

19 February—5 April, 2026



**Tenskasven
(IKEA payback):
Bernd Krauß
in Full Figure**



Kin Museum of Contemporary Art

Tenskasven (IKEA payback): Bernd Krauß in Full Figure

With its cylindrical shape and white façade, the new City Hall, Kristallen, is sometimes likened by residents and visitors in Kiruna to a roll of toilet paper. Irreverent, certainly—but also a way of making a new place one's own. When urban planners and architects advance visions that become billion-krona flagship projects and present them to the public, a new nickname—rooted in popular and satirical associations—can feel entirely appropriate. At the same time, it is a way of distancing oneself from those who have decided the design of one's living environment. Simply a certain degree of healthy defiance.

This attitude is also an excellent entry point into Bernd Krauß's artistic practice, which is presented at Kin in two parts: partly as a “living room” on the first floor, which will remain for an extended period, and on the third floor partly as a “repro-spective.” With the prefix “repro,” it is suggested that this concerns something to be reproduced or multiplied—or why not updated? Even the titles of the exhibitions offer a clue to Bernd Krauß's artistic method: playful, and slightly abrasive or contrarian, yet with a twinkle in the eye.

To begin with: what does *Tenskasven* mean? It sounds mostly like nonsense. But if you say it quickly and with a bit of imagination, it may be possible to figure it out: a pun on *Svenskt Tenn!* The name of the interior design store on the fashionable Strandvägen in Stockholm, known for expensive furniture and textiles with bold patterns in strong colors. Those familiar with the *Svenskt Tenn* style know that it is associated with what's generally acknowledged

as “good taste.” A person who surrounds themselves with products from the store can be sure to be perceived as both affluent and stylish. Every piece of furniture and textile is handmade and has taken many hours to produce.

The opposite is also present in the exhibition title: Ikea, a brand that many people are far more familiar with—the department store that specializes in the conveniently flat-packed boxes whose contents were most likely manufactured in distant lands. To turn these parts into something to sit on or place books on, the user must assemble the items themselves. The quality can be somewhat hit or miss. What these two extremes have in common is that, through them, we furnish our homes and other places where we are expected to spend time and feel at ease, and that they symbolize something many immediately associate with Sweden.

From January to March, Bernd Krauß will participate as Kin's first artist-in-residence of 2026, and during this period his base will be the staircase leading up to the Art Workshop (Konstverkstan). It is not really a room in the strict sense, but rather a passageway. However, the museum has already marked it as a place to pause and take things easy for a while, using beanbags, tables, cushions, and room dividers by the *duodji* artist Katarina Spik Skum. Bernd Krauß will now turn the space into his workplace and a meeting place with the public. One would describe this as two different life trajectories which intersect: the typical itinerant life of a contemporary artist, repeatedly finding themselves in widely different contexts with expectations to leave a unique mark, and a relatively new city hall in a city far up north that is quite literally in a state of motion. Is it possible, through interior design—homemade, found, or given—to create an atmosphere that fosters creativity and encounters?

It is precisely this challenge and friction that interests Bernd Krauß. For that purpose, the toilet roll works perfectly. Not only can it provoke amusement when visitors arrive at the City Hall and encounter something they truly did not expect—while simultaneously functioning as a joke. The soft paper is also a tempting surface to experiment with drawing using felt-tip pens, and—one, two, three—with the simplest of means, children and adults alike can make their own small model of architect Henning Larsen’s cylindrical building.

In this way, a common denominator is established: the relationship to the building. Also present in the temporary workplace—artist’s studio is a figure assembled from orange snow poles and other inexpensive materials commonly found in hardware or everyday-goods store—especially prevalent in Kiruna. What else might characterize a room meant for comfort and well-being? Well, of course an appealing view from a window and a fireplace. Both have been brought in by Bernd Krauß in the form of painted pictures for the temporary room. Now it remains to be seen what impulses the new “living room” might generate—for mini-experiments, for opening itself to what is going on outside, to everyday discussions and conflicts. Swimming pools that are never completed, leaks in the roof that render an entire floor unusable, new housing that is needed while the municipality does not know which land can be developed, the Sámi communities’ struggle against new mining operations, who will be first in town to sell semlor, and what will happen with the new hospital. All the while, “the pit” grows ever deeper. Such events—major news and low-level buzz alike—become part of the room in the form of handwritten bulletins on the wall, drawings, and sculptures in which anyone who wishes may pitch in and help. With his distinctive aesthetic, which may appear childish at first glance, Bernd Krauß quietly inserts himself into the environment, which gradually grows piece by piece from what he hears when he puts his ear to the ground.

This is not the first time Bernd Krauß has spent time at Kin. In the spring of 2024, he was in residence for two months and, among other activities, led an Easter holiday art camp. At the time, Kiruna was fully engaged in refining its bid for the designation of European Capital of Culture 2029—a major undertaking for a city with a relatively small population. One has to aim high. One could say that this is exactly what Bernd Krauß did when he called the camp “Kiruna Art Academy: Not the Highest, but the Fiercest.” With a make-do, use-what-you-have attitude, he and a few assistants from Kin began building a space to house the art academy. The result was a construction of a classical kind: a Greek temple with columns made of Styrofoam. Inside the walls were diary entries, a logbook, and a workshop for making things. Those who stopped by could have a chat, help saw the Styrofoam, and if there was a suitable moment to spare, one could set about cooking quick jam or making soap. That’s how simply a school can begin—at least a certain kind of school. The Kiruna Art Academy will again be resurrected in 2026, during the winter sports holiday.

