

# **Vår Tid (Our time)**

**From the Amnesty International  
folder for prisoners in Chile**

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## Note to the reader

**Vår Tid (Our Time)** is printed matter containing research materials, which aims to provide closer reading of the graphic folder published in 1974 by Amnesty International in favour of political prisoners in Chile.

In 1974, Amnesty International exposed human rights abuses in Chile following the Chilean military coup. At the same time Amnesty Sweden was also working to support political prisoners throughout the world in various ways<sup>01</sup> and part of their work was this graphic folder.

Five graphic artworks were contributed by the artists Lage Lindell (1920-1980), Jörgen Fogelquist (1927-2005), Ulf Trotzig (1925-2013), Tage Törning (1925-2012), and Anders Österlin (1926-2011), accompanied by a foreword written by Birgitta Trotzig (1929-2011).

According to the description in the folder, it was administered by the Swedish Amnesty foundation (Svenska Amnestifonden), and it can be inferred that it was connected to fund-raising activities for the Swedish society. 150 editions of this folder were published, with Birgitta Trotzig's poetic foreword arousing sympathy for the events of the time across continents:

“Sometimes it is as if history opens up and you can see the naked death machinery working.

For example, Santiago de Chile, September 11, 1973.

Then a vulture of death descends on world. You have a feeling that everything in reality succumbs.

A moment or a few days, in the suddenly tangible concentration that a “politically” defined event is, you see clearly and obviously how our time in reality is an on-going apocalypse - an on-going, methodical, deliberate destruction working in the service of death.”<sup>02</sup>

There are, however, few people who can talk about this folder today; the artists themselves have all passed away and there is a lack of information about each artwork; how the artists contributed to the publication, and so on.

Therefore, I firstly researched for traces of the artists' social interventions. All of the artists were foremost artists in public art as well as printmaking during the period. By tracing their paths, I found several clues – Lage Lindell's other

contribution to Amnesty International in 1966, Jörgen Fogelquist's relevant work, *Allende*, Anders Österlin's 10 *mini-posters* concerning political matters, Birgitta Trotzig's further writings about the state of the world, and Ulf Trotzig and Tage Törning's common participations in printmaking, etc.

In addition, I was interested in other collective activities among intellectuals during that time – Chilekommittén (The Chile committee) and their publication, *Chilebulletinen* (The Chile bulletin), as well as *Internationella Motståndsmuseet "Salvador Allende"* (The International Museum of Resistance "Salvador Allende"). By sifting through archive materials from the Swedish Labour Movement's Archives and Library, Södertälje Konsthall, Tensta Konsthall, etc and interviewing curator Paola Zamora, who is now co-curating *Internationella motståndsmuseet 1978~2020* at Södertälje Konsthall, I explored not only the historical movement of the time but also how it connects to our time today focusing in particular on the second generation of exile today.

Through this small publication, I hope that you can feel a sense of solidarity beyond the beautiful graphic artworks and formulate your own questions about how art can continue to contribute to humanity in our time.

Jeong Won Chae

- 01 From the early 1970s, Amnesty International developed its work in the area of physical integrity, with its long-term campaigns against torture and the death penalty as almost perfect examples of effective human rights work in the international arena. For example, in June 1974, Amnesty Sweden also sent a letter to the South Korean government in support of 180 political prisoners, who were imprisoned for a student movement.
- 02 Excerpt from *Anteckning till en samtidshistorisk händelse (Note on a contemporary historical event)* written by Birgitta Trotzig (In Swedish, English translation by Jeong Won Chae, Maria Kahn and Clare Levine)

## **Note on a contemporary historical event (Anteckning till en samtidshistorisk händelse)<sup>03</sup>**

Our time; a moment in history that is created also by us and our collaborators and non-collaborators which also consists of our thoughts, our roots, our existence.

And *our* time. The time of the mighty international economic power groups. The time of the slave markets and the world wars. The courses of events have enormous, inhuman proportions.

But a single insignificant theme, grey as a grain of sand. It is: the ordinary human.

The most ordinary human and her fate.

The most ordinary human and it is in her that history unfolds.

The most ordinary human versus the Powers.

About the most ordinary human and how her face transforms in the salt mines and labour camps: under the beating of the batons and electrodes: under the rain of bombs: in the ovens. The face of the ordinary human, the patient and indestructible matter that is resurrected in every newborn's new living face, in the spasm of life, the scream of life that is really only a rapture, a dedication. The mighty face of the ordinary human.

The ordinary human and what happened to her in the time that is also our construction.

