



# MAGAZZINO

Jonas Dahlberg

Selected Works 1999 - 2018

*Bristol arena*

2015

In collaboration with Populous, Fielden Clegg Bradley Studios, Bruno Happold, Vanguardia and Fields Art Project

Bristol City Council have commissioned a 12,000 capacity entertainment arena which will be located on Arena Island, site of the former diesel depot adjacent to Temple Meads railway station in central Bristol. It will be the first time the city has an arena and will make it possible to bring large scale concerts and indoor sports events to the southwest. The arena will be a catalyst for development on Arena Island, and the wider Temple Quarter Enterprise Zone.

Field Art Projects were appointed in March 2015 as part of the Populous Design Team to deliver the public art strategy and arts programme and are working together with an Art Advisory Group made up of representatives from key arts organisations in the City. The strategy is currently in development and will be available later in 2016.

The Populous Arena Team comprises Populous (Lead Consultant), Fielden Clegg Bradley Studios, BuroHappold Engineering, Vanguardia Consulting, Field Art Projects and artist Jonas Dahlberg. In collaboration with Populous, Fielden Clegg Bradley Studios, Bruno Happold, Vanguardia and Fields Art Project





Jonas Dahlberg

*House*

2015

Black&white inkjet on cotton paper, 86 x 123 x 4 cm  
Installation view at Nordenhake, Berlin 2016





*Bird*

2015

Pigment print on acid free cotton rag

92 x 114.5 cm

A series of photographs, both in colour and black & white, depicts common birds sitting on tree branches in their natural environment. What appears to be a skilful snapshot of a chance encounter with nature, is in fact a natural setting carefully prepared and pre-constructed by the artist himself, who stages a sort of cinematographic diorama and waits for the perfect instant to occur. Dahlberg therefore exercises a strong control over the image's final result, although taking into account the small variations that chance and nature necessarily generate.





