

17/9-6/11 2022

**Seba Calfuqueo** (Santiago de Chile, 1991), Visual Artist and Curator at Espacio 218. They live and work in Santiago de Chile. They are part of the Mapuche collective Rangitulewfü and Yene Revista. Of Mapuche Origin, their work recurs to their cultural heritage as a starting point in order to propose a critical reflection on the social, cultural, and political status of the Mapuche subject within contemporary Chilean society. Their work includes installation, ceramics, performance and video, with the aim of exploring the cultural similarities and differences between the crossing of indigenous and Western ways of thinking, as well as their stereotypes. Their goal is also to make the issues regarding feminism and queer theory visible. Their work is part of the KADIST collection (France), Museu de Arte Contemporânea do Rio Grande do Sul - MAC RS (Brazil), Museo Nacional de Bellas Artes (Chile) and MAC (Chile), among others. Recent exhibitions include solo exhibitions at Galería Patricia Ready /Chile, Galería 80m2 Livia Benavides (Perú), Galería Metropolitana (Chile), among others. They are winner of the Municipalidad de Santiago Award in 2017, Fundación FAVA Award in 2018, and Eyebeam's Fractal Fellowships Award in 2021.

**Anna Ihle** (b 1984, Stavanger) explores work ethics, time management and work motivation, from a Nordic protestant perspective, both through manual work and conversations. Since graduating Konstfack in Stockholm, group shows include «Open House» at Konsthall C, «Hardware» at Art Lab Gnesta, «Precarious: On the Aesthetics and Ethics of New Labour» at The Museum of Work (Norrköping) and “The Poetics of Pressure and Flow” (2022) at Västerås Art Museum in Sweden, and solo shows in Norway at Fotogalleriet, RAM Gallery and Podium in Oslo. Ihle has attended the Jan Van Eyck Academie, and collaborates with artist Addoley Dzegede for «Ask Addoley + Anna», in advice-podcast-format.

**Haidar Mahdi** (1986) was born in Karlshamn and works in Stockholm. He is educated at Konstfack (2009, Stockholm) and has a MA in Fine Art at the Royal Academy of Arts (2012, Stockholm). Haidar Mahdi has participated in several group and solo exhibitions, some of them are at Wanås konst (2020), Björkholmen Gallery (2019), Blås & Knåda (2018) and Nääs konsthantverk (2016, Gothenburg). Mahdi has also made public sculptures, in Årstadal (2018) and the City Hall in Kristianstad (2015) and is represented by SAK, Björkholmen Gallery and Vitra Design Museum (Germany) to name a few.

**Amanda Selinder** (b. 1990, Tranås) is a professional bioart/textile artist living and working in Uppsala, Sweden. In her artistry, Amanda works with living processes that express themselves in different ways. Slime fungi, biofilm, decomposer fungi and color plants are some of the organisms she explores and tries to learn more about. Something that is central and recurring in Amanda's work is the investigation of their ability to produce or absorb pigments. Amanda has a bachelor's degree from HDK in Gothenburg and the School of Visual Arts in New York (2016). Since then she has exhibited both nationally and internationally, including Kulturhuset Möbels in Tierp, Soft gallery in Oslo, Moscow International Biennale for Young Arts, the cluster gallery in New York, Gallery KC west in Gothenburg and Largo das artes in Rio de Janeiro. In 2021, she received Uppsala's cultural scholarship and in 2020 The Swedish Art Grants Committee one-year work scholarship.

# Fruiting bodies, subterranean minds

**Seba Calfuqueo, Anna Ihle, Haidar Mahdi, Amanda Selinder**

Fungi are everywhere and essential to all life. They simultaneously break down matter while creating new. Through intricate connections in mycelium, fruiting bodies and spores, they connect the subterranean with the terrestrial.

Some biologists believe that their activities should be considered intelligent; a dynamic, receptive and responsive network, still too unexplored.

The exhibition *Fruiting bodies, subterranean minds* brings together works by artists who, from their human horizon, approached different mycological angles. The inherent agency of the mushrooms is made visible here as a starting point for conversations about time, care and the possibility of stretching consciousness.

*Caroline Malmström, curator*

The exhibition is open on Saturdays and Sundays from 12-4pm.

