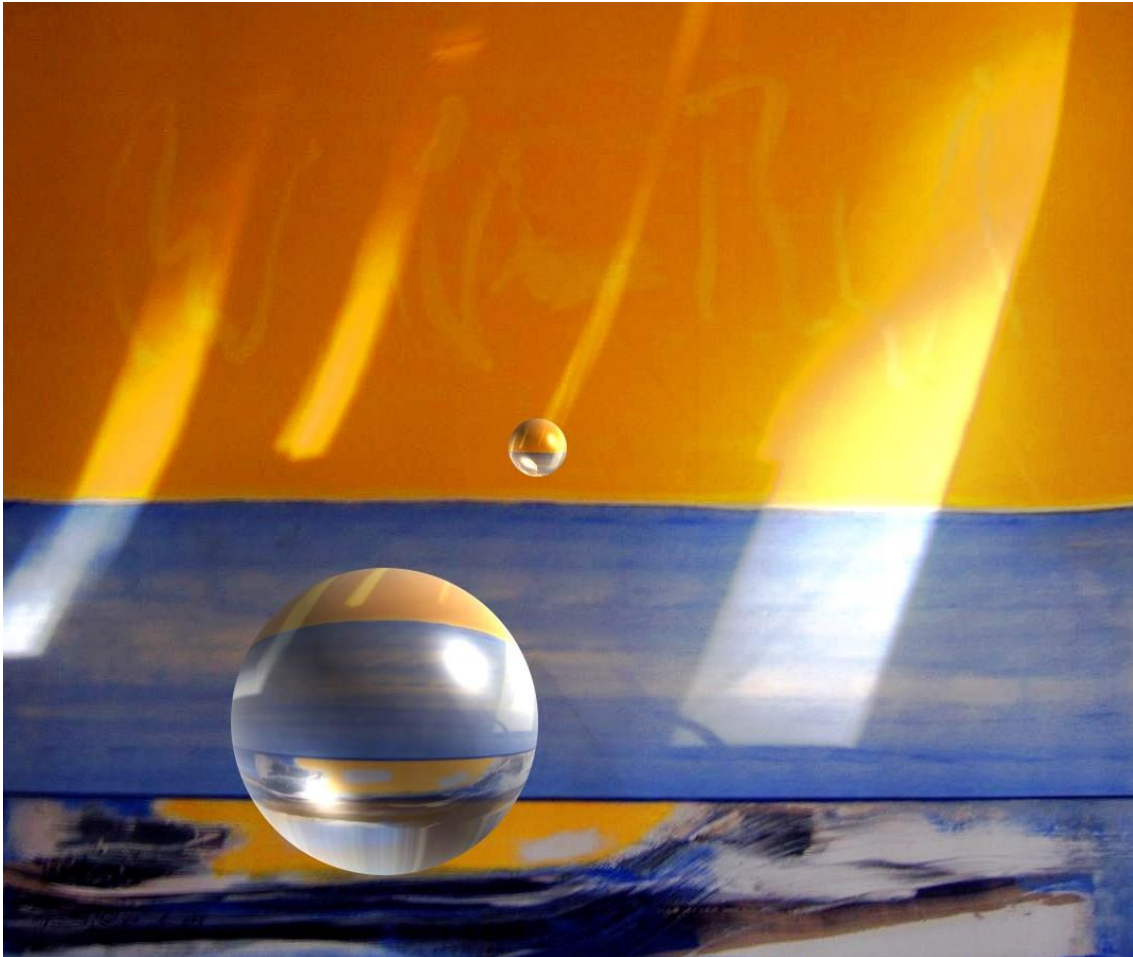

TURE SJÖLANDER

Ex-Artist-In-Exile



Represented:

<http://www.newstime2014.com>

Museum of Modern Art, Stockholm, Sweden. "...this artist is already well represented in our collection", **David Elliott**, Director, Moderna Museet, Stockholm, Sweden. October 6, 1999.

National Museum, Stockholm, Sweden.

Gothenburg's Art Museum, Gothenburg, Sweden.

Sundsvall's Museum, Sundsvall, Sweden.

Family of **Charles Chaplin's** private collection, Switzerland.

Swedish National Television collection Stockholm, Sweden.

The Australian Embassy in Beijing, China.

The City Council of Changchun, China.

James Cooks University, North Queensland, Australia

Qingdao Municipal Museum, China. Sculptures

'97 China Changchun City, International Invitation Exhibition of Sculpture - *Permanent installation* of two-of-a kind, 3 meters' marble-sculptures, at the Culture Square.

Alvdalens County collection, Sweden. Stone of Alvdalskvartsit.

County Council, Falun City, Sweden. Stone of kvartsit.

Additional thirty public artworks in Sweden and in addition; international corporate and private

Collections in **USA, Australia, Europe and China.**

<http://writingsrelatedsjolander.homestead.com/>

EXHIBITIONS TELEVISED

1964 The role of Photography B/w Commissioned by the National Swedish Television in. Multimedia/electronic experiment. 30 minutes. Televised 1965.

ELECTRONIC PAINTINGS - TELEVISED 1966 - 1967 - 1969.

1966 TIME - b/w, Commissioned by the National Swedish Television. Electronic paintings televised in September 1966. 30 minutes. A video synthesizer was built. The same technical system was later used to create MONUMENT one year later, 1967.

In principle this process is similar to methods used by Nam June Paik and others, some years later... Nam June Paik visited Elektronmusikstudion in Stockholm July/August 1966, during the festival "Visions of Now" and static pictures from TIME were demonstrated for Paik.

TIME is the first 'video art'-work televised. It was created by manipulation of the electronic signals and 'exhibited/installed' through television, televised.

At the same time painting on canvass and paper was made from the static material, in silk-screen prints, for a large number of Fine Arts Galleries and Museums 1966.

1967 MONUMENT b/w Electronic paintings televised in five European Nations; France, Italy, Sweden, Germany and Switzerland in 1968. MONUMENT reached an audience of more than 150 million viewers. The televised electronic painting was developed into an extended communication project, multimedia artwork including creation of tapestries, silk/screen prints, posters, LP/Record Music, paintings on canvass, and a book, exhibited in several international Fine Arts Galleries. See text in Gene Youngblood's book "Expanded Cinema" 1970.

1969 SPACE IN THE BRAIN, 30 minutes. First ever color electronic signal original painting. Described in media as a Space Opera. Based on authentic material delivered from NASA. Space in the Brain was a creation dealing with the space out there - the space in our brains and the electronic space. Static material from the electronic paintings was also this time developed into other medias and materials.

A bestseller posters was produced 1970 and distributed worldwide by Scan Decor, Uppsala, and an LP/Record named: "Man at the Moon" with Hansson & Karlsson,

which was also Televised 1969, weeks after the Moon landing, was commissioned by National Swedish Television.

1992 The Gallery of Thought (April-August) Space - the Image of Wealth R Televised electronic and acrylic paintings in Queensland regional television QTV between April and August (Research into collective censorship). Solo- exhibition. Financially assisted by the Queensland Government through the Ministry for the Arts), Australia

From the Experimental Television Center:

<http://www.experimental-tvcenter.org/ture-sjolander>

<http://spaceinthebrain.homestead.com>

Tapes available at Swedish Television. Also available at <http://vimeo.com/turesjolander>

"The Role of Photography" 1965 (17 minutes)," TIME" 1966, "MONUMENT" 1967,
"SPACE in the BRAIN" 1969

Awards and grants:

The Swedish Government Ministry for Arts, Project Grant for New Media Experiment, **1962**.

Stockholm City Council, Department for Arts, Project Grant - experimental photography - lightpainting, **1962**

The Royal Fund for Swedish Culture – Video & Television installation/experiment, **1966**.

The Swedish Government; Art Grants Committee, Research/Project Grant for work in Papua, New Guinea, **1986**

The Royal Swedish Academy of Fine Arts - *Top Project Grant 1975* for pioneering electronic artworks since 1966 and for the development of art & technology, 'video-art'.

The Ministry for the Arts, Development Grant, Queensland State Government, *Australia*, **1992**

Queensland State Government, The Ministry for the Arts, Development Grant "The Gallery of Thought" (Research into Collective Censorship), **1992**

Societies:

1981 - 1982. Elected Secretary and Member of the Board of the National Association of Professional Swedish Visual Artists - K.R.O - Konstnärernas Riksorganisation Stockholm - with over 6.000 members.

1979 - 1986. Elected as the first Director and Chairperson of the Board, while Curator/Administrator of the former Swedish National Artist Organization, VIDEO-NU, Stockholm, an Art Laboratory for new electronic technology financially assisted by the Swedish Government and the Stockholm City Council (200 individual and 15 corporate members)

Bibliography:

"**Digitala Pionjärer**", by **Gary Svensson**, Linköpings Studies in Arts and Science, Linköping's University, Sweden. Publisher: Carlsson Bokförlag, 2000. ISBN 91 72 03 992 2. ISSN 0282-9800. 211 pages. Sjolander pages: 64-65, 104-113, 129.

Konstrevy (Volume 1) **1963** 'Photographic Development' by Kurt Bergengren. (Pp. 10 - 13, and original cover art: 'Ready Maid/Pop Art'. Publisher; Bonnier Bokforlag Sweden.

National Swedish Encyclopedia - ('Focus') **1967**, Publisher; Bonnier Sweden. See 'S' for, Sjolander Ture.

Essere (Vol 4) by Pierluigi Albertoru. Autorizzazione: Tribunale di Milano *'La Mec-Art* by Pierre Restany (pp.13,15,17, 64, 65). **1968**

Expanded Cinema (Book) by Gene Youngblood. Introduction by R. Buckminster Fuller. Studio Vista Ltd (pp.331-334). **1970**

Sweden Now (Monthly Magazine - March). The Swedish Engineers Press Ltd
'Electronic Painting' by Mats Tralla (pp.4-5). **1977**

Video (Monthly Magazine - January **1979**) Linkhouse Publication Group Pty Ltd. UK,
'Video Art at New Castle' by Mandy McIntyre (pp.32-33)

Konstnärslexikon (Artists Encyclopedia). Naturkultur (p.233), **1983**

Kannibal (Vol 3 Art Magazine). Polypress Society. 'The Man Who Shook Television' by Christian Wigardt and Erik Ohlsson (pp.1-6), **1985**

Video in Reality (Book) by Madeleine Bergh, T.V.B. Sweden. 'A Swedish Pioneer
(pp.217, 229-231), **1985**

Townsville Bulletin (July 17) "The Man who would be Mayor, Mary Vernon, p.5. **1991**

Townsville Bulletin (November 29) 'Art for Airports', Australia (News) by Jan Green,
p.3. **1991**

The Courier Mail, Queensland, Australia. Saturday, January 25, **1992**; 'Artist to fine
tune the relevance of art', by Sonia Ulliana.

QTV News (February) Channel 10 - Local News Townsville. **1992**

Art and Australia (June 1992 issue). Fine Art Press Pty Ltd. 'The Gallery of Thought. 3
pp. **1992**

"**New Media in Late 20th-Century Art**", by Dr. Michael Rush, Harvard University,
Thames & Hudson, Publisher 1999. Pp. 92 -93 of 224 pages. ISBN 0-500-20329-

The Collection of the Qingdao International Art Exhibition - China 1999. Catalogue;
pp. 11, 296, 316. Published by Chinese Artist's Organization. ISBN 7-5305-1101-7

**Modern Art as Media Event: Early Swedish Television and the Communication of Art
Appreciation, the Case of Multikonst (1967)**, David Rynell Åhlén, E-media studies,
Volume 5 Issue 1 (2016),

1957 to 1987 a large number of articles in Sweden, Europe, and America have been
published about *Ture Sjolander* as an artist and author. Similarly, he has contributed
articles in the major Swedish newspapers and journals.

Other articles in **Europe, Australia, China** and **USA** have been published as well as
radio and television programs (e.g. catalogue text for installations/exhibitions) by
writers as: Pierre Restany, Paris, Övind Fahlström, N.Y., Kristian Romare, Belgium,
Prof. Björn Hallström, Stockholm, Pontus Hultén, Stockholm and others.



Exhibitions/installations:

Sundsvalls Museum, 1961, (regional Art Gallery Sweden) - Light paintings. Debut. Solo Exhibition. Catalogue foreword by Oyvind Fahlstrom.

White Chapel Art Gallery - London, UK. **1963**. Light paintings. Selected group exhibition.

Karlssons Gallery - Stockholm (October), was inaugurated with my photograph collection *The Role of Photography, Sweden, 1964*

Lunds Konsthall (Regional Fine Art Gallery in South Sweden, Lund) **1965**. Simultaneously installation of an outdoor exhibition in Stockholm on billboard space of Monumental size. Solo installations.

Several exhibitions in various towns, galleries, museums. Solo and selected group exhibitions mainly of works below, Sweden, **1966-1967**.

The 5th Biennale of Paris, France **1967**. Selected group exhibition. Catalogue foreword by Pierre Restany.

Gallery Apollinaire - Milan, Italy **1968**, Invited to exhibit with contemporary all-Italian artists. Selected group exhibition

Serpentine Gallery, London, UK. **1975**. Selected group exhibition

The **Galleries**, Biddick Farm Arts Center, Washington Tyne and Wear, New Castle. UK. **1976** and **1979**. Selected group exhibition/installation incl. Bill Viola, Ed Emshwiller etc.

Museum of Modern Art, Stockholm Sweden, **1981**. Electronic Art, International Exhibition incl. seminars. Selected group exhibition.

International Video Art exhibition **KULTURHUSET**, Stockholm Sweden **1982**. Selected group exhibition incl. Nam June Paik, Bill Viola, etc.

Video-Nu Art Laboratory - Stockholm. Several exhibitions, shows and seminars conducted by Video-Nu of which I was the artistic director during this time. Solo and selected group exhibitions. Sweden **1983-1986**

Sola City Art Festival, Norway (July **1985**). Selected group exhibition. Financially assisted by Swedish Art Council

Huset/Grand – Copenhagen, Denmark (January **1986**) Video-Marathon. Video Art festival. Selected group exhibition. Financially assisted by Swedish Art Council.

