

Worlds Collide – taking on memories

By Gard Frantzen, 2013

The exhibition shows works that reflect on memories – not only those belonging solely to the artists, but also the memories of their friends, family, and of the world surrounding them. By choosing this theme for the exhibition the artists follow a long tradition within photography and film, mediums that are more than just apt to create representations of moments and events that have passed by. Unlike today's digital photographic recordings, memories are subjected to change over time, depending on how often we recall them. Their importance to us, how much time that has passed since they occurred, as well who we have become as persons since they took place in time and space, are all circumstances that have bearing in how our memories are altered and shaped over time. Bringing memories to life can therefore be problematic and difficult – as occurrences and events often are remembered in different ways.

However this is precisely why artists find it so fruitful to work with memories; once they are scrutinised and brought to life they can raise or reveal questions regarding important matters that concern our lives and the societies we inhabit. In these instances answering questions are often secondary, and arriving at an interesting question can be sufficient. Many would agree that one of the most important qualities a contemporary artist is that they bring forth relevant questions and make them known. More so, a good question can be as hard to come by as a good answer.

In the exhibition **Elias Björn** dwells upon how memories are evoked. He presents a series of interior photographs of a house that mysteriously evokes his father's memories of an old friend. In slap-stick like manner, **Karin Granstrand** makes use of photos from her personal archives. She links these to important dates and events noted by Wikipedia and thus questions the value of the collective authority that Wikipedia represents. **Anna-Karin Andersson's** take on memories is carried out by a reconstruction of a situation where she passed wind, which she analyses to bits by staging a mock documentary. **Ingrid Sandsborg** has recreated visual memory fragments from her own memories and stories from her adolescence. The resulting collages play between two and three dimensions.

Worlds Collide enables significant questions to arise through the different strategies employed by the artists. The questions are for the beholder of the works to acknowledge and they are not answered per se, it is rather a constructive criticality that is evident in these works. This criticality is directed towards key concepts such as Truth, Contemporaneity, Awareness, and of course, Memory. These works should therefore not solely be seen as attempts to evoke personal memories of the past; it is more purposeful to see them as investigations into what constitutes a memory and the possible purposes it can have.