But that, too, was not the first time Bernd Krauß had been at Kin. In February 2024, he took part in the exhibition *The Observatory: Art and Life in the Critical Zone*. As usual, his contribution was made on site, developed over time, and constituted a room within a room: *Ruckel-Runa: We Are All Batteries*. The ramshackle structure it referred to—a tiny room made of scrap boards that visitors could open and step into—was a kind of outhouse (without a waste barrel), with a heart-shaped peephole in the door. Inside, visitors were greeted by the customary outhouse reading material and a drawing on the inner wall depicting a “beautiful mountain view.” It was a rickety thinking room intended for grand plans, philosophical reflections on cracks in the ground, or on who ends up with whom in the TV show *Hotel Romantik*. During the exhibition period, the work expanded into the surrounding space with “bouquets” of ski poles,

small birds made from empty roll-on bottles and torn-out pages from the local newspapers Norrländska Socialdemokraten and Norrbottens-Kuriren, annotated with handwritten comments in the margins. Anyone sitting inside *Ruckel-Runa* and peering out through the heart-shaped window had a view toward one of the City Hall building's panoramic windows, from which the constantly working cranes in the landscape surrounding the new Kiruna could be seen.

Working in extended processes, allowing one's own thoughts to open up and mingle with the surroundings and with chance encounters with the public, keeping one's feelers extended toward subtle tensions and political pressure points in the local community—as Bernd Krauß does, and as many artists have done in very different ways since at least the 1990s—has prompted art historians to coin various terms. Site-specific art is sometimes used to describe art made for a particular location and physically embedded in the architecture. But this does not quite capture what Bernd Krauß does, since it focuses only on the site itself, independent of the people and events around it, and assumes that the artist, once finished, thanks everyone and moves on. In 1996, the art critic Nicolas Bourriaud proposed the term “relational aesthetics,” thereby incorporating the surrounding dynamics between people and place at a given moment. Maria Lind, director of the Kin Museum of Contemporary Art, in one of the essays written in 1999 and published in *Selected Maria Lind Writings* (2010), introduces the concept of “context-sensitive art.” This term may better describe this kind of artistic practice, which allows meaning and impulses to flow both inward and outward, moving alongside major geopolitical conflicts. It is an art that involves interaction between people and allows space for both serious social critique and everyday trivialities. All of this is visualized and made concrete through different materials and methods, with sensitivity to ongoing life functioning as a crucial tool—perhaps the most important one.

Bernd Krauß himself is deeply skeptical of art historians' efforts to frame the movements of contemporary art within theories and academic discourses. “Fight the curatorial wherever and whenever you can,” he writes in his self-presentation. He is adamant in pointing out how the artistic professions—curators, artists, and researchers—tend to be drawn into a hierarchical ecosystem of status-laden positions and academic ivory towers. These, in turn, are connected to economic interests that ultimately benefit a certain type of art molded for narrow contexts and standardized criteria for high-budget commissions, biennials, and art fairs. The latter, in particular, has become an ever more bloated part of the conditions under which art is produced. This, he argues, harms art and artists and betrays the audience, which is repeatedly exposed to a certain kind of art. With his characteristic wordplay, he calls it “Agree-ology.”

These views are not only the cornerstone of his artistic practice but also of his pedagogical work. Since 2006, Bernd Krauß has taught at the Piet Zwart Institute within the Fine Arts department in Rotterdam, where he and his students put these same principles into practice. The most important thing he wants to pass on to emerging artists is not that they should find their unique “style,” but that they should train their ability to establish a space for themselves and develop methods for sustaining attention and curiosity. A sphere that can serve as a base for focus, integrity, and a framework for the direction of the work. From this “mental studio,” anything should then be able to happen, while at the same time functioning as a long-term, stable foundation for development and the ability to engage with a complex world.

Bernd Krauß has summarized these principles in *AMFAP* (= *A Manual For A Practice*). In it, one can read—listed in alphabetical order—key terms such as “Economy,” an important aspect for an artist who can rarely rely on a fixed income or on commissioners always

understanding the investments of time and materials required by an artist with a context-sensitive practice. P as in *Public* also has its own entry in the manual. Bernd Krauß divides the public into those who are deeply involved in contemporary art and see all the most important exhibitions around the world; those who are also informed but have not seen “the latest”; and those who do not care at all. The latter, he argues, are best suited to provide feedback, since they are detached from positioning and prestige. The manual also includes *Continuity* and *Stability*. *Everyday life* refers to important but seemingly modest places such as the kitchen table, a backyard, or the forest, where the truly significant events and insights can seep in.

