

2018

**NOTHING
MORE
PERMANENT
THAN THE
TEMPORARY**

Emilie de Blances; Nothing more permanent than the temporary

Konstnärscentrum Väst (Artist center west) is an artist driven organization that produce (X)sites. Konstnärscentrums aim is to create commissioned art projects in a variety of fields. For more information: kc-vast.se

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Om projektet (X)sites

Koncept:

(X)sites är utställningar med platsspecifik temporär konst i landskapen efter cykellederna Kattegattleden och Sjuhäradsrundan. (X) i namnet står för det vi inte vet och ska undersöka, sites står för platser. Projektet präglas i alla dess delar av undersökandet; från konstnärernas arbete med platserna till publikens möte med konsten och landskapen.

Bland de deltagande konstnärerna är ca 1/3 del internationella, 1/3 kommer från Sydvästsverige och 1/3 från övriga Sverige. Vi vill ha den blandningen för att man har olika relation till det sydvästsvenska landskapen om man bor här och har relationer till landskapen eller om man kommer hit med nykomlingens ögon. Under arbetsperioden har konstnärerna deltagit i fyra seminariedagar, kallat "Kollegiet" med föredrag om landskap som begrepp och konstnärlig process med efterföljande gruppsamtal. Konstnärernas olika härkomst och erfarenheter har bidragit till dynamiska samtal. Seminarierna syftar till att stimulera konstnärerna men även till att hålla i hop detta stora projekt som spänner över tre regioner, åtta kommuner och ca 280 km cykelled.

Det är konstnärernas egna möten med platserna som utgör grunden för konstverken. I och med att konsten kan gestalta, kan vi leva oss in i varandras liv och villkor. Konsten är komplex och mångbottnad till sin natur och stimulerar därför till nya frågeställningar, öppna samtal och resonemang. I samband med utställningarna arrangerar vi "Forum" som är guidade visningar, konstnärspresentationer, seminarier, happenings och workshops. Forum och ovan nämnda Kollegiet genomförs med finansiering av Postkodlotteriets kulturstiftelse.

Konstnärscentrum väst - en demokratisk konstnärsdriven organisation - är projektägare. Sedan 2007 har där funnits en arbetsgrupp som arbetat för utställningar med temporär platsspecifik konst. Förutom (X)sites har KC väst genomfört fyra tidigare projekt. (X)sites genomförs nu för andra året. Ett mål med projektet är att etablera utställningarna som återkommande ev. i biennalform. Ett annat är att engagera kommuner, regioner och civilsamhälle genom att finna verksamheter som överlappar. Ett sådant exempel är skolan där konstpedagogiska projekt har stora utvecklingsmöjligheter.

Medfinansieringen från VG-regionen, Boråsregionen, Region Halland Kultur, kommunerna Ängelholm, Helsingborg, Höganäs, Halmstad, Falkenberg, Svenljunga, Tranemo, Ulricehamn och Postkodlotteriets kulturstiftelse genom Kollegiet har gjort det möjligt att arvoda deltagande konstnärer enligt MU-avtalet. De sistnämnda finansierar de publika arrangemangen, kallat Forum.

Övriga samarbetspartners är; Konstituet, KC syd, Kulturlandskapet, Isildur Bane, Ljudkonst i 7härads, Begreppsverkstan och Kulturmiljö Halland

Kulturrådet möjliggör att (X)sites under åren 2017 - 20 kan utvärdera och metodutveckla projektet mellan utställningarna tillsammans med samarbetspartners.

About (X)Sites

Concept:

(X)Sites are exhibitions with site specific temporary art in the landscapes along the bicycle routes Kattegattleden and Sjuhäradsrundan. (X) stands for the unknown that are to be explored, and sites for places. The project, in all its parts, is centered around exploration, from the artists work with the sites to the audience meeting with the art and the landscapes.

Among the participating artists approximately 1/3 are international, 1/3 from the south-west of Sweden and 1/3 from the rest of Sweden. We want the mix because of the different relationships they have towards the south-west of Sweden. If are familiar with the landscapes you have one relation to the sites and if not you perceive the landscapes with untainted eyes. During the work period the artists have participated in four seminar-days, called "Kollegiet" with key-note speakers on landscape as a concept, and artistic process along with group discussions. The different origins of the artists as well as the multifaceted have contributed to dynamic discussions. The seminars seeks to stimulate the artists as well as to bind the large project together, that spans through 3 regions, 8 municipalities and approximately 280km bicycle route.

It is the artists meeting with the sites that make the foundation of the art. Through the ability of artistic conformation, we can get a perception of the life that created the art. The art is complex and multifaceted in its nature and stimulates new ways of perception, discussions and reason. During the exhibition period we arrange "Forum" that are guided tours, artist talks, seminars, happenings and workshops. Both Forum and Kollegiet are funded by Postkodlotteriets kulturstiftelse.

Konstnärscentrum Väst, a democratic artist-driven organization, are the project owner.

