

UPSTAIRS BASEMENT II

C/O MOSSUTSTÄLLNINGAR ~ HAMBURGSVÄGEN 9 ~ MAY 20-22 2016



Upstairs Basement I & II

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An exhibition about inner secret desires and thoughts, the subconscious, tabu and the 'forbidden'.

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A cross generational, transnational, interdisciplinary, virtual, public and investigatory exhibition.

Espace MOSS is a small gallery-space and hairdresser located in the Marolles neighbourhood of Brussels, Belgium. Mossutställningar is a large art-space located in Stockholm, Sweden.

Upstairs Basement I at Espace MOSS can be seen as an intense and essential collection of forbidden or secret desires and thoughts. Upon entering *Upstairs Basement I*, one is immersed into a world normally unseen. Artists will be dealing with and expressing their inner secret desires and thoughts, the subconscious, tabu and the 'forbidden'. The opening night at Espace MOSS consists of various performances, live acts, video-works, drawings, photographs and interactive installations which will be visible in the gallery but also expand onto the street and onto the internet. After the opening night video-documentation of the performances is shown in the gallery, together with sculptures and various objects and residue from the performances.

At Espace MOSS there is a security camera installed inside the gallery. This security camera will be one of the main documenters of the exhibition. The recorded video-material will be streamed live at the Royal Institute of Art (RIA) in Stockholm. It will later also be shown at Mossutställningar in Stockholm.

Upstairs Basement II at Mossutställningar in Stockholm is where nothing is held back or secret anymore, a libido-effect has been acquired and all barriers/facades explode.

At this exhibition the aforementioned desires and thought have become normalised and rather uncanny instead of hidden away and so called mysterious.

Upstairs Basement II functions as an answer to the reactions and experiences acquired during *Upstairs Basement I* in Brussels. The opening night will consist of various performances, live acts, video-works and interactive installations which will equally be streamed on the internet, available and accessible.

A folder has also been produced on occasion of the exhibition. It includes texts and pictures from the curators and exhibiting artists. The folder will be available on the internet and as limited editions at the exhibitions.

Upstairs Basement I & II includes artists from Belgium, Sweden, Nigeria, United Kingdom, Italy, Poland, Norway, Romania & Switzerland.



EMBASSY OF SWEDEN

Brussels

Participating artists

Wulfy Benzo
Beth Laurin
Felix Gmelin
Franco Leidi
Diana Agunbiade-Kolawole
Jan Häfström
Josefina Malmegård
Thomas Elovsson & Peter
Geschwind
Bart Lescrève
Maarten Raskin
Mikael Goralski
Joakim Forsgren
Viktor Rosdahl
Iffy Tillieu
Åsa Lie
Jadran Sturm
KubistaBolve
Merzedes Sturm-Lie
Dorinel Marc
Alan Armstrong
Carl Michael von Hausswolff
Gunnel Boman
Leif Elggren

Monica von Rosen
Ulf Olsson
Alberto Frigo
Christer Chytraéus
Henrik Ekesiö
Pol Matthé & Tris Vonna-Michell
Nathalie Djurberg & Hans Berg
Den Magiska Fyra
Hilda Kahra
Lillemor Borenus
Zoltan von Boer
Markus Öhrn
Marja-leena Sillanpää
C R Löwenström
Gunilla Larsén
Cora Hillebrand
Erik Gregemar
Helena Mutanen
Rafael Garrdo
Susanne Vollmer
Henrik Eriksson
Erik Janson
Jan De Cock
Hellon Tape Op's vs. Hellon

Curators

Merzedes Sturm-Lie (BE, SE, NO)
Maarten Raskin (BE)
Mikael Goralski (SE, PL)
Joakim Forsgren (SE)

Upstairs Basement I

6 May - 6 June 2016
@ Espace MOSS, BXL
94 Rue des tanneurs
espacemoss.com

Upstairs Basement II

20-22 May 2016
@ Mossutställningar, STHLM
9 Hamburgsgatan
mossutställningar.com

JÄVLA UNGDOMAR

I slicked back my hair, while rushing out of home at 8:15 AM. I crossed the corner and faced a curry pizza vomit just in front of the neighbor's house.

