

Welcome to VISUALIA, a playground for audiovisual excursion, education and live performance. For three weeks, two artists will work both individually and collectively, as they dive into the environment of an elder school and bohemian life in order to dream up experimental experiences.

VISUALIA

Visualia began as a co-created festival for electronic art and audiovisual expression in Reaktorhallen, Stockholm and has since evolved into an artist residency in Glommen, Halland. The residency takes place at Långaveka småskola, a former school, where two artists work both individually and collaboratively for three weeks to produce experimental experiences.

The inspiration behind Visualia is also inherited from Nordic Audiovisual Artists (NAVA) and the open call collaborations around Sónar Reykjavík, where visual artists were paired with musicians to create new audiovisual performances. This formula was later expanded in Nordic Lights, a project where three nordic music and art festivals came together for a joint Nordic artist residency, pairing six artists—working primarily with either sound or image—to develop new AV work.

Through these collaborations, Visualia continues to build on a tradition of experimental audiovisual co-creation, allowing for new approaches to immersive media and interdisciplinary artistic practice.

STANDING ON THE SHOULDERS OF GIANTS

The Visualia artist residency shares conceptual and structural connections with both Black Mountain College (BMC) and the Expanded Cinema movement, while also aligning with the ethos of Nordic Audiovisual Artists (NAVA)—a network empowering experimental audiovisual art across the Nordic.

Black Mountain College (1933-1957) was a radical experiment in education, where artists, poets, musicians, and scientists worked together in an immersive, interdisciplinary environment. It was a self-organised, artist-led initiative that broke traditional boundaries between disciplines, echoing the structure and philosophy of Visualia, which also brings a collaborative, exploratory residency model.

The Expanded Cinema movement (1960s-1970s) sought to break film out of the traditional screen format, turning it into an immersive, performative, and multi-sensory experience. Artists like Stan VanDerBeek used multiple projections, sculptural elements, and audience participation—pushing the boundaries of cinema into installation, performance, and architecture.

Audiovisual experimentation is not limited to traditional forms but encourages expanded, experimental approaches to moving images, light, and sound. Similar to Expanded Cinema's site-specific installations, Visualia is about creating experiences beyond conventional exhibition spaces, using interdisciplinary artistic methods, while blending art, technology, and natural environments.

BEYOND HALLAND

Nordic Audiovisual Artists (NAVA) is a network connecting audiovisual artists across the Nordics, Baltics, and Arctic regions, enabling collaboration, knowledge exchange, and the development of experimental media art. Both NAVA and Visualia support artist-led, process-based experimentation, strengthening the region's independent creative infrastructure. While NAVA facilitates networking and knowledge-sharing on a broader level, Visualia serves as a physical space where these exchanges take shape through collaborative residencies.

Rooted in a tradition of challenging artistic boundaries, Visualia and NAVA admire the radical approaches of Black Mountain College and Expanded Cinema, rethinking the role of audiovisual art in the Nordic context. Visualia, in particular, acts as a testing ground for immersive, interactive, and live audiovisual experiences, aligning with NAVA's ambition to provide space for new artistic forms.

VISUALIA welcomes artists with an interdisciplinary practice that combines traditional artistic expression with digital technology in order to create audiovisual works. By merging artistic and technological methods, the residency highlights environmental and societal perspectives, investigating the role of art in these discussions.

In 2024 we left the comforts of Långaveka and exhibited the resident works at Into the Woods festival in Unnaryd.

In conjunction with the exhibition, three additional artists were invited for a micro-residency a few days prior to the festival start. The micro-residency took place at Studio Folkhemmet, a creative hub 15 minutes walk from the festival site.