Since 2007 there has been a group of artists working for public exhibitions with temporary site specific art. Besides (X)Sites, KC-väst has completed four previous projects. (X)Sites is on its second year. One aim of the project is to establish a foundation for reoccurring exhibitions, possibly in a biennial format. Another aim is to engage municipalities, regions and the society by finding common ground. AN example of that is the school where art educational project has big potential for development.

The co-funding by VG-regionen, Boråsregionen, Region Halland, the municipalities Ängelholm, Helsingborg, Höganäs, Halmstad, Falkenberg, Svenljunga Tranemo, Ulricehamn and with Postkodlotteriets kulturstiftelse through "Kollegiet" has made it possible to remunerate the participating artists according to the "MU" agreement. The foundation mentioned last also fund the activities within "Forum".

Other partners are Konstitutet, KC-Syd, Kulturlandskapet, Isildurs Bane, Ljudkonst Sjuhärads, Begreppsverkstan and Kulturmiljö Halland.

The Swedish Arts Council enable the (X)Sites project, between 2017-2020, to evaluate and develop new methods between the exhibitions together with all partners above.

Hur kan man som publik relatera till den plats specifika konsten?

Under 1960-talet hade ett flertal konstnärer tröttnat på samhällets kommersialisering och i förlängningen kommersialiseringen av konsten. Man hade tröttnat på att konstobjektet sågs som en säljbar vara och investeringsobjekt. Dessa konstnärer ville tillbaka till det ursprungliga. De lämnade de kommersiella gallerierna i storstäderna och flyttade sin verksamhet långt ut i ödemarken. En ny konstform såg dagens ljus som fick namnet land art. Konstnärerna ville spränga de traditionella verktygen för konstskapande och började arbeta platsspecifikt dvs med en given plats i naturen och vad man där kunde finna i form av jord, sten, gräs och vatten. Oftast var det väldigt svårt för konstpubliken att nå dessa avlägset liggande platser i öknar eller bergsmassiv. Fotodokumentationer spred istället information till en konstintresserad allmänhet.

Som nyfiken besökare till utställningen (X)Sites har man inte problem med alltför avlägsna platser. Konstverken är orienterade utefter anlagda cykelleder vilket koncentrerar konstupplevelsen och förenklar förflyttning. Vad som binder ihop (X)Sites med de konsthistoriska pionjärerna är intresset för den specifika platsens uttryck och relationen mellan konstnär och landskap samt mellan konstverk och plats. En målad tavla kan förflyttas från ett galleri till ett annat utan att förlora sitt konstnärliga innehåll. Inom platsspecifik konst skapas konstnärlig handling utifrån den valda platsen vilken samtidigt blir en integrerad och aktiv del av konstverket. Publiken blir varse något större än det fysiska objektet i form av utökade sinnesförmågor. Vår perception och tolkning utmanas i ett demokratiskt offentligt rum som tillhör oss alla men som vanligtvis inte erbjuder konstnärliga upplevelser. Vem som har rättigheterna till detta offentliga rum och till ägande av land blir i samtidens politisk-mediala kontext viktiga frågeställningar om hur samhället i framtiden kommer att gestaltas samt hur vi där som människor kommer att trivas.

