

# Hydrotop

**Artists:** Mattias Andersson, Sarali Borg, Sara Ekholm Eriksson, Elina Eriksson, Nicole Newsha Khadivi, Johanna Kindahl, Lina Lundquist, Lior Nønne Malue Hansen, Hannah Nyberg och Alex Valijani.

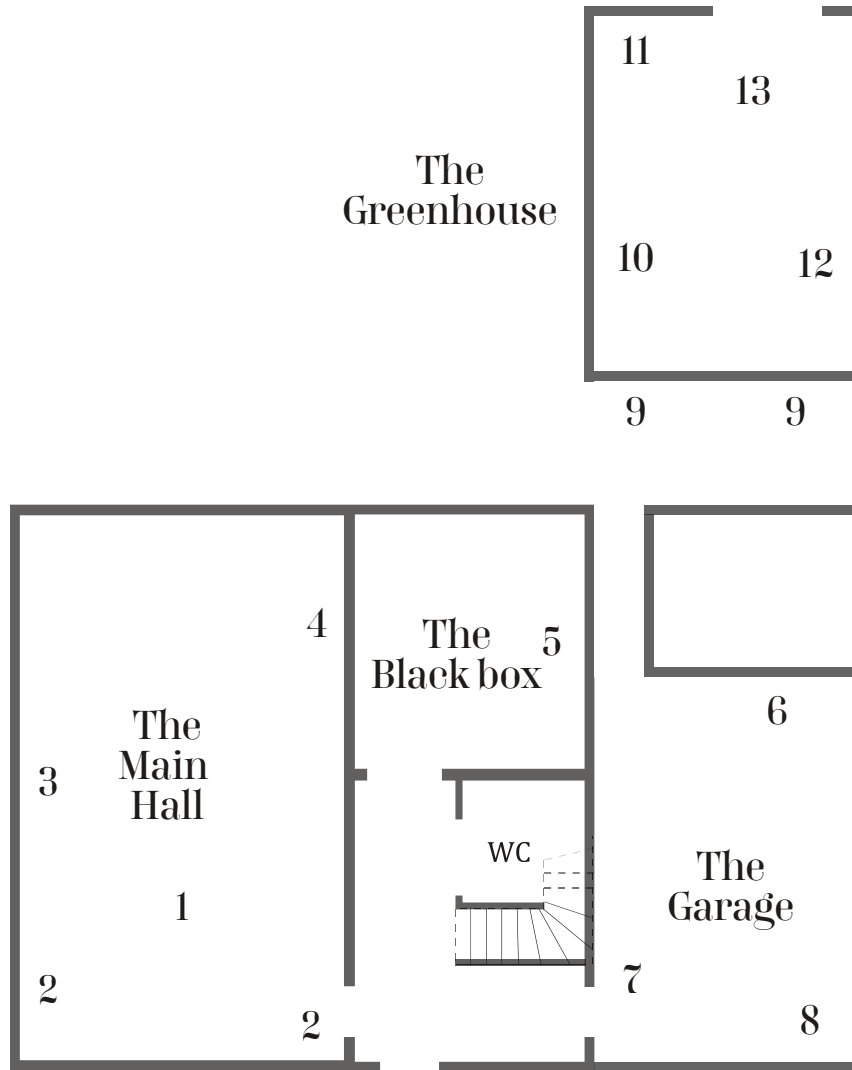
In 1903, when the brewery house that today houses Art Lab Gnesta was built, the town's first water closet was installed with a drain pipe that led straight out into Frösjön. It was the beginning of a century of a sick lake. After diligent work, it seems to have recovered, but this summer it was disturbed again by an outbreak of e-coli bacteria. Man's irreversible impact on the environment is indisputable.

Water is the element that connects everything that is alive, and its various layers and relations have interested us for a long time. But it is also the water, in the drop-let infection pandemic, that during 2020 forced us to distance ourselves from each other. After first pausing and postponing, we are now finally opening Hydrotop, an exhibition that presents new artworks by ten students at the Royal Institute of Art, that addresses water in different ways.

During a year-long course with the same name, the students have worked around questions of the artist's role, science and ideology in the current environmental situation with melting ice and rising sea levels. The work has led them between places like the coal mine and the global seed vault in Longyearbyn on Svalbard, to dark evening dips at Veskijärve in the Sörmland forest and a floating seminar on Frösjön right next to Art Lab Gnesta. The personal physical experience has been central to the work, as have the meetings with other researchers, authors and artists who have visited the course.

Here, in the large exhibition hall of the brewery house, the exhibition flows between the rooms, out through the greenhouse and down to the water's edge, in a movement that reminds us of art's ability to shape the not yet forgotten. New paths have been created on the small islet where we are situated. The artworks require other ways of working with the house: new doorways in the brick wall have been opened, artworks have been placed on rocks, on windows and next to lake Frösjön, which flows on towards the lake Sillen and eventually the Baltic Sea. The water returns through the exhibition as a source of life, as energy and as a carrier of memories. Issues of responsibility, family relations and geopolitical boundaries are considered, with experiences from the melting ground frost and industries on Svalbard present in several of the works. Back in Gnesta, they form an echo of a time characterized by an incredible use of resources, a concern for the future but also a care for nature, as the given world that surrounds us.

