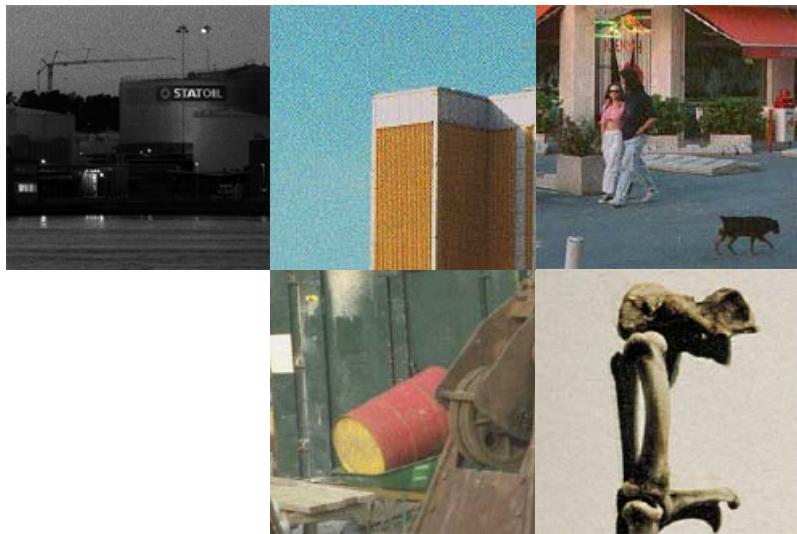


# Work 1990-2006

## Bengt Olof Johansson

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Since 1989 I've been working through the photographic image, though I often include moving images and architectural elements. My work can be distinguished in phases that differ in time, material and content although they do indeed overlap. In all work, the image, the actual space and the technique, found a common ground from which concepts are extracted and whose messenger is the illusion. In that sense I'm in the first place a visual artist and secondly a conceptual one. Art defined as its institutional and public activity, I believe more than ever that the personal contribution is its *raison d'être*. Image and space including reality, is a thrill.



selected works 1990–1993

### Seeing the Sublime

Coming from a sculptors training, working with photos was a revelation; the photographic image is the image's equivalent to the Ready Made. The problem was not primarily of doing but of choosing. I picked up some, among photographers, neglected aspects such as scale and the photographs relation to space.



**Untitled** Installation at Galleri Garmer,  
Göteborg 1990

15 C-prints, 30x40 cm to 140x200 cm,  
8 b/w prints 60x90 cm  
second hand furniture  
3 wood objects

Through the scale, content and light in the photographs I tried to define and add a story to the sequence of six rooms that constitutes the gallery space in a former apartment. Also adding some furniture and turned wood objects to enforce the relation between the photos and the different rooms.



**Lust and Limit** Forum, Stockholm;  
Hårlémans Hall, Malmö; Konstepedimien,  
Göteborg, 1990

4 C-prints mounted on plywood, 100x140 cm

The hallucinatory registration of an overwhelming amount of discernible things. The eye is the limit.



**Constitution** Installation at Nordanstad & Skarstedt Annexe, Stockholm, 1991

8 C-prints, 97x69 to 140x200 cm, mounted on plywood

A panorama of the constitutional parts of my life in a metaforical way.



**Inclusion** Artist Book 1992 and part of the group exhibition "Ideal Places", Ars Baltica Travelling Exhibition, Lillehammer Norway, Baltic countries, 1995