Museum of Modern Art - Stockholm Sweden, **1985**. 'Swedish Contemporary Art' - Six months' exhibition. Selected group exhibition.

Ethnographic Museum, Stockholm, Sweden, **1987** and **1988**. Video/multimedia installation; 'Body Paintings Papua New Guinea' - 'The South Pacific Festival of Art', Solo installation.

Gallery Umbrella, North Queensland, Australia, **1991**. 'Space - the Image of Wealth 1'. Solo installation.

China International **Sculpture Invitation Exhibition 1997** in Changchun, Jilin province. 'Peace, Friendship and Spring'

Group exhibition. Foreign artists from 10 nations. *Permanent installations* of stone sculptures at the Culture Square in the City of Changchun.

CHINA, Qingdao, **Tran century China International Masterpieces Exhibition 1999**, August. Paintings. Qingdao Municipal Museum.

PUBLIC ARTWORKS:

Commissioned by Nordiska Produkter AG, Zurich (a division of Albany International Corporation New York) to create interior design for the foyer of a new industrial complex in Halmstad, Sweden. Tapestry 220 cm x 300 cm with an authentic outer space motif woven in Aubusson, France. Atelier Pinton Freres. Wooden relief 300 cm x 100 cm. Consultant for general design of main entrance hall [**1970**]

Commissioned by the National Labor Organization Folkets Hus (The Peoples House) to do an interior design for the foyer of the Congress Hall (new building complex) in Sundsvall. Electronic painting off-screen on acrylic/plexiglass 500 cm x 120 cm derived from Monument [**1977**]

Commissioned by Swedish Federal Investment Bank (Sverige Investeringsbank) to create a wall painting for the Directors' Boardroom. Portrait of *Charles Chaplin* - Silkscreen on canvas, 130 cm x 110 cm signed by Ture Sjölander and Chaplin. [**1973**]

COLLECTIONS:

Thirty public artworks in Sweden. Receiving annual royalty fees from the Swedish Government Art Grants Committee (Konstnärsnämnden). In addition, international corporate and private collections in **Sweden, Europe, USA, and Australia**.

ART PORTFOLIO:

Commissioned by *Charles Chaplin* **1973** to produce an art portfolio silkscreen technique (300 portfolio of 30 graphics each 60 cm x 60 cm, including one canvas) signed by Chaplin and numbered and signed by myself

BOOKS PUBLISHED:

The Role of Photography 1965. (Original title Ni Ar Fotograferad) The book is a photographic collection from the multi-media experiment with television publisher: Nordisk Rotogravure, Sweden.

Monument 1967. Foreword by Bengt Felreich (international presenter of Nobel Prize winners). English and Swedish translations. The book describes the artwork Monument on television mentioned above. Publisher Nordsteds Forlag AB, Sweden.

Garbo 1971-1972. First edition Harper & Row NY, USA. Pictorial essay on Greta Garbo (hard cover) 23 cm x 30 cm (140 pp). Translated Into four languages, World Wide distribution.

LP PRODUCTIONS:

Monument 1967 music by Hansson and Karlsson. Polydor, Sweden, sound track for TV version of Monument.

Man at the Moon 1969. Music by Hansson and Karlsson. Polydor, Sweden, sound track for Space in the Brain.

CAMPAIGNS FOR ART:

Publicity actions in local Queensland media, particularly Townsville, to put attention on the multi- cultural imbalance - ESB contra NESB in relation to installation at Umbrella Gallery "Space - the image of wealth P, critical writing was also made on the local society's neglect of the people's miserable living conditions in Palm Island (Aboriginal Community). The criticism was addressed to the Royal Commission and the local society but was however banned by the local newspaper. This 'censorship' of freedom of speech was reported in Queensland television QTV local news. (Video and press cuttings on request). **1991-1992** Australia (April-Feb)

Initiated proposal "Aits for Airports-Australia 'to utilize airports for contemporary art exhibitions. The Mayor's Office Townsville and the Regional Perc Tucker Gallery. **1991-1992** Australia (Nov-Feb)

THE AUSTRALIAN WEB STORY

TURE SJOLANDER WEB SAMPLES

List of Single Web sites addresses

Most websites have a number of pages not mentioned on this list but can be obtained from the search-engine "More from this site" Sample below:

www.artat.homestead.com/

www.1a.homestead.com/

www.1a.homestead.com/A.html

www.1a.homestead.com/B.html

www.1a.homestead.com/C.html

www.1a.homestead.com/D.html

www.1a.homestead.com/E.html

www.2001edition.homestead.com/

www.2004edition.homestead.com/

www.2005edition.homestead.com/

www.ABCTELEVISION.homestead.com/

www.ACTOFWAR.homestead.com/

www.albertheinsstein.homestead.com/

www.albumhistory.homestead.com/

www.artaustralia.homestead.com/

www.artinvest.homestead.com/

www.aussie.homestead.com/

www.australianicons.homestead.com/

www.authentic1964.homestead.com/

www.chinatime.homestead.com/

www.commonwealth.homestead.com/

www.cordially.homestead.com/

www.educasting.homestead.com/

www.electronicpaintings.homestead.com/

www.gretagarbo.homestead.com/

www.guggenheimpainting.homestead.com/

www.heeheeh.homestead.com/

www.holymother.homestead.com/

www.stravinskys.homestead.com/

www.magneticisland.homestead.com/

www.mateline.homestead.com/

www.matusjolander.homestead.com/

www.matusjolanders.homestead.com/

www.max4at.homestead.com/

www.megamemory.homestead.com/

www.mentaltsunami.homestead.com/

www.michaeljacksons.homestead.com/

www.mid60.homestead.com/

www.modemtimes.homestead.com/

www.modernamuseet.homestead.com/

www.momapaintingmonument.homestead.com/

www.monumentintime.homestead.com/
www.moriartmuseum.homestead.com/
www.my.homestead.com/
www.newstime.homestead.com/
www.philippinesgovernment.homestead.com/
www.pompidou.homestead.com/
www.postmodernart.homestead.com/
www.purestwaterat.homestead.com/
www.restany.homestead.com/
www.royalsweden1964.homestead.com/
www.semanticspace.homestead.com/
www.sjolander.homestead.com/
www.sjolanderhomepage.homestead.com/
www.sjolanders.homestead.com/
www.sjolanderspainting.homestead.com/
www.sjolanderture.homestead.com/
www.spaceinthebrain.homestead.com/
www.STUDIO76.homestead.com/
www.swedish.homestead.com/
www.swedishboysandgirls.homestead.com/
www.tategallery.homestead.com/
www.THEARTOFPOLITICS.homestead.com/
www.townsville.homestead.com/
www.tures.homestead.com/
www.turesjolanders.homestead.com/
www.unitednation.homestead.com/
www.venicebiennale2003.homestead.com/
www.videoartsjolander.homestead.com/
www.whitehousegov.homestead.com/
www.worldnews.homestead.com/
www.writingsrelatedsjolander.homestead.com/
www.WTC11SEPTEMBER2001.homestead.com/
www.youareinmy.homestead.com/
www.youareinmy.homestead.com/NOW.html



Nobel Prize in reading 2016

Reactions to the break-through work

Extracts from Catalogue text for Ture Sjolander

MONUMENT: UN NOUVEL HUMANISME

" Je ne connais pas Ture Sjolander. En automne 1967 un long voyage en Amerique du Sud ne m'a permis de visiter la 5 ieme Biennale de Paris, ou il exposait, qu'a l'extrême fin de la manifestation. Mieux vaut tard que jamais. J'ai été frappe par les œuvres de Sjolander. Par leur esprit vraiment moderne. Par son instinct sur, son usage poétique des données technologiques des mass media: une libération iconographique au niveau de la technologie de l'information, du langage de la communication de masse...

Elle nous concerne tous, elle est plus historique que l'histoire, plus sexuelle que le sexe, plus criminelle que le crime, plus objective que n'importe quel processus d'objectivation. On atteint la notion d'une super-

Expressivité de synthèse, liée aux phénomènes d'altération et de transformation des structures visuelles initiales. Cette alchimie de la vision a trouve sa pierre philosophale. Le plomb des définitions théoriques et standard de l'image animée s'est mue en vif-argent: le mercure des distorsion libres.

En créant une distance optique par rapport au phénomène mental d'enregistrement de l'image, l'entreprise de Ture Sjolander apparait comme un magistrature, le cure d'hygiène de la vision. Elle bouleverse nos habitudes de perception reflexe, elle stimule notre conscience et notre gout, elle nous associe au destin structurel de l'image animée.

Dans une société en plein mutation, ou le péril majeur consiste sans doute dans la mécanisation des esprits et la généralisation d'une passivité sensorielle, d'un modernisme-reflexe saturant l'individu, l'entreprise collective de Ture Sjolander, associant l'art et la technique dans le but d'assurer la survie poétique de notre vision, est une entreprise pleinement humaine, que dis-je, humaniste au sens le plus moderne du terme "

Pierre Restany, Paris, Oct. 1968

Excerpts from letter from Sherman Price, RUTT ELECTROPHYSICS, March 12, 1974, to the International Section of Swedish National Television, Stockholm, Sweden.

I am writing a detailed magazine article about the history of video animation.

From literature available I gather that a video film program, "MONUMENT", broadcasted in Stockholm in January, 1968, was the first distortion of video scan-line raster's achieved by applying tones from wave form generators.

This is of such great importance - historically - that I would like to obtain more detailed documentation of the program and of the electronic circuitry employed to manipulate the video images.

I understand from your New York office that there may have been a brochure or booklet published about the program.

I will be happy to pay any expense for publications, photocopies or other documents about the program and its production - particularly with regard to the method of modulating the deflection voltage in the flying-spot telecine used.

"A Video synthesis" is becoming a prominent technique in TV production here in the United States, and I think it will be interesting to give credit to your broadcasting system and personnel for achieving this historic innovation.

Letter from the Manager of THE PINK FLOYD, 1967, September 11th, 1967.

Dear Messrs. Sjolander & Weck, having seen your interesting Stockholm exhibition of portraits of the King of Sweden made with advanced electronic techniques I have been struck by the connection between this new type of image creating and the music-and-light art presented by The Pink Floyd.

I think that your work could and should be linked with the music of The Pink Floyd in a television production, and I would like to suggest that we start arranging the practical details for such a production immediately. With all his experiences from filming in the USA and elsewhere I also feel that Mr. Lars Svanberg is the ideal man to help us make the film.

Please get in touch as soon as possible.

Yours sincerely Andrew King.

Ture Sjolander's Monument

Swedish painter and photographer Ture Sjolander found the communicative breadth and fluidity of video imagery immensely appealing. Working with Bror Wikstrom, he created Time, shown on National Swedish Television in 1966. Time was a half-hour program of "electronically manipulated paintings." According to Chris Meigh-Andrews, author of History of Video Art, Sjolander "worked with TV broadcast engineer Bengt Modin to construct a temporary video image synthesizer which was used to distort and transform video line-scan raster's by applying tones from waveform generators."

What is more, Sjolander and Wikstrom seem to be the first artists to have done so. When Nam June Paik visited Sjolander in July and August of 1966, he saw images from Time that almost certainly spurred him onward in his own image-processing experiments. Further linking the relationship between video and painting, the images in Time were also produced as limited-edition, signed and numbered works silk-screened on canvas.

Sjolander's work the next year, Monument, was done in collaboration with Lars Weck and featured image-processed "portraits"--via distorting signals and electronic filters--of the Mona Lisa, Charlie Chaplin, Hitler, Picasso, and the Beatles. Broadcast in five European nations, the program, backed by a reverberant sci-fi soundtrack of vibraphones and organ washes, was seen by more than 150 million people. These electronic paintings were also made into a variety of still images including tapestries, LP art, paintings on canvas, and posters.

Sjolander, Wikstrom, and Sven Hoglund's 1969 Space in the Brain extended Frank Malina, Jordan Belson, and other moving-image artists' fascination with inner and outer spaces. The artists manipulated still images of the Apollo 11 mission--given to them by the American government--into full-color abstractions to produce a "space opera" set to searing acid rock by Hansson & Karlsson.

The piece makes use of close-ups of an eyeball, much in the manner of Kubrick's "Stargate" sequence in 2001: A Space Odyssey, before layering in shifting, rotating

washes of hot pink, searing yellow, and electric blue forms, concluding with the overlaying of those video shapes on top of still images of deep space.

Monument (1967) © 2011 Gregory Zinman

Sjölander, the pioneer

One of the private galleries in Stockholm that soon became well known for a radical attitude was [Galleri Karlsson](#). Its first exhibition was Ture Sjölanders ni är fotograferad ([You are photographed](#)) in 1964.

Sjölander (b. 1937) belongs to the very pioneers within new media and video art and already in this first exhibition he understood the impact that television had on its audience.

After a television show from the exhibition, Sjölander's photography contained a raw attitude against photography and the naked model, 10.000 people visited the gallery. With this experience he contacted the Swedish Television in 1965 for another show where he included exhibitions in two cities, billboard advertisement in a third and a TV-production. It was meant to be a large multimedia happening but the state television refused to broadcast his production since they found it too provocative. Instead he was offered to make another TV-production where he collaborated with the artist Bror Wikström.

Sjölander had according to himself already as a teenager experimented with distortions on television screens and along with the engineers at the Swedish television the artists could perform wild experiments in a piece that was given the title [TIME](#). They were not able to work directly with the video signal so they had to transfer the monitor to film and then back on video to create the effects.

In 1966 Sjölander started to collaborate with the journalist Lars Weck in a project called [MONUMENT](#) where they worked with television in Sweden, Germany and France. The result was broadcast in USA along with several countries in Asia and Europe. It was seen by an estimated audience of about 150.000.000 viewers and is described in Expanded Cinema by Gene Youngblood.

Sjölander and Weck used images of famous paintings and celebrities such as the King of Sweden, the Beatles, [Charlie Chaplin](#), Picasso, Mona Lisa and distorted them so they were hardly recognizable. Stills from the film were then transferred to papers, magazines posters, textiles and paintings by the Swedish artist Sven Inge de Monér and a record with the soundtrack by the Swedish group Hansson & Karlsson was released. All together it became an enormous project, in line with the ideas of the multi-media project Sjölander had been working on before.