Sometimes it is as if history reveals the inner workings of death machinery.

For example, Santiago de Chile, on September 11, 1973.

Then a vulture of death descends on world. You have a feeling that everything in reality succumbs.

A moment or a few days, in the suddenly tangible concentration that a "politically" defined event is, you see clearly and obviously how *our* time in reality is an on-going apocalypse - an on-going, methodical, deliberate destruction at work in the service of death.

(...)

The daylight and the sun continue to shine. The bloody to bleed and scream. The screaming iniquity relaxed and smiling reaps the triumphs. We must consider our trade relations.

The pearl necklace closes with a discreet snap, even the present has its

requirements, and even today cocktail parties are given in Santiago de Chile. The shadows may be crying by themselves, until they suffocate alone, down in their shadowed subterranean world. Reason and the worldwide principle of profitability have brought home another victory.

The ordinary human in the melting pot. Her face. Her confusion, despair and incomprehensible courage. She runs carrying a child through the rain of machine gun fire. She throws herself with her children through the sea of Napalm fire. She consciously exposes herself to the risk of torture. She does not cease to hope. Her children see her die or burn or being carried naked and bloody and disfigured past the entrance of the stadium where just a few days earlier they queued for Sunday's match. The enemies of life are incomprehensibly horrible.

But the ordinary human's mighty living face, in the midst of battle. Opposing death. Brings life to life.

Birgita Trotzig



## Lage Lindell, Stockholm (1920 - 1980)

Lage Lindell was a painter, illustrator and public artist mainly based in Stockholm. Lindell's early works focused on cubist motifs, as well as abstract landscapes until the 1950s. However, from the 1960s, he drew playful improvisations in colour and motions rather than landscape. His expression was very theatrical and realistic. He aimed to articulate/capture the human figure and stages in their natural habitat; he avoided the theatre that would otherwise seem artificial. According to Sören Engblom<sup>04</sup>, Lage Lindell and his works were described as follows:

“Lage Lindell's art cannot be separated from his person, not even from his body. His pictures / pictography have the lanky aspect of his long legs, the crescent from of the humped back, the eagerness of movement. (...) Many of them parallel Lage Lindell, the person, with his art.”<sup>05</sup>

This style was applied to his public art projects as well. Lindell's most prominent public work is *Umeåväggen*. Produced in 1970-1972, it is a 95meter long mural painting, at Umeå University.

“I cannot recall that I ever thought about reaching a lot of people with a message because I paint. I am in just about the same situation as everyone else. One describes one's situation. This is necessary. Everybody does so.”<sup>06</sup>

In general, he denied that art could communicate a political message; rather he believed art must be free of all “commissions”- both political and commercial.

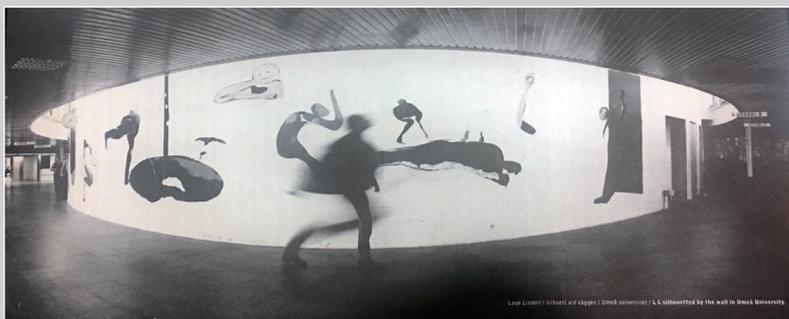
But paradoxically, he was actively engaged in left wing politics, having produced several graphic prints. In 1966, Lindell made a poster for Amnesty International's evening event for political prisoners (Stadsteatern, Stockholm). At the same time, he contributed to *Sydafrikamapp* (South Africa folder), published by Galleri Karlsson and Galleri Observatorium, which Jörgen Fogelquist also participated in.

In 1978, he also donated a painting to Internationella Motståndsmuseet “Salvador Allende”. And in 1979, he made two election posters for the left party, the Communists: *Stoppa Rustningsvansinnet och Bekämpa Utslagningen* (*Stop the Madness of Militarization and Fight Exclusion*).

04 Sören Engblom was a writer and a curator at Moderna Museet. He curated Lage Lindell's solo exhibition *Lage Lindell: The Style is the Man Himself*, in 1993.

