

IN PURPLE – A FILM BY JOHANNA BILLING WITH MIX DANCERS

A group of young women and girls move slowly through pedestrian paths and greenery in a choreographed parade. They carry between them large, heavy sheets of purple-coloured glass. They pause between movements, shifting step by step. In this action, in which the young women of the group hand over the unwieldily sheets of glass to younger, teenage members, the relationship between body and scale stretches them. Their actions are determined and focused, yet vulnerable. A small mistake could damage both the panes of glass and the body.

Johanna Billing and the dance group Mix Dancers worked together over a three year period. The result is the video work *In Purple*, a project that was prompted by an invitation from Public Art Agency Sweden¹ to create a public art work within the context of the country's Modernist housing. Mix Dancers is based in Råslätt, a suburb of Jönköping in central Sweden where Billing also grew up. Mix Dancers was established 12 years ago by a then group of teenagers performing hip-hop and Afro dance styles whilst also running an accompanying dance school, Mix Dancers Academy on a voluntary basis. *In Purple* is framed by the context of how difficult it can be to sustain not-for-profit activities, and how a generation of young pioneers are now handing over their labour to the next generation. The choreographed movement of the dancers handing over the heavy and fragile sheets of glass to a younger generation visualises the precarity these young girls are subject to due to continuous expectations from local politicians to keep the school going.

Billing and Mix Dancers collaboratively moulded a vision that took at its core both Mix Dancers' and the artist's own experiences of running not-for-profit initiatives. Taking shape through shared authorship, the work is a hybrid between the ethos of the group and that of the artist. The dancers and artist negotiated how the group could be

represented in the film spanning all aspects of styling and choreography of movement. A female music producer also worked intimately with the group to create the music for the dance performance. This collaboration evolved into a shared endeavour for girls and young women to be seen, heard and valued by their community, with a genuine emphasis on the views and hopes of Mix Dancers.

Råslätt is notable for its concrete-block buildings designed by architect Lars Stalin, which were built between 1967–1972 under the Swedish government’s ambitious Million Programme. The neighbourhood was built around a centre comprising schools, sports fields, a church and other public services, informed by the then radical thinking prevalent in state town planning around the functions and needs of neighbourhoods.² In the 1980s, the brutalist architecture was ‘softened’ by artists Jon Pärson and Lennart Joanson, who painted 80,000 square metres of building surface with pastel colours. Despite efforts to improve the quality of the environment, like many other estates established in the same period, plans for public spaces prioritised male activity and a narrow conception of ‘sport’, leading to a predominance of sporting arenas. Dance, on the other hand, has been viewed as culture rather than leisure and sport, and as such was ignored by funding streams accessible for sport.

Seen locally as a success story, Mix Dancers have been heralded by politicians and local press. However, despite Mix Dancers’ important role as members and role models of their community, the group’s activities are still being run on a voluntary basis from a rented basement. Seeking to unpick the mechanics of how these conditions are shaped by the larger geographical and architectural forces at hand, Billing and Mix Dancers harnessed the colour purple and the material of glass as the work’s leitmotif, making visible the complexity and vulnerability of Mix Dancers’ invisible work. *In Purple* further articulates the ambivalent position that the group find themselves in – between positive action for themselves and the community, and the

‘value’ they provide for political media gain, on the one hand, and the lack of pay and provision of security for their organisation, on the other.

The panes of glass carried by Mix Dancers replicate the dimensions of the windows of Råslätt’s recreational centre – where their studio is located in the basement – while the purple hue references their studio walls. As the panes are moved, they capture and echo the pink, green and purple from the surrounding concrete facades, negotiating the relationship between person and place. The camera’s lens places everything on an equal footing: gesture, environment, movement and architectural motifs form one unified experience. As with Billing’s previous films, sound and music play a crucial role. Here, the group’s activity is accompanied by the sounds of birds, maintenance vehicles, a lawn mower and music composed for the film, including the arpeggiated glass-like sounds of the keyboard and voice that accompany the procession, adding both materiality and movement.