Sjölander is still active as a painter, conceptual and web artist.

Björn Norberg, Jonatan Habib Engqvist, *"The Nordic pioneers of New Media Art"*, Ars Hypermedia, 2009

The Artist who invented Electronic Animation, Aapo Saask, 2004. Translation from an article in Swedish from Konstrevy

On an island aptly named Magnetic Island off the coast of Australia, a Swedish artist lives in exile. Just like so many others in today's media-landscape, he was first praised and then brought to dust. However, he has left a lasting imprint on the world. As early as the 1960's, he made the first electronic animation. Had he been an inventor, he would have been celebrated as a genius today, but because he is a predecessor in the world of art, things are different. In that world, the great ones often have to die before they are recognized.

We all know how Disney's famous cartoons were made: thousands of drawings, filmed in sequence. Even today some films are made this way. However, electronic animation has opened up a new world within the film industry and it has also made computer games and countless graphic solutions possible in business and science.

Pixar, which used to be part of Lucas Film and then sold to Steve Jobs in the late 1980's, made the first completely computer animated film called "Andre and Wally B" in 1983. The first feature length fully animated movie was Toy Story from 1995. It was made by Pixar and distributed by Disney. Disney had already started to use computer animation in Little Mermaid from 1989, and then on through Aladdin, Lion King, Pocahontas, etc. In those fantastic movies the pictures were however first drawn on paper and then scanned into computers for painting and cleanup and superimposition over painted backgrounds.

Decades earlier, in 1963 Nam June Paik and Wolf Vostell presented the earliest experiments with distorted TV-images. They placed thirteen televisions prepared for the distortion of images on the floor among many other objects at the Parnass Gallery in Wuppertal. This "event" is retrospectively identified as the beginning of video art.

From 1965-1968, Nam June Paik and Yut Yalkut work with the first experimental creation of electronic images, based on the manipulation of transistors and resistors of a television set, with what was called a video synthesizer. These abstract images - waving, and swinging and changing color, surging forth at random as a result of maladjustment – show that a monitor can also be an instrument and not just a simple receiver of images. Their experiments were first shown in 1971.

Already in 1965, Ture Sjolander's electronically manipulated images were broadcasted by the Swedish Television (SVT) and later by other TV-stations in Europe. Among other things, Ture Sjolander was experimenting with the question of how much the portrait of a person could be changed before it was unrecognizable, something which has pioneered the amazing morph-technique that is used today.

Gene Youngblood, who, alongside with Marshall McLuhan, is the most celebrated media-philosopher of the era, devoted a whole chapter in his book *Expanded Cinema*, 1970, (Pre face by Buckminster-Fuller) to the experiments of the SVT. Expanded cinema means transgression of conventions as well as mind-expanding transgressions and new definitions. Sjolander's broadcasts were not technically sophisticated, but they were ground-breaking.

The film mentioned by Youngblood is "Monument" (1968) by Ture Sjolander and Lars Weck. The other televised pioneering animations were "TIME" (1965/66) by Ture Sjolander and Bror Wikstrom and "Space in the Brain" (1969) by Ture Sjolander, Bror Wikstrom, Sven Høglund and Lasse Svanberg. Whereas most of the modern-day

artists fade into oblivion, Ture Sjolander has found his place in the art history by the making of those films.

Ture, a lad from the northern city of Sundsvall, had instant success with his opening exhibition at the Sundsvall's Museum 1961. He moved to Stockholm in the beginning of the 1960's. At an exhibition in 1964 at Karlsson Gallery his imagery upset the public so much that the gallery immediately became the trendiest place for young artists in Stockholm.

In 1968, he created another scandal, when the film "Monument" was televised in most European countries. For a couple of years, Ture Sjolander was celebrated in France, Italy, Great Britain and the USA. In Sweden there was a lot of jealousy. The Museum of Modern Art and the National Gallery of Sweden, to name a few, bought his works, but the techniques he worked with were expensive and after a few years, he found himself without resources. Instead he started to work with celebrities such as **Charlie Chaplin** and **Greta Garbo**. They taught him that exile – mental and/or physical - is the only way to escape destruction for a creative genius. He moved to Australia.

Ture Sjolander's works include photos, films, books, articles, textiles, tv-programs, video-installations, happenings, sculptures and paintings – all scattered around the Globe. Tracing will be a challenging and exciting task for a future detective/biographer and web-archaeologist's.

But mostly, his work consists of a life of questioning and creation. This is what sets him aside as one of the great artists of the 20th century.

Another forerunner in the art world, the internationally celebrated Swedish composer Ralph Lundsten, says in an interview in the magazine SEX, 5, 2004: "In those days (the 19th century), a painting could create a revolution. Today people look idly at all the thousands of exhibitions that there are. 'Hmm. Oh, really. How clever he is', and they yawn... If I were a visual artist, and if my ambition was to create something new, I would devote myself to the possibilities of the computer."

In **1974, Sherman Price of Rutt Electro physics**, wrote to the Swedish Television Company (SVT): "Video Synthesis is becoming a prominent technique in TV production here in the United States, and I think it will be interesting to give credit to your broadcasting system and personnel for achieving this historic invention."

He was referring to Ture Sjolander's revolutionary work in the 1960's. No one at the SVT could at that time imagine the importance that this innovation would have for television, and Sweden therefore lost a lead position in the computer-development (later called IT) business.

Amongst the younger generation of computer animators, few know that they have a Swedish predecessor. Many engineers were probably working away in their cellars in those days, trying to do the same thing, but Sjolander was the first person to show his results on the air. If any of you would like to have a look at the Godfather of animation, you can find a good glimpse of him by googling. Today, he has a fascinating web-presence.

He did not seek to patent his inventions and he has made no money from it. However, he has made it to the history books as one of the great precursors of art - and perhaps also of technology - of the 20th century.

For the past decades, Ture Sjolander has mostly lived in **Australia**, but he has also worked in **Papua New Guinea** and **China**.

After a couple of decades of silence, in the spring of 2004, Sjolander's groundbreaking work was shown at Fylkingen, an Avant garde media and music hide out in Stockholm

In September/October 2004, some of his recent paintings are to be exhibited at the **Gallery Svenshog** outside of Lund, Sweden. This was to commemorate the forty years that have gone by since his last (scandalous) exhibition at Lunds Konsthall. Many artists take a pleasure in provoking the established art world. **Ture Sjolander** also provokes the rest of the world.

Aapo Säask, 2004-09-12

Sjolander speaks fast, is well articulated and convincing.

In the beginning of the 1960ies, Swedish television only broadcasted on one channel, in black and white of course. Such were the times whenthe artists Ture Sjolander and Bror Wikström started experimenting with the TV medium "**TIME**" September 1966, as an art-form. (Revealed the popular image and myth of television)

Why produce 100 lithographies, when you can distribute your work of art to 8, 50, 100 people via television and satellites?, they wondered. But most important was the protest against the traditional use of the television technology itself, and turning a media-development into a free and artistic intervention became necessary.

However, it was difficult to find the necessary support to realize their ideas. The framework was very narrow, but Ture Sjolander already knew this. The year before, in 1965, he had made a first attempt to produce television art, directly for the medium, and he was stopped.

The program, "**Have you thought about the role of photography?**", was already in the TV-guides, but it was completely censored by the direction of the Broadcasting Corporation. "They have never given me any valid justification for their censorship," Ture Sjolander says today.

Perhaps it was censored because he had photographed nude models from grotesque angles and wildly grimacing people? This provides us with a clear image of how far you could go in the Swedish society of 1965.

Ture lives in a pink wooden house on Gärdet in Stockholm. It is surrounded by fences, mysterious sculptures and menacing beware-of-the-dog signs. Is he a bitter recluse, who is hiding away in his nest, while dreaming about the happy '60s? Not at all. Ture looks fresh and wears well-ironed clothes, looking a lot younger than 47.

First, some personal details:

Recipient of a Royal Artist Grant. He is not listed in the telephone directory, and it is extremely difficult to get through to his answering machine. He was the first person in Sweden, and probably internationally, who realized the possibilities of video and television for art, culture and advanced communication. As early as 1966, he wanted to distribute his "video art" (even though the word was not yet invented) via satellite.

He is a multi-media artist who has collaborated with, among others, the rock band Hansson&Karlsson. Hologram expert. Author on books about **Greta Garbo** and **Charles**

Chaplin. Founder of the association Video-NU-Videocentrum (with 150 members and fifteen corporate members).

Except for being a visionary, Sjolander has a bunch of other projects coming up...

Sjolander started thinking about the possibilities of the TV medium and its power to connect with its audience. He found a partner in Bror Wikström, who was a major talent at the Royal Academy of Fine Arts. However, he had turned his back on those very people calling him a talent. Sjolander and Wikström became inseparable and they followed in no one's footsteps, they went beyond pop art, which was the most extreme art form at the time.

We wanted to punch pop art in the face, meaning that we wanted to use those big outdoor billboards and wall spaces in subway stations for example, that inspired the pop artists, and we were inspired to use this space as an art space, not for commercial purposes.

Bror and I were "best friends and enemies" at the same time, we were working on a completely unexplored theme, we worked day and night for one and a half years with a new manifest, on television, on photo exhibitions and galleries. I remember Bror advertising among the ads for galleries in Dagens Nyheter: "Gallery of Thought - outdoor exhibition" in Kungsträdgården (*the King's Gardens*) in Stockholm city. But it was not a "gallery" as such.

Kungsträdgården is always a gallery of thought, the image that remains on your retina. Bror has left the art world now, he cannot go back to painting, he cannot turn back the time. The "bijouterie-painters" hated him because he was so far ahead of them, both artistically and academically. My activities in those years were a protest against the word. The art critics were writing away, expressing guesses and opinions. "You go ahead and write," I thought. "Ten years ago I presented a complete presentation about a video studio for research, education and production (it has been postponed for years by the Art Council of Sweden, that is complaining about how badly prepared we are for satellite programs today!).

"I called on all the political parties in 1974 together with Bror Wikström" demanding; "increase in the budget of the Government Art Council for Public Art, for the purpose of artistically humanizing public places. At the communist party leader's, the clothing was a working class jacket, at the right wing party leader Boman's, the clothing was Sunday-best shirt and a grey suit.

Result: the budget increased from SEK 3, 7 million to 11 million! (Ture does not mind the epithet Master Chameleon). "I know what is normal and acceptable in society, and at the same time I am bored with it. Sometimes I psyche myself up by behaving recklessly, to feel free." There you go.

To the above catalogue, we may add that Ture Sjolander, if anyone, can be named the father of Swedish video art. The curators of the International Video Festival in Stockholm, held from February through March, managed to convince Sjolander to

come there and talk about how it all began in Sweden. Ture showed up, immaculately dressed in a white suit and pink tie. Ture began by saying: "We wanted the artist to really exhibit, not to inhibit at museums and galleries."

On the last night of the festival, Ture Sjolander showed the TV program that had been stopped in 1965, on a 6x7 m big screen, just after the show about American punk and underground videos. "- Visual art of today is at the same stage that literature was before Gutenberg's invention of the printing press." This is a typical quote from Sjolander in 1963.

He explains: "Let's take an artist such as Ulf Rahmberg, who paints symbolic paintings with a very political content. He works six months on a painting, using the most expensive canvas and oil paint. Then he sells it to some damn wealthy dentist who shuts it up in his private living room. When he has such an important symbolic message, he should paint on toilet paper with poster paint and distribute it on postcards, posters, video and television! Preferably via satellite!

The distribution is just as important as art itself: to communicate about communication is just as important as the mode of communication. The Mona Lisa-painting is not interesting per se, it is the interplay between the people looking at the painting that has become interesting. Because almost no one is interested in the painting, its power of attraction is over after three minutes."

Öyvind Fahlström once put it this way: "Hang up a Rembrandt on your wall, it will blend in with the pattern of the linoleum within a week's time. It is just a myth, an illusion, that its value is still alive and continuous and that you can look at it anew one day after the next ... People who can experience that must be completely crazy."

Öyvind Fahlström died in 1976 and when we meet Sjolander, parts of Fahlström's production is hanging on the walls of one of Stockholm's more pretentious galleries. We looked at the exhibition and felt slightly vertiginous, or perhaps nauseous? Fahlström's protests against the US warfare in Vietnam were sold for approximately SEK 500,000 a piece, and then we are talking about graphic prints. "It is interesting, but really not that strange," Ture says. "First of all: I do not believe that Fahlström tried to express a protest, he connected a modern series of events."

(Here a part of the magazine is ruined and the text illegible).

Sjolander speaks fast, is well articulated and convincing. He runs around in his house, finding newspaper clippings with quotes to support his ideas. I am sure he can be a difficult bastard.

"Once I was invited to talk about public art with some old local government councilors. I suggested that I'd make something with big fingerprints in concrete, where the grooves of the fingerprint would be about 1/2 meter tall. 'Well, isn't that a funny idea,' said one of the old councilors, 'one would have to hope that it were to be the city mayor's fingerprints then.' I felt completely fed up and paralyzed by the whole thing, by the disrespect of an original idea. I couldn't see any development. I couldn't

do what Michelangelo did, which was shoving the axe into the ground in front of the councilor and say: 'It was my concept, therefore it will be my fingerprints.'

In the socialistic countries, art is also governed by the politicians' wishes. There is a pressure from above: 'You bloody artist, we want you to paint a worker who is using a sledge hammer.' So the artists adapt, and become clever "photographic" painters. 'Just look at the art clubs in Sweden. They have tremendous power. There are 400 clubs, and it is said that they have about 400,000 members altogether, at Atlas Copco, ICA, Honeywell Bull, whatever.

It's an amusement for those who sit in front of their computer screens all day long, they get a bit of status if they can do some art-thing in their spare time. For them to buy something for their art raffles, it had better be something ingratiating. Artists are aware of this now, so they paint something that will please the majority - instead of going broke.

Christian Wigardt / Erik Ohlsson Kannibal (Vol 3 Art Magazine). Polypress Society.
'The Man Who Shook Television' by Christian Wigardt and Erik Ohlsson (pp.1-6), 1985,
Translated from Swedish by Linda Henriksson.