05 Stig Claesson & Sören Engblom, *Lage Lindell: The Style is the Man Himself*, Moderna Museet Exhibition Catalogue no. 251, Stockholm, 1993. p.7

06 Ibid, p.13



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- Fig.1 Pelle Stackman, *Lage Lindell silhouetted by the wall in Umeå University, 1972*, Lage Lindell, The Style is the Man Himself, Sören Engblom, Stockholm, Moderna Museet, 1993, Plate 9, Print
- Fig.2 Pelle Stackman, *Ateljéväggar i Stockholm*, Lage Lindell, Thomas Millroch & Carolina Söderholm, Ödeshög, Almlöfs förlag, 2013, Plate 106, Print
- Fig.3 Lage Lindell, *Stoppa rustningsvansinnet*, 1979, Offset print, Affischerna 1967-1979, Digital Image, Web <<http://affischerna.se/posterartist/lage-lindell/>> ©Lage Lindell / BUS 2015
- Fig.4-6 Sydafrikakommittén, *SYDAFRIKA*, 1966, Graphic art folder, Lund, Bukowskis, 2018, Digital Image, Web <<https://www.bukowskis.com/sv/lots/1120609-sydafrika-mapp-med-6-grafiska-blad-numrerade-113-200-och-signerade>>



## Jörgen Fogelquist, Mariestad - Stockholm - Lund (1927 - 2005)

Jörgen Fogelquist was one of Sweden's most famous artists in public art and printmaking. He received a solid education at Konstfack, Académie Libre and Konstakademien.

“Among the teachers in Mejan, Sven X-et Erixson and Olle Nyman were especially important to Jörgen - X-et's generosity and deep social commitment, and Nyman's classic, balance, wisdom, distance and integrity. (...) Jörgen's social and political engagement has primarily been influenced by X-et. For X-et as well as for Fernand Léger, whom he also admired, it was more important ‘To give bread to the people than cakes for the wealthiest groups.’ And it was impressive that people could reach his works through graphic and public art as soon as he employed those skills. As a monumental artist, he has probably been unique in Sweden since the 1960s - geographically, quantitatively and qualitatively.”<sup>07</sup>

From 1948, he started murals and he subsequently created approximately fifty public installations (decorations) across the whole of Sweden. The most prominent public art works are *Tur och Retur* at T-Centralen and a mural at Holger Crafoord Ekonomisentrum II.

There are few descriptions concerning how he engaged with social action through his prints, but some of his lithographic prints are evidence of his contribution with respect to political matters. Together with Lage Lindell, he contributed to *Sydafrikamapp* in 1966, and *Internationella Motståndsmuseet* “Salvador Allende”. The most relevant work, *Allende*, was also produced at the same as his work for this Amnesty folder.

07 Folke Edwards, *Som en Ikaros...*, Jörgen Fogelquist, Waldermarsuddes Exhibition catalogue no.60:02, Fälvh & Hässler, Värnamo, 2002 (In Swedish, English translation by Jeong Won Chae), p.18



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- Fig.7 Jörgen Fogelquist, *Allende*, 1973, Jörgen Fogelquist, Thomas Millroch & Mailis Stensman, Almlöfs förlag, 2012, Plate 87, Print
- Fig.8 Jörgen Fogelquist, *Tur och Retur*, 1994, Jörgen Fogelquist, Thomas Millroch & Mailis Stensman, Almlöfs förlag, 2012, Plate 87, Print
- Fig.9 Jörgen Fogelquist, *Västertorp*, 1982, Jörgen Fogelquist, Thomas Millroch & Mailis Stensman, Almlöfs förlag, 2012, Plate 131, Print
- Fig.10 Jörgen Fogelquist, *Holger Crafoord Ekonomacentrum II*, 1994, Jörgen Fogelquist, Thomas Millroch & Mailis Stensman, Almlöfs förlag, 2012, Plate 146, Print

## Ulf Trotzig, Lund (1925 - 2013)

Ulf Trotzig was a painter, illustrator and printmaker. He was taught by Endre Nemes and Nils Nilsson at Valand konsthögskola, and also studied printmaking in Paris. Trotzig's works were expressed on the border between abstraction and natural formation, and common motifs were not only landscapes, but also emotion, rhythm, and sight memories.

When I examined his work *Untitled* in this Amnesty folder, I found a lot of copperplate prints – both coloured and black and white – which were produced at that time (the 1970s). Ulf Trotzig concentrated more on copperplate prints after his own graphic workshop was established in Lund in 1972. The main themes were quite gloomy and critical; *Fågeln Lämnar Trädet* (*The Bird Leave the Tree*), *Molnet* (*the Cloud*), *Series of Utopias Undergång* (*Utopia's Destruction*), *Isljus* (*Ice light*), *Moln över landskap* (*Cloud over Landscape*), *Storm* (*Storm*), *Grottan* (*the Cave*). Birgitta Trotzig has also written prose poetry alongside his copperplate prints.