7 C-prints, 120x180 cm, mounted on aluminum

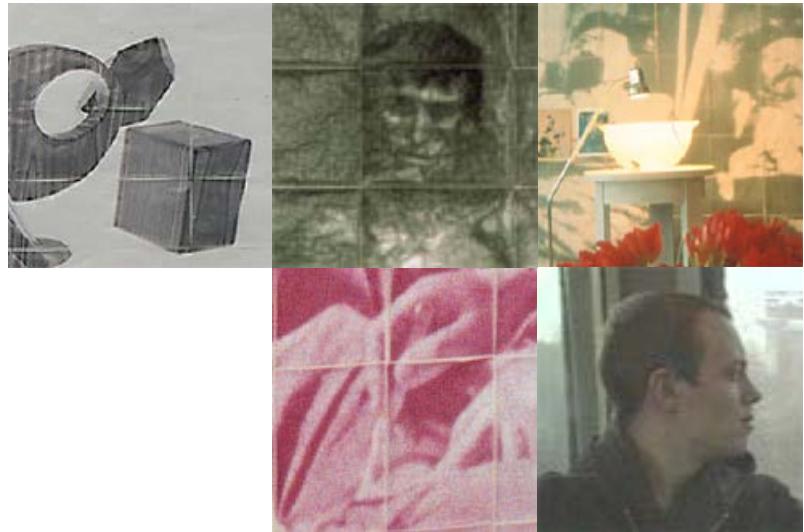
The building sites became the motive that I found gave photography a maximum of resistance to its deadly ambition of freezing reality. It also became an end-point to the work with analogue photography where the act of seeing was in focus.



Father, Mother. Installation at Index  
Gallery, Stockholm, part of the group exhibition  
"Home- a studie in politics"

Chicken bones, 20 x 80 cm

As homy and sublime as it gets



## selected works 1993–1998

### Ideals and Survival

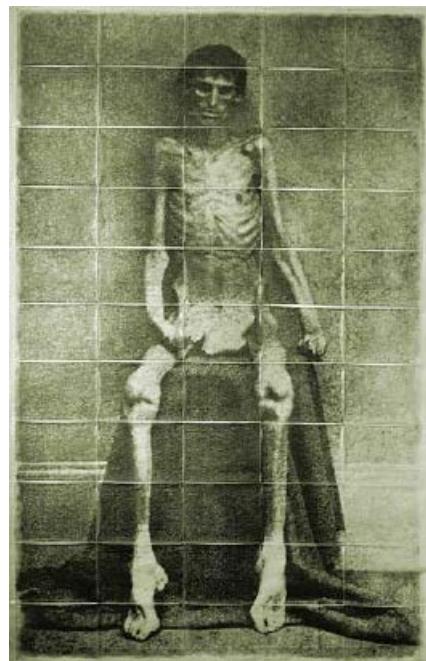
The jet-ink prints and the work with archive material opened to the image as something ephemeral and circulating, just as the human body experiencing them. The take-over of space enforced by architectural elements. The content of the images focused on acute situations in order to underline the weakness of materials constituting them (ink on thin paper glued directly on the walls).



**Social Works** Installation at Forumgalleriet,  
Malmö 1993

12 jet-ink prints on mylar from 55x58 cm to  
217x336 cm, leaflet

A serial of re-worked images coming from many different sources and computer generated images dealing with illusion and body, ideals and sharing.



Sexual Works installation at Index Gallery,  
Stockholm 1994

11 jet-ink prints on mylar  
chicken bones forming the words: skin/comp-  
lexion.  
two flyers

In a lose metaphorical way the pictures tells  
story about the human conception. The two  
levels of the gallery space are dedicated to the  
two different genes Y (male) and X (female) also  
refering to the digital 1/0 connected to the way  
the pictures are made.



**Home at (Hemma hos)** Installation in a private home (Fornander & Linderoth) in Göteborg as a part of serie of events in the same appartement

3 jet-ink prints on mylar

The images reflects and comments on the function and uses of the rooms in the appartement; a living-room, a bed-room and the childrens room.



Brännkyrkagatan 54B installation at Modern Museum, Stockholm 1996, part of the groupexhibition On:Time

6 jet-ink print in duplex on mylar  
ripped IKEA furniture (bed and arm-chair)  
plaster board construction, 480 x 620 x 340 cm

A serie of six images concieved for a constructed space. The measures of the space are taken from a former appartement of mine (the adress is the title).



