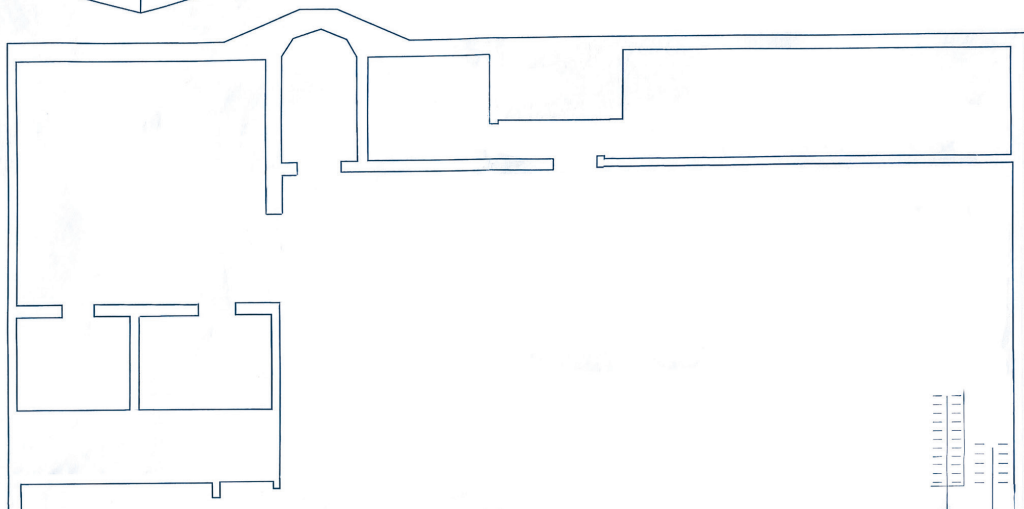


# HEAT | ENERGY

Kummelholmen Sep 11–Oct 17 2021



## HEAT AND ENERGY

For humans, the mammal with no fur, there are three factors that are necessary for survival: energy, water and heat. Without nourishment, our body stops functioning, without water it dries out, without heat we freeze to death. We are a vulnerable species of animal. Despite this, we have, for better or worse, come to dominate the planet. One explanation is that this is due to our functional thumbs, another points to our brain capacity as the decisive factor. It is undeniable that our ability to communicate, collaborate, and create efficient societies distinguishes us (along with ants and other social beings). Many claim that our strong tendency to create non-materialistic values, such as religious communities, literature, and artistic traditions, is yet another factor that has been crucial to our family history.

Energy, water, and heat. These three things stood at the center of Kummelholmen's operations until 1997, when the building was decommissioned as an oil-fueled boiler plant providing hot water and energy to the surrounding suburb of Vårberg. Now, after being back in use since 2013, the architecturally powerful and listed cement box has become a center for less tangible, but hardly less significant processes:



## HEAT | ENERGY

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*Contributing artists:*

**Lydia Belevich**

**Malin Arnedotter Bengtsson**

**Sarah Blood**

**Sarali Borg**

**Mia Chaplin**

**Cecilia Edefalk**

**Leif Elggren**

**Anna Engver**

**Olivia Pettersson Fleur**

**Sofie Winther Foged**

**Daniela Hedman**

**Torbjörn Johansson**

**Berit Lindfeldt**

**Tilda Lovell**

**Monique Pelser**

**Javier Alvarez Sagredo**

**Marja-leena Sillanpää**

**Alex Valijani**

**Jonas Vansteenkiste**

**Elle van Uden**

**Ulla Wiggen**

**Sofia Zwahlen**

**Martin Ålund**

## LYDIA BELEVICH

Through sculpture I reflect on objects and ideas that surround me. Things that I see has importance to us in a plastic and evolutionary way, I target to extract a deeper understanding of them.

The satellite has played a central part in the development of our modern societies. Its technology of gathering, controlling and spreading information from space has been a part of a bigger infrastructure of technology that in my opinion *debodylizes* us as subjects and species.

“Invisible” infrastructures are constantly expanding and our bodies are targets and meeting points of that process. As suggested, we live in an overflow of information that might be impossible or difficult for us to grasp. A way to deal with this is to work with physical materials. Working with sculpture is for me a way of acknowledging information by materialisation.



## MALIN ARNETOTTER BENGTTSSON

I work with performance, collective projects, sculpture, and video. I like to combine genres like horror, sci fi and fairytales to express personal feelings, memories, and fantasies together with my engagement in environmental, economical, and social issues. I use humour, activism and poetry as tools to get a grip on complex issues.

