

Experience
Kattegattleden
&
Sjuhäradsrundan
Through
Art
2019



KULTURRÅDET



Boråsregionen
Sjunde kommunförbundet



The five pillars of (X)Sites are:

The Exhibition

Artistic methods, explorations and the artists relationship to the landscapes are the foundation for the exhibitions. Through analytical and artistic ability the landscapes are examined through artworks and their processes.

The College of Artists

Through conversations and cooperation in a peer environment, without competition, a trust between the artists are created to share and speak on art and process. To take part of the sites, landscapes, process and methods to penetrate the different layers along the west coast of Sweden.

Cultural Heritage

What the landscapes hold in terms of nature, biology, materials, scale, emotions, conditions, smells, crops, ongoing civic processes, history, archeology, heritage etc, are some of the inputs that makes the building-blocks for the artists and are presented through the artworks. The landscapes are both rural and urban, all with their specific characteristics.

Public Events

Specific events are created for the public to gain new knowledge about the relationship to the public space and its history. These are happenings, performances, seminars, guided shows etc. to involve the public about the common spaces. All in relation to the finished artworks and the space.

Platform

The collected experiences from (X)Sites, the artistic methods, processes and the public meetings with the art, is the foundation to create a sustainable platform and development of the project, created together with all the municipalities and regions.

Further information can be found on www.landart.se

Date & Time

Exhibition Period	10th June - 6th October (Vernissage 7-9th June)
The College of Artists	6-7th of May, 17-18th of May and 7th of June
Cultural Heritage	May
Public Events	May, June, July, August and September
Platform	October (2019) - March (2020)

Konstnärscentrum Väst

“Konstnärscentrum väst” (Artist Center West) is a national organization that receives annual grants from the National Arts Council with the objective to create art projects that strengthens the art and the artists situation in society. This centers around the implementation of permanent artworks, with counseling to municipalities, art in school etc. as well as other art-related projects such as (X)Sites.



Nothing more permanent than the temporary. Emille de Blanche

What we have done/what we do:

During 2017 we have completed a rather big land-art project along two bicycle paths. The first, (X)Sites Kattgattleden 350km along the west-coast of Sweden (Kungsbac-ka to Helsingborg) and the second (X)Sites Sjuhäradsrundan 70km (Ulricehamn to Sexdrega). During 2018 the project continued with more art and refined methods of working.

(X)Sites concept:

(X) stands for the unknown and sites for places, and excites = inspire, engages etc. The project, in all its parts, is centred around exploration; from the artists work with the sites to the audience meeting with the art and landscapes. We also examine the overall process with all partners involvements which means being open to their perspectives and initiatives.

The artist and evaluation:

30 artist participated in (X)Sites 2017, 18 artist in 2018. The selection and evaluation of artists was done mostly by artistic quality and accomplishments. We also took origin into consideration to create a dynamic variation within the group, but also in relation to how the artist have treated the sites in previous works. We worked with two perspectives, those who have a relation to the landscapes and those who do not. Those who did not know the landscapes were the international artists along with artists on the run/ refugees.

The Selected Artists for (X)Sites 2019

The listed artists below are the ones who have been selected for (X)Sites 2019.

Artist	Site	Place	Koordinates
Rachel Barron	Ulricehamn	Sjöträgården	57.798490, 13.411244



I compose my artworks in relation to the contexts within which they are situated - with a sensitive approach to material, colour and light - through subtle interventions that are often fragmented across a site. I work graphically within vinyl installations and printed maps, which highlight patterns found within architecture and local archives. I often work with transparent materials, which act as filters to frame specific details within their context - for example interior features or bodies as they move through the space. My installations intertwine with their surroundings, framed by and fused with their environment - to expand the viewer's perception of familiar spaces.

Rachel Barron, Scotland

Artist	Site	Place	Koordinates
Karl Chilkott	Ulricehamn	Skottek	57.768528, 13.401468



I always work with the possibilities of the site, the materials and forces, tabus and invitations of Nature, traces of culture and stories of The Land. My art works try to build bridges to the place, to create a dialogue in empathy and express the site, to show what is there in my own feelings and reflections.

