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a biannual  
dispatch



garment  
life

T A N G E N T G C

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existing out there somewhere. They say that every prison should at least have a hypothetical chance of escape, or else the inmates would go insane. This glade could be that very chance. But of course, everyone still knows that there are fences in-between.

In spite of all the gloom that – without exception – is an integral part your work, there is beauty in your pictures.

“In order to conceal the evil in my pictures, I normally make the mood more beautiful than it really is. That way it is easier to digest the nastiness. And, that way you can find the beholder for a minute, and then the message will creep up on you.”

“Mourning” is a new piece that was shown at the Market art fair in Stockholm, it was highly acclaimed in the press. Tell me about it.

“In “Mourning” I find myself surrounded by water, trying to keep afloat. The photograph is taken from below, so what you see is my body under water, my face is not showing. I wanted to get at that feeling of grief, the feeling of entering a vacuum in mourning, not knowing where you are, feeling suffocated, you are seconds from sinking. Yet you choose life, standing on the threshold of the moment when you go down. It felt as if this is where mourning actually is.”

Mourning is related to a piece from 2002 called “M”.

“M” – both pieces present what it means to be exposed to grief or pain. In “M” I try to contrast my body in two different ways at once, the way you write out a death. It was painstaking work I tell you. I think that perhaps this is my best piece. I made it coming home from New York after that the World Trade Center had fallen, it was therapy of sorts.

Mourning, as well as death – a recurring theme.

“Death is certainly a recurring theme in my artistry. Death and ageing, all the things that make life difficult. Even though I did not work physically with myself or my family in the last suite, it is exactly the same. The only difference is my point of view. I look out – it is my father’s window you look out of – people are still present in a way, behind the camera. My work circles around the final countdown, the non-negotiable, the definitive

essence of the end. Trying to comprehend the meaning of it all in a way, I believe that is what my work is about, trying to figure it out for myself – as well as getting others to see it my way. And if only just one person is moved, it has been worth it all.”

How do you get any closer to life’s questions?

“I believe I have! But at the same time I felt that when I got closer to the answers, I had a child and with that comes a sense of awe. I had never experienced before. Now I can get punchy about certain things. Flying for instance, I can hardly do that anymore. There is both a feeling of anxiety for my own demise – not being there for my daughter – and the fear that something might happen to her, so now I panic in ways that were completely unknown to me before.”

Artist Christin Louise Olofsson

Exhibiting at Galleri Andersson/Samborin

Korsnäs Hålsjöholm, 2006

Sweden, Stockholm

Family: Husband and child, mother, brother and husband’s children from an earlier marriage.

The image on page 4 has been cropped both on the left and the right side.

