

ENGLISH

**JULIAN
ROSEFELDT**
Asylum

**HANNE NIELSEN &
BIRGIT JOHNSEN**
Protect / Release

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#rödastenkonsthall
3 February - 9 April 2017
www.rodastenkonsthall.se

JULIAN ROSEFELDT

Asylum

HANNE NIELSEN & BIRGIT JOHNSEN

Protect / Release

Röda Sten Konsthall, 3 February - 9 April 2017

Curator: Aukje Lepoutre Ravn

Human migration plays a significant role in shaping our contemporary societies. Likewise, it has also indelibly marked our history, as migrants have always shaped, enriched and diversified the development of cultures and economies. Whether prompted by political, economic, social or environmental causes, the ever-present movement of people across the globe is an inherent effect of a our constantly changing world. Yet we find ourselves in a time where the positive connotations of migration are shifting towards more bleak views and conceptions. Thus, nations and societies are becoming more reluctant to evolve future visions that include the contributions and resources of migrants.

Opening the 2017 exhibition season, Röda Sten Konsthall will present two solo-exhibitions that each reflect upon the complex connections between migration and identity: *Asylum* by Julian Rosefeldt and *Protect/ Release* by Hanne Nielsen & Birgit Johnsen.

Investigating how issues of migration, asylum, labor conditions and social stereotyping are debated within news media, policymaking and law enforcement processes as well as the private sphere, the exhibitions pose some united questions: How do prejudices and social stereotypes continue to prevail within our globalized societies? What information do we use to judge and react to others?

The internationally renowned German artist and filmmaker Julian Rosefeldt will exhibit his first solo-presentation in Sweden to date.

Rosefeldt shows one of his most celebrated and comprehensive film works: *Asylum* (2001-2002)– an immersive and visually poignant 9-channel film installation, that examines European stereotypes associated with immigrant citizens, identity and labor.

The Danish artist duo Hanne Nielsen & Birgit Johnsen are considered amongst the leading feminist pioneers of Danish video art. For more than 20 years they have created complex and thoughtful works that speak of being human in a world filled with noise, turmoil and ambivalence. In their exhibition *Protect / Release* they present two of their most recent video works: *Drifting* (2014) and *Camp Kitchen* (2014). Juxtaposing elements of fiction, documentary and media-discourse, the works question our need for identification and how close the world outside our doors has to come, before we react, stand up and take action.

The exhibitions include works that span more than 15 years in time and are produced by two different artistic practices both rooted within European culture and history. Using different entry points, the exhibitions reflect upon the impacts of European migration policies during recent decades. Together the works of Julian Rosefeldt and Hanne Nielsen & Birgit Johnsen seek to nuance our common understandings of people and their different backgrounds and call for a collectively critical stance on the political climates of our time.



Julian Rosefeldt – *Asylum* (2001-2002) Video still

JULIAN ROSEFELDT

Asylum

The nine-screen film installation *Asylum* is one of Julian Rosefeldt's most celebrated works. Set in visually opulent and highly stylized theatrical environments, *Asylum* sets out to interrogate and deconstruct predominant European conceptions associated with immigrant citizens, identity and labor. Using exaggeration and parody as affective tools Rosefeldt confronts his viewers with highly stereotypical views of the identities, professions and roles of immigrants.

Asylum portrays nine different ethnic minorities. More than 120 individual performers, many of whom are real immigrants living in asylum seeker hostels in Europe. In exuberant settings, the performers "act out" their existence as foreigners, by repeatedly executing somewhat senseless and cliché-ridden jobs: a group of Muslim women with head scarves vacuum-clean a cactus garden; Asian cooks sit in a monkey house, tearing up Styrofoam packaging of takeaway food; African street vendors sell dancing Barbie dolls, in the galleries of a classical art museum flanked by ancient Greek sculptures, and East European men restack piles of newspapers that have been whirled through the air by a giant turbine.

Each of the nine films span 52 minutes. The hypnotically slow motion of the camera and its sliding, pendulum-like movement emphasizes the ritualistic and monotonous aspect of the tasks being performed: a profound Sisyphean quality. Together they communicate a sense of powerlessness and endless waiting pervading an emotional state of static pacification.

However, a short moment of unsynchronized interruption occurs in each film. The groups gather into a choir formation and sing out a humming note, that instantly breaks the dramaturgically monotonous labor. The tonal call unites the groups collectively, yet their outcry dissolves as fast as it appears, leaving no trace and causing nothing to change.



