

ARTISTS

AMI KOHARA &

ERIK SJÖDIN

a longer

25

MAY

–

09

JUNE

2019

able

**“ If you are
more fortunate
than others,
it’s better to
build a longer
table than a
taller fence. ”**

- ANONYMOUS -

CURATED BY HEATHER JONES & SALLY MÜLLER

Köttinspektionen is proud to present **A Longer Table**, a generative exhibition curated by Heather Jones and Sally Müller, in collaboration with artists Ami Kohara and Erik Sjödin.

Through shared curatorial research, Jones and Müller investigate the notion of hospitality in contemporary art generally, and within the context of a community art space specifically. In the midst of an ever-quickening pace of life, mass global relocation, conflicts around identity and belonging, and frantic searches for history, community and connection, this project is a first step in the exploration of hospitality as a concept and how it might be adapted for contemporary art and its relationship to its audiences and the community at large. Stemming from critical concerns regarding how the arts can exist as a vital part of society, the collaborative project questions how community and connection might be formed and strengthened through the arts, and how the arts might be integrated with other disciplines to form a more holistic understanding of life on earth today.

Predicated on the idea that the methodology of the artwork and presentation must also be hospitable, this exhibition is envisioned as an embodiment of the idea of “a visit.” Jones and Müller have worked together with Köttinspektionen and Stockholm-based artists Ami Kohara and Erik Sjödin to create a collaborative exhibition, series of inclusive workshops, open-ended discussions, and an ongoing collection of related research material on hospitality across a wide variety of discourses.

Taken together, the conceptual and practical framework of A Longer Table invites conversations about inclusion/exclusion, belonging, community, our relationship to non-human beings, as well as potential problems of hospitality: discomfort, misunderstanding, cultural missteps, varying expectations and failure. Despite these complexities, is it worthwhile to pursue hospitality in the context of visual art?

EXHIBITION AS RESEARCH

A Longer Table is the spatial embodiment of ongoing curatorial research. Rather than a static exhibition, the goal is for a generative and experimental project within the gallery space, one in which the audience, artists and curators are active participants contributing to a growing body of knowledge, personal stories and cultural histories. Ongoing research is compiled on our project website and contributions are welcome. Visit alongertableuppsala.tumblr.com to learn more.

In this iteration of the project, the front room of Köttinspektionen is a dedicated space for questions, conversations, cross-disciplinary collaborations, works in progress and further reading, with references to hospitality both within and outside of the visual arts arena.

#1 AMI KOHARA (Buffet, video work in progress, 2019)

In this in-progress video work, Kohara questions the societal norms around eating. Is the meal time supposed to be shared with other people? Is it uncomfortable to eat alone among other groups of people in public? Is it wrong to eat food alone in your own room? Compared to other physiological urges, the need to eat seems to be most strongly connected to the social aspect of human life. This on-going work is an exploration in how the act of eating has developed within the social context.

#2 ERIK SJÖDIN (The Political Beekeeper's Library, 2016)

The Political Beekeeper's Library is an effort to collect and activate books that draw parallels between how bees and humans are socially and politically organised.

Bees are one of the most studied animals and have featured extensively in philosophy and literature. The books in the library trace a fascinating narrative beginning with Aristotle's History of Animals (4th century BCE) to Charles Butler's The Feminine Monarchy (1609) to Thomas D. Seeley's Honeybee Democracy (2010). What begins as a story of a patriarchal monarchy ends with a tale of radical democracy. It can be argued that by speculating on the life of bees, the authors commented more on the limits of their own human understanding than on the bees themselves. Yet the aspiration for humans to learn from this sophisticated species runs throughout the collection. Visitors are encouraged to sit for awhile, read, and try and expand the human-centered perspective that the authors have struggled to shift.

#3 ERIK SJÖDIN (Our Friends the Pollinators, 2019)

Our Friends the Pollinators is an inclusive workshop for all ages focused on the construction and placement of homes for pollinating insects. Recent studies have shown that wild pollinators such as solitary bees, bumble bees and butterflies are critical for efficient pollination of food crops and wild flowers. Unfortunately many species of wild pollinators are endangered or extinct. One of several contributing factors to the demise of wild pollinators are the disappearance of their habitats and shelters.

In this drop-in workshop, visitors are encourage to build houses for solitary bees such as mason bees and leaf cutter bees by drilling and

painting wooden logs. The logs are then placed outdoors in a sheltered area with morning sun, for example on the south face of a house. The goal is for solitary bees to find and make the homes their own.

#4 AMI KOHARA (Confusion Cuisine Cooking Workshop, 2012, video, 4min 59sec)

On the day of a local festival, a cooking stand was set up at the central square in Husby. Based on a questionnaire given to local residents about their personal food cultures, Kohara organized a fusion cuisine cooking workshop as a part of an exhibition organized by Karin Hansson and Nomedas & Gediminas Urbonas. The project was made possible with support from Sirpa Alho, the residents of Husby, Merve Ertufans, Marek Bialecki, Jon Vogt Engeland, Erla Silfá Þorgrímsdóttir, and Sanna Marander.

#5 ERIK SJÖDIN (Fire Soup Kitchen, 2019)

Fire Soup Kitchen is a mobile kitchen for cooking soup using a wood fired rocket stove. The kitchen is one of several mobile wood fired kitchens constructed within the project “We Still Carry The Fire” as a means of exploring human relationships to fire by providing various opportunities for social interaction and cooking.

