Marit Lindberg

*Markerad, omarkerad (Marked, Unmarked) with Elisabet Apelmo*

Landskrona Konsthall, Sweden 2007

Kalmar Konstmuseum, Sweden 2009
Blod, svett och klåda (Blood, Sweat and Itching)  
with Elisabet Apelmo

Gallerinatten/Konstfrämjandet, Malmö, Sweden 2008

Jag gick till apoteket, mumlade fram mina symptom och fick salvan. Hoppades att de bakom i kön inte hörde.

ACTS: festival for performativ kunst, Museet for samtidskunst, Roskilde, Denmark, 2011
Vi är svenska poliser, vi är snälla
(We are Swedish Policemen, We are Good) with Elisabet Apelmo

Polis, polis, potatismos, Malmö Konsthall, Sweden 2010
Polis, polis, potatismos, Kopenhagen Contemporary, Denmark 2010

Lund, Sweden 2010
**Marked, unmarked** is a performance for a group of women karateka, a women’s soccer team and a male choir. Originally it includes video projections as well as live performance. The projection consists of four individual video films. In Landskrona all four projections were shown, in Kalmar and Växjö two were shown.

**Blood, sweat and itching** is a performance for one male actor and a choir.
A man walks on a balcony and tells about embarrassing situations in which bodily shortcomings – body fluids, odours, and dandruffs – get disclosed in social interaction. The choir stands among the audience and suddenly answers the actor: “It was itching! It was itching!”
http://vimeo.com/3606227

**We are Swedish policemen, we are good** deals with questions of power.
A police car drives up on a square, a police man gets out and begins to dance to music from the car stereo.
http://vimeo.com/13946959
Post-diaries
Marit Lindberg, Sweden
Rachel Rosalen, Brazil

In order to remember, do we need to forget? The project post diaries is about memory and disappearance. Based on images, texts fragments, short appropriations, an imaginary invention about Japan under a fresh foreigner way to look at this country on the very early moments spent in there. Time passing was necessary to elaborate these diaries in order to loose the sharpness and to recreate these recordings freely from the necessity imposed by the daily notes to be transparent and to describe a situation. Post diaries is based on these landscaped and proposes these recordings recreation in order to keep this shared experienced alive. It also proposes a discussion about the time passing effects on our memory.

Post diaries opens a discussion on media intense, daily and massively reconstruction of reality effects on our memories and about the created fiction of keeping alive media and memories. Of course a diary hasn't the compromise to became a documentary, but it should have some correspondence with the daily experiences. But five years later to write this situation becomes impossible.

The disappearance, the deleting, the miscellaneous and the fragmentation of this memories are inevitable. Images became frozen into many tapes loosing their colors into a very smooth time fog. Overwrite this remembering remakes them alive. And what is exactly a memory landscape but a mental combination of experiences’ fragments deformed by the time passing of and always overlapped by another ones?
Eko Café Kulturhuset Stockholm
Performance in a crowded café in Stockholm. A dialogue is amplified and heard throughout the café. The conversation is intimate and deals with private subjects. It doesn’t seem to be meant for an audience. The dialogue is hearable for about three minute.

Silence.
Then another dialogue from another table.

Silence.
Then another dialogue from another table.

Silence.
Then another dialogue from another table.

Silence.
Then another dialogue from another table.

The end.

The dialogues were improvised around themes like fear for diseases, bugs, breaking rules of etiquette, violence, landlords and other everyday traumas.

Conversations was elaborated together with the scriptwriter Lena Ollmark and performed by the Amateur Theatre Group Nervous Ladies with an Anxious man, led by Lill-Marit Bugge.

Marit Lindberg 2012
Dreams - a collection of artists dreams of other artists works

Lisa Jeannin - About a work by Per Wisén
I dreamed that Frida Kahlo came to Malmö. I think she stayed with me. She was interested in contemporary art and of what had happened since last time. We went to Rooseum to see at a show that was going on at that time called "The visiting friends." There we saw, among other things, a work of Per Wisén. It was vandalized by neo-Nazis who had torn a photo collage and even tossed a bunch of flyers with nazi propaganda on the floor. Frida could not understand how something like this could happen. She thought it was very strange. It was quite difficult for me to explain to her how it was. There had been a lot of writings in the newspapers, a Social Democratic woman who really agreed with the neo-Nazis that it was a terrible artwork Per Wisén had done, it was child porn. It was the artwork that I dreamed of.

Hitomi
About a work by Yoshitomo Nara
In the dream, I was with my sister and Yoshitomo Nara figures. The pictures came alive and was not flat anymore. We went together to the men's room. My sister disappeared so I was left alone with these characters from Yoshitomo Nara’s paintings on the men’s room. I looked towards the urinal and inside it I saw two meatballs and a wiener sausage. A lot of strange characters came out of these meatballs and the sausage. They looked like insects and transformed into various shapes and suddenly my sister came out of the meatballs and we flushed the toilet and my sister disappeared. I and Yoshitomofigurerna cried. It was so nasty so afterwards I had to go home to my sister and see that she was ok.
**About my works**

My work often involves the intimate conversation in the public sphere, the disclosure of the hiding under the surface and the elusive in dreams and memory. The works take shape in videos, video installations and performance art, sometimes shown in public space.

**Marked, unmarked** was made together with Elisabet Apelmo, artist and sociologist, and shown in three different Kunsthalle in Landskrona, Kalmar and Växjö in Sweden. Marked, unmarked, is a performance with a local football team, a karate group and a male choir involved. The idea is to make room for the young women entering adulthood, active soccer player in a sport that is still considered to be the very incarnation of masculinity. They are supported by a male choir dressed in sports clothing that celebrates the young women with a song by the medieval composer, philosopher and science woman Hildegard of Bingen.

Apelmo and I’ve also done the pharmacies-performance **Blood, sweat and itching** which is about what we would rather not shout out; everyday vexations in the form of the flowing, chafing, and flaking. An actor was standing on the balcony above the pharmacy Lion that looks out onto one of Malmö’s busiest squares, Stortorget. A guided tour with visitors was expected to come and make the first squad of the audience under the balcony. In the guided tour hid also a group that would act choral speech at the performance. The actor started telling about ailments he had been forced to seek help for in pharmacies. The choral speech on the ground confirmed his stories by shouting: "It stung! It stung! "or" Almost vomiting! "

**We are Swedish policemen, we are nice**, was made for the exhibition Police, police, mashed potatoes, Malmö Konsthall. A policecar drive up on different squares, a policeman steps out and starts dancing to the music from the car stereo. The work balance between the demonstration of power - the police have the power on their side when he reclaimes a square and uses the revolts spirit expressed by dancing in public. On the other hand, fragility - the police is alone and the volume is a bit low, it’s a bit too light, it is like being first on the dance floor and feel embarrassed and a little too sober.

**Small Talks** at Kulturhusets Eco Café 2012 is also about the intimate conversation in the public sphere. In the café sits five different couples by different tables. They speak softly, just like any other visitor. Suddenly their voices are heard into the room through a loudspeaker. The talk starts casual but is soon getting a little embarrassing. The two at the table are worried about different things, like something they just read about in the newspaper, various strange diseases or not being able to deal with the etiquette.

**Post-Diaries** is a project about memory and forgetfulness, made together with the artist and architect Rachel Rosalen (BR) where we gathered video footage and sent to one another and then edited the material into a joint work.