Jonas Dahlberg

*Bird*

2015

Installation view at Magazzino d'Arte Moderna, *Music Box*, 2016





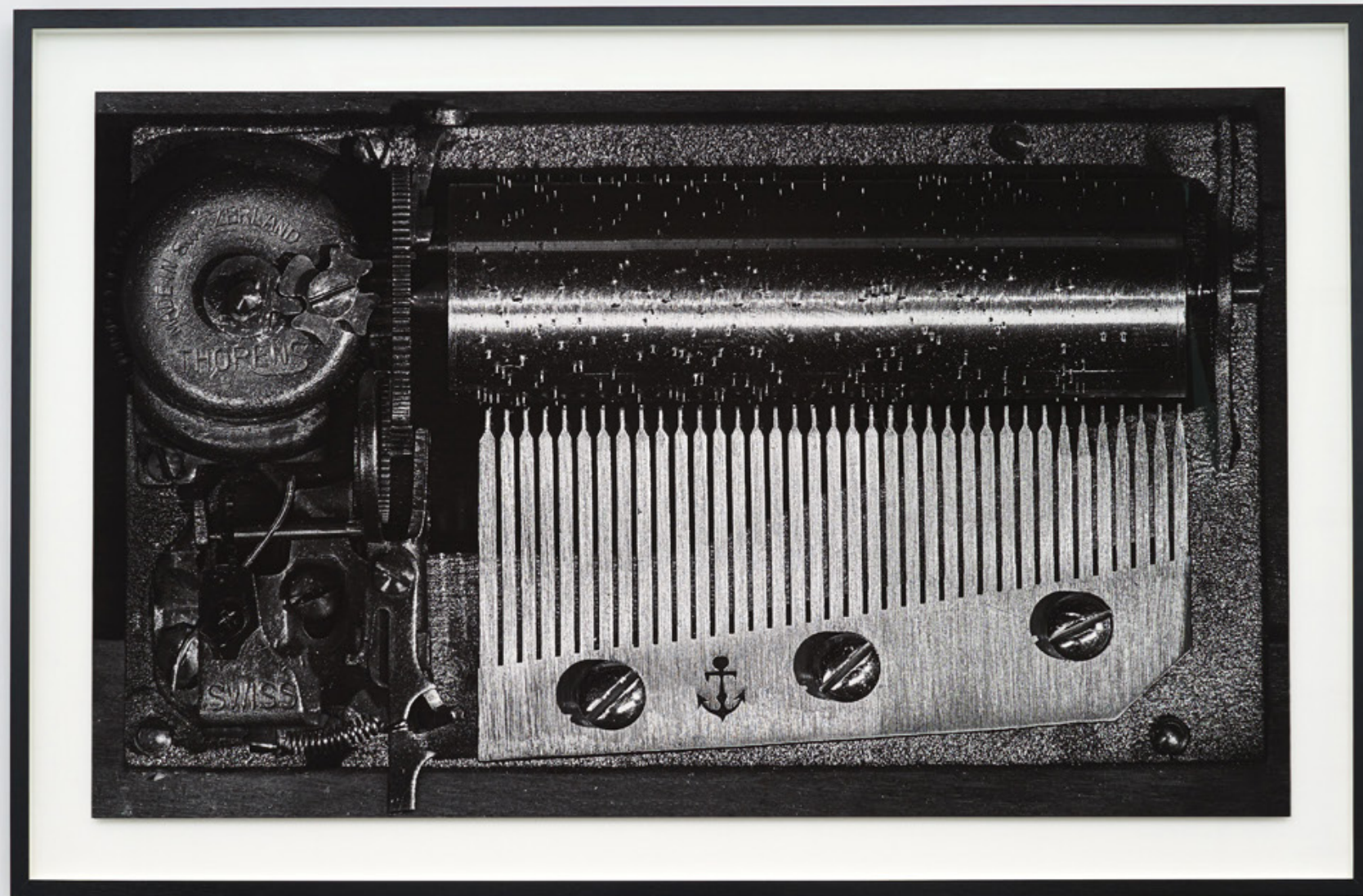
Jonas Dahlberg

*Music Box*

2015

Single channel installation, HD video, black & white  
Sound 25:55 minutes (continuous loop)  
<https://vimeo.com/141171844>





Jonas Dahlberg

*Music Box*

2015

Black&white photograph on cotton paper, 143 x 218.5 x 6 cm



*July 22, Memorial site,*

2014

Utøya and Oslo winning propo

The concept for the Memorial Sørbråten proposes a wound or a cut within nature itself. It reproduces the physical experience of taking away, reflecting the abrupt and permanent loss of those who died. The cut will be a three-and-a-half-meters-wide excavation. It slices from the top of the headland at the Sørbråten site, to below the water line and extends to each side. This void in the landscape makes it impossible to reach the end of the headland.







Jonas Dahlberg

*Notes on a Memorial*

2018

Single Channel, HD video, Color, Sound, 27:55 min  
<https://vimeo.com/396910730>



Jonas Dahlberg

*The Mirror, Stockholm*

2015

Stainless steel, concrete, LED-lights, 9.6 x 15.6 x 1.8 m





Jonas Dahlberg

*Macbeth (by Giuseppe Verdi)*

2012

Set design, Grand Théâtre de Genève

*An Imagined City*

2012

Sound installation

Duration: 21' on each channel.

Temporary site-specific work on and around the old post office, Postenhuset, on Nybrogatan 57 in Stockholm. The piece was an architectural sound and light installation. October 18 - December 31 2012. During the restoration of the old post office on Nybrogatan 57, I transformed the building into an austere, black façade to use as my backdrop. In daylight the temporarily blackened building became the archetypal image of contemporary architecture, only to be transformed into a seemingly black hole at night. When darkness fell windows lit up and shone their spotlights down onto the street. The beams were filled with voices that took the viewer on a journey through cities, places and buildings, in stories that are based on an archive of memories of cinematic rooms and spaces. The austere façade, or the black hole, became a screen onto which the audience could project their own memories, thoughts and ideas regarding architecture and what a city can be. An Imagined City was a temporary staging of public space, a kind of theatre where everything is possible. What kind of city do we want? Which architecture is imaginable in the first place, and what happens when one temporarily dramatizes a quotidian milieu?







