says 'Hi, I'm a homo' like lots of pink. I had a plea from a guy in Spain who was having a problem coming out because his family and friends thought he was too straight. So I said 'Don't fear! I'll give you a look that says I'm queer!' The next thing I'm going to do is take some purple glitter and apply it with a brush. I might actually use the 'Hello Kitty' base so it sticks a bit more. Put it into the glitter and then apply on the cheek. Really gives you beautiful 'hampstery' cheek, like you're a snuggling ball. For the lips, I'm going for a very subtle lip, because what we want is 'come here, I'm a man, I want to snog other men' look. I'm using this color that compliments my dark skin tone after I've been in the sun-bed. But because it's a manly look just rub it off quite roughly. The next thing is to give a very trendy haircut. I've got a very traditional hairline, so I'm going to paint in a more cutting edge hairline with this B&Q brush. I'm going to paint in a very straight fringe, and then color in into my actual hairline. The next thing is to add a bit of color in my hair. Hair mascara was big in 1997, and it's back! I'm going to use brilliant violet, apply it with my fingers, and bring that fringe over my other fringe. Just flatten that down to the hair. You can see that the purple is really adding. Brilliant! This is just an everyday gay look to prove to all those people who think you are a boring hetero "no, I'm a homo!"*





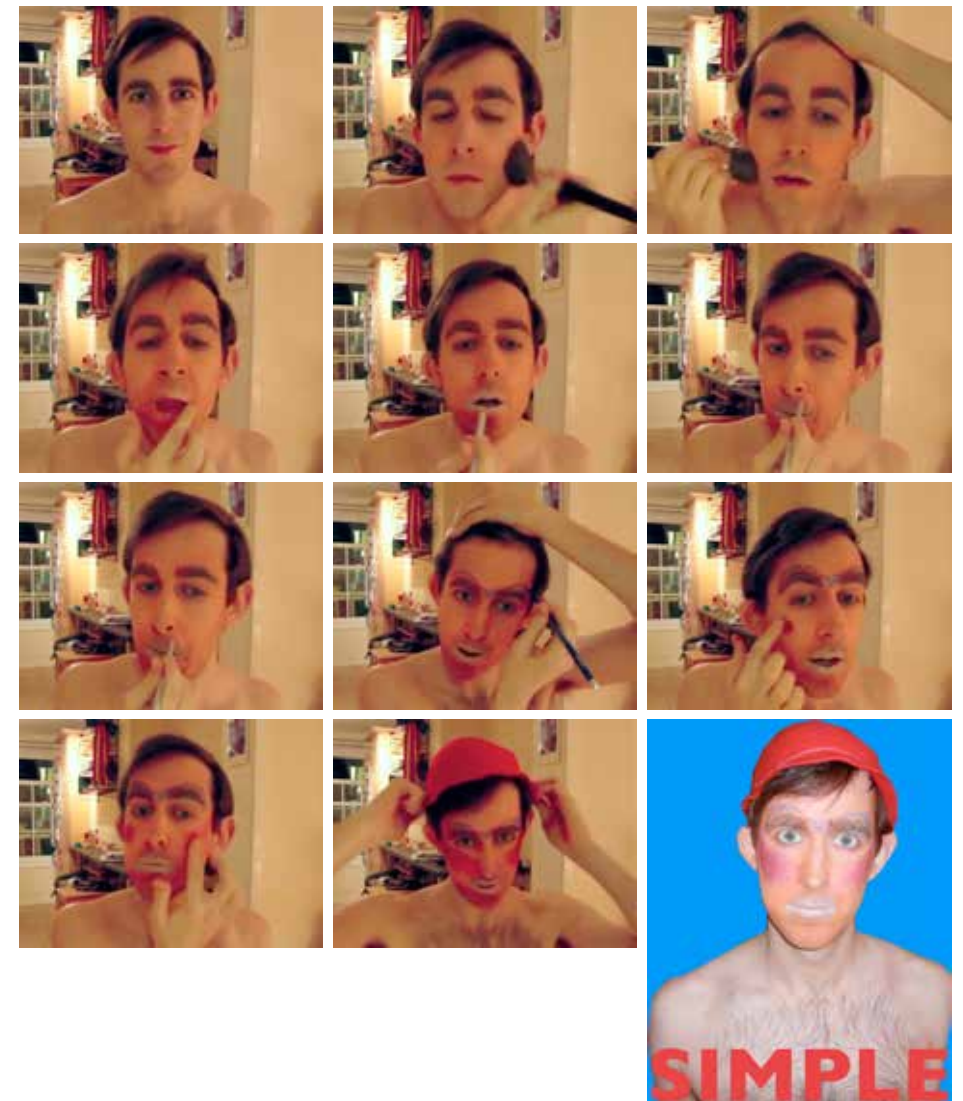
## GETTING AHEAD IN THE BUSINESS WORLD

*Hello! Today's make up tutorial is a very quick one and it's going to be a very simple look to make you stand out at the office. Maybe you have a proposal for the boss or something like that. And to prove how easy it is I am going to eat my office snack cherry bagel at the same time as applying my makeup. So, the first step is to find a nice overall foundation with a bit of bronzer in to look very healthy I've chosen Bobbi Brown Tahitian glow. So I am going to start applying here, and remember just to blend and work around. I'm using this badger hair brush, you can use anything you want, and for you vegetarians there are some ethical alternatives. So as you can see this is giving me quite a healthy, healthy glow, and again as with all my make up tips subtlety is paramount and all we want is just to enhance our natural beauty. So there we go. There is my foundation which as you can see is just slightly darker than my skin tone. Just one more, there we go, it's absolutely perfect! Now, as in the board room we are going to do a lot of talking, the mouth is the key area. I am going to use this lip liner which I got in Onyx which is also from Bobbi Brown range. As before, I said your lip is higher than you think so you just start and draw it on. There we go, just outline the lips. The bow is right for my face shape, obviously you can try slightly larger. That is about right and then we go around the edge of the lip just to define the lip. There we go. So now let's just bring the attention to my mouth, keep them hanging on my every word. So again, it is a very classical look, so last thing we want to do is obviously the eyebrows. I've chosen a colour that matches with some of the pigment in the foundation that I used. It's much subtler, for everyday, so we're going to cover the entire eyebrow in this colour, and you can go bigger and bring it down a little bit, there we go, fill it in. Thank you very much for watching! This is my little look for the office, for this extra bit of attention.*