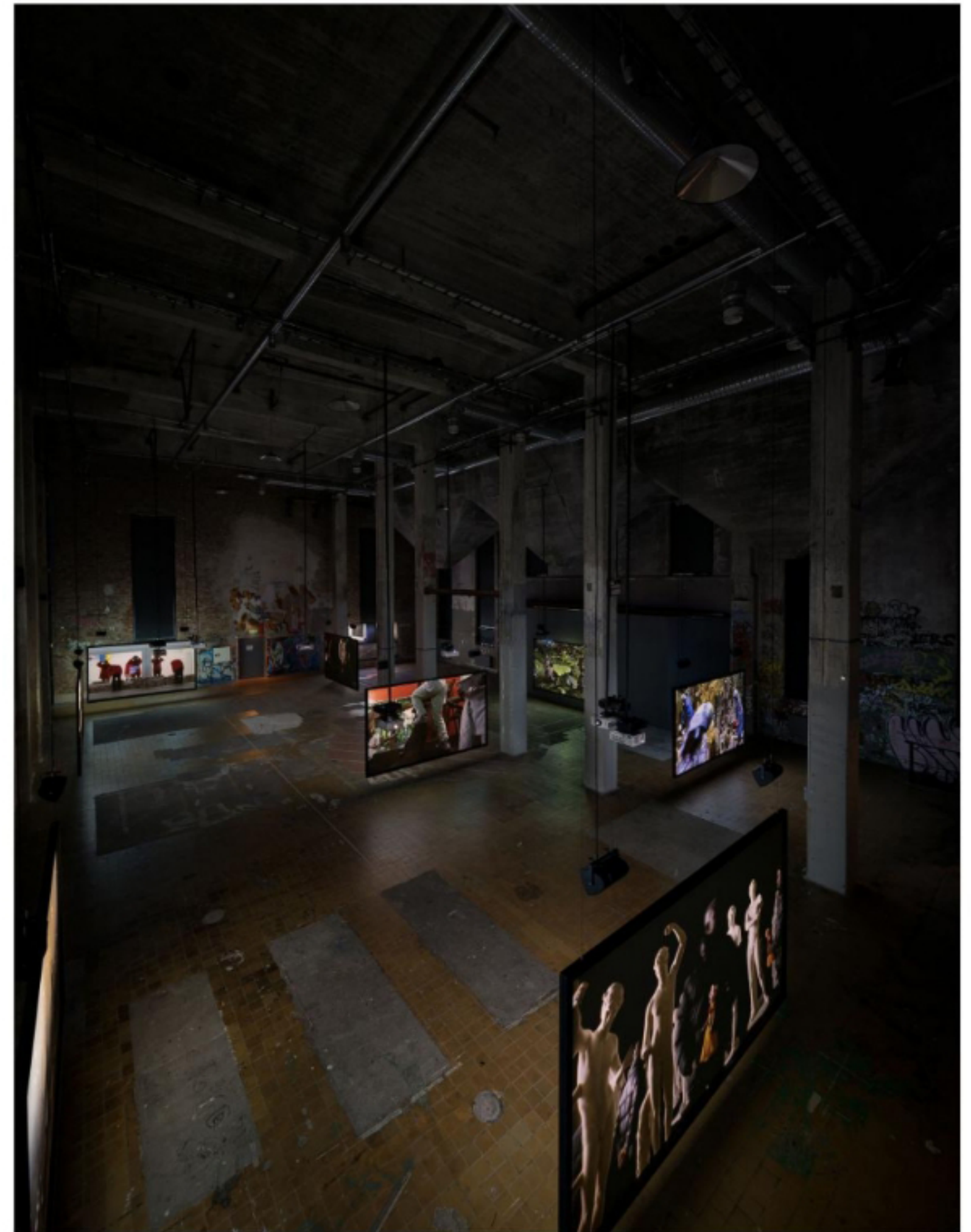
Julian Rosefeldt – *Asylum* (2001-2002) Installation view. Photo Hendrik Zeitler

Portrayed as homogeneous groups, the performers are stripped of their individuality, thus depicting the way in which people tend to look generically at 'the Other'. Far from adopting a documentary approach, Rosefeldt constructs subjective and tightly staged compositions – so called tableaux vivants (living pictures). Some are reminiscent of traditional fine art, while others play on pure kitsch. *Asylum* questions the 'correct aesthetic' in the world of modern art, where an almost journalistic approach is usually the only way to deal with current political issues and social taboo. At the same time, it positions itself as an analogy to the concept of 'political correctness' provoking our overall sense of humanity, compassion and justice.

Asylum is produced in collaboration with Goethe-Institut Schweden.

2001/2002
9-channel film installation
Colour, sound
Shot on Super 16mm, converted to PAL

SD and transferred onto DVD
Aspect ratio 16:9, loop, 51:58 min.
Written, directed & produced by Julian
Rosefeldt.



Julian Rosefeldt – *Asylum* (2001-2002) Installation views. Photo Hendrik Zeitler

