

The liminal system that runs across the skin of the world

September 28 - November 3, 2019

Nisrine Boukhari, Therese Enström, Gideonsson/Londré, Beatriz Santiago Muñoz

Weather is state, or change of state, in the atmosphere. Mankind has always been dependent on these shifts and through time observed and tried to predict them. Models and tools have been developed to get an overview of the intricate system that constitutes the "outside" and connects the heavenly with the subterranean. Today, in a time that offers a smorgasbord of dark prospects: ecological, economic and humanitarian disasters, there is an almost insatiable need to predict the future with the help of technology. In large parts of the world we now measure, we calculate and forecast everything we can. In this way, weather observations can act as an image of how we approach the future, and what we do not yet know.

What we do know is that climate change is here, and that it will be more difficult to be human on planet earth - for some more than others. Weather changes are the framework for our existence, and with this frame's changes, we are also changing. In the exhibition *The liminal system that runs across the skin of the world* we present works of four artists who in different ways work with images of the effects of the changed weather, the desire and the ability to imagine a future, and what obscures our vision.

Gideonsson/Londré presents the newly-produced text work *De vattensjuka*, in which two parallel texts resonate about human's changed existence in a wetland era. In a publication, designed by Nathalie Ruejas Johnson, we encounter a wetness that loosens up and interweave the given conditions for the understanding of being human. The text resides in a landscape where moisture penetrates from all directions. In an indeterminate place, at an unclear time, the experience of being a body wishing for, but failing to, resist degradation is portrayed. *De vattensjuka* is presented installed in a mini bar that keeps the text dry and cold, a microclimate of its own that is part of Gideonsson/Londré's ongoing work with various forms of conservation, where moisture is treated as an invasive element. The work was created as part of Art Lab Gnesta's collaboration with the research network Earth CoLab in the project Swamp Storytelling.

In a series of watercolor paintings, **Therese Enström** has approached Percival Lowell, the astronomer who popularized the idea of life on Mars in the late 1800s, as he argued that he saw intricate canal systems from his observatory in the Arizona desert. It wasn't until long after his death that NASA in the 1970's could refute the thesis. Today we know that there is water on Mars, but not at all to the extent proposed by Lowell's work.

Early in the history of the planet, its surface has probably been covered by large seas, but solar winds have caused the atmosphere to drift away and made it impossible for larger quantities of water in liquid form. In line with the consequences of climate change, research is currently underway to transform Mars into a planet habitable for humans. Mars has thus been able to describe both the history of the earth and its future. With the brush dipped in water, Therese Enström captures a story about the driving force to explore the unknown, human imagination and that hope may be the last thing that leaves us.

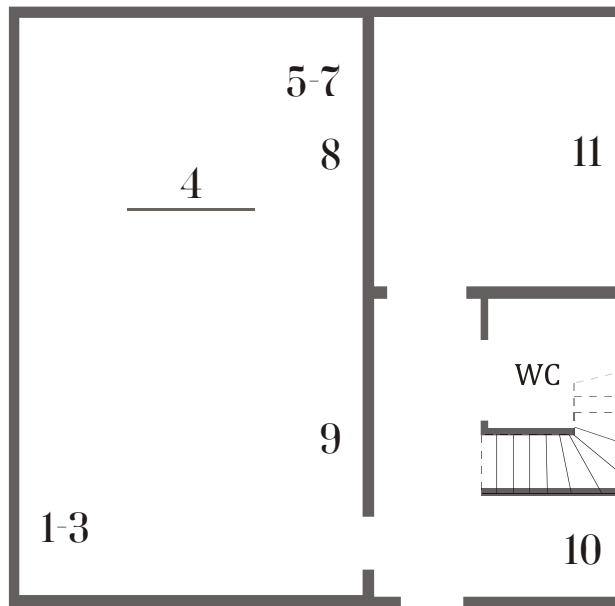
Gosila by **Beatriz Santiago Muñoz** shows the days after hurricane Maria that hit Puerto Rico in September 2017. The camera slowly records what is happening and observes a story about disturbances, work and meaning-making through the course of nature. In a landscape where the basic functions have been put out of play, where there is a lack of drinking water and food, people are working again to build up the necessary. The hurricane is never depicted in itself, but its effects raise the question of the power mechanisms behind it. What exactly is the "hurricane"? Can we even further distinguish between atmospheric processes, the human activities that changed them or the colonial structures that control these activities?

In **Nisrine Boukharis'** video *Lost letter of a foggy afternoon* hovering above our heads in the middle of the exhibition hall, the letter writer reflects on fog and how it arises, in nature and in war zones as an effect of detonated explosive charges. The work was produced during a stay in Norway when the artist had fled the war in her native Syria. Here, the fog also becomes a metaphor for the disturbed vision and the impossibility of imagining a future, both as a person in exile and for humanity at large.

Behind the old brewery that houses Art Lab Gnesta is now a newly built greenhouse. It will stabilize the very local weather on an area of 100 square meters - it will capture a climate - but is just as much a place to mourn a lost climate. For those who have left a place behind, and for those whose weather may be leaving. The new house body will serve as a place for nostalgia and comfort - but above all for practical work full of life that will take us into the unknown future.

Caroline Malmström, curator

Exhibition group: Sebastian Dahlqvist, Emanuel Hallklint, Signe Johannessen,
Mikael Jonasson, Caroline Malmström, Peter Olsén, Erik Rören.



1. ***Mare cimmerium*** (2018) Therese Enström
Watercolor, lead pencil and rust. 71x61 cm.
2. ***Solis Lacus region*** (2018) Therese Enström
Watercolor and lead pencil. 71x61 cm.
3. ***Oas*** (2018) Therese Enström
ink and lead pencil. 71x61 cm.
4. ***Lost letter of a foggy afternoon*** (2019)
Nisrine Boukhari. Video, 8.04 min.
5. ***Hesperia Region*** (2018) Therese Enström
Watercolor and lead pencil. 71x61 cm.
6. ***Mars Black*** (2018) Therese Enström
Watercolor and lead pencil. 71x61 cm.
7. ***P.L*** (2018) Therese Enström
Ink and lead pencil. 46x49 cm.
8. ***Nebula*** (2016) Therese Enström
Ink and acrylic. 18x27 cm.
9. ***Observatorium*** (2018) Therese Enström
Watercolor and lead pencil. 102x124 cm.
10. ***De vattensjuka*** (2019) Gideonsson/Londré
Publication in mini bar. Take a copy!
11. ***Gosila*** (2018) Beatriz Santiago Muñoz
16mm and HD video transferred to video. 10 min.