MASTER ESSAY, *SUBWAY STORIES*

ART IN THE PUBLIC REALM

KONSTFACK

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Introduction / Short presentation of my work.

This essay is going to be a reflection of my work process. It will describe different subjects and interests regarding my work. During the last years I have been making videos that deal with “scenes” and situations from our everyday life specifically from the subway. The subway is a closed, confined space where we coexist for different periods of time. There is a stage and an audience with every observed situation.

I am interested in the subtle violence that often goes unnoticed, as we inhabit the public realm. I am interested in what type of roles are we playing? When are we communicating violence or xenophobia? When we are operating in this space, what roles are “on” and what roles are “off” when we invade or impose others in the public realm?

As a method I work with staging and/or retelling situations using video that can be experienced as a mix of documentary and staged material. I rewrite and reinterpret these situations by collaborating with extras, non-actors and dancers, which alters the stories from the subway into new situations.

While observing these scenes, a subject that has risen to be of interest is what I define as “everyday theatre”. That meaning how a person changes their role as “on” and “off” as it is called in sociological terms.¹ If we imagine ourselves as directors observing what goes on in the” theatre of everyday life”, we are doing what Goffman called dramaturgical analysis, the study of social interaction in terms of theatrical performance. According to him in relation to others we are always playing certain roles and constantly influencing the impression we give to others. Therefore there is always a scene and an audience.

I will try to elaborate on the form and content of physical and visual space that I have been creating in my videos. What is the relation of the subjects in my videos and the closed space that they find them selves in? What is the role of the fixed camera in my work and how does that create this closed space in my works?

The scenes that I have observed and then altered are: Scene one is about two men, which have met before entering the subway wagon. They are foreign; one is from Morocco, the other from Palestine. They are communicating with a lively body language but do not funny understand each other. The conversation is full of misunderstandings but yet they communicate. They try to talk about their stay in Sweden and where they will travel next. At the end of the scene one of the men says that he is “going back to take them all”. He also imitates to shoot with a gun.

Scene two is taking place in a subway platform, by the bench. A couple is watching the scene as an older man imposes himself on a young dark skinned girl. He quietly makes noises at her and sits closer and closer. He is watching her while she talks on her mobile phone. When the man says, “you are not welcome here” to the girl, she stands up and tries to get away from him. She does not go far and they enter the wagon. Through the window the man notices the couple, which are watching closely. It disturbs him and he takes up his hand and pretends to shoot them and laughs.

Scene three is about a violin player that enters the subway wagon and puts on his best smile and plays the violin. He plays tunes that everyone around him is familiar with. People react in various ways. Some start to speak louder, others cover their ears from the noise. When the violin player is finished with his performance he takes his paper mug and says “Tack så mycket”, and walks along the carriage.

I will present a selection of my works through these two years. The overall working title is Subway Stories. The following works are based on three scenes that I have described but are also available as full-length observations.²

² Full length observations see Appendix 2.
Subway Stories, Part 1.
(Scene 1, 2 and 3)
HD video, 20:00 min
2012

Work to be shown at the degree show at Konstfack in which I have met several extras by different subway stations in Stockholm. They have received the manuscripts beforehand by email and the task to re-write them into their own words. They are re-telling all the three observations. In the video we meet almost all the extras twice as they are re-telling the scenes. They alter the scenes into new stories with changing some words or forgetting their lines.

Subway Stories, Part 2.
(Scene 1, 2 and 3)
HDV/HD video 14:00 min
2012

Dancers are invited to two different locations in Stockholm. One group of four dancers at Liljeholmen, and the other group consisting of 5 dancers at Midsommerkransen subway station. The starting points for their choreography were the three scenes. One group has put together a choreography based on the scene about the violin player and the other group has taken elements from the two other

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3 Full length observations see appendix 2.
scenes that they freestyle with at the location. These performances are edited together into a loop of fragmented scenes from each dance.

Scene 2
HDV, 2011 40:00 min
Loop.

Group of extras (non professional actors and non actors) acting out Scene 2. Scene 2 is about an older man imposing himself on a young girl on the tube platform. He tells her that she is not welcome there and she tries to get away from him. His aggression is most likely to do with her dark skin colour.

