

KIRUNATOPIA

Art on Landscape and Resources in Northern Sweden and Lusatia

English Short Guide

November 23, 2014 - March 15, 2015

Lara Almarcegui Rotterdam

Agneta Andersson Kiruna

Jürgen Bergbauer Straubing

Dave Hullfish Bailey Los Angeles

Haifische Dresden Süd-West
(Susanne Hampe, Birgit Schuh, Lisa Stagge, Christoph Rodde) Dresden

Klara Hobza Berlin

Geir Tore Holm und Søsja Jørgensen Skiptvet

Lina Issa Amsterdam

Matthias Jackisch Dresden

Ingela Johansson Stockholm

Gerda Lepke Gera / Dresden

Britta Marakatt-Labba Övre Soppero

Jürgen Matschie Bautzen

Heide Nord Leipzig

Barbara Raetsch Potsdam

Grit Ruhland Dresden / Ronneburg

Götz Schlötke Dresden,†

Boris Sieverts Köln

Ingo Vetter Bremen

Liselotte Wajstedt Kiruna

Marion Wenzel Leipzig

Florian Zeyfang Berlin

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BURIED HOUSE

2013

Video

TUOLLUVAARA WASTELAND

2012

Brochure

Lara Almarcegui dedicates her artworks to the physical features of our surroundings, be it architecture, landscape or wasteland—as testimonies to past or future sites affected by humans.

In *Toullavaara Wasteland* she deals with the possible future town of Kiruna, the area where the new, old town is to emerge. Toullavaara's present appearance and history will be erased and overwritten by the relocation of Kiruna. In her documentation on Toullavaara, Almarcegui describes the fragile status quo of this place in its apparent lack of function, before houses, streets, shopping centers, and kindergartens will be built on what is now a wasteland.

Buried House documents the reverse process, the dismantling of a house into its individual components and its disappearance under the earth. The video shot in Mexico City in 2013 makes us guests of the burial of a shell, in which lives and stories had unfolded beforehand. As in Kiruna or in the villages of Lusatia, which already made way or are about to make way for open-cast brown coal mining, they disappear along with the houses and are literally razed to the ground.

Lara Almarcegui, born in 1972 in Zaragoza, Spain, studied fine art in Cuenca and Amsterdam. She represented Spain at the Venice Biennale 2013. Her works have been recently shown, among others at the Wiener Secession, Vienna, in 2010. Lara Almarcegui lives and works in Rotterdam.

THE WOLF

2013

Charcoal on paper

THE LAKE

2012

Floor installation, glass

While new lakes are emerging in Lusatia—pits left from brown coal mining filling over decades—lakes are being pumped out in Kiruna to enable the expansion of the mine and prevent water from penetrating into the shafts. Agneta Andersson was born in Kiruna as the daughter of a mine worker's family. Her installation *The Lake* deals with the loss of the large lake by which the house of her mother once stood and that, like a large part of the grown town, fell victim to the mine. In her installations and large-format charcoal drawings, the artist addresses changes in the environment as allegories of the social changes that Kiruna is experiencing: from a planned city that was regarded as groundbreaking for a social-democratic society at the time, via the solidarity of a workers' movement that made a national impact, all the way to an urban structure in which all that counts are profit expectations and analyses.

"Kiruna is a drawing, in my opinion. Blackness and soot. Darkness and light are characteristic of Kiruna."

Like in Lusatia, the debate on the return of the wolf is also passionately held here. It perhaps stands for the suppressed fears of a society in its relation to an accepted wilderness or the last bastion of an uncontrollable nature.

Agneta Andersson, born in Kiruna in 1958, studied textile art in Goteborg, history and theory of art at the University of Umeå, and was trained to become a glassmaker in Seattle, USA. Alongside her artistic work, she also teaches art at, among others, the Koncentrat art space in Kiruna, which she founded. She has received numerous stipends and exhibited widely. In 2010 she was awarded the Swedish culture Prize for her commitment to adult education and cultural life in the region.

JÜRGEN BERGBAUER

SUBSTITUTE NO. 8

3

2002

Lambda print

Diasec, aluminium

Loan: Kunstfonds / Staatliche Kunstsammlungen Dresden

(Purchase of SMWK, 2003)

Our relationship to the landscape stands for a relationship to nature and human measure. Gravel pits and mine dumps are places where Jürgen Bergbauer creates his mountain landscapes. The scene of a massif on view in the exhibition is from the nine-part series titled *substitute*. The fissures and cracks in the supposedly overwhelming mountain landscapes remind one of ice crevasses, the escarpments of high mountain ridges and green hillsides of high-lying Alpine meadows ... On one of the massifs in *substitute no. 8*, the viewer seems to discover grazing sheep—but when taking a closer look, the animals turn out to be grains. In his photographs, Jürgen Bergbauer takes up traditions of depicting sublime motifs, ranging from the Romantic period to black-and-white photography and beyond. None of his motifs are larger than a mid-size heap of soil. What appears as sublime nature reveals itself as an urban, post-mining landscape. With his clever photographic *mises-en-scène*, Bergbauer raises the question regarding the effect that landscapes have on people, which sensations they trigger, and to what extent landscapes are regarded as such in the first place on account of human expectations and emotions.

Jürgen Bergbauer was born in Straubing in 1968. He studied at the San Francisco Art Institute, the Rhode Island School of Design and the Hochschule für Grafik und Buchkunst in Leipzig.