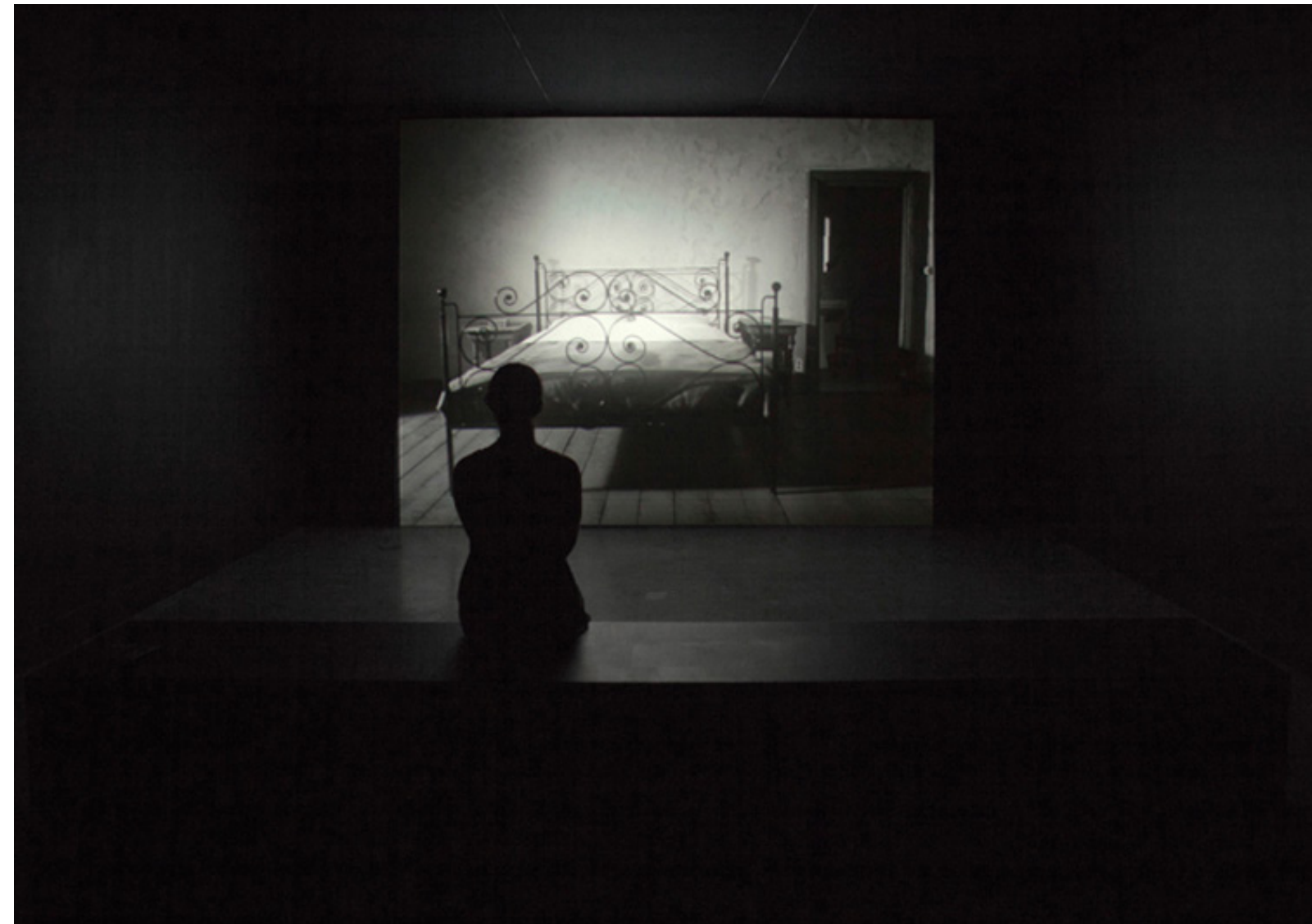
*Shadow Room*

2011

Single channel installation. HD video. Black and white Silent

Duration 10:31 min (continuous loop) Projection  
dimension 400 x 300 cm  
<https://vimeo.com/87559752>