If I choose to take it lightly, I imagine the social rules would relegate rule-breaking, taboos and the experience of the forbidden to the realm of *jävla ungdomar*¹ or to those who try to set their life's record in carrying out crazy acts before they get married and have children. Reaching that point (the couples) will be relegated to a politically correct, expected strategy as parents who use child-care to socially (and comfortably) excuse themselves while assuming their mediocre outcomes as part of the work force.

Back to the youngsters, and not the ones expecting to get married. I wonder, what would be the difference in the current scenario if the commercial fashion industry glorifying youth via makeup and objects of desire, would give an equal attention to the ambition for knowledge, the throw-yourself-into-it attitude, to push and start things from scratch. But even if this fictional mediatic ethical campaign would succeed, I'll find it regrettable to relegate those capacities just to young people, as, on the opposite side it is expected that most people who are my age (much older) should be more stable and calmer ¿what for? I'm not like most young artists showing here, I do not pretend to be their friend, neither to write on their behalf or to help them, I wouldn't mind having sex with some of them, but none of us will ever get anything other than direct and sometimes uncomfortable honesty.

1 From Swedish slang, in English "fucking youngsters."

The unseen is not only relegated to feelings and bilious² behavior. Online you'll find all kinds of paraphilias and people being murderer. Not to forget the earlier invisible, but now fully spotlighted Panama Papers.

The unseen, be it magic, religion, censorship, self-censorship (very much in Sweden) can find a bond to self-knowledge. It is in deed preoccupying to separate and simplify things in binomials such as: Weakness/Power, Success/Failure, Celibacy/Sex, Money/____, Risk/Comfort, Apathy/Feelings, Love/Hate. Binomials might be helpful to build contrasts and identify concepts. All this said, I'd never find myself able to completely avoid the seduction of *The World of Ideas*³, a world impossible to know. What a fool's commitment to reach the untouchable! Arts and literature exist so closely bonded to failure, probably as a reminder that we human beings are daily accompanied by death. But, one way or the other, it will still live on the daring ones, young or not, the desire and will to seek for what's beyond, be it in oneself or the outer world.

Lars Brännegård, Stockholm 2016

2 Excesses of black bile and yellow bile were thought to produce depression and aggression, respectively, and the Greek names for them gave rise to the English words cholera (from Greek *kholé*) and melancholia. Those same theories explain the derivation of the English word bilious from bile, the meaning of gall in English as "exasperation" or "impudence."

3 In the Allegory of the Cave, the objects that are seen are not real, according to Plato, but literally mimic the real Forms.

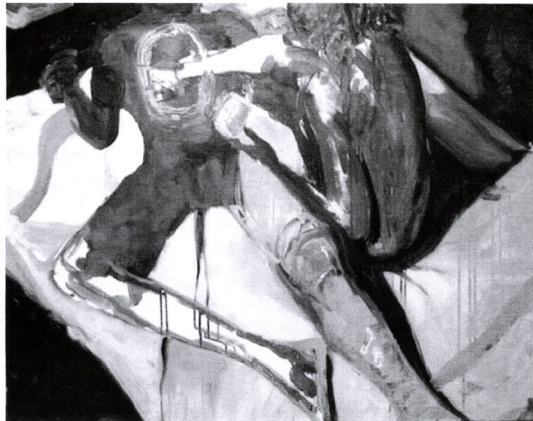
WULFY BENZO b.1997
hemaplekitton.blogspot.de