CREDITS

With: Niroshan Danwatte Liyanage, Sarath Danwatte, Sebamalai Fernando Warnakulasuriya, Ruchira Perera, Lutfur Shaik, Katta Bhasker, Vusthla Sunil Reddy, Varatharajah Kishore, Ravichandran Srinivasan, Don Dhanapala Kijayaweera, Hetti Arachchige Wickramaratne, Vangala Madhusudhan Reddy, Siva Rama Guduguntla, Dorshama Tayaratne, Tagutta Draveen Kumar, Deepak Ross Savarianandam, Helmut Karimi, Askin Aydogan, Cemalettin Köse, Ibrahim Halil Arikan, Osman Türk, Hasan Iscen, Hüseyin Öztürk, Asis Khan Schinwar, Tohti Jurat, Mohammed Zadrán, Raymond Todjro, Yomi Otubushin, Koffi Lack, Mohamem Wattara, Kossi Djigbodi Liggie, Latif Conombo, Rafiom Affo, Traore Tintini Assafou, Dan-Nitse Toure, Edwin Neth Agbonaye, Dossou Akakpo, Pascal Ouoba, Savi Frido, Kossi Bruno Sossou, Kossi Dodzi Yenkey, Amanda Wittmann, Katharina Wittmann, Monika Wittmann, Ramona Wittmann, Hanife Rama, Jzedije Rama, Kadrije Rama, Sagjide Rama, Shkurte Rama, Karin Weiss, Mandarina Petermann, Auguste Michel, Dajana Michel, Frieda Michel, Marcella Michel, Uta Horstmann, Anezka Bamberger, Liane Glaser, Adelheid Kara, Freidun Hmarchel, Zied Attia, Fwaz Al-Kadrie, Mohammed Al-Kadrie, Wisam Salem Hanna, Haschem Hussein Ali, Zakaria Mohamad Hassan, Ali Eldarwish, David Scharfenberg, Mohammad Akbar Akbari, Kamel Jassem, Wondwossen Adamsezed, Dinalva Dos Santos, Sayuri Scheiffele, Ivana Dolores Machado Lutz, Dschijo Schwarz, Geisa Sousa, Iriet Yusuf, Marisel Wittmann, Sylvie Dos Santos, Merqui Suero, Yessenia Suero, Michelle Erfling, Huy Nguyen, Aigerim Weimer, Kim Qui Hoang, Cat Le Van, Qui Hoang Phuong Truong, Long Duong Van, Hariaokto Hooputra, Nhât Thanh Tran, Trung Hung, Vincent Forberger, Trong Nguyen Khoi Dinh, Long Le Thanh, Duc Phuong Do, Manh, Nam Nguyen, Kim-Hung Tran, Hamide Cakolli, Ban Hussein, Gjula Demiri, Merita Demiri, Lindita Hyseni, Shukrije Hyseni, Violeta Hyseni, Feriote Krosnigi, Rexhije Paloj, Ajshe Slamniku, Ge Wei, Yining Li, Yi Yang, Jun Wei Guo, Bin Zhao, Zeng Lin Chen, Ping Chen, Xu Zhou, Wulin

Chen, Wei Wang, Baowen Yu, Yingding Wang
Production Manager: Michael Holzinger.
1st Assistant Director: David Scharfenberg.
Set Manager: Nina Erfle. **Director of Photography:** Simon Wieland. **Costume Designer:** Claudia Maria Braun. **Make-up Artist:** Nikki Bauer. **Camera Operator:** Angelika Huber. **Focus Puller:** Sebastian Bäumler. **Assistant Executive Producer:** Sabine Hochmuth. **Wardrobe Supervisor:** Tanja Hauber. **Set Dresser:** Astrid Weinert. **Gaffer:** Fred Dombrowka. **Electricians:** Florian Schneider, Florian Berndt, Mirko Friebe, Felix Rausch. **Key Grip:** Thomas Pieger. **Key Grip Assistant:** Alexander Hermann. **Casting Director:** Valeska Doll. **Casting:** Nina Erfle, Sabine Hochmuth, Claudia Seelmann, Katrin Beck, Sybille Rosefeldt, Gundula Rosefeldt. **Steadycam-Operator:** Ralf Dangschat. **Set Photographer:** Philip Metz. **Driver / Best Boy:** Maximilian Reiß. **Catering:** Michael Janosch. **Editor:** Nicholas Goodwin. **Sound Supervisor, Re-recording:** Tschangis Chahrokh-Zadeh. **Foley Artist:** Felix Kratzer. **Sound Editor:** Bernie Maurer. **Postproduction:** Arri Film & TV. **Project Manager Arri:** Markus Kirsch. **Telecine:** Stefan Andermann. **Colorist:** Traudl Nicholson. **Online Editing Avid Symphony:** Tatjana Schröter. **Choir:** Madrigalchor der Hochschule für Musik und Theater in München / Prof. Max Fre. **Choir Singer:** Regina Magerl, Carmen Fiedler, Josepha Hanner, Hildegard Schön, Sandra Schmelzer, Michaela Schneider, Tobias Rottmann, Sebastian Adelhardt, Christoph Liebl, Dominik Lidl, Stefan Grünfelder, Bernhard Zink. **Choir Recording:** Christian Böhm. **Choir composed by:** Tobias & Julian Rosefeldt. **Camera, Light & Grip Supplier:** Arri Film & TV. **Processing & Telecine:** Arri Film & TV. **Insurance:** A. Huber & Co. **Transport:** Medias Reiseservice GmbH. **Film Stock:** Fuji Kine Film Vertriebsges. mbH, Kodak GmbH. **Supported by:** FFF FilmFernseh Fonds Bayern, BMW Group
Shot in Munich, 2001
Written, directed and produced by Julian Rosefeldt
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ABOUT JULIAN ROSEFELDT

The Berlin-based artist Julian Rosefeldt (b. 1965, Munich) is internationally renowned for his visually opulent and meticulously choreographed moving image artworks, mostly presented as complex multi-screen installations. Rosefeldt's work is equally inspired by the histories of film, art and popular culture. He uses familiar cinematic tropes along with humor and satire to carry his audience into surreal, theatrical realms, where daily rituals and familiar worlds turn strange.