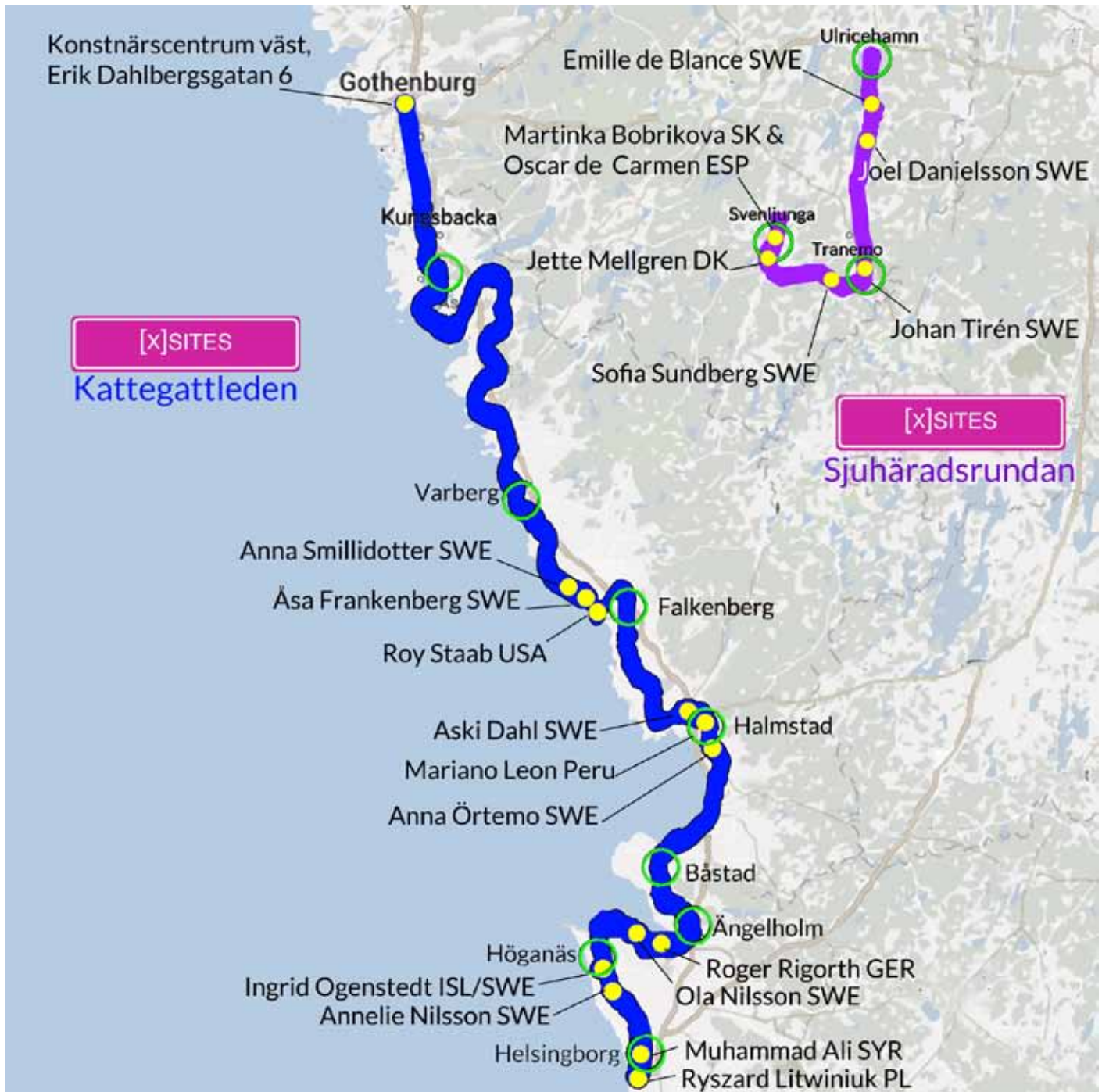
Torbjörn Limé
Bildkonstnär

How can you as the public relate to the site specific art?

During the 1960s a number of artists had grown tired of the commercialisation of the society and the arts. They had become wary of the arts as commercial goods, a commodity to sell or invest in. These artists wanted back to the origin. They left the commercial galleries in the big cities and moved far into the wilderness. A new artform began to emerge and was given the name Land Art. The artists wanted to push the boundaries for creating the art and began to work site specifically i.e. with a given site in nature and created with the material available such as earth, stone, grass and water. It was often hard for the public to access the remote sites in the deserts or mountainsides. Photo documentation became the way of spreading the information to the public.

As a curious visitor to the exhibition (X)Sites you will not have the problem with too remote sites. The artworks are oriented along paved bicycle paths that concentrates the experience of the arts and simplifies moving around the sites. What binds the (X)Sites together with the art historical pioneers are the interests of the qualities and expressions of the sites and the relationship between the artist and the landscape as well as between the artwork and the site. A painted picture can be moved from one gallery to another without losing the content of the art. Within the site specific field of the arts a gesture or an action is created in relation to the chosen site that becomes part of the artwork and is therefore connected to it. The public can sense and become aware of something bigger than the physical art-object. Our perception and interpretation is challenged in a democratic public space, that belongs to us all but does not involve artistic experiences. Who has the rights to the public space and to the ownership of land becomes important issues in today's political medial context as well as how the society will be designed and how, we as a people, will relate to it.

Torbjörn Limé
Artist



(X)sites Sjuhäradsrundan

Emille de Blance, Sweden

Nothing more permanent than the temporary

landart.se/index.php/LandartArtistProjekt/nothing-more-permanent-than-the-temporary/587

emilledeblanche.com



Nothing more permanent than the temporary is inspired by the old railroad Västra Centralbanan and the impact it had on the community and the area for nearly 90 years.

Built between 1903-1906 and active during the most part of the 1900's the final decision to close it down for being unprofitable was made in the late 1980's.

In the post-industrial era that followed, the old railroad tracks were removed and the railroad beds were kept and transformed into a paved road intended for recreation and leisure.

The installation is a contemporary reflection on the theme of public space and site specific art, connecting the urban and the rural by using a well-known cultural reference such as the billboard.

Instead of promoting a negative mental climate aimed at consumerism, the words on the board are from a poem by A.E Stallings.

Reflecting on time, past and present.