STOCHASTIC ENVIRONMENT**2012****Installation with slide projection**

Does the passing of time change in the never-ending winter days of Kiruna? Does planning for the future merely remain a suggestion in the barren northern Swedish landscape? Something speculative or even unreal? By comparing the differing rhythms of ESA scientists chasing stars, the regulated daily life of the mine and the Sami herds living in close touch with nature, Dave Hullfish Bailey brings facts and fictions of various flows of time together. The changing seasons with a long dark period in the winter months, the midnight sun in the summer and the extreme climatic conditions contrast the rhythm of the shift changeovers of the workers and the nightly explosions in the shafts, as well as the plans to relocate the town.

Dave Hullfish Bailey is interested in the concurrence of geographic conditions and social narratives in a specific place. Here, it is above all the amount of speculation needed to implement short- as well as long-term plans in such an extreme location as Kiruna independently of external circumstances—things that would seem normal in other places of the world located in milder climate zones. For an artistic engagement with the critical relations of chance to the projective tendencies of Kiruna, the artist chose a spatial realization modelled on training and seminar rooms, places where technological methods and rational models of modern knowledge, as well as alternative forms of knowledge are conveyed.

Dave Hullfish Bailey was born in Denver in 1963. He lives in Los Angeles. Exhibitions and projects in the past years include *For the blind man in the dark room looking for the black cat that isn't there* (CAM St. Louis, ICA London, De Appel et al., 2009–10); *Surrounded by Squares: Dave Hullfish Bailey and Nils Norman*, Raven Row, London (2009).

**(SUSANNE HAMPE, BIRGIT SCHUH,
LISA STAGGE, CHRISTOPH RODDE)**

FELSVVERLAUF 1785/2014

51.030153, 13.701436 BIS 51.022542, 13.695750

51.021752, 13.695857 BIS 51.029587, 13.701608

2014

3-part video installation:

Video (14:30 min, projection on polystyrene panels),

card/edition „FELSVVERLAUF 1785/2014“

(polystyrene print, stamped, protective cover, edition: 9)

The rocky river valley of the Weißeritz in the southwestern part of Dresden is unique in several historical and natural environmental respects. One can find traces of Bronze Age settlements, fossils from the Pleistocene, ruins from the early period of industrialization, alongside unkempt gardens, quarries and terraced vineyards. During the times of the Saxonian King August the Strong, the valley served as a stage for the “Planet Festivities” and later, in the Romantic period, it became a motif of many paintings still well-known today. Nowadays, the valley once praised as a prototypical, “wild” and romantic landscape is mainly a transit space, traversed by a railroad line along the original river course, a road and a hiking trail. The video piece is based on today’s state of the valley and a map of the Berliner Meilenblätter (sheet 261) from 1785. Through several quarries, the valley is now almost twice as wide as it used to be. The map depicts with remarkable precision the course of the cliff edge prior to the massive human interventions through quarries. The video shots along the coordinates 51.030153, 13.701436 to 51.022542, 13.695750, 51.021752, 13.695857 to 51.029587, 13.701608 show the current state of the valley. A camera drone was used for the aerial shots, with one third of its lens masked. The original course of the cliff and the severe traces of industrialization can be seen from a bird’s-eye perspective. The white masking conceals those parts of the valley that were still underneath the cliff in 1785.

The Freiluftkunstraum Haifische Dresden Süd-West was initiated by Birgit Schuh in 2008. Since 2011, the exhibition in public space has been continuously expanded by further works.

DER ERDMANN AUS DER LAUSITZ**2014****2 photographs, C-Print**

In the panorama of an open-cast mining landscape in Lusatia spanning the horizon one sees an earth-colored, roughly modelled snowman, with gigantic excavators in the pit in the background. The various layers of earth moved by the huge excavators, penetrating into tertiary soils untouched for millions of years to extract brown coal, have become part of a gigantic machine-made landscape and reveal the typical rib structure—scratches of the excavator shovels—at the edge of the pit. What can art accomplish in this scenario? It is a strangely dissonant image—the snowman appears out of place in this environment, in which humans, too, can hardly be perceived due to the dimensions of the surrounding, excavated areas. Perhaps it is the longing for a human dimension, something hand-made, that gripped the artist in face of this scenario. Klara Hobza places the figure of a snowman made of Lusatian sand in this inhospitable landscape. Like the snowman that melts in spring, the consistency of the sand sculpture makes it temporary; it will fall victim to erosion—like the heaps of the buried open-cast mine.

Klara Hobza was born in Pilsen (Czech Republic) in 1975 and has been living in Germany since 1981. From 1995–2003 she studied fine art at the Kunstakademie München and spent a year at the Chelsea College of Art and Design in London. After a longer stay in New York and a master program at Columbia University, the artist is now living and working in Berlin.

**LUOSSAVAARA-KIIRUNAVAARA –
BENGT JERNELÖF´S LIFE****2012****Video, 23:30 min.**

The story of life with the mine and the landscape of Kiruna is at the center of the film by Søsaa Jørgensen and Geir Tore Holm, which is characterized by three different approaches: the people, the landscape and the music. Bengt Jernelöf, now retired, is the oldest living miner in Kiruna; members of his family have been employed by the LKAB mining company for three generations. His life story is inextricably linked to the working conditions in the mine and the town's history.

In split screen, the film shows the landscape of Kiruna: the Luossavaara und Kiirunavaara mountains which were stripped by the mine. The film is accompanied by a composition of the reindeer herder and Joik musician Lars-Ánte Kuhmunen. The composition, based on the traditional music of the Sami in the region, is reminiscent of the history of the landscape before it was massively transformed by mining. It is interpreted by the musician Vegar Vardal on the violin.