## HOOCHIE MAMA

*Hello! So today for this everyday look for a mother to be wearing to take her children to the cake shop or on a trip to the zoo, we want to go for young, fun and healthy. The first thing I'm going to do is to take an all over foundation that includes a bit of bronzer to give myself a nice sort of healthy glow. I'm going for a complete face coverage. As you can see it has a slight hint of orange in it, to give me that sort of 'Just got back from the Philippines' beach look. This is a great look for hoochie mothers out there, who just want to be 'I've got two children but I'm still young, I'm still having a great time. And they might be tracing around the zoo but I can sit down and have a cosmopolitan'. I want to stay as spotless as possible, I don't want the other mothers complaining about me looking like a clown or anything ridiculous. So, I'm going with a nude lip, I'm using this from Benefit named 'lemonade'. To achieve the look, I'm using a finger, you can use a brush obviously, but to be honest with the kids screaming in the background I don't have time, I need to be ready in 5 minutes cause otherwise they're going to be ranting the lamp shades or whatever. I pumped them up with sugar this morning. Brilliant! I love the natural nude look, that's IN at the moment. My next step is to just couture in that lip so I chose a silver pen here. I'm going to draw in the lip. As you can see it goes really well with the nice tanned tone we achieved. Now, because I want to do more of a statement with my eyebrows I'm going to have to use blue because that is the opposite on the colour wheel from orange, which is the base colour on my face. We're going to the zoo, so let's get tropical guys! I am going to go a bit wild and actually join the eyebrows here. You know what they say, the expression is always in the eyes. I love the cheeks and I'm going to use one of my favourite products, curcuma powder to achieve a nice healthy glow. I love this look cause I'm feeling healthy already just looking at myself in the mirror! And I want my kids to think 'yes I was up till 4 am, cleaning the sheets cause they wet the bloody bed, but I'm still looking fresh and great today for a trip to the zoo!' There we go! Done! Brilliant! Now, I think that's great, but you know we are going out with the kids, so we might go a bit more Mary Baker on everyone and go for flower fairy look by topping it with a nice little bonnet. Super! Thank you for watching!*



Have you ever, by any means or medium, expressed views that justify or glorify terrorist violence or that may encourage others to terrorist acts or other serious criminal acts?



