

Detroit

'21

Stockholm

JUXTAPOSE

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ABOUT Detroit Stockholm

Detroit Stockholm is an artist-run studio collective and a gallery for artists from various disciplines. Detroit Stockholm was founded more than a decade ago and today is runned by its 25 members.

The core of Detroit Stockholm has always been in providing a free platform where diversity and possibility to practice and share art are at the centre. Detroit Stockholm hosts this platform, gallery and a project space for international guest artists as well as our own members. The public programme in Detroit Stockholm varies from amazing art exhibitions, music & art happenings to nomadic performance art festivals.

Detroit Stockholm is located on Roslagsgatan 21 and in our building we house 25 studio spaces for our members. The members of Detroit Stockholm come from various countries; the Nordic countries, Mexico, US, Iran, Holland, the UK and more.

Our members have different backgrounds all from self taught to degrees from different art schools around the world, and we work in different mediums such as performance, textile, film, painting and all in between.

Our expression is as versatile as our members.

01 Charlotta Hayes

Karen Dalton came into my life five years ago, the very moment I first heard her voice - a voice that seemed to hold secrets that no one had yet figured out. Drawn in by the mystery and beauty of her art and life story, I set out to unravel these hidden secrets by making a film about her. Since then, Karen's presence in my life has grown to the point where her thoughts have become my thoughts. By studying her posthumously found poems, song lyrics, notes and drawings, I have learned to know the extent of the misconceptions that surround her legend. I've learned about her dreams, hopes, passions and inner darkness. I've learned to look at the world through her eyes.

One autumn day in 2018, I got the chance to hold Karen's writings and drawings in my own hands during a visit to her close friend Peter's house in Woodstock, where they lay scattered on a table by a window. It was he who had once found them hidden away in a box at a friend's garage, and ever since been their guardian. Little did I know that this would be the last time I, or anyone else, would ever see them. Only three days later, Peter's house burned down to the ground, and Karen's words and drawings literally went up in smoke. This artwork contains recreations of parts of the documents that were consumed by the fire - words and drawings through which Karen Dalton reveals her fears and desires; filtered through my hands.

Charlotta Hayes's feature film about Karen Dalton, *Don't make it easy*, is produced by Sisyfos film and is expected to premiere in late 2023.

Mornings of promise/Other mornings - on the life and work of the American singer Karen Dalton (1937-1993)

2021

27 x 34 cm + 15 x 20 cm

Charcoal, ink and Italian red wine on watercolour paper, transparent paper and wallpaper. Photo transfer of a photo of Karen Dalton taken by Dan Hankin at a hotel room in Paris during a European tour with Santana in 1971.

02 Emmy Dijkstra

This work was a contribution to the project Carrying the songs, initiated by Interface, www.interfaceinagh.com.

My tears become the sea

It was part of an animation which visualizes a story that has been travelling around the world; passing on from one person to another, evolving into new versions. Different artists from different countries listened to the story and contributed with their own interpretation.

2021

Paper cut

I wanted to make a paper cut about the fisherman sailing the big ocean, looking for his long lost love. Will he ever find her? In the animation the fisherman's tears become the sea.

03 Fritz Østeb

Stubborn past

2021

30 x 20 x 45cm

Concrete, styrofoam, tiles,
pigment

04 Hinni Huttunen

My imaginary date went well and I only told the truth.

Imaginary date (true answer) I-III

Hinni Huttunen (b. 1990, Finland) is a contemporary artist, queer, fat and feminist. She works with video and photography. In her artistic practice she feels passionate about portraiture, the internet, embarrassing emotions and trendy colors. In her work she uses her own body because it is easy, hard-core and immediate. In 2018 she graduated as Master of Fine Art from the Royal Institute of Art, Stockholm.

2020

15 x 8 cm

Six (6) digital prints

05 Jenny Soep

This particular series illustrates the double-edged sword of the creation of art, versus the archiving of it. Exploring the theory that when the documentary artist uses their life as material for their art, they stop living fully or making art because of the constant 'need' to document and archive it.

Evolved from Jenny Soep's #wakingthoughts daily drawings from 2016-2018 as well as continual explorations of 'seeing' and 'connection' via the practice of drawing portraits from life.

This triptych has been developed as 'portable window portraits' from the recent installations 'Traces - Portraits in the Time of Covid' Sept 2020, followed by 'Green Room' - 100 community portraits Nov2020-Jan2021, all painted live, then destroyed (cleaned off the windows).

See www.instagram.com/jennysoep for the above mentioned works and regular updates/drawings.

'Portable Thoughts' - a triptych

Left

'Archiving has replaced Art making'

Centre

'I already have everything I need to make me happy'

Right

'42 and still undecided.'