In the past years, the Norwegian artists and filmmakers Søsaa Jørgensen (born in 1968) and Geir Tore Holm (born in 1966) have developed projects in various media and formats dealing with environmental destruction, the exchange of knowledge and small-scale architectures.

TUG OF WAR**2011****Happening in the urban space of Kiruna, 2 video projections, publication**

On September 8, 2011, at 5 p.m., 250 residents of Kiruna formed a three-kilometer-long line along the first fissure that according to estimates at the time was forecast to occur in the town in 2013 due to the approaching mine. The line, a rope of red textiles tied together, was made from the participants' personal pieces of clothing. The action was accompanied by an exchange of stories and memories that connected the individuals to the town, which will soon no longer exist. Afterwards, photos were made documenting the feet of the individual participants. The group divided into smaller teams and a playful tug-of-war took place. Exactly in the middle of the rope was the spot where, according to the red marking of the urban planners on the maps of Kiruna, the first fissure was to occur and separate the oldest part of town from the rest. The happening was a response to the passive attitude of the residents regarding the forecast fissures and the planned relocation of the town. The gathering and the joint action were meant to address tacit fears and uncertainties in view of the loss of what is familiar, but also to give rise to memories of a neighborhood that will no longer exist in this form after the move.

Lina Issa was born in Lebanon in 1981. She studied graphic design at the American University in Beirut and then fine art at the Jan van Eyck Academy in Maastricht and the Piet Zwart Institute in Rotterdam.

SCHNEEZEIT

1992

Performance

Videodocumentation, 17:28 min

GÖTZ SCHLÖTKE**SCHNEEZEIT**

1992

Series of 8 photographs

Loan: Kunstfonds/Staatliche Kunstsammlungen Dresden

The marks that man leaves behind in the landscape are the theme of the performance by Matthias Jackisch and the documentary photo work by Götz Schlötke. They arranged to meet for the performance at a point in time determined by the weather—the day of the first snowfall in 1992. The joint performance took place in an open-cast mining landscape. With the marks made by a graphite pipe rolled with their own strength through snow and mud, they sought to create a relationship between man and the gigantic, machine-made landscape that has become a destructed and irreparable non-place. The temporary visualization of marks and thus of other measures and the delimitation from the machine landscape were to express the possibilities of human action in a post-mining landscape.

Matthias Jackisch was born in Oschatz in 1958. From 1977 to 1981 he was trained to become a stonemason in Dresden, where he then studied at the HfBK. From 1985 to 1990 he was a member of Gruppe Meier. Since then, he has presented numerous exhibitions and undertaken study travels. Matthias Jackisch lives in Golberode.

Götz Schlötke was born in Dresden in 1965. From the mid-1980s onward, he taught himself photography and documented numerous art projects and performances. Starting in 1989 he worked as a freelance photographer in Berlin and Dresden. Numerous exhibitions since the 1990s, including *Schneezeit* at Haus 23 in Cottbus. He died from cancer in 2001 in Dresden.

WHAT HAPPENED WITH THE ART OF THE STRIKE?

2012/2014

Reproduction of the reverse sides of works from The Mineworkers' Art Collection from the strike in 1969,
Gällivare Museum

2014

digitale Slide-Show

MARGARETA VINTERHEDEN UND ALF ISRAELSSON

GRUVSTREJKEN 69/70

(THE MINERS' STRIKE 69/70)

1969/70

Documentary-Video, 73 min

THE MINE WORKERS' ART COLLECTION FROM THE STRIKE IN 1969

(KUNSTSAMMLUNG DER MINENARBEITER AUS DER ZEIT DES STREIKS VON 1969)

13 works

Gällivare Museum

HENCK WOGNUM, DAS LOCH IM BERG, 1970, 72x59 cm (S 1010)

MARTIN BORNHOLM, WARTEN, 1968, 62 x70 cm (S 1024)

EINAR FORSETH, FROM LULEÅ RIVER STUDY NORRLAND MOUNTAINS

THE FOREST, 1942-1943, 37x46 cm (S 1029)

TORSTEN BERGMARK, LANGER STRAND, Calif 1965, 1969, Drawing, 51x70 cm (S 1067)

HANS LINDGREN, HALTET DURCH!, 1970, 50x70 cm (S 1089)

GÖSTA GUSTAVSSON, BLAENAU FFESINIOG, WALES II, 1969, 48x52 cm (S 1056)

BJÖRN BLOMBERG, DER TYCOON, 40x50 cm (S 1031)

PER WÅHLSTRÖM, VARIATIONEN ÜBER EINEN HELM, 1969, 73x104 cm (S 1015)

KERSTIN ABRAM NILSSON, BILD AUS SOMALIA, 49x51 cm (S 1098)

ALBIN AMELIN, ARBEITER, Colour lithograph (S 1084)

ALBIN AMELIN, DER SUNDSVALLSTREIK VON 1879, Colour lithograph (S 1085)

Ingela Johansson's artistic work starts with an art collection today housed in the Gällivare Museum—a cultural-historical museum in in Gällivare in northern Sweden—consisting of around 120 works donated by artists from the region in a big act of solidarity to support the strike committee and the miners during the large miners' strike in 1969–70. The work deals with historiography and solidarity, while at the same time shedding light on a point in time later described as that of the collapse of the “Swedish Model.”