“Lines, in the labyrinth, human is captured, free because of captured”<sup>08</sup>

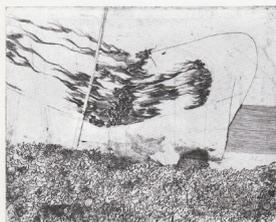
<sup>08</sup> Excerpt from Birgitta Trotzig's prose poem, Sven Sandström, Ulf Trotzig Grafik, Kalejdoskop förlag, Lund, 1988 p.77 (In Swedish, English translation by Jeong Won Chae)



108. UTAN TITEL kopparstick 1974 (40x30 cm)



110. ISLJUS kopparstick 1975 (40x50 cm)

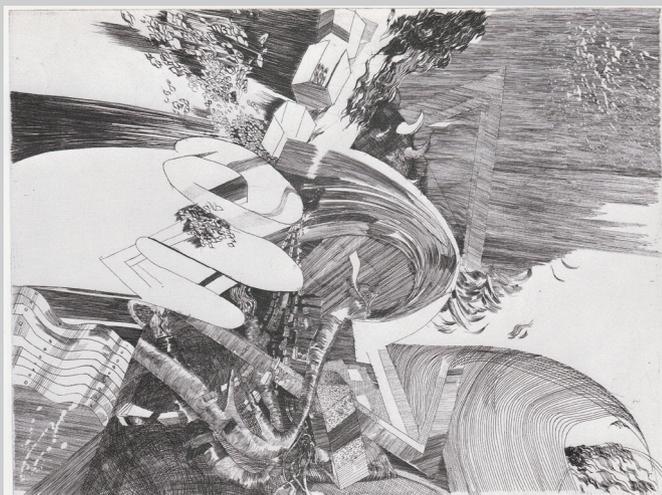


111. MOLN ÖVER LANDSKAP kopparstick och etsning 1975 (40x50 cm)

Fig.11 Ulf Trotzig, *Utän Titel, Isljus, Moln över Landskap*, 1974-1975, Ulf Trotzig Grafik, Sven Sandström, Kalejdoskop förlag, 1988, Plate 74, Print

Fig.12 Ulf Trotzig, *Utopia Undergång II*, 1973, Ulf Trotzig Grafik, Sven Sandström, Kalejdoskop förlag, 1988, Plate 71, Print

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## Birgitta Trotzig, Gothenburg – Lund (1929 – 2011)

Birgitta Trotzig was a writer, as well as the wife of Ulf Trotzig. Central themes in her books were guilt and liberation, and the balance between ethics and aesthetics. She wrote many poetic and fragmentary stories and prose poetries about the time of darkness.

She worked as a cultural writer for the newspaper *Sydsvenska Dagbladet* and later for *Aftonbladet*. Her cultural criticism expressed a political commitment and a demand for the right to create without being tied down by ideologies, as well as the notion of an artistic language as a possible counter-language to the language of power.

In addition, she was involved in the community at the Valand School of Fine Arts and one of her subjects as an essayist was contemporary art. She also wrote many times about Ulf Trotzig's oeuvre. In 1975, after publishing this Amnesty folder, Ulf Trotzig made *Landskap med Fallande Fåglar* (*Landscape with falling birds*) and alongside the work, Birgitta Trotzig wrote *Om världens tillstånd: Samtidigheten* (*About the state of the world: The simultaneity*).

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Fig.13 Ulf Trotzig, *Landskap med Fallande Fåglar*, 1975, Ulf Trotzig Grafik, Sven Sandström, Kalejdoskop förlag, 1988, Plate 85, Print

## About the state of the world: The simultaneity (Om världens tillstånd: Samtidigheten) <sup>09</sup>

The newborn baby and death clearly see each other in each other's eyes. The smallest insect hatches, lives, walks on the edge of the unspeakable, the hidden great mystery, it is as simple as light, oxygen, temperature.

The curve of life for the world descends. Doomed birds fall dead from the sky. But inside the world and the death:

- The roots in the sky

the light in the room

warm swirling light, the light in the light, the heart of the light / come, you swimming light.