Notes

1. <https://publicartagencysweden.com>. This invitation was part of *Art is Happening*, a project that invited artists to make public art work in Sweden engaging with the late Modernist housing structures built between 1965–1974, focused on housing areas with a low voter turnout. *Art is Happening* was based on a dialogue and collaboration and sought to emphasise the needs and desires of local residents to be characterised by participation by representatives from a wide range of organisations.

2. In Sweden a major concept in housing was to build away from the city centre that kept cars away and placed blocks of flats closer to nature. These large-scale neighbourhoods were erected quickly and cost effectively, delivering ‘good value’ as well as the promise of egalitarian social principles. Societal functions were also separated out such that housing, work and utilities would operate in their own space. From today’s perspective this division is seen to have led to isolation, segregation and stigmatisation.



GLASS, DANCE, AND PLACE

By Tor Lindstrand



As I've worked on this text, I've often thought about how Johanna Billing keeps coming back to children, adolescents, and places in her artistic work. The places that children and young people are given in society, and the places that they claim for themselves. During our conversations, and on the occasions when I've accompanied Johanna to work with Mix Dancers in Råslätt, Jönköping, these have been constantly recurring topics. This text is composed as a series of fragments, which include historic snapshots of the discussions concerning the Million Programme, more specifically as it relates to the children's perspective adopted during the planning work, descriptions of the architecture in Råslätt, and my own memories from following their work on the film. My ambition has been to reflect some of the multi-dimensional, contradictory complexity that I see, both in the film *In Purple* and in the everyday experience of life in the Million Programme, but which I feel is often overlooked in our current over-simplified political debate and media reporting concerning these neighbourhoods.

Råslätt is a large residential area that lies to the side of the E4 motorway, some distance south of the Jönköping City Centre. This is a typical Million Programme area, with a large central square with sports fields, community centres, a church, and commercial and public services, all surrounded by six-to-eight-floor residential blocks, schools, and playschools. Traffic is segregated throughout the area. Practically all of Råslätt was designed by the architect Lars Stalin, who earned his degree at the KTH Royal Institute of Technology in Stockholm, and spent some time working for Sven Markelius's architect firm before moving to Jönköping, where he went into business for himself after a brief spell at the county planning office. The buildings are all constructed from concrete units, in accordance to a single set of principles: Distinctive vertical elements executed in exposed aggregate are alternated with smooth elements and windows. The balconies are made of concrete, too,

and serve as sculptural vertical elements along the entire height of the buildings. This is an approach to construction typical of the time, which has since faced a lot of criticism for its excessive scale and insufficient variation. However one might feel about this, the buildings in Råslätt are ambitiously designed and expertly executed. Most of the buildings have a North-South alignment, which produces the characteristic, long, boulevard-like green walkways, littered with tall trees, that run through the whole area. Anyone who passes by Råslätt will immediately recognise the neighbourhood because of the extensive repainting project that was carried out by artists Jon Pärson and Lennart Joanson in the late 80s. In this monumental effort, 80,000 square meters of building fronts were painted with abstract patterns in colours typical of the time. The scale of the project, and the sensitivity it expressed for the innate qualities of the existing architecture, have turned Råslätt into Sweden's not merely largest but perhaps also best example of the potential of artistically fuelled expression. In the news, Råslätt, like many other Million Programme residential areas, receives overwhelmingly negative reporting. Internet search results are dominated by stories about social problems, crime, and unrest. The mass media ignore all local differences, and regard all Million Programme districts as one and the same. Rather than being their own, individual local communities, they are represented as a continuous, connected whole. This is by no means a recent development. As anybody who has studied the Million Programme knows, stories like these have been in circulation for more than half a century. This history is dominated by outside accounts of how these areas, as an effect of their very planning and architecture, have impacted the people who live in them.