While *AMFAP* is not meant to be read as a manual, but rather as inspiration and a starting point for conversations with oneself or others, it can also be read as Bernd Krauß’s critique of the machinery of contemporary art. One of the objections he mentions is the (frequently) implicit demand from commissioners that art should be “socially critical,” care for marginalized groups, and function as a sort of global conscience in general. “Don’t care if you are not there,” he writes. Not that he believes art should be made only for art’s sake, or as decoration, or otherwise stay away from injustice and struggle—but because it risks becoming an empty gesture, where everyone ultimately ends up satisfied: the artist receives praise, the commissioner fulfills the brief, and even local and national authorities feel they have gotten value for their investment, allowing just enough critique while everything continues as usual. Both artist and audience need to risk something for art to happen, Bernd Krauß argues. This includes time and presence.

* * *

Over a six-week period, the “Repro-spective” takes place on the third floor. Here, visitors can gain insight into Bernd Krauß’s more than thirty-year artistic practice, where several earlier works await activation. The starting point consists of brief descriptions and instructions for works he initiated between 2005 and 2025, years during which he spent considerable time in Sweden. All works originated in the context-sensitive situations that were relevant at the time. It might have been, for example, at the Umeå Academy of Fine Arts, where he was invited for a residency in the early 2000s to find out what the students felt was missing. It turned out there was a need for space for more traditional painting, which did not exist at that time. In response, Bernd Krauß suggested that they create a painting studio together, and everyone helped paint a classical parquet floor, reminiscent of an old-fashioned art school. This means that when the works are reproduced in Kiruna, there are no guarantees that they will look like—or even resemble—the “originals.” The instructions can be seen more as starting points for new, more current flows and developments. Which works will come to life and engage the audience remains to be seen; it will depend on what interests the visitors or what questions spark collective energy. It is not even certain that a work needs to be reactivated on floor 3—it could take place at a school, outdoors, or in the New Centre.

One of the older works is *Drottninggatan*. The title refers to a long shopping street in Stockholm; however, this detail is not relevant to the function of the artwork. The instruction is to find and collect hair ties from the ground. Single hair ties are of little use, but if you are patient and collect many (a tip is to check gyms and sports halls), they can be fastened together with cable ties to make a slip mat. You can also collect hubcaps. In another work, *Behind Glass Painting* (“Guten Abend, gute Nacht”), it can be helpful to visit a second-hand store

like Bumerangen in Kiruna or search an old relative's attic to find a framed painting and continue painting on it without destroying what is underneath. In *Wasamannen*, a work he did at Umeå Academy of Fine Arts in 2005, a photocopier comes in handy to discover the beautifully dotted patterns that appear when you copy a crispbread.

Are you tired of people pulling at you and needing to be in several places at once? That could be a sign that the work *Bendy* is for you. The instruction reads: save your old clothes and sew together tops with socks, pants, T-shirts, and outerwear. Make a head using a hat or wig. There you go—you have now put old, worn-out clothes to use and created a double that you can place on a chair when you have guests. For a period, Bernd Krauß lived in an affluent area of Connecticut. There, he noticed many Porsches driving around. He then set out to film every Porsche he saw and edited the footage into a film. That was the work *Porschefication* (2009).

Afrikanische Spiele takes its starting point from the German nationalist, writer, and adventurer Ernst Jünger's book about his time in the French Foreign Legion, written in 1936. From his authoritarian view of the world (though he was never an explicit Nazi), he writes about colonized countries in the Global South, war heroes, and discipline. Bernd Krauß approaches this work through the experiment of underlining one sentence on each page of the book and then letting it become a coherent (or not) story. In this way, an outdated text can be taken apart and reconstructed into something entirely different while using the same source material.

Some exercises that recur constantly are *Newspaper Articles* (copied since 1994). All you need is a newspaper page, and then you can write out the entire page by hand and even redraw the images. Include the advertisements while you're at it. A work like this never ends. *Soaprates: (What Twicks Can Learn from Brigs; Yellow Brick*

Athens 2019) deals with the fact that artists are often invited to run workshops. But it is common for people to feel uncreative and “bad” at art. In Athens, where Bernd Krauß was working at the time, there are sculptures by some of the world's greatest sculptors, such as Phidias, who is said to have made the statues on the Acropolis. Marble is difficult to carve, but soap is easy to shape and simple to obtain! Equally as practical and easy in acquiring is making jam from whatever you happen to have picked or saved in the freezer.

In Kiruna, people live close to one another, and whether they work at LKAB, as bartenders at the Scandic, in preschools, on construction sites, or in reindeer husbandry, they are bound together by the city's historical conditions and its vulnerability as one of the world's largest suppliers of iron ore. The city has become a symbol of technological optimism—almost a brand for an entire country where those in power want to be at the forefront and boast of competitiveness. At the same time, many workers are forced to live in barracks; young people struggle to find affordable housing as they leave the family home; and others have been informed that their neighborhoods must be demolished due to new cracks in the earth's crust. While the municipality desperately tries to retain residents, both housing and public services are lacking, and in the narrative of Kiruna, signature buildings are often highlighted, such as the spectacular relocation of the church and, of course, the City Hall, Kristallen—the space intended to become the living room for the people of Kiruna. Whether it has succeeded in that is open to debate. Some may find it somewhat confusing to step into the enormous golden lobby, and the cozy factor is, well, somewhat mixed—as can be the case with official buildings. Bernd Krauß's *Tenskasven (IKEA payback)* is an attempt to establish a contact zone for those who feel inclined. One way to begin is by making your own City Hall out of a toilet roll and taking it home as a somewhat unusual souvenir.