The wild strike against the working conditions in the mine and the LKAB mining company became a protest against their own union and ultimately led to a critique of the hegemony of social democracy. The strike triggered a wave of further strikes that gripped the entire country at the end of the 1960s and early 1970s. The collection of paintings, prints and photographs calls to mind the reverse side of modernization, Kiruna as a significant place of political resistance and solidarity. Ingela Johansson has been dealing for several years with the history of the strike collection in the frame of her artistic research. The collection was displayed for the first time almost in its entirety in 2012 in the frame Kirunatopia at the Bildmuseet Umeå. The presentation of the historical collection was Ingela Johansson's artistic contribution to the show.

The selected works of the collection will be accompanied by Margareta Vinterheden's and Alf Israelsson's documentary from 1970 that lends a voice to the miners. The working conditions of the miners in the northern Swedish mines of the mine operator LKAB (Luossavaara-Kiirunavaara Aktiebolag) were unacceptable. Low wages, piecework, safety hazards (for example, unannounced blasts), and health problems led to growing dissatisfaction among the miners and ultimately to the strike in 1969, the largest in Sweden since 1945.

Ingela Johansson was born in Kalmar, Sweden, in 1976. She is currently living and working in London. Ingela Johansson's art often addresses social phenomena and is equally based on research and production. Her artistic practice responds to site-specific themes with a cross-disciplinary approach.

BILDNIS EINES JUNGEN MANNES

1980–1981

Oil on canvas

Loan: Kunstfonds/Staatliche Kunstsammlungen Dresden

LANDSCHAFT BRAUNKOHLLEN-TAGEBAU HAGENWERDER

1980–1981

Oil on canvas

Loan: Galerie Neue Meister/Staatliche Kunstsammlungen Dresden

In the 1970s and 80s, Gerda Lepke worked as a commissioned artist in open-cast mines. In the worker's portraits and landscape studies she made there, the abstraction of the machine-made landscape is impressively combined with her characteristic style formulating a distinct break with the conventions of worker's portraits. With individually placed brushstrokes, she develops a reference system of abstract signs from which figurative motifs emerge.

Gerda Lepke applies paint with a brush attached to a very long rod. The commissioned work for Hagenwerder was originally conceived as a triptych. For the *Kirunatopia* exhibition, two picture panels of the triptych, which today are included as individual works in two different collections of the Staatlichen Kunstsammlungen with different collection histories (Kunstfonds des Freistaates Sachsen/Galerie Neue Meister), were brought together for the first time again. The third picture panels is today considered lost.

Gerda Lepke was born in Jena in 1939. She was trained to become a nurse and came to Dresden in 1960, where she first studied art in the evening classes of the HfBK in 1962 and then painting from 1966 to 1971. She is a cofounder of the Dresdener Sezession 89.

THE MOVEMENT**2011–2012****Installation, verschiedene Medien**

Goahti is the name of traditional Sami huts in the region surrounding Kiruna. They are made of natural materials, wood, stones and fabric—materials with which Britta Marakatt-Labba also works. With the Goahti, only the remaining stones of the fireplaces indicate that people once lived there. Britta Marakatt-Labba's work for *Kirunatopia* sets the excitement surrounding the upcoming relocation of the town in a critical relationship to the traditional nomadic settlement structures in the region, where moving on with the herds used to be a normal, natural process. The door of a so-called Lávvu, a Sami tent, becomes a symbol of the situation today and of the state of transition, which the town and the people are in. The houses have not yet been moved. But the maps in the tourist information centers and in town hall show the planned relocation step by step and where the new town borders will be.

Britta Marakatt-Labba, born in Idivuoma near Kiruna in 1951, is a Swedish-Sami artist engaged with textile art and painting. From 1974 to 1978 she studied at the Högskolan för Design och Konsthantverk of the Goteborg University. She has been working at the University of Umeå since 2001.

1. MAI AN DER GRUBENKANTE, KLEIN-PARTWITZ

1992

SONNTAG, MÜHLROSE

1987

KOHLEBAHN, MÜHLROSE

1987

OSTERREITER, RADIBOR

1987

MARIENPROZESSION, ROSENTHAL

4.6.1990

BESUCH BEI DER OMA

1986

SCHULFASCHING, ROHNE

1987

BEERDIGUNG, ROHNE

2.3.1989

All photographs from the series *Doma – zu Hause*

Black-and-white photograph on baryte paper

Loan: Kunstfonds/Staatliche Kunstsammlungen Dresden

(Purchase of the Kulturstiftung des Freistaates Sachsen, 2008)

“Doma – zu Hause”, at home in the villages of Lusatia. In his black-and-white photographs from the 1980s and early 1990s, Jürgen Matschie documents work in the barn, on the field and in the brown coal mine, as well as family and village festivities. His photos capture the landscape and the daily lives of the people living there at the moment of their disappearance. People of different generations, some in garbs, pursue their everyday lives with the conveyor bridges already in sight. With the devastation of the villages and the advancing displacement of rural structures, a way of life also disappears. For more than 25 years, Jürgen Matschie has been taking photos of life in the region, documenting the radical restructuring of an entire region through brown coal mining. Further photographs by Jürgen Matschie can be viewed in *LAKOMA – Archive of Lusatia*, the collection of material on open-cast mining, the places in Lusatia that have disappeared, and the historical protests, compiled by Torsten Birne and Claudia Reichardt, in the entrance area of the show.

Jürgen Matschie was born in Bautzen in 1953. He studied photography at the Hochschule für Grafik und Buchkunst in Leipzig and works as a freelance photographer.