0647

I step into a crowd of young people, a lot of them women, marching on the streets of Istanbul. I end up there by chance, with no intention. I follow their steps and words having no idea of what they express. The rhythm and vitality of the moment are enough reasons for becoming dangerously seduced. I will learn about the reason for their taking to the streets only few days later, while sitting on the plane and chatting with someone who has lived here for many years. What occurs to have been a trigger of this public unrest is the controversy around the home education system forcing young women stay under a parental control and hence limit their autonomy.



1261

I sneak into a little shrine located in the midst of a heavily touristic village on the Greek Island of Rhodes. What might have historically been a place of contemplation today is all but that. The density of human elbows accidentally poking one another reinforces one's bodily awareness and blocks any possibility for a spiritual experience. An elderly lady who sits right at the door to the shrine only adds to this. She keeps reminding people of their inevitable bodily presence by requesting them to put on scarves on their sinful heads and shoulders so the gods do not become accidentally tempted.



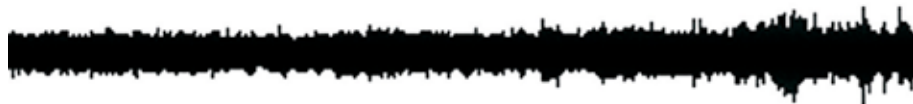
2139

I pull in to look at a Catholic procession marching on the Easter eve down the streets of Krakow. This acoustically loud and visually vivid a manifestation of belief in an eternal life traditionally takes place around the church or a square (if such happens to be in the church's vicinity). Young altar boys make sure that the chanting is properly amplified. Connected to each other by a long wire, they all wear special backpacks with batteries and megaphones installed on aluminum racks stretching above their heads. This all makes them look as some kind of technologically pimped, heavenly messengers; post—human angels spreading the amplified glory to a highly enchanted crowd.



2143

I walk into Pantheon and stay there for some time, exactly in its middle. The circular shape of the building makes it hard to locate the sources of sounds that swarm restlessly and wander across the interior of this divine chamber. All kinds of languages mix up here making this oldest un-reinforced concrete architecture metamorphose into something of a contemporary Babel tower.



Who is paying for  
your cost of  
travelling and for  
your costs of living  
during your stay?

# Nationality or the Folklore of the Self

Interview with  
Carla Garlaschi  
by Lars Brännegård

*She slowly came into sight walking down the stairs with impeccable slicked black hair. Either by expansion or projection, something is changing in Carla Garlaschi. A series of appearances like an exhibition in Museum of Contemporary Art Chile, the ongoing work for the SIART IX Biennial of Contemporary Art Bolivia and the writing of a Romance novel had decanted inside, giving her a gaze like that of a bronze statue. Exposed but hidden. An unaware new reader, maybe fooled by a pop-look while lightly speaking would say hers is a work of organic growth, but it would sound suspiciously vague to me to consider her work as the one of a frigående<sup>1</sup> konstnär. Dog Philosophers, Kierkegaard, Sophie Calle, Chris Krauss, James Bond villains and Latin Lovers loop in an endless soap opera while I keep on asking myself the same question ¿who dwells within an artist? Or rather... ¿who dwells within Carla Garlaschi?*



**Lars Brännegård:** *How do you think your work changes according to biography, I mean, I wanted to say geography.*

**Carla Garlaschi:** It really amuses me that you start with a mistake, error is so devaluated nowadays. But returning to your question, I think biography changes depending on the geographical point where one happens to be.

<sup>1</sup> From Swedish, in English “free run” related to free range farming.

Here I'm interested in what the poet/artist Raúl Zurita said, something like: if one thinks of the life of an artist as a path, then the artist's works are the road signals. I mean, I'm not talking about the character of the artist like a genius, but my point is that it seems equally revealing all what's not said, all that an artwork is supposedly not about. For instance if you read literature, of course proportional to the sensibility of the reader and the voice of the writer, you come to a point when you are able to sense the presence of something that is not explained or written, something that is present but that wasn't named, perhaps as humor works.