Before the bulldozers had even arrived to level the fields and reinforce the mud, the buildings already towered seven floors high on the engineer generals' maps. That was when they summoned the architects. Would they mind being good sports and seeing to the finish and adding some sparkle to it? If the architects

felt humiliated, and if what they really wanted to do was to weep into their mothers' arms before setting fire to the whole project, they did a good job of hiding it... Imagine if just one of all the politicians and engineers who were paid salaries and pensions to programme the computer had just asked themselves what forces they were really serving, and realised that they could build a village rather than a suburb. Imagine if somebody had said: 'Build for the people!'

Taken from M. Schwartz and S. Sjöqvist, *Kvinnoliv Förortsliv* [Women's life, suburban life] (Stockholm: Gidlunds förlag, 1978).

The first time I visit Råslätt, I arrive there in the company of artist Johanna Billing. We've encountered one another in various contexts over the years, I think the first time was in the 90s, when Johanna wrote about music for *Merge* magazine, which I was the editor of. Johanna also has a background in dance; I remember seeing her examination exhibition *Graduation Show* at Konstfack. In this work, Johanna gave other students dance instructions, and then proceeded to document their resulting performance in a video. As I recall, it was a reaction to a culture at Konstfack which placed a strong emphasis on individual achievement, an expression of the power of doing something as a group instead. It was about a work that revolved around courage, about daring to present something before you have fully mastered it. In hindsight, now that much of the work is done, and I'm writing this text, the connection to this early work about courage seems very obvious to me.

However, when I sit in that car, driving down the E4, I'm thinking nothing of the sort. We're still in the early stages of the process, and Johanna tells me about the work during our drive. For her own part, it follows familiar patterns; throughout her artistic career, she has repeatedly allowed participation-directed events to influence and impact her works. It's a matter of orchestrating encounters in which the final outcome is a negotiation between competing interests, often captured on film. Perhaps they are best understood

as a kind of carefully staged documentaries, which would allow the works to be interpreted from several, parallel perspectives: multidimensional, complex, and kaleidoscopic. Although the process is often based on various manners of collaboration and participation, the result is always an autonomous artwork that has a clear originator in Johanna Billing.

Outside the shopping centre, we meet up with Sibel and Samantha Akdogan, a pair of sisters who live with their family in Råslätt. Today, they are in their mid-20s, but older sister Sibel was only 12 years old when she founded Mix Dancers. The dance group she was a member of had been closed down. Sibel wanted to start her own group, and the Swedish workers' youth association Unga Örnar helped her find a studio. At first, it was she who taught street dance classes to her little sister Samantha and her friends. Then, Mix Dancers attracted increasing numbers of members, and over the years, it has come to mean a great deal to hundreds of young girls in Råslätt and the neighbouring residential areas. Together, they've built a community where the activities are directed by the members themselves. It's all about self-determination, responsibility, organisation, and creativity. We head down to their dance studio in the basement of the Stadsgården youth centre in Råslätt, which they are sharing with a local religious association on this particular day. A length of fabric divides the room. The premises have that distinctive community youth centre aesthetic that can be found all over the country. Temporary solutions and renovations have been carried out with humble means over the years. Sibel and Samantha tell us how they nagged the landlord, Vätterhem, to pay for paint in exchange for Mix Dancers promising to do all the work. Now, the room is purple, with a Mix Dancers logo on one wall.

Over the years, the group has received financial support from Unga Örnar and the ABF educational association, but what has ultimately made Mix Dancers one of the dominant cultural presences in Råslätt are the thousands of hours invested by Sibel, Samantha, and all the other

volunteers. It's remarkable to see how much experienced they've amassed; they speak assuredly of their work, of the importance of getting organised, of financial challenges, and most of all, of the joy they experience when they see their younger members grow and forge their own identities. Before we head back home, Johanna measures the windowpanes at the youth centre – she has an idea for how she might feature them in the film. We discuss how to get hold of tinted glass, and since the architects' office I work for has recently used tinted glass for a school project, I'm able to offer her some recommendations regarding different kinds of glass and manufacturers. In the car, we talk about the ongoing work to find music for the film, the expectations that Mix Dancers might have about the choice of music, and how these aspects will impact what kind of film will be made. To me, this conversation reveals that reflections on core issues such as who is really a participant, creator, or purchaser make up a significant aspect of working on this film; based on my conversations with Johanna, I'm beginning to envision a negotiation between different participants, who have all had to renegotiate their positions. Much later, this comes back to me as I'm rewriting sections of this text – the that way any public space can be understood as an ongoing negotiation between what already is, what is being suggested, and the various interests affected by the change that is occurring.