Since 2011 Julian Rosefeldt has held a professorship of Digital and Time-based Media at the Academy of Fine Arts in Munich. Rosefeldt's works are shown internationally at museums and film festivals. His most recent film work *Manifesto* (2015) - 13-channel video installation paying homage to the tradition of artist manifestos - was presented in solo exhibitions at the Park Avenue Armory Hall, New York (2016/2017), the Hamburger Bahnhof – Museum für Gegenwart in Berlin (2016), the ACMI – Australian Centre for the Moving Image (2015) and many more. The film version of *Manifesto* had its Nordic premiere at the Göteborg Film Festival on February 2nd, 2017. Past group shows include *Moving Time: Video Art at 50: 1965-2015* at CAFA Art Museum, Beijing (2016), *Wolfsburg Unlimited* at the Kunstmuseum in Wolfsburg (2016), *Zeitgeist: The Art of New Berlin* at the CCBB in Rio de Janeiro (2016) and *Conflict, Time, Photography* at the Tate Modern in London (2014). Collections including his works, amongst others, are Neue Nationalgalerie, Berlin, Saatchi Collection, London and the Museum of Modern Art, New York.



Julian Rosefeldt. Photo Renate Brandt



Hanne Nielsen & Birgit Johnsen - *Drifting* (2014) Installation view. Photo Hendrik Zeitl