**Mode III & VI**, installation at Cabel Factory, Helsinki Dec 1998 and at James Hockey Galleri, Farnham, England, April 2000

Mode III: jet-ink print in duplex on mylar, 249 x 350 cm, video loop on plexiglass, 90 x 60 cm, plaster board construction, 360 x 260 x 360 cm

A picture originating from a new-built operation room in the thirties in Finland, a video showing two people travelling by train in an urban landscape. The plasterboard cube contains them both but also, through two holes on opposite walls, a visual access to it's interior.

Mode VI: jet-ink print in duplex on mylar, 689 x 249 cm, plaster board construction, 705 x 340 x 140 cm.

One still from the Mode III video is enlarged and placed on a plasterboard construction, creating a division of and a passage whithin the exhibition.

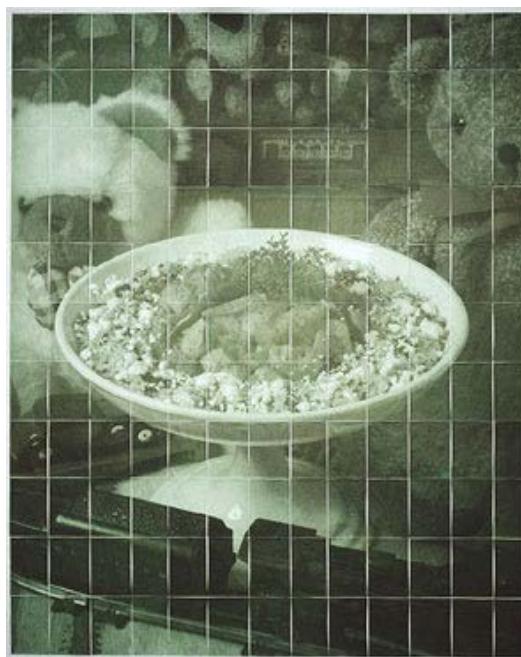


1971 年に僕  
拾った。彼は  
ちも、とても  
家に一晩泊ら

selected works 1998–2001

### Negotiating Art

A serial of works questioning the art object as commodity and the art scene as something deeply conservatory, still being there with my work. Light as material. Ending in doubt over a possible return of the modernistic art object. Moving from the jet-ink prints back to the photographic image in its new form, without passing through negatives.



**The will to gape (Viljan att gapa)**  
Installation at Shaper Sundberg Gallery,  
Stockholm 1998

jet-ink prints in duplex on mylar  
video loop 22 min projected on mylar  
plaster board constructions and a shelf contain-  
ing boxes of the entire installation, one box for  
each work, including one box for the documen-  
tation of the installation

A try to visually connect the idea of the camera  
as a "hole in the dark" with the idea of control  
and possessing.



*FOOD, DIPLOMACY, ART. Some years ago, while visiting the Gustav III pavilion in Haga Park, just outside of Stockholm, I was struck by the extreme functionality of the palace. Above all, the relationship between the arrangement of the rooms and their purposes was most impressive in its clarity – one that is still obvious today. Gustav III had started building a real palace just beside the pavilion, but it was not completed before he was murdered, in 1792. Yet, in a small format, the pavilion contains everything needed for an exercise of power worthy of a despot. From the entry, one enters into a dining room cared for by well-concealed servants. After the dining room comes a parlor, and thereafter a room for diplomacy, where the king consulted with his subjects. Finally, one comes to the beautiful arts room, which ends with a glass wall overlooking the lovely park and Brunnsviken. Musicians and writers were brought to this room to present their work once other business had been attended to. In the parlor the king also had two escape routes, either to his bedroom and library or, via a narrow stairway, up to a room with a view where he had a comfortable sofa and a bookshelf stocked with his favorite literature.*