We've left the stage of poverty, when our main ambition was to increase production and thus our own financial security. Our resources have made other choices available to us. We could build a new society, where our security and our options for our living, working, and leisure environments would be greater than in our current, concentrated cities. A society which, thanks to its roominess and flexibility, would be in harmony with characteristic dynamism of our culture. How our society is formed is up to each and every one of us. We all have to participate. We all have to realise that this is not merely our right, but our duty. We have to gain a better awareness of the problems of social planning



and try to form an idea of the society that we would like to live and work in through a free and open debate.

Taken from Idé 65 [Idea 65], the exhibition catalogue for *Den planerade regionen* [The planned region], Örebro, 1965.

When new neighbourhoods and residential areas were being planned in the post-war years, the interests of children and adolescents were treated as a priority. In 1962, the government commissioned a study into youth issues. In the report *Lokaler för ungdomsverksamhet* [Facilities for youth activities] (SOU 1965:63), society's responsibility for fulfilling the needs for suitable facilities for various youth activities is emphasised. The varying needs of different youth activities are discussed, and financial and administrative measures are proposed. In a later government report titled *Barns utemiljö* [Children's outdoor environments] (SOU 1970:1), the question of the demand for facilities for leisure and youth activities was raised once more. The great disparities in access to facilities in different municipalities was discussed. Further, it was reported how youth activities had ended up the shared responsibility of several local administrations, and how this state of affairs also differed greatly from one municipality to the next. So, while city planners and architects were intentionally basing their planning on the needs of children and adolescents, there were also great challenges to address involving organisation, ongoing operation, maintenance, and administration. While criticism against the physical environment itself has increased, starting with the 'Skärholmen debate' of 1968 and continuing until today, the lack of children's and youth's activities has been a problem from the very beginning. Initially, this was because the facilities had not yet been constructed, and later, it was because of a lack of funds for operating, maintaining, and developing activities. In many of the contemporary descriptions in popular culture, media reports, and research, we're told of the effect that these new urban districts had on the residents. Women, children, and adolescents are said to be suffering the most.

'Do you want to live like your parents?'

'No, I could never face that.'

'Why do you say that?'

'No, all they do is work, work, work, go home, watch the telly, and then get up again. You always know exactly what you'll be doing next. They never go out; they just sit around. First, in the morning, they get up, and eat something. Then, they go to work, come home, nag me about something if I'm in, watch the telly, read the paper, maybe sit around crocheting for a bit. Go to bed, go to sleep. Get up. Work. All the time.'

Taken from *Stora grupper av människor* [Large groups of people], A-K. Jönsson, P. Björklund, M. Kihl, and G. du Rées, (SVT, 1974) [short film].

The story that emerges is based on the claim that the late 60s and 70s architecture possesses a remarkable power to impress itself upon on the people who live in it. Just surviving the negative influence of this physical environment is made out to be a near-impossible task.

Large groups of people
will be filled with violent, bitter rage
here, in the suburbs, in the metropolitan
outskirts Heavily gathering
clumps of people
clumps of rage
More and more people forced to live on the verge
of what they can manage
just to get by

...

And still, still It is our
life here, there is
nothing else, not now
Before the rage fuses us together, before
bitterness flowers into a
clear, blooming flame, a rose
A rose of pain, with petals
breathlessly opening in silence, dew

There is life here, and there is
no other life
than that which could be ours

Taken from *Stora grupper av människor* [Large groups of people],
G. Sonnevi, published in *Folket i Bild*, issue 1 1972.