**LOST IN SPACE – 7 BLÄTTER ZUR
ENERGIE- UND ÖKOBILANZ VON KOHLE**

2014

Oil on paper

DAS GIBT SICH MIT DER ZEIT

2014

2 objects, illuminants and enameled wood

**WHY ARE YOU SO ODD?
(WARUM BIST DU SO SELTSAM)**

2014

Object, illuminant and enameled wood

While the direction of Germany's climate change policies is being heatedly debated in the media, statistics are meant to convey clarity in regard to the facts. Bar charts present the facts and their relations to each other in an allegedly unambiguous way. But what do these depictions of calculated analyses and comparisons really show? And in what relationship do the statistical abstractions stand to real processes? Heide Nord strips the statistics on open-cast brown coal mining in Saxony and Brandenburg, on the energy industry in Germany, or on the global development of resources translated into charts of their quantified contents. What remains are aesthetic abstractions exposing the speculative potential of the supposed objectification by means of statistical representation.

Heide Nord lends her sculptural objects poetic titles that can be understood as commentaries on the results of her research. Her abstracting works focus on the formal aspect, while it is left to the pleasure of the viewers to detect their origins in mining.

Heide Nord, born in Halle/Saale in 1980, studied textile design at the Hochschule für Kunst und Design, Burg Giebichenstein Halle/S., painting at the Kunsthochschule Berlin Weißensee and the HGB Leipzig (diploma), as well as sculpture at the Royal College of Art in London. She lives and works in Leipzig.

GROSSE TAGEBAULANDSCHAFT**1982****Oil on canvas****Loan: Kunstfonds/Staatliche Kunstsammlungen Dresden**

In the 1980s, Barbara Raetsch was predominantly concerned with buildings to be torn down and the inner city of Potsdam which was left to dilapidation. The *Große Tagebaulandschaft* was created in 1982 after a plein-air session in a disused open-cast mine in Cottbus, whose gigantic manmade landscape fascinated Barbara Raetsch. A year later, Barbara Raetsch was in Heinersdorf to produce a commissioned work. She lived in a farmhouse and had access to the disused open-cast mine. The paintings of this barren, abstract landscape show formal structures of becoming and decay.

Barbara Raetsch was born in Pirna in 1936 and was trained to become a technical assistant in horticulture in Dresden-Pillnitz. In 1958 she moved to Potsdam. Among others, she participated in the IX. (1982/83) and X. (1987/88) zentrale Kunstausstellung der DDR in Dresden.

FOLGELANDSCHAFT V

2014

Wall installation

(Research material, drawings and diaries)

GRUNDWASSERLEITER – HERRENQUELLE

2014

Installation (Wood, textiles)

The massive interventions in the nature of the landscape often reveal themselves only subtly, in a certain vegetation, in a stronger Geiger counter reading. The WISMUT, the former Sowjetisch-Deutsche Aktiengesellschaft (SDAG) with various branches in Saxony and Thuringia, was the world's fourth largest uranium mine during GDR times.

The research project *Folgelandschaft V* brings together documentations and witness recordings from the homeland of the artist in eastern Thuringia and prepared knowledge—attempts at understanding what actually makes up a post-uranium-mining landscape.

Grit Ruhland's installation *Grundwasserleiter – Herrenquelle* sets historical and local historical myths and pre-modern knowledge of nuclear radiation in relation to the precarious assumptions made by present-day industrial pragmatism: A traditional wishing well in the Ronneburger region, which her mother told her about and whose location she has been futilely searching for since then, is connected with a “wonder tree” and a water treatment plant. During the course of the exhibition, the audio collage *Im Nebelmeer* dedicated to the landscape and uranium mining around Königstein (Saxon Switzerland) will be produced and broadcast on February 27, 2015, by Freies Radio Dresden coloRadio. The artist creates a collage of landscape observations, interviews and conversations held between December and February on site. Dates, places and times are drawn by lot, analog aids to create this “chance” by means of throwing nuts on a map will be on display in the installation.

Grit Ruhland was born in Gera in 1979. She studied sculpture as well as sculptural and spatial concepts at the HfBK in Dresden. She has been working on her doctorate since 2013 at the Bauhaus Universität Weimar in the field of public art and spatial planning/spatial research. Grit Ruhland lives and works in Dresden and Paitzdorf.

IMG_1630.TIF**IMG_1590.TIF**

2011

Framed C-Prints

HALF FROZEN**(HALBGEFROREN)**

2011

Book, A6, 200 S.

Half Frozen is Boris Sieverts' draft of a travelogue on his stays in Kiruna in 2010 and 2011. The (unfinished) book edits personal observations and associations with "objective" facts on the town of Kiruna and the landscape in which it lies. Boris Sieverts mainly works as a tour guide in cities and landscapes off the beaten tourist tracks.

IMG_1630.tif and *IMG_1590.tif* are processed photographs of the huge heaps of snow that are shoved together each winter in Kiruna to maintain important parts of the urban infrastructure. Among the many thematically assorted picture collections that the artist continuously expands during his worldwide research projects on site, there is also a collection of "heaps" which he regards as the most original sculptural manifestations. The large heaps of snow in Kiruna are ever new variations of the same theme and simultaneously function as models of the landscape surrounding Kiruna. By detaching the heaps from their context, the viewers think they are faced with structures the size of landscapes. Only tiniest details in the pictures reveal the actual size.