Falling awry down through muddy glass, rooftops, greenery

The warm swirls rise up through the green, driving the roots upwards, the roots float in the light like algae drifting lukewarm as/in the ocean's currents breathe

But at the same time, all the time:

The clouds and the universe are being filled with swirling clouds of plunging birds

Falling birds, everywhere

Everything is real. Everything is just as real. The heart-shaped green leaf split from the base up to the middle of the water-silver-gutter, trembling. The Privet Hawk Moth with the transparent pale veined wings vibrating like a light shadow over the evening's darkening, lilac leaves wet with dew.

The early summer's white greenery deep inside the green leaves. At the same time someone is born. Someone dies. Someone is tortured. The Earth is arching further around, with itself, with its maturing, fermenting heavier mass of birth and death.

Some of history's wars are on-going. Some of history's excavated eye-holes stare just slightly farther away than the garden and the privet hawk moth.

The reality is all in the same level. A skin of death, breathing, newborn eyes, butterfly (the moth) wings, increased radioactivity and splitter bombs cover the earth.

Birgitta Trotzig

09 Birgitta Trotzig, *Om världens tillstånd: Samtidigheten*, Ulf Trotzig Grafik, Kalejdoskop förlag, Lund, 1988 p.84 (In Swedish, English translation by Jeong Won Chae and Maria Kahn)

## Tage Törning, Torpa - Gothenburg (1925 - 2012)

“The drawings can answer for themselves and can be seen as a kind of diary collection. Through them, I tried to note events that had a bearing on me from my childhood to the current events of our time. My aim is to give form to the seemingly incomprehensible.”<sup>10</sup>

Tage Törning was one of the foremost artists in painting, illustration and printmaking in western Sweden. He worked with figure, animal and landscape motives, producing both oil paintings and watercolors.<sup>11</sup>

He studied at Slöjdföreningen (Academy of Design and Crafts) and was taught by Endre Nemes at Valand konstskola in Gothenburg. As one of Nemes’s students, he contributed to many group exhibitions and activities, together with Ulf Trotzig, such as 7 Unga Göteborgare (Seven Young Gothenburgers)<sup>12</sup>, Göteborgs Musei rit- målarskolas litografiska portfölj (Gothenburg’s Museum, drawing and painting school’s lithography portfolio), duo exhibition in 1963 and so on.

Both Törning and Trotzig were working in abstract styles, although Törning’s works were firmly rooted in the figurative and characterized by a free expressive design (Trotzig’s works were non-figurative etchings).

An art critic and artist Torsten Bergmark notes:

“Törning has won his freedom through affiliation with an older tradition, perhaps even a vernacular one, while Trotzig did it in an international and more mobile environment in affiliation with contemporary examples.”<sup>13</sup>

Törning’s artistic figuration was about man’s vulnerability and loneliness, inspired by sea and harbour. He drew dockworkers and garbage men with a whole series of etchings and paintings. Törning also produced a natural stone mosaic, a public artwork commissioned by Partille municipality, called *Stränder och hav* (*Beaches and Sea*).

10 Svenrobert Lundquist, *Minnesord Tage Törning*, Göteborgs Posten, 12.Apr.2012 (In Swedish, English translation by Jeong Won Chae), Available from: <https://www.pressreader.com/sweden/goteborgs-posten/20120412/282136403393665>

11 Nybloms Förlag, *Svenska Konstnärer: Biografisk Handbok*, Vänersborg, 1980, p.469, 470

12 Seven Nemes’s students contributed to the exhibition Seven Young Gothenburgers at Gothenburg Konsthall in 1953. It featured works by Erland Brand, Bengt Lundin, Bror Persson, Ulf Trotzig, Erik Törning, Tage Törning, and Lennart Åsling. The exhibition followed a recurring format – a presentation of younger artists in Gothenburg who were recent graduates of Valand. It demonstrated the presence of non-figurative styles alongside The Concretists in the Swedish art scene.

13 Kristoffer Arvidsson, *Skiascope 9: The Universal Language Post-War Abstract Art*, Göteborg Konstmuseum, Gothenburg, 2018 p.207



*Tage Törnring (f. 1925): Præsentationen. Olja på duk 150 x 150 cm. Signerad: Tage Törnring  
Göteborg konstmuseum.*



*Tage Törnring (f. 1925): Svavse.  
Linje- och akvarellteckning 28,3 x 35,2 cm.  
(tryckstäm), 39,2 x 55,6 cm. (bladet).  
Signerad: Tage Törnring. Fäbergrift: 9/75  
Göteborg konstmuseum.*

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Fig.14 Tage Törning, *Presenningen, Stuvare*, Göteborgshamn, Warne Förlag, 06 Oct 2005, Digital Image, Web <<http://www.warne.se/docs/goteborgshamn216-225.pdf>> ©Göteborgs Konstmuseum