Erik Natanael (SE)



Murilo Polese



Hara Alonso



Photo by Virgina Delfino





VISUALIA

TÖR • FRE • LÖR

23.00

"Lämning"
ERIK NATANAEL

17.45

LÄMNING
ERIK NATANAEL

23.30

MicroCosmic
GAZING

MURIS & PEDRO

VARJE
NATT

23.00

Touch-me-not
HARA & ELLEN

HELA
NATTEN

LJUD&LJUS
i skogen

22.15

LÄMNING
ERIK NATANAEL

00.30

LUMIA:THE CUBE
TOMAS LARSSON
JONATHAN KABELL

01.00

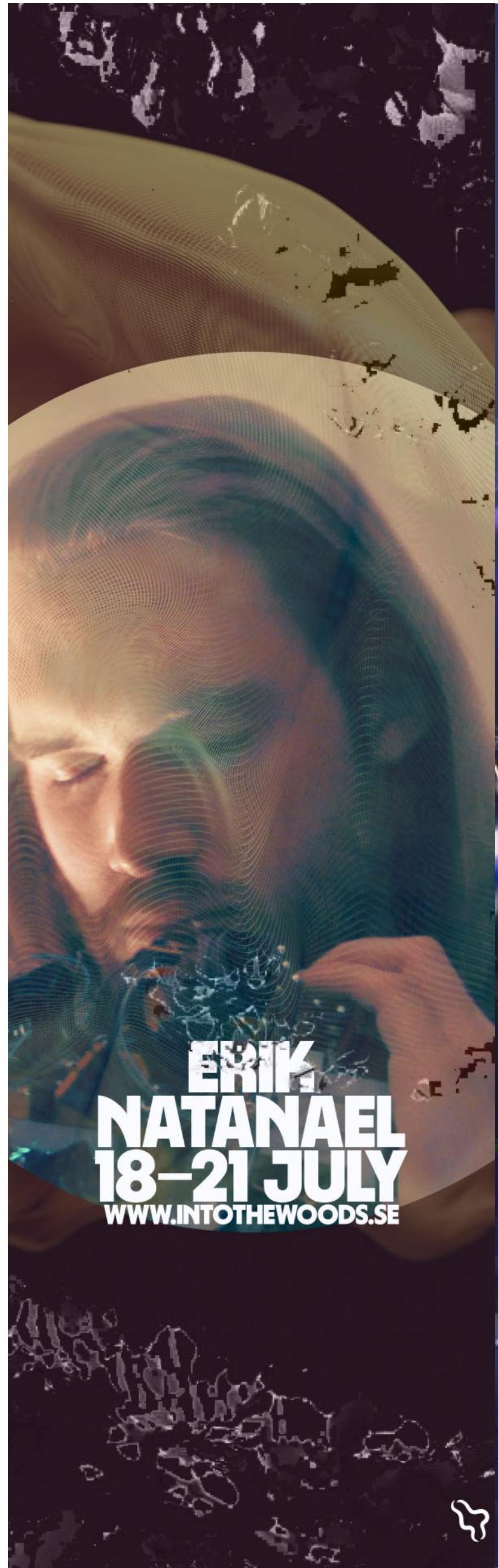
THE LEOPAHTA
EXPERIENCE

ÖPPET 18-03

@visualia.se

SCHEMAT SÄTTS DAG FÖR DAG