**LB:** *Well humor can be complicated, since it functions better or worse depending on the context. In the case of the artistic context do you think of Peter McGraw's Theory of the Benign Violation, which says that humor occurs when something seems wrong, does not fit or is threatening but simultaneously seems to be acceptable or safe?*

**CG:** Definitely, and I think it can work as a sort of a 'social tick' of interaction, like an ice-breaker during awkward situations, dinners protocols, funerals, business meetings. In a way, when getting involved within an art community you'll find yourself in several uncomfortable and tense scenarios. It seems to be about negotiations. You work to build yourself some comfort zones, and hopefully you'll also push yourself out of comfort to stay alert.



**LB:** But these negotiations can change according to nationality. As I've been informed you have Italian, Swedish and Chilean citizenship. I mean, let me think: you get out from Chile with a Chilean passport and then enter Europe with Swedish or Italian passport, which means you don't get any stamp on them, so on paper you basically never travel.

**CG:** In fact I do get a stamp on my South American pass every time I come in and out. So in their eyes it looks like I'm spending very long periods anywhere or nowhere beyond the International Police control, a sort of non-place.



**LB:** Seems like the ideal space to work. But after the non-place, beyond the gate, what role does nationality plays in your work?

**CG:** Look (takes a sip of her Aperol Spritz like preparing to get confessional) I'll have to answer from the stomach. A couple of months ago I was invited to a conference given by the Chilean President Michelle Bachelet at the Waterfont Center. This was the scenario: a folk author played, a lousy pop singer did her thing too. We were about 150 people in the auditorium. I sat far from the scenario with a premonitory feeling of despair. It was like being abducted. All that happened there could have been said to be a low budget display of a 'fantasy of country,'<sup>2</sup> as shocking as the Anglican Church's love bombing<sup>3</sup>. Why I'm bringing this up is because "performatively speaking" (she does that quotation mark gesture with the hands) I think of nationality to be fairly related to the fiction of a country's political propaganda. To give you a European example, Franco was the one who made famous the Sevillanas and Flamenco as "the Spanish thing" (insisting on the quotation mark gesture). These definitions are created in contrast, in relation to the view of a foreign body or country, in relation to other. Then back to America -the continent not the country- it's also very interesting that the term "Latin American" (she almost did the gesture again) was coined by, if you'll excuse the repetition, a Latin American philosopher-politician Francisco Bilbao in Paris 1856 to define the Iberian Romance language-speaking region of the Americas. This means the word is used from the beginning to mention a region from a distance. Does it still count like self-definition, maybe?

**LB:** It's intriguing because while you mention that, I see you weaving the flag of one or other country according to convenience, whether you're seeking funding, theoretical framework, selling your work ...

<sup>2</sup> Said in private conversation by curator Rodolfo Andaur.

<sup>3</sup> Critics of Cults use the phrase with the implication that the "love" is feigned and that the practice is psychological manipulation in order to create a feeling of unity within the group against a society perceived as hostile.





**CG:** (Interrupting) But ...

**LB:** (Interrupting) Let me just finish my idea. I've also noticed in your work your change of character according to nationality, in that sense you would be self-parodying your own nationalities. As in a way you were treating these nationalities like folk costumes for an individual's character. This leaves me with a certain feeling of the absurd, as if inside the costume it could live a human with a non-nationality.

**CG:** (Takes her time to think. She laughs) You put me into trouble! You see? But then I think this will only be published in English. Isn't your point extra-flavored with utopia or science fiction? – I just thought about flavor designers (she writes down an undecipherable note) I say; why do I, as an artist, have to take care of my biography and my geographical point when a local artist will never be asked for that? Al though now things in Europe are heating up with immigration, and there's some sort of urge for glocalness... this kind of artist in residence artwork, I'm very suspicious about that kind of production, one as to be careful to not drown in what you are expected to do. Here in Scandinavia, you as a Swede can wonder about other inquiries and thoughts that have more to do with being, philosophy, existence, you are allowed to talk about a macro focus. Instead I find myself in a straitjacket. This is why it makes more sense to me to speak of language and think of different languages almost like if they were plastic materials. Sometimes I think easier in English.