In *Shadow Room* the camera pans back and forth inside a room, recalling the movement of a surveillance camera. With each successive round, the room fills with tree shadows until the room is completely immersed, and obscured, by shadows of nature. The film references *Vampire* (1932) by Carl Theodor Dreyer and *Nostalghia* (1983) by Andrei Tarkovsky.







Jonas Dahlberg

*Silver screen*

2011

Set design, Selected Competition Ecosoc Chamber UN building New York

*School Corridor*

1987 - 2010

Kinetic sculpture, Aluminium, steel, LED lamps, motor

135 x 92.5 cm

This work is something between a sculpture and a mechanical film. The artist constructed a series of small, three-dimensional "film frames" creating a horizontal wheel, recalling a film reel. When the wheel rotates, the rooms are fed forward like a film in a projector, creating an animation. The rooms are constructed with imperfections and scratches so that the feeling of early animation mechanisms and early cinema comes to mind.







Jonas Dahlberg

*View through a park*

2009

HD video. Color. Silent. Duration 16:58 min (continuous loop). Projection dimension 400 x 225 cm  
<https://vimeo.com/86909893>

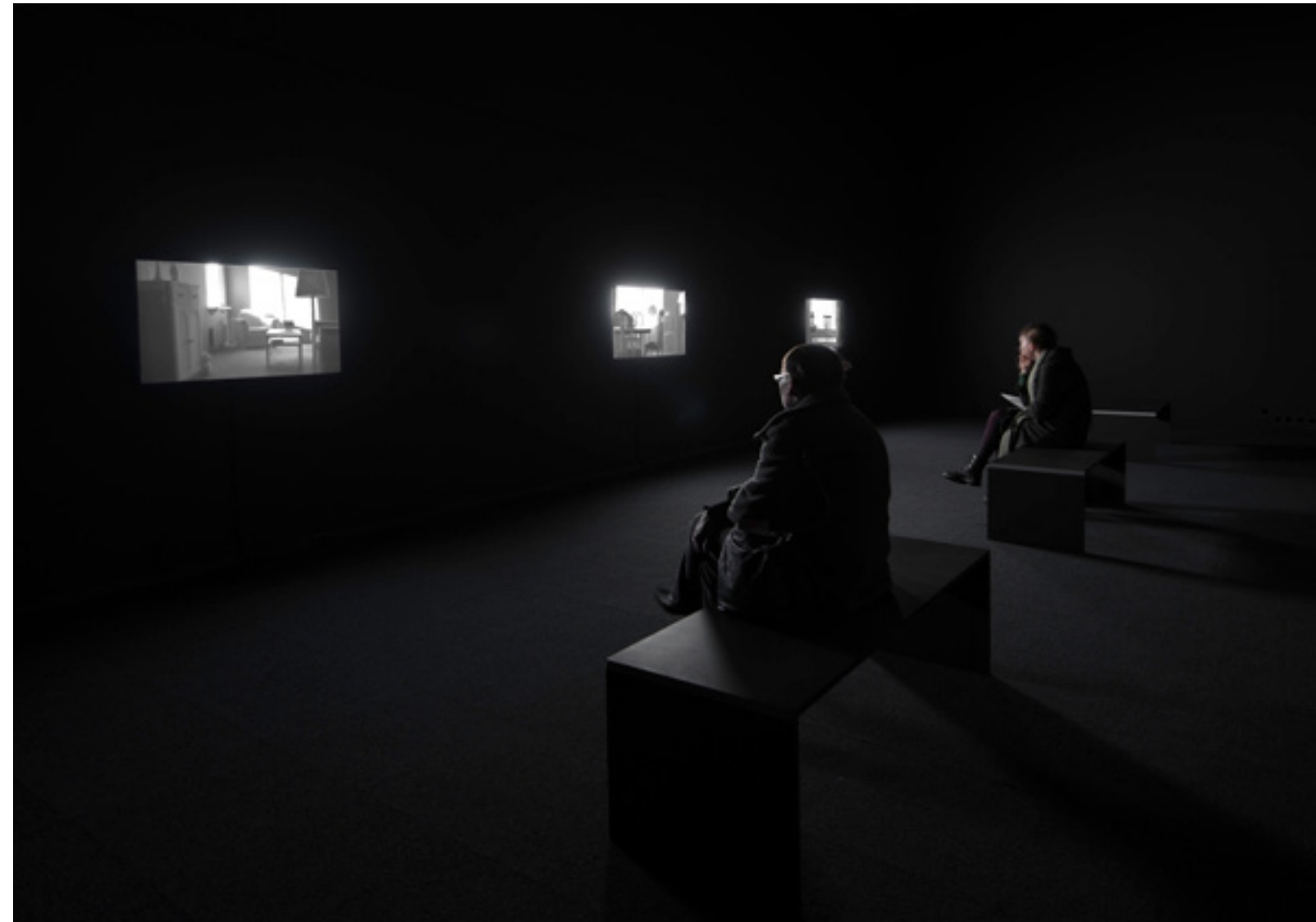
*Three Rooms*

2008

Three channel installation HD video. Black and white. Silent.

Duration 26:58 min

Three Rooms shows three archetypical domestic environments, that during the course of each film, dissolve leaving only a series of bare spaces. Objects which are thin disappear gradually. Other thicker objects whose mass is unevenly distributed involve a process of falling over and breaking before they, too, disappear. The environments were constructed in paraffin to make the detailed models of each room. When placed into a heated solvent solution, the paraffin melted like ice in warm water, changing the environments from a solid to a liquid form.







Jonas Dahlberg