The trees are cut and the wind is howling.  
Hope you enjoy your stay.  
Best wishes,  
Malin





## SARAH BLOOD

Two electric fans face each other, opposing forces creating movement in an otherwise static space. Long probing fingers of VHS tape fight and dance in the turbulence. The light tries to capture form, to create a fixed point to hold onto, to make some small sense out of the chaos.

A viewer caught in the crosswind is at once observer and participant. The sensation of air caressing their skin draws awareness to the interface between their body and the space surrounding it.

My work for Heat|Energy explores the idea of data as a mechanism of power. Information and resources are abundant, yet access is strictly reserved for the privileged few who have the tools and means to gain access.



## SARALI BORG

In my constructions, I explore the meeting points between technology, construction and man. My interest is triggered by how we communicate and interpret our surroundings through technical objects and the borderland that arises between us. I activate my constructions with moving elements that collect information from their surroundings and act accordingly.

I am captivated by the underlying relationship between our species and technological development. Specifically, I focus on how we relate, intertwine and become more and more entangled with each other.



## MIA CHAPLIN

I am a South African artist based in Cape Town. My work is situated between painting and sculpture, with my impasto oil paintings and painted papier-mâché/plaster of Paris sculptures forming the basis of my practice. I use materiality, colour, texture and visual motifs symbolically to address themes of identity, femininity and the body.

In thinking about the Heat|Energy text I have considered the victorious and painful history of humankind. I am interested in the dual characteristics of humanity being both a vulnerable and dangerous species to the environment, to other animals and to our own kind. The raised heart rate and rush of blood that comes both from loving and from fighting. Our power and our limitations and our capacity to destroy or to heal.



## CECILIA EDEFALK

*the universe is me  
I am you you are me we are one  
Heat is me, energy is me  
the universe is me, you are me and I am you*

*there is a heat in me there is a heat in the universe  
we are all equals connected and free*



## LEIF ELGGREN

That little idiot telling truths saying electricity does not exist anymore, it's just like a vague memory, like a tale told by old people when the sun is setting and the desert is going cold and the dark is coming in and it is becoming a problem, almost unbearable, almost like not wanting to be part of it anymore, you know like it was in the beginning of everything, individually, yes when the need for protection and comfort was the most important and basic level of everyday existence, like it is even today of course, yes as always, yes the same situation, the same basic needs, always, and the dark is coming in again and that little idiot says that there is no electricity anymore, it is just like an old story told by old people that no one cares about anymore, and it does not matter because it is what it is and we have to do it again and again, the same thing, yes over and over again, yes!







## ANNA ENGVER

I think a lot about format in my artistic process. The format of my pictures has to be just the right size to my body (so that my arm can reach the whole format). It has to be comfortable to draw. The format also represents a kind of storytelling, in this case from left to right. Memories, facts, and useless images are put together like a collage. I want my work to be panoramic object-like images. I work with charcoal on cotton-canvas that I mount on wood stretchers. You can also say that it's dust or dirt on cotton-canvas.

I have tried to connect the dirty feeling of the Kummelholmen building of to my work. I almost felt like I wanted to scratch the wall-surface and use the dust for my drawings.

## OLIVIA PETTERSSON FLEUR

I have worked with collage that consists of painted, shredded and glued paper. The technology was born out of a need to charge the image with energy and fill it with a large amount of components.

I believe that images can convey and give energy, just like encounters with other people or places. When I make a picture, it is usually the image itself that tells me what it needs to achieve that charge. It has a lot to do with movement and speed, and the colors help to shift into a higher gear. The contrast and the high tones eventually make it begin to oscillate.



## SOFIE WINTHER FOGED

*Noise of kin*

Heat, flush, hard-boiled, compressed, expand, demand.

Labor, press, crack, pack, sleep, repeat, eat.

Guard, embrace.

Birth, replace.

Host, guest, host.

Parasite dynasty.

Emerald green fantasy.

Lactose carrier, border barrier.

Energy, symmetry.

Nerves, capacity.

Cubs of solidarity.