In the video the scene is about power relations, threat and subtle violence. There is a frame for the extras in this video. There are three participants. Two have the roles of the older man and the young girl; the third is a silent viewer, who never interrupts the situation. Both extras act the victim and the power position. Each of them acts out the role three times and then they change the position.

Scene 2.2
HDV, 2011 40:00 min
Loop

Same content as Scene 2, but another group of extras. There are four participants in this video.
Scene 1.
HDV, 04:11
2011

In this video we see two extras acting out scene 1 in a subway maintenance hall. The scene is about two men meeting and not being able to express fully what they are doing there and where they are headed. Their communication is mostly based on body language. The conversation consists of misunderstandings and lost meanings. The video is containing the process and surroundings of the situation and the extras acting out the scene.

Situation.

In my research process I am interested in creating, analyzing and observing situations in the public realm and creating new ones.

The definition given in the dictionary for the word: situation.

1. manner of being situated; location or position with reference to environment: *The situation of the house allowed for a beautiful view.*

4 Observation see appendix 2.
2. a place or locality.
3. condition; case; plight: He is in a desperate situation.
4. the state of affairs; combination of circumstances: The present international situation is dangerous.
5. a position or post of employment; job.
6. a state of affairs of special or critical significance in the course of a play, novel, etc.
7. Sociology. the aggregate of biological, psychological, and sociocultural factors acting on an individual or group to condition behavioral patterns.

I consider the word/term situation relevant for my process. It is about observing, creating or testing a situation and what happens in that particular situation. I start my process with an observation of an everyday situation. A situation being the relation between behaviour and the effect of the location it is taking place in. It is a composition of many different elements that give a meaning for a new situation that affects the people taking part.

During my process of working I have started with an observation in the public space. In this case made observations of situations in the subway in Stockholm; selected, witnessed and documented by me as a viewer. The situation catches my eye and stays with me a while. I then write it down into a script. The script is written as truthfully as possible, keeping the subjective details as a part of it.

In the process the next step in some works is creating an audition with extras. They are my participants for the new situation. The participants have a script but also improvise at times. The scripts for this are questions about their role of wanting to become actors. Why they want to become actors and what their favourite role is. And then some of the extras are invited back to act out a script.

A situation is also integrated ensemble of behaviour in time. It is composed of actions contained in a transitory décor. These actions are the product of the décor and of themselves, and they in their turn produce other décors and other actions.

While observing a situation it is impossible to know exactly what has taken place before witnessing it and where it is heading. I think it is because of my position as the witness or the observer that it is very subjective and the only evidence that I have is my own experience of what I see. With my video work I am interested in concentrating at a point and raising some parts of the changing narrative of the situation to the surface.

How could I research a situation? Is it possible to re-enact a situation to be able to bring elements of a situation to the surface? What are the reasons for any situation being how it is? Could the parts of a situation be altered/changed and how then would the meaning or function of that situation change?

“What is a constructed situation?” asks Agamben. “A definition contained in the first issue of the Internationale Situationniste states that this is a moment in life, concretely and deliberately constructed through the collective organization of a unified milieu and through a play of events.”

Audition as a situation

In the project *Subway Stories* the audition is one of the first steps in my process. In total I have constructed three auditions.

I create an open call and the people that are interested take contact. Then I invite a selection of extras to participate. The situation is partly improvisational, partly constructed. The task for the participants is to interview each other during the audition. The questions that they asked were: Why do you want to be an actor, do you have a dream role, and could you act it out now?

With this investigation I wish to find out how the participants act and how the power relations between the extras develop during the audition. The questions that I asked

were: What are the possible outcomes of this constructed situation? Will the participants collaborate or try to overpower each other?

This is the first time we meet. I meet them at the reception of Konstfack. We enter a space together and they have to collaborate with other extras there. The situation is then constructed in front of the camera. The result varies from different groups of participants and the situation is there to guide me further into what I am interested in. The extras bring with them their own experiences into the work while they improvise for example. How they change into character is relevant for me to investigate and me into the next work.

This situation is valuable because I can see whom I can work with further, but at the same time we are constructing a foundation for the next work. I am transparent about my goals with these situations with the participants. Different aspects come up that can influence the process for later.