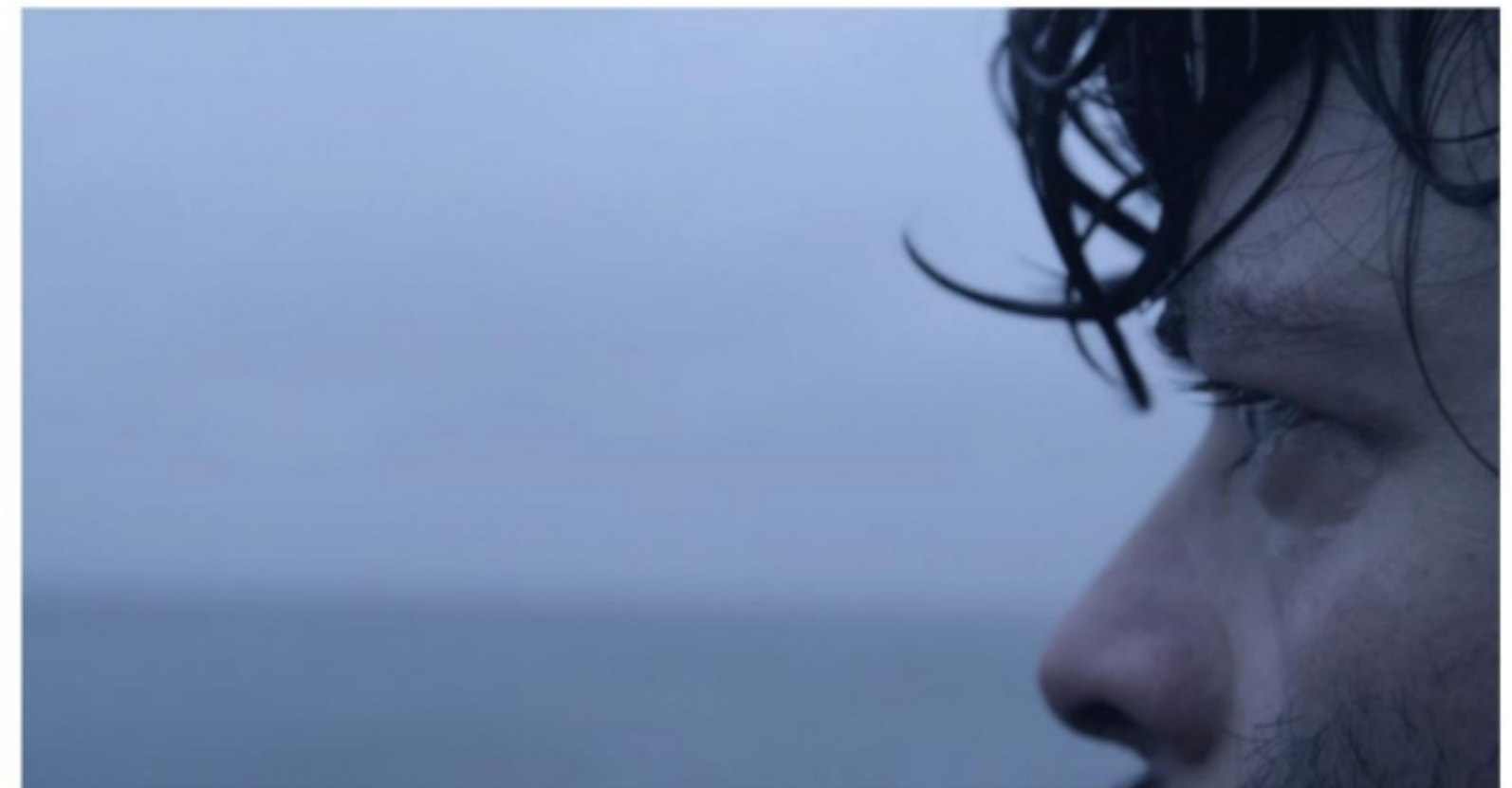
HANNE NIELSEN & BIRGIT JOHNSEN

Drifting

Hanne Nielsen & Birgit Johnsen's video installation *Drifting* takes its point of departure from a true story: the tale of a man who in 2006 was found by a Norwegian tanker, cast away on a wooden raft in the middle of the Skagerrak - the international waters between Denmark and Sweden. The man was found in a terrible state, he carried no form of ID and was unable to fully disclose his identity. Thus the Swedish authorities, along with both national and international news media, were left to speculate over the man's identity and the mysterious circumstances behind his situation: Who was he? Was he cast adrift from a ship? Who were the perpetrators of this crime?

In several concurrent narratives, the artists pose an investigative style combining elements of fiction and documentary. Epic visual imagery showing the man drifting in solitude on the raft is interwoven with interviews with witnesses, police and migration authorities. In addition to the video works is a series of eight collages. They combine newspaper press clippings from various international media outlets and illustrate the grotesque pursuit of truth.

Drifting addresses the laws surrounding asylum politics and the bureaucratic vacuum that is created when a person can not be identified. This ultimately opens a larger existential narrative about belonging, identity and nationality. The story of the rescued castaway highlights the situation of the people who form part of the social political system yet lack representation and therefore remain as silenced voices. Also, in balancing emotions of truth, righteousness and empathy, *Drifting* resonates with the tragedy of the thousands of migrants today, facing similar destinies.



Hanne Nielsen & Birgit Johnsen – *Drifting* (2014) Video stills

2014
Four screen video installation
Duration: 22:52 min.
Color, 5:1 sound.

Norwegian and Swedish dialogue with
English subtitles.
Original format: 4K HD
Eight collages, 91 x 61 cm



Hanne Nielsen & Birgit Johnsen - *Drifting* (2014) Installation view. Photo Hendrik Zeitler

HANNE NIELSEN & BIRGIT JOHNSEN

Camp Kitchen

Camp Kitchen is a one channel video installation completed with seating for the viewer and surrounded by flowerbeds of peace lilies.

The narrative of *Camp Kitchen* is played out in a Western-styled kitchen interior. The 1962 pop song “You Can Depend on Me” by American icon Brenda Lee is playing from the kitchen radio. The song sets a scene of a seemingly safe and homely kitchen atmosphere, where two women are performing their household chores of baking and cooking. Suddenly, the idyllic scene is interrupted. The sound of an approaching helicopter, coming from the kitchen’s television, transcends into a physical presence and causes a chaotic whirlwind. Wreaking total havoc, the kitchen is turned into a battlefield. Cabbage heads drop like bombs, cookies take the form of ninja stars and cans explode like grenades - all intensifying the sense of danger and emergency. As the chaos slowly dies down, the women start cleaning up and Brenda Lee’s soothing voice returns bringing hope that the war is over. But instead history repeats itself.

This cycle is played out in five different episodes, leaving the spectator trapped in a bizarre reality between war, cuisine and feministic resistance. *Camp Kitchen* becomes a place to barricade and protect oneself, but also to withstand and prepare counterattacks.

Using dramaturgical effects while playing with emotions through humor and music, Nielsen & Johnsen provoke a response from the viewer, to decipher reality from fiction. Also, emphasizing the resilience of women, *Camp Kitchen* portrays equally humorous and painful sides, as it focuses on how to tackle our globalized world as we experience it through the ubiquitous information technology.

2014
HD single screen video installation with
peace lilies.
Duration: 21 min.

Aspect ratio: 1080 x 1920, shooting format:
RED camera 4K
Sound. No dialogue.



Hanne Nielsen & Birgit Johnsen - *Camp Kitchen* (2014) Installation view. Photo Hendrik Zeitler

