

## Don't Quit Your Dayjob

Kristina Müntzing

In the new work Don't Quit Your Dayjob, artist Kristina Müntzing reworks a collection of photographs from the last century by cutting apart and weaving the fragments together into new structures.

Between 1919 and 1929, Ida Ekelund ran a photo studio on Stora Gråbrödersgatan in Lund. Customers came to have their student portraits, passport photographs or wedding pictures taken. After the stock market crash of 1929, customers dried up and Ekelund was forced to close her business. For some reason, she hid the traces of her work - 7907 sheets of glass - under the floor of her apartment. Ekelund lived until she was 98 and never mentioned her hidden glass plates, but still retained her identity as a photographer. She made her living as a maid and a cleaner, but the parish registers continue to list her as a maid/photographer or cleaner/photographer throughout the years, even though she was not active after 1929.

During a 2013 apartment renovation on Stora Gråbrödersgatan in Lund, 7907 pieces of glass sheets were discovered hidden under the floor. The plates had belonged to the photographer Ida Ekelund, who ran a photo studio from her flat between 1919 and 1929. When Ekelund was forced to close her business after the stock market crash of 1929, she hid her entire production under the floorboards for some reason. In the newly produced work Don't Quit Your Dayjob, artist Kristina Müntzing reworks these plates by scanning them and printing them on vinyl or photographic paper - and then tearing the fragments apart and intertwining them in new structures and with new materials. The triptych features a collage based on various self-portraits of Ida, some in the crypt of Lund Cathedral and others at home in her studio. Ida's camera lens is included in the central section, peering into the new while capturing us and the present. The lens becomes a wormhole - we see through her gaze and at the same time are captured by it. In the other works, we see portraits of Lund residents partly hidden and partly peering out from behind the artist's newly added patterns.

Ida lived until she was 98 and never mentioned anything about her hidden glass plates - but still retained her identity as a photographer. She made a living as a maid and housekeeper, but the parish registers continue to list her as a maid/photographer or housekeeper/photographer throughout the years, even though she was not active after 1929. The question of having a dual professional identity is as relevant now as it was 100 years ago - today perhaps in the form of a personal assistant/artist or teacher/artist. Through the bodily process of cutting into smaller pieces and then weaving and braiding, Muntzing creates a bodily encounter in the present, blending the artist's own identity with the remains of an artist colleague from another time and place. For a moment, time ceases to exist and two lives intertwine.

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