Fig.15 Tage Törning, *Stränder och Hav*, 1967, Härryda-Posten & Partille Tidning, 26 Feb 2015, Digital Image, Web <<https://www.partilletidning.se/2015/02/inger-rene-vill-se-gammalt-konstverk-i-ny-miljo/>>

## Anders Österlin, Malmö (1926 - 2011)

Anders Österlin was a painter, public artist, illustrator and commercial artist based in Malmö. There are two different principles he has drawn up for himself, which are labelled A and Ö. Principle A stands for *abstraction* or rather the *tendency* towards abstraction which is characteristic of the painter. Ö on the other hand stands for the *obvious* aiming for the recognizable, which directs the illustrator. (...) Österlin moves very freely between the two.<sup>14</sup>

Österlin was one of the founders of the artistic avant-garde group **Imaginisterna (The Imaginists)\*** in 1945, and from the beginning of 1950, he worked together with the designer John Melin under the name of **M&Ö\*\***, which was an innovative initiative in graphic design. He was also commissioned for various projects encompassing from public art projects to three-dimensional illustration. In 1956~57, he was commissioned for T-Centralen in Stockholm, together with ceramic and glass artist Signe Persson-Melin.

He made many kinds of graphic folders of his lithographic works and illustrations, including *10 Mini-posters* (1977-1982), a collaboration with Gert Jacobsson.

### \* Imaginisterna (The Imaginists)

The Imaginists was founded in Malmö in 1945 by C O Hultén, Max Walter Svanberg and Anders Österlin. Imagination and eroticism were given free reign in their dreamlike paintings, collages, and frottages. They rapidly established themselves as the post-war avant-garde of the art scene in Skåne and, with their extroverted activities, paved the way for the independent art scene of coming decades.<sup>15</sup> You can see a whole range of The Imaginists' symbols -landscape, objects, figures and signs - from Österlin's works of the time. (...) Österlin took part in most of The Imaginists' manifestations until the group broke up in 1956.<sup>16</sup>

### \*\* M&Ö

John Melin & Anders Österlin (M&Ö). M&Ö were two of Sweden's finest designers, responsible for many of the great catalogues, calendars and posters for Lund Konsthall, Moderna Museet among others in the 1960s, including the

14 Lasse Söderberg, *Konstens A och Ö*, Anders Österlin, Malmö Konsthall, Malmö, 1995 p.21

15 Carolina Söderholm, *The Art Scene in Skåne 1968-2008: With Focus on Independent Initiatives, Parallel historia - Skånes konstarener 1968-2008*, p.147

16 Lasse Söderberg, *Konstens A och Ö*, Anders Österlin, Malmö Konsthall, Malmö, 1995 p.19, 21

legendary catalogue for Andy Warhol's first major exhibition in Europe.

Both were, at different stages of their career, active artists. Österlin was part of the The Imaginists, and his whole life an active painter. Melin, on the other hand, started working on his own personal projects when he got fed up with the advertising industry. This is one of the fascinating aspects of M&Ö – the contrast between advertising and art, the commercial and alternative, the concrete and the subtle.

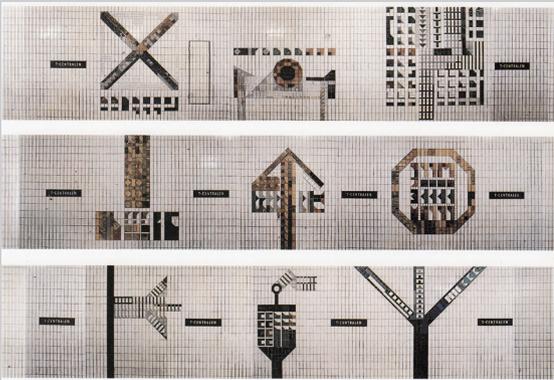
- Fig.16 Photography of Imaginisterna 1954, Anders Österlin, Lena Leeb-Lundberg & Sune Nordgren, Malmö Konsthall, 1995, Plate 13, Print
- Fig.17 Anders Österlin, *Collage*, 1972, Anders Österlin, Lena Leeb-Lundberg & Sune Nordgren, Malmö Konsthall, 1995, Plate 75, Print
- Fig.18 Anders Österlin, *T-Centralen*, 1956-1957, Anders Österlin, Lena Leeb-Lundberg & Sune Nordgren, Malmö Konsthall, 1995, Plate 111, Print
- Fig.19 Gert Jacobsson & Anders Österlin, *10 Miniposters*, 1972, Anders Österlin, Lena Leeb-Lundberg & Sune Nordgren, Malmö Konsthall, 1995, Plate 125, Print