Curator: Caroline Malmström

Artistic leaders: Signe Johannessen, Caroline Malmström och Erik Rören

Exhibition design: Erik Rören

Technician: Erik Viklund

Communication: Emanuel Hallklint



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## The Main hall

### 1. Myceliated, 2021

silk fabric, pigment of mushroom mycelium

#### Amanda Selinder

Amanda Selinder has long worked with investigations of natural color pigments, mainly for textiles. In her hands, the invisible biological diversity is made visible. *Myceliated* hang from the ceiling, where fungal mycelium has been allowed to grow over the silk fabric. After various foldings, the textiles are dyed into, at the same time, controlled organic patterns. In the newly produced work *Holmen/Marksjön*, which extends around the main hall, the artist has started from Bryggeriholmen, but also visited a nearby wetland which in recent years has been an important place for Art Lab Gnesta. Here she has collected endophytes, fungi that live inside the cell tissue of plants. Over time, the colors and patterns inside each petri dish change depending on species interaction, competition and fungal life cycles.

### 3. Möggel, 2022

ceramics

### 5. Suck Me Side Ways, 2022

ceramics

#### Haidar Mahdi

From the green floor of the big hall, a collection of fruiting bodies seems to have emerged. Some a little more wrinkled, some more stretched out, all equally confident. Haidar Mahdi's ceramic sculptures test the limits of the material and often borrow aesthetic impulses from both Rococo, kitsch, plants and Black Metal. The playful exploration of surface and form, whether shiny, bubbly or cracked, recalls the diversity of guises that the mushroom kingdom exhibits. In *Smudge Me A Middle Finger*, a finger-like structure appears to have formed, covered in a granular, yellow lichen. In *Möggel*, a blue, rounded hat speckled with white spots grows from a brown foot. The tactile structures of the sculptures, built up layer by layer, makes you want to bend down to feel them with your hand - just like in front of a toadstool in the forest

### 2. Holmen/Marksjön, 2022

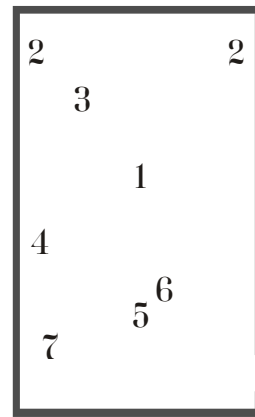
petri dishes with living mycelium

### 4. Slurps Donking Away, 2021

ceramics

### 6. Smudge Me a Middle Finger, 2022

ceramics



### 7. Springtime I-IV, 2021

Anna Ihle

The four watercolors *Springtime I-IV* were painted during Anna Ihle's stay ahead of a larger production in Gnesta in 2021. The artist was a guest at Art Lab Gnesta to investigate how the landscape can influence issues of work management. Since the 1920s, the standardized working day of 8 hours has not become shorter in the Nordic countries, while many suffer from exhaustion and stress symptoms. The artist's own calendar was also well filled during her time here. With a nascent interest in mushrooms, she hoped to find St. George's mushroom, an early summer mushroom that often grows in fairy rings in parks and pastures. In relation to an accelerated Western world where most things can be ordered with a click, mushroom picking requires a different approach to access and time. But next to the outlet of Frösjön, she found it. The unpredictability of the St. George's mushroom, and the fact that the artist had to wait a long time, contrasts in the paintings with the calendar's strict lines and attempts at controlled planning.

## The Black Box

### Mapu Kufüll, 2020

5:26 min

Seba Calfuqueo

The video work *Mapu Kufüll* portrays lessons from previous generations from the South American indigenous population of the Mapuche community. In this animation, we follow a person on a walk in the forest to collect mushrooms, through a computer game-like first-person perspective. Here, the mushroom is honored as a symbol of resistance during the occupation of Araucanía (1861-1883). After a series of military campaigns, agreements and transgressions by the Chilean army towards settlers in Mapuche territory, the Araucanía region was finally incorporated into the nation of Chile. During this time, mushrooms were an important source of food, and by extension, an opportunity for self-sufficiency and resistance. Among the Mapuche people, picking mushrooms with care not to damage the underlying mycelium is an important knowledge, which is taught from generation to generation to ensure regrowth.