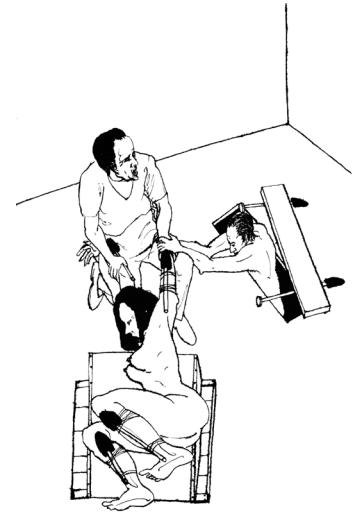
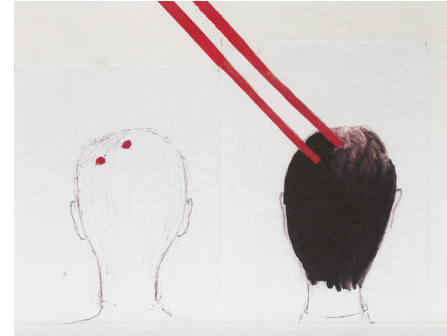
- the malice of our own -

ocean's autumn
five friendly predators, a dirty chicken, and a carrot : think about it.
explore the ruins
piss on them and steal the rocks
torturous doves
boring me with their conversational topics
and still, they are,
piece by piece by piece by piece
craving more , :

FELIX GMELIN b.1962



BETH LAURIN b.1935
beth-laurin.se



FRANCO LEIDI b.1933

JAN HÅFSTRÖM b.1937
janhafstrom.com

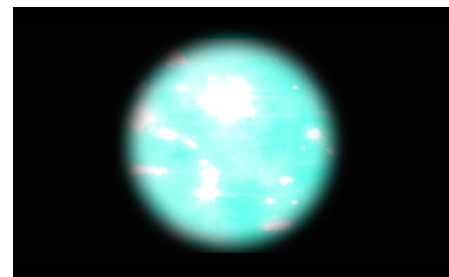
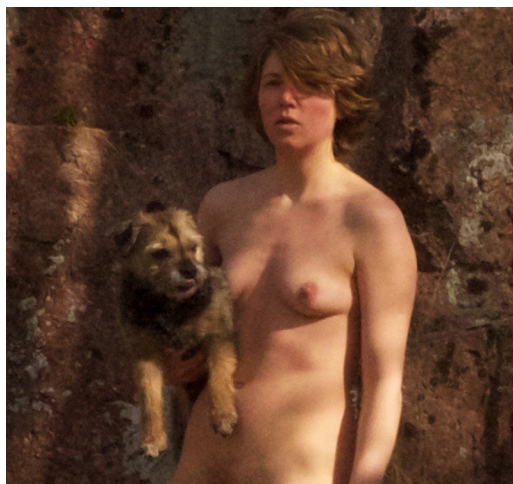


DIANA AGUNBIADE-KOLAWOLE b.1988
dianakolawole@gmail.com

The body of work presented gravitates around my relationships with my ex-partners. Each individual is appointed a colour, and attached to each individual is an archival brown box which the audience is invited to explore. The text is my account of the first breakfast each individual had made for me. I have written in the English dialect in which I speak, to dictate the actions and events surrounding these breakfasts. They represent an autobiographic account of my adult life using these relationships as milestones. These breakfast moments are installed as a snap shot of our first portrait together, acting as an introduction to each individual and our lives together. The inked photopolymer plates are documentation of each person's habitat.

JOSEFINA MALMEGÅRD b.1989
vimeo.com/josefinamalmegard

When bodies meet with a space they create an atmosphere. I imagine this link as a third character, a gap, an invisible spirit. With the camera(s) pointed at my own physical being, I want to understand, re-visualize and catch the third character as a way to reveal the un-known.