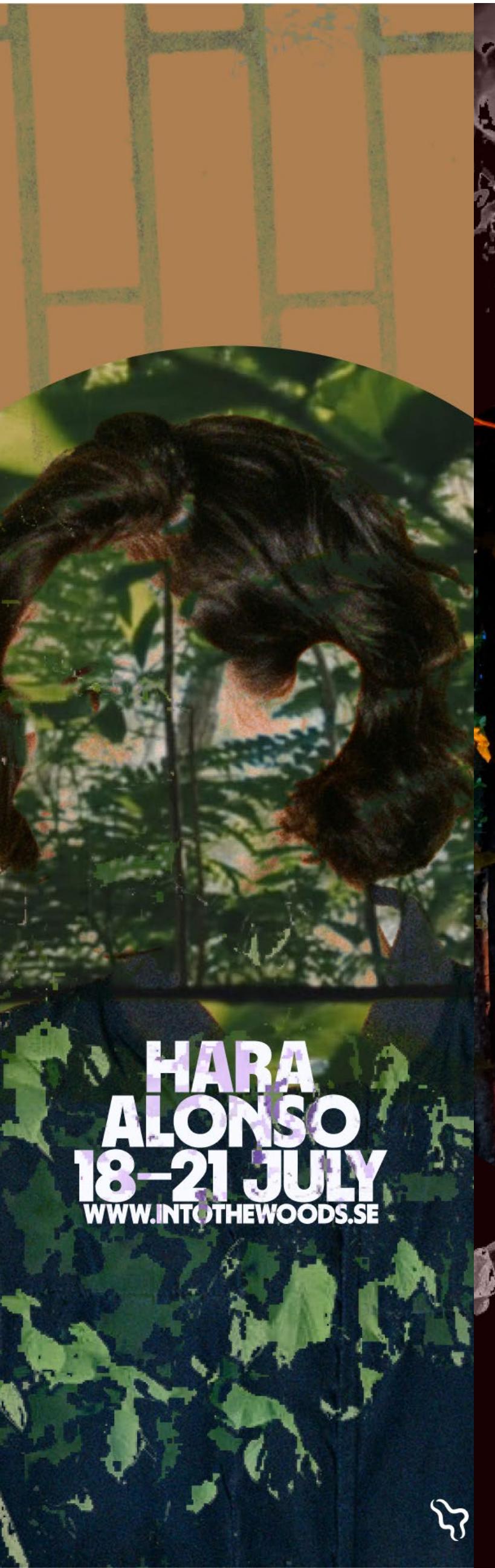




**ERIK
NATANAEL**
18–21 JULY
WWW.INTOTHEWOODS.SE



**MURILO
POLESE**
18–21 JULY
WWW.INTOTHEWOODS.SE



**HARA
ALONSO**
18–21 JULY
WWW.INTOTHEWOODS.SE



**TOMAS
LARSSON**
18–21 JULY
WWW.INTOTHEWOODS.SE



**MERLE
KARP**
18–21 JULY
WWW.INTOTHEWOODS.SE



**LEO
PAHTA**
18–21 JULY
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Tomas Larsson



Merle Karp



Leo Pahta





Kuben, Tomas Larsson. Visualia 2024. Photo Rose Hallgren.