**LB:** *International Artist English?*

**CG:** (Laughs) Well, sometimes, though I'm way too obsessive with details to do the e-flux English. And you know, in the Aymara language there are probably no words for contemporary art as we know them. It intrigues me thinking that there are perhaps other ways to define what an artist does if you have to look for new vocabulary. Like love, it is a concept with a wide spectra of nuances, I mean is something intimate defined by culture, but in the same time is commonly said to be sort of the universal language per se.

**LB:** *Something in you has changed. What's going on?*

**CG:** Is this your gossip question? I love risk. It's all I have.



Images: © 2016, Carla Garlaschi

Photographer: Felipe Maruri, Make up artist: Julia Sjöberg



Have you ever  
been judicially  
declared  
incompetent?

2255

I stumble upon an old Vietnam war veteran busking on the street of San Francisco. He sits right next to an entry gate to the local cable car trying to beat its signals with a lousy tune invoked by his exhausted harmonica. His struggle for a second of attention seems doomed to be missed just as the fate of many other, no longer needed ex-soldiers.



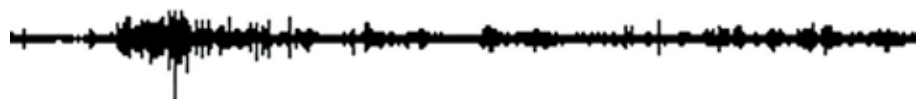
2342

While taking a long walk along the coastline in Vancouver I get intrigued by a particular sound of a train horn all of a sudden invading the peaceful sonosphere of this area. I remember hearing about these train horns and their noise being protested against by the local communities. The sound of the horn just as the speed of the train cuts across the landscape brutally signifying the inherently intrusive nature of the human's ambition to advance its well-being and transgress physical boundaries.



2422

I am stuck in the middle of a forest, somewhere in the Italian Alps confused by an ever increasing intensity of the fog. At that point I have to rely on my sense of hearing much more than my sight. I can hear a pack of dogs barking at me from an unknown direction. And whistles. A sudden shot from a rifle cuts through the forest making me feel even more as a target, or some kind of an enemy. It was precisely here, one hundred years ago that the most bloody battles between Austrians and Italians took place. The ghostly aura eventually subdues revealing a small group of hunters and their dogs chasing their hunt.



2424

I stop by one of the Venetian canals and listen to an increasing cacophony characterizing this city. An enormous amount of gondolas keeps clogging the canals turning what ones used to be consider as its charm into a nightmare. It seems that each of such boats typically hosts not only a gondolier but also an amateur singer or a musician whose ambition is to make the service even more exciting. As the traffic rules do not apply to Venetian sonosphere (and any other) the result is a quickly clogged soundscape and the wanderer's intention to abandon the town as quickly as possible.



Do you  
speak  
English?

# Formatting Meaning

Daphne Carolus  
and Siri Landgren

# Books Without Letters

Siri Landgren

Siri Landgren identifies herself a sound artist whose practice knows its basis in post-structuralist philosophy, queer theory and intersectional studies. Fascinated by the process of meaning-making in relation to identity, Siri's work often explores human verbal and non-verbal expression in an attempt to research the ability of that voice to create a feeling of cultural, mental and physical identity.

The work *Books Without Letters* that is presented in this publication consists of reproductions of pages from a number of books, with all letters removed. The work steers away from the concept towards the abstract nature of the punctuation mark in an exploration of meaning-making the identity of the author

What follows is the artist's account in a first-person's perspective of the essence of a series of talks that Siri Landgren and I had with regard to *Books Without Letters*. Conversations that originated in the curatorial process of *Coming Into Being* and its artist talk, and continued through into the process of creating this issue of *Studies in Curating Art*.

In *Books Without Letters*, I have created a new version of the reproduced pages, trying to preserve aspects such as layout and typeface as accurately as possible. The idea, or perhaps impulse, for *Books Without Letters* came from reading a text by Slavoj Žižek. One sentence ended with an absurd number of punctuation marks in a row. My reaction, apart from bafflement, was one of fascination and of wonder at the beauty of the signs themselves. There is something about printed text that has always appealed to me.