Paulina Sokolow

Self-Presentation

Bernd Krauß (b. 1968, Sankt Leonhard) works at the intersection between the Swedish Church and the European cultural community, including in Brussels. Previously, he was responsible for culture for the Bavarian section of EUROPOL (formerly INTERPOL), developing and evaluating multi-strategic initiatives in vulnerable areas of Central and Northern Europe. He is trained as a pole dancer, a certified Bangolfer therapist, and still works for the German Harness Racing Association as its ambassador to Sweden. In addition, he educates future actors in the so-called PLUSMINUSZERO area, where the primary goal is survival. Then it's just a matter of not drawing too much attention to oneself while developing a practice beyond the ordinary. In his independent consultancy, he focuses on combating ultraliberal curatorial behavior and has also developed effective medicine for those infected by it. His skilled and precise helicopter landing technique was rewarded with a gold medal at the Hunting World Championships held in 2022 in Inverness, Northern Scotland.

Repro-spektive cook book: in the words of the artist

There is a certain limitation in the selection of works that are suitable for being described in a concept. This means that even if different people follow the same “recipe,” the results may not look identical, but they can still relate to one another. Beyond that, it is obvious that the creative process does not stop at merely following an underlying definition—it can transgress the self of a creative subject and enter a zone beyond conceptualisation.

When such a process overcomes an initial conceptualization, it becomes impossible to reproduce work in such a way. This is the limitation that guides the selection.

The focus is on works created between 2005 and 2025, during which the artist developed an important part of their practice with Sweden as a point of departure and within its cultural context. Through this conceptualization of an oeuvre, it becomes possible to reproduce it without the artist needing to be directly involved. Anyone, anywhere, can then organize a retrospective.

1. *Rifle or Pistol* (“Production as Process,” 2005; Umeå Academy of Fine Arts)

Find a piece of wood and saw or trim it until it takes the shape of a weapon. Preferably, hang it on the wall with a nail or pin.

2. *Drottninggatan* (“Old Gold,” IASPIS 2006)

Collect hair bands from the streets daily over a couple of weeks. It's a bit easier in the city. Once you have several, you can attach them with cable ties to a rubber net, which you place under a mat so that it doesn't slip away.

3. *Behind Glass Painting* (“Guten Abend, gute Nacht,” at the private gallery Giti Nourbakhsh in Berlin 2001)

Based on the tradition of “Hinterglasmalerei” which is common in Central and South Eastern Europe. Find a framed artwork at a flea market that you like. Then simply paint over the glass itself. If it has none, you need to make one, or alternatively use acrylic glass. Acrylic paint works fine, but it looks best with pigment-effect paint.

4. *The Wasamannen* (“Production as Process,” 2005; Umeå Academy of Fine Arts)

Copy crispbread several times on a photocopier. Then glue the copies onto your A4 paper so you can make more copies of them again. Depending on the size of the wall where you want your Wasamannen, you may need 100–1000 copies. After cutting them out from the paper, you can start arranging them in a sort of figurative shape that, for you, represents a man—or, if you prefer, something else.

5. *Der, die, das Riecher* (all the time since 1999—or was it already 1998?)

Der Riecher means something like “the one who can smell” or “the nose” and refers to the handwritten newspaper that the artist has been making since the late 1990s. Take four A4 sheets and fold them in half so that you get a four-page magazine. Now you can start noting down everything that has happened, what is happening, or what might happen. Think about what makes a magazine a magazine. You can also include ads, TV programs, of course art reviews, definitely gossip, and plenty of opinions. But keep your readership in mind so they have a chance to agree. This is important. This is not just your diary. You have a certain responsibility as a publisher.

6. *Contact Points* (developed during the third-hand period for Södertälje Konsthall)

Each time you talk to someone you know but haven’t spoken to before, give yourself a point—preferably out on the streets or in places where people gather. Even in shops you can score points, even if it feels a little like cheating, but it can be a good way to start, especially in the morning, to begin the day socially.

7. *Bendy*

Save your old clothes so that you can put together a full outfit with socks, pants, T-shirt, and outerwear. Sew them together and add a suitable wig on top, maybe with a hat. This is a way to preserve your favorite clothes once they’ve worn out. My “Bendy” went straight to L.A. for a camper-van trip in my place. Otherwise, it sits in a rocking chair in the living room unless it’s moved because of guests.

8. *Great Egret Charmer*

This is perhaps a bit on the edge of reproducibility, but I was commissioned to design an ashtray for an exhibition. Then I added that it should include the figure of a large egret—a giant white heron that can occasionally be found even in Germany. To achieve the white color, use so-called aerated concrete. It is easy to shape, and if you want, you can glue pieces together for a larger format. The ashtray itself is simple, and it might also be useful to consult a European bird book to get some ideas of how it looks—Silberreiher (*Ardea alba*).

9. *Porschefication* (began around 2009)

It may have been homesickness when I lived for a short time in the U.S. on the East Coast. In what was not a particularly poor area of Connecticut, there were, among other things, many Porsches around. You simply film them as long as they are visible. Parked cars are also

allowed. Then you collect the video files and upload them online or save them on a digital picture frame with video function. It can then run day and night, and you feel a sense of rush—or at home.