Photo Simon Perisson

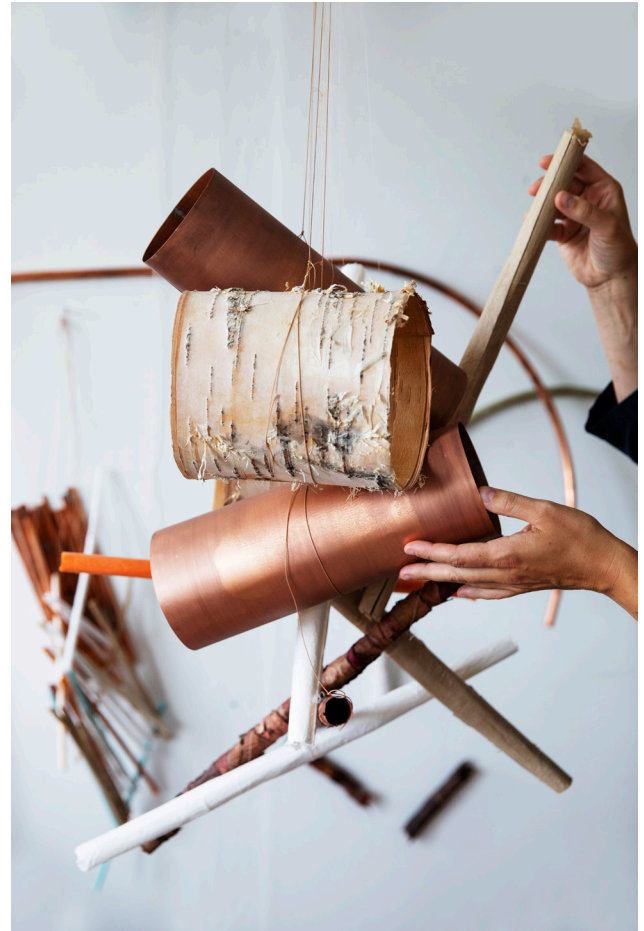


## DANIELA HEDMAN

My work is based on a fundamental interest in the body. I'm fascinated by the constant physical state of the body and how this in turn affects and interacts with our spiritual mind. The body's encounter with different materials, places or movements are experiences that I examine from a physical, mental and symbolic perspective.

*heat / air / current / a thought / a movement / a soul*

Energy, a physical mass that can neither be created nor destroyed, is only converted from one form to another. Materials taken from a spiritual context, added to and transformed into new works. Through thin shells, energy flows freely into different bodies or straight into the air towards new encounters and possible transformations. The copper conducts the memory of the heat that once flowed in the room.



## TORBJÖRN JOHANSSON

I explore what color, light and space are, and what they mean to me. Through practical experience with different materials and methods, I examine the relation of color to the different organs of the mind, i.a. the senses of sight, of feeling and the spatial orientation ability. I want to expand and deepen the experience of color as materiality, medium and experience.

In Kummelholmen's biting cold inner room, the image of an energy flow is transported out of one wall into the opposite. The smell of oil from the time when this place generated heat lingers in the room; this and the surrounding darkness increases focus and concentration.



## BERIT LINDFELDT

I have worked with sculpture for a very long time. The materials that come my way are important. At Kummelholmen, the former oil-fired hot water plant, I show two rubber sculptures, *Nose* and *Navel Cone*.

Rubber is a material that is difficult to process, tough as meat to cut into. There is an allure to this material which is stiff and soft at the same time. To get a definite shape, an iron frame is needed. I covered it with the thinnest rubber, only a few mm thick. The clad frames were vulcanized in the autoclave, which is a furnace where pressure, heat and water work together to harden and stabilize the rubber. Then I pulled the rubber off the iron frames, the way you pull off a sock. The shapes would get the firm but soft quality I was looking for, a feeling of rubber boot, of moisture, toughness and strength, something organic.

I think the hanging, funnel-shaped sculptures in black, secretive rubber have found their place here. They share fundamental elements with the boiler rooms: heat, water, energy. Perhaps the rooms also highlight some previously unseen content? *Nose* breathes homeland and *Navel Cone* is born again.





## TILDA LOVELL

A relic compound, from loved ones and disease, from forest found treasures, beyond the flesh, below the surface of reality, in the waiting room of a what to come future.

I work with sculpture, often built into installations or scenarios with lighting/shadows, and filmed material, mostly animation. In my work utopia lives next door to madness and darkness. These worlds are populated by what can be likened to mythological creatures, where humans have undergone various stages of metamorphoses into animals and plants – often placed in deformed landscapes, often with the shifting perspective and dimensions of dreams. The use of organic material achieves an existential cycle where messages are whispered about the transience of life and statements about the future and creative processes.