In early June 2018, I travel to Råslätt from Stockholm. At daybreak the next morning, shooting begins for the film that Johanna Billing has been working on for the last couple of years. When I arrive on the set, work is in full swing: the camera team, several representatives from Public Art Agency Sweden, photographers, and members of Mix Dancers are all there. Johanna doesn't have much time for chitchat—she's busy answering questions, discussing camera angles, and joining the dancers to experiment with various ways of relating to one another, to the cameras, and to the environment. The dancers are used to cameras; they've been shooting dance films for years now. They have chosen their own outfits for the shoot: soft track suit jackets, t-shirts, baseball caps, and trainers, all in the same pale shade of pink. They help each other carry large, heavy panes of glass through Råslätt, along the wide pedestrian walkways. The panes of glass are laminated with a clear magenta film that makes them give off a pink and purple shimmer in the light. The glass reflects the surrounding buildings, the concrete units of the facades, and the pale pink and yellow abstract patterns painted on them, all jumbled up with greenery, faces, and bodies. Filmed by several cameras, from several directions, the dancers advance slowly through the area.

They stop, and the panes of glass are handed over from the older members to younger ones, who carry them back through the neighbourhood. After a few hours of work, it's time for a *fika* break. Rose, Sibel's and Samantha's mum, has laid a table outside their flat. I remember Rose well from my first visit to Råslätt. She's proud of her daughter's accomplishments, and she has obviously been a huge support to them in their efforts. Rose herself has both

initiated and volunteered for several projects aimed at the youth, women, and elderly of Råslätt. After the coffee break, the film shoot continues. The panes of glass continue their journey, now making their way to the outskirts of the area and through one of its underpasses. Once the scene has been shot, the nine dancers gather in front of the entrance to the underpass. A photographer who is there to document the work steps up, and the dancers coolly line up to have their picture taken.

One thing that observation of the behavior of children makes clear, though it has only recently entered the world of reports and textbooks, and has yet to affect environmental policies, is that children will play everywhere and with anything. The provision that is made for their needs operates on one plane, but children operate on another. They will play wherever they happen to be, for as Arvid Bengtsson says, 'play is a constant happening, a constant act of creation in the mind or in practice.' A city that is really concerned with the needs of its young will make the whole environment accessible to them, because, whether invited or not, they are going to use the whole environment.

Taken from C. Ward, *The Child in the City*, (Harmondsworth: Penguin Books, 1979), p. 86.

The criticism of the new neighbourhoods that were developed outside the major urban centres in the 60s and 70s is rife with images of children, photographed from below, with grand-scale, repetitive facades in the background. Later, this trope was complemented with pictures of gangs of youths, unemployed, and addicts. Kids who swear a lot and hate everything and everyone they encounter, basically. The message was clear: Out here, amongst the concrete, human beings are fated to grow hard, cold, and inhumane. In the suburbs, the only life on offer is one lived on the edge. The media did its part to further reinforce this notion of the suburbs as a place where life was no longer

possible, too. That's what the stories about the suburb were like back then, and in many ways, we're hearing the same stories today when people describe the suburbs as lawless 'no-go' zones, when elected politicians muse about deploying the military, and when we speak of parallel societies within our own. Once again, these descriptions are made from the outside. Once again, the line between the constructed and the human is erased, lumped together into new images, which highlight certain messages while keeping others hidden from view. To this day, our conceptions of the Million Programme remain clearly influenced by these contradictory phenomena: residential areas developed for the express purpose of raising the standard of housing throughout the nation, a goal that was achieved in statistical terms, but which became emblematic of everything that is wrong in society. To late modernist and structuralist thinkers, architecture was supposed to be an infrastructure, a backdrop to the democratic actions of the citizens. Architecture was meant to provide space for individual freedom, not to manifest such freedom through its own form. But the criticism raised in the 70s, rather, considered the architecture to be an expression of a system that sought to hold down the individual, a place where ennui coerced human beings to seek to escape from reality, to flee a mental ice age of sorts. Today, as we know, we hold very different city planning ideals. We build mixed-use urban environments for active entrepreneurs, and cities for the creative classes, who always find their way forward no matter the political landscape. In a society that is no longer defined in political but rather economic terms, the residential areas of the 60s and 70s might well seem incomprehensible. Perhaps the architecture of the Million Programme is regarded as a kind of realised manifesto against the principles of free market economy. Here, freedom isn't to be taken as synonymous with freedom of choice, and here, equality trumps individual differences.