Boris Sieverts, born in 1969, studied art in Düsseldorf and then worked as a shepherd for several years, as well as for architect's firms in Cologne and Bonn. Since 1997 he has been operating the Büro für Städtereisen in Cologne that organizes tours "to the gray zones of our conurbations." He has had teachings assignments in Nantes, Leipzig, Toulon, Kassel, Arnhem, Portland, and elsewhere, and participated in exhibitions in Germany, France and the United States.

ÖN/ISLAND

2011–2012

4-Channel-Video-Installation

The video works of the artist Ingo Vetter, which are presented simultaneously on four monitors, show aerial shots of a former residential area around Kiruna that was already cleared in the 1980s and is partially an exclusion zone. The area hollowed out by the mine can be divided into three regions: deformation zones, fissure zones threatened by collapse, and zones that have already collapsed. The deformed stretches of land are still accessible, but were already cleared, the other two, heavily destroyed areas are totally blocked for security reasons. Ön is currently in a state between fissure formation and collapse. The cracks are expanding and the destruction of the landscape is approaching the still inhabited areas of Kiruna at a speed of seven centimeters per day. Vetter constructed a 3.5-meter-long, remote-controlled airship with which he was able to navigate a camera over the affected area despite the strong wind to document the changing landscape. The area named “Ön” anticipates the future of today’s urban districts that are affected by the imminent resettlement. In the video installation, the aerial shots are contrasted by shots of work processes in the shafts that are now almost entirely remote controlled.

In a figurative sense, the remote controlled movements of the conveyors stand for the economic and social development in various industrial cities that Vetter has already explored: Wolfsburg, Cottbus or Detroit are all cities dependent on a single industrial sector and whose enormous changes raise the question as to the power relations between individuals and the industry.

Ingo Vetter was born in Bremen in 1968, where he also lives. He studied at the Hochschule für Künste Bremen, the Konstfack in Stockholm and the Akademie der Bildenden Künste in Munich. From 2006 to 2011, Vetter was professor at the Art University Umeå in northern Sweden. He initiated *Art and Sustainability*, a series of workshops in Kiruna, Tromsø and Kirkenes/Nikel dedicated to the conditions of cultural production in the subpolar regions of Scandinavia.

Since 2011 Vetter has been professor of sculpture with a main emphasis in artistic materials at the HfK Bremen.

BROMSGATAN: SCHOUGGATAN UND ULLSPIRAN

2011

Wood, paper, styrofoam, plaster, textile)

**KIRUNA – SPACE ROAD
(KIRUNA RYMDVÄGEN)**

2013

Film, 52 min, director: Liselotte Wajstedt

Little Big Film Productions, Schweden

“The Kiruna of my childhood is being torn down and levelled to the ground. The city is relocating.” Liselotte Wajstedt, the artist and author of this film, starts a race against time when she realizes that all physical memories of this place and the time of her growing up in Kiruna will soon be lost once and for all. Another city with the name Kiruna is being built at another location.

What does the physical disappearance of a place mean? Is it possible to preserve memories without a place? Or does the possibility to remember things that are already forgotten also disappear with the place?

Liselotte Wajstedt sets off on a journey taking her to beautiful but also difficult and painful stations of her coming to age. It is an exemplary quest for one’s identity and for the Sami as a fragment of this identity—the attempt at a filmic and artistic reconstruction of events and encounters that have led to one becoming the person one understands oneself to be today.

Liselotte Wajstedt, born in Kiruna in 1973, is again living and working as a filmmaker and artist in Kiruna. Her artistic background was formed by studies at different universities in Sweden: fine art at the Royal Institute in Stockholm as well as animation and experimental film with a special emphasis on documentation and script at the Gotland University.

ÜBER DEN TAGEBAU WITZNITZ**1994****Aerial photograph of the open cast mine Witznitz****2 photographs**

Marion Wenzel's photos were taken while flying over the open-cast mine. The aerial shots show abstract forms: an interplay of machine-made landscape and its erosion through water, wind and the deterioration of the unstable mine dumps—formerly firm geological structures. Slides, breaks and ditches caused by dysfunctional statics and the weather, by the fills and tilling of the conveyors. Marion Wenzel has been dealing for two decades with the structures and temporal processes of change in active mining and the “disused” post-mining landscapes in a kind of photographic long-term project. Her picture series sometimes span several years.

Marion Wenzel was born in 1958. From 1977-1979 she was trained to become a photographer and then studied photography at the HGB in Leipzig under Evelyn Richter, among others. She is currently the collection photographer of the University of Leipzig.

MEASURING POINT

2012

Spatial sculpture made of spruce wood

7 photographs

GHOSTTRAIN

HD Video

20 min

In his artworks, Florian Zeyfang is interested in transformation processes in the development of technology and society. The huge wooden sculpture becomes the pivotal element of the Kirunatopia exhibition and, among other things, a projection screen for a train ride at night through the expansive town of Kiruna.

Zeyfang developed the sculpture *Measuring Point* modelled on a photograph by the Swedish photographer and mountaineer Borg Mesch (* 1869 in Sundsvall; † 1956), who settled down in Luossavaara (later Kiruna) in 1899 and became the documentarian of the emerging ore mine, the landscapes and the Sami population. The large wooden cross probably served as wind protection for the balloons launched to survey the land with theodolites. The sculpture *Measuring Point* also stands for a turning point in the history of Kiruna: the discovery of the huge iron ore deposit and the subsequent survey of the area for use as part of the state-run, iron-ore mining enterprise. It is the moment when the economy, technology and science took hold of the land and deprived it of its earlier usages, among others, by the original Sami population. The photographs on the interior wall of the wooden construction refer to further significant developments affecting the mine, for example, the importance of iron ore production for the arms industry of the 20th century.