2021

22 x 15.7 x 2.3 cm

(with covers = 22.2 x 16 x 2.6cm)

Mixed media

06 Joanne Grüne-Yanoff

Joanne Grüne-Yanoff is a Stockholm-based transdisciplinary Swedish-American artist.

She is also the founding director of FLYG!, an International Women's collective that tackles projects focused on tolerance and diversity. In her work she examines the individual's charged relationship with the outside world.

She does so through a character, Cassandra, a grounded being who watches the sky, thinking about flight. A wanderer, in between worlds, gathering elements of the animal kingdom but intractably human, crowned with no title, festooned in winged and feathered relics from a fictitious age.

Different incarnations of the character wonder through the video *Cassandra's Walk*, flapping, reaching, jumping, jumping, watching the skies.

07 Laura Tynan

Three drawings were made on separate vaporetto trips in Venice. The journeys were mapped by allowing the motion of the vaporetto to move the pencil on the paper and the drawings have been stitched together to create a new map. The rust marks were created using a combination of rusted objects found at each destination and water collected from each site; The Grand Canal, St. Mark's Basin & Torcello.

Three Journeys: Venice

2019

Dimensions: irregular

**Gold leaf, pencil, rust, thread,
local water & wax on paper**

08 Malin Neuman

What does it mean to be an artist? What does it mean to be an art student? And what are the conditions under which we are making our art?

Artist Alphabet

In Artist Alphabet these and other questions are expanded upon in a series of short videos. Here the alphabet is used as a structuring mechanism to organise otherwise random thoughts about art. What emerges in these conversations is a picture both of the personal practice of the artist, as well as what it might mean more generally to be involved with the arts. By using Instagram as the publishing platform the conversations are afforded an everyday nature in an effort to demystify the artistic process. Artist Alphabet was created during the artist's studies in the Master's program in Fine Art at Zurich University of the Arts.

2019

**29 videos originally published
on Instagram**

1 min each

09 Martin Lundberg

Malevich' black square in agnological
topography.

Rock&wool

2021

15 x 25 x 25 cm

Acrylic and salt on board

10 Steph Orozco

Is plastic wrap the only interface between us and the outside world?

Many products are kept under a second protective skin, the seeds shields between the fruit pulp and Amazon uses a new cardboard box on every shipment to avoid damage on their products.

Clearly, the banana peel serves as a protector and remains useful when fertilizing the soil and growing other bananas, but how does plastic wrap fertilize itself? What ground does it fall on? Obviously, it damages the environment, but it also creates a very important identification and memory chain that for some products (and people) almost replaces the value of the interior. Is it possible to consider the ecological responsibilities of a person who receives a mass-produced product packaged in a cheap package? Consumers depend on brands to make this coverage cheap or impressive... Is that the case?

The piece discusses how our bodies are covered by a second surface that defines our personality at the same time. We are a body that fits perfectly into a cover and needs it as an informative label and protective shell. Portable packaging is required for nomadic lifestyles. Rather than empathizing with the oatmeal seller, we imprint the face of an old man on the packaging. Clothing provides an easy way to identify political and ideological preferences. The faster the world moves, it is better to identify who threatens us or who stimulates us.

Who's responsible for the future of our leftover packages?

The companies that manufacture them? The people that oversee their regulation? What about the people who consume them? It is the one that has created a bond with a product that only fills your sentimental needs as a result of the analysis made by a marketing team?

Envelope Dress

2021

1.60 x 1.50 mts

Recycled plastic bags

11 Zahra Zavareh

"The friend is nearer to me than myself, But it is more strange that I am far from him. What am I to do? To whom can it be said that he is in my arms, but I am excited from him."

SA'DI

Colors may fade after awhile.

2021

64 x 52 x 11 cm

Goat skin, Ribbon, Lace
Poem from Gulistan by Sa'di,
Chapter II, Story 11 Translated
by Edward Rehatsek

12 Åsa Ekman

What Frida Kahlo would have stood for and not had she been alive today is hard to say. No doubt her face has become iconic and has been portrayed countless times in various contexts.

**Paraphrase of Frida Kahlo's
"Self-Portrait with Monkeys"**

I love her self-portraits, her own art and visual expression, more than the modern depictions of her face as a symbol. I prefer letting her pictures speak for themselves rather than imposing interpretations of current times on them.

2021

Though, in creating yet another modern depiction of her I am contributing to that which I am critical of.

101 x 51 cm

I like the clear double standard in that. There's no escaping double standards, and frankly, I just really wanted to paint this, so I did. I'll let it speak for itself.

Oil and acrylic on canvas

CONTACT Detroit Stockholm

Address

Detroit Stockholm
Roslagsgatan 21
11355 Stockholm
SVERIGE

Email

mail@detroitstockholm.info

Homepage

www.detroitstockholm.info

Instagram

[@detroit_stockholm](https://www.instagram.com/detroit_stockholm)