P.S.: The name comes from YouTube itself, which suggested the account name after my original idea was already taken.

10. *Pompidou Portrait*

It is exactly what it sounds like. Go there and find someone who draws a portrait of you. I prefer one that is not comic, but that's up to you. The cultural center itself is closed for the next five years. No idea what the local art scene will be like by then. Otherwise, Korea is a place where I encountered people making a living from this profession.

11. *Oeuvre de Poster* (Berlin Senate Grant 1998):

I think it really started as a way of keeping some kind of record of which films one has seen. Take a scene that is defining, or translate the title into an image—preferably literally and without any major intellectual effort. Portraits of whoever played the leading role are also fine. The format should be slightly larger so that it resembles a poster. The woman who was in charge of the still-existing Videoforum (part of Neuer Berliner Kunstverein) just shook her head when she found out that this received a grant.

12. *Afrikanische Spiele*

This became a series of six theatrical plays during an exhibition period at the private gallery Giti Nourbakhsh in Berlin. One of them turned into dance choreography together with Sonja Baeger, who is a trained ballet dancer. The point of departure was a book by Ernst Jünger about an excursion to the Foreign Legion. Take the book and underline one sentence on each page. It helps if you have read the book beforehand, or if you do so during the process—then

you might manage to convey at least the basic narration—but that isn't strictly necessary. YOU CAN DO THAT WITH ANY BOOK And don't forget to stage everything in reverse, that is, from the end to the beginning. After all, the piece is titled "Eleips Ehcsinakirfa"!

13. *Hubcap*

When traveling north from Stockholm on the old E4, just past Uppsala, you would pass a large collection of them displayed along the roadside. The question is whether it is still there or if it disappeared with the E4. In any case, out of a desire to work with a different material quality, I began collecting them at a relatively low level. If you don't have a large road, it's best to stack them on a rod—for example, a threaded steel rod standing on the floor or fixed to some kind of base. Then you just keep going. The collection was eventually destroyed, or at least reduced, when someone started lighting fires in front of our house entrance. They simply melted and then stood for a while as a kind of memorial in the school garden, until they were eventually cemented over.

14. *Knot Ball, Not Knut Ball*

Not entirely sure, but this must be one of the first hardcore conceptual works I made—and I'm still working on it. Take a ball of string and tie knot after knot. At the same time, you wind it up until it becomes a ball again. Depending on the thickness of the string and the size of the original ball, it can take anywhere from a couple of hours to several days. It works perfectly in front of the TV, especially when watching golf or snooker tournaments. You get better at it over time and can eventually do it completely automatically, just like embroidering or crocheting.

15. *Der, die Leiter* (2004; publication)

This has nothing to do with a ladder; it was simply the title of the small catalogue I made for that series of cardboard works. It is

the year 2004, and I am back after a year in the artists' colony in Worpswede. I was probably trying to get a new production going without having an exhibition ahead of me. The principle is simple but can still be quite challenging. Find a packaging box that, through images and text, tells you what it once contained. Then translate or transform that into a sculpture. You may add things and use color, but the cardboard itself must remain in one way or another. Possibly I was trying to practice a modernist perspective, but that was probably a misunderstanding on my part. In any case, it can be done anywhere. In the end, you encase it in an acrylic-glass box and sell it.

16. *Toilet Tree* (Haus Krauß, 1997, Künstlerhaus Stuttgart): Find a stick in the forest; when you get back home, take a roll of toilet paper and wrap it around what will become the future trunk. If you use glue, it will hold better. To make it stand on the floor, you can use a wooden base with a hole drilled into it. Sharpen the stick so it stays in place. If you leave the toilet paper a bit loose at the top, it can move in the wind.

A companion to the tree is *Toilet Man* (Worpswede 2004), which is a sibling to the *Wasamannen*, produced a year later.

17. *Facility Center (Island Keeper;*
Goethe-Institut New York, 2009)

No idea what to call this in Swedish—*Anläggningscentrum* sounds a bit wooden. Otherwise it's simple. When you go to a public restroom, don't forget to bring your camera, which must have a video function. Once you've taken your position, film the view in front of you. This can happen before, after, or in the middle of carrying out the facility's intended purpose. You can then upload the clips to an account, or perhaps post them directly on Instagram. That may upset someone, or they might stop following you.

18. *The Third Hand* (Södertälje Konsthall)

It was some sort of mini-residency, where I had to travel daily between Stockholm and the so-called suburb—which is actually quite beautiful, with water reaching right into the middle of town. I had never been there before and only carried with me what one picks up through the media. I was to work in a “Kringelstugan,” a hut belonging to the municipality once used as a studio, located a stone's throw from the art hall. When I now look at the documentation of the exhibition—or rather, at my part of *The Observatory: Art and Life in the Critical Zone*—it consists solely of things I made during the ten days I was there, running around the town. It began with me collecting branches lying around the hut and leaning them against the exterior wall. A kind of territorial behavior, perhaps—but in any case, a beginning. From these pieces I made fingers by cutting them to a suitable size in relation to the form of a hand. With a knife, you carve out nail beds at the top. Next, you need to make a base where the fingers can be inserted. The simplest way is to drill holes on each side and place a wooden dowel in between. To handle the hand, it's advantageous to attach a rake at a right angle underneath, using the same method. Now you can walk around and greet people with your hand. You'll see how many people you get to know with this new hand.
(*Krangelstugan.blogspot.com*)