Karl Chilkott, Sweden

Artist	Site	Place	Koordinates
Sandra Magnusson	Tranemo	Våveriet	57.472569, 13.267484



I find my inspiration in nature, plants, bodies, oceans, animals and also in the micro detail and the big universe. The process is methodic, like puzzles. The work is often made from pieces that is put together in a larger sculpture. Works well with all kinds of yarn, crochet and embroidered art. But also collages with varied materials, concrete, mirrors, tiles, clay. It depends on the idea, what material is the most suiting.

Sandra Magnusson, Sweden

Artist	Site	Place	Koordinates
Agust Helgason	Tranemo	Tranemosjön	57.486768, 13.346714



I always begin with research, lots of research - to find the theme, history or feeling that will guide the rest of the working process. Geographical location plays a significant role in my work. I like to build structures using wood and normal building materials. I often use one, or a few, types of wood as the main texture.

Agust Helgason, Sweden

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Artist	Site	Place	Koordinates
Frank Nordiek	Svenljunga	Thilanderska parken	57.499725, 13.109257



Starting point of my creative process is in most cases the landscape itself. Special situations, structures, or the history of a landscape trigger the artistic ideas. Sometimes the materials found on site or materials, which are important to understand the landscape are the source of ideas. My art is most of the time of ephemeral character. Installations might stay only for hours, some days or month. Most of the time they don't have to be disassembled, nature takes over this part. Collecting thousand of dry branches and assembling them to a sculpture - the working process is often very meditative. And it is in a way spectacular for observer/visitors of the place. Watching the sculpture grow, just from materials of the field of their daily experience. By working with materials provided by nature I like to use rusty, softened iron wire. It helps to extend the possibilities and to express the artistic conception.

Frank Nordiek , Germany

Artist	Site	Place	Koordinates
Laura Lio	Svenljunga	Stömsfors	57.466242, 13.217416



Site specific work allows me to consider the features of the place, both rural and urban settings, thus establishing a dialogue with them. Enriching my artwork with that relationships and finding the best way to integrate my intervention within a determined place. My focus on sculpture includes its practice in exhibition spaces and in public locations. Along with land art and its integration with landscape architecture. A current interest is working on installations and site specific projects that poetically respond to the architectural presence and social history of the sites

Laura Lio, Spain

Artist	Site	Place	Koordinates
Hanna Romin	Kungsbacka	Torkelstorp	57.436994, 12.102726



Jag ställer mig frågor som behandlas genom teckning. I mitt arbete är jag intresserad av hur man kan arbeta med teckning på alternativa sätt, exempelvis direkt i naturen, i stora installationer eller i ett rörligt skuggspel. Jag tycker om en öppen arbetsprocess där material och tillvägagångssätt formar slutverket. Ett förbestämt system av konstruerade ramverk gör att jag inte kan förutse bildernas utveckling eller utgång. Parametrarna formar och styr processen utanför mitt egna bestämmande och tillför ett visst element av slump.

Hanna Romin , Sweden

Artist	Site	Place	Koordinates
Stuart Frost	Kungsbacka	Rolfsån	57.463681, 12.106626



My Site-specific/Environmental interventions are created in response to specific locations. These works often explore the relationship with the surrounding topography and their associated culture, myths, and history. I have traveled through six continents constructing site-specific works from indigenous, locally sourced natural materials. Encountering along the way a wide variety of attitudes, understandings and relationships to the natural world, its plants, animals and minerals. Using the methods of collection like an archaeologist excavates a ruined site I do not discover the past but instead act as a mediator between past and present. I often closely scan the location looking and collecting materials of interest and abundance.

Stuart Frost , Sweden

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Artist	Site	Place	Koordinates
Willner-Olsson	Varberg	Varbergs Fästning	57.105879, 12.241186



How is the landscape perceived and what builds the spatial in a landscape photograph? How does gravitation work; for or against us? How is time an agent of change? Why are these basic forms sticking on our retinas? In the process we want to investigate the more complex issues that lies at the center of something seemingly simple and basic.