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## II. Social Intervention From the 1970s to Today

- Focusing on *Internationella motståndsmuseet "Salvador Allende"*, *Chilekommittén*, and *The Eros Effect: Art, Solidarity Movements and the Struggle for Social Justice*

## **Internationella Motståndsmuseet “Salvador Allende” (The International Museum of Resistance “Salvador Allende”)**

*Internationella Motståndsmuseet “Salvador Allende”* was an action of solidarity through an art collection. It was established initially in Paris in 1974, shortly after the Pinochet coup, by a group of international and Chilean art critics, artists and intellectuals, and was introduced into Sweden in 1978 at Moderna Museet. In 1991 the art collection from all over the world, including the works of fifty-five Swedish artists, was donated to the Museum of Solidarity Salvador Allende<sup>17</sup> in Santiago de Chile as an expression of solidarity, and as a reminder of the violence and abuse committed by the Pinochet regime. Before being sent to Chile, the Swedish collection was a touring exhibition within Sweden, travelling from Moderna Museet in 1978 to Södermanlands museum in 1981.

### **Internationella motståndsmuseet 1978-2020 in Södertälje Konsthall**

- Interview with Paola Zamora<sup>18</sup>

JC: Regarding the exhibition *Internationella motståndsmuseet 1978-2020* in Södertälje Konsthall, What is your main area of interest as a co-curator?

PZ: As a public art curator, I try to think and reflect on our time (including social phenomena) when I curate projects, even though some public art is only for aesthetic appeal. Through questioning “how does it apply to our time, and how will it be seen in our future society (that is, 15, 20, and 30 years from today)?” I usually invite artists and collaborate with them through researching historical heritage, and meeting relevant people.

This exhibition will be divided into two parts: the archive part and the contemporary art part.

**In the archive part**, it shows the solidarity movement as it was at the time, between Sweden and Chile.

I am interested in knowing more about things I have never experienced (about the history of the movement). What strikes me about the time is how people engaged in and focused on questions of solidarity and human rights,

<sup>17</sup> Museo De La Solidaridad Salvador Allende, available from: [www.mssa.cl](http://www.mssa.cl)

<sup>18</sup> Paola Zamora is a public art curator based in Stockholm. She is a second generation of Chilean migrants in the 1970s, who fled to Sweden when she was 5 years old with parents. Together with Joanna Sandell-Wright, the director of Södertälje Konsthall, Zamora is now co-curating *Internationella Motsåendsmuseet 1978-2020* at Södertälje Konsthall.

most importantly. And also they were more engaged in personal stories, so they wanted to help each person.

I will also include the archive of Chilean records produced by Chilean labels in Sweden. In the 1970s, many Swedish music fields were inspired by Chilean folk music. All types of Chilean folk music were forbidden during the military regime. Because it was connected to the socialist movement. In early 1970, before Salvador Allende was elected, he collaborated with artists, musicians, and poets in his campaign. Artists were invited to make mural paintings, like public art in these days.

Most of the Chileans who came to Sweden after the dictatorship from 1973 to the middle of 1980s were intellectuals - writers, artists, musicians, doctors, and university professors. People from all fields in Chilean society were taken by the military regime, to reform the new era. Many professionals were forced to leave otherwise they were tortured or killed. I have found a documentary about the first generation of Chileans who lived in Sweden but wanted to go back home.

“We are going to go back and rebuild our country.”

They were always ready to leave, with packed suitcases. Nevertheless it could never be realised.

**When it comes to the contemporary art part,** I am working with artists, mainly the second generation of this exile. Interestingly, many of the young Chileans who fled to Sweden have become artists. Furthermore, many of them work with common motivations; the heritages - solidarity movement and questioning dictatorship - and their own identity as the second generation immigrant.

- Fig.20 The exhibition catalogue  
Moderna Museet, *Internationella Motståndsmuseet "Salvador Allende"*, Moderna Museet Utställnings Kataloger nr.155-161 & ONUMR, 1978, Print
- Fig.21-23 List of Artists and the itinerary of a touring exhibition, From Södertälje Konsthall Archive © Södertälje Konsthall
- Fig.24 Lage Lindell, *Två Figurer*, Internationella Motståndsmuseet "Salvador Allende" © Södertälje Konsthall
- Fig.25 Jörgen Fogelquist, *Revolutionärerna*, Internationella Motståndsmuseet "Salvador Allende" © Södertälje Konsthall



## **Chilekommittén (The Chile Committee), Chilebuletinen (The Chile Bulletin)**

JC: Chilekommittén, a solidarity organization, supported Salvador Allende's government by fundraising, campaigns and publishing Chilebuletinen - around seven volumes per year - from 1973 to 1990 until the military regime ended. Do you know more about this group?