19. *Mapping*

It is always helpful to have—and to get—a sense of where you are. The easiest way is to start with a large sheet of paper; otherwise, simply glue sheets together until you reach at least A0 format, which I would recommend. But what actually makes a map a map, regardless of what is written on it? Exactly—the folding itself! And once that is done, you can begin with the front side, where you note which area you are moving through, the scale used, and so on. On the map itself, it is quite common to have numbers and letters along

both edges. This allows you, for example, to say: “We’ll move from E₄ to A₆,” or “the best pizzeria can be found at F₃.” When you take the map with you to document a walk you are making, it’s good to bring pens; later, when you’re back home, you can color everything in with watercolor or whatever you like. And the best thing about this is that over time you become better at orienting yourself—not worse, as with using a phone.

20. *Wooden Knife* (“The Marö Method,”
since 2005, annually)

Take a knife and carve a knife out of wood. It’s something for times of crisis, when you want to—and can—do nothing; perhaps an alternative to “Wer nichts weiß, malt einen Kreis.”

21. *Brick Wall* (“Kellergalerie,”
Kunstverein München 2003)

In the building where the earlier exhibition *Entartete Kunst* (Degenerate Art) took place, I was given a room to work with that has since become an office, halfway up the stairs. In order to create a basement-like feeling, I painted half the room with a brick pattern. The easiest way is to use ink, which you can dilute slightly with water. Red with a bit of brown works well, since that’s a common brick color. It’s ideal to use a brush that is as wide as the height of a brick. Then you simply apply the paint and find a rhythm similar to that of a brick wall. It shouldn’t be too precise; it should shift a bit and ideally adapt to the architecture of the room.

22. *Parquet Floor* (“Production as Process,”
Umeå Academy of Fine Arts 2005)

This works exactly like the brick wall above, but now you need to find some materials that can be used to build a parquet-like pattern. Previously, I cut pieces into shape and size when I had access to machines. At home, however, it works well to collect wine corks and

then cut each of them lengthwise into three pieces. Now you can start gluing them onto a surface, preferably using wood glue. The pattern should become square by arranging three pieces into one block, then turning the direction by 90 degrees. How nice it turns out—slightly bourgeois, with a wine floor to stand on.

23. *The Nose*

I should really have come up with this much earlier, but the first nose I made was probably around 2019. I gave it to Julia when she finished working for Galerie für Zeitgenössische Kunst in Leipzig. The basic principle is wood, and it shouldn’t be much larger than an actual nose. I used a drill to make the nostrils next to each other, and the rest can be shaped quite freely, without people necessarily recognizing what it represents. Just be careful that it doesn’t become too phallic—otherwise it may be misunderstood.

24. *Soaprates* (*What Twicks Can Learn from Brigs*;
Yellow Brick Athens 2019)

During my stay in Athens, I was asked to lead a workshop at the center, open to the public of all ages. I brought along a variety of soaps and knives. We began carving whatever came to mind, and I made a kind of portrait—that is, by making two holes in the soap. At some point it struck me: Socrates = Soaprates. The following Christmas I made a series of them and sent them to the staff at GfZK Leipzig with the note: “Stanna sauber!”

25. *DINA 4 Frottage* (“only ‘real’ with Polychromos”)

This must have been the first high point of my conceptual practice. It appeared in one of the early exhibitions I participated in, and in one of the few in Nuremberg (*Interim*, 1993). You need white A₄ paper to arrange in a circle. For stability, glue three layers of paper together once the shape has been determined. Then color them in with different pencils. Using the frottage technique, the underlying

sheets become visible, revealing the structure of this two-dimensional sculpture. You can then hang them on a nail placed in the center of the circle you have formed.

26. *The Curatorial Console (Curatorial Shelf?)*

Take a look at the drawing—it's easier to understand that way. It is a central model for thinking about the responsibility an artist has for their own practice and for communicating it to an audience, whether in collaboration with, without, or in opposition to the curatorial industry that has emerged since the expansion of art education in the early 1990s. (Feel free to check out the AMFAP channel: www.youtube.com/results?search_query=AMFAP)

27. *The Everyday*

This is jam cooked down from my blackberry bushes from the garden, which don't produce very much. But it's enough for a small jar every day during the season. That's what everyday is about: doing that thing every day, as Jerry Seinfeld said.

28. *Toshopwithgod*

Buy socks when they're on SALE—then you automatically find the most fashionable examples, since nobody else wants them. Just continue along the same path and look for things most people don't want. You save money and, at the same time, you're well dressed.

29. *ML Portraits*

After Maria Lind decided not to use photographs of herself for public communication during the Tensta konsthall period, I was commissioned to make a series of portraits of her. Even today, they are used in various contexts, for example on her Wikipedia page. The only one that was never used was the one where I used a cutting board and glued on a cleaning cloth that I cut hair into—but otherwise, none of the others came closer to fulfilling the assignment.