When making the auditions it is all about placing people/extras into a partly scripted meeting where they have to reflect upon themselves as extras or semi professional actors? Being in that specific role at the same time as they are transparent with their non-acting role at the same time. These things are interesting for me to observe and to evaluate later even though I might never show this material as a work.

Participants / Extras / Actors.

The reason why I chose to work with extras and semi professional actors rather than contacting professional actors is that they represent a viewer position in my opinion. I have been interested in how people who are in the sideline observe and reflect upon themselves and the environment that they are in. I am interested in people who are outside of the “real life” so to speak; people who are watching others construct the society. This symbolizes the work of extras in a film.
I am drawing a parallel between being an extra and groups of immigrants who are not participating in the creation of the society and who are the silent viewers. The marginalized groups that sometimes can be considered to be observers of the evolving of the society and the surroundings.

This way of thinking is mostly connected to subjects that I have worked with before coming to Konstfack. I have been interested in how immigrants see themselves as “the other” in a society and how this has come to be represented through symbols and descriptions.

What I conclude from my previous works is that as migration becomes a bigger factor in our society, the status and identity of those who live outside their place of origin become defined not by sharing a common language, class, culture, or race, but instead by their role or identity as immigrants.

In the video Scene 2 the two roles are changing and the dominant participant decides the power relation. Both participants get to play out both roles and get to feel the power of being the dominant that is acting out the xenophobic aggression. I think that it was important to give them both a possibility to act both and for me to see how they reacted in both characters.

“Everyday theatre”.

In my works I often come back to ideas about the authentic and the true self. I find it challenging to discuss or describe what the true self is. I find it often very banal, in relation to others, to discuss this since nothing ever is objective or true. To then describe the relationship between why I choose extras rather than working with actors for my videos.

Extras are more transparent in showing their real self if one can say so. When an extra is placed to perform a script that he or she could mould after his or her own way of speaking, the real self is transparent through the performance. Probably because they are not trained to act.
To define “everyday theatre” for myself I interviewed several people about what they thought this term could mean. In this case I found it very helpful since the two persons interviewed gave good references and put into words things that I couldn’t formulate at first. How do we put into context a term that doesn’t exist in itself? Especially when its meaning can vary from person to person. I interviewed two friends with degrees and knowledge in sociology about “everyday theatre”.

Everyday theatre insinuates a sort of stage with actors and audience in our everyday life. Somehow we all play roles each day that we could call everyday theatre. Goffman who is a sociologist talks about our "on stage" roles and our "off stage" roles, and I guess its an aim in itself to be your "off stage" when you are on stage. That is, to just be yourself, as you would be without an audience in the different situations you meet each day. I find myself thinking that everyday theatre is a negative thing, closer to manipulation for instance. But it’s more complicated than to say we should all be ourselves and quit the games etc. Sometimes I just have to play, and sometimes I take on roles because of how I am treated by others.8

It is interesting how the term “everyday theatre” seems to give negative or false associations to both interviewees. That it means the opposite of theatre, which is entertainment and the combination with the everyday, makes it more about playing roles and construction ones identity in connection with others.

The whole life of those societies in which modern conditions of production prevail presents itself as an immense accumulation of spectacles. All that once was directly lived has become mere representation.9

For me this passage relates a lot to my thoughts about reality-TV and the construction of a sort of reality that we watch and consider authentic in many ways, and how images of people in social relations have become the entertainment. The things we have experienced around us, our everyday life is staged into entertainment and the interactions between people are constructed and staged.

8 Quote from interview with Susanne Fagerbakke. See appendix 1 for further reading.
One example *The Jerry Springer show* from the 90’s with the semi-authentic conflicts between couples, families etc that are emphasized by the producers of the show. The producers have a role of an acting coach or a boxing mach trainer. They have to encourage the participants to psychological or physical violence and to act out a story that may or may not be true. I remember watching the show as a teenager and believing that the relations and conflicts were "true". I may have been naïve but I had not experienced reality-TV before. Coming from Estonia and growing up in the 80´s 90´s I was only used to seeing Mexican and Portuguese telenovelas and soap operas that really fascinated me as a child. I was very moved by them and it affected how I played with my dolls and friends. These soap operas were a common conversation topic. They were fascinating, dramatic and came from a world far away.