Florian Zeyfang was born in Stuttgart in 1965. The artist and filmmaker studied at the UdK in Berlin from 1987 to 1993 and was a grant-recipient of the Whitney Independent Study Program in New York from 1997 to 1998. Since 2006 he has been teaching time based media at the Umeå Academy of Fine Arts.

LAKOMA* – ARCHIVE OF LUSATIA

MATERIAL ON COAL, LANDSCAPE AND PROTEST

22

Compiled by Torsten Birne and Claudia Reichardt

with documentary material and works by:

Kooperative Kunstpraxis, Matthias Jackisch, Matthias Lüttig, Jürgen Matschie, Maja Nagel, Olaf Nicolai

The exhibition is supplemented by the material collection LAKOMA – Archive of Lusatia, compiled by Torsten Birne and Claudia Reichardt. It brings together artistic and documentary material on open-cast mining, the villages in Lusatia that have disappeared, and the historical protests.

Films and image material are shown on three monitors. The archive is introduced by a large-format etching by the artist Maja Nagel titled *Folgelandschaft*. The gray printed plate is a map of the Wendish settlement area of 1886 (edited by A.Muka), on which all villages are still charted. The red linear markings trace the changes effected by open-cast mining. The showcases feature original objects, periodicals and documents, as well as the model of a conveyor bridge.

A series of black-and-white photographs, *Momentaufnahmen einer Zerstörung – Deutsch-Ossig* by the photographer Matthias Lüttig from 2011, documents the demolition of the village Deutsch-Ossig from 1988 to 1993 and was conceived as a touring exhibition by the environmental library Großhennersdorf, which houses one of the most important archives dedicated to the energy policies of the GDR and the debates surrounding the destruction of the region. Another photo series by Jürgen Matschie, *“Wir bleiben in Klitten” – ein Dorf kämpft um sein Überleben* from 1989/1990/2011, is on view as a sequence of digital images on a monitor. A small wall showcase features the *Schneekugel Zehmen* by Olaf Nicolai, an edition from 1997 from a series of six snow globes of excavated villages in the southern environs of Leipzig.

One material collection presents examples of a technological view of the region on a monitor: a selection of 60 photographs of conveyor bridges from 1924 to 1970 from the company archive of the TAKRAF GmbH, Lauchhammer, the world's only manufacturer of conveyor bridges for open-cast mines. An overflight of the open-cast mining region is also from the company archive.

A second monitor features artistic projects and films dealing with the changes caused by brown coal and uranium mining the region: *Landfilm 1 – 4* by Matthias Jackisch, produced in 1997 in the open-cast mine Nochten, and *Gespenster* (2010), an installation at the Bärwalder See, which was destroyed by overzealous law enforcement officers. The film *Blaubeeren* (2013) by Maja Nagel and Julius Günzel is a poetic documentary on collecting blueberries and the disappearance of an entire region. *Das Schweigen des Unsichtbaren. Ein Film über das Erbe des Uranbergbaus*, in which scientists from various disciplines are interviewed, was part of a project by the artists' group Kooperative Kunstpraxis in Ronneburg (2008).

The third monitor features the protest against brown coal mining in the region: an original segment of the series *Im Brennpunkt* of the public broadcaster ARD from fall of 1989 titled *Die unbewohnbare Republik*, based on recordings of the environmental group Hoyerswerda meant to make public the GDR's devastation plans for the administrative district of Cottbus. This contribution to Lakoma documents the protracted debates on the village and the FFH (Flora-Fauna-Habitat)-protected areas, while a third film documents the *Anti-Kohlen-Menschenkette (Anti-Coal Human Chain)* on August 23, 2014, when 7,500 people demonstrated against further brown coal mining.

***Lakoma** (also Lacoma, Lower Sorbian Łakoma) was a village to the northeast of Cottbus. It was demolished in 2006 for the brown coal mine Cottbus-Nord. 143 inhabitants were relocated. In the year 1850, all inhabitants had been Sorbs. In 1963, around 63% of the population still spoke Lower Sorbian.

In 1983, the residents of Lakoma were informed that their village was to be excavated. The majority of the then around 150 residents was relocated, despite protests, by 1989/90, and large parts of the village were destroyed. Afterwards, the village was largely abandoned and became a “ghost town.”

In 1992, the village was occupied by high-school graduates and environmental activists from Cottbus. A year later, the association Lacoma e.V. was founded, which made an effort to legalize the occupations and use the village in a non-profit-making way. In 1994, the association concluded interim usage contracts with the City of Cottbus until 2003. More than twenty people still lived in the remaining part of the village at this point in time. By means of numerous cultural activities, “creative resistance” was offered and the village was gradually inhabited by a broad range of people seeking to

...

realize their different notions of alternative forms of life. In 2003, after the usage contracts expired, Vattenfall, the operator of the open-cast mine and thus the owner of the area, had the village cleared by the police despite continued resistance and then, from 2003 to 2005, demolished all but two of the houses at the village entrance in direct proximity to the federal highway.

The region around Lakoma, which is rich in waters, was declared a nature preserve in 1968 and reported to the EU as an FFH (Flora-Fauna-Habitat) in 2003.

After proceedings to prevent the excavation failed, environmental activists occupied the area. The occupation was violently brought to an end in September 2007 by security forces contracted by Vattenfall and the police. Immediately afterwards, forest clearance and the destruction of the FFH commenced.

