MIKAEL AND ~~I~~ were great artist at the Royal College of Art in 2005. ~~We~~ ~~I~~ ~~we~~ ~~through~~ ~~the years~~ ~~and did a few art~~ We collaborated on a few projects while I was living in Stockholm and you even came to visit us with your family in Stockholm after I moved there. Now what I always wondered is how this it feel for you to be both an insider and an outsider? I mean you declare to be a Sundbyberg artist and you ~~are~~ are very aware of what is going on in the art scene in Stockholm, you know many of the artists and participate to shows yet you strike as someone different as someone who did not follow the conventional Swedish artist path going following a extern trend structure. ~~In~~ In ~~any~~ way I even can boldly state that you ~~are~~ contradict the idea of a Swedish contemporary artist ~~especially~~ I am thinking especially of ~~this Scandinavian~~ art the art/researcher figure promoted in recent years by the Swedish ~~art~~ state. So how does it feel to be now in this ~~of~~ position of both being ~~and staying~~ very much an insider and yet so strongly outside this framework?

2

After I returned to Sweden from ~~the~~ your in Shanghai ~~you left~~ I needed a place where to crash for a night in Stockholm and I remembered staying at your place. I ~~really then~~ was so astonished to see the ~~exact~~ piles of things in your house and how each of them as we see today in a smaller scale in your studio, how each of these thousands of things had a meaning. Some people would immediately label you as a hoarder, someone who collects and collects to the point it almost gets unhealthy and yet to me there is something more peculiar about your oeuvre, ~~and~~ I think the definition that Umberto Eco has of a cult novel really relates to your art. He says that ~~a~~ cult ~~novel~~ is a novel where audience ~~can~~ are able to find a whole world represented within and thus they keep on rewatching it. I believe you are ~~a~~ making a cult here... What do you think? It may sound hazardous but if I recall correctly you do have some background in film? Can you tell us more about it?

3

I now would like to look at the more psychological aspect of your work.

We are already looked at hoarding or accumulating these items that are for example here no display. Ginzburg suggests that psychoanalysis started after Freud read the work of an Italian criminologist who suggested that in order to recognize whether a painting is real or false one ought to look at the details. Ginzburg calls these details clues and ~~the~~ writes that since primitive times humans ~~had~~ are ~~started hunting~~ on the look out for clues in order to for example hunt or find a way out of a forest etc. I believe that here what you are presenting to us is a series of clues. Am I wrong? Rather than looking at the big picture you are providing us with items leading to solving what crime? Is it really Olof Palme's killer we try to identify or there is something else? Are you inspiring us to be curious or to look out for them or are you again simply creating a ~~new~~ contemporary cult like in a novel?

4

Now I do have a personal curiosity to satisfy. You are half Polish, ~~at~~ at least your last name is. I have done some research a few years ago and discovered a Polish lady who also obsessively accumulated things in her household. Now we could easily look at her accumulation in Freudian terms as a "death drive" or a way to overcome personal traumas such as the fact that her husband was deported to a concentration camp. ~~Also~~ To me it was quite much the case visiting the apartment where she lived and discovering that it was closed to Polanski's birth house and thus the Jarabow Jewish ghetto, a concentration camp but also ~~also a~~ ~~Celtic~~ burial ground where possibly some Celtic king had been buried along with items for the after life. Now do you think there could be such a death drive in your work? ~~I am asking you this because~~ it is a ~~key question for my ongoing research~~. Or if you are willing to share this do you think there is something personal like traumas ~~that you work~~? You wish to overcome ~~by doing~~ through your work?

5

Let me expand a little more the previous question. ~~Do~~ You agree or disagree about this idea of ~~the~~ ~~an~~ your work as some sort of death drive. Now there has been a bunch of theorists more or less popular in cultural studies who have discussed how certain cultural productions in a way anticipate certain events both on a personal scale but also on the social scale. I am talking about art being somewhat of a symptom. Your ~~work~~ like Mikael is a work of art, you are intensively in your art work and by for distach yourself from it. I could help thinking of such ~~art~~ intense an large ~~production~~ work you have produced particularly in your household when I heard that your life could have been in peril because of diabete. ~~Now so~~ You survived and we are happy to have you here! But do you see your art as some kind of a symptom to your disease? Maybe you already ~~answer~~ answered you this. ~~Do you relate this art as what about~~ ~~to Art as path to~~ ~~is significance in~~ If the Russian bombed Stockholm today ~~bombed~~ and then the Americans

bombed the Russians and ~~the~~ China the Americans ~~and~~ in the end don't you think that