Magic Mirror Pond, Merle Karp. Visualia 2024. www.merlekarp.com



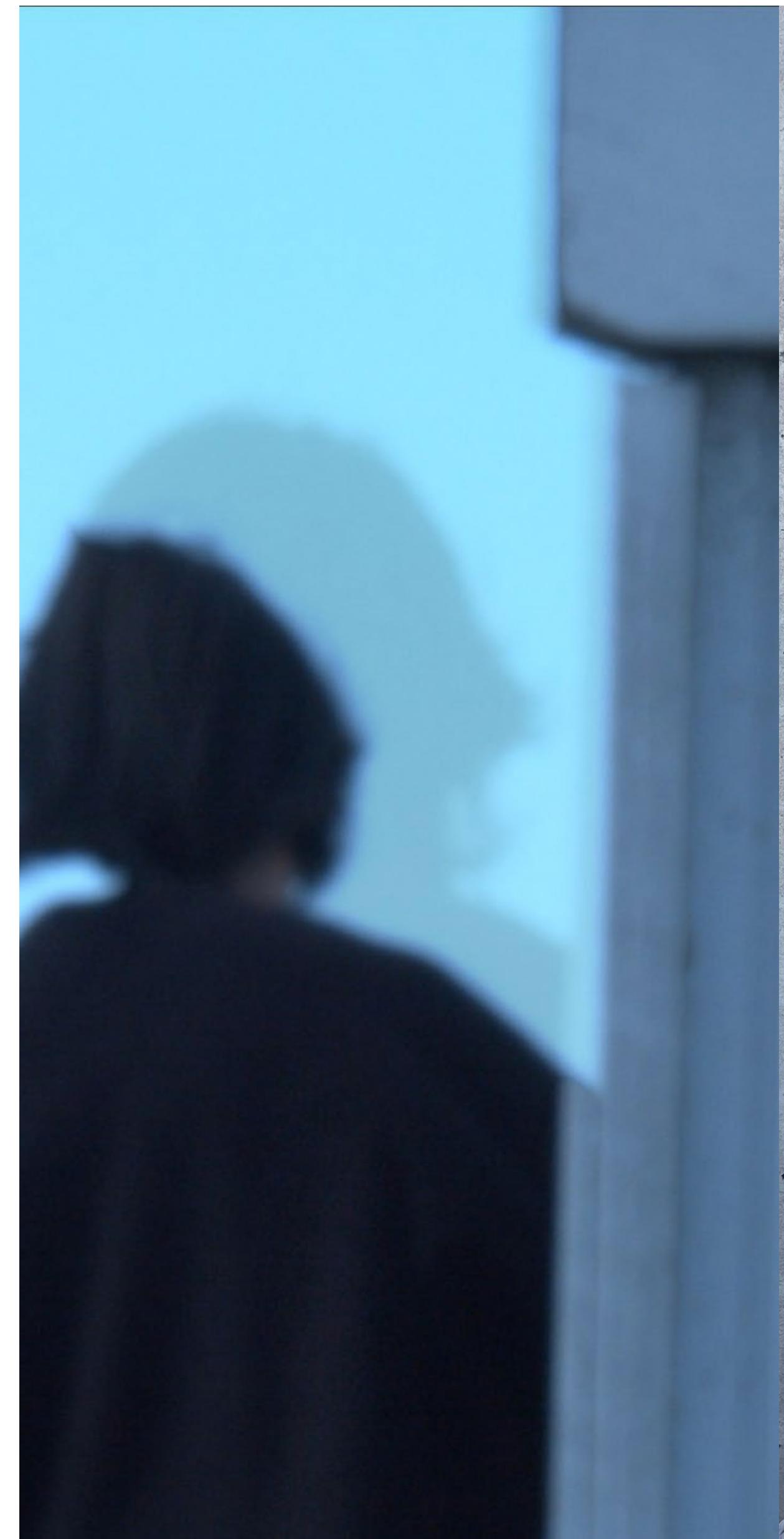
Birdhein, Merle Karp & Leo Pahta. Visualia 2024. www.merlekarp.com



Photo Rose Hallgren.



Photo Rose Hallgren.