ELOVSSON /GESCHWIND b.1962/66
www.bjorkholmengallery.com
petergeschwind.net

BART LESCÈREVE b.1986
bartlescreve.tumblr.com

new roof old drinks

Who is that! Who is this, yet travelling man -
Spiked down from the spine up!
Planes hum as ships tremble – sheep tremble cheap drums of drink
beyond the trees that bloom at night and think
zinc crystals fired, french fries sky high
join the inn, pick a sin, win a thing

the crack is jabbed
the hand is hacked
the smile is holy
in marrow land



MIKAEL GORALSKI b.1962
freewebs.com/mikaelgoralski

Pantyhoseskull
Picture by Ari Luostarinen



MAARTEN RASKIN b.1988
raskinmaarten.tumblr.com

The Lemones are the brainchild of
Maarten Raskin: its an experimental
free-noise/rock band from Brussels
using lemon shaped instruments.

soundcloud.com/thelemones



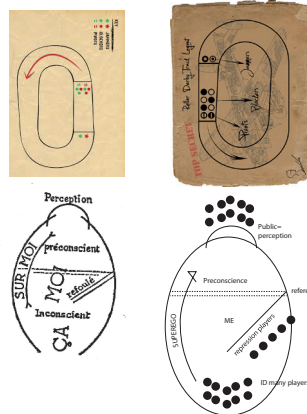
JOAKIM FORSGREN b.1981
joakimforsgren.com

VIKTOR ROSDAHL b.1980
viktorrosdahl.se



ÅSA LIE b.1959
sturm-lie.com

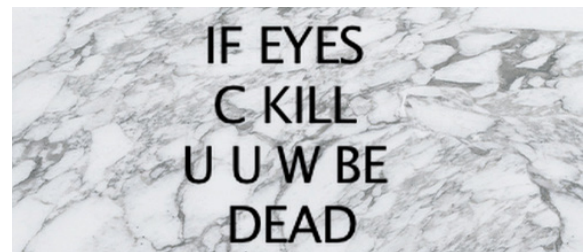
'International folk costume'
Foil blanket, tape, letter from a friend.



IYALLOLA IFFY TILLIEU b.1978
facebook.com/Iffy-159494867396203

EGO-DERBY (Freud) 2016

Having done a research to the beginnings of psychoanalysis, into Freud and his contemporaries and the concept of sexual liberation or liberty in the west, a relatively new concept, the place desire takes and forms in which sexual desire is being permitted to take place in western societies; I have studied a specific drawing made by Freud on the ego, id and it's oppression mechanisms which I have coupled with the sport of Roller Derby originating from us underground cultures where violence in a specific setting is allowed and channeled between female players.. Iffy Tillieu is convinced that repression of female anger and use of violence lies at the core of the (under) development of female sexualities in patriarchal societies. TBC



JADRAN STURM b.1957
sturm-lie.com

Homage to Braco Dimitrijevic

KUBISTABOLVE b.1989/88
kubistabolvetumblr.com

The world of KubistaBolve contains playful kitschy elements that reveal a sparkling yet tacky beauty. Resembling a pink puffy fluffy sparkling room where dreams can be performed, ideas can be deepened and identities take shape. The lo-fi quality and innocent expression gives room for illuminating issues and warped notions of gender, social hierarchies and sexuality. In the core of their work you can find questionings about narcissism and the need of confirmation on social media, as well as an investigation about branding themselves as the product.



MERZEDES STURM-LIE b.1991
merzedessturm-lie.com

'Where the Battle took Place'
Picture by Joakim Forsgren



DORINEL MARC b.1964
facebook.com/DorinelMarc



ALAN ARMSTRONG b.1986
alanarmstrong.eu

WARNING!

Do not look at the image!

According to new but classified reports from scientists inside the NASA Medical Research Laboratories, they have found evidence that viral diseases like Cancer, AIDS, Ebola, etc. are being transmitted through visual aspects and methods. The viruses carry their infection capacity in their shape. To see a virus runs the same risk of infection as physical contact with a virus. Even a glance at a photograph, for example, of an Ebola virus is sufficient to cause danger of infection. The visual structure of the virus system strikes the eye and transforms its information in the human brain back to a substantial living virus that will attack certain parts of your body. A dematerialization-materialization process where the photographs are being used by the viruses as a very patient but effective vehicle to be disseminated and to have the possibility of exploiting new ways of taking over the world. – Don't look at the image!

