

# From There It Began

Galleri Göteborgs Konstförening  
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Curated by: Reyhaneh Mirjahani

Transformation, a complex force resonating within every facet of our existence, carries multilayered significance waiting to be unfolded, whether it is embraced by imposition or desire. *From There It Began* offers a glimpse into unraveling some of these intricate layers by delving into the yearning for the past, anticipation of the future, and investigating narratives beyond dichotomies of mere before-and-after or simplistic either-or.

This exhibition brings together twelve student artists from four of Gothenburg's art schools to reflect on the concept of transformation. Through their diverse media, each student brings forth a distinct narrative, capturing the essence of transformation—be it reshaping materials, personal metamorphoses, or societal changes, and beyond.

## Christian Abrahamsson

**Eriksberg crane and Truckstop Alaska, 2022-23**  
Sculptures. Eriksberg crane: wood, tar, latex. Truckstop Alaska: Steel, rust.

In my exploration of ongoing transformation and gentrification in Gothenburg, this artwork centers around the Eriksberg crane—an artifact of the shipyard's past. Once an integral part of the shipyard, the crane now stands as a symbol, a memory, a sculpture marking the altered landscape of the old industrial ground. This area has undergone a complete transformation, shifting from a working site for the working class into a living area for the wealthy.

For this exhibition, I've expanded the artwork and added Truckstop Alaska. It looks at what grew in the soil after the shipyard closed down. Truckstop Alaska itself closed in 2019.

## Ulf Lukas Andersson

**Eho (Anybody), 2023**  
Oil on panel

*Eho (Anybody)* is the remaining product of an investigation of my struggles with body dysmorphia and eating disorders. Through this journey, I have explored bodies that do not adhere to the current beauty ideals present in society. In this process, I have been forced to let go of my biases and look at the subject for what it is and appreciate it for its inherent qualities, transforming my view of myself and the subject. These new insights and memories have guided every aspect, from figure compositions to the choice of color within this painting.

## Magnus Andreasson

**Luft och Vatten, 2023**  
Acrylic paint on cotton

*Luft och vatten* emerged from my investigation into the distribution and rationale behind public and private services and their connection to resources. While exploring William Turner's studies on clouds, I came across the quote which guided my process: 'You don't stare at clouds, you look right through them.' The painting invites viewers to think about the interdependence of societal systems and the underlying layers within our everyday realities. Much like clouds, which can be viewed playfully as form, they also communicate on everyday observations.

## Nadia Asp Zayed

**Urban Jungle, 2023**  
Mixed media installation

*Urban Jungle* unveils the hidden past of urban environments, where nature lies dormant behind the concrete, impatiently awaiting its moment to return to its flourishing state. The contrast of these two worlds speaks about the urgent need for balance in our changing world, emphasizing the resilience of nature and its desire to thrive by its native power to heal itself.

This narrative aims towards a healthier and more sustainable world where human intervention takes a step back and embraces a more harmonious coexistence with nature. An urban development that complements nature, rather than suppresses the earth's ability to heal.

## Karoline Andersson

**Fluidity, 2023**  
Oil on canvas, performance

In the double self portrait *Fluidity I* I have painted the fluctuation of my gender identity, in vibrant and proud colors. Some days I feel androgynous, other days more feminine. I have found this part of myself difficult to accept, especially in a society where we categorize one another. These assumptions often hinder personal growth, restricting our connections with ourselves and others. However, our curiosity and fluctuating daily state encourage self-exploration. Therefore, I believe in allowing identity in any form to be fluid.

## Simon Gunnarsson

**Här står i evig glans mitt verkliga jag, 2023**  
Audio, silkscreen print on fabric

*Här står i evig glans mitt verkliga jag* is a piece exploring the concepts of time, transition, and identity. In 2018, I began recording my voice while reading the poem "Idea" by Karin Boye as I started my hormone replacement treatment. Over the years, I've developed these recordings and created a soundscape of my personal journey of transition. Through this process, I visually worked with the sound by color-coding the lyrics according to their respective recording years. The printed lyrics intentionally overlap, mirroring the layering effect present in the audio composition.