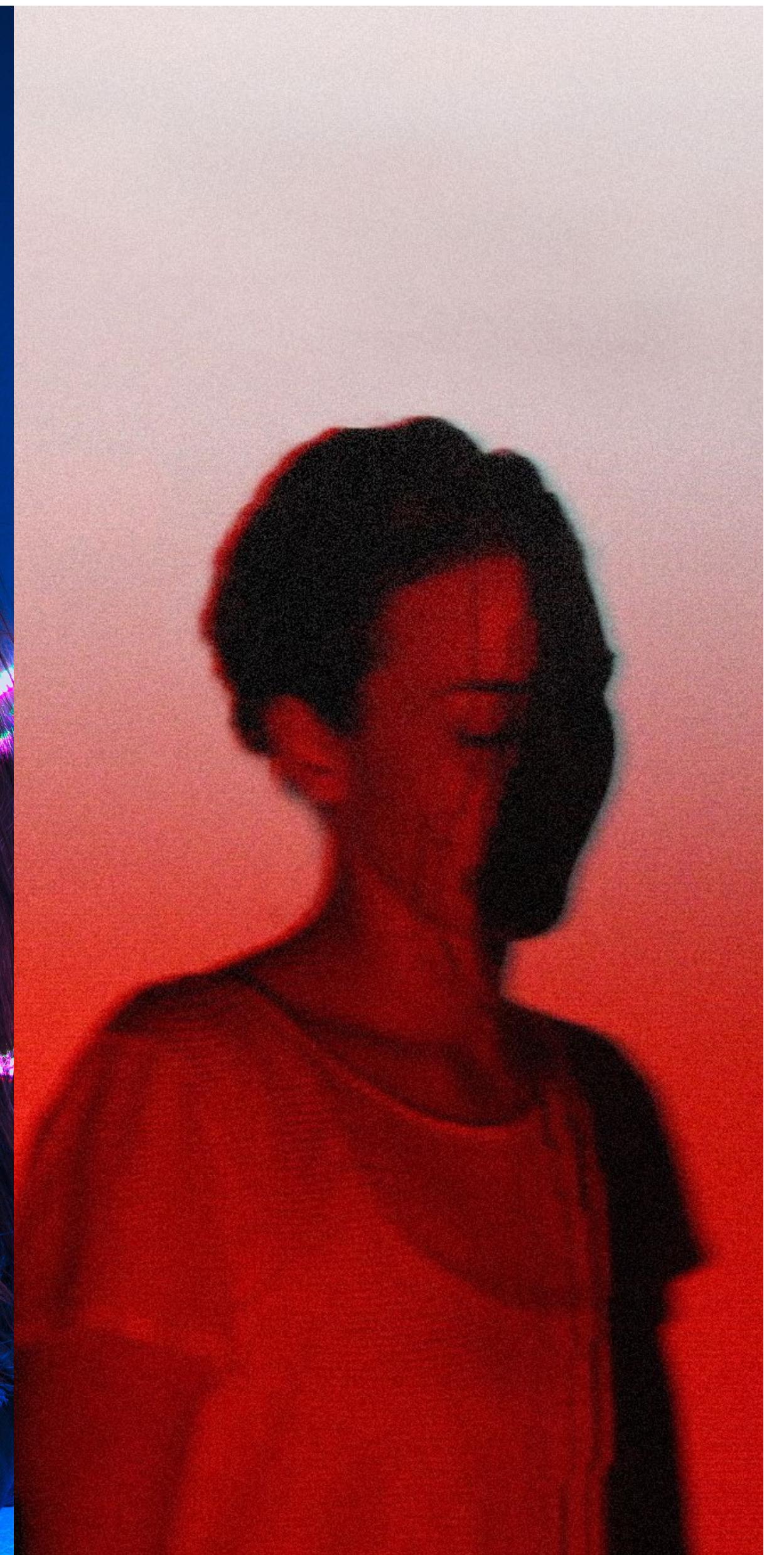
