

Dear visitor!

On occasions members of the public are looking for a certain type of understanding or are curious about an artists and the thoughts behind his or her work. Because of this Bengt Olof Johansson, the director here at the museum, suggested that I should write something that could act as a key to the work. If you prefer to look at the art work and make your own conclusions before you read a text about it, then stop reading now because all interpretations and all use of this work are correct.

With kind regards,

Johanna Gustafsson Fürst, artist.

This work is called *Seedbed* and it is the second *Seedbed* that I have made. This autumn a third *Seedbed* will be shown in Uppsala, Sweden. The title *Seedbed* is taken from the Italian artist Vito Acconci's work from 1972, a work also called *Seedbed*. Vito Acconci's art is creating a complicated system of hierarchies and roles in the relation between the work, the space and the spectators and this has also been the starting point for my work.

My *Seedbeds* are works that are being rebuilt depending on the kind of art institution they are shown in. The first *Seedbed* was shown at the art fair Market in Stockholm in 2010. In this trade fair-like situation power and capital are being manifested by how much floor and wall space a gallery has rented and how much of the space (wall space or floor space) is available to a certain artist. If one artist gets a lot of space someone else gets much less. This is a structure that is reminiscent of human conditions where living space is a way for social positions to be clearly manifested. In the first *Seedbed* I wanted to use those existing conditions and make a work that took up as much space as possible but where I did not take it from someone else. I was also preoccupied with the idea of wasting expensive space by creating empty areas. By elevating a parquet floor almost as big as the exhibition stand, an empty space under the floor was created. On the floor I placed a wall at a right angle from the existing walls and this wall was white but also very worn. This was set up to create a kind of distancing effect and also to let the walls of the exhibition stand look better. Visitors were able to go up on to the sculpture and then found themselves in a new position where they stood 60 cm above the other visitors at the fair.

In this *Seedbed* I have changed materials and expression so that it is relating to what it means to have a certain amount space. As a person living in Stockholm the conversations of price of space per square meter and the number of square meters one has is a hot topic. Your position in society is manifested by how many square meters you have and where they are located. Because of this, the walls that are standing on the stage are part of the parquet floor. Another detail is that I have chosen to place a material on the back of the wall that can be found everywhere in the interiors of this museum. The work has become an extension of Kalmar konstmuseum. The concrete staircase in the middle of the building is spiralling upwards and the stairs of the work are also spiralling in the same anti-clockwise direction. For me this work is a combination of a piece of furniture, a stage, an architectural structure and a sculpture. You can use it in many different ways, walk around it, walk on to it or just sit as an audience and look at it. The chairs are part of the work. You can sit close to it and look at an image of a parquet flooring or sit further away from the work and see the whole spectacle.

I like thinking about art as something that one is using rather than something to passively look at. To be a human being in a society means to take up different positions in relation to one's existence. To be at centre stage, to be inside of something, outside of something, to act, to look at. To understand or not understand. Maybe the work is a structure that can show the positions that our existence are made up of.