



Re(connections)

This curatorial vision is based on our intertwined relationship with society and its resources. Physical and mental transformations testify to societal changes that are difficult to grasp in the moment. Like a new virus that quickly changes the known conditions in a society, or a gradual transition from an industrial to a post-industrial society, where new explanatory models need to be sought. People are inextricably bound to such transformations. With the help of economic and juridical perspectives, a clearer understanding of the present and the future can emerge.

The context for the future artistic work is the new building for the University of Gothenburg's School of Business, Economics and Law (Handelshögskolan), with its architectural design and its educational focus. Through site specific investigations, there are possibilities to connect the core focus driving the School of Business, Economics and Law together with its physical environment. Through aesthetic investigations, the artistic work can – in its own right and without needing to be either scientific or illustrative – offer new perspectives.

The curatorial vision takes its departure in the concept of the *rhizome* as a metaphor for how art, economy, law, sociology and science can come together. As a scientific category, the *rhizome* describes the root system of certain plants – root systems which can grow in all possible directions and from different points, in comparison to roots which grow from the main root and branch out through the root's ends. Root systems which grow as a *rhizome* are difficult to eradicate. They are also found throughout other cycles and ecosystems in nature which – in certain cases – have functioned as models for society and its structures.

Within philosophy, the *rhizome* has been used as a way to describe how complex organisational patterns of people, perceptions and ideas are interconnected in infinitely open and innumerable interacting systems. Through focusing on becoming instead of being, the understanding of a unified subject or of fixed binary opposites is challenged (1). As a metaphor, the *rhizome* also has a visual connection with the unexpected reconnections which can be made manifest through artistic expression. In this way, the concept can inspire an understanding and analysis of contemporary times where we are all undergoing constant change (2). The curatorial vision therefore invites an exploration of the contemporary which recognises the dynamics of becoming, and of our interwoven relationship with other phenomena, whilst also creating space for critical and creative reflection.

1. See *Mille Plateaux* (1980) by Gilles Deleuze and Félix Guattari, and also Rosi Braidotti who, within feminist and posthuman theory, stresses the rhizome's potential to enable new subject positions, for example in *Metamorphoses: Towards a Materialist Theory of Becoming*, (2002), and <http://www.rhizomes.net/issue11/braidotti.html>

2. At the School of Business, Economics and Law, the concept *rhizome* has occurred in several subject areas, e.g. within the department of Law, the term is used in intellectual property law, cultural heritage law and legal philosophy, to discuss access to the arts and how the law can facilitate such access. This research has, amongst other things, problematised knowledge transparency within the law, social sustainability and questions of global justice. For one example, see Merima Bruncevic's thesis *Fixing the Shadows – Access to Art and the Legal Concept of the Cultural Commons* (2014). Also at the Centre for Consumer Research (CFK), where the term *rhizome* has been used to understand addictive shopping tendencies as a phenomenon interconnected with consumer culture, rather than a psychological deficiency on the part of the individual.