## MONIQUE PELSER

I am a South African conceptual artist and performative researcher currently based in Cape Town. My work focuses on the power relations established in photography and looking. The mediums I work in are illustration, photography, printing, performance, video and installation.

Responding to the concept Heat|Energy, I custom made an audience participatory installation, *Shortly Before Sunrise, the Spirits of the Night Dance Their Last Dance*, using a SunPak flash on a stand.

The viewer is instructed to:

1. Consent by facing and looking directly into the flash
2. Trigger it by pressing the red switch attached by a sync cable

Once the light has flashed the image of a raptor will temporarily be burned into the retina of the viewer.

Each viewers eyes will respond differently and the rate at which they blink will create a unique experience of the effect of the bird 'flying' around the room at Kummelholmen before it gradually disappears.





## JAVIER ALVAREZ SAGREDO

My practice is a continuous search for an aesthetical language that deals with topics in the fields of social and political philosophies. The traditions of contemporary art and its relation to statelessness, alienation and noise. I am experimenting with the cultural ties and drawing connections between South America and Scandinavia. Orchestrating personal experiences with material, rhythm and echo in still image. Approaching the method of recycling and using raw and organic minimalist expression.

My vision is to inspire the youth into reflection and understanding the complexities of society and industry that surrounds us in a universal way. Through a visual image that may be an emotional and poetical fragmentation of nature.

CULTURE VULTURE OBJECT STRAIGHT UP FACT  
ION SEA NERVOUS TEXTURE. FAST PSYCHIC  
EMOTIONAL FATIGUE. IMPORT AND EXPORT  
AMMUNITION VENGEANCE FAKE NEWS LAND AND  
SOIL. ILLEGAL DRONE TECH WARFARE EMPATHY  
SILENCE EMPHASIS FAREWELL WELFARE.



Photo Simon Persson

## MARJA-LEENA SILLANPÄÄ

I want to show what we see in the dark and at the same time what we have not yet seen with our naked eyes, what is going on in our innermost being.

At Kummelholmen, I exhibit nine membranes that generate almost exclusively violent weather. They clean the air, but also roads and buildings, with heavy thunder and drums. I show something that looks like black frost that thickens more and more, night by night. For a compact moment I show not just one-minute silence, but every silent minute that ever occurred during grief ceremonies while all other activities stops (so every minute is displayed simultaneously in layers).

I show how we now elevate from the ground, as a walk in the air. And the whole world (falling down). Rested over the selected crowd (circled). And an unknown philosophy (also needed). I show that we can take our view of human's superiority under review, because we will, no matter how we choose to move forward, be forced to step back and start all over again.





## ALEX VALIJANI

A semiotic parasite eating the body – the machinic center of libidinal engineering that is the despotic corporate blockbuster/MTV pop – and spitting it out as weird presence towards an eerie absence. Forging a dark forest using the master's own tools but in which the master itself cannot survive. Smells like Hegelian-spirit Going overground. Centos for (counter) futures, medieval backbones – myths that build the fiction of the artist's work, the knowing construction of a fiction which makes itself real: a hyperstition bringing the outside in. Alex Mahmoud Valijani is a multidisciplinary artist and academic philosopher, looting living and working in Stockholm, Sweden.

*After the Great Deceleration; after Deleuze:*

There can only be a creative solution. These are the creative redeployments that would contribute to a resolution of the current crisis and that would take over where a generalised [acceleration], an amplified bifurcation or fluctuation, left off.



## JONAS VANSTEENKISTE

I am a Belgian visual artist and curator. In my work I research the physical and mental impact of space on us, one of the recurring topics is the House/Home. I always start with a personal story/feeling and analyse it towards a core thought, with this thought I look for the right materials and forms. That is why I have a wide range of media. For Heat|Energy I have selected my series of work *Hütte* where house and skin collide into forms that want to give heat and energy in the form of protection. The skin tone leather sculptures will make a nice contrast to the hard concrete walls and make us reflect about our sometimes fragile state.

My reaction to the beautiful call of content of the expo Heat|Energy is to go back to my core. In my work, I investigate space and the house in relation to our humanity, both physical and psychological. *Hütte* is a left behind skin referring to the place that should protect us from dehydration, cold... the house. These sculptures look like cast-off sheets with here and there an architectural fragment. They seem even more vulnerable, even more human against the solid grey concrete walls of Kummelholmen.





## ELLE VAN UDEN

Connecting with a popular rock-climbing route in Seglora, Sweden, my work *Hybrid, 7c* is inspired by a route named Hybrid, graded using a French system as 7c. It is a coveted and impressive vertical face climb that incorporates a series of cracks and seams.