Steel, galvanized steel pipe, concrete 2000x3200x100 mm

(X)sites Sjuhäradsrundan

Joel Danielsson, Sweden

Amazingly Fantastical Idyll

[landart.se/index.php/LandartArtistProjekt/
amazingly-fantastical-idyll/588](http://landart.se/index.php/LandartArtistProjekt/amazingly-fantastical-idyll/588)



In my grandparents' kitchen, a painting depicted a farm surrounded by green fields and hills. The sun shone on red houses and white laundry hung over the courtyard. During my trips around Åsunden, the painting returned to me. Perhaps it was the similarity of the dense green, or it was the feeling of the sun and the wind and the white laundry drying on the laundry line. The idyllic surroundings brought me back in time, to memories, postcards, movies and stories that at the same time were both familiar and strange.

The place left me feeling like something was obscured by the beauty in the surroundings. I am uncertain to whether the darkness that the idyllic landscape evoked depends on a mind colored by the difficulties of today, or whether it is a feeling of nostalgia? The white laundry that dries in the wind suddenly didn't feel as clean. Perhaps the contrast between today's many horrors and the beautiful landscape brought the beautiful and the horrible closer to each other and made them meet.

If it were an experience of nostalgia, it raises the question of what darkness the idealized memories brings, as well as the consequences this brings to us for imagining a desirable future.

(X)sites Sjuhäradsrundan

Sofia Sundberg Sweden

(X)sites Sjuhäradsrundan

Course of events

landart.se/index.php/LandartArtistProjekt/course-of-events/590

sofiasundberg.com



A shadow of a tree sculpted in clay and soil. In the clay are partly pre-cultivated marigolds plants and marigolds seeds. At the center of the sculpture is a recreated shadow of a photograph from 1933. The idea is to tell a story of layers of time. The sculptured shadow will form the shadow of the tree from 3:00 pm at the days of the beginning of summer. A registration of a freezes moment. The flowers will grow through the clay during the summer. The flowers are in different stages of the flowers life cycle, from seeds to bloom that form new seeds. The marigolds are use in flower clocks to measure time. According to Linnaeus flower clock - Horologium Florae, the marigolds flower close up at 15 o'clock. One possible scenario fore the sculpture is that at the end of the summer flowers illuminate the shadow image every time they opens. The clay and the soil will change during the summer. The sculpture will be shaped by weather and wind. There is an endless scale of possibilities how the sculpture will be shaped in the end of the summer, from that the flowers splitting up the entire sculpture and illuminate the shadow with its flowers, or that the clay and the soil

(X)sites Sjuhäradsrundan

Johan Tirén, Sweden

What was already there

[landart.se/index.php/LandartArtistProjekt/
what-was-already-there/589](http://landart.se/index.php/LandartArtistProjekt/what-was-already-there/589)

jjohantiren.com

Picture a lake and a trace to follow around the lake

Picture the landscape as a memory.

Picture the landscape as a movement.

Picture the tower built for watching birds.

Picture the grass in the wind.

Picture the sound from the grass in the wind.

Picture the view from the highest point.

Picture the line that reveals where the water level used to be.

Picture pictures from the past. Mine or yours. Observations.

I saw a rainbow. Learned how white light hits a water drop, and breaks in to a reflection of colors.

I tried to imitate it with a strong lamp, but saw nothing.

This is the warmest year yet, everybody knows it. And then a never ending rain.

A trace to follow.

Picture a piece of land in the lake.

Picture the idea of a bridge that will not be built.

Picture a stone. A dead tree. Branches spread out on the ground.

Picture what is considered not to have a value.

Picture what was already there.

Marked by red ribbons.



(X)sites Sjuhäradsrundan

Jette Mellgren, Denmark

Spirits

landart.se/index.php/LandartArtistProjekt/spirits1/582

jettemellgren.dk



My location is situated in a small forest, which is placed next to the old Galgebacken in the outskirts of Svenljunga. My work can be experienced from the bicycle path Sjuhäradsrundan, which passes right by.

The set off for my work is the history which connects to this area.

Facts tells us that here the Galgebacken was in use during the Middleage and untill the last hanging in Sweden took place in the beginning of the 19th Century. At that time we executed people, who forsook himself against the law, because we at that time thought this punishment served as a warning for others and helped us to protect and develop society. Today we are leaving distance to the death penalty as we believe in other ways to control and educating people in the Western world.

But are these spirits from history still are among us? Do we somehow cause death penalty when we restrict to help and to handle refugees, putting up laws, denying to help people who escape from war, corruption or poverty?

I have made an interpretation of the Galgebacken looking at other Swedish gallows, built up in a triangle with three pillars.

The installation consists of three hovering ghost-like pillars. Built up in an open construction - by sticks of hazel, willow and poplar - painted in white. - and tied together with metal strips.

SPIRITS is presented in a open light structure contrasting the solid surrounding trees just like the white color stands out from the green nature.

