How to stage the Digital Ivar Arosenius Archive in different ways.

Swedish artist.
Very small formats in tempera or water colours

Two successive and diverging phases.

Setting the stage
The first phase embraced almost all of his artistic career.

This phase in his life has given him the lasting image of a bohemian and rampant libertine with a sharp tongue and a pronounced taste for alcohol.
The following phase in his life could hardly appear any lovelier and delightful in contrast.

Arosenius is mainly associated with him depicting how his daughter describes the world.
His most famous children's book, "The Cat Journey".

A duality in the established image of Arosenius.
The Ivar Arosenius archive has over the years swelled.

It contains both originals and copies dating from 1896 to 2012.
What does a digital archive allow us to do that a physical won’t?

Could it be used to tell us something that the physical archive couldn’t?
The interface between **archive, artist and art**.

The assemblage is a network that is constantly performed, both on a grand scale and a micro scale each time Arosenius is described and exhibited.
Three aspects to investigate and stage that uses the digital material in ways the physical archive would not allow.

The relation between Arosenius and his surroundings in Älvängen.
Today, nothing remains of his house.
3d-scanning the remaining traces of structures and artefacts,
Analyses of colour samples found on his lands.

The connection between artist, art and place is investigated through a Virtual Reality model of his home.
The work with the virtual model is used as a method.

To solve a range of uncertainties.
There is very little remains on the grounds today

The archive material leads the way
Information we gather through our contact with local actors.

Contextualise the fragments of the archive and the remains and brings them to life.
The project also expands the archive and connects it to other archives.
recreate the twilight hour of Arosenius’ art and bring affect to the archive.

Our second staging aims to bring the digitized archive into the exhibition hall as a commentary and narrative device with the potential to bridge the gap between the artist and his subject.
A relational database and iBeacons feeding the visitor information based on her proximity to different paintings in the physical gallery.

The use of archival material in order to contextualise an artist demands particular awareness of the curator. Correctly used, the archive can be used to create a more direct experience of past relations.
We want to activate the archive to stage relations, through love letters and paintings.

Rather that reading about the disagreements between Ivar Arosenius and his fellow artist Ole Kruse, we want to stage the fight through the curses and foul language in their letters.
As the archival material is left uncommented the audience can form its own conceptions of the treated aspect.

Established picture of the Arosenius family’s idyllic life in Älvängen can be put into a clash with contextualising material from the archives. Counter-history.