I made *Books Without Letters* in a very short time. It was (and is) my first purely visual informed work, and doing something not related to sound or performance made me feel very exposed and insecure. I had been taught, during my studies in composition, not to do things that were outside my "area of expertise". I realize that I have internalized this dogma so much that it often brings fear, doubt and even shame when I do something artistic in a field which is new to me. However, I was offered to show *Books Without Letters* in a gallery as a one-weekend exhibition, and thought I could give it a shot, as an experiment. I had just left the psychiatric ward after a long stay, so perhaps the feeling of my life being upside down was what gave me the courage to show it.

I have a passion for language, but also a tendency to always want to go to the bottom of abstract things. To find the physical things they're made of. Like how theory is never just disembodied and abstract theory, but always a practice, performed by human beings with organic bodies.

Of course, I can appreciate the grace and flexibility of a mind allowed to roam free, but to me things get even more exciting when the abstract is considered in relation to the physical bodies or things that give rise to it, embody it. I guess that could explain my fascination with Žižek's punctuation marks. Printed text is a physical embodiment of the abstract thing that is language, and punctuation marks are probably the most abstract characters we have. They have no meaning in themselves, but are there solely to provide context for the letters and numbers. Their only role is to help convey the structure of the text. And if the characters w-a-t-e-r are meant to refer to our mental concept of water, what do punctuation marks represent? Can they too be seen as referring to something mental, albeit something less clearly defined than the letters that make up nouns and verbs? And my most speculative but also most interesting question: can a text's punctuation marks tell me something about the mind which conceived the text? Is punctuation physical traces of ways of thinking, mental structures?

The texts in *Books Without Letters* were chosen rather haphazardly. I didn't have time to give my selection any deep thought, but I think there were two main motivations behind my choices. Firstly, I chose texts by people whose "mental structure" I was curious about. Minds I would like to get to know better. Secondly, I wanted to cover as many different literary genres as possible. I guess I was curious to see if my processing could reveal something both about the authors as individuals, but also about our various established forms of writing. Does the format of drama, poetry or essay carry any meaning in itself? How does it shape our thinking?



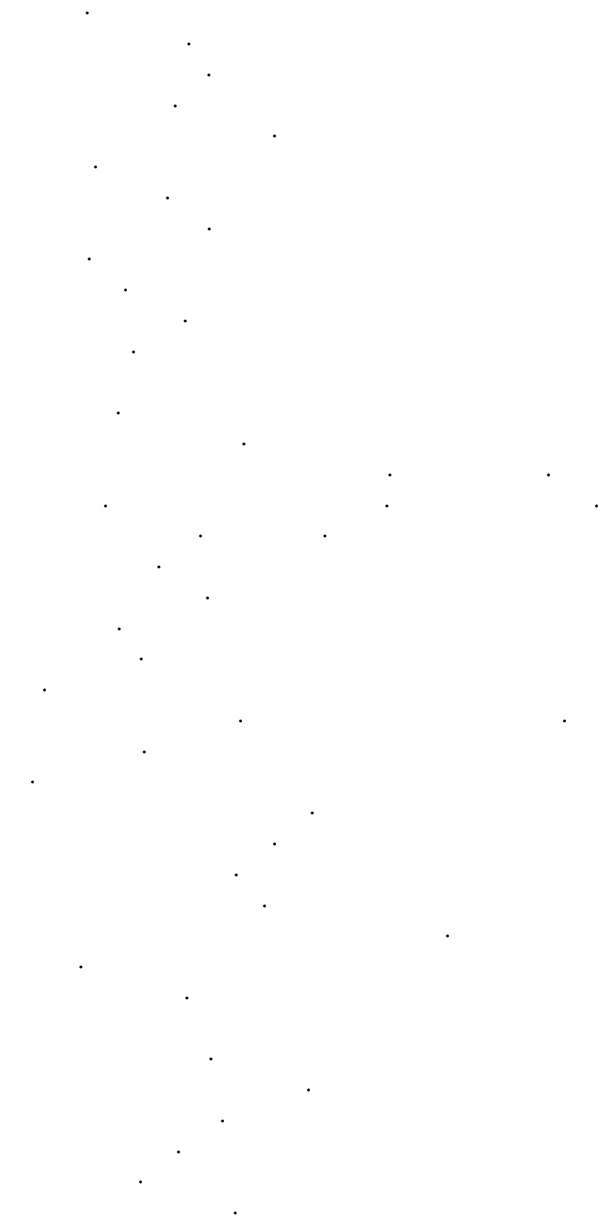
Judith Butler. *Undoing gender*.  
New York: Routledge,  
2004, 2. 93.