*Three Rooms (living room)*

2008

Lambda print 187,5 x 125 cm



Jonas Dahlberg

*Three rooms (Dining room)*

2008

Lambda print 187,5 x 125 cm



*Promenade*

2006

Single channel & splitscreen installation. Video,  
Black and white. Silent.

The film consists of an aerial tracking shot through a phantasmagorical space, where pillars, windows, railings and benches magnify the empty effect of a rationalist albeit confusing architecture. A series of static, frozen human forms also helps to reinforce the strange feeling of anxiety and confinement. To the point that, in Dahlberg's reflection and observation, the—clean and freshly painted—exhibition venue becomes something akin to a vacated or abandoned prison.

The route takes a cyclical form, thus provoking yet another dialectical conflict: a circular path through a place full of right angles. Edited in an inalterable and paused loop, it is hard to detect any beginning or end, which have been left deliberately blurred. By means of uncertain repetition one perceives new details while also being plagued by new doubts and it is not until it has been reproduced several times, that we know for sure whether or not we have seen one of the few figures or certain corners before. This effect is further heightened by the structure of the architecture of the place and the camera raised above it.



*The First Minute of the Rest of the Movie*

2005

1 cinema installation, 2 text/film screens and 1 shadow back projection

400 x 300 cm

The collaborative project subverts customary viewing habits and activates language. How we understand things always depends on our point of view. Jonas Dahlberg uses film to plot the viewer's position in space, while Ján Mancuska addresses our linguistic attitudes to space. In their joint work at the Kunst Halle, images, language and space interact, deconstructing cognitive processes and making them perceptible in spatial terms.

