

**RONJA  
SVANEBOG**  
**(SELECTED WORKS  
2020-23)**



### **UBIQUITOUS BLOW** (2023)

Mixed media installation

6-channel audio, looped, 30 min.

Transducers, glass plates, metal tubes, lava sand, Turkey tail mushrooms, painted reindeer moss, text, mouthblown glasses

Dimensions variable

Ubiquitous Blow follows a practice of critical fabulation and musical composition as a means of voice production while asking: who/what gets to speak, gets to have a voice? How can space be generated for disappeared voices or voices never considered voicing? Who's listening?

The audio in the work is a duet between a Ghost Fiddle (wet-finger-around-the-wine-glass method) composition and a polyphonic narration. It employs sheets of glass as membranes when emitting the sound in the exhibition space via transducer vibrations.

In conversation with the material elements of the installation, the narration negotiates ideas on sensory attunement, interspecies knowledge transmissions, and collaboral survival. For a group of unvoiced beings, a collective body referred to as a *we*, the materiality and production method of glass becomes a medium for regaining the sonority of their language.

Hacking the process of producing mouth-blown glasses, human voices and saliva are embedded into the material while it is being shaped from within by human breath: by the interior of the glassblowers. The *we* orchestrates the affairs knowing that the produced objects, when played, will eventually emanate their embedded voices and stories, letting them resonate in space and be heard.

More about the project:

<https://ronjasvaneborg.com/Ubiquitous-Blow>





### **Giddy goes Ghillie (2022)**

Mixed media installation

1-channel audio, looped, 30 min.

Takes on a visual identity according to the surroundings (see two examples on the next pages)

Giddy goes Ghillie operates as a distorted audio guide. Rather than offering explanation and contextualisation in a given space, the audio approaches the concept of disorientation from various angles (spatial, cultural, cognitive, social), inviting the visitor into a disoriented overdrive.

Set up like a self-hypnosis tape, it applies a recognizable voicing similar to the *soul guide*, repeatedly telling the listener what will happen, once the narrator has counted from 10 down to one, which never actually takes place. In this way operating in a liminal space, as opposed to always looking for the fastest way to overcome disorientation, to re-orientate, Giddy goes Ghillie looks into what can be achieved by leaning into the experience, when we let ourselves be shaken by queer inter-frequentiality.

The guide speaks of the idea of camouflage; to become part of an environment and enter a dissolved presence. More specifically, the *Ghillie Suit*, an extreme form of camouflage which only works in a very specific environment. Stepping slightly out of this environment, the camouflaged enters a visual presence that is louder than ever. The more precise a camouflage, the narrower the range of possible movements.

The word Ghilli Suit is a reference to Ghillie Dhu, a male fairy clothed in leaves and moss in Scottish mythology.

Gille: lad, youh, boy

Dubh: dark, dark-haired

Hear the sound piece:

<https://ronjasvaneborg.com/Giddy-goes-Ghillie>







Giddy goes Ghillie, 2022, installation view Kunstraum Engländerbau, Vaduz FL, in the group exhibition Muffled Vision. Wooden sculptural work by Pirmin Hagen



Giddy goes Ghillie, 2022, installation view Vermilion Sands, Copenhagen DK in the group exhibition South of the Light House, headphones, divan









### **I WILL BE YOUR SPACE IF YOU WILL BE MINE (2022)**

Site specific performance, 30 min.

Artist book (closet drama), edition 100

Kunstraum Dornbirn AT

I WILL BE YOUR SPACE IF YOU WILL BE MINE gives a voice to the void of Kunstraum Dornbirn for an evening. What is said, when something, that doesn't seem to need a voice, gets one? And can the speaker be artist, exhibition space and audience at the same time?

In the performance, the void was given many different voices in collaboration with five invited performers from various local communities reading the script of a closet drama into the space while sitting in a tight arrangement together with the audience, who did not know beforehand who were taking part in the gig.

What this particular void ends up addressing, as it gradually comes to grips with the use of language, is the ecosystem for a meaningful experience between art, space and audience. It raises questions about control and disorientation, as well as the structures and hierarchies that underlie perception, memory, and communication.

Read the script:

<https://ronjasvaneborg.com/I-WILL-BE-YOUR-SPACE-IF-YOU-WILL-BE-MINE-Script>









**RITUAL ECHOES** (2022)

Site specific performance, 50 min.