## Louise Hornberg

*Metamorphose*, 2023

Plastic, metal

*Metamorphose* is a sculpture resembling something organic with its forms and motions. The object is dualistic in its construction and expression—Hard and soft, stable yet unstable, organic and inorganic, alive yet seemingly lifeless, and harmonious yet discordant

In this process, I envisioned crafting a three-dimensional entity that could command substantial space while retaining an essence of airiness and delicacy. My objective was to create an object that demanded a connection from the observer when sharing the same space. This construction stands boldly, disregarding societal norms and personal boundaries; it does not conform or shy away. Instead, it asserts its independence, acting as it pleases. Yet, it embodies sensitivity—a gentle breeze can disrupt its course, causing it to deflate and lose its vitality.

## Hugo Hernqvist

*Plommonträdet*, 2023

Acrylic and ink on cotton fabric

*Plommonträdet* is a painting of past and present. When my grandmother was a child, she planted a plum tree on our family property in Skåne. A few weeks after my grandmother's passing, the tree was torn down by a storm.

By painting the tree from several different viewpoints, my installation intertwines various moments in time. It showcases the tree in its current damaged state and depicts its previous life—bearing fruit and holding one end of my grandmother's clothesline. This amalgamation serves as a visual narrative, bridging the gap between the tree's past and its present condition.

## Ninni Nylén

*Stoenescu etc.*, 2023

Sandblasted glass & wallpaper

During the 20th century Romania went from a monarchy to an ally of Nazi Germany to a communist dictatorship ending in a violent revolution and on to a capitalist present. How do such great and dramatical historical events impact us, our families, our future? And what happens when we distance ourselves from the place where it happened, as the decades pass, and hundreds of miles lie between us and the country where it all took place? Photographs were amongst the few things that my mother and grandmother brought with them when they came to Sweden in 1987. *Stoenescu etc.* presents you a fragment of Bucharest and 100 years of (family) history.

## Naini Carrillo Martinat

*Lek inte med maten/Come tu puta comida*, 2022-23

two-channel video

*Lek inte med maten/Come tu puta comida* presents the intricate relationship between nationality and personal identity. The artwork aims to explore the extent of what constitutes "enough" to self-identify with a specific nationality, in this case, Swedish and Peruvian.

The exploration centers on food as a connection to one's culture. I asked myself, "If I eat enough of their cuisine, can I identify as one of them?" Gathering typical foods and beverages from each country, I attempt to eat these cultural elements. Throughout this journey, I engaged with vendors and individuals on the street, discussing food, nationality, personal identity, and seeking their perceptions of my own nationality

## Agnes Printz

*Lycanthropes*, 2023

Styrofoam and papier-maché

In my artworks, I aim to create visual narratives resembling short stories, scenes that offer a glimpse of information, leaving the rest to the viewer's imagination. *Lycanthropes* presents a frozen moment—an embrace between two figures amid a transformation. It portrays a story of an individual clinging to something, be it within themselves or another, that might be causing harm. As they undergo change, a transformation unfolds. Who will they be if they let go? What might they become if they hold on?

## Kim Simpson

*The Shepherd*, 2023

Concrete, steel, linoleum print

*The Shepherd* explores the concept of transformation in the absence of the familiar. My work revolves around the relationship between a shepherd and his flock, delving into the consequences arising from their respective absences and the intricate dynamics between their shared existence.

In the absence of the shepherd, the flock is adrift, confronting a world devoid of guidance. Conversely, without the presence of the flock, the shepherd loses their responsibilities, entering a realm devoid of direction, similar to the flock's state. In their mutual absence, both undergo a transformative experience shaped by the profound impact of loss, blurring the lines that traditionally define them as distinct entities.