*FOOD DIPLOMACY ART was created with the idea of being shown in Paris. I wanted to export "Frenchness" to France. Can the work, despite embracing neutrality and the symbolic, express something specific? Can the art-political gesture swing over to the other side and break away from the self-imposed tautology: a metaphor for the art world, in the art world?*

Food, Diplomacy, Art (Mat, Diplomati, Konst) Installation at Centre Culturel Suèdois, Paris, February 1999 part of the group exhibition "As if you mean what you say"

jet-ink print on mylar, 249 x 350 cm  
plaster board construction, 480 x 250 x 120 cm  
video loop projected on plexiglass  
text

The entrance and interior of a small royal castle built by the king who brought French culture to Sweden. The video is taken as a slow and smooth movement through the different rooms described in the text.



## Gain Ground (Vinna mark)

Installation at Göteborg Konstmuseum, 2000.

video 9,30 min projected on the wall  
jet-ink print in duplex on mylar, 360x570 cm

The original photo is taken some ten years ago just behind the Art Museum where the actual exhibition was installed. The video shows the curator in her office, discussing the budget and practicalities of the exhibition with me.



In 1971 my parents picked up a hitchhiker on the road between Stockholm and Örebro. He came from Tokyo and he was the first Japanese I had ever met. My brothers and sister and I were very fascinated. In broken English we invited him to stay over night in our new-built house. We had just moved there from Skåne. The day after, without me knowing it, he left an electric razor as a present for my sister's boyfriend. When I laid my eyes on it I thought the hitchhiker had forgotten it. I cycled as fast as possible with the razor in my pocket, the five kilometres to the place where my father was supposed to leave our Japanese friend that morning. He was still standing by the road when I arrived, looking at me with a curious glance. He laughed when he understood my errand and explained the situation. With a feeling of embarrassment I understood to what extent it was important for me to leave him with a good impression, not only of me but also of me as a Swede and thus all Swedes. Unconsciously I had transformed myself into an ambassador.



**Re-exporting Japan** Installation at the Swedish Embassy, Tokyo, February 2001, part of the group exhibition "As if you mean whay you say".

jet-ink print in duplex on mylar, 249 x 350 cm text

Returning a personal memory to its origins in a context, the Embassy, that normally is used for promoting Swedish products and know-how. The image is a reworked version of the only remaining photo of the event described in the text.



Utställningen består av fem digitala videostillbilder kopierade direkt på fotografiskt papper, utan negativ. Bildurvalet är gjort utifrån ett material om ca 60 000 bilder. Personerna på bilderna är de båda galeristerna Mia Sundberg och Claudia Schaper och skildrar dem i deras vardagliga arbete. Inte på ett uttömmande sätt utan bara så pass att gallerirummet görs aktivt och en viss dramatik mellan bilderna kan uppstå.

Av titelns olika förbindelser med utställningen vill jag nämna tre här. För det första datorns och därmed den digitala bildens tekniska ursprung i väveriets hantverk och de snillrika vävämaskiner som konstruerades på 1800-talet. Den andra förbindelsen utgörs av bildernas yta som trots den fotografiska kemin (den dolda) återger det digitala (det abstrakta) på ett nästintill sensuellt textilt vis. För det tredje refererar titeln till den funktion vi tilldelats som konst-intressenter där den väv av mening som bildas i konsten och upprätthålls av viljan till det allmängiltiga, innebär att ingen part kan inta en utanförställning utom i kraft av en ofrivillig exkludering.

Utställningen utgör för mig en slags grundforskning och bildar ett skelett för vad bilder kan och inte kan uträffa.