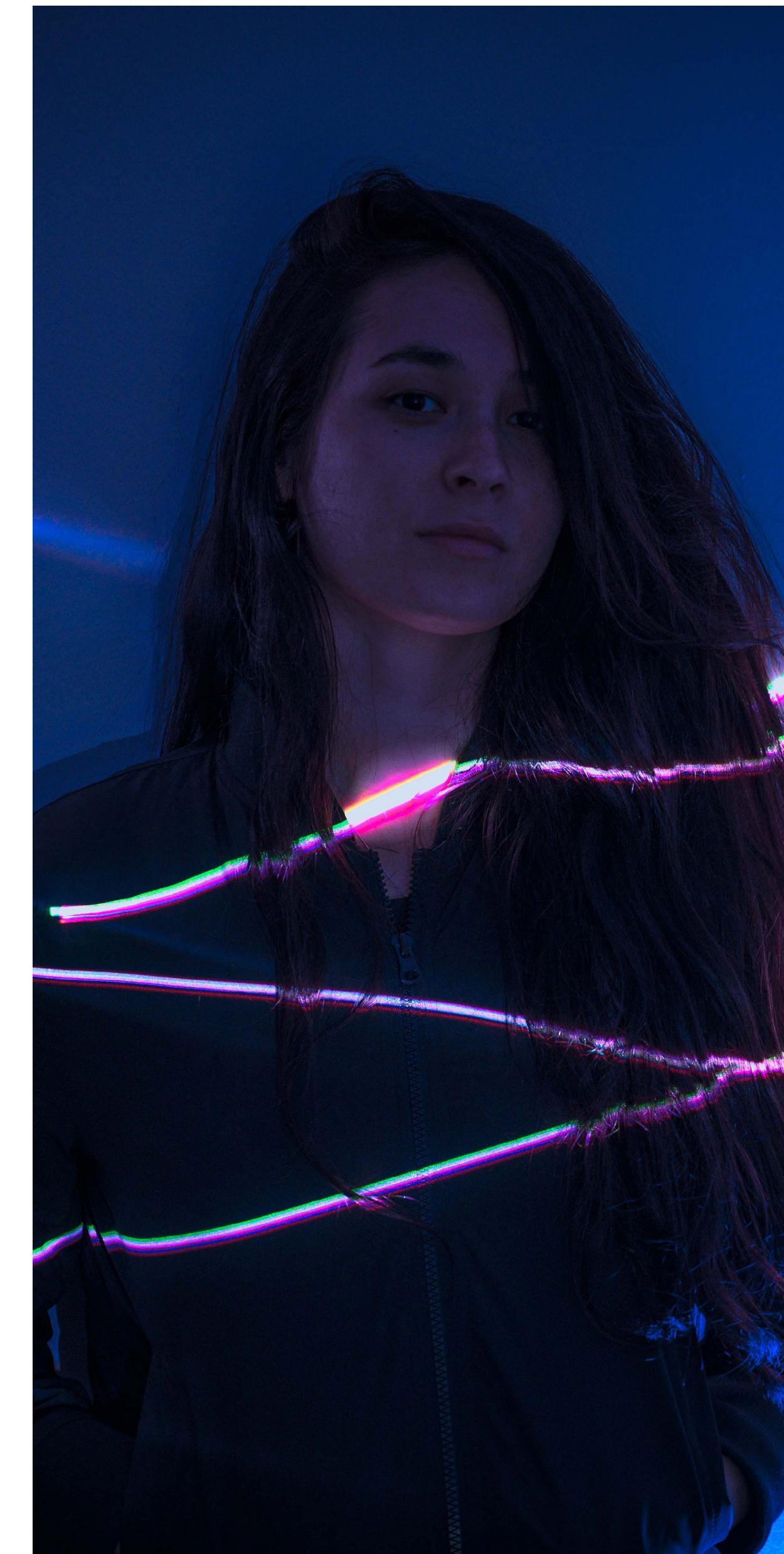