MAJA NAGEL

FOLGELANDSCHAFT

2008

Colour etching

MATTHIAS LÜTTIG

MOMENTAUFNAHMEN EINER ZERSTÖRUNG – DEUTSCH-OSSIG

2011

30 Panels with photographs, 1988 - 1993

The exhibition was organised by the Umweltbibliothek Großhennersdorf in cooperation with *Speicher e.V.* and was first shown in 2011 at the Evangelische Zinzendorf-Gymnasium Herrnhut.

Loan: Umweltbibliothek Großhennersdorf

JÜRGEN MATSCHIE

„WIR BLEIBEN IN KLITTEN“ - EIN DORF KÄMPFT UM SEIN ÜBERLEBEN

1989/1990/2011

50 photographs in a digital slide-show

OLAF NICOLAI

SCHNEEKUGEL ‚ZEHMEN‘

1997

From an edition of six snow globes, showing vanished villages in the area of Leipzig

MONITOR 1:

FÖRDERBRÜCKEN VON 1924 BIS 1970

60 photographs

Digital Slide-Show, Archive of the company TAKRAF GmbH, Lauchhammer

ÜBERFLUG TAGEBAUREVIER

Video, Archive of the company TAKRAF GmbH, Lauchhammer

excerpt, 20 min

MONITOR 2:

MATTHIAS JACKISCH

LANDFILM 1 – 4, 1997

Produced in the framework of *Aufriß: künstlerische Positionen zur Industrielandschaft in der Mitte Europas*; a project of the Cultural Foundation of the Free State of Saxony and the Siemens Cultural Programme; exhibited at the Grassimuseum Leipzig May 31-July 27, 1997

MATTHIAS JACKISCH

GESPENSTER, 2010

Installation at Bärwalder See

documentation, 6:49 min

MAJA NAGEL

BLAUBEEREN - CERNE JAGODY, 2013

Directors: Maja Nagel, Julius Günzel, 14 min

A poetic documentary on the collecting of blueberries and the extinction of a whole region.

KOOPERATIVE KUNSTPRAXIS

DAS SCHWEIGEN DES SICHTBAREN, 2008

A film project on the heritage of uranium mining, 58 min

With features by Michael Beleites, Gernot Böhme, Olaf Breidbach, Klaus Hinke, Harald Lesch, Günther Moewes, Edelbert Richter, Olaf Weber and others

A project by Gabriele Fantoni, Jens Herrmann, Wolfram Höhne, Peter Köhler, Ulrike Köhler, Olaf Nenninger, Andreas Paeslack, Kathrin Schäfer, Markus Schlaffke, Katja Weber

MONITOR 3:

‚DIE UNBEWOHNBARE REPUBLIK‘

Im Brennpunkt, ARD TV-Feature , broadcasted on 16.11.1989

The Umweltkreis Hoyerswerda (Activist Movement), who published the Samisdat »Grubenkante« from 1988, took upon them to make the devastation plans of the GDR of the district of Cottbus public. In summer 1989 they produced a feature on this issue, that was adopted by German television film »Die unbewohnbare Republik« (The Inhabitable Republic).

LAKOMA UND DER KONZERN - EIN ENERGIEPOLITISCHES GESELLSCHAFTSSPIEL.

Documentary, 2005, 120 min

Script, camera, directing: Vivienne Treuleben, a Tiamat Film production in cooperation with the Buchbäcker Verlagsgesellschaft mBH.

ANTI-KOHLE-KETTE VON GRABICE BIS KERKWITZ

Documentation

Saturday, August 23, 2014, 7500 people joined the human chain crossing the Polish-German border in protest against plans for open-cast mines. The chain was 8 kilometers long and was organised by Greenpeace.

cut: Marco Kühne, Jonathan Happ, Jan Hargus, camera: Marco Kühne, Jonathan Happ, Kathy Becker, Jan Hargus

The *Mobile Landscape Studio (Mobiles Landschaftsatelier)* is a workshop offered dedicated to art, landscape and resources to schools in the region, developed on the occasion of the *Kirunatopia* project in collaboration with the *BildungsCent e. V.* as part of the education program *KlimaKunstSchule!*. The artists Susanne Keichel, Ina Kwon, Christoph Rodde, Grit Ruhland, and Birgit Schuh offer workshops for schools by using the artistic working unit designed by the Berlin based artist Lucio Auri.

The exhibition and programme of events *Kirunatopia* in Dresden is curated by Christiane Mennicke-Schwarz (Kunsthau Dresden), Silke Wagler (Kunstfonds/Staatliche Kunstsammlungen Dresden)

The exhibition *Kirunatopia* at Bildmuseet Umeå, was curated by Kim Einarsson (independent curator) and Brita Täljedal (Bildmuseet Umeå).

Reference group *Kirunatopia* Dresden:

Rainer Hauswirth (Goethe-Institut Sweden), Ingo Vetter (artist, Bremen) und Florian Zeyfang (artist, Berlin)

Press:

For Goethe Institute Stockholm: Viola Noll (noll@goethe.de)

For Kunsthau Dresden: Daniela Hoferer, Karin Ziegler (dhoferer@dresden.de, kziegler@dresden.de)

Further information also on

<http://blog.goethe.de/kirunatopia/>

as well on the current exhibition and further programme of events in the course of realisation

www.kunsthauddresden.de

An exhibition and program of events in cooperation with the Goethe-Institut Sweden, Kunstfonds/Staatliche Kunstsammlungen Dresde, and KONCENTRAT, an independent art space in Kiruna.

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