Öyvind Fahlström, about Sjolander, 1961

We live at a time when borders between the art forms are constantly being redrawn or abolished. Poets arrange their poems as pictorial compositions or record spoken sequences of sound which can hardly be distinguished from musique concrète. Composers are able to build a complete composition around the manipulation of a spoken voice. Artists sometimes create pictures by striking off newspaper photographs or mixing conglomerates of discarded objects and painted areas into something which is neither picture nor sculpture. Puppet theatre is performed by setting mobiles in motion in the constantly changing light effects on a stage.

The border between photography and painting is no longer clear, either, and it is easy to understand why this is so. Tinguely, the creator of mobiles, started out by making a form of reliefs with moving parts, powered by a machine placed at the back of them. After a while Tinguely began to wonder why he could not equally well show the play of cog wheels and driving belts at the rear and let "machine" and "shapes" become a united whole.

Similarly, some photographers have asked themselves why the action of light on photo paper and the development baths could not become a creative process comparable with the exposure of a motif; why camera work and darkroom work could not become one.

Among those photographers we find Ture Sjolander. Among those photographic artists, as he calls them, who feel dissatisfied with the dialectic of the traditional photographer's relationship to his motif: when he searches for his motif, he is the sovereign master of it, choosing and rejecting it. At the very moment that he touches the trigger, he has become enslaved to the motif, without any possibility (other than in terms of light gradation) to do what a painter does; reshape, exclude, and emphasize in the motif.

This subjection to the motif does not have to be disrupted by eliminating the motif. The photographer simply needs to remove the limits to what is permitted and what is not allowed. To let the copy of a photo, remain in the water bath for an hour is allowed (if you want to keep the motif). But leaving it there for a couple of days is the right thing as well (if you want to let the motif diffuse into deformations soft and silky as fur). Scratching with a needle or a razor blade is making accidents with scratches into a virtue, and so on.

In addition, there is the chance of manipulating a figurative or non-figurative motif by copying different pictorial elements into it, by enlargements which elevate previously imperceptible structures to the visible level, even up to monumental dimensions. The tension between scratching lines of light into a developed (black) negative the size of a matchbox and enlarging it on the Agfa papers the size of a bed sheet. This is where the photographer has at his command tricks of his art which the painter lacks, or at any rate seldom uses.

But on the other hand, is the photographer able freely to experiment with the color? Yes, he is; if he brushes paint on to the negative and makes a color copy.

He may also, like Ture Sjölander, brush, pour, draw etc. on a photo paper, possibly with a background copied on to it; with water, developing or fixing sodium thiosulphate solutions, Ferro cyanide of potassium and other liquids. In that case the result is a single, once-only, art work. In this way he is able to achieve a tempered and melting color scale of white, sepia, ochre, thunder cloud grey, verdigris, silver and possibly also certain blue and red tones.

In this area, however, it seems everything still remains to be done, but one single photographer's resources are not enough for the experiments to be conducted widely and in depth. Sweden has recently inaugurated its first studio of electronic music.

When will photographers and painters be given the opportunity to explore this no-man's-land between their time-honored frontlines?

But can photography, in principle, be equal to painting? Is not the glossy, non-handmade character of the photo an obstacle? People have argued in a similar way about enamel work, but that technique is now recognized as totally and completely of a kind with the painted picture. If we adjust the focus of the "conventional painting concept" when we are looking at photo painting, we will perchance discover that in its singular immaterial quality it can possess new and suggestive value.

Öyvind Fahlström, Stockholm, 1961. Translation from Swedish by Birgitta Sharpe

The importance of Ture Sjölander

I met the Swedish artist, Mr Ture Sjölander, in the early 1960's. He was already then an extremely gifted photographer. His career has after that been amazing. He became a pioneer in video art, an art branch that has since then grown in a fantastic way.

Already in 1964-65 Mr Ture Sjölander created a piece of video art, named "The Role of Photography". Pierre Restany, the French famous art critic and cultural philosopher, recognised Sjölander's talent, when he got in contact with his work in Paris in 1968.

From the late 60's I have just had the possibility to follow Sjölander's activities from a distance and occasionally, as he has been working internationally. Through his own works he has in this way done a lot to promote Swedish creativity abroad.

In 1980's he was one of the founders of the "Video Nu" an independent laboratory for artistic terminal development. After that his activities have been even more interesting. He is now living on the countryside in Australia. As many pioneers, who have contributed to the development, he has not been awarded economically as he should have been.

Therefore I think it is time that we in Sweden should recognize his importance. If so, a young generation, not always so well informed about the history of art, would get to know some of the roots of all the photo based contemporary art forms that have expanded so quickly during the last decades.

Kerstin Wickman, Professor emeritus in Design and Craft history, at Konstfack, National College of Art, Craft and Design, Stockholm, April 10th, 2010

Professor Dr. Björn Hallström, TIME, 1976

In the short history of video animation, the Swedish artists TURE SJOLANDER and BROR WIKSTROM are the pioneers. Their television art programme TIME (1965 - 1966) seems to be the first distortion of video-scan-line raster's achieved by applying tones from wave form generators.

For almost ten years they have been using electronic image-making equipment for a non-traditional statement. It must be kept in mind, however that SJOLANDER and WIKSTROM have a traditional and solid artistic background. Howard Klein likens the relationship between the video artist and his hardware to that between Ingres and the graphite pencil. It should be added that real artists like SJOLANDER and WIKSTROM have a natural relationship to any image-making equipment. In that respect they differ from most cameramen and tape makers and they may come back some day as pioneers in other fields of art.

In fact, they have already surpassed the limits of video and TV using the electronic hardware to produce pictures which can be applied as prints, wall paintings and tapestries.

They have generously provided new possibilities to other artists, they are not working alone on a monument of their own.

It is significant that the Royal Swedish Academy of Fine Arts has decided to support SJOLANDER and WIKSTROM financially.

Professor Björn Hallström, Royal Swedish Academy of Fine Art, Stockholm - 1976

Kristian Romare, MONUMENT, electronic painting 1968 by TURE SJOLANDER/LARS WECK

We create pictures. We form conceptions of all the objects of our experience. When talking to each other our conversation emerges in the form of descriptions. In that way we understand one another.

Instantaneous communication in all directions. Our world in television! The world in image and the image in the world: at the same moment, in the consciousness and in the eyes of millions.

The true multi-images are not substance but process-interplay between people.

"Photography freed us from old concepts", said the artist Matisse. For the first time it showed us the object freed from emotion.

Likewise, satellites showed us for the first time the image of the earth from the outside. Art abandoned representation for the transformational and constructional process of depiction, and Marcel Duchamp shifted our attention to the image-observer relation.

That, too, was perhaps like viewing a planet from the outside. Meta-art: observing art from the outside. That awareness has been driven further. The function of an artist is more and more becoming like that of a creative auditor, investigator and transformer of communication and our awareness of them.

Multi-art was an attempt to widen the circulation of artist's individual pictures. But a radical multi-art should not, of course, stop the mass production of works of art: it should proceed towards an artistic development of the mass-image.

MONUMENT is such a step. What has compelled TURE SJOLANDER and LARS WECK is not so much a technical curiosity as a need to develop a widened, pictorially communicative awareness.

They can advance the effort further in other directions. But here they have manipulated the electronic transformations of the telecine and the identifications triggered in us by well-known faces, our monuments. They are focal points. Every translation influences our perception. In our vision the optical image is rectified by inversion. The electronic translation represented by the television image contains numerous deformations, which the technicians with their instruments and the viewers by adjusting their sets usually collaborate in rendering unnoticeable.

MONUMENT makes these deformations utterly visible, uses them as instruments and renders the television image itself visible in a new way. And suddenly there is an image-generator, which - fully exploited - would be able to fill galleries and supply entire pattern factories with fantastic visual abstractions and ornaments.

Utterly beyond human imagination.

SJOLANDER and WECK have made silkscreen pictures from film frames. These stills are visual. But with television, screen images move and affect us as mimics, gestures, convolutions. With remarkable pleasure we sense pulse and breathing in the electronic movement. The images become irradiated reliefs and contours, ever changing as they are traced by the electronic finger of the telecine.

With their production, MONUMENT, SJOLANDER and WECK have demonstrated what has also been maintained by Marshall McLuhan: that the medium of television is tactile and sculptural.

The Foundation for MONUMENT was the fact that television, as no other medium, draws the viewers into an intimate co-creativity. A maximum of identification - the Swedish King, The Beatles, Chaplin, Picasso, Hitler etc., - and a maximum of deformation.

A language that engages our total instinct for abstraction and recognition.

Vital and new graphic communication. A television Art. Kristian Romare, Sweden 1968 (from the book MONUMENT authors Ture Sjolander & Lars Weck)

Collection of quotations, with comments by Rune Jonsson.

The headlines on this spread give a limited picture of Ture Sjolander's activities in the area of visual arts. The number of pages of Aktuell Fotografi would not suffice to render all the newspaper clippings in which he has featured!

In 1961, Ture Sjolander made his debut as a visual artist with a visual exhibition in his native town Sundsvall. He called the exhibition at Sundsvalls Museum 'photoGRAPHICS'. The late artist Öyvind Fahlström wrote the text for the catalogue of the exhibition. We quote: "one single photographer's resources are not enough for the experiments to be conducted widely and in depth. Sweden has recently inaugurated its first studio for electronic music. When will photographers and painters be given the opportunity to explore this no-man's-land between their time honoured frontlines?"

The photographic light paintings of the exhibition were approximately a couple of square meters, black and white graphic prints, produced with the help of light and various chemicals. Some of the images were in colour, made by oxidising the silver of the photo paper with the help of a burning hot flat-iron.

Kurt Bergengren reviewed the exhibition in the afternoon paper Aftonbladet. He wrote: "He does not call himself a photographer, but a photo-graphic artist, and what is new about his pictures is first and foremost the technique he uses. Sjolander indicates many new paths - by bringing back the art of photography to its earliest photochemical experiments."

In the magazine Konstrevy, no 1 1963, Ture Sjolander's experiments are presented in depth, and in connection with this, he exhibited his graphic art at the Gallerie Observatorium in Stockholm, along with artists Lars Hillersberg and Ulf Rahmberg.

Åke Daun wrote in Folket, on the 29th of March, 1963: "He calls himself a photo-graphic artist, a union of photographer and graphic artist. He has successfully managed - it sounds like a dream - to combine photographic methods with free artistic creativity. From this technological platform, Sjolander takes us along on trips to reality, but along other roads than the ones we have tread before."

Ludvig Rasmusson wrote in the student paper Gaudeamus: "By varying his formal ways of expressing himself from one painting to the next, he does not show a lack of personality. He simply does not trust that form of personality in art, which consists in making one painting look like the next one, and he wishes to force the viewer to look beyond form, towards content."

Exhibit, inhibit.

In 1964, Sjolander had experienced the power of the word in the art world, and he had reflected upon the nostalgic power of the so-called realistic photography over people reading papers and watching TV. Inspired by the photo booth in which he had pictures of himself taken, he made a series of portraits taken with a wide angle, of himself making faces. This was exhibited at the Galleri Karlsson in Stockholm. The exhibition was a protest against the "word and the false so-called photographic reality", according

to the preface (written by himself) of the catalogue. The exhibition was controversial and much was written about it.

Alf Nordström of the morning paper Dagens Nyheter wrote: "All those who like pretty and well-behaved photo-art are seriously warned against having a closer look at this exhibition. It offers howls and grimaces, cross-eyed faces and horror studies of the female flesh. But all those who are interested in seeing a photographer entering the current cultural debate, should not neglect seeing 'You have been photographed.' The exhibition has a very liberating feel to it. Its nihilism leaves a burning imprint on your retina and the conventional images are burned away. Your eyes begin to see anew."

The Adolf Fredrik police precinct in Stockholm was swamped with phone calls from upset visitors. The sergeant came to visit, but he could not find anything immoral about the photographs.

In the news program Aktuellt, Ulf Thoren showed parts of the exhibition, and Sjolander coined the expression "We want to exhibit, not to inhibit." During the two weeks that the exhibition was shown, some 10,000 people came to see it, many of them attracted by the TV presentation.

This made Sjolander think about new forms of distribution for visual exhibitions. With the help of television and outdoor exhibitions, one should be able to attract more visitors. In the meantime, the debate was kept alive in the papers.

In the afternoon paper Expressen, Katja Walden wrote: " ... the artist has reached his goal, already when we react, when something happens between us and the photograph. After Ulf Linde, in the year of pop art and a couple of months after the New York-nights, everything is still possible. Ture Sjolander has made something happen in the area of photography."

The publishing firm Nordisk Rotogravyr published a so-called expo-book, with pictures from the exhibition. Erland Törngren wrote in the paper Arbetaren; "His images make most of what we saw the other year, at the ambitious exhibition 'Swedish people as seen by 11 photographers,' look medieval. 'You have been photographed' is one the bravest attempts of a coup, one of the boldest opening moves, that has ever hit Swedish photography."

Multi-art, censorship and government policies of opinion.

In April of 1965, Sjolander had produced the first model of a multi-art exhibition. The exhibition was held at the Lunds Konsthall and the Gävle Museum. Ten outdoor poster billboards in Stockholm were also part of the exhibition, as well as a newly produced TV-program. A first attempt to produce TV-art directly for this medium was tried out together with the producer Kristian Romare of the Swedish Radio and Broadcasting Corporation, and with the film photographer Lars Svanberg. The TV-program was based on the grimacing faces of the photographs that had already been shown on television and in the papers, and it was called 'Have you thought about the role of photography...?'

The exhibition worked well, but was nevertheless completely censored by the management of the Broadcasting Corporation. A lively debate ensued, discussing the issues of self-appointed authoritarians, morals and censorship.

On April 24, 1965, in the paper Kvällsposten, Sjolander asked: "Why do pictures have to be translated into words?"