Romanshorner Luftspiele, Bodensee CH

Composition for a human voice and nine alphorns

With Romanshorner Luftspiele, Austrian artist Barbara Anna Husar created a stage in a place between lake and sky, between three ships and her flying udder sculpture.

Commissioned to take this stage, the voice performed an echo of ritual chants from around the globe together with nine alphorn players from the region: the voice sounding from the balloon basket and the alphorns calling in groups of three from each ship.

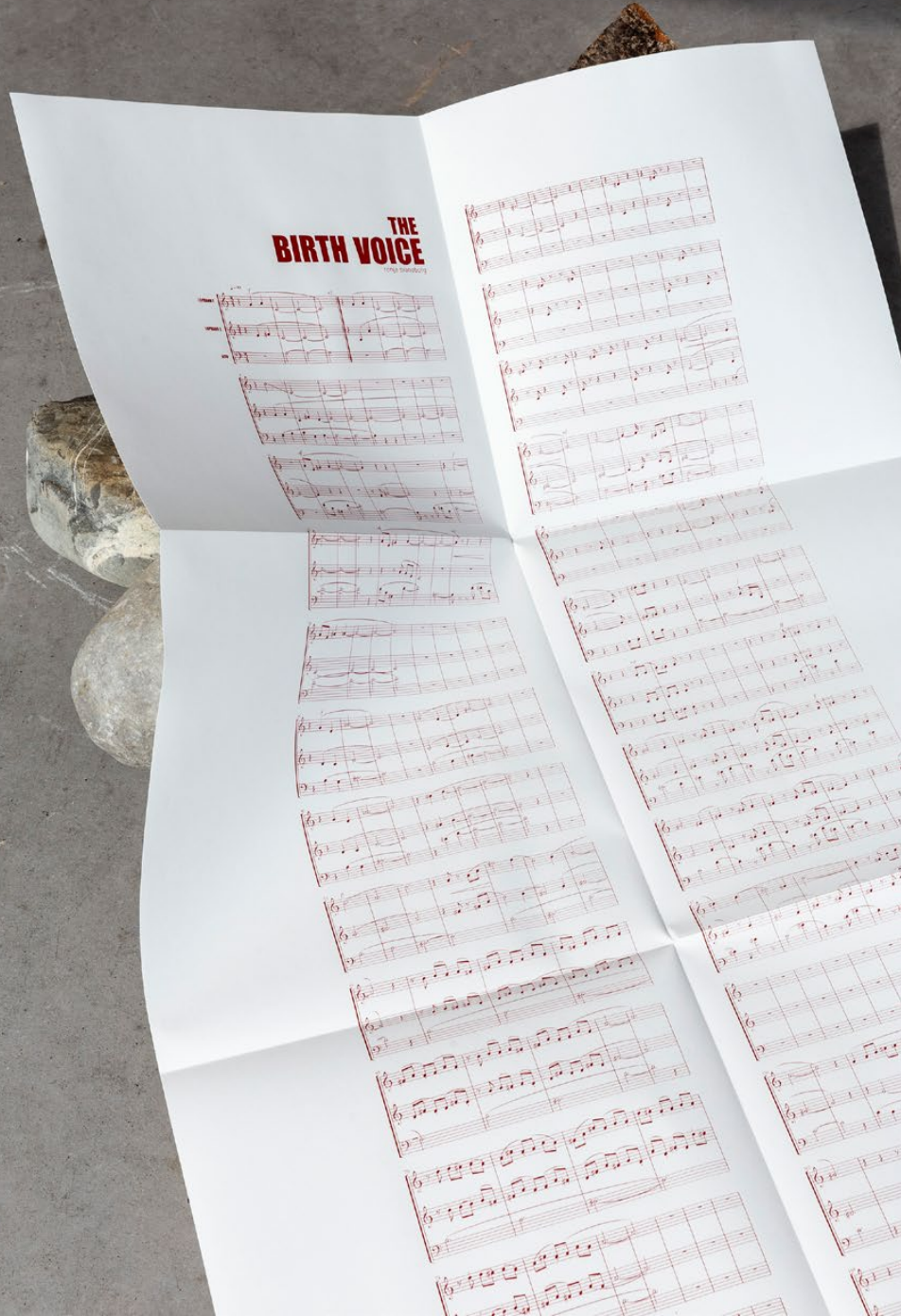












### **THE BIRTH VOICE** (2021)

Audio piece, 7 min.