Planes of Incidence by Sui. Visualia 2023. Photo Rose Hallgren.



Excursion to Varberg. Photo Jonas Johansson.

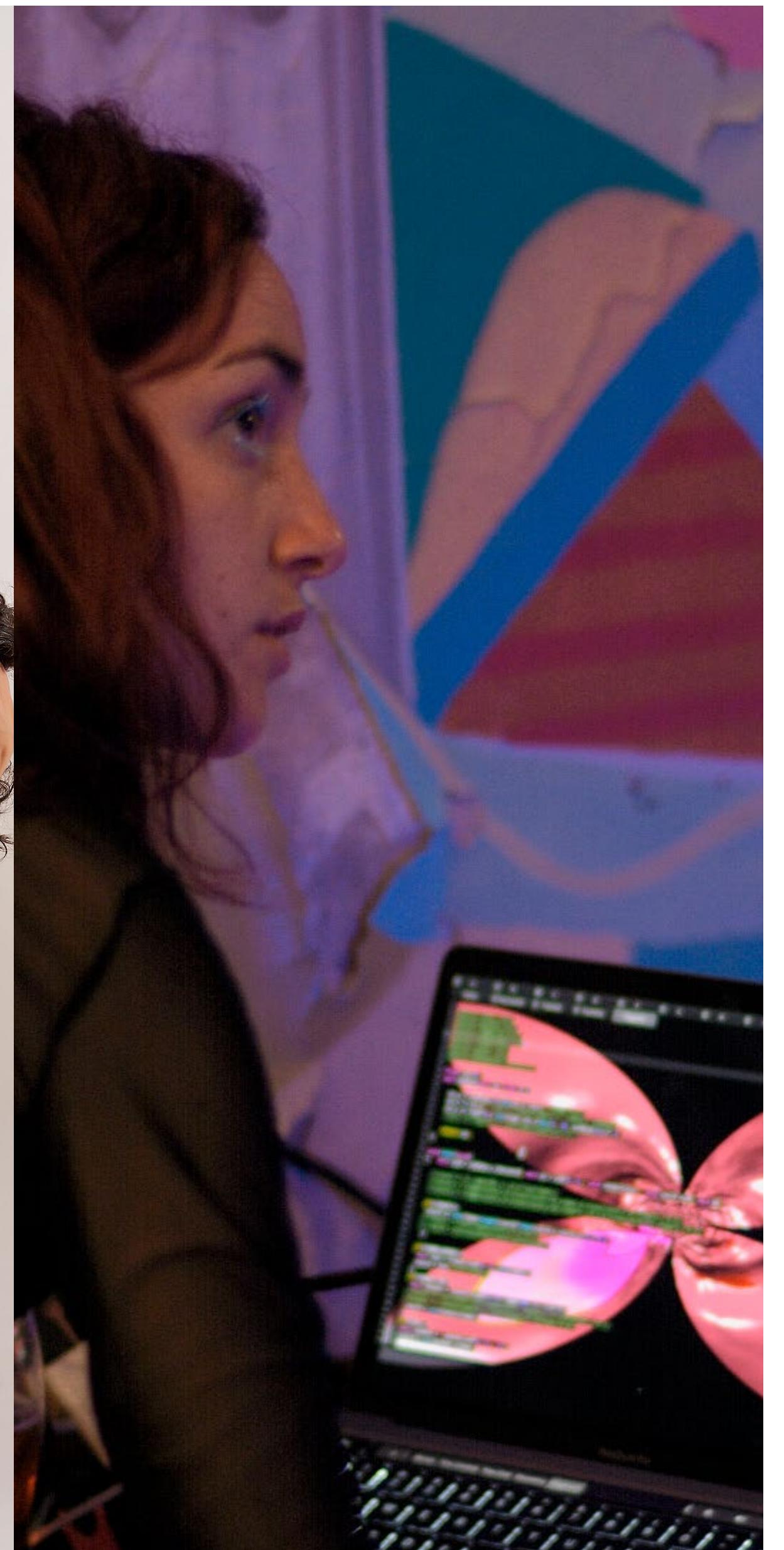




Here May Be Dragons, Gabriela Prochazka. Visualia 2022. Photo Gabriela Prochazka.

Brenda El Rayes

Sol Sarratea



A bit of history...

In 1905 Långaveka småskola* opened its doors and became the educational home for the village children. In 1961 the new Långavekaskolan was inaugurated, and 1973 Långaveka småskola became a residential building which in 1987 it got new owners: teacher Inger Kindberg and artist Bengt Johansson.

Inger began teaching at Långavekaskolan, where she remained until retirement, loved by pupils and colleagues alike. Bengt is still painting.

The house is frequented by their three sons and extended families, who themselves are artists and teachers. The youngest, Jonas Johansson, motivated by both participating in as well as facilitating residencies is opening the doors anew!

With VISUALIA, the intention is to invite national and international artists, building on the old school's legacy of education and art. With its picturesque disposition, frugal way of life and techno-optimism, it's a unique space for both serenity and innovation.



Albertina Bergman in front of the new school in Långaveka 1905. Image from www.hembygd.se.

Jonas Johansson is a Stockholm-based artist, educator, and designer specialising in motion graphics, immersive media, and audiovisual art. Originally from Halland, he works between Stockholm and Malmö.

As co-founder of Nordic Audiovisual Artists (NAVA) and founder of the Visualia artist residency, Jonas empowers collaboration between artists, designers, and technologists in immersive and audiovisual art. His work bridges creative technology and storytelling, creating new platforms for artistic exchange and innovation.

Jonas has worked with KRAM/WEISSHAAR (SE/DE), FIELD (UK), and Moment Factory (CA), working on technology-driven design, interactive installations, and immersive stage experiences. In addition to his artistic and curatorial work, he teaches Visual Communication at Beckmans College of Design, leads courses for Svenska Tecknare, and serves as an assessor for Kulturbryggan.

He holds a Bachelor's in Graphic Design from Linköping University, an Interactive Art Director diploma from Hyper Island, and has studied Design Graphique et Multimédia in Reims and Art, Play & Games at Akademin Valand.



Visualia is supported by Region Halland.
Logo by [Adam Siversen Ljung](#).
Member of [SWAN](#)