On July 6, 1965, Bengt Olvång wrote in the paper Stockholms Tidningen: "Ture Sjolander's television appearance is characterised by a warm humaneness and a bizarre, uproarious sense of humour. One of its most 'shocking' features is composed of a grand piece of Vivaldi music, illustrated by a little boy who is picking his nose. However, what is really most shocking, is the way in which the Broadcasting Corporation is acting. Heads of department become self-appointed censors, and in the name of 'The Swedish People', they erase program features, such as Sjolander's TV film. The thought of letting opinions and values develop freely is totally foreign to them. The broadcasting monopoly watches over people's opinions and hinders all attempts at moving in any radical direction."

Jonas Sima wrote in Stockholms Tidningen, on October 23, 1965: "Sjolander also has opinions and a social temperament. He has produced the kind of film I want to watch - and produce."

On October 28, 1965, Mauritz Edström wrote in Dagens Nyheter: "He is simply testing our attitudes in relation to the photography, by placing it in unexpected contexts. When he places his enlargements on billboards and then films them, the result is really challenging: what resources of expression can't we find lying idle under the old cobweb of conventional views on pictures!"

Numbered and signed.

The executives at the Broadcasting Corporation could not give any public motivation for its censorship. In spite of numerous attempts to broadcast at least part of the program, the then head of the corporation let his secretary announce (in a letter) to Sjolander, that he did not wish to have a telephone conversation on the matter. However, Sjolander was to be allowed to produce a new film.

This is an illustrative example of how far one could stretch the limits of the 'morale' in the Swedish society of 1965. To exhibit - in the real meaning of the word - and thereby use the resources of television as a medium, was inconceivable. Especially if one had (like Sjolander) photographed nude models of the Royal Academy of Fine Arts, and additionally taken pictures of wildly grimacing faces.

At the Galleri Karlsson, Sjolander opened a new exhibition where he had transformed his photographic collection with a new technique. With the help of silk-screen technique, he had represented photos on canvas and paper. This was a traditional and socially acceptable way of presenting his photographic material - a material that would have been "inappropriate" in another context. The pictures were made in silver and white, which is an excellent way of describing an illusion. A way to describe your own attitude towards reality and illusion.

The paintings and the prints were numbered and signed, exactly like the societal conventions ask for.

The new material - canvas and graphic art paper - lured out the critics this time.

In the Dagens Nyheter's art column, Olle Granath wrote on the 22nd of January, 1966: "The technique has the impersonality of the American pop-artists, but in the motif, there is so much more interest in the contents of the picture. The exciting pictures of this exhibition are those where you see these gigantic photographs posted on some empty outdoor wall-space above people's heads - people who are rushing past on the street like anonymous shadows, without reacting to the new and provoking elements of their town. Being in such a hurry, they may not have seen the provocation, but only the resemblance. There is something eerily suggestive about these pictures, which remind you of the documentary movie 'The Eye' that was shown on movie theatres some years ago."

A hint of dada.

In 1968, when Annagreta Dyring of the magazine Populär Fotografi, resumed what had happened in Swedish photography, she wrote this among other things: "Ture Sjolander was the instigator of a recent event that caused great resonance in the world of Swedish photography. It was at the time of poked tongues. The grimace in the picture became the expression of a provocatively defensive attitude towards a perhaps too expectant world around us. It meant to build a bridge between the picture and the bloated spectator, even if it were to be built out of ridicule. It gave another angle to the democracy of the photograph. The traditional silence and the worn-out ways of presenting things had gotten alternatives worthy of discussion. In other words, it was a bridge. It did not matter (at least it does not matter looking at it in hindsight) if the bridge was built out of deep respect, it was accepted even if it consisted of disgust or horror. It was somewhat surrealistic, with a hint of dada. The main thing was to give the viewers something to sink their teeth into. Sjolander's cheeky revolt against standardised thinking and photographic conformism preceded - in its pronounced form - other attempts at doing the same thing in this country. It disturbed obsolete ways of thinking in the field of traditional visual art."

Mostly multi in multi-art.

The head of the Swedish television, Nils Erik Baerendtz, called Sjolander to his office and a new deal was made for a television production.

Sjolander invited his 'best friend and enemy', the artist Bror Wikström to work with him on the new production. This production resulted in something that Sjolander had already broached in his previous film, that is, a dissolution - a distortion - of the image. It was something of a protest against the image itself. This new piece of electronic work was called 'TIME'.

The journalistic viewpoint, which characterises television now and then, defined the work of art as "film." However, Sjolander's images have rarely been easily headlined. His entire agenda consists in the transgression of the conventional notions of the picture, and the exploration of the innate resources of each picture by means of different techniques.

At Multiart I, arranged by the Swedish Broadcasting Corporation and Konstfrämjandet in 1967, static images from 'TIME' were presented in silk-screen on canvas. They were signed and numbered by the artists. Those works of art were presented in a series of TV-

programs from the hundreds of different galleries that simultaneously exhibited works of art across the country.

However, Sjolander's and Wikström's original piece, 'TIME,' was broadcast six months before Multiart I was opened in 1967.

Electronic painting.

'TIME,' as well as 'Have you thought about the role of photography...?' , were produced for television, which its technology and basic functions in mind. Similar electronic works of art have since rapidly been produced in different places of the world. Video art is now an established notion. An American video artist, Nam June Paik (born in Korea), has applied the same methods when producing his works, after having Sjolander- Wikström show him 'TIME', both in person and broadcast on Swedish television. Pontus Hultén, the former director of the Museum of Modern Art in Stockholm, recommended that Sjolander should apply for a government artist grant of SEK 6,000, in 1966. Hultén wrote: "In recent years, Sjolander has, showing great skills of inventiveness, worked on projects that bring together several different, but costly proceedings of work. Since his ideas are among the most interesting ones that have appeared in recent years, I would highly recommend you to consider him for this grant." And Sjolander got the grant.

In December of 1966, Sjolander went to London, Paris and Hamburg, and got an invitation to produce a new piece of work from the French television (ORTF). Along with the foreign correspondent of the leading morning paper Dagens Nyheter, Lars Weck (who was studying at the Sorbonne University in Paris at the time), he outlined a new "program" called 'MONUMENT'. This collaboration marked the beginning of a large-scale media art-project with an audience of approximately 150 million people. Weck wrote in Dagens Nyheter on the 4th of February, 1967 (before the beginning of their co-operation): "Ture Sjolander has not used his first long sejour abroad to go on pilgrimages to widely known monuments, unless you consider television one. He finds it interesting to work directly for television, both because it makes every person's home a gallery, and because it gives the artist so many technical possibilities."

The Swedish Broadcasting Corporation did not show any interest until both the French and the German television companies had invited him to work with them. The Swedish TV-production was brought about by Kristian Romare. Several European countries broadcasted the completed production, which was also transformed into different graphic productions on a large scale, there was the LP-record 'Monument' with Hansson/Karlsson, the book 'Monument' with a preface written by Bengt Feldreich and TV technicians (among others), there were outdoor- and gallery exhibitions. Others artists were inspired by the visual material and coloured images from 'Monument' in oil-colour and in various textile fabrics. Images from 'Monument' were shown at the 5th Biennale in Paris, in the fall of 1967. Pierre Restany - one of Europe's most respected art critics - wrote that unfortunately he was unable to attend the whole event because of a journey to South America, but had to settle for the last few days: "But better late than never. Sjolander's works struck me with their absolute modernism. I was also struck by his acute instincts, his poetic use of the technology of the mass-medium - an iconographic liberation on the level of information technology - all in the language of the masses. Sjolander's works of art, which combine art and technology, become an

attempt to preserve our poetic survival. It is a truly humane, or rather humanistic achievement, in the modern sense of the word."

Signed TV-monitors.

In March, 1967, Sjolander-Weck formulated a kind of manifesto in the magazine Bazaar (no.1, published by the Galleri Karlsson in Stockholm): "The art gallery has to come to the people, obviously it is not working the other way round. At least not if you are asking for art to be meaningful to more than a handful of people. Without failing or most popular galleries, or the admirable role of the Modern Museum of Art, one has to acknowledge that they in no way can compete with a medium such as television for range - it is our so far most effective means of distributing images. Most people will agree that television is extremely effective, but in art circles television is seen as nothing more than a publicity-machine. Television can produce programs on an exhibition, explaining and attracting visitors to the source itself, which consists of the de facto exhibited objects. Few people are ready to agree that television itself is a medium and a gallery for the visual artist. They are again haunted by the myth of the original, the "thing" which is "art itself." It is a concession to this same myth, when the artists of Multiart are asked to sign an edition of 1/300 copies. It would have been more logical to print, that is, machine sign a mass-produced piece of art. If you work directly for the TV screen, with electronics as your brush, no one would probably think of having artists travelling around, signing all the millions of television monitors."

In 1968, Ture Sjolander, along with 600 million other viewers, studied the satellite transmissions from NASA's spaceflights around the moon. This study resulted in a new production for the Swedish Broadcasting Corporation, called 'Space in the Brain.' People now had colour TV, and it seemed natural for an artist to comment on those historic events with a new piece of work.

A new agreement was made with the Swedish Broadcasting Corporation, this time with Sjolander, Bror Wikström, Lars Svanberg and Sven Höglund. The photographer Lennart Nilsson delivered a recently taken picture of the human eye as seen from the inside, and NASA's photo department contributed with the best film footage from all their previous spaceflights. The final commentary of their "space-opera" was an electronic explosion of colour. The theme of the production was two poles: one, which we call space (and that we do not know so much about yet), and the other, that which a person registers through the eye (and which we do not know too much about either). This, and man's vanity, was that 'space' which the artists referred to. Tapestries for interior design and world-wide best-selling posters were produced out of this static visual material. Hansson/Karlsson made the music for the TV-"program." An LP-record was also released.

Garbo - Chaplin.

In 1970, Sjolander's next project was a analytical photo-essay, a book on the mysterious Greta Garbo (published by Harper&Collins, New York 1971). This time he was working with ordinary documentary pictures, nothing was electronically manipulated. The book was a success, both commercially and as a documentary.

The Garbo biography was published in several countries, such as the United States, Canada, the UK, Sweden and Germany.

Chaplin's "My life in pictures," was Ture Sjolander's idea, and as a compensation for him letting them take over the book project and the dummy of the book, Chaplin's family ordered an edition of a graphic art portfolio containing 30 different screen-prints, 60 x 60 cm. The portfolios were signed and numbered by Sjolander and autographed by Charlie Chaplin. Sjolander has interviewed both Chaplin and Garbo and he calls those two great contemporary stars "images." It is as such, that they have been met by their audience of millions of people.

360 degrees electronic sculptures.

Next in line for Sjolander was an experiment of a more unusual kind. The three dimensional photo technology has only been used for reproductions until now. By an electronic adaptation of the film strip, according to principles similar to those that he had previously used, it is now possible to create three dimensional sculptures with hologram technology, in a free and artistic way. This new way of creating visual arts is very expensive, and therefore "one single photographer's resources are not enough for the experiments to be conducted widely and in depth." Sweden has recently inaugurated its first studio for electronic music. When will photographers and painters be given the opportunity to explore this no-man's-land between their time-honoured frontlines?" In this way, I end with the quote that opened this collection of quotes, i.e. what Öwind Fahlström wrote about Ture Sjolander in 1961.

Rune Jonsson, Aktuell Fotografi, no 12, Dec 1977 (120 p.) August 1977. Translated from Swedish by Linda Henriksson.

Conference Paper:

The Impact of New Technology on the Development of Culture

1. MULTI-CULTURAL COMMUNICATIONS BY SATELLITE - AN ELECTRONIC GOLD MINE

- a. An annual 3-week international satellite high-tech art festival.
- b. Commercialize peace via satellite
- c. An international lobby group: to connect all TV-systems of the world
 - SATELLITE is the medium
 - COMMUNICATIONS is the means
 - PEACE is the message

THE FUTURE OF COMMUNICATION, Ture Sjolander, 1973

ARTIST'S MEDIA

For the creation of paintings, works of graphic art, free-standing sculptures and reliefs there is a fairly limited number of materials and techniques; these have changed relatively little during the last 300 years.

Even though new materials and methods have developed, the artistic techniques in the areas of painting, graphic arts and sculpture have kept their traditional character. A painting on canvas today has a technical structure largely similar to that of a seventeenth century painting.

The possibility of giving pictorial expression to the artist's message is however not tied to traditional methods. For the majority of people in the industrial countries, television, video newspapers and advertising have become the dominant transmitters of pictures and visual images. Television and video in particular have come to extend more and more widely through the global development of distribution systems, and are frequently used as a medium for other art forms, such as film, theatre and pictorial arts.

In this context it should be emphasized that it is journalists, above all, who have been recruited to these areas and who have therefore had an opportunity of exploiting the particular and specialized resources which television and video have at their disposal. The fact that pictorial artists occupy a subordinate position would seem partly to be connected with the fact that art schools still limit their educational role to the traditional creation of static images.

THE CREATION OF ELECTRONIC IMAGES

The work of artistic/technical development presupposes that artists have access to specialized technical studio equipment.

Television has been in existence now for almost 50 years. During this period a significant number of cultural programs have been made by artists. Very rarely, however, have these artists produced works directly intended/designed for this medium. Although television per se is a pictorial medium, it has primarily been used

to transmit words. The stress has been laid on 'tele' or the transporting/transmitting aspects of the medium, and comparatively little attention has been paid to the conceptual element of 'vision'; that is to say those aspects having to do with the language of the images themselves.

If one looks back on the history of art and makes comparisons with the visual aesthetics used in television today, one is struck by the fact that the greater proportion of all television production today uses visual aesthetics dating back to the 16th century. As an example we may mention the aesthetics of Cubism: this implied a visualization of several different points of view being given simultaneous expression and coinciding with the discoveries by modern physics of Time and Space being only relative and not absolutely fixed structures.

Cubism dates back more than 50 years, and yet, in a television programme a few years ago it would be unthinkable to use Cubist visual aesthetics.

MEDIA DEVELOPMENT AND COMPUTER COMMUNICATION

This situation is however changing rapidly at the present moment. During the last decades or so, a series of international artists have initiated the construction of electronic image laboratories, where they pursue the development of new art forms through experimental techniques.