Performance, 10 min.

Vinyl in gatefold cover with handprinted score

Edition 200

THE BIRTH VOICE is a distillation of the experience some mothers have during childbirth, recounted as a sensation of not recognising one's own voice - when a visiting birth voice takes over. A primal voice resembling a polyphonic choir. A choir of mothers.

This phenomenon, a particularly intimate experience, is now being shared with anyone in the world by the mothers themselves. The Birth Voice grapples with the expansive number of videos of women giving birth found on YouTube, treating them as a resource for material as well as an unwieldy reflection of contemporary birth culture. The negotiation process of social norms in digital spaces is ongoing, as is the discussion on the impact of digital oversharing. From identity to friendship, family to sexuality, religion to politics, celebration to shame - being globally public with what have until recently been private has had an extensive effect on how we see ourselves as a species, and just what our place is in the world.

The videos are part of a new era of women's empowerment, where women are working to reclaim the definition of body and childbirth. We see a birth-sharing trend, an eagerness to publicise experiences around childbirth and thus demystify the birthing process - videos filmed in hospitals, at home, in gardens, in cars and often with titles including the adjectives natural, honest, raw and real. While this trend is reminiscent of past birthing cultures, wherein women gave birth surrounded by other women from the community, at the same time, it is imbued with the uniquely modern compulsion to inject a performative aspect into the most intimate moments of life.

The audio from 11 of these YouTube births has been transcribed into sheet music and forms the core of a choral arrangement for three voices. The choir piece moves like a rhapsody stitching together found sequences of tones occurring by chance within the different birth situations: melodies of birthing women.

Hear THE BIRTH VOICE:

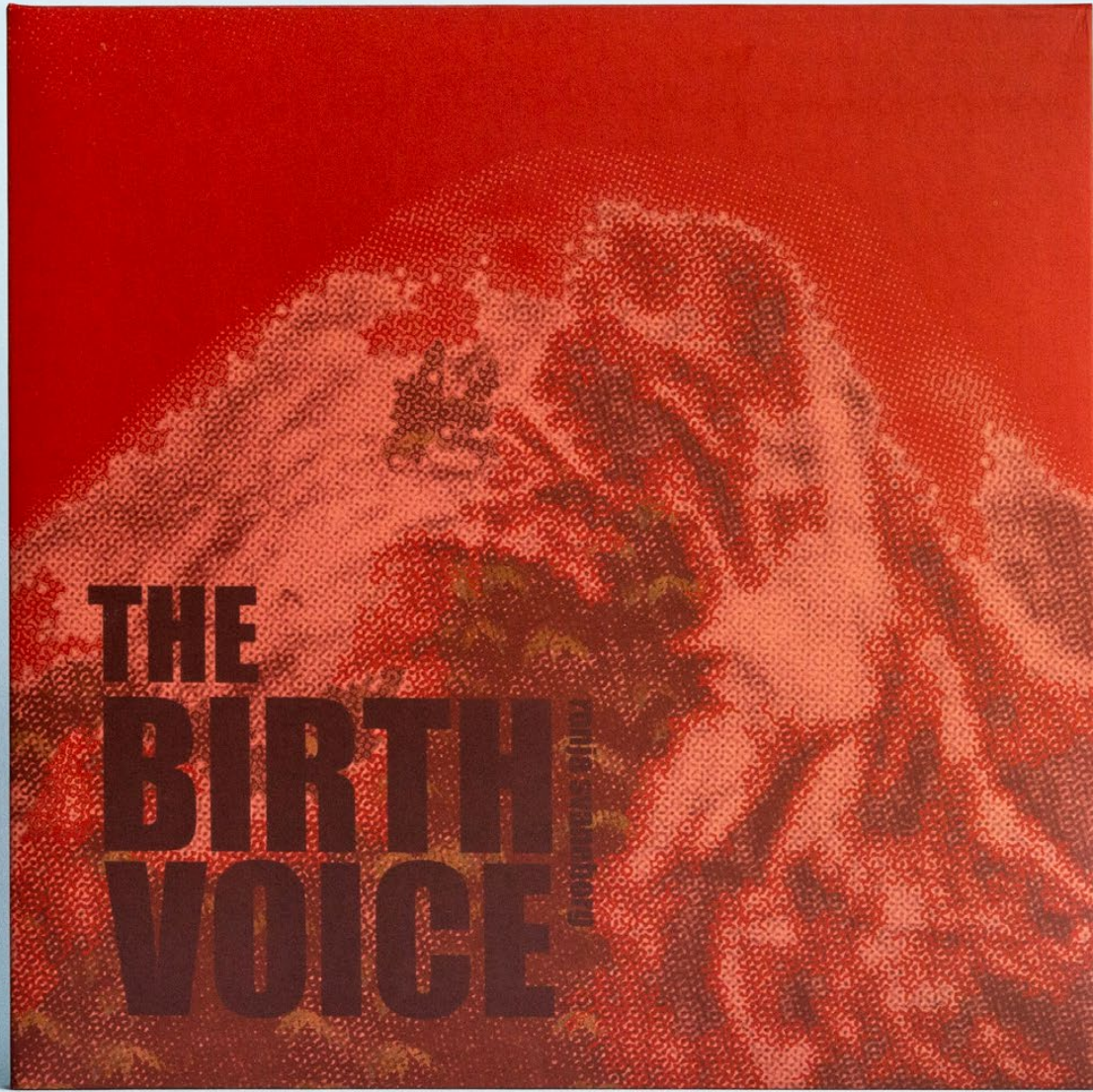
<https://ronjasvaneborg.com/THE-BIRTH-VOICE>

