

A visitor stands outside Moderna Museet in Skeppsholmen and walks away from the sheltered entrance of the building designed by the Spanish architect Rafael Moneo. Directed to the smaller building across the road, crosses the square in Exercisplan and passes next to *Lenin Monumen, 13 April, 1917*, a public artwork by Swedish artist Björn Lövin, installed and purchased by Moderna Museet in 1977.

The visitor approaches the Galleri Mejan entrance, stops to look at a small metallic box with a glass cover which stands outside attached to a galvanized steel pole, inside the box, there are two posters with information about the exhibitors, the gallery opening times and a small description of the gallery. The visitor reads:

“Galleri Mejan is the experimental art space run by Kungl. Konsthögskolan / the Royal Institute of Art for the benefit of its students. The gallery shows Master Degree Solo Shows in fine arts. As part of their course, students are responsible for building and installing their own exhibitions. A critical seminar, led by the student’s supervisor, is held in conjunction with each exhibition..”

It also says *free entrance*. Next to it, there is a rectangular two meter high and a hundred and twenty meter wide lightbox with a black vinyl arrow on its opal 45% light transparency *Plexiglas* surface. On the top left corner says *Galleri Mejan* printed in the same vinyl material using the font *Tungsten Semibold*. There is another two lightboxes across the square, right at the entrance of *Moderna Museet* and one more 50 meters back on the road the visitor walked to get to the square. These other three lightboxes look the same as the one outside the gallery, the only difference is that on the others its written *Moderna Museet/Arkitektur- och designcentrum* instead of *Galleri Mejan*.

Now the visitor has enough information about the context and decides to walk in passing through the wooden and metal gangway. When entering through the gallery door notices an electric cable on the floor coming from the outside covered with duct tape, looks up and sees the gallery foyer.

There is a white plinth as soon as the visitor walks in, on top of it there are a4 colour sheets of paper with an image of each poster plus the list of works for both exhibitions, a link to each artist website and a short text about one of the exhibitions. It says:

“Pablo Sacristan

Shameful Gambit

Gambit:

- A chess opening in which a player, sacrifices material, usually a pawn, with the hope of achieving a resulting advantageous position.
- A device, action, or opening remark, typically one entailing a degree of risk that is calculated to gain a future advantage.

In chess, a gambit is said to be 'sound' if it is capable of procuring some concession from the opponent. There are three general criteria in which a gambit is often said to be sound:

-Time gain.

-Generation of differential activity.

-Generation of positional weakness."

The visitor takes one of the sheets, looks up and sees two small corridors, one at each side of the room. With the name of the artists and the title of the exhibitions respectively in printed black vinyl. Enters the room on the left, which is an exhibition by artist Mira Eklund.

The visitor leaves the room activated and crosses the main room to the other exhibition:

"Pablo Sacristan

Shameful Gambit"

The same font is used for both exhibitors names and titles: *Tungsten Medium*.

While approaching the short and narrow corridor that leads into the room, the visitor glances a part of a wooden structure perceptually framed by the corridor. Enters the room, sees the structure in the mid distance, and a cardboard box at the far end of the room, the visitor cannot recognize yet what is inside the box. Above on the wall and next to the box a small area of the wall is slightly lightened, on it there is what seems to be an a4 sheet of paper.

Right on the left, where the visitor stands in the room entrance and exactly opposite to the a4 paper on the far wall, two a4 pages are hanging from a black binder clip. On them, the following text:

"INFORMATION ABOUT THE MASTER ESSAY

Extracted from the study program for the Master Program in Fine Arts:

In the creative process of writing the master essay, the students are encouraged to seek out references that are important for their artistic practice, and to also position their work in relationship to other artistic perspectives. The students can also use a range of research methodologies, and the writing process itself, as a generative tool to develop their ongoing studio work. Through this critical and contextual engagement the master essay is in a productive way integrated into the work process for the artistic independent project. The master's essay forms a compulsory part of the educational programme and comprises 10 ECTS-credits.

The form for the master's essay

The essay can take an academic form or a number of other shapes, such as short story, poetry, fanzine, illustrated text, script or another artistic expression. Even if one is free to use any artistic, poetic or esthetic method, it is important that the work proves not only to be artistic, but also in some way provides a reflection of one's own artistic practice.

If one chooses to write an academic text, the master's essay should be at least 15 pages (single-spaced, font size 11) and contain footnotes, quotes, bibliography etc.

As for the other forms of the master's essay, they should be accompanied by a separate short text of a minimum of 4 pages single-spaced text, analyzing the work and its context, references and possible significance in the present discourse. These 4 pages could also be integrated into the master's essay, rather than presented as a separate text.

Language

The master's essay can be written either in English or Swedish. If one chooses to write in Swedish and the responsible professor is English-speaking, the student will get a Swedish-speaking professor at KKH as examiner for the master essay. Master's essays written in Swedish shall be accompanied by an English abstract.