I Östeuropa, före järnridåns fall, var det vanligt att man i skytfönster visade bilder på de personer som arbetade i butiken. Förmodligen var det ett påbud uppifrån om att dessa bilder skulle finnas där. Eftersom Marxisten värderade människans arbete högt var de som arbetade i butiken minst lika viktiga som den produkt man hade att erbjuda. På motsvarande sätt kan galeristens värdeskapande funktion närrma sig konstens totala värde om man accepterar den rådande institutionella idén om konst som säger att om något visas på ett galleri, eller i ett annat vedertaget konstsammanhang, så är det konst. Genom att göra galeristerna till själva konstföremålet förskjuts den givna rollfordelningen. Då exotismen är minimierad behöver bilderna heller inte bära upp och markera ett avstånd utan snarare, genom motivens vardagliga närvoro i rummet, inringa skillnaden mellan konstnärens och "institutionens" värdeproduktion. Oavsett om bilderna utgör en hyllning eller en kritik, är det själva krympningen av avståndet som är av intresse. Det kanske inte ens går att urskilja någon "produkt"?

Bildernas motiv är i första hand en rörelse mellan början och slutet, en motor för vad som måste finnas där. Den precision jag försöker uppnå gäller hur just dessa bilder agerar i förhållande till hur andra bilder agerar i världen. I dialog med Brancaccikapellet och diverse dokusåpor befolkas rummet. En specifik relation upprättas mellan bilderna, platsen, betraktaren och konstens meningsskapande nivåer som låter bilderna ge en bestämning åt det faktum att vi ser på dem just här. De ser tillbaka mot dig, mot mig som gjort dem, mot personerna som återges, mot apparaterna som framställt dem, mot den kulturella kontext vi lever i och mot bildernas egen estetik. I denna dynamik kilar en intelligens sig in bortom inblandade agenters inverkan och sätter en gräns för vår språkliga räckvidd. Jag finner detta både djupt tillfredsställande och oroande då jag inser att den entitet som presenterar sig intresselöst, inte är någon jag valt, utan tycks visa sig genom friläggning.

Weavers (Vävare) installation at Schaper Sundberg Gallery, May 2001

5 lambda prints mounted on aluminium, 32 x 49 cm to 74 x 60 cm  
text (not translated)

From a fifty minutes video sequence of the galerists everyday work, five stills are chosen and adapted to take on the gallery space in their own terms. The text describes the consequences of narrowing the distance between the art object and what's depicted. A point of disappearance or an interface to the modernistic art-object.



selected works 2005-

### Displacements

Focus on photographs ability to move the idea of place and cause a confusion by its mere appearance- the right thing in the wrong place and vice versa. A specific interest in letting a person be the vehicle of the story told through the installations, getting close to a kind of portrait. Using low resolution material as a method to make illusion tangible.



**Fishing for Fish** Installation at Mia Sundberg Gallery, Stockholm, February 2005

11 lambda prints mounted on aluminium, from 18x24 cm to 180x120 cm  
3 video loops on 15" LCD screens  
1 video 2, 40 min on 42" plasma screen  
6 wall elements forming a division of the gallery space

Balancing the fisherman as a craftsman, a role, a person and its symbolic meanings. The space leading you from the document to the metaphor as getting caught. What you catch is what you get.



**Happiness of History**, installation at  
Kalmar Konstmuseum March 2006 and DECAD,  
Wilmington, USA, November 2005

8 lambda prints mounted on PVC, 54x58 cm to  
133x90 cm  
video loop 4,26 min on 20" LCD screen

The familiar, the exotic and the abstract from  
three different places meets seemingly at ran-  
dom in the gallery space. The photographs are  
made in a way that there is a possibility for  
each one to recognize where at least some of  
them are taken; in or nearby the actual muse-  
um.