;  
 .  
 ;  
 ,  
 ( ),  
 ,  
 !—  
 ,  
 !  
 :  
 ,  
 ,  
 :  
 !  
 ,  
 ,<sup>72</sup>  
 —  
 ,  
 :  
 ?—  
 ,  
 ,  
 :—  
 ,  
 ,  
 ,  
 !<sup>73</sup>—  
 ,  
 :  
 ?  
 :  
 ,  
 ,  
 ,  
 (1790), §2  
 ,  
 ( , ).  
 (1863), . .  
 ,  
 ( , I (1798), . 48).



Give a short biography  
about yourself  
including  
all positions held  
and capacity served.





## About the Editorial Board

Jeff Werner is professor in the Department of Art History at Stockholm University and chair of the Curating Art program. He has published a number of books and articles on museum issues and been editor of the Göteborg Museum of Art publication series Skiascope. His main research topic is the intersection between Visual Culture and Critical Whiteness studies. His book, *Skiascope 6. Blond and Blue-eyed. Whiteness, Swedishness, and Visual Culture* (2014), examined how the Swede became white, blond, and blue-eyed in and through visual culture. Under publication is a study of technological unconscious and "natural skin color" (2016) and the visual construction of history.

Robin McGinley is a British musician, sound and new media curator, freelance events producer and arts educator currently based in Stockholm. He holds a PhD from the Music, Technology and Innovation Research Centre at De Montfort University, UK. He is currently course leader of the International MA in Curating Art at Stockholm University, a researcher and lecturer in sound at Konstfack – University College of Arts, Crafts and Design, and co-Director of Interactive Agents, the independent production company and R&D think tank.

Magdalena Holdar is senior lecturer in Art History at the Department of Culture and Aesthetics, Stockholm University. She teaches in the international master's programme Curating Art and is also part of the cross-disciplinary coach team at Openlab, a creative centre for sustainable societal development at the Royal Institute of Technology, KTH.

Pamela Schultz Nybacka is senior lecturer at Södertörn University, where she is head of both the Cultural Management Programme (Konst, Kultur och Ekonomi), and of Publishing Studies at the Department of History at Stockholm University. She is also responsible for the courses in Art management and Publication within the Curating Art program. Her current research revolves around brands from a Consumer Culture Theory perspective, popular literature, and the organisation of libraries and art in public spaces.

## About the Editors

Daphne Carolus is a curator and writer based in Stockholm and Brussels. She is trained in literary studies, linguistics and art history. Since taking up the International Master's in Curating Art at Stockholm University, she has been involved in the organization of several exhibitions as an independent curator and assistant-curator. Currently, she is strongly interested in the cross-pollination between the curatorial, the editorial and the institutional in discourse-making.

Jovana Nedeljković is a historian and curator from Belgrade. Following her graduation from Belgrade University she worked in the Museum of Yugoslav History, where she collaborated on several exhibitions and international projects, in capacity of curator intern and research associate. She is temporarily living in Stockholm, supported by Stockholm University Scholarship. She is fluent in English. All the activities she has been engaged in so far had the aim of promoting art and culture.

Anna Baca is a curator from Warsaw, Poland with background in cultural studies. She is mainly working in capacity of project manager in research and cultural projects. She is temporarily living in Stockholm, but is able to travel to Poland. She is fluent in English. Recent project that she was working on included research project "Labor market of artists and creators in Poland" in ProCultura Foundation and "Our Little library" Project in Ezop Publishing House. During her stay in Stockholm she was involved in making several exhibitions.