I moved from Estonia to Norway in 1997 and discovered shows like *Ricky Lake* and *Jerry Springer show*. They illustrated yet another world (USA) which was far away and consisted of violence and drama.

Today however, reality-TV is part of the daily television procedure- or almost everything is reality-TV. It is not just about resolving conflicts but also about finding love, improving the everyday economic situation and about how to live you’re life and “act your everyday”. What is then reality-TV today? I recently saw the Norwegian/Swedish talk show program Skavland, in which the defence lawyer for Andreas Breivik, Geir Lippestad was a guest. Amongst other entertainers he was there to talk about how it is to meet the mass murderer and what kind of personal things he asks for during their interrogation like cigarettes breaks etc. Also Lippestad was asked about his own personal life at home and about which his daily routines after questioning the accused for a whole day were. So is this entertainment? And do we really want to see these images in our heads? The form of the interview is not formal but is rather about revealing the human behind the façade. In my opinion it is interesting and disturbing that a large number of people affected by the Oslo terror watch this as entertainment. The role of Lippestad is made into some kind of an entertainment figure and his personal and professional roles get mixed into some kind of media theatre.
An artwork that I think reflects upon this idea of “everyday theatre” is Gregor Schnieders *Die Familie Schneider*, the artist’s first major ‘house’ work outside Germany, which was commissioned by Art angel and presented in London in the Autumn of 2004.¹⁰

This project is a recreation of his childhood home and functions as a presentation of normality, which really connects to the idea of everyday roles and the questions about reality and memory.

Perhaps because we live everything at least twice: once in the moment of the experience, and then, repeatedly, in memory. We are always revisiting the past and changing it.

It is difficult to treat this work as illusion, even a theatrical illusion. Existing on an equal level with reality, it becomes a reality in itself. I have to keep reminding myself that that this is an artwork, as much as I also try to convince myself that I am not a ghost walking invisibly through a living tragedy. The desire to be invisible, to float unseen through the intimacies of other people’s lives, is an almost universal fantasy.¹¹

Being in an artwork where you are part of the performance, but in which the participants do not address your presence, creates in my opinion an interesting stage and a kind of a theatre play. I have not experienced this work personally but after researching it, I think that it relates to my interests in many ways. The actors are in an interesting position as well I think in this project. They are projecting one reality in two different houses. However the same reality is not same at all when you have experienced it once before. It is connected to your memory and perception, your own associations. That is why it is such a strong work. It is connected to the representations of the everyday that we all are familiar with, at least parts of it. However there is always something wrong. There are no pictures in the house and there are signs that say that some violence or some kind of horror has been taking place. I think that this work is a very inspiring way of thinking about everyday theatre and how to take part in a staging as audience.

¹⁰ Art angel, about Gregor Shneider
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In my other interview with my friend Laura Dahl who has sociology background she takes upon these thoughts.\(^{12}\) She talks about her daughter’s experience in the children’s theatre.

I think of children’s theatre and my visit to a play with my little daughter. Clearly she has not been exposed to similar situation before: children naturally become a part of the action taking place. To sit and observe other people act without intervening is strange for her. After a while she will learn to both “perform” and observe other performances.

In my opinion grown-ups have this build in stage and audience relationship and to break this and actually take part in this everyday staging is probably difficult. To try to break the play and to really become part is impossible even though many have described being in Schneiders work as being in an uncomfortable reality or a déjà vu. For me this is an example of a kind of “everyday theatre” that a viewer can be part of. It is interesting that the actors in Die Familie Schneider go in and out of their roles and we the audience as viewers would question our role in this theatre, and perhaps even feel responsibility to interfere even though we would know that it is a stage and we are the audience.

The drama of the closed space.

\[Tag \text{några människor och placerar dem i ett rum de av olika skäl inte kan eller vill lämna. Låt dem sedan agera ut det som finns inom dem och mellan dem. Där har vi upplägget för vad som troligtvis är 1900-talets slitstarkaste bidrag till världs dramatiken: det slutna rummets drama.}\]^{\text{13}}

Take a few people and place them in a room, which for various reasons they can not or do not want to leave. Then have them act out what lies within them and between them. This is the arrangement for what is probably the 1900s most durable contribution to world drama: the closed-space drama.\(^{14}\)

The quote is referring to a play by Jean Genet, Deathwatch, (Haute surveillance, 1949). This play is set in a prison where there are three prisoners and it is about the

\(^{12}\) Full interview read Appendix 1.
\(^{14}\) My own translation.
power relations that take place in one prison cell. I relate to the concept of the “closed space drama” that is referred to in the article. Genet, who has himself, spent time in prison, bases all that is taking place on a description of this closed cell from which no one can get out of, and how the relationships and power structures change in a short period of time. It is also written in prison and it therefore illustrates a kind of realism at the same time as it is fictional.