The exhibition is not a group show in a traditional sense. Jonas Dahlberg and Ján Mancuska are invited to undertake an artistic dialogue and develop an experimental field within which their body of works literally coincide. The aim of any group show is not only to display art in reference to specific conceptual and thematic topics, but to set up an intellectual and artistic dialogue. The latter is the starting point of the collaborative approach of Dahlberg and Mancuska. This exhibition is the first of a series of dialogical shows which takes place at the Bonner Kunstverein and which aims to question and search for different modes of collaborations.





*Invisible City*

2004

Single channel installation. HD Video. Color. Silent.

Duration 47:22 min (continuous loop)  
Projection dimension minimum 450 x 340 cm  
<https://vimeo.com/87559753>

Invisible Cities depicts a slow, almost weightless flight through what seems to be a deserted city where the only thing that reminds us of some life, are birds flying next to the central square. The sky is clear as the camera passes different archetypical aspects of any small northern European city: private housing blocks, high rises, industrial areas, shopping streets and a railway station leading to a central square.

The work took its conceptual starting point in reflecting that while we often speak of mega-cities that grow and generate new conditions and problems for urban living. Sometimes, we talk of rural areas and their depopulation, their insufficient or excessive funding. But we rarely talk of the in-between cities. The ones that exist without much change and where a large part of the world's population lives.





Jonas Dahlberg

*Weightless space*

2004

Single channel installation. Video. Color. Silent.  
Duration 22:10 min (continuous loop). Projection dimension 400 x 300 cm  
<https://vimeo.com/88242257>



*Safe Zones no. 1*

1996 - 2003

Diptych. Framed offset print and framed c-prints

180 x 90 cm

Spying out the apartments overlooking his, the artist found that a gun collector occupied one. Dahlberg calculated the "safe zones" in his own home, paths from room to room that were outside his neighbor's potential line of fire. Following these, he shot photographic evidence of his neighbor's hobby, but also videoed his own convoluted progress through the zones, a fugitive in his own house.



*One - Way Street*

2002

Single channel installation. Video. Black and white. Silent.

Duration 3:48 min (continuous loop)  
Projection dimensions minimum 400 x 300 cm  
<https://vimeo.com/88242258>

In *One-way Street* the camera moves in an even pace on a deserted night-time city street that has glass buildings and street lamps whose lights are reflected on the wet asphalt. As the forward motion continues down the street, new building blocks persistently appear from the darker far end of the street. The film was shot in a 9-meter long architectural model. In order for this seemingly endless forward movement to occur without revealing a track upon which a camera would customarily be placed for a tracking shot, the model was designed and built so that the curbs of the sidewalks would serve as a track that supports a small wooden wagon with an engine.