Those international artists who have access to modern electronic technology have been given the opportunity of realizing, by a creative process, their ideas concerning a truly visually-oriented language. Artists with many different points of view and modes of expression have begun working with computer/electronics/video, taking their point of departure in their previous knowledge and training. Painters, sculptors, musicians, photographers, composers, choreographers and others have approached this medium with their own particular talents and creative methodology and all have contributed to media development in the area of television, film and video and to a visual language characterized by greater awareness and creativity.

International electronic music studios have conducted its work of development in music for nearly 30 years. Those artists who have been engaged in similar work within the visual arts field are mostly still obliged to manage completely without any corresponding access to electronic equipment.

In a number of countries considerable sums have been invested, for many years, in facilities for practical experimentation in both the visual and audio areas.

THE ARTIST AS DESIGN SCIENTIST

The creation of electronic images (sometimes called 'video art'), is an artistic development of visual language. Modern 'electronics' can convert sound vibrations into visual structures, and image components into patterns of sound, thereby giving visual expression to basic processes such as growth and change. The essential definition of 'video art' is based on the manipulation of video signals. Apart from the use of video to realize a series of images in a temporal sequence, artists can also exploit television as a physical, sculptural, object. At galleries they make 'installations' or 'environments' by placing one or more monitors or giant screen projections in specific, related positions. Video cameras, too, 'incorporate' the spectator into the work. In this way, it is possible to explore perceptions of what is seen, as well as the psychology of seeing, in a living context.

An electronic image laboratory, however, should not be limited to video. Another related area is the so-called computer animation (computer-assisted and/or computer-generated images). This technique is based on advanced forms of

programming and opens up hitherto unimagined possibilities of free-image composition.

With the aid of electronics and laser the static image, too, will have an interesting development in the fields of painting and graphic arts. Attempts in this direction have been demonstrated in the form of 'video paintings', or more precisely, electronic painting and computer art.

WORD PICTURES

Those who claim that we live today in a visually oriented culture are probably word-blind. Today's visual art and visual media, with the possible exception of painting, still bear a master-slave relationship to elite literature and popular journalism - in the beginning was the Word. The word is power. People who can express themselves well and forcefully in speech and writing, more or less automatically achieve positions of power, while people who express themselves well in pictures, must often support themselves through stipends and other grants.

The producers of words dominate the cultural columns of newspapers, control official cultural policy and the most important visual media. And generally exert a damnably important influence on society. The arts in Sweden are infested by the speech chorus and the clatter of typewriters. Authors write screenplays and become film directors. Journalists become television producers (or programme directors) and make TV-films. Our entire culture is beset by word-producers. Authors, journalists, investigators, letter-writers, polemicists and critics. Who, in fact, knows anything about pictures? And why do we understand so little about visual semantics? Photography and motion pictures have existed for 100 years, television for 50. Despite this, pictures have not attained more than a purely illustrative function. Why? Probably, because most of our pictures are created by Word-people. In fact, roughly half the items on TV today could just as well be broadcast on radio instead.

Ture Sjolander 1973



Ture Sjölander Sweden 1961



Ture Sjölander Australia 2015

<https://www.unbubble.eu/>

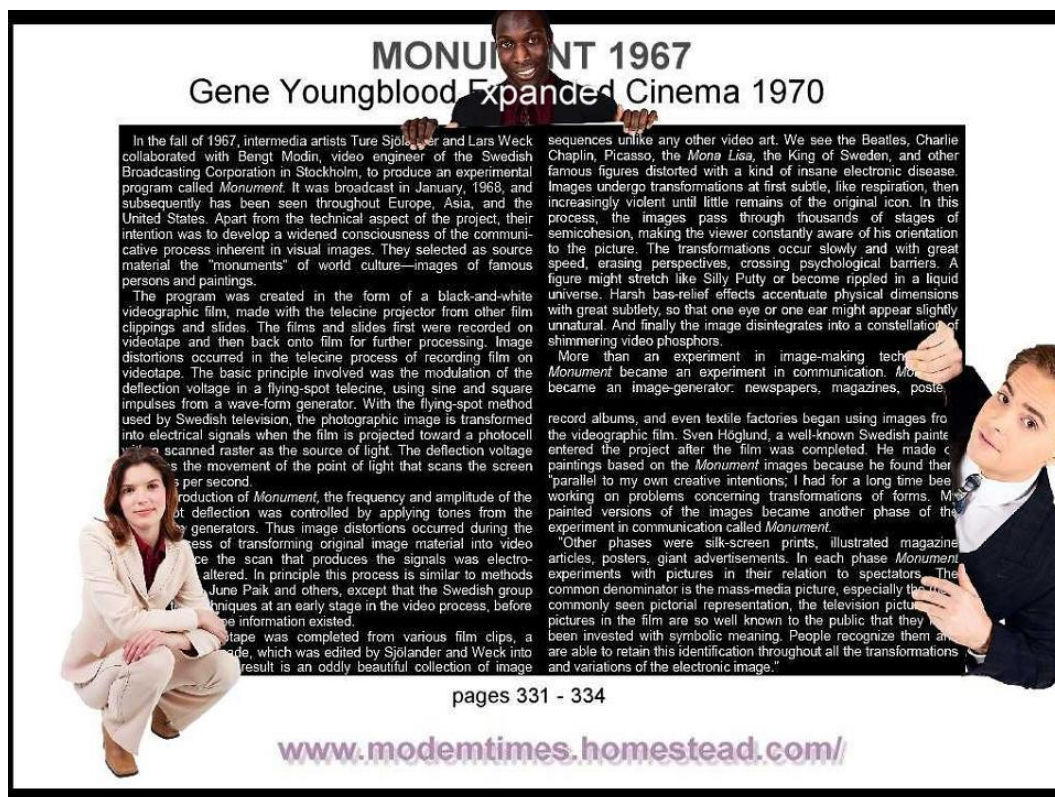
Search Engine Europe

Ture Sjölander

Magnetic Eyesland

This CV has been edited by Aapo Säask, www.scarab.se

APPENDIX ENGLISH



<https://www.unbubble.eu/>

Search Engine Europe

Ture Sjolander

<https://www.unbubble.eu/?q=Ture+Sjolander&focus=web&lang=en-US>

PERC TUCKER REGIONAL ART GALLERY

TOWNSVILLE
AUSTRALIA

Ture Sjolander has earned an international reputation as an artist.

His awareness of the importance of new media and modern technology in the development of an innovative art practice is highly advanced.

He is a pioneering artist in electronic media having created a number of projects for Swedish television.

Although best known for his explorations into new media he is also an adept photographer, printmaker and designer.

ROSS SEARLE

Director

February, 1992



DOCUMENTARY

MONUMENT

Time: 10 min 7 sec

Produced by Sveriges Radio

in cooperation with ORBIT

Directors: Ture Sjölander

Lars Weck

IN BRIEF

Utilizing an advanced finishing process in the electronic scanner and the trickmixer, to our knowledge never before shown, this film is a study in visual communication. It is using the well-known images of Chaplin, Picasso, Mona Lisa, Hitler, the Beatles and the Swedish King as the basis for an exciting artistic venture to demonstrate the relativity in man's perception of pictures, images and symbols, framed by an outlining of the director's conception of human communication in modern society. The linking of these intriguing techniques - which have already called the attention of TV producers in many countries - and the ideas expressed in the film show much parallel to Marshall McLuhan's theories about mass communication. For the first time this is a television exhibition by two of Sweden's best known artists working directly with the television medium.

The sound track is made with electronic sounds after similar principles in cooperation with "H&K", the two well-known Swedish musicians Bo Hansson and Jan Karlsson.

TECHNICAL DATA

16 mm, separate magnetic sound.

INTERNATIONAL version.

This programme is
available through

SVERIGES RADIO
att TV-SALES DEPT
BOX 955
STOCKHOLM
S W E D E N

This video will be removed on April 29, 2011



The Museum of Modern Art Collection Stockholm Sweden - Director Pontus Hulten 1965

16:46 - 3 years ago

"The Role of Photography" - 17 minutes excerpts - , The First TV experiment 1964-1965, prior to Video Art 1966, by the Swedish artist Ture Sjolander is part of the Moderna Museet's Art Collection in Stockholm. Installation object with a canvas and auto projection of 80 slides. Acquired by the director Pontus Hulten for the



Museet's Art Collection in Stockholm. Installation object with a canvas and auto projection of 80 slides. Acquired by the director Pontus Hulten for the Museum of Modern Art Stockholm. Complete information at:

www.modernamuseet.homestead.com/
Interviews at the beginning is made by legendary TV-news journalist Ulf Thoren SVT and Journalist Berit Thuresson at the largest newspaper Aftonbladet, Stockholm. The artist Ture Sjolander declare "war" against the US Pop Art and insist that the best galleries and museums is located outdoors where people are, and not indoors in rooms and museums. Swedish language, and sound tracks by among other's; Vivaldi, Charles Mingus and Janne "Loffe" Karlsson playing drums on images/photographs. Film Photography by famous professor Lars Svanberg.

[www.videotv.homestead.com/Venue:](http://www.videotv.homestead.com/Venue/)
The Royal Swedish Academy of Fine Art and the Subway Stations in Stockholm undergrounds.

www.authentic1964.homestead.com/KARLSSON.html

Sjolander explained: " You can never have an exhibition indoors, it will only be an inhibition" and said he don't want to be inspired by the advertising crap on public spaces, he wanted to take over the billboards outdoors and put art on them instead. His statements is clear and loud that the art museums is an obsolete display form in the mid 20th century. From there he move fast forward and start using television as a new artistic medium for his expression resulting in the first Video Art experiment "Time", 1966.

www.mid60.homestead.com/WORLD_FAMOUS_ARTIST.html

Detailed info at:

www.modernamuseet.homestead.com/YesMinister.html



APPENDIX SWEDISH

KUNGL. MUSIKALISKA AKADEMIE

Blowhustorg 8
111 43 Stockholm
Tel. 08-415720

Till Statens kulturråd / att. Eric Hedqvist

Inför behandlingen av ärendet om ett videosymposium på initiativ av Ture Sjölander/Bror Wikström vill jag erinra om att Musikaliska akademien har ett stort intresse av att hithörande frågor penetreras och får sin konstnärliga beslysning, detta i all synnerhet som akademien är huvudman för Elektronmusikstudion i Stockholm, vilken enligt sina stadgar har till syfte att arbeta för elektronisk bild och ljud.

I brev av den 1 mars 1976 har jag gett bakgrunden till akademiens intresse. Enligt beslut i styrelsen den 11 mars 1976 § 12 har undertecknad sekreterare utsetts vara akademiens representant, därest "ett sådant symposium anordnas". Frågan om vem som skulle vara huvudman för detta symposium har aldrig formellt kommit upp till behandling, eftersom den aldrig framlagts så, men vid samtal med Eric Hedqvist var vi överens om att ett gemensamt huvudmannaskap av Musikaliska akademien och Konstakademien vore den naturliga lösningen. Det är min förhoppning att ärendet kunde handläggas så att de båda akademierna gemensamt kunde överväga de former som symposiet skulle få på grundval av det material som Sjölander/Wikström presenterar.

Jag upprepar att ett symposium efter de riktlinjer som presenterats förefaller angeläget och inte synes vara till förfång för kulturrådets aviserade önskan att bilda sig en uppfattning om situationen utan snarare skulle just illustrera denna.

Stockholm den 1 juni 1976.

Hans Åstrand
Sekreterare

SVENSKA RIKSTEATERN
CRAMER-BALETTEN

Stockholm, 1975-06-16.

Angående Bildkonstnärernas uttrycksmedel.

Ture Sjölander - Bror Wikström
Valhallavägen 147
115 31 Stockholm.

Efter ingående samtal med Ture Sjölander samt deltagande av de skrivelser som kommit utbildningsministern tillhanda angående Bildkonstnärernas uttrycksmedel anser jag det ytterst värdefullt att ett kreativt resultat snarast uppnås, då även med tanke på den arbetsgrupp jag representerar, kan jag ej annat än stödja T. Sjölanders och B. Wikströms promemoria tillfullo.



Terje Thoresen

Ledamot för Svenska Riksteaterns
företagsnämnd samt representant för
cramerbaletten.

Ture Sjölander framför en tavla av honom som Moderna museet köpte i höstas.

Årgång -67

DN 4/2 -67

DAGENS NYHETER 4 FEBRUARI 1967

Svensk elektronkonstnär sveper kontinenten

— Det gäller att multiplicera sig, sade konstnären Ture Sjölander och åkte från Stockholm med ett bagage av fotografiska prover referenser från Roland Pålsson och svenska televisionen och en grundmurad tro på att man jobbar lika bra i den ena staden som i den andra.

I mitten av december dök han upp i London, där det efter tio dagar var bestämt att konsttidskriften Image i mars ska göra en

TURE SJÖLANDER är den sjunde i Dagens Nyheters serie om den nya generationen i svensk konstnärsvärld. Tidigare har porträtt varit införda på Hans Ernback (18/12), Christian Lund (22/12), Per Ragnar (30/12), Börje Ahlstedt (4/1), Per Siwe (12/1) och Jan Halldoff (22/1).

åttasidig presentation med omslag av hans bildmaterial, att galleri Indica skall göra en separatutställning av hans verk och att BBC vill producera en TV-film tillsammans med honom. I Paris är han nu en bra bit på väg mot en liknande kombination: Gallerie Le Mur Ouvert ställer ut honom tre mars-veckor, Frankrikes största konsttidskrift Arts gör några sidor i avslutning och franska TV:s intresse är stort. Något liknande skall realiseras i Hamburg före återresan till Sverige, där han under februari är aktuell i den stora Multi-konstutställningen, TV:s och Konstfrämjandets nya giv.

Och vad är det han skall ställa ut?

Det aktuella av ämnen: människan själv, transformerat genom det största och aktuella av medier: televisionen, med den aktuella av tekniker: den elektroniska. Aktualitet och universalitet är Ture Sjölanders nyckelord. Därför väljer han sina temata efter tid och plats. — I Paris är kanske Picassos ansikte en aktualitet, i Stockholm något annat — och håller sig beredd att förändra och anpassa under arbetets gång. Alla sätt att ställa ut är därför lika gångbara. Stockholmarna minns säkert hans ansikten från annonsplatser på stan häromåret, samma bilder som var öppningsutställningen på Galleri Karlsson. Några minns också de stora serierna med identiskt lika porträtt, gjorda året innan Andy Warhol tog upp samma idé.