Using documentary media, such as videos of people climbing the route, along with personal recounts from climbers who have attempted or completed the route, I connect physical mapping and recollections with my own knowledge as a climber. The result is a print over 8 metres in length installed on the Kummelholmen water tower that simultaneously speculates, maps & narrates embodiment inspired by the striking climb.

The work transforms movement and embodiment into a drawing that also climbs the water tower itself. To imagine movement on the vertical is to reimagine vertical spaces using the body; a potential and embodied knowledge that climbers possess that can be shared by taking on new forms.

*Hybrid, 7c* is supported by the NSW Government through Create NSW, Australia.

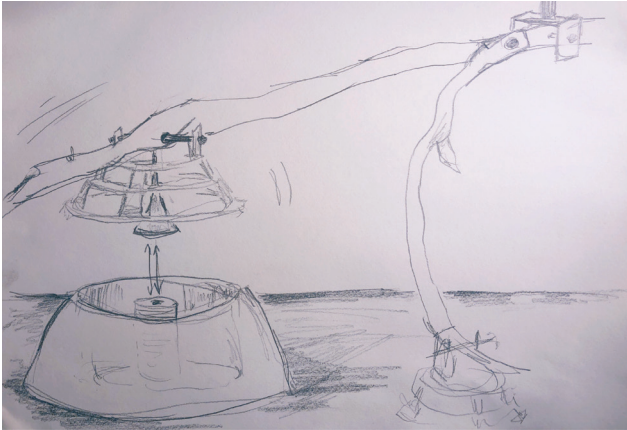
## ULLA WIGGEN

Life or death / structure or decay.

No art without life and structure.



## SOFIA ZWAHLEN



I often use natural or man-made phenomena as a starting point for my works, in which I investigate my relationship to nature and how it has been shaped by western culture. With reference to science, philosophy and alternative belief systems, the concept and composition develops simultaneously with the work of the hand. Discarded objects, natural materials and technology are brought together in sculptural, installation based, and site specific works.

Internal heat. Heat that creates a constant flow, motions that generates a magnetic field. And a movement, an isolated one. In relation to, in reaction to, the Earth's.

## MARTIN ÅLUND

... I began dressing up in the mask and plastic in the studio at nighttime and had my body act out the demands of my alter ego. Trance-like Isadora Duncan style dervish dances emerged, where painting and drawing surged out of me. My alter ego was like a guardian spirit that demanded I reveal concealed layers of myself. Together we began exploring boundaries from an artistic, psychological, emotional, spiritual and physical standpoint. We entered Otherworld and discovered phenomena and truths that I had previously not dared, nor had the capacity to perceive and accept. Classical, mystical, magical and dreamlike myths and stories addressing human dilemmas emerged anew – Alice in Wonderland, Orpheus and Eurydice, Narcissus and Echo. Artists from the annals of art history, Hill and Frankenthaler, acted as ushers in the studio. Spirituality, imagination, mysticism and magic created a presence and curiosity that increasingly allowed me to accept the unfathomable and contradictory nature of things where my emotions and reasoning would otherwise come up short. I shifted between realities and acquired knowledge, insights and a sense of trust that I could only find or formulate through the act of painting.

From The Bipolar Suite (Otherworld)





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Curators: **Martin Ålund**  
**Torbjörn Johansson**  
**Jonas Ellerström**

Information: **Clara Diesen**

kummelholmen.se  
Vårholmsbackarna 120, 127 44 Skärholmen

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With support from Region Stockholm

plant has been transformed into an art venue where no exhibited artwork can avoid entering into dialogue with the surroundings, and where the space itself becomes a natural part of the respective practices of the artists and curators, and not least the experience of the visitors.

As the theme of the exhibition, we have chosen *heat* and *energy*, notions central to both the building itself and human existence. Herein lies a challenge to the artists involved to think anew and reformulate both the distinctive character and history of the premises, as well as to take the colossal approach of reflecting on the role that culture plays in our contemporary age. Here the opportunity arises to incorporate both the history of technology and architecture, to take on issues of sustainability, resources and ecology, and not least, to discuss, in an artistic format, both aesthetic as well as social and philosophical issues. **Heat|Energy:** art in an interplay with environment, the contemporary in dialogue with modernism, immaterial artistic values in contrast to a hardening and increasingly utility-based and money-driven social climate.

*Jonas Ellerström*