ABOUT HANNE NIELSEN & BIRGIT JOHNSEN

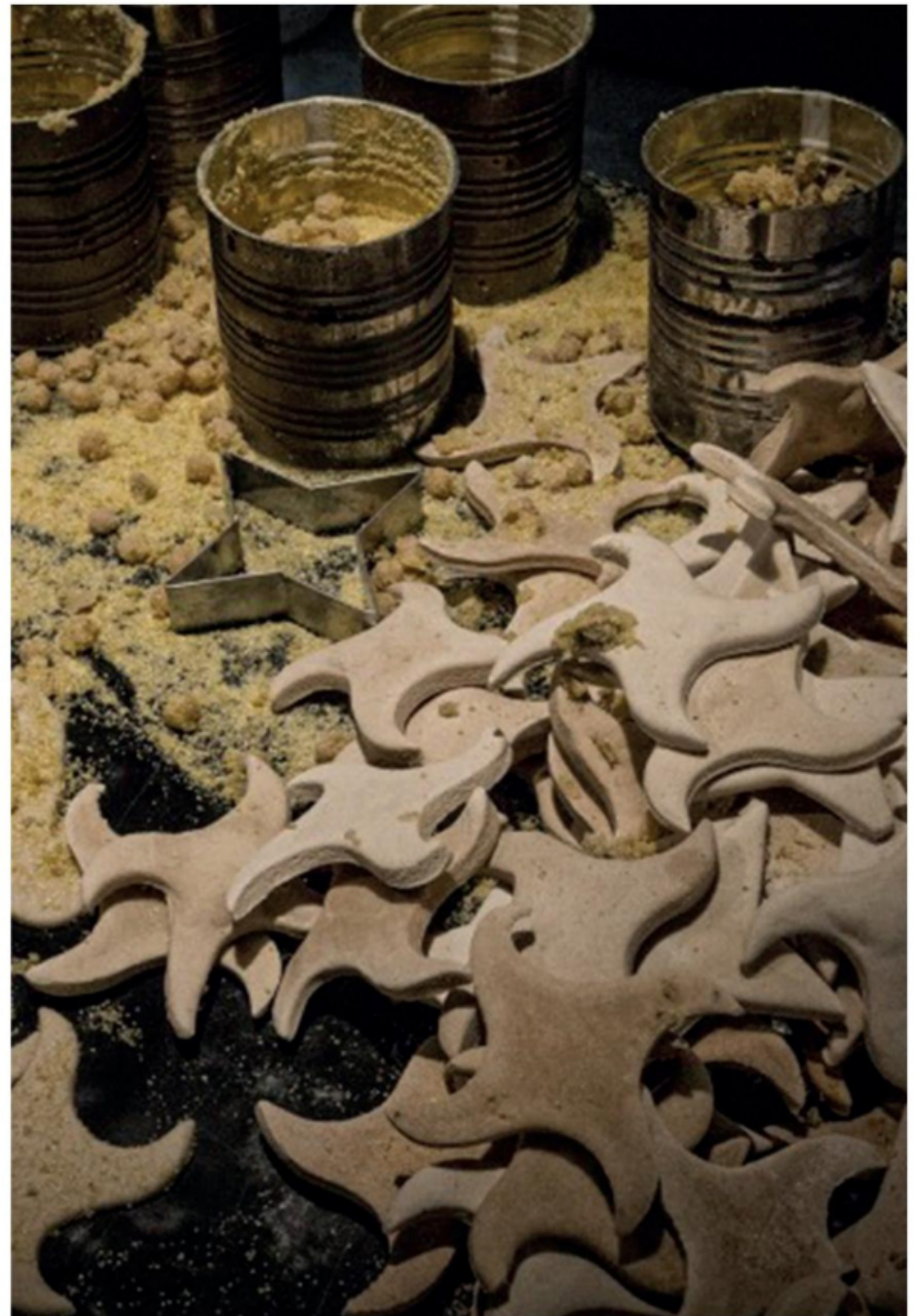
Hanne Nielsen (b. 1958) and Birgit Johnsen (b. 1959) are a Danish artist duo working primarily with video, documentary and installation. In the early 1990's they graduated from the Jutland Art Academy and started working together in 1993. They live and work in Aarhus, Denmark.

In their works, Nielsen & Johnsen take up and deconstruct social and political subjects and structures. Driven by curiosity about the world as much as a fascination for the nature of media and how we use it, their work address the many diverse facets of the interconnected human experiences. From the ambiguous, to the comic, the latent and the paradoxical, their work often highlights the role and position of the female experience.

Hanne Nielsen & Birgit Johnsen have exhibited in countries like Denmark, China, Germany, Norway and France. Recently they participated in the international travelling exhibition *Watched! Surveillance, Art and Photography* (2016) and had her first major monographic exhibition *Inclusion / Exclusion* (2014) at ARoS Aarhus Art Museum, Denmark. Their work are part of museum collections such as Bonn's Art Museum, DE, ARoS Aarhus Art Museum, DK and the National Gallery of Denmark, Copenhagen.



Hanne Nielsen & Birgit Johnsen



Hanne Nielsen & Birgit Johnsen - *Camp Kitchen* (2014) Video still. Photo Hendrik Zeitler



Hanne Nielsen & Birgit Johnsen -*Camp Kitchen* (2014) Installation view. Photo Hendrik Zeitler

GUIDED TOURS, TALKS & WORKSHOPS

OPENING

Friday 3 February, 6-9pm

After work and Opening Night!
6.30 pm Opening Speeches
6.45 pm Exclusive exhibition
tour of *Asylum* with Julian
Rosefeldt & Curator Aukje
Lepoutre Ravn. DJs Christian
Pallin (Koloni) and Anders
Olofson (a.k.a Various Artists)
will be spinning tunes throughout
the evening.