— Men det kan aldrig finnas någon copyright på konst och idéer, och det är en naturlig sak att samma sak uppfattas ungefär samtidigt av flera människor på olika sätt.



Att arbeta direkt för TV finner han intressant både därför att man gör varje människas hem till ett galleri och därför att det ger så många tekniska möjligheter. Genom att lösa upp och deformera en invand bild gör Sjölander en ny bild som vi aldrig tidigare sett, och han visar oss samtidigt något om hur vi ser på bilder, hur relativ den verklighet är som vi ser i en viss bild.

— Vad är en bild, vad är konst? Ture Sjölander demonstrerar med två identiska, deformerade elektronporträtt i vänster hand (av samma slag som han visade Nils-Petter Sundgrens filmkrönika i TV i höstas) och två lika identiska reproduktioner av ett porträtt av Francis Bacon i höger hand. Frågan är inte längre värd att ställas och svaret är inte längre intressant. Konsten ligger mitt emellan händerna, i demonstratören, människan själv, formulerar Ture Sjölander.

Ture Sjölander har inte använt denna sin första längre utlandsresa till några vallfärder till allmänt kända monument, om man nu inte räknar televisionen dit. Han är mer intresserad av en enstaka detalj han ser i en tidning, på gatan, de idéer som uppfyller en människa han möter.

— Stockholm är en bra stad att bo i — om man bor bra. Jag tycker att Paris eller London är varken mer eller mindre intressanta. Men kanske är man dömd att bli nomad som konstnär eftersom jag inte har någon ateljé där jag kan arbeta i Stockholm. En sådan skulle just nu vara mycket mer välkommen än de penningbelöningar jag fått av Stockholms stad. Faktiskt vet jag inte riktigt hur jag skall kunna framställa allt mitt utställningsmaterial utan ateljé när jag kommer hem.

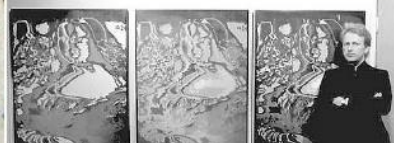
LARS WECK



VideoGraphic Cinema 313



Paul McCarthy i Helsingfors



Dr. Gary Svensson om Ture Sjölander

"Who, in fact, knows anything about pictures? And why do we understand so little about visual semantics? Photography and motion pictures have existed for 100 years, television for 50. Despite this, pictures have not attained more than a purely illustrative function. Why? Probably, because most of our pictures are created by Word people. In fact, roughly half the items on TV today could just as well be broadcast on radio instead." This is a quotation from a paper "The impact of New Technology on the Development of Culture" presented by Ture Sjölander at the World Conference on Culture in Stockholm march 31 – april 2 1998.

Ture Sjölander (f. 1937), som debuterade med en separatutställning på Sundsvall Museum år 1961, har gjort sig känd som experimentell fotograf och avantgardekonstnär. Till skillnad från flera andra här presenterade konstnärer, finns en del dokumentation om Sjölander. En utförlig tidig presentation återfinns i *Konstrevy* nummer ett 1963 och en senare i *Aktuell Fotografi* december 1977. Den tidigare presentationen skedde efter utställningen på Galleri Observatorium med Lars Hillersberg och Ulf Rahmberg, då Sjölander just hade etablerat sig som konstnär. Samma år medverkade han på en samlingsutställning på White Chapel Art Gallery i London och hade också meriterat sig för Statens Konstnärstipendium samt Stockholms Stads kulturstipendium. Den senare presentationen från 1977 gjordes efter det att Sjölander producerat en större väv efter fotografiska förlagor till Polar Musik AB. Sjölander var en pionjär inom det som kom att kallas "new media" — Öyvind Fahlström skrev i förordet till Sundsvallsutställningen:

Till fotografikerna som han kallar dem som känner sig otillfredsställda med dialektiken i den traditionelle fotografens förhållande till motivet: när han ser sig om efter motivet är han motivets suveränt väljande och vrakande herre — i samma ögonblick han rör utlösaren har han blivit motivets slav utan möjlighet att (annat än schatteringsvis) som målaren omforma, utesluta, framhäva i motivet. (Från Öyvind Fahlströms förord "Om Ture Sjölanders fotografi" till utställningen 1961.)

1964 kom Ture Sjölander att bli vida omskriven i samband med utställningen *Ni är fotograferad* på Galleri Karlsson (24/10-13/11). Det är fullt tänkbart att galleriet genom denna kontroversiella utställning genast fann sin status, som ett av Stockholms mest inflytelserika gallerier för politisk konst såväl som för sub- och motkultur. Vid tiden för Sjölanders utställning framfördes stark kritik mot denna, till synes dadaistiska, form av fotografi, bland annat från Ulf Hård af Segerstad. Samma år ställde också en bekant från Sundsvall, Sven Inge de Monér, ut på Galleri Karlsson. Tillsammans med ytterligare en konstnär, Bror Wikström, kom de under sextiotalet att inleda olika samarbeten. De tre intresserade sig för elektroniska bildexperiment där Sjölanders kontakter inom SR/TV kom att spela en avgörande roll. Sjölander beskriver inte 60-talet som revolution utan som en re-evolution och har i efterhand förklarat hur han som konstnär försökte att arbeta med olika typer av medier. Exempelvis med filmerna *Time* och *Monument*, vilka båda visats i svensk TV men också uppmärksammats utomlands.

"Bara bildskval i TV !"

STOCKHOLM (Vår redaktion) - TV förmedlar bildskval.

Många program är så tråkiga att de skulle göra sig mycket bättre i radio. För en bildkonstnär framstår sådana program som plågsamma och pinsamt förenklade - på samma sätt som en pianokonsert framförd på munskap.

Det säger de två bildkonstnärerna Ture Sjolander-Bror Wikström, som just nu arbetar hårt för att konstnärerna skall få en samhällsinriktad utbildning med kunskap om aktuell bildteknik och för att de skall få lära sig konkurrera med den kommersiella bilden.

Konstnären skall vara med från början - i alla led. Och det gäller inte minst TV, just därför att TV blivit dominerande förmedlare av bild- och synintryck.

- TV kom till av en tillfällighet, och då rekryterade man i stort sett bara journalister - ordmäniskor - också för att sköta bildsidan. Det har lett till en snedvridning och total avsaknad av samarbete med konstnärer.

*** Billigare " Trollflöjt "**

Det vill de två konstnärerna ändra på. Först av allt måste dagens bildkonstnärer få kunskap om den befintliga tekniken när det gäller att skapa illusioner och göra

intressanta bilder. Själva är de mycket fascinerade av elektronikens möjligheter.

- Ingmar Bergman hade kunnat göra " Trollflöjten " till mycket, mycket lägre kostnad, om han utnyttjat elektroniken. Han hade t. ex. kunnat bygga kulisser i miniatyr och sedan utnyttjat elektronikens möjligheter till att ge en illusion av stora byggnader. Det är vansinne att bygga

t. ex. slottskopior i naturlig storlek.

Nej, både nuvarande och blivande konstnärer behöver bättre utbildning. De två konstnärerna föreslår att man i anslutning till [Kungliga konsthögskolan](#) i Stockholm bygger en enhet för utveckling av video och television för bildskapande - et s.k. elektroniskt bildlaboratorium.

Professor Dr. Björn Hallström vid högskolans institut för materialkunskap är mycket positiv till tanken.

*** Öm punkt**

- Wikström-Sjölander har satt tummen på en mycket öm punkt. Det kan nämligen inte vara riktigt att dagens konstnärer skall leva kvar i den gamla föreställningen om att deras uppgift är att göra tavlor som andra köper som investeringsobjekt. Det kan heller inte vara riktigt att en konstnär skall vara tacksam om någon slänger till honom eller henne ett uppdrag om att smycka någon tunnelbanestation, säger Björn Hallström.

- Bildkonstnärerna måste kunna röra sig ohämmat inom samhällets alla sektorer. De måste få kunskap om att det går att åstadkomma illusioner på andra sätt än de

gamla välkända. De måste helt enkelt bli mer samhällstillvända, fortsätter han.

Han säger också att det småningom går att starta ett elektronsikt laboratorium inom högskolan, och han hoppas, liksom de två konstnärerna, att den högre konstnärliga utbildningen kommer att få en annan karaktär i framtiden.

*** Elektroniskt projekt**

Men innan man kommer så långt som till ett elektroniskt laboratorium hoppas Sjölander-Wikström att de skall få visa vad elektroniken kan användas till genom att starta ett projekt i samarbete med Sveriges Radio. För ett sådant projekt hoppas de få statligt bidrag på 150.000 kronor. De har dock redan gjort fem beställningsprogram, där man använt detta annorlunda bildskapande. Men nu vill de göra ett helt fristående program.

De har vidare räknat ut att skapandet av ett elektroniskt bildlaboratorium skulle kosta 3 miljoner kronor under en tidsperiod om fem år samt att driftskostnaderna skulle gå på 500.000 kronor om året. De har också tänkt sig en nämnd för laboratoriet för utveckling av video- och televisionsteknik för bildskapande verksamhet. I USA har ett liknande laboratorium lett till att man fått en helt egen kanal i TV. Men så långt kommer knappast de svenska konstnärernas förslag att leda.

*** Lära sig konkurrera**

Vidareutbildningen, som syftar till att verksamma konstnärer kontinuerligt får kunskap om den senaste

tekniken inom bildskapande, är mycket viktig, betonar Björn Hallström.

- TV tittarna kommer inte att nöja sig med de tråkiga bilder man ser i dag. Tänk bara på hur påkostad reklam är. Och varför är den det? Jo, för att mottagaren kräver det för att intresseras av budskapet. Det samma gäller all annan bildinformation. Konstnärerna måste få fotfäste inom alla delar av samhället!

Förslaget har presenterats för utbildningsministern och har sänts till kulturådet. Småningom kommer tanken att omsättas i realitet...

- Det är mycket möjligt, säger Hallström.

Eva Rådahl

KUNGL. MUSIKALISKA AKADEMIEN

Besöksadress: Box 1002

111 48 Stockholm

Telefon: 41 3729

Kopia

Ans. 65.

Till Utbildningsdepartementet

Vid det videoseminarium, som har föreslagits av konstnärerna Tore Sjölander och Bror Wikström och för vilket Akademien för De fria konsterna har förklarat sig beredd att ställa sig som huvudman, är Musikaliska akademien beredd att medverka till att dokumentera verksamheten vid Stiftelsen Elektronmusikstudion, genom skisser av datorstudions och den mindre studions uppbyggnad samt genom framförande av elektronmusikaliska verk producerade där. Redogörelse för den s k bildgruppens arbete bör ingå.

Vidare är det angeläget att i samråd med Musikhögskolan i Stockholm redovisa hur undervisningen vid dess elektronmusikstudio bedrivs och vilka samordningar som kan komma till stånd inom produktionen av video-verk även från undervisningssidan.

Med tanke på den vikt som kreativa aspekter har och beräknas ha i musikundervisningen är samverkan kring ljud/bildskapandet av största vikt och bör ges organisatoriska möjligheter att beaktas. Det planerade symposiet bör kunna bidra till att belysa detta. Stockholm den 8 december 1975.

Hans Åstrand
Sekreterare

Kopior till: Konstakademien
Konsthögskolan
Kulturrådet

Konstrevy NR 2/68 Olle Granath Red. I detta sammanhang kan man anföra de mycket intressanta arbeten, som svensken Ture Sjölander gör och som för mig var en av den femte Parisbiennalens verkliga nyheter. Hans formella register är ett helt annat än Jacquets, men den konflikt han illustrerar mellan mekanisk definition av bilden och dess serietillverkning är jämförbar med dennes.

Femte Parisbiennalen 1968: - Pierre Restany

Ture Sjölander. Konstnär. Sundsvall och Australien.

Pionjär inom videokonsten

Ture Sjölander, född 1937 i Sundsvall, är konstnären som efter debuten 1961 på Sundsvalls museum blev uppmärksammas experimentell avantgardekonstnär i Stockholm, gjorde många och än mer uppmärksammas konstverk och sedan flyttade till Australien.

Han har en diger cv och har uttryckt sig i mängder av tekniker. "... Hans produktion består av fotografier, filmer, böcker, artiklar, textilier, TV-program, videoinstallationer, happenings, grafik, skulpturer och målningar. Framför allt består den av ett ifrågasättande och skapande liv. Det är detta som får honom att framstå som en av 1900-talets största svenska konstnärer", enligt en artikel i konsttidskriften KONSTPERSPEKTIV av Aapo Sääsk, nr1/05.

Dessutom är han en riktigt skön personlighet, tycker Kulturguidens reporter som har varit i Australien och träffat honom.



Ture Sjölander är en mångfasetterad person, inte bara till sin personlighet. Även hans konstutövande är mycket att greppa - så mycket har han producerat i så många olika former, varav en del banbrytande.

Dessutom är hans privata livsöde en sak för sig. Tures son kidnappades 1993 då sonen var tre år, och har sedan dess inte setts till. Med allt vad som följde i den historiens spår...

Så vad ska man välja att berätta om denna man och konstnär som varit verksam i världens alla hörn, men har sina rötter på Östermalm i Sundsvall...?

Sällskaplig ensamvarg

- Jag är lite av en ensamvarg som varken har eller behöver människor nära, beskriver sig Ture.

Uttalandet förvånar mig, för han är så social, spirituell, kommunikativ att det motsäger det. Som att han möter mig med en stor varm bamsekram och ett brett leende då vi ses första gången. Och bjuder in mig att bo några dagar i hans hem.

De följande dagarna får jag, när Ture guidar mig runt, inte bara uppleva omgivningarna kring orten mellan hav och flod på Australiens östkust där han bor. Under våra vandringar på den ena platsen vackrare än den andra får jag även ta del av privatpersonen och konstnären Ture då han berättar öppenhjärtigt om sig och sitt liv.