## curriculum vitae

born 1959 in Helsingborg, lives in Eketorp, Sweden

### education

1989-91 Art and research, Valand School of Fine Arts, Göteborg University  
1983-88 Valand School of Fine Arts, Göteborg University  
1982-83 KV Artschool, Göteborg  
1979-81 Chalmers University of Tectonology, Architecture, Göteborg

### solo exhibitions

2005 *Fishing for Fish*, Mia Sundberg Gallery Stockholm  
2001 *Weavers*, Schaper Sundberg Gallery, Stockholm  
2000 *Gain Ground*, Göteborg Art Museum  
1998 *Light-Light*, Lenninger Gallery, Hörby  
*The will to gape*, Schaper Sundberg Galley, Stockholm  
1997 *Works with names, untitled space II*, Gallery Leger II, Malmö  
*Works with names, untitled space*, Galleria Harmonia, Jyväskylä, Finland  
1996 Schaper Sundberg Gallery, Stockholm  
1995 *Home at*, (Fornander & Linderoth) Göteborg  
1994 *Sexual works*, Index Gallery, Stockholm  
*Survivor*, muu, Helsinki, Finland  
1993 *Social works*, Forumgalleriet, Malmö  
1991 *Constitution*, Nordanstad & Skarstedt Annex, Stockholm  
1990 Garmer Gallery, Göteborg  
1989 Krister Fahl Gallery, Stockholm  
1987 Rotor Gallery, Göteborg  
BIO, Göteborg

### group exhibitions (selected)

2006 *Happiness of history*, Parallel/Now, Kalmar Art Museum  
2005 *Happiness of history*, Parallel visions, DECAD Wilmington, USA  
2003 *Open Source*, Mia Sundberg Galleri, Stockholm  
2001 *As if you mean what you say*, Swedish Ambassy, Tokyo  
2000 *Where did you find me?*, Incubator, London; James Hockey Gallery, Farnham, (cat.)  
Cave, Konstakuten, Stockholm  
1999 *The Reflective Surface*, Fotogallerie, Wien, (cat.)

*In one's own room*, Helsingborg Art Hall

Liste 99, Schaper Sundberg Gallery, Basel

*As if you mean what you say*, Centre Culturel Suédois, Paris; Enkehustet, Stockholm

1998 Index Edition, Index Gallery, Stockholm

*The Reflective Surface*, Cabelfactory, Helsinki; Colour Factory, Stockholm

1997 *Alikeness*, Centre for Contemporary Photography, Melbourne and Canberra Contemporary Artspace (cat.)

*Fucked twice by the same vision*, Index edition

1996 *Brännkyrkagatan 54 B*, On:time, Modern Museum, Stockholm, (cat.)

*Form Follows [anything]*, Lydmar Hotel/Colour Factory, Stockholm, (cat.)

*The return of the past - The End of utopias?*, 1st Ars Baltica Photgraphic Art Triennial, Schloß Gottorf, Schleswig; Haus am Waldsee and Studio bildende kunst; Berlin, Japanicher Palais, Dresden; Helsingfors Konsthall; Museum of Contemporary Art, Tallin; Brandts Klædefabrik, Odense; Centre for Contemporary Art Ujarzdowski Castle Warszawa; Poznan Arsenal; Maison du Danemark, Paris (cat.)

Stockholm Smart show, Schaper Sundberg Galleri

1995 *Art Hotel*, Lydmar/Schaper Sundberg Gallery, Stockholm

Schaper Sundberg Galleri, Stockholm

*Ideal Places*, Ars Baltica Travelling Exhibition, Lillehammer Norway, Baltic countries (cat.)

*Comp i Box*, Stockholm

1994 *De facto*, Month of Photography, Spisská Nová Ves, Slovakia

Gallery 54, Göteborg

Stockholm Smart Show, Index Gallery

1993 *ICA*, Malmborgs Caroli, Malmö

*Home- a studie in politics*, Index Gallery, Stockholm

*Photography- Malmö, Göteborg, Stockholm*, Art Hall-annexe, Malmö

*Be Connected*, Rix, Linköping

1992 *Identity*, Gallery Enkehustet, Stockholm

1991 *Death*, Art Academy, Stockholm

1990 *Lust and limit*, Forum, Stockholm; Hårlemans Hall, Malmö; Konstpedimien, Göteborg