It is nice to speak of what it was like in the countryside in days gone by, when cows mooed, hens cackled, and horses neighed, and the people starved in their

TB-infused shacks, as Gunnar Sträng likes to put it. However, we can't achieve solidarity with the poorer parts of the country if there aren't any inner-city dwellers getting up in the mornings to go to work and achieve the production results we rely on to have anything to distribute across the nation. And these portrayals of the people who live in suburbs or major urban centres as lost somehow, practically a lesser kind of human being... Doomed to live in an unreasonable environment... We say this to anybody who makes them: 'You are doing harm to our ethos of solidarity.' And if the environment is flawed, let us say: 'We will work together to improve the environment.'

Speech by Olof Palme, taken from *Stora grupper av människor* [Large groups of people], (SVT, 1974).

Konst händer represents a considerable responsibility for the Public Art Agency Sweden. It's not just that there are so many projects to be executed in a relatively short time, in areas that politicians, civil servants, and invited artists often won't have any local knowledge of; rather, it is the many questions the project raises. How might we define public art? Where do we draw the line when it comes to political interference in and instrumentalisation of art? What promises can we actually make, and what role can art play in everyday life?

Many of these highly complex and difficult questions are also raised by Johanna's work. Her process latches onto a continuous narrative, and the work becomes yet another shard of an ongoing negotiation. From an external vantage point, one might criticise the work as being just another layer of stories told from the outside, but it would be more accurate to say that this story has been produced simultaneously from within and from without. In our very first conversation about this work, Johanna speaks of the lack of support for the cultural activities of young women and girls. How she experienced this herself growing up in Jönköping, and how this history is reflected in her own work

on the film. This is also something that Johanna and the members of Mix Dancers keep returning to: the struggle to improve conditions for young girls and women, the struggle to claim space. I've understood that this has been a priority for Johanna throughout the process: ceasing the negotiation, and claiming and giving space. Rather than chase down a result, she's waited for conversations to happen. If progress has been slow, she's allowed it to be slow. If a shoot has had to be postponed because of this, then so be it. Sibel and Samantha tell us that initially, they envisioned a music video, or maybe a film about them. Instead, it has become a film by them; along with the rest of Mix Dancers and Johanna, they have been involved in the decision-making for every aspect of the work. Now that *In Purple* is finished, I think of all its different aspects as very precisely phrased, but open questions. I see images of the transfer of culture from one human individual to another, of the joy of creating and sharing a moment with others, but also of the vulnerability of all this. The fragility of this work, the way we actually have to actively maintain and care for so much of what we take for granted just to keep it from simply disappearing. In short clips from the film, we glimpse the typical trappings of residential areas: sports fields and playgrounds for younger children, where other kinds of activities are marginalised or given no room at all.

A constant of the narrative that has been and remains attached to the Million Programme areas is that of young people: children, adolescents, or young adults. The stories of life in the suburbs all revolve around the everyday experiences of the young. These are also the same lives that we use as a projection screen for a large portion of our political discourse. And despite that, nothing is happening. The message from the youth in the suburbs has been the same ever since Ebba Grön stood onstage in Rågsved, singing in an attempt to save the oasis they themselves had built there: 'It's always been like that out here, no one's ever cared about us.' At the same time, it is the expressions of the young that culturally distinguish the Million Programme suburbs from the inner city or the middle-class suburbs with

detached houses. It makes no difference if it's punk or hip-hop. In the suburbs, it's still only the kids' own passion that makes a difference. Even if nobody wants to see it, even if it's suppressed in the media, our collective consciousness remains haunted by the freedom that was once planned for it. A freedom that nobody wants to see. Only in the suburbs could the responsibility for claiming a space in society for young women rest on the shoulders of a 12-year-old.