30. *Kirchenfuehrer.blogspot.com*

Definitely the first blog I made, around 2007, when I was spending a lot of time in Sweden. After N. Svensson had run around trying to find fika places, I started visiting churches along the same routes or independently. Those in the city center were not of great interest—especially the German church in Gamla Stan—but everything that counts as Greater Stockholm was visited by me. Sometimes they were closed, and then it had to be enough to photograph the exterior; otherwise, I went inside and stayed for a short while.

The question now is whether it should be churches you want to seek out, or something entirely different. Later in life it became racetracks, but perhaps you're more interested in bunkers, for example, some kind of art, mines, artists' homes—whatever you like. But the documentation part is important, and if you've never done it before, then now is the time! (With a single Google email address, you get access to 100 possible blog addresses. Up and jump!)

31. *Photo Leporello*

In fact, there is hardly any photography that I have shown over the years, yet it may be what I do most—actually every day: photographing during the day with a sturdy camera, at home or outside, while traveling, even when setting up an exhibition. This might be what one could call “the everyday,” which people love to say I work with—even though they've barely spent any time with me in life at all. Back when I was still working analog, sometime in the mid-1990s, I began binding each roll of film into a so-called leporello—a small book containing all the images from that roll. Once they were sorted chronologically, you also got a kind of narrative of what had happened during those days. I used this method as well for documenting exhibitions: Documentation, documentation, documentation! (see also Postscriptum)

32. *Balloon Me!* (Exhibition at Pracownia Portretu 2015; Łódź)

Take a hot-air balloon, preferably filled with gas. Then make a portrait of the person sitting opposite you. Using a string, you can attach a postcard to the balloon with your address and perhaps a message for whoever finds it later. Then release it—but maybe not near an airport!

33. *Contact-Bendy* (Södertälje Konsthall; *The Observatory: Art and Life in the Critical Zone*, 2023)

This became a side effect of the “Third Hand” project—walking around and making contact with more people on the street. I also realized it at home in Nuremberg: I had begun talking to people I didn’t know before. It became a small daily challenge to earn “Contact” points. Only later did I learn about the Happiness Institute—I believe at Harvard, with Prof. Waldinger as the director. They did a study where some commuters were tasked with making contact on their way into the city, while the control group did their usual routine. Afterwards, they were interviewed, and those who had interacted with strangers were clearly happier, even though they had been more anxious beforehand. I can only agree.

34. *The Mailbox*

Anyone making a newspaper wants people to have a box to deliver it to. The first one I consciously made like this was at the Artists’ Colony in Worpsswede, where I spent a year between 2003 and 2004. It is made from a sturdy type of wood, so it hasn’t cracked much since then. It’s a twisted, square wooden beam with a lengthwise opening, just like a mailbox. But it hangs straight up, opposite to the original, and a newspaper has been inserted. It was exhibited during a fair in 2012 in Geneva in a show curated by Verwurstinger. Since then, there have been several more—there’s always something you can do: cut a slot into any material.

35. *Medborgarplatsen* (*Old Gold*, IASPIS 2006)

Drink a few beers or lemonades from cans, then polish off the paint on the outside either before or after, until it becomes completely shiny aluminum. Finally, when the can is empty, step on it, and over time you’ll accumulate a collection that might remind someone of a dirtied place after the weekend.

36. *Schmuckkrauß.de*

Look at where your parents have created or are creating cultural work—whether now professionally or on the side. Then organize an exhibition for them, or a publication, with or without their collaboration. My father spent quite a lot of his spare time making jewelry and I curated an exhibition with it.

37. *IKEA Walk*

Wherever you are, there must be an IKEA. I first did this with Nico Vicario when he visited Stockholm. We went to the very first store, located in what later became Kungens kurva—or perhaps it already was. We walked for at least three and a half hours, and then had a portion of meatballs or something sweet. Try to find your way through to the checkout; otherwise, you have to walk through the whole thing. But in the historical store, you go down a spiral staircase—it’s worth it, if it’s still there.

38. *Fire Workshop*

Perhaps the very first artwork—or at least retrospectively, when viewed as such—was made when I got to play with toothpicks in my dad’s little workshop. I have no idea what the lighting was like in the apartment where we lived, but I got to work with a number of sticks. You can build on them or place them against each other so that they create a chain reaction. I did this with the help of Simon Frisch when I returned to my gymnasium to show what we had been doing during art school. (*Rückruf Kunst; Melancthon-Gymnasium, ca. 1993*)

39. *Copied Newspaper Articles* (since 1994)

Simply take today's newspaper and hand-copy the entire article. If it has an image, draw that as well. One step further is to copy an entire newspaper page with everything it contains: advertisements, layout details, and so on. My own diploma project consisted largely of copied images and texts that I assembled into a book. The title was something like "*The Artist's Book between Production, Documentation, and Mediation.*" After five years of study, I had realized that depicting reality is the basic function of art. Congratulations!