The way my work has evolved this past half-year I have distanced myself from the white space used in my previous videos and started to film outside in a public environment. During the last filming session of Subway Stories my goal with the locations was to create spaces in relation to the subway as something distant, disturbing but present. Whether the location was under a bridge or in the stairs into the subway station the subway was accidentally always passing through in the background.

An important element in my work has been about creating a closed space with the fixed camera. In several cases this has taken place in a photo studio with a backdrop. Practically this refers to a fixed camera and a physical space that is decided beforehand. The camera sets the frame for the space the participants act within. They are instructed by me to stay within the frame. The reason for this is to have a controlled setting, to be able to research the change in the tension that is being build up by the participants.

When this becomes a video work there are several spatial presences within it. One space in this is the fixed camera and the visuals, but another presence is created when the directors takes a more active role in the video.

The “everyday theater” that I am creating with participants is meant to reflect the everyday situations from the public realm. I am interested in altering the observed situations into new situations with different kinds of alterations. It is not important for me to be accurate in the process of the reenactment, rather to be transparent and influenced by the participants. For my master project at Konstfack I have invited two groups of dancers to alter the scenes from the subway. They are basing their choreographies on them and modify the scenes to become almost unrecognizable.
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With that the abstraction referrers to our fragmented gaze in the public. We experience different situations and have different impressions of everything around us. Whose reality is "real" and how do we know what we see? Even though we construct our stories and memories of what we have seen and they can become totally new situations in those processes.

**Context and Influence.**

I am looking into several artists practice for further understanding and contextualization of my own work.

Norwegian video artist Jannicke Låker says that in her work the intention is to reveal the human behind the actions that is often something intimate, private or banal. But as well as exposing the actors, she also exposes the director and her motive and actions behind the work.\(^{15}\) I like the transparency in the work, not knowing whether it is all fictional and which parts are real.

I am also interested in the methods of non-acting from Andy Warhol’s works. I am especially interested in the screen-test series where Edie Sedwick is acting, doing normal everyday things like talking in the telephone, which relates to my laboratory like situations where the subjects are available for observation, and the set for the video is built up for that reason. I am interested in the way that he comes close to the participants with the camera and shows them as they are, for my own work.

The participants in some of my works are transparent with playing roles but also being themselves. I am interested in observing the parts when the participants act as themselves and when they forget that they are in front of the camera.

I think that the work of Annika Eriksson has influenced me in how to look at how humans interact and how to create the situation for them to do so in. For example the projects that she made with the staff of Moderna Museet, Malmö museum and the

\(^{15}\) [http://www.jannickelaker.com/](http://www.jannickelaker.com/) visited 03.05.2011
staff at the 25th Sao Paulo biennale. She gathered the whole staff in front of the camera and presented the result in her show in every place.

What relates to my work is that I am interested in putting real situations and social interaction into the center of the project, and a relational interaction between participants, which later a video can become to create a kind of performance.

The participants, or rather those who are portrayed, act within an artificial and playful frame provided by the artist, in which the 'free speech' of each action takes possession of the exhibition space in a largely autonomous manner. With minimal technical efforts, long-lasting takes and a fixed camera the filmic works mark out a transparent line of separation between documentation and staging, between reality and fiction, simultaneously playing with the idea of the group portrait.\textsuperscript{16}

My videos often play with the ideas of whether it is a documentation of a performance or a staging, one is watching the participants have a script that they can influence, they can be transparent with who they are. I try to keep the transparency so that the reenactment can become a \textit{real} situation too.