PZ: It is a solidarity organization and actually organized small groups of (regional) association and worked with different questions between Sweden and Chile. The members were not only Swedish, but also Chilean. (An artist, Ricard Estay based in Botkyrka, whose parents met through Chilekommittén - his father came from Chile, as a political refugee and his mother is Swedish. He wrote a book about his father, interweaving fiction and non-fiction stories.) After the first election in 1990, they decided to finish their work, because it was not required any more.



## **The Eros Effect: Art, Solidarity Movements and the Struggle for Social Justice**

*The Eros Effect: Art, Solidarity Movements and the Struggle for Social Justice* is Tensta Konsthall's multi-year project examining the relationship between art and solidarity movements. The project coordinates a series of commissions, exhibitions, workshops, presentations, film screenings and so on. *Symposium: The Eros Effect in 2015* was the starting point of the project and discussed the necessity to return to the notion of solidarity in order to test its validity today.

As parts of *The Eros Effect* project, The Museum of Solidarity Salvador Allende and *The International Museum of Resistance "Salvador Allende"* were discussed several times.

### **The Museum of Solidarity in Santiago 1971**

In 2015, Bojana Piškur presented her research on the non-aligned movement. In 1972, an important event was organized under the auspices of UNESCO, a seminar in Santiago - capital of a socialist and non-aligned Chile - debating a new type of museum, one that would link cultural rehabilitation with political emancipation. This museum would follow social and cultural changes closely and be socially progressive without being ideologically restricted by any political representation.

After an open letter by President Allende to the artists of the world in 1971, donations from all over the world started to arrive in Santiago. There were 600 works alone in the first year of the museum's existence, representing a heterogeneous mixture of styles. The act of donation was a political action in itself and considered as a concept of political and cultural solidarity with Chilean socialist project. This museological experiment ended abruptly with the military coup in September 1973.<sup>19</sup>

### **Museum in Exile: Witness Seminar Excavating International Solidarity: Artist Actions, Museography, and Exhibition Histories**

Through *Museum in Exile: Witness Seminar Excavating International Solidarity: Artist Actions, Museography, and Exhibition Histories* in 2017, Kristine Khouri and Rasha Salti gave a lecture about *International Art Exhibition*

for Palestine in the context of other museums in exile, departing from The Museum of Solidarity and *The International Museum of Resistance “Salvador Allende”*. In addition, there was a seminar called *Witness Seminar: Sweden In Solidarity with Chile and Palestine*, which explored the Swedish context of solidarity networks and artistic practices around the anti-Pinochet struggle and Palestinian struggle during the 1970s, together with artists and people who participated in Internationella motståndsmuseet. The seminar focused on the history of *The International Museum of Resistance “Salvador Allende”* and then looked into the Swedish solidarity organization for Palestine during the same period, especially through the history of “Palestina grupperna”.



Fig.27 Tensta Konsthall, *Witness Seminar: Sweden In Solidarity with Chile and Palestine*  
© Tensta Konsthall

19 Excerpt from hand-out of *Symposium As Part of The Eros Effect: Art, Solidarity Movements and the Struggle for Social Justice*, Tensta Konsthall, 2015, p.6, available from: [http://www.tenstakonsthall.se/uploads/156-EN\\_SYMPOSIUM\\_EROS\\_.pdf](http://www.tenstakonsthall.se/uploads/156-EN_SYMPOSIUM_EROS_.pdf)

### **Vår Tid (Our time)**

From the Amnesty International folder for prisoners in Chile

*Vår Tid* is part of CuratorLab's public programmes in relation to the exhibition *Migration:Traces in an Art Collection* at Tensta Konsthall.

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Translation by Maria Kahn, Clare Levine, Jeong Won Chae

Proofreading by Clare Levine

Graphic Design by JongKyu Won

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1<sup>st</sup> edition, print run: 30

Thanks for the support to my research:

Marcus Pompeius and Anders Lindsjö / Malmö Konstmuseum

Joanna Sandell, Sarah Gaurino Florén, Marie Grundsten and Per-Arne Sträng / Södertälje Konsthall

Cecilia Widenheim and Hanna Nordell / Tensta Konsthall,

Maria Lind, Amnesty International Sweden, Paola Zamora,

Joanna Warsza and all Curator Lab colleagues

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