This text was originally commissioned by the Swedish Public Art Agency and appears on www.statenskonstrad.se in its original form. Translated from Swedish by Jan Salomonsson.



WRITER BIO

Tor Lindstrand (Stockholm) is an architect, a senior lecturer in Spatial Design at Konstfack, and one of the founders of the Larsson Lindstrand Palme arkitektkontor AB architect firm. As his practice oscillates between architecture, art, and performance, he works in a diverse array of cultural contexts, often in collaboration with others. Apart from in Sweden, his works have been shown at the Venice Architecture biennale, TATE Liverpool, Performa in New York, and the Shenzhen/Hong Kong Bi-City Biennale of Urbanism/Architecture. Tor Lindstrand is a member of the Eva Bonnier donation board, an award committee member for Ung Svensk Form, and an architecture critic for Form magazine.

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Ebba Grön, *We're Only In It for the Drugs* No. 1, (1979).

ARTIST BIO

Johanna Billing (Jönköping, Sweden, 1973; lives and works in Stockholm) has been making video works since 1999 that weave together music, movement and rhythm. Merging the production modes of collective live events and workshops with a cinematic language, Billing in part directs the participants and in part activates a series of improvisations around the notion of performance and the possibility it holds to explore issues of the public and the private. These concerns have been central to her recent public art commissions. Often addressing political climates and cultural specificities, Billing transforms filmmaking in a fictive space to examine real and contrived events while illuminating their overlap. Billing's films often involve music, which in her hands becomes a tool for communication, memory and reconstruction.

Recent solo exhibitions include *In Purple*, Stadsbiblioteket, Jönköping (2019); *15 Years of You Don't Love Me Yet*, Teatro Garibaldi/Galeria Laveronica, Modica, Italy (2018); *About Art: I'm Lost Without Your Rhythm*, Trondheim Kunstmuseum (2017); *Keeping Time*, Villa Croce, Genov (2016); *I'm Gonna Live Anyhow until I Die*, the MAC, Belfast (2012); *I'm Lost without Your Rhythm*, Modern Art Oxford; *Moving In, Five Films*, Grazer Kunstverein, Graz, (2010); *Tiny Movements*, ACCA, Melbourne; *I'm Lost without Your Rhythm*, Camden Art Centre (2009); *Taking Turns*, Kemper Museum, Kansas City; *This Is How We Walk on the Moon*, Malmö Konsthall, Malmö (2008); *Forever Changes*, Museum für Gegenwartskunst, Basel; *Keep on Doing*, DCA, Dundee (2007); and *Magical World*, PS. 1, New York (2006). Billing has participated in group exhibitions, including MOMENTUM 10, 10th Nordic Biennial of Contemporary Art, Moss, Norway (2019); *It's Time to Dance Now*, Centre Pompidou, Paris; the 4th Auckland Triennial (2010); Documenta 12, Kassel (2007); Singapore Biennale (2006); 9th Istanbul Biennial; 1st Moscow Biennale (2005); and 50th Venice Biennale (2003). From 1998 until 2010 Billing also ran the Make it Happen record label, publishing music and arranging live performances.

CREDITS

In Purple

A film by Johanna Billing with Mix Dancers
12,00 min/loop, HD, 2019

Featuring Mix Dancers and Flavours Crew:
Samantha Akdogan, Sibel Akdogan,
Mashail Hussein, Lea Tesfagabir, Sabrina
Akdogan, Julia Saydi, Louise Chung,
Emelie Orskarsson and Carmen Chamoun

Costume and Choreography:
Mix Dancers

Music for Mix Dancers's Choreography:
Dilje Özlem Yigitbas/Neva Deelay,
additional soundtrack recordings
by Carla Jo

Director of Photography:
Camilla Topuntoli

Second Camera Operator:
Patrik Johansson

Additional Photography:
Henry Moore Selder

Edited by:
Johanna Billing

Sound:
Peter Adolfsson

Still Photography:
Jenny Lindberg

Sound Mix:
Henrik Sunbring, Helter Skelter

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