*Hydrotop is an independent continuation of previous courses Isotop (2017-2018) and Ekotop (2018-2019). Together, they form a larger whole and an image of the relationship between nature, industry and the current environmental situation and the consequences and effects of industrialization and human behavior.*



## The Main Hall

**1. if (InfoRecieved == true )**  
**digitalWrite (motorPin, HIGH);**  
**Serial.println( "Movement Started ")**

Sarali Borg  
 270\* Ø 170 cm  
 iron

### 2. Resolution of compressed deep time

Hannah Nyberg  
 4 parts - 144 x 81  
 Bituminous coal, raw linen and evaporated water

The earth folded onto itself as if closing a book, a world of jungle and ancient animals compressed into one. Over 60 million years became a vein of bituminous coal. The paintings are an attempt to unfold it again and resurrect it with the water of our time. Stretched in the ratio of the screens, the compressed gaze of the pandemic times, showing us spaces we could no longer inhabit. They are temporally paused in the dynamics of water and coal, free to fall and float again.

### 3. Elements of Becoming

Johanna Kindahl  
 63 x 63 cm, transparent paper, graphite  
 Ø2 x 50 cm, transparent polyester

The elements are fragments of a former structure for transporting coal from the mine to the harbor on Svalbard. Each element has an inherent potential function that is analyzed and suggested in drawing. A reconstructed element anchors to the ground. The new transparent materiality reinforces the geographical displacement of the object and displays the search for inherent logic and future functions.

### 4. Where water is and where water isn't

Alex Valijani  
 video, 10 min  
 laserdata NH, voice-over

## The Black box

### 5. Paradise Lost

Lina Lundquist

video, 7:30 min

## The Garage

### 6-8. Mountain views from the place of birth

Nicole Newsha Khadivi

The title refers to the home; no matter how we think or look, we are characterized by the hometown, where we once grew up or where we now grow. Our perspective is shaped from home, from the place we start from.

*Mountain views from the place of birth, part I*

165x175cm

3mm flat glass

Diagram that examines and questions various agreements about our common world.

*Mountain views from the place of birth, part II*

375x20cm

Photographs, silver gelatin

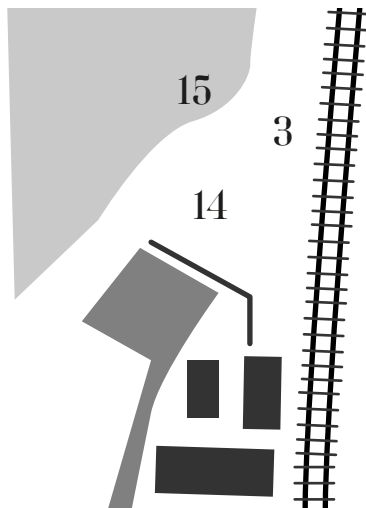
Photographs placed in a vertical timeline that explores the distance between spectators and time.

*Mountain views from the place of birth, part III*

Variable dimensions

Digital video, 10:00 min

An in-depth, interdisciplinary film that examines the image's significance of time. Mainly the time we experience through memories in relation to the few fragments of time that have become a picture. The distance is explored by a) moving in parallel various important places to slowly grasp the hierarchy (the home will always end up at the top!), b) approach the emergence and annihilation of the image, c) the power and non-power within the visualized fragments of the time.



## The Greenhouse

### 9. I cry more tears over lost potential than lost territory

Lior Nønne Malue Hansen

anxiety, acrylic, water from Frösjön

Last autumn, I asked a researcher how he thought I could best act to face climate change the coming years. He said: run

### 10. Frog movie

Elina Eriksson

video, 22 min

A conversation with a herpetologist in his home in Stockholm.

### 11. Beach movie

Elina Eriksson

video, 12 min

Recorded in Kanoa, Ecuador, a village that later was destroyed by an earthquake.

### 12. Stories from Svalbard Global Seed Vault

Sara Ekholm Eriksson

Installation, glacial water from Svalbard, seeds from Svalbard Global Seed Vault, orbeez

Svalbard is the site of a non-public, global seed vault, saving seeds from different countries around the world in case they should be eradicated and need to be replanted. The installation is built of seeds from Svalbard's seed vault together with stories of where they come from, encapsulated in plastic, a material that encapsulates our nature today.

### 13. HYDROIDOS

Mattias Andersson

performance & installation

glass organ, salt, water, stonepaper, prisms

HYDROIDOS: from the Greek ὕδρω (hydro, "water") and αἰδός (aidós, "singer" or "enchanter").

## The Deserted plot

### 14. if(InfoRecieved)

**SendInfo(Sculpture3);**

Sarali Borg

50 cm

antenna

### 15. if(InfoGathered > 0)

**SendInfo(Sculpture2);**

Sarali Borg

250\*3\*200 cm

aluminium, steel

*The exhibition is shown 5-20 September, Fri-Sun 12-16.*

[www.artlabgnesta.se](http://www.artlabgnesta.se)

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**Initiator and course leaders:** Lina Selander och Björn Larsson

**Guest teachers:** Signe Johannessen, Axel Andersson, Petra Carlsson Redell och Niklas Granström

**Curator:** Caroline Malmström

**Exhibition design and installation:** Erik Rören och Mikael Jonasson

**Communication:** Emanuel Hallklint

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