A fire soup is a hot and spicy soup cooked using primarily red-orange-yellow ingredients. In Swedish “a soup” is a metaphor for “a mess”, thus a fire soup can be interpreted as a metaphor for the fire mess humans appear to have gotten themselves into.

The kitchen will be used for participatory cooking excursions throughout the exhibition period. Within the gallery space, the kitchen is presented along with books that highlight various aspects of humanity’s long and complex relationship to fire.

#6 AMI KOHARA (Mjöl, 2018, Sound and video installation, 9min 23sec)

With the video work, Mjöl, Ami Kohara observes the expansion of the imagination while the physical body is bound to the fast pace of work. Contrasts are highlighted between night time leisure and early morning work, the food products displayed in the grocery store and the layout of the buffet, the flour on the shelf at the grocery store and at home, and the expectations for connection and failure. The shifting between these distinct contrasts creates a sense of ambivalence and discomfort.

#7 AMI KOHARA (Brunede Kartoffler, 2018, sound installation, 9min 41sec)

Family tradition, cultural tradition, and private secrets come together in this sound installation. Recipes live a life of their own. In some cases, unfamiliarity to the local culture as well as generation gaps make recipes dysfunctional. In this work, the rhythm and musicality of an unknown language overlaps with the narration of recipes to create a sense of confusion – a feeling of something being lost in translation.

#8 AMI KOHARA (Juice and Candle, 2018, sound installation, 7min 50sec)

This work compiles fields recordings of language-based misunderstandings, the peak of excitement shared by sports audiences, the controlling managerial voice demanding faster production, and pedestrians peering through windows breaking the boundary between public and private space. These seemingly random sounds subtly illustrate how external forces control private individual behavior.

AMI KOHARA is an artist based in Stockholm. She explores perception gaps and various tempos of life with sound, video, scents and rituals around food. Her work often relies on interactions between the artwork, herself as the artist, the audience, and the audience members with each other. Ami Kohara studied art at Konstfack, Elektronmusikstudion, Kungliga Kunsthögskolan and Misashino Art University (Tokyo).

ERIK SJÖDIN is an artist and researcher concerned with interdependencies and relationships between beings, things, and phenomena, as well as philosophical and practical questions about how we live today, have lived in the past, and may live in the future. His work has included studying human relationships to fire, cultivating and cooking aquatic plants, research on relationships between bees and humans, and engagements with social and ecological cultivation initiatives. In his work, he highlights problems of contemporary urgency as well as potential solutions to these problems, often bringing together multiple fields of practice and study such as a variety of academic research, farming, gardening, and culinary arts.

JACEK SMOLICKI is a cross-media artist, designer, research and walker who traverses and explores intersections of aesthetics , technology, archiving, and everyday life. Besides engaging with existing archives and heritage, he is interested in forging and testing new techniques for experiencing, recording, remembering, and para-archiving human and other-than-human environments, particularly through the medium of sound. His work is manifested through soundscape compositions, audio-visual installations, soundwalks, writing, site-responsive performances and para-archives. He has exhibited, presented his works, performed, soundwalked, and organized workshops internationally.

HEATHER JONES is an independent curator, co-founder and Editor of Contemporary Art Stavanger (CAS). She previously served as Assistant Curator at Kunsthall Stavanger, Exhibitions Manager at Independent Curators International (ICI), New York, a Master Apprentice at the studio of Sol Lewitt and Studio Manager for the artist Swoon.

SALLY MÜLLER is a curator of modern and contemporary art at Haus Opherdicke and Schloss Cappenberg, Kreis Unna Germany. She is part of the curatorial team of Strizzi, a project space for contemporary art in Cologne. Previously she was a grant holder of the curatorial stipend at Schloss Ringenberg, and was the recipient of a two-year curatorial traineeship at Kunstmuseum Bonn, Germany.

EVENTS

MAY 25

12:00 – 16:00 **OPENING RECEPTION**

MAY 29

16:00 **POLLINATORS PANEL DISCUSSION** WITH ARTIST AND RESEARCHER ERIK SJÖDIN, CHRISTINA HILLHEIM, ARTS TEACHER AT UPPSALA FOLKHÖGSKOLA, AND KARIN AHRNÉ, RESEARCHER AT SLU AND THE SWEDISH SPECIES INFORMATION CENTRE

JUNE 1

12:00 – 16:00 **COOKING WORKSHOP WITH AMI KOHARA AND ROSSANA MERCADO ROJAS**

JUNE 5

18:00 – 20:00 **FIRE SOUP EXCURSION WITH ERIK SJÖDIN**

JUNE 9

17:00 **CLOSING SOUND INSTALLATION / PERFORMANCE WITH JACEK SMOLICKI**

THANK YOU

AMI KOHARA

ERIK SJÖDIN

JACEK SMOLICKI

ROSSANA MERCADO ROJAS

KÖTTINSPEKTIONEN

CHRISTINA HILLHEIM & UPPSALAFOLKHOGSKOLA.NU

KARIN AHRNÉ

UPPSALA STADSBIBLIOTEK

GRAPHIC DESIGN BY NATHALIE HERZHOFF