Handwritten musical notation on a white sheet of paper, featuring several staves with notes and rests. The notation is written in red ink. The notes are connected by long, horizontal lines, suggesting a sustained or breath-holding exercise. The text "hold note" is written below the first staff, "until out" below the second staff, and "of breath" below the third staff. The paper is placed on a grey, textured surface.



**THE  
BIRTH  
VOICE**

THE ROOTS

A page of sheet music for the piece 'THE BIRTH VOICE' by Ronja Svaneborg. The title and composer's name are printed in red at the top right. The page contains several staves of musical notation, including a vocal line and piano accompaniment. A black vinyl record is partially visible on the left side of the page.

**THE BIRTH VOICE**  
ronja svaneborg

2

*mf*

*mp*







**ÅLETANKEN** (2021)

Mixed media installation

3-channel audio, looped, 02:09 min.

Mobile sculptures, textile print on recycled polyester

Dimensions variable

Performance 60 min.

Åletanken (Danish: *The Eel Tank*) plays from 3 mobile sculptures in the shape of backpacks.

The piece is a web of translation acts based on a text seeking to encapsulate scattered childhood memories from encounters with a former milk tank used for keeping eels. The text was fed into a *text to speech reader* program upon entering "wrong" language settings, in order for the artist to subsequently learn to imitate the computer-generated and linguistically falsified audio bits and finally re-record them. The childhood memory, in itself distorted, incomplete, fragmentary, was linguistized, then "translated" by means of a program; not by imitating the content, but only the form and tongue of the foreign language, to again be re-appropriated by the artist.

The three parts of the sound piece are heard together when the sculptures stand still. Åletanken captures a space between linguistic frequencies, pauses in the ghostly experience of not knowing which language to listen *on*, and giggles at the collection of throat sounds to which we teach each other to attach meaning.

As a performance, the backpacks and the associated soundtracks move around the exhibition area, intertwining with the languages of the audience, adding an extra dimension of polyphony to the work.





Åletanken, 2022, installation view Haus zur Glocke, Steckborn CH





### **NATURTON SPIELAUTOMAT (2020)**

Site specific sound installation

3-channel audio, continuously shifting

Drum chair and wooden elements from the stage of the local wind orchestra  
Municipality, Sibratsgfall AT

Naturton Spielautomat (*Natural Tone Slot Machine*) offers a meditative space in which everyone is alone with a unique sound experience without narrative, course or dynamic.