*Untitled (Vertical Sliding)*

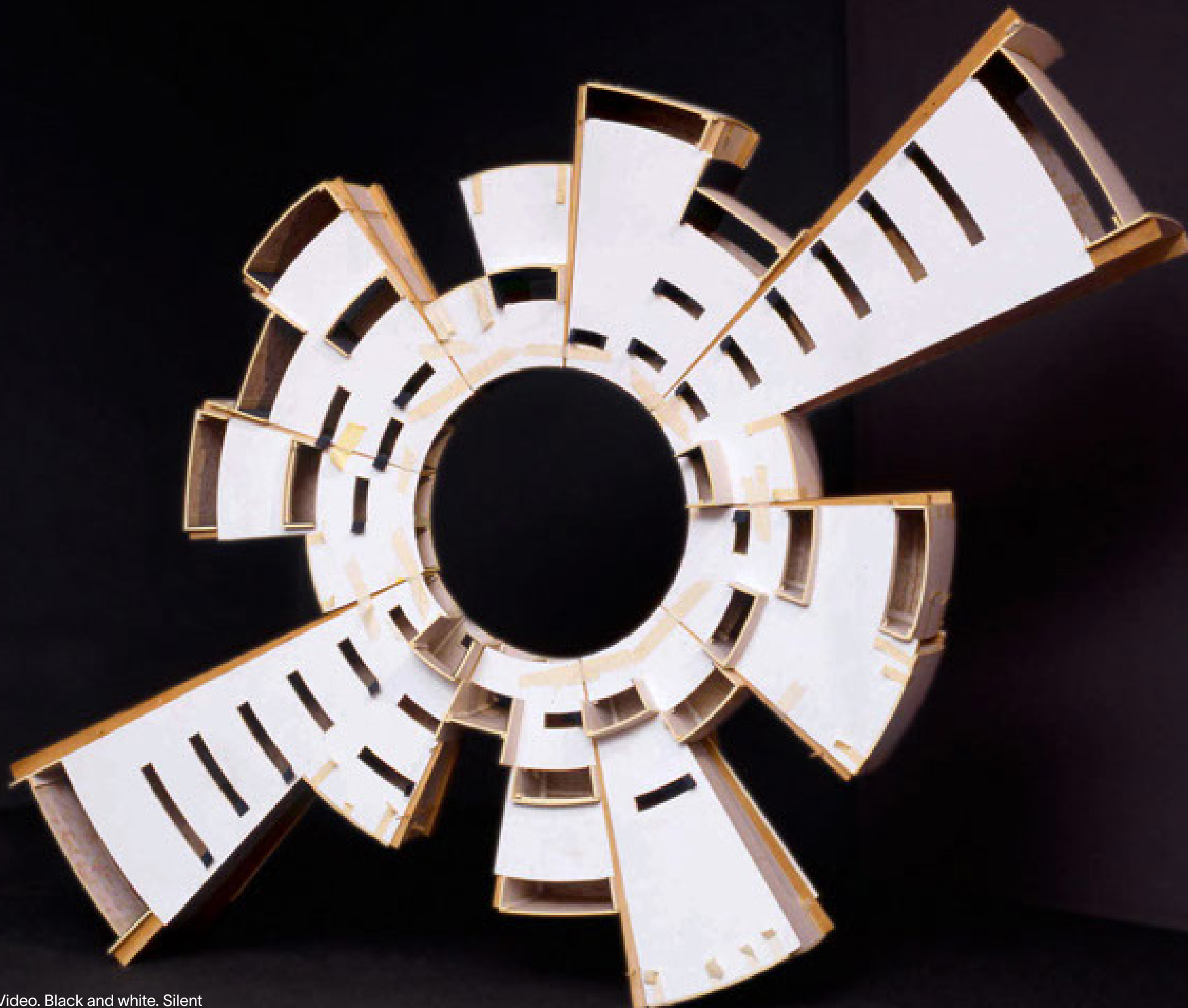
2001

Single channel installation. Video. Black and white. Silent

Duration 28:26 min (continuous loop). Projection  
dimension minimum 400 x 300 cm  
<https://vimeo.com/86997228>

Untitled (Vertical Sliding) is a looped 28 min and 26 second video that shows a continuous tracking shot where the camera travel downwards, like in an open elevator revealing hotel corridors, one after another. The film was shot in a panoptic architectural model where the camera rotates in the centre of the model replacing the gaze of the watchtower in the panopticon. Since the building is constructed in a circle and the camera rotates in the middle it creates both an architectural and a filmic loop.





Jonas Dahlberg

*Untitled (Vertical Sliding)*

2001

Single channel installation. Video. Black and white. Silent  
Duration 28:26 min (continuous loop). Projection dimension minimum 400 x 300 cm





Jonas Dahlberg

*Untitled (Horizontal Sliding)*

2000

Single channel installation. Video. Black and white. Silent. Duration 38:21 min (continuous loop). Projection dimension minimum 400 x 300 cm.  
<https://vimeo.com/87559751>



Jonas Dahlberg

*Memory*

1999

Pavillion 4 x 4 x 4 meter, with wall text and c-print.  
Installed in Wanås Sculpture Park, Sweden.