LEIFE No. 95, 2002

LEIF ELGGREN b.1950
leifelggren.org

CARL MICHAEL VON HAUSSWOLFF b.1956
cmvonhausswolff.net

OSCILLOGRAM 3, POSSIBLE UNORGANIZED
MINGLE OF MORE THAN ONE PRESUMED
DECEASED INDIVIDUALS (STOCKHOLM
TRANSFORMER SEANCE)

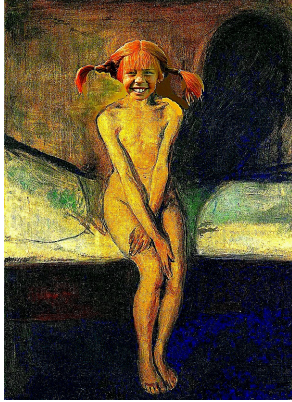


GUNNEL BOMAN b. 1930



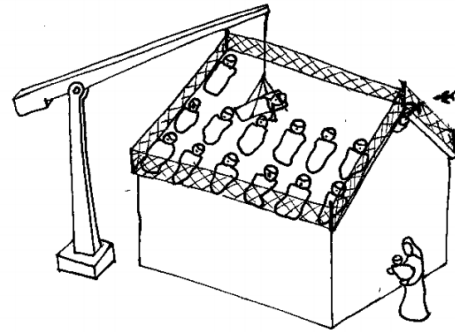
MONICA VON ROSEN b.1943
vonrosen.ch

ULF OLSSON b.1961



00049

ALBERTO FRIGO b.1979
2004-2040.com



CHRISTER CHYTRÆUS b.1985
christerchytraeus.se



HENRIK EKESIÖÖ b.1983
henrikekesioo.se

POL MATTHÉ b.1982
polmatthe.com

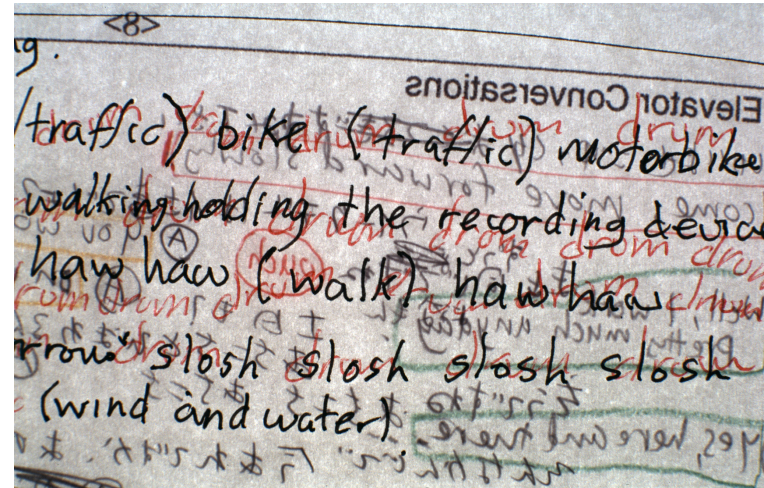
A Lag, A Stretch, A Favorite (installation view), Stuttgart, 2016
Courtesy the artist



NATHALIE DJURBERG & HANS BERG
b.1978/78

TRIS VONNA-MICHEL b.1982

audio poems (source material), 2015
Courtesy the artist and Jan Mot, Brussels

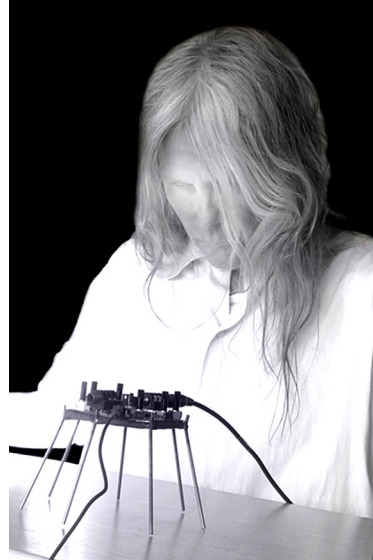


DEN MAGISKA FYRA
quattro.cybersite.nu

Den magiska fyra is a traveling companion, a music orchestra without a repertoire, a bunch of superheroes without superpowers. Their music is like an unholy alliance of Einstürzende Neubauten and Susan Boyle. A kind of intrusive elevator music sounding like some sort of clumsy progressive rock, or rather: regressive rock.