Formerly a tool used by shepherds in the Alps of Switzerland and Austria (to call the cows from the pastures to the stable, to pacify cows during milking and to communicate with the herdsmen on the surrounding Alps and the people down in the valley below) the alphorn now, with the revival of folklore and tourism, serves as musical instrument, tourist attraction and national symbol for the two neighbouring countries.

The alphorn has no lateral openings and therefore gives the pure natural harmonic series of the open pipe. These *natural tones* now form the soundtrack of the Alpine region; tourism and thus the self-narration of the nations has redefined the alphorn and given it a new function.

The entire tonal range of an alphorn was recorded and arranged on soundtracks so that in the exhibition space an ever-changing sound combination surrounds the visitor. As with the slot machine *one-armed bandit*, we are at the mercy of chance. But instead of cherries, lemons, or bells on rotating dials, what emerges are various combinations of natural tones.

Hear a documentation of the installation:

<https://ronjasvaneborg.com/Naturton-Spielautomat>



RONJA SVANEORG

b. 1985 Thy, Denmark

Lives and works between Zurich, Copenhagen and Sibratsgfäll

ronjasvaneborg.com

## EDUCATION

2021-2023

Master Fine Arts, Zurich University of the Arts, Zurich

2005-2008

Bachelor (Hons) Fine Art Photography, Firts Class, Glasgow School of Art, Glasgow

## SOLO EXHIBITIONS

2020

The Octopus Waffle Lab, duo w/ Ditte Knus Tønnesen, Open Source Gallery, New York US

Naturton Spielautomat, Municipality, Sibratsgfäll AT

Space around us, duo w/ Christine Katscher, Gallerie Vor-ORT, Altach AT

2018

Permanent Revisitation, Bildungshaus Batschuns, Zwischenwasser AT

2017

Embedment Depth, At Home Gallery, Šamorín SK

All and Nothing, 139 ArtSpace, Greenwich, London UK

2015

Hul i Jorden, Albrechtsens Galleri BUNKEREN, Copenhagen DK

2008

Right Foot, The Cell, Glasgow UK

2007

Preserving Autumn, duo w/ Silja Leifsdottir, Assembly Gallery, Glasgow UK

## GROUP EXHIBITIONS

2023

Hordaland Kunstsenter, Bergen NO upcoming

Control, MFA Degree Show, curated by Anna Goetz, Zurich University of the Arts, Zurich CH

2022

South of the Light House, curated by Kevin Malcolm, Vermilion Sands, Copenhagen DK

Through the Open, curated by Nicola Genovese, Rabea Ridlhammer, Francesca Brusa,

Zurich University of the Arts, Zurich CH

Muffled Vision, Engländerbau, Vaduz FL

Birth Cultures, La Bonne, Barcelona ES

Attitude, curated by Gabriele Garavaglia, Zurich University of the Arts, Zurich CH

2021

Heimspiel, Kunstraum Dornbirn AT

Kulturpreis Vorarlberg, ORF-Landesfunkhaus Dornbirn AT

Geburtskultur, curated by Stefania Pitscheider Soraperra, Frauenmuseum Hittisau AT