(X)sites Sjuhäradsrundan

Martinka Bobrikova Slovakia &
Oscar deCarmen, Spain

Deconstructing an explicit content

[landart.se/index.php/LandartArtistProjekt/
deconstructing-an-explicit-content/581](http://landart.se/index.php/LandartArtistProjekt/deconstructing-an-explicit-content/581)

bobrikovadecarmen.org



Recycled materials
Variable dimension

The installation Deconstructing an explicit content raises the contemplation of the landscape, defined within the idea of visualizing the environmental destruction that has arisen in most of our planet. Although we usually avoid looking at waste as the natural resources we are exploiting, we are all causing environmental destruction. Most of us appeal to an immersion in the nature as an escape route from the city, towards a type of landscape that often has to do with visualizing a natural paradise where the hand of man is not perceived. Our project talks about the needs that we currently have to understand another type of landscape. From the idea of generating a work of art and the representation of a landscape we want to build a landscape from different points of view, and at the same time execute a landscape as a political statement within the idea of definition of a sustainable landscape. Sometimes it is believed that only an urban plan is enough where the new streets or parks in the city force to pose a new territory, but within the scale of the process has been expanding a new type of landscape within the definition of territory coined as exurban or peri-urban. In this type of territory lies another type of landscape, in many of them the landscape we find is a hodgepodge between the city and the countryside where natural infrastructure is mixed with an anthropic infrastructure of human waste. We propose to rescue the idea of visualizing a landscape sometimes hidden in our memory, when we walk through a landscape constructed by the hand of man, where we avoid viewing unregulated landscapes caused by decontextualized fragments of a landscape that lives with our waste. An increasingly common landscape, where the remains of productive or extractive activities are displayed.

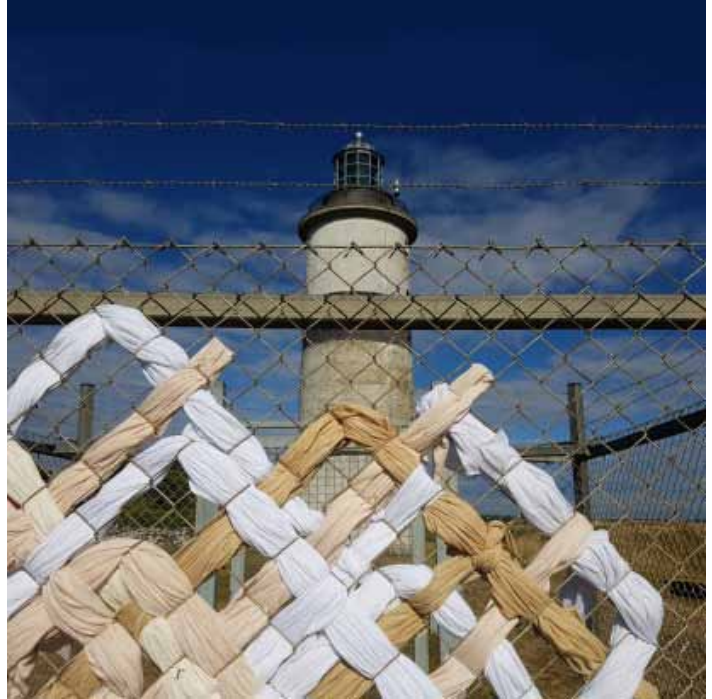
(X)sites Kattegattleden

Anna Smillidotter, Sweden

Colored by the summer

[landart.se/index.php/LandartArtistProjekt/
faergad-av-sommaren-indigo/592](http://landart.se/index.php/LandartArtistProjekt/faergad-av-sommaren-indigo/592)

smillidotter.com



I was born not far from Glommen, but I have never been there. I stepped into the landscape for the first time this summer and it is stunningly beautiful. It is so flat, and the cattle keep the grass short. From the ocean comes the wind, and there is nothing to stop it. I walked around, felt the grass, took a bath in the ocean and petted the cows. It felt like a Swedish summer dream. But the beauty has a price, and the wind is hard on the environment. It bends the trees, and fades the paint on the houses. Wanting to harness this power of nature, I made two textile art pieces. The first piece is made from hemp fabric and nails. The nails will corrode and color the fabric orange. A part of the textile is resting in a bin filled with water from the ocean, as salt accelerates the rusting process. The second piece is a linen and viscose fabric woven through a fence, suspended in a bin of indigo. I have started a fermenting process that will help to dye the fabric blue. The water in the bins will disappear during hot summer days, and be replenished when it rains. I hope that by the end of the summer stripes will appear, as a record of the varying water lines.

www.smillidotter.com

(X)sites Kattegattleden

Åsa Frankenberg Sweden

Boathouse 8

[landart.se/index.php/LandartArtistProjekt/
boathouse-8/591](http://landart.se/index.php/LandartArtistProjekt/boathouse-8/591)

asafrankenberg.net



Boathouse 8 explores the in-between point of an in-between place. The work reflects a meeting of change and continuity in the fishing village of Glommen. It grows out of and has been shaped by conversations with people in the community. The fishing village of Glommen has changed. Where there were 17 fishing boats about 30 years ago, now there are just three fully working boats. Glommen's identity has evolved and become less certain and fixed than it once was. Older and newer identities co-exist.