Många ansikten

Har man mött Ture Sjölander har man mött många ansikten, i flera olika åldrar. Han har glimten i ögat, som vore han en buspojke på sju år. Om det är på fullaste allvar eller bara ett av hans många lustiga infall som får honom att stapla tre par glasögon på näsan, är inte lätt att veta... Samtidigt är han klok och allvarlig - som en 100-åring med stor erfarenhet av livets många skeenden och innehåll.

Allt på samma gång. Han är motsägelsefull, anarkistisk, rebellisk, en provokatör och en humorist.

Man brukar tala om konstnärssjälar, men det känns i detta fall för tamt. Hela Ture är lite som ett konstverk, han själv. Som en bildkonstens Torsten Flink fast utan det mörka vansinnet, men med samma genialitet i den artistiska galenskapen.

Hem igen... kanske

Ture lever ensam ett ganska stilla och lastfritt liv i sitt lilla hus. Som han för övrigt funderar på att byta till ett större.

- Så jag får plats med en ateljé så jag kan måla igen. Fast jag röker ett par cigaretter om dagen, säger han på sitt speciella sätt, pratades om flera saker samtidigt.

Tanken att återvända till Sundsvallstrakten lockar honom också, även om han inte kommer att ge upp Australien och livet där.

- Men ett konstprojekt där hemma vore kul... Finns det något intresse för det, tror du?, funderar han.

Just nu jobbar han mest på nätet där han gör internetkonst. Hans internetkonst har många sidor, extrema mängder nivåer och sammanlänkningsar. Men alla är olika sidor av samma sak. Precis så som han själv är.

Rapp i tal och tanke

Ture är så snabb i tanken och i sina associationer att det till att börja med är svårt att hänga med i hans resonemang och diskussioner. Han svär, resonerar och skrattar högt i samma mening.

Han är ju så komplex och motsägelsefull, och han är även allt mellan sina egna ytterligheter. Det tar en god stund att hitta hans tanketakt och hans sätt att prata med vilt hyperassocierande utvecklingar, bisatser och kast. Därtill hans humoristiska infall.

När jag väl fått kläm på de bitarna är det otroligt kul att konversera Ture, och samtalen inspirerar den egna tanken. Det gör mötet med honom så roligt och spännande.

Från det ena till det andra

Han kastar sig mellan resonemang om sin syn på konst och sitt förhållningssätt till sin egen konst, över till då han var i Nya Guinea och blev kompis med en inföding.

- Fast ingen av oss förstod den andres språk blev vi goda vänner och jag bjöds hem till hans familj och by, berättar Ture.

Vidare till kvinnorna i hans liv och hans två vuxna döttrar, därifrån till då han vid ett tillfälle fann sig skakandes hand med Marlon Brando då han hälsade på en kompis i USA som skulle presentera sin granne. Ytterligare vidare till anekdoter från hans barndom och kärleksfulla ord om hans älskade mamma och pappa i Sundsvall.

Livstragedi

Och sedan till den tragiska historien om hans son som blev kidnappad som treåring för 17 år sedan, och då Ture mitt i sin desperation och sorg över detta själv blev oskyldigt häktad.

Det här är två saker han inte glömmer. Sin son har han aldrig återsett och sårerna efter att själv ha blivit misstrodd är djupa.

Med synen i centrum

Ture Sjölander har både mött och arbetat med ett flertal "kändisar" och även mött "vanliga" människor, dessutom har han rest en hel del. Därmed har han mycket att berätta.

Mycket handlar om hans förmåga att se. Inte bara att se människor, utan att överhuvudtaget se. Att uppleva sin tillvaro med ögonen som främsta verktyg.

Vikten av det visuella är något han ständigt återkommer till. Hans synsätt och referenspunkt är också han själv och hans ögon, med vilka han girigt slukar sin omgivning. Med eller utan glasögon...

Självbevis

Utgångspunkten för de flesta av hans resonemang är hans eget perspektiv på saker och ting, och han menar att det viktigaste i livet är att förverkliga sig själv. Och att den egna bekräftelsen väger tyngst.

Vi pratar om behovet av att bevisa sig och sitt inför andra. Att bevisa, kunna påvisa, saker som finns och har hänt runt omkring en osv.

- Huvudsaken är att man vet själv, menar Ture eftertänksamt och eftertryckligt.

Ointressanta konstobjekt

Då vi talar om konst och kultur menar han att det måste in på alla nivåer i samhället.

- Konsten och kulturen är ingen handelsvara att tjäna pengar på eller värdera ekonomiskt, utan ett förhållningssätt till tillvaron och verkligheten som en ytterligare dimension, menar Ture.

Därmed är han djupt engagerad i förestående val i både Sverige och Australien.

- Det är också en del av min konstnärliga verksamhet och som jag personligen är opolitisk tycker jag därmed att mitt panorama är något vidare än genomsnittsmänniskans, säger han.

Om själva konstverken menar han att de inte är det intressanta i sig.

- De är bara objekt, anser han. Utan det viktiga är processen i sig; att testa nya vägar, nya tekniker - nya "whatever", som han säger.

Monumentalt konstexperiment

Som Monument t ex, som gjordes av Ture och Lars Weck i mitten av 60-talet. Ett konstexperiment som är en historia för sig. Dels genom vad det är, dels genom hur det gick till både i och runt det hela. Så omfattande att jag överlåter på läsaren att själv söka info, t ex på nätet.

Men att verket med elektroniska animeringar inte bara är en föregångare till videokonst, utan även rent tekniskt en föregångare verkar de flesta vara överens om. Liksom att Ture hör till pionjärerna inom konstarten.

Elektroniskt måleri

- Jag själv slog fast definitionen elektroniskt måleri och elektronisk konst. Som jag fortfarande anser vara en relevant definition av vad mina experiment rörde sig om; den absolut första elektroniska animationen, kommenterar Ture och nämner att det absolut första televiserade "videokonst"verket i världen är ett annat av hans verk, Time.

I Monument är "filmen" inte det egentliga konstverket, vilket Ture anser många felaktigt uppfattat det som. Utan det är själva genomförandet av den elektroniska akten som var det konstnärliga experimentet, medan filmen mer är en dokumentation av det som skedde. Ett avtryck.

(Det skrivna) ordets makt?

Sedan detta om ordet. Även det något Ture ofta återkommer till. Han är "döless" på det skrivna ordet och tycker värderingen av det är minst sagt överdriven. Han tycker det är för mycket ord och för mycket fokus på orden.

- Och jag gillar inte journalister, säger han och kastar mig med ett pillimariskt leende en retsam blick.

Ändå är hans internetsidor fulla av bevis, bilddokument och – ord. Och han berättar att om det är något han samlar på så är det just dokument av allehanda slag.

- Jag har lådvis, kilovis, säger han. Och viftar med handen åt något obestämt håll där allt detta förvaras.

Parallellt med sin avsky för det skrivna ordet samlar Ture alltså på dokument. Han är verbal och argumenterar och diskuterar, han skriver på nätet och har publicerat böcker som inte bara innehåller bilder utan även text, skriven av honom själv. Texten om Greta Garbo och han har även jobbat på en bok tillsammans med Charlie Chaplin.

Motsägelsens logik

Motsägelsefullt? Kanske, men 100% kompatibelt om man är Ture Sjölander - där motpoler, kontraster, ytterligheter och spänningen som uppstår däremellan är på något sätt är hans signum, tänker jag då jag efter några intensiva dagar vinkar hej då till honom från bussfönstret.

Och jag undrar stilla, men en smula oroat, hur jag ska kunna beskriva denne komplexe person och konstnär med hans egna hatobjekt de skrivna orden. Ture Sjölander, liksom hans konst, måste ju egentligen upplevas.

Text och foto: Gussie Ericsson

Läs mer på http://artinvest.homestead.com/bukowskis_stockholm_auktion.html

samt t ex www.gretagarbo.de/ (där det även finns ett antal officiella länkar av Ture och hans CV, plus artiklar)

Komplex = som består av många delar vilka hänger samman på ett svåröverskådligt sätt

Kulturguiden Västernorrland 2012-09-07

Tures verk utmanar

August 1993 Halmstad Posten

”Konstnärerna samhällets antenner”

Han är konstnären som nästan fick Australiens premiärminister bötfull, och han utmanade hela kontinenten med sina kontroversiella manifestationer i invandrarsrågen.

Så väst kan en kulturrens arbetare sätta luntan till många laddningar. Konst är inte hemlinredning.

– Den enda hållbara definitionen på konst är ”tanke omsett i handling”, säger Ture Sjölander, 56 år och sedan kort tid tillbaka bosatt i Oskarström.

Därmed är han också halvlänning. Det är viktigt för honom att betona, inte därför att det är något extra fint med hemhörighet i detta västsvenska hörn, utan därför att markeringen bildar startpunkt för ett betydligt mera vittfattande resonemang, nämligen debatten kring invandringen. Även om han är född i Sundsvall, har verkat i Stockholm och Malmö och bott länge utomlands, är han nu hallänning, eftersom han slagit ner bopärlarna i Halmstads kommun.

Detta med bostadsort var en primär fråga i den stundtals mycket inflammerade diskussion han drog igång under sina år i Australien. Dit hade han egentligen inte tänkt sig, när han fick Konstnärsmidans stora stipendium. Han sökte sig till Nya Guinea för att studera kroppsmåleri och för att re-

kognosera och dokumentera inför en planerad filmatisering av Eric Lundqvists roman ”Ingen toak inget halleluja”.

Skördade skäll

Det blev emellertid Australien 1986, och där fann han sig väl mottagen – så länge han uppgav sig vara turist. När han slog fast, att han bodde i landet och därmed hade samma rättigheter som övriga invånare, blev det dissonanser i välförhållanden. Här kom en utlänning och hävdade, att han kunde resa samma krav som i nationen inakriva medborgare. Det blev en inflammerad invandrardebatt, och rensa skällbrev hamnade i den Sjölanderiska brevlådan.

Men det var han beredd på, eftersom han visste sig ha utmanat stora delar av den allmänna opinionen. Och man kan tälja hans aktion för ett konstverk, även om det gick utanför de traditionella uttrycksformerna. I denna typ av konceptkonst utgjorde själva idén och de spår den avsatte det totala objektet. En i handling omsett tanke.

Hävdar revir

– Vi människor vill leva i våra inmutade revir, men även om jag kan härleda min svenska släkt tillbaka till 1500-talet, är jag inte mer svensk än en nyligen invandrad person. Om jag bor i ett land, är jag också medborgare där och skall ha samma möjligheter och skyldigheter.

– Vad gäller Australien finns det en benägenhet hos

vissa delar av befolkningen att tala om det brittiska arvet, som om detta ensamt ger landet dess identitet. Men mer än 67 procent av befolkningen har icke-brittisk bakgrund. Vi är i detta fall alltså knappt 36 procent. Och skall man tala om urbefolkning i detta mångkulturella samhälle, handlar det ju i så fall om aboriginerna, men de har närmast utsläppts för utrotningsföretak.

I ett vidgat perspektiv lyfte Ture Sjölander upp hela problematiken med människors hemortsrätt och vårt behov av tolerans och vidsynhet. Information och utbildning måste till för att lägga motstånd mot främlingerådala och fasciam. Om invandringen i Sverige skall stoppas, skall det i så fall bara ske temporärt till dess reglerna är satta för de nu bosatta beteenden och ageranden, menar Ture Sjölander.

Häxbygd av hat

Tar vi inte itu med problemet nu, kan det snabbt växa oss över huvudet och leda till en formig explosion av hat och våld. Och EG, som ibland lyfts fram som en fredesorganisation, kan lätt utvecklas till sin motsatta med krig mellan olika etniska grupper, fruktar Ture Sjölander.

Ett förfärande exempel på sådan utveckling finns att studera på nära håll, nämligen i Jugoslavien.

Ture Sjölander ger delvis politikererna skulden för att ha kokat till sådan häxbygd, men även medierna har sitt ansvar.

– Det är lätt att utnyttja medierna för att odla främlingsfientlighet, menar Ture Sjölander. TV har en oerhörd genomslagskraft, men redovisningen ger en fragmentiserad verklighet, och nyhetsindustrin jobbar nästan som börsen. Inslag erbjuds, skäls och går runt till olika delar av samhället.

Kyrkorna skyldiga

Ture Sjölander utpekar dessutom kyrkorna som skyldiga till att många platser på jorden drabbats av motståndningar och elände.

I många relationer utnyttjar kyrkorna fel känslor hos de olika folken, anser han. Begrepp som kulturell tillhörighet blandas med etniska traditioner och gudstroende. Kärleksbudskapet kommer i skymundan eller ventolkas.

Självt skulle han vilja genomföra ett stort projekt, där bildbudskap och tal flödas samman. Ett 20-tal stora målningar skulle reflektera vår egen tid och spegla den moderna ikonografin. Mot en fond av projektioner skulle reträders för olika religiösa riktningar mötas till meningssbyten. Ur dessa dialoger skulle ett nytt förhållningssätt kunna växa fram. Och så länge samtal pågår, minskar riskerna för krig.

Ture Sjölander tror på

sprängkraften i sådana aktioner, och han har bevis på att de fungerar. När premiärminister Paul Keating besökte den australiska staden Townsville, passade den svenska konstnären på att sticka fram två femdollarsedlar med drottning Elizabeths porträtt. Han rullade sig premiärministerns utödrade, och denne signerade villigt de båda papperspengarna. Reaktionen låt inte vänta på sig. Keating hade förtört stadig agendom och riskerade därmed i princip ett tvärdigt fängelsestraff och höga böter.

Just i dessa dagar kommer meddelanden om att Australien är på väg att kasta av sig den brittiska överhögheten och bli republik.

Mycket effektivt

Naturligtvis innebär inte den Sjölanderiska aktionen någon direkt vändpunkt beträffande nationens framtida status och styreskick, men den visade sig vara mycket effektiv som ett exempel på hur en konstnär med udda grepp kan spela en viktig roll i dagdebatten.

– Konstnärens roll får inte reduceras till att framställa bijouterier. Att måla tavlor är inte den primära uppgiften. Konstnärerna skall fungera som samhällets antenner.

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