Birth Cultures, Women's Museum Meran IT

Birth Cultures,, Center of Gender Culture, Kharkiv UA

An Vogel, Künstlerhaus Palais Thurn und Taxis, Bregenz AT

2020

Kunstankäufe Land Vorarlberg 2019, Gallerie allerART, Bludenz AT

Kollaborativ Denken und Handeln, Haus zur Glocke, Steckborn CH

Brauchen, Künstlerhaus Palais Thurn und Taxis, Bregenz AT

2019

M57, Atelier Marktstraße 57, Dornbirn AT

Bezugstoffe, curated by Daniela Fetz-Mages, DOCK20, Lustenau AT

Knowing me Knowing You, curated by Void & Co., Künstlerhaus Bregenz AT

2018

FAD, Künstlerhaus Palais Thurn und Taxis, Bregenz AT

Påskeudstilling, Grønt Lys, Snedsted DK

2017

Konserter, oplæsning og udstilling, Ping Pong Kælderen, Copenhagen DK

REPRODUKTION, Villa Claudia, curated by Melanie Berlinger, Feldkirch AT

Neue Mitglieder, Künstlerhaus Palais Thurn und Taxis, Bregenz AT

2016

Artur 017, Galerie art d'Oséra, Diepoldsau CH

Farb, curated by Thomas Geisler, Werkraum, Andelsbuch AT

2015

Konserter, oplæsninger, og udstilling, Mayhem, Copenhagen DK

Lim-Offcut, Bådebyggerværkstedet ved Danske Studenters Roklub, Copenhagen DK

2014

Lim, Bådebyggerværkstedet ved Danske Studenters Roklub, Copenhagen DK

Udstilling og Optrædere, Baghuset Vesterbrogade 102, Copenhagen DK

2010

The new Domestic Landscape, curated by Alistair Robinson, Northern Gallery of

Contemporary Art, Sunderland UK

Bloody hyggelig!, Muscle temple studios, Berlin DE

## PERFORMANCES

2022

Ritual Echoes, Romanshorner Luftspiele CH

I WILL BE YOUR SPACE IF YOU WILL BE MINE, Kunstraum Dornbirn AT

Overhead Diffusion, w/Severin Hagen, Pirmin Hagen and Christine Katscher,  
Künstlerhaus Palais Thurn und Taxis, Bregenz AT

2021

The Birth Voice, 6th International IAWM Conference of Women's Museums,  
Frauenmuseum Hittisau AT

The Birth Voice, Open-Air Festival 'einer libelle leichtes glück', Hittisau AT

2020

Åletanken, Haus zur Glocke, Steckborn CH

The Octopus Waffle Lab, w/Void & Co., Open Source Gallery, New York US

#### PUBLIC COMISSIONS

2021

What's he building in there?, Sibratsgfäll AT

2019

Monument for Fremtiden, KulTHYvator, Bedsted Thy DK

#### COLLABORATION AND CURATORIAL PRACTICE

2018

Co-founder of Void & Co., ongoing artistic and curatorial fusion; an inclusive platform  
for visual art projects run together with Ditte Knus Tønnesen  
voidandco.org

#### RESIDENCIES

2019

SÍM Residency at Seljavegur, Reykjavík IS

Statens Værksteder for Kunst / Danish Art Workshops, Copenhagen DK

2017

At Home Gallery, Šamorín SK

#### PUBLICATIONS

2022

Muffled Vision (artist book)

Kunstankäufe des Landes Vorarlberg 2019-21 (catalogue)

Franz the Lonely Austronaut, magazine for narrative drawing, issue 15, Show Down AT

I WILL BE YOUR SPACE IF YOU WILL BE MINE (artist book)

Kulturpreis Vorarlberg 2021 (catalogue)

2021

THE BIRTH VOICE (vinyl)

2020

Bezugsstoffe / Textile Techniken (catalogue)

Kollaborativ Denken und Handeln (catalogue)

The Octopus Waffle Lab (booklet)

2019

Slagtryk, periodical for poetry and short prose, issue 86, DK

2018

Permanent Revisitation (artist book)

2017

artur017, CH (catalogue)

REPRODUKTION., AT (catalogue)

2010

Morgenrøde, issue 1, red. L.A. Fynboe, P.F. Jensen, L.B. Nørgaard, P.C. Woetmann DK

#### ARTIST TALKS

2022 Haus zur Glocke, Steckborn CH

2020 Open Source Gallery, Brooklyn, New York US

2019 BOOA, Bedsted DK

#### GRANTS AND AWARDS

2022

Vorarlberger Landesregierung, 5x5GO-Stipendium

Jubiläumspreis Dornbirner Sparkasse

Augustinus Fonden, scholarship

2021

Kulturpreis Vorarlberg 2021, Anerkennungspreis / Achievement Award

Vorarlberger Landesregierung, working grant

Augustinus Fonden, scholarship

2019

Vorarlberger Landesregierung, 5x5GO-Stipendium

#### THEATRE

2022

Scenography for Tintenfischen by Tobias Fend, directed by Danielle Fend-Strahm,  
cafeuerte.ch, Vorarlberg AT

2021

Scenography and costumes for Truck Stop by Tobias Fend, directed by  
Danielle Fend-Strahm, cafeuerte.ch, Vorarlberg AT

2013

Scenography and costumes for Tigeren, Anden, Koen og Krokodillen by  
Christine Wolff Ørnsbo, directed by Ann-Sofie Bertelsen, HUSET-KBH, Planeten,  
Copenhagen DK