So Glommen is an in-between place. Depending on where you are standing you can see different sides of it – the present with a history and the other equally real present that does not have a history.

Boathouse 8 itself is one of the old boathouses. It is no longer used for fishing. Only last year the processing plant opposite closed down. A new one will open up later this year. New boathouses have been built near-by and are in use. Boathouse 8 sits at the meeting point of the old and new aspects of Glommen's identity.

Boathouse 8 is an effort to get to the in-between point of this in-between place, literally reflecting the meeting of change and continuity and the uncertain identity that comes out of that. Lending itself to this artwork, Boathouse 8 has transformed into a reflection of its surroundings and the change around it. At the same time as it draws the viewer's attention to change, it interrupts the smooth flow of life and work in its immediate area.

There are many names on the mirror surface of Boathouse 8. Some are names of fishing boats – the many that were working out of Glommen and the few that are now; the others are place names, fishing locations out at sea. All these names represent not just an industry but a way of life. All the fishing boats are presented as a timeline from the last 130 years where they work as a family tree for the area and its fishing families.

Many members of the fishing community helped with the boats' names and contributed to how the Boathouse 8 project developed, shaping an invitation to look into the core of the village's identity.

With thanks for their generosity. Media: fishing hut, acrylic mirrors and text

(X)sites Kattegattleden

Roy Staab, USA

Why Knot

landart.se/index.php/LandartArtistProjekt/why-knot/583

Roystaab.blogspot.com

I was given the cow field next to the Morups Tängelighthouse that I chose for it's location and open space. I wanted to do a major work. When we arrive at Glommen some one mentioned that in past times the local people used seaweed for installation of there homes. That told me the material to us on this very windy field near the sea. The trees are molded and grow in a direction guided from the wind, so I knew that the work has to be on the ground. And the some restrictions were place on how the art can be on the land by the Falkenberg kommun. So drawing with seaweed is perfect for this site-installation. The best viewing is of course from the top of the lighthouse, but also I formally place the work to be seen from on top of the nearby bunker-hill. Or when you are in the field, you walk over it (take care not to step on the lines) as you would a Roman mosaic and feel the space that you are in. And yet the field is flat, so my 'perfect drawing for the gods' that look down at it from above; where your site line looks out, the undulating land changes the perspective and the shape of the line that you see. Land art, performance art, body art = the human scale...I did it all myself, no need for tools, only a bucket and a wheelbarrow. Is it easy drawing with seaweed? NO! Gathering seaweed and seawater, having to carry and cross the sand and stone area it is hard to walk and the wheel on the wheelbarrow does not want to turn. There are small fish [fry] in the water so I made sure not to use them. I found that carrying a bucket of water if I put seaweed in it, the water, it will not spill. The best seaweed to us is when it is wet and slimy, it is pliable and sticks to the grass/ground and I used what was there. I laid it out in a 16 square grid using string and cord and marking the corners with piles of rocks that protected wood pegs so the cows did not get hurt; and then removed at the end. Place and why: There are many ways to use the earth as inspiration for art installation, the shape of the land then marks in the land and I could have use a universal shape such as round or oval or a star. But I wanted to relate to Halland today and of the past. The land was controlled by Denmark and Norway over past times, the Vikings too. There is a recent Viking find of jewelry in this area, which justifies my using this shape for the people here. And when I put my drawing on the land it turned out to be one continuous inter-twinning line. Presently there are migrations of people that will change who is here, as in the past invasions and war and the border and peoples move. Nothing stays the same. I have observed nature, time and age NOW in my life. I know that nature and storms are the strongest natural forces and nothing is forever and the same for long. I think of art in nature to be ephemeral – art is ideas and thinking for me. I am pleased that I am permitted to do my idea and concepts here in Sweden. Think what you see? A Celtic interlacing drawing in heavy line that the cows will step on and move, a heavy wind lifting a line especially after a heavy rain, making the near perfect curved line a bit irregular and in the end a dark area in the field...but just maybe the seaweed will become fertilizer and the grass and plants will grow stronger, greener – next year. I have made my mark on the earth and in the mind of the people have seen and experienced my Celtic line knot...Why KNOT.



(X)sites Kattegattleden

Aski Dahl, Sweden

Rå

landart.se/index.php/LandartArtistProjekt/ra/594

askidahl.com



Lost among the rubble of hundreds of years of life in a town, washed up with the river flood, scattered in the packed layers of new roads upon old roads upon even older roads, lie fragments of many pasts. They are the still tangible remains of things that are now forgotten or unknown. Tools, garments, bones, buildings, customs, rites, ashes. What is unknown contains the possibility of many things, and allows certainty and uncertainty to coexist, even in the midst of city life.

Between the resting Halmstad castle and the tall brick frontages of the apartment buildings on Strandgatan, the riverbank stretches out toward the sea. Rå stands in the flats of the riverbank, overlooking the waters of the Nis-san river. Its materials: charred trees and stitched fabrics, are commonly recognizable but contrast against the outlined urban landscape at site.