HILDA KAHRA b.1961
hildakahra.blogspot.fi

In Hilda's work the social system is challenged by body movement. The space shrinks. Balance between respect and humiliation is not created by structured rules, the audience is not supposed to be a documentary photographer sneaking on the lion. There is a lot of one to one in creativity. To Upstairs basement II, Hilda has created a personal piece called "December and January was the same, all that changed was my neighbors t-shirt".



MARJA-LEENA SILLANPÄÄ b.1965

foto Lisa Grip

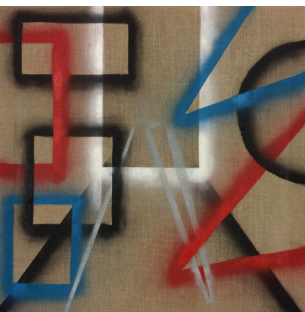
ålder 51
hemsida marjaleenasillanpaa.se



CORA HILLEBRANDT b.1985

End Transformed to Existence, 2014

ERIK GREGEMAR b.1993

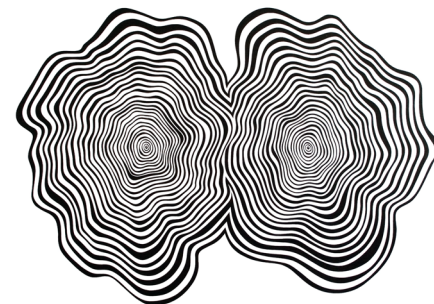


HELENA MUTANEN b.1965
helenamutanen.com

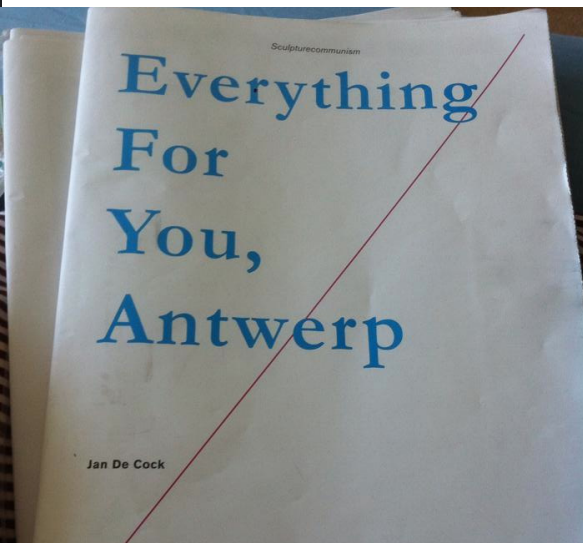
Allukka/White Remains



RAFAEL GARRDO b.1976
rafaelgarrdo.com



SUSANNE VOLLMER b.1976
spgallery.se/artists/susanne-vollmer



JAN DE COCK b.1976
jandecock.net



HELLON TAPE OP'S VS. HELLON b. 1965/67
rhythmace.se

Foto: Ken Andersson

RHYTHM ACE RECORDINGS
FOLKUNGAGATAN 144
SE-116 30 STOCKHOLM

och

ERIK JANSON

HENRIK ERIKSSON

GUNILLA LARSÉN

C R LÖWENSTRÖM

ZOLTAN VON BOER

MARKUS ÖHRN

LILLEMOR BORENIUS

06.05.16

UPSTAIRS BASEMENT¹

MOSS