



# KOL OCH SOCKER

Since 2015, artist Kalle Brolin has been studying, collecting and making images from two interconnected industries in southern Sweden: the coal mines, and the sugar factories.

The artist has produced a number of videos, performances, essays and installations, using the collected images as source material and basis for new works. The main theme of all the works is setting up relations: between images, and between the two industries.

One of the audience interfaces is an instagram account, which is used as both a personal archive of images and as a sketchbook where ideas and relations are tried out. The images are interrelated to each other through hashtags, creating an archive with manifold crossreferences (see next page for image).

*“A project description for a series of works relating to each other the two industries of coal mining and sugar production in the landscape of Scania/Skåne in southern Sweden.*

*Some thoughts on working method.*

*Working with images of the coal mines and sugar mills in the physical and cultural landscape of Scania/Skåne, we can suggest extratextual images through comparative image analysis:*

*When choosing and positioning two images from these two industries next to each other, we can evoke an immaterial meaning which is not apparent in either image on its' own. The viewer imagines a third image inbetween the two, born out of thier associative connection.*

*Images produced in relation to the two industries of coal mining and sugar manufacturing in Scania come from many and varied sources, for example industrial archives, local amateur-run museums, commercial image bureaus, and the archive of the workers movement, to name a few. These collections hold both images and films, as well as other types of documents. The reasons for producing these images are many and varied, as have been their re-uses throughout time. It is when combining these images from heterogeneous sources, and combining them according to associative imagination, that new meaning can be gleaned, or to put it differently: that extratextual images can be produced.*

*Artistic thinking, or the artistic eye, would in this project be constructed as associative: the associative way of seeing place, landscape, local industry, local culture, means that the artist constructs connections, links, between disparate elements, based on personal conceptions rather than factual findings. Associative thinking and seeing would within this project be to let these links between two images (and two industries) be constructed rather than discovered.“*



