

**Could you please explain and describe the title/themes chosen in order to represent Swedish Pavilion exhibition at the 56th Venice Biennale of Art 2015?**

The title of my exhibition is: *Excavation of the Image: Imprint, Shadow, Spectre, Thought*.

Daniel Birnbaum and Ann-Sofi Noring at Moderna Museet in Stockholm invited me. Lena Essling is the curator of the exhibition. They asked me to make an exhibition with both new and older works, so I will show a group of works from 2011 to 2015. They are all separate works, of course, but my idea is to present them in a kind of overarching meta-montage, which goes well with the form of the individual works, not least because there are references, themes, even images that they have in common.

All works revolve in one way or another around the status of the image, as representation, memory, object, imprint or surface, and our relationships to it. They examine the official representations of historical events as well as the visual languages and apparatuses that produce them, underlining that history in many respects is the history of recording devices and technologies. Also, the works share a relation to the desires and failures of modernity, for instance through the disasters of Chernobyl and Hiroshima, which are juxtaposed with images of nature, cross-referencing the visual effects of photographic, geological and nuclear processes to create new sedimentations of meaning.

There will also be a publication with a conversation between myself, Oscar Mangione and Kim West, and a text about my work by Raymond Bellour.

**Could you please reveal a bit how your installations will interact with public/visitors? And which are venues, locations and Venice secret places you get through composing this project?**

My space is at Arsenale, where the Lebanese pavilion was located last time, exhibiting Akram Zaatari. It is a beautiful room. The visitors will encounter my works in a cinematic installation, spatially held together and divided with drapery that will correspond beautifully with the brick walls, I hope. I collaborate with Swedish/Norwegian architect duo Studio Nav to find solutions not least for the enormous flow of visitors and maintenance.

**Which is your personal definition of *collapsing system*?  
And how could be represented at best (supports, concepts, media, etc)?**

I think of the montage as a system. In my films I worked with overdocumented places and events in history where something collapses, for example the Soviet Union, the GDR and the hyper-inflation in Germany in the 1920's.

**And what about *memory*?  
How could it be represented, evoked and imagined by your practice?**

Memory is strongly connected to the technological devices that record history. In my work that aspect is certainly a presence, even a condition for the works and also a subject in itself, as media archaeology. But it is also echoed in other ways - in, let's say, vertical, essentially historical dimensions, such as stratigraphy or fossils. My practise is partly research based and the works are constructed almost as archives. Not least there are apparent links to concepts of memory and documentation in the relationship between film and



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photography.

Memory is also connected to economy, not in the sense of wealth but in the sense of an object that is passed from me to you. The name of the Greek goddess of memory and language, Mnemosyne, was translated into Latin as *monere* – to remind. Which, in turn, is the root for the words money, *mntze* and the Swedish word for coin, *mynt*.

**In your personal opinion, which kind of visual scenario, or cultural atmosphere will your works lend to Swedish Pavilion in Biennale?**

It will be an installation holding separate works that will evoke ideas on materiality, film, the political and the archive.

**Could you please explain how the history/aesthetics of Arsenale's architecture will activate a dialogue with your works? What did you think the very first time you visited it (for conceiving your solo show)?**

I think my installations will work very well within this space, with its rough brick walls and wooden beams. Manifesta 9 in Genk, where I participated, was set in a similar industrial environment. My interest in materiality and issues of history, layers and time in my films, correspond to the scenery and atmosphere of the building.

**Visually, what will we experience/perceive in person, through your works of finding images, rhythms, and lines that continue what our thoughts have started is a delicate matter?**

Hopefully a well-composed exhibition. My films are not one-liners, the person who stays will get a lot in return.

**Could you please explain in which sense and how your official artistic path could connect its theme to the main one *All the World's Futures*?**

Several of my works deal with the desires and failures of modernity – not least considering colonial projects. The fact that our history in many respects is the history of recording devices and technologies, some of which I try to examine and disassemble in my films, could be another convergence point between my work and the writing or recording of history.

On the topic of capital, the historical and etymological link between memory and money, again, is central to my recent work. I was attracted to the phrase 'to coin', and to the image stamped on the coin. In the case of Silphium – a now-extinct medicinal plant that one of my recent films centers on – these stamped images are the only traces left of the plant. This was the starting point, then other relations unfolded through a process of semblances; making the plant a witness, or a ghost, as if Silphium had lived on and was looking back at the world that eradicated it.

The ruptures that surround and abound around every corner of the global landscape today recall the evanescent debris of previous catastrophes piled at the feet of the angel of history in Angelus Novus.



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How can the current disquiet of our time be properly grasped, made comprehensible, examined, and articulated? Over the course of the last two centuries the radical changes – from industrial to post-industrial modernity; technological to digital modernity; mass migration to mass mobility,

**Could you please express a wish or formulate a thought, accompanying visitors to Venice Biennale Swedish Pavilion?**

Stay for a while and the films will give you so much back.