GUIDED TOURS

Guided tour with the Curator

Thursday 16 February, 6-7.30pm
Tour is held in Swedish

Join Röda Sten Konsthall's
Curator Aukje Lepoutre Ravn on
a tour of both exhibitions.

Guided tours

Saturdays, 4-5pm
The tours are held in Swedish

The art educators Linda
Magnusson and Sofie Karp
present an in-depth look at the
artists and works.

FOR KIDS

Saturdays Workshops

Saturdays, noon-3.30pm
For children from 3-12 years old
accompanied by an adult.
Included in the admission fee

During the spring you are invited
to participate in imaginative and
engaging workshops with art
educators Sofie and Linda.

On selected Saturdays we will
create life-size self-portraits,
working with clay and other
materials. Other Saturdays
we will re-create our dearest
possessions or envision and
depict the places we love.

We will use clay, colored paper,
glitter, feathers and many other
materials. Let your imagination
run wild!



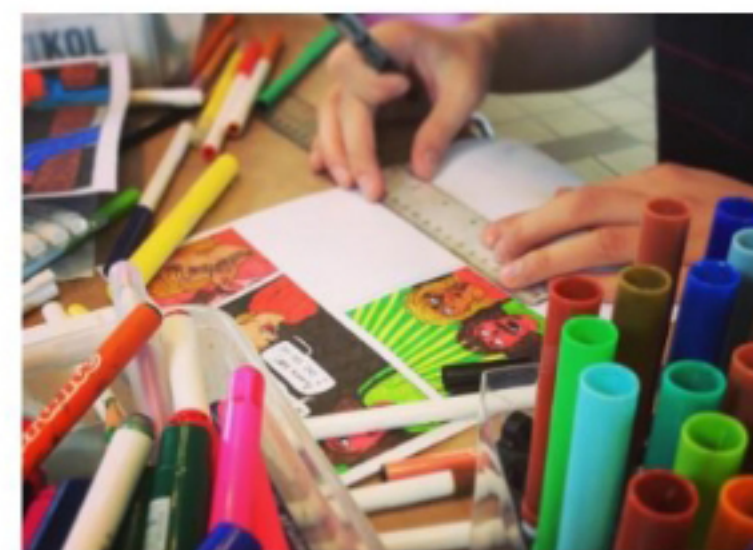
FOR YOUTH

Young & Creative

Tuesdays, 5.30-8pm
Wednesdays, 5.30-8pm
Weekends, noon-5pm
For those 12-26 years old

Young and Creative is for those
who like to create while hanging
with like-minded people and fika!

Take part in Graffiti Tuesday,
Wednesday Group and Weekend
Workshops. Your own creations
are the focus! Young & Creative
is completely free, and held on a
drop-in basis, so just stop by!



Winter Break Course: Cartoons

14-16 February, 1-3pm
For those 12-19 years old

Create your own cartoons! Sign
up by mailing Elias Fryk at
ef@rodastenkonshtall.se or call
031 - 12 08 46. Limited number
of participants. It's free to
participate and we offer fika.

Easter Break Course: Graffiti

11-14 April, 1-4pm
For those 12-19 years old

Learn more about graffiti and
street art. Sign up by mailing
Elias at ef@rodastenkonshtall.se
or call 031 - 12 08 46. Limited
number of participants. It's free
to participate and we offer fika.

WORKSHOP FOR ADULTS

Wet-on-Wet

Wednesday 8 March, 6-8pm
This workshop can be held in
both English and Swedish

We celebrate International
Women's Day on the 8th of
March with sparkling wine
and a creative workshop for
those of you who identify as a
woman. Together we will learn a
technique where water and ink
converge on ricepaper.

For 60kr you will receive entrance to the
exhibition, material for the workshop and
a glass of sparkling wine or non-alcoholic
drink. A limited number of places are
available, so first come, first served. Sign
up for the workshop by emailing Emelie
Storm at es@rodastenkonshtall.se