A rå, also known as a rågång, is a mark defining a boundary between properties, villages or land areas. Rå is positioned in between the fragment and the obscured, the familiar and the unknown.

(X)sites Kattegattleden

Anna Örtemo, Sweden

Pick a Color

landart.se/index.php/LandartArtistProjekt/pick-a-color/593annaortemo.se

I collected the colors from people who hang out in Halmstad's harbor (e.g., bikers, boaters, and walkers).

I asked them to tell me their favorite color, and then asked for their permission to print their first names with the color.

The resulting serendipitous order of colors is based on the order in which the colors were given to me, which enables the work's colorful expression.

The harbor (Tullkammarkajen) hosts my work: its concrete barriers form a 350-meter-trail that takes about 3 minutes to walk.

The blocks are 6 meters long, 30 centimeters wide, and 40 centimeters high; so they have an inviting, comfortable sitting height.

Harbor visitors can sit on the blocks to contemplate, converse, meditate, or take a coffee break.

Each block has its own color on top and someone's name on the edge – a personal expression yet anyone can sit for a bit and relax.

This project gave me an opportunity to pay homage to Halmstad's art and artists. Block sitters get a view of new residential areas and a former independent art school, Fria Målarskolan, where I studied in the late 1990s. My treatment of the blocks is my way of recognizing the school and the inspiring teachers who indirectly guided me back to this place and into this project.

But this time the view is reversed.

Why not search for your name or favorite color? Sit down; rest a spell. Or, enjoy the walk!

(X)sites Kattegattleden

Mariano León, Peru

THE WHEEL, memories from
the Future

[landart.se/index.php/LandartArtistProjekt/
golden-wheel/584](http://landart.se/index.php/LandartArtistProjekt/golden-wheel/584)

colectivocircadian.com



Swing ring , made out of a 3m diameter metal ring fill it up with around 32 car wheels, hanging from a 25 meters high historical Crane at the city of Halmstad for a period of 3 months.

The inner part of the wheels are painted in gold doing a reference to the Sun, and to ancient cultures, particularly the Incas and the Vikings , and how they use objects from nature to measure the cycles of the Sun, like solstice and equinoxes.

The installation has references to the industrial era, the cautchu as the “Black gold” from South America’s jungle, the Crane as symbol of transport of products, and how through different eras humanity have different concept of progress, of well and the ideal of future.

How some objects had a very important roll in different period of societies, like in ancient time stones as Intihuatana in Machu Picchu or Ale Stenar in Scania, to more recent structures or places like Cranes and old factory’s.

The gold in ancient time was related to the divine, to the Sun as a god, so gold was seen as a precious thing but from a mystical perspective too, not only as monetary value.

Using car tires in a sense is to propose a vision of how we can have “beauty” from industrial materials, and more particularly from very difficult recycle materials like car tires, how we can reuse this materials.

The ring symbolize the cycles of life, things that come and go, cycles of nature and in a inner level, unity, harmony and oneness.

(X)sites Kattegattleden

Roger Rigorth, Germany

oceanic pigeon tower (or where
Sven Jons used to store his
thoughts)

[landart.se/index.php/LandartArtistProjekt/
oceanic-pidgin-tower/585](http://landart.se/index.php/LandartArtistProjekt/oceanic-pidgin-tower/585)

Roger-Rigorth.de

The oceanic pigeon tower at Sven Jons peninsula
...where he used to store his thoughts
Conversation with Sven Jons

(it is not Indiana Jons and also not Tom Jons) I was wondering about the person who once lived here at this peninsula where I built my tower, his house is not here anymore, all gone, except the lilac from his garden survived. I meet this person last night, unexpectedly we run into each other and we had a tea with some rum, but i am not sure about this rum anymore. Anyway we where talking about his place and he said he just found it. "You just take what life offers you, if you have eyes to see it. It is simple and everything is borrowed and has a limited lifetime, you have to know". This where his words. Like he just borrowed this piece of land he built his home on. He was quiet impressed by my appearance and that people still know his name. I said there is a sign right next to his garden. And after a moment of thinking he said he can't remember to put it there. I looked right into his eyes, as i used to do it when i feel really connected to somebody. And i understood him, his whole life, suddenly. His watery blue eyes where telling me... hmm the closest description i could find would be ...telling me about his personal geography. But even about the color of his eyes i am not sure anymore, may they have been greenish. His wife was a important part of his life... he said. And I was waiting for the second half of his sentence, when he, a little irritated, suddenly took his heat and said he had to leave. I was still surprised, when more and more pictures of my own lifetime appeared. And it still felt like he will return in the next moment. Or was it because he left me with a half finished cup of tea with, ...was it rum.



(X)sites Kattegattleden

Ola Nilsson, Sweden

Cold-rolled steel sheet exposing 4 Hz – 100 Hz

landart.se/index.php/LandartArtistProjekt/cold-rolled-steel-sheet-exposing-4-hz-100-hz/596

ola-nilsson.se



The work is based on the history of the site and raises an audio landscape that once defined the port. Low-frequency audio generates vibrations in the steel sheet.

