

MAGASIN 3
STOCKHOLM KONSTHALL

WORKS FROM THE MAGASIN 3 STOCKHOLM KONSTHALL COLLECTION
FEBRUARY 19 – JUNE 5, 2005

DIRECTOR AND CURATOR FOR THE EXHIBITION David Neuman
CURATOR FOR THE EXHIBITION Richard Julin
ASSISTANT CURATORS Elisabeth Millqvist, Tessa Praun
EXHIBITION COORDINATOR Tove Schalin
TECHNICAL COORDINATOR Thomas Nordin
TECHNICAL ASSISTANTS Erik Aalto, Anna Camner, Lisa Källsen,
Kerstin Olsson, Fredrik Söderberg
TEXT Tessa Praun
DESIGN Mattias Givell
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Magasin 3 Stockholm Konsthall
Frihamnen, SE-115 56 Stockholm, Sweden
Tel +46 8 545 680 40, Fax +46 8 545 680 41
E-mail art@magasin3.com www.magasin3.com
Opening hours: Thur 12–7 pm, Fri–Sun 12–5 pm

**WORKS FROM
THE MAGASIN 3
STOCKHOLM KONSTHALL
COLLECTION**

February 19 – June 5, 2005

English

Magasin 3 Stockholm Konsthall was established in 1987, and is one of the leading contemporary art institutions in Sweden. Ever since the beginning, the Konsthall has been associated with significant presentations of international artists. Magasin 3 also has an extensive collection. An important part of the collection consists of works created in connection to the exhibition program at Magasin 3 Stockholm Konsthall, but acquisitions are also made outside the scheduled exhibitions. The ambition is to actively support and participate in the contemporary and international art scene. Thanks to close collaborations with the artists, and other art institutions, the collection of Magasin 3 is continuously growing.

The first exhibition room presents some of the latest acquisitions. They are photographs previously not shown at Magasin 3, works by young promising as well as established artists.

ANNA GASKELL

b. 1969, Des Moines, Iowa

Untitled #111, 2004

Anna Gaskell has become famous for her monumental photographs of young girls in various psychologically charged situations. She uses excessive cutting or light, a technique associated with film, in order to emphasize the theatrical and fictitious. The works often originate from stories that Gaskell heard, read or experienced, and which she experiments with. The composition allows the viewer to consider the story and its possible course of events.

ANNIKA von HAUSSWOLFF

b. 1967, Gothenburg

The Third Position in between Two Worlds Where One Is Called Infidelity and the Other One Decay, 2004

The 21st Century Transitional Object, 2004

In Annika von Hausswolff's photographs, abstract situations are portrayed, such as fears and power structures. She confronts us with matters of violence, threat and loneliness. The images are carefully prepared, but at the same time they are almost like documentary photographs. The title and the work are not reconstructions but provide two equal parts in the understanding of the image.

JONATHAN MEESE

b. 1970, Tokyo

Sankt Ich V, 2002

This self-portrait photo collage is characteristic for the art of German Jonathan Meese. He works with performance, installations, objects, texts, collages, drawings and painting. Meese is well-known for his

use of cheap materials, and as a dedicated collector of the consumer society's infinite (waste)products. His work can be regarded as time documents of a generation, which does not want to identify itself with the society of today, but instead wishes to create a world of their own.

CINDY SHERMAN

b. 1954, New Jersey

Untitled #352, 2000

Cindy Sherman's staged and "disguised" self-portraits comment on the female identity. Dressing up in costumes, wigs and make-up, she takes on different roles and thus challenges social and cultural stereotypes. Sherman does not entitle her works but leaves it to the viewer to fill in or add his or her own interpretations.

DAN WOLGERS

b. 1955, Stockholm

Här slutar allmän väg IV, 1995–98

Här slutar allmän väg IV was created during a period when Dan Wolgers, both as an artist and a person, was in focus of a hot-tempered debate. The work is included in a series of five photographs and functions as a personal message to the viewer; everyone is welcome to take part of the art but only to a certain extent, then the private and non-public sphere begins.

PEDRO CABRITA REIS

b. 1956, Lisbon

True Gardens #2 (Stockholm), 2001

Pedro Cabrita Reis' magnificent installation *True Gardens #2 (Stockholm)*, fills a whole room at Magasin 3. The work was created specifically for the exhibition *The Silence Within* at Magasin 3 Stockholm Konsthall in 2001. The Portuguese artist used painting to approach architecture, building an enormous landscape of illuminated transparent and painted glass sheets.

MIRCEA CANTOR

b. 1977, Transylvania

The Landscape Is Changing, 2003 (22 min)

In the Romanian artist Mircea Cantor's video, the visitors are confronted with reflections of the Albanian capital Tirana. *The Landscape Is Changing* follows a group of protestors, silently marching through the city. In this former communist state, the street parade remains strongly associated with the propaganda marches honouring the former dictator Enver Hoxha. Today open protests are an unusual sight. Their placards carry no message, but are covered with mirrors, reflecting and distorting the cityscape surrounding them.