The work of British artist Phil Collins is interesting. For example the methods he uses to make some kind of directed documentaries. Mostly influenced by reality-TV and this element of expressionism in people and the wanting to show them selves to others. I have been very influenced by the closeness and the feeling of really getting to know the participants of the videos through them being authentic and transparent with whom they are. For example his video work \textit{the world won't listen} in which he has arranged a “The Smiths karaoke”. There is a frame; controlled space where the participants get to sing their favorite The Smiths songs. There is an enthusiasm and joy in this work that I appreciate. The act of looking in his works and how it is somehow connected to envy or looking up to someone and wanting to be like them. There is a longing for belonging in his works.

Ruben Östlund and his film \textit{Play} have been relevant for me since the film problematizes society structures and background influences of a person. In my

opinion the film is how people construct and generate violence in certain contexts. Ruben Östlund also works with non-actors and has said that he is interested in working with participants that are interested in getting involved in his project.

Summary.

In the spring show at Konstfack I am showing two videos as an installation called 
Subway Stories Part 1 and 2, Scenes 1-3. In Part 1 extras are re-telling my observations as their own. In part 2 dancers are altering the same scenes into choreography in two subway stations in Stockholm. These two videos contain many of the elements that I have been discussing in my essay and together work as an abstraction of the initial scenes that I observed. At this point it is difficult to distance myself and describe what exactly I have achieved with this work but to see people watching it and reacting to it helps to realize that the dance video works in a physical and the video with the extras hopefully can give a deeper level into understanding how we all are part of creating scenes and being an audience in the public realm.
Bibliography


Malmberg Carl Johan, SVD, 16.03.2010, 


Art angel, about Gregor Schneider

Appendix 1.

Interview with academics with sociology backgrounds about the term everyday theatre Susanne Fagerbakke and Laura Dahl. I started my essay with interviewing two of my friends to be able to start to define what the term “everyday theatre” could mean.

Could you describe everyday theatre and what it could mean for you personally?

(SF): Everyday theatre insinuates a sort of stage with actors and audience in our everyday life. Somehow we all play roles each day that we could call everyday theatre. Goffman who is a sociologist talks about our “on stage” roles and our “off stage” roles, and I guess its an aim in itself to be your "off stage" when you are on stage. That is, to just be yourself, as you would be without an audience in the different situations you meet each day. I find myself thinking that everyday theatre is a negative thing, closer to manipulation for instance. But it’s more complicated than to say we should all be ourselves and quit the games etc. Sometimes I just have to play, and sometimes I take on roles because of how I am treated by others.

(LD) I think of children’s theatre and my visit to a play with my little daughter. Clearly she has not been exposed to similar situation before: children naturally become a part of the action taking place. To sit and observe other people act without intervening is strange for her.

After a while she will learn to both “perform” and observe other performances.

It is an expression of “self” which needs recreating itself in everyday life according symbolist interactionists in Sociology (Goffman) Social situation is a stage, other people is audience where the performing happens.

Background for Goffmans ideas lays in a tradition of interactionist school. Robert Mead one of the first famous interactionists who has emphasized a development and an accuracy of “self” in the interaction of others.

Individuals in a society take on “roles” and play them out in a social situations where other individuals, audience is present. Situations where the acting is taking place are called front stage.

Back stage on the other hand is where the preparations happen.

Outside is a neutral place.

I think about back and front stage often when I get ready to get out, these terms have become my everyday language. Putting on makeup and choosing clothes, getting in a
certain mood before going out is part everyday theatre. Usually we do not reflect on this as theatre performance, but we are clearly aware of the fact that certain preparations back stage will lead to a certain role, therefore will give a certain impression. Everyday theatre is happens everywhere at all times when there are people together.

If everyday theatre is just a “theatre”, what is real “self”? Self is not homogeneous, it is not one role. Everyday theatre has such a function that it allows people to purify and maybe idealize and exaggerate roles.

The whole theatre theory in social micro interactionism is maybe not so exiting by itself. It is maybe more interesting to take a particular situation and analyze it with these terms, use these ideas as analytical tools.
Appendix 2.

Observation 1.

Two men come in to a subway wagon. Both are foreigners. Both have an expressive body language. Since the communication is limited due to lack of knowledge in English, they both put emphasis on body language while talking. However all the time they have a positive attitude towards each other. A “man to man” understanding somehow.

Look wise Man 1 seems to be a tourist. Dressed casual wearing sneakers and jeans, no bag. Clean, wearing white shirt with collar and sweater. Speaks poor English.