*Iron fist 90*, Göteborg

1988 *The voyage*, Artists Hall, Stockholm

## projects (selected)

*Fabriksyn* part of the exhibition FILM by Anders Virgil Dejarv, Wuthering Heights, Malmö, 2006  
*In the Middle Of- Art and knowledge in the World Heritage of Öland* 2003-2006.  
*Omstilling (Switch Over)* text for www, 2000  
*Bok Book Livre*, Artist book, in collaboration with Jörgen Gassilewski, 1999  
*Questions and Answers*, Svenska Dagbladet Internet, 1997  
*Inclusion*, Artist Book, 1992 (edition of 100)  
*Readymade*, performance, 1989, Lido, Stockholm, (in cooperation with Peter Hagdahl)  
*Lust and Limit*, video, 1988, (in cooperation with Peter Hagdahl)

## miscellaneous

### public art

*Degerhamn Love Affair*, restored ships-store, collected and recited love stories, In the Middle Of, Degerhamn, 2005  
*Do you want a lemon? (Vill du ha en citron?)*, three-sided billboard, Birger Jarlsgatan, Start 98, Stockholm, 1998  
*Archiginnasio. Anatomical theatre*, jet-ink print in duplex on Manifold, Kristianstads Tingshus, Statens Konstråd 1997  
*Shared joy is dubbeled joy (Delad glädje är dubbel glädje)*, re-used Mercedes, Autoshow, Karlavägen, Stockholm 1997  
*Re-Form*, Ashtrays made of plaster covered with plastic, Göteborgs Tingshus, 1988

### represented

Helsingborg Art Museum  
National Arts Council  
The National Swedish Radio  
Modern Museum, Stockholm  
Gothenburg Art Museum

### grants

Edstrandska Foundation, Malmö, 1994  
The Art Grants Committee's working grant 1989, 1992 och 1996, grant's for special projects 1998 och 2003

## teaching and tutorial (selected)

2004-07 Guest teacher, 2 w/year, Ölands Folkhögskola  
2004 Guest professor 6 months, Valand School of Fine Arts, Göteborg University  
1999-2003 Professor at Valand School of Fine Arts, Göteborg University  
1996-98 Lecturing professor at Valand School of Fine Arts, Göteborg University  
1996-97 Teacher, Fotoskolan Midsommarkransen, Folkuniversitetet Stockholm  
1991-95 Teacher, drawing, painting and computer image, Folkuniversitetet, Stockholm

-

2007- curator for Sprinkler Gallery, Näsby Café, Öland  
2003-06 member of the board and curator of the project *In the Middle Of- Art and knowledge in the World Heritage of Öland*  
1995-97 member of the Index Gallery board in Stockholm

## bibliography

### articles (selected)

*Sveriges konst 1900-talet, del 3 1970-2000*, Mårten Castenfors, Sveriges Allmänna Konstförening, 2001  
*Art in Sweden*, Sören Engblom, Swedish Institute, 1998  
*Space, light and time*, Susanna Pettersson & Timo Valjakka, Katalog, Journal of Photography & Video, vol. 9 no.3 summer 1997  
*Alikeness*, Katya Sander, catalogue, Centre for Contemporary Photography, Melbourne  
*Bengt Olof Johansson, Min-Jung Yang*, The monthly Photographic Art Magazine 1/97, Seoul  
*Jörgen Gassilewski, On:Time*, catalogue, Moderna Museet 1996  
*Travelling Desire*, Jan-Erik Lundström, 1st Photographic Art Triennial, Ars Baltica, catalogue  
*Sverige, sekelskiftet och fotografien*, Jan-Erik Lundström, Konstperspektiv 3.95  
*Ideal Places*, Jon-Ove Steinhaug, catalogue, Riksutställningar 1995  
*Vad vi vill ska överleva oss?*, Inga-Maj Beck, Aftonbladet Kultur, maj-jun 95  
*Mesiac Fotografie/De facto*, Jan-Erik Lunström, catalogue 1994  
*ICA - konst i snabbköpet*, Åsa Nacking & Mats Stjernstedt, Lunds Universitet 1994