40. *Soft Galerie* (aka "Mädchentreff")

It first appeared perhaps in an exhibition Giti Nourbaksch as a structure made of wooden pieces and beams connected with a system originally designed for metal rods. In the exhibition itself, it stood independently, with nothing displayed on it. The title reappeared in *Das Ist heute möglich* "This is possible today" (Kölnischer Kunstverein, 2012), where it was made of large blocks of Styrofoam. Here, there was a series of *Bilder mit Wachs* ("Images with Wax") and a built-in monitor showing a short clip of Hannah Ahrends' grave, which I freed from ice.

41. *Alpha Magica*

Built on Lars Erik Forsgren's book of the same name. The task was to translate the typefaces he had created and decorated into a painting—in my case, first on a small postcard that I sent out, not to the whole world. Later, there are a few pieces also on canvas, painted with fluorescent color.

42. *Toothpicks* (2025)

Connected to this is one of the most recent works that can be grasped conceptually, called *Toothpicks* (2025). You can actually use any kind of wood—preferably long and thin rather than short and

thick. Then simply carve a rounded end on one side, which can then be painted in classic red or any color you choose. The rest can be cut with a sharp edge or left more rounded.

43. *Beer Polish* (for boredwolves)

Collect a few bottle caps from beer or soda bottles. Try not to bend them too much while opening them. Then you can paint the inside with different colors of nail polish. Let them dry endlessly.

44. *The Archive* (Umeå; Production as Process, Academy of Fine Arts, 2005)

This was simply a way to store and preserve the *Riecher* magazine, which was produced over five months at the school. I usually placed them regularly in the foyer, where there was a group of sofas where students hung out. It consists of four, preferably different, binders in plastic or cardboard, which are connected with glue or screws. Even a bicycle lock can work for this.

45. *Körperladen* (initially analog, but increasingly digital after 2005)

Photograph everything you encounter that has to do with the body while you walk around. We are automatically attracted to different things—strange, unsexy, erotic, or pleasant. Everything goes into your Body Shop!

46. *Residency* (Production as Process, Umeå Academy of Fine Arts, 2005):

It was simply that there was a guest apartment in Umeå for the Academy. After being invited to do something, I decided to take the chance and moved there. This was certainly based on my prior experiences in various places called Artists' Residencies, for example Balmoral and Worpsswede. But also for exhibitions at Künstlerhaus

Stuttgart (*Haus Krauß*, 1997) and Kunstverein Frankfurt (*Didaktische Strenge*, 1999), I had spent extended periods on-site during development and preparation as an elemental part of my artistic practice. Seeing the chance to then establish my own Residency was simply a logical continuation of this.

P.S.: ...and finally! Always make your own publicity through flyers, posters, analog or virtual. Don't trust what institutions promise, or what graphic designers tell you to do. You are the one who must take care of the communication. You will learn endlessly through this—I promise.

Bernd Krauß

Mediation

Artistic Jam: Kiruna Art Academy Continues!

Tuesday–Saturday 3–6 March, 2026

09:00–16:00 Art Camp

During the winter sports holiday art camp, participants will work with artist Bernd Krauß using a range of materials and methods, with each student acting as both their own class and their own professor. Participants are encouraged to bring an ongoing project from home or start a new one on site. Activities include making sculptures from soap, cooking “artistic jam,” and constructing the physical art academy. During the camp, participants will also engage with the art on site at City Hall Kristallen and at Kin. Observations and discussions are used as a means to practice art while simultaneously learning from it. The art camp is a continuation of *Kiruna Art Academy: Not the Biggest, but the Fiercest* with Bernd Krauß, which took place at Kin during the Easter holiday in 2024.

The door to the camp is open Tuesday–Saturday, 09:00–16:00. Join for a single day or stay for the whole week—whatever suits you! All ages and skill levels are welcome; we help and learn from each other. The week concludes with a presentation of the participants' work in the Art Workshop (Konstverkstan).

The art camp is free and suitable for all ages. No pre-registration is required—drop in anytime. Kin provides fruit and drinks.

Guided tours

Introductions to Kin's exhibitions take place every Tuesday, Thursday, and Saturday at 12:00, and on Thursdays at 17:00, at Kin's green reception, Floor 0.

Email info@kinmuseum.se to book a free guided tour of Kin's current exhibitions.

Colophon

Address

Kin Museum of Contemporary Art, Kristallen City Hall
Stadshustorget 1, 98130 Giron/Kiruna

Staff

Tova Ejeklint, Coordinator
Carola Kalla, assistant
Alice Lampa, mediation
Maria Lind, director
Ilnur Mustafin, technician
Christina Pestova Ejiksson, producer, collections
Bettina Pehrsson, deputy director
Emma Pettersson Juntti, producer, coordinator, and mediator
Paulina Sokolow, communication
Museum hosts: Alla Belova, Lena Rydström and Maja Sjöström
Graphics: Marina Sergeeva

Tenskasven (IKEA payback): Bernd Krauß in Full Figure
February 19—April 5, 2026

Kin's visual dialect has been developed by the artists Inga-Wiktoria Påve and Fredrik Prost in collaboration with the designers Johanna Lewengard and Benedetta Crippa.

Kin Museum of Contemporary Art is the regional art museum of Norrbotten, founded in 2018 by the region and the Municipality of Kiruna.

Kin Museum för samtidskonst/dáládáidaga dávvirvuorká/
nykyaijan taitheen myseymmi/Museum of Contemporary Art.

kinmuseum.se