Our aim is to work in a research based way where the end point is indefinite. In this context the archive is an important place of departure for our process. Both for getting the initial sparks, but also for deeper research during the process. The archive as artistic material is helping to create a framework and further connections to visual culture.

Willner-Olsson, Sweden

Artist	Site	Place	Koordinates
Maiko Sugano	Falkenberg	Skrea Strand	56.883849, 12.504831



When I make art, I listen the voice of land from nature at the site. I usually research the history of the land before making. I think all the sites have each character. It is consisted several different stories. I dig into the site to see it. I use the material from the land. I often choose wood. I use a tool of Japanese carpentry. The Japanese wood working is the knowledge based on how to live with nature. My motivation is to see what is going to be made when I have done the art piece.

Laura Lio, Japan

Artist	Site	Place	Koordinates
Alessandro Perini	Falkenberg	Amphitheater	56.905373, 12.491858



I work with sound and music, namely with site-specific sound installations, with wearables, with listening experiences. I like to experiment with found materials and spaces, inventing new artifacts devoted to particular listening modes, new tools to understand and listen to the environments in which we dwell.

Through a site-specific approach, I aim at embedding my intervention within the space, integrating the act of listening (even tactile listening, which means that one listens with one's body) in the landscape or environment, thus creating listening spots which let us experience spaces from a different perspective.

Alessandro Perini, Italy/Sweden

Artist	Site	Place	Koordinates
Kamila Szejnoch	Halmstad	Slottsparken	56.671095, 12.855212



I deal with art in public space - specifically installations, sculpture and urban interventions - and this is usually the existing place which is my point of departure. I am interested in 'art in context' rather than in artworks for itself, framed by a 'white cube'. I usually look for objects which are meaningful for a chosen area, places or objects and their changeable functions.

It is difficult to come up with a site-specific idea without a site-visit, so I always start working on a project with sight-seeing and gathering knowledge on the context and history of the area. After finding interesting motives I 'put together' chosen elements and create the final 'body'. Later I work on practical and technical side of the realisation.

Kamila Szejnoch, Poland

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Artist	Site	Place	Koordinates
Helena Marika Ekenger	Halmstad	Slottsparken	56.671095, 12.855212

Starting point - an inner image, a situation, a theme or a place.
 Research - literature, pictures, internet, maybe library and museum visits, collecting material without too much given conditions or expectations. If possible, explore the location and relate to narratives of the place.
 Making sketches.
 Processing - taking one step back, and allow the subconscious to work.
 Meeting with (the specific) location/site (if not earlier).
 What happens in the meeting between my inner vision and the outer reality? Adapt and adjust.
 Realization - solve problems encountered...

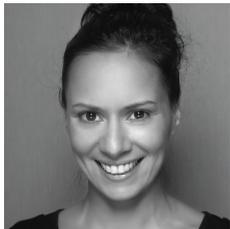
Helena Ekånger , Sweden



Artist	Site	Place	Koordinates
Franziska Agrawal	Ångelholm	Sven Jons Udde	56.277494, 12.831713

Agrawal's work subject is neither form nor figure; her architectural art installations show something without similarities. The art lies in the geometric and graphical creation of order that creates form, surface and volume. Agrawal's work is influenced by design principles and concepts of concrete Art and minimalism with focus on 'aesthetic essence' coming 'directly from the mind' – emerging from yogic science and philosophy - it's about balance and the transformation of what is. She works primarily with natural and ephemeral materials like Water (in an aggregated state), Wood, Earth & Grass, etc.

Franziska Agrawal, Germany



Three Stones - Frank Nordiek 2017

Special Thanks to:

Ulricehamn

Tranemo

Svenljunga

Kungsbacka

Varberg

Falkenberg

Halmstad

Laholm

Båstad

Höganäs

Ängelholm

Helsingborg

Swedish Arts Council

Västra Götalands Regionen

Region Halland

Region Skåne

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