TALKS

Wage Slavery

Wednesday 15 March, 6-8pm
This talk is held in Swedish

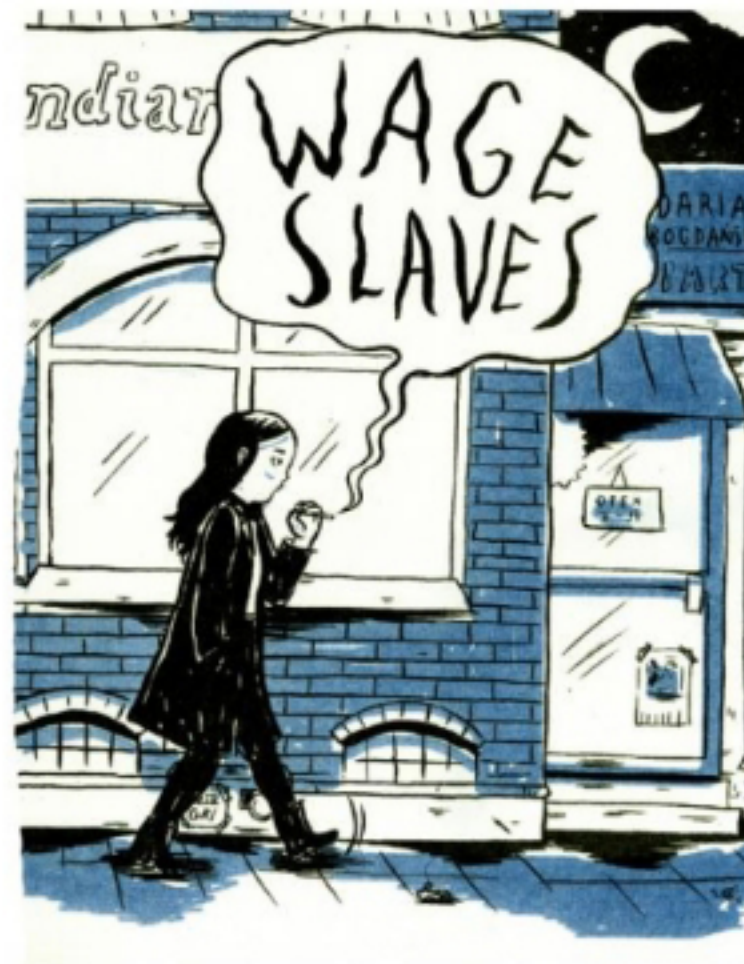
Without security, without power... How does working life look for the wage slaves of our time?

During this evening we will meet the cartoonist Daria Bogdanska and researchers Charlotte Melander and Oksana Shmulyar Green.

Bogdanska has authored the comic book *Wage Slaves*, a story about the union struggle for those who find themselves outside of society's safety net. She portrays a generation that largely lacks security in its working life. Bogdanska tells stories about the restaurant industry and the working life she experienced - presented in comic book form.

Researchers Melanders and Shmulyar Green's lecture *Boundryless Parenting in an Enlarged Europe* portrays how labor and migration affect parenting across national borders.

This program is presented in collaboration with Folkuniversitetet.



In Conversation with Hanne Nielsen & Birgit Johnsen

Wednesday 22 March, 6-8pm
This talk is held in English

Hanne Nielsen & Birgit Johnsen present and discuss their artistic practice med Research Manager / Curator of the Hasselblad Foundation, Louise Wolthers and Röda Sten Konsthall's Curator Aukje Lepoutre Ravn.

The evening will begin with an introduction and continue with a discussion about the specific works in the exhibition. We will offer tea, cakes and an exciting evening with the possibility of posing questions directly to the artists.

Louise Wolthers is the Research Manager / Curator of the Hasselblad Foundation in Gothenburg. She has previously worked with Hanne Nielsen & Birgit Johnsen for the exhibition project *WATCHED! Surveillance, Art and Photography* – an international touring exhibition with accompanying publication.

This program is presented in collaboration with the Hasselblad Foundation



EXHIBITION OPENING

Tomas Lundgren: *Schaefer Expedition*

Wednesday 1 March, 5-8pm

Welcome to the opening of artist Tomas Lundgren's work *Schaefer Expedition*, exhibited in Röda Sten Konsthall's Lounge. The

title is taken from a German expedition to Tibet during 1938-1939. This trip photographed and documented people and societies encountered throughout the country. Lundgren is interested in how the image of the modern, Western man took shape in the 18th and 19th centuries, with the focus on these types of expeditions. In his artistic practice, he shows a darker side of history – slips or ethical violations that are sometimes performed in the name of science.

Röda Sten Konsthall and Göteborg Landvetter Airport together since 2013 presented a series of West-Swedish artists together. Each of the commissioned artists has created an artwork for both the departure lounge at Landvetter Airport and the Lounge at Röda Sten Konsthall.

PARTY

Swing Illegal!

Friday 7 April 6-11pm

Swing Illegal invites you to an unforgettable evening in true swing fashion with dancing, music and live bands! Come to a crash course in Lindy Hop or jump directly onto the dance floor! The beginners course starts at 6pm.

Voluntary entry fee: 60-150 kr. The money will be donated to the network No Human is Illegal.

OPENING HOURS

Tuesdays, Thursdays & Fridays	noon-5pm
Wednesdays	noon-8pm
Saturdays & Sundays	noon-6pm

ADMISSION

Adult	40 kr
Student, senior, unemployed	20 kr
Under 26 years old	Free
Member of Röda Sten Kulturförening	Free

ACCESSIBILITY

All premises can be reached by the elevator which is 89 cm wide and 180 cm long. A toilet suitable for wheelchairs is available in the restaurant. For more details regarding the accessibility in the building, visit our website www.rodastenkonsthall.se

CONTACT US

info@rodastenkonsthall.se
Telephone: +46 (0)31 - 12 08 16
www.rodastenkonsthall.se
   #rodastenkonsthall

JULIAN ROSEFELDT: ASYLUM

HANNE NIELSEN & BIRGIT JOHNSEN: PROTECT / RELEASE

Röda Sten Konsthall 3.2 - 9.4 2017
Curator: Aukje Lepoutre Ravn
Texts: Aukje Lepoutre Ravn,

Michelle Boynton, Mia Christersdotter
Norman & Emelie Storm
Graphic design: Linnea Thorén



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