Sites and landscapes are constantly remodeled by the force of nature and man. Skälderviken or Engelholm Harbour as it was once called, was from the beginning characterized by the labour and the activity of the harbour. The Industrial Revolution was around the corner and it is in its wake that today's history about Skälderviken is told. Before the appearance of the harbour, the site was anonymous and unidentified. Shortly after the inauguration of the harbour the areas suitability for summer recreation was discovered and relatively fast the railroad was built along the coast, between the beach houses and the beach. Yet today the railroad runs between the buildings and the shoreline and is reminiscent of the interdependence that nature and infrastructure are directed to. The coexistence constitutes both a visual and a sonic breaking point.

The shift between two perspectives; landscape as scenery/landscape as function, is the starting point for the site-specific object/audio work, Cold-rolled steel sheet exposing 4 Hz-100 Hz. The work is shown in the context of the sound of the passing trains, but the module that has been installed on the wall of the pedestrian underpass under the train tracks, also refers to the labour that once defined the site. Through vibrations that are generated from low-frequency audio the steel sheet works as a speaker diaphragm.

Material/technique: Unprocessed cold-rolled 1,5 mm steel sheet, Spraymax Clear Cote Matte, Butt kicker Concert, Butt kicker Power amplifier BKA 1000-4, mediaplayer Brightsign HD223, digital soundfile Measure: 700 x 2400 x 350 mm

(X)sites Kattegattleden

Annelie Nilsson, Sweden

The mobile coastline archive

landart.se/index.php/LandartArtistProjekt/the-mobile-coastline-archive/604

annelienilsson.net



June - October 2018

Landskrona - Viken

Water and sand are in constant motion. Fresh water from the streams of the agricultural landscape is mixed with sea water. In a future scenario, sea levels are expected to increase and the coastline will change dramatically.

Pieces of landscapes such as driftwood, plastic items, laces and packaging materials have been collected from Landskrona to Viken and form the moving coastline archive. All items are marked and will be returned in to the place where they were found. The items that are not of natural materials will be recycled.

You are welcome to bring with you an object from the moving coastline archive.

(X)sites Kattegattleden

Ingrid Ogenstedt, Sweden/
Island

From Clay | Viken, Höganäs |
Clay from Hyllinge, Wood, Reed,
Straw, Sand, Egg white

[landart.se/index.php/LandartArtistProjekt/
from-clay-i-viken-hoeganaes-sweden-2018-i-
clay-from-hyllinge-reed-straw-san/595](http://landart.se/index.php/LandartArtistProjekt/from-clay-i-viken-hoeganaes-sweden-2018-i-clay-from-hyllinge-reed-straw-san/595)

ingridogenstedt.com/



With an archaeological approach I am searching for forms of “language”, uncovering hidden cultural structures that could have already existed underneath the earth surface. By transforming it into visible form I question not just our origin I am also exploring the line between culture and nature itself. I work with material such as turf, grass, soil and stone because of their inner logic and presence. Materials that are connected to humans building and constructing long before it was called architecture or art. By using such elements that are so strongly linked to human nature will form a connection with the history of work and creating. The building process of a sculpture as an archaeological idea, is for me to follow and to rationally and physically understand the human practice of creating.

Working with local materials and methods allows me to gain contact to and knowledge from the people in the area. I then incorporate this knowledge and local craftsmanship into the process as well as the final work.

(X)sites Kattegattleden

Muhammed Ali, Syria

Hiding In Chest

landart.se/index.php/LandartArtistProjekt/hiding-in-chest/528

mhd-ali.com



Fhidden in a chest

In this work, I create architectural structures consisting of triangles. These triangles can be extended unlimited. A natural body out of woven branches is suspended inside these triangle structures. Encaged, this natural body seems to be stuck in time.

This piece is a metaphor of a positive human impact into nature. Almost a chest, protecting us from main disasters. There is no time involved in natural processes. Nature is stronger, it will continue with or without us.

(X)sites Kattegattleden

Ryszard Litwiniuk, Poland

„Tree Brothers Concept I”

landart.se/index.php/LandartArtistProjekt/tree-brothers-concept-i1/586

RyszardLitwiniuk.blogspot.com

Photos by Ewa Suprun



Place, Space, Time – Relations

Still alive? Or not?

“3 Brothers”

“Three Brothers”

“Tree Brothers”

Silent in the Sun

My Oak Friend

My Brother

Did I choose You?

Or You choose Me?

700 years ago

Waiting for me

Right place. Home

Paradise...

Sea in the back. Denmark on the Horizon

Capsules of Time

Calendars of History

Generations

Ryszard Litwiniuk, 17. June 2018

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KULTURRÅDET





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 KULTUR & NATUR

Roger Risorth oceanic pigeon tower (or where Sven Jons used to store his thoughts)