MAN 2- has a plastic bag, looks a bit shabby. Wearing a sweat suit. Retro but not too old, more worn out and gone out of color. Speaks moderate English.

Man 2 is imitating shooting with a gun. Laughing. Man 1 is confused but laughing. Agreeing somehow. They make a high five. Like they understand each other.

They settle, find a place in the wagon, still by the entrance. They stand opposite each other. They talk about how long they are here for.

Man 1- Yeah I am here for a time.

Man 2- What, how long. You have been here for?

Man 1-(confused) What? I don’t get it. I’m here now. On the third day I go…

Man 2- What day, you have been here for long time or not?

Man- (takes out a piece of green paper before showing it he looks around to make sure that no ones sees him. He takes it out of his back pocket.)

Man 1- (Imitates big motions with hands, tries to explains) See the three December, you know the fireworks and so.

Man 2- You are leaving the third of December… Ok so you will be long here?

Man 1- No, no three days…(puts up three fingers) Like there is tomorrow and then the next day.

Man 2 - OK, ok I see…where you go then?
Man 1- Back to my country. I go there (thinking) yea I go there back there. Long trip. Yea you know…

Man 2 - aha ok. ok so now today you just want to go to the mosque? To see?

Man 1- yeah, yeah… To see. Great, great. But uhm… what about you, you stay here

Man 2- (Enthusiastically) Yes I have been here a while now, but I will go back. You know to work for the resistance.

Man 1- (seems confused, tries to follow MAN 2.) What’s that… hmm

Man 2- (Trying to explain physically. Talking with enthusiastic mood) Yeah you know I will go to my country. To protect you know… Like we have this occupation you know. The others and you know. Occupation… You know I will go and take them.

(Imitating shooting with hands. Laughing)

Observation 2.

Observation from subway station at Slussen, Stockholm.

A man is looking around. He is very anxious, wearing type of motorbike clothes. He is wearing a big watch on top of a white pullover and headband similar to a motorcyclist. He is sitting with his legs spread, and moving his upper body aggressively. There is a couple sitting and observing the man. There is also a young dark skinned girl, talking on her phone.

Picture one.

All four are sitting on a bench next to each other. The Man starts to threaten the girl with his body language. Trying to sit close. She is talking on the phone and doesn't realize his aggression towards her.

He whispers something for him self. The couple observes him. Look at him but they are afraid of something. Man looks around nervously. Soon the subway will arrive. Girl realizes the Mans intentions. His aggression is very visible.

Man: You are not welcome here!

The girl is confused. She talks to the phone that there is a strange man and she doesn't understand what's going on.
Anne-Liis Kogan

She stands up.

The subway is arriving; the girl starts to walk towards it. The man follows very close. The couple is observing. They are confused, talking. Should they do something? If the Man will do something will they react? Otherwise the girl is alone. There are a lot of people moving towards the subway door. The girl and the Man are in the middle of the mass. The girl is afraid and tries to go in another door than the Man. He looses her because of the mass of people.

All the people enter the subway wagon.

The man sits close to the window. He looks disturbed. He looks out of the window and notices the couple looking at him. The boy is not looking; the girl is looking with a confused and angry gaze. The man imitates to shoot the girl who was part of the couple observing and laughs.

Observation 3.

Observation from a subway wagon in Stockholm.

A man comes in and positions himself and the middle of the subway wagon. He takes out his violin. He bows to the audience greets them. Like it’s the show of his life. Then he starts playing. He plays some good notes and then plays some of the most known tunes. Something cheesy that everyone has heard hundred times before.

He plays for a while and smiles the whole time.

Observation moves from him to the audience. A young girl is trying to speak to her boyfriend. She is sitting right in front of the violin player. She can’t speak. She makes expressions that it is too loud. She laughs.

A young couple that sit further from the player react. The guy holds his fingers to his ears when the violin player is playing false. He seems irritated. But he is laughing as well.

People around are looking or not looking at all.

Another girl is trying to talk on the phone but she can hear anything. She says that she is in the subway and that she has to call back later.

The violinist stops playing. He smiles and goes back and forth of the wagon saying “tack så mycket, tack så mycket.” No one gives him money. Some smile but most look away.