Schedule

*The master's essay should be submitted to the responsible professor on **October 19th** the latest. It should be handed in as a hard copy/physical work, if no other agreement has been made with the responsible professor. By **November 5th** students will get feedback on the master's essay from the professor. They will then get to know if the work is approved as it is or if it needs improvements. If the work has some shortcomings, they will receive a commentary identifying the problems in detail. Students will then have until **November 19th***

to re-submit the improved work to the responsible professor.

External reviewer

Who the external reviewer should be, is decided in consultation between the responsible professor and the student. It is then the teacher responsible for the second year master class, who contacts the external reviewer. There is a fixed fee for the assignment, but no budget to cover any trips for the external reviewer.

Examination

The solo show together with the master essay constitutes the independent project (“examensarbete”) of 30 ECTS-credits in the master program. The examination of the essay takes place in connection with the critique of the solo show. The master’s essay will be read by a review panel consisting of the responsible professor, one additional professor from KKH and the external reviewer. The responsible professor is the examiner for the whole independent project (except in the cases, where the examiner has been changed because of the language).

The examination criteria for the independent project are stated in the course syllabus.

The student will get a written comment of at least 500 words from the responsible professor, on the master’s essay, or a studio visit devoted to the master’s essay, irrespective of the student having passed or failed.

The next possible time for examination

For those who haven’t handed in their master’s essay by **October 19th** a new possibility is given the following fall. One is then following the schedule for the master’s essay of that year’s master students. The student must register at KKH for this course element (without having the access to a studio or workshops) and can take part of the supervision and seminars offered to the last year’s master students. It is not possible to get one’s master’s essay examined during the spring semester. One can, however, take part in the solo show and the spring exhibition without having completed the master’s essay, but it is not possible to graduate. As long as the current study program is valid, one can hand in the master’s essay and get it examined.

The graduation scholarship from the Academy of Fine Arts

A student cannot receive the scholarship from the Academy of Fine Arts before he or she has graduated. If the master's essay is approved of during the following fall semester, after one has participated in the spring show, the scholarship is paid out then. The scholarship can, however, not be paid out later than one semester after one has left the regular studies, as it is then going back to the scholarship fund.

February 2012"

The visitor looks at the information sheet he previously took from the foyer and reads:

"Left room:

Essay: Here, You Need This.

MDF, steel, plenty of labor."

Then proceeds to examine the structure. It is litten from the ceiling with directional spotlights, the volume is highlighted and through this and the given context, the structure is now perceived as a sculpture. It lays against the right wall of the room, perpendicular to it, breaking the space and forcing the visitor to confront it in order to reach to see the other elements further in the room.

The sculpture is made of sixteen rectangular clone modules horizontally organized, these modules are hollow and they are formed by four MDF panels; two of 900mm x 300mm and two of 400mm x 300mm. The surfaces are raw but the corners soft. Each module has a total of twelve routed rectangles with rounded corners on the inside faces right at the edges; six on the front and six on the back. The modules are interconnected using fabricated 'u' shaped mild steel joints resembling brackets as if they were a tougher version of binder clips. These have also rounded corners to fit with the routed areas of the modules. They fit 'flush' against the MDF surface.

There are different sized empty spaces inside and in-between the modules. They are connected both vertically and horizontally, and unevenly distributed. They form a structure of about 4500mm long by 2500mm tall.

The visitor walks around the sculpture and finds a a4 sheet of paper protected by a rectangular sheet of transparent Perspex attached to the side of one of the modules. Typed

with the font Ebrima says:

“Essay

Here, you need this

Pablo Sacristan

MA2 Kungliga Konsthögskolan

2013”

The visitor then approaches the cardboard box and discovers the inside is filled with more steel joints.

Then looks at the a4 sheet on the wall which is also protected with a Perspex cover and reads:

“Dear Måns Wrangle,

I am pleased to offer Kungliga Konsthögskolan the donation of the full functionality of my final essay Here, You Need This, as a modular bookcase. Kungliga Konsthögskolan will then be able to use the essay as a container for past and future Master essays.

Kungliga Konsthögskolan will be granted permission for free reproduction, modular configuration and modification of all module’s surfaces and joints as long as the following condition is fulfilled: All documents integral to my essay must be kept protected in their Perspex covers and visible to the library users, and the modules containing them must be always part of the configuration of the bookcase.

Please contact me for any questions regarding the donation, and I hope Kungliga Konsthögskolan will be satisfied with my offer.

Sincerely,

Pablo Sacristan

MA Final Year at Kungliga Konsthögskolan

Stockholm, 20th of September, 2013”

There is a signature at the end of the letter corresponding to the artist. He looks at the sheet

of paper with the information about the works and reads:

"Copy Of Donation Letter

Plexiglas, a4 paper"

The visitor continues reading the info sheet and sees there is another work from the show which doesn't recall. In the info sheet says:

"Outside entrance:

We Have One Of Those Too

Steel, Plexiglas, vinyl, lights."

The visitor leaves the room, crosses the foyer and makes its way out from the gallery. Stands outside, examines the big light , and discovers that it is in fact a replica of the ones they have at the Museum.

The visitor leaves the site.