*Layers of illusion*, Maria Hirvi, SIKSI, 2/94

*Bengt Olof Johansson*, Sven-Olov Wallenstein, Index 1.94

*Inclusion*, text by Sven-Olov Wallenstein, 1992

*Det är på bildens kropp det händer*, Jörgen Gassilewski, IDAG 12 okt 1991

*Where roses never dies*, Ernst Billgren, SIKSI 1/90

#### reviews (selected in Swedish)

*Stram dialog*, Milou Allerholm, DN 8/4 2006

*Parallelt/Nu*, Karin Asmundsson, Östran 18/3 2006

*Konst med fascination*, Gunilla Petri, Barometern 18/3 2006

*Konstrummet lämnas för en annan värld*, Anna Brodow, SvD 29/1 2005

*Oglamorösa bilder*, Ingela Lind, DN 25/1 2005

*Disco i den svenska sandlådan*, Eva Dandanelle, Kvällsposten 11/10 1999

*Rum för personlig konst*, Larsolof Carlsson, Helsingborgs Dagblad 6/10 1999

*Vardagliga attentat mot seendet*, Hans Hedberg, SvD 25/4 1998

*Viljan att gapa*, artorbit/snappshots, Magnus Bärtås, 1998

*Rosalurviga tofflor vid pedalen*, Jessica Kempe, DN 5/9 1997

*Ola Billgren*, Jelena Zetterström, Sydsvenska Dagbladet, 25/3 1997

*Tillbaka till samtiden*, Bo Mdestrand, Expressen 22/10 1996

*Orena verk om en oren tid*, Daniel Birnbaum, DN 22/10 1996

*Visst är det på tiden, men....*, John Peter Nilsson, Aftonbladet 22/10 1996

*Mycket att begapa men lite som berör*, Mårten Castenfors, SvD 26/10 1996

*Digitala bilder med poesi*, Lars O Ericsson, DN 10/5 1996

*"Plastisk realitet" motvikt mot tvådimensionellt våld*, Staffan Schmidt, SvD 13/4 1996

*Hur långt (och nära) kan han gå?*, Ingamaj Beck, Aftonbladet 3/3 1996

*Ideal Places*, Børnnulv Evenrud, SIKSI 3.95

*Tack och lov för fotocollaget i taket*, Mårten Castenfors, SvD 24/9 1995

*Osvensk expressiv slagkraft*, Mårten Castenfors, SvD 28/1 1995

*Vem fan är Lilian?*, Ulrika Kärnborg, Expressen 9/5 1994

*När människan leker Gud*, Sara Arrhenius, Aftonbladet 29/3 1994

*Snart gulnar utställningen*, Clemens Altgård, Sydsvenska Dagbladet 26/9 1993

*Kvinnor på gränsen till namnlöshet*, Agneta Klingspor, Expressen 11/12 1992

*Konstnärer "vid sidan av"*, Mårten Castenfors, SvD 1992

*Sorgen inför en ny identitet*, Ingamaj Beck, Aftonbladet 1992

*Bengt Olof Johansson*, Annexet, Sven-Olov Wallenstein, Material 3/91,

*Spel mellan text och verk*, Mårten Castenfors, GP 3/5 1991

*Gåtan väcker begäret*, John Peter Nilsson, Aftonbladet 30/11 1990

*Varken begär eller begränsning*, Steve Sem-Sandberg, SvD 24/11 1990

*Sant och falskt*, Lars O Ericsson, DN 16/11 1990

*Med rötter i den svenska vardagen*, Lisbeth Ahnoff, GT-Idag 23/2 1990

*Medvetet formlöst om vår tid*, Mårten Castenfors, GP 17/2 1990

*Balustrad med fotominnen*, Erik van der Heeg, Expressen 26/11 1990

*Mellan konst och icke-konst*, Lars O Ericsson, DN 13/2 1989