
Standard Length of a Miracle
By Goldin+Senneby
27.1—15.5 2016

sverigesradio.se

Tensta Konsthall

Standard Length of a Miracle is a mutating retrospective by Goldin+Senneby. Over the past ten years, the Stockholm-based artist duo has explored virtual worlds, offshore companies, withdrawal strategies, and subversive speculation. In a unique and subtle way, they combine artistic practice, financial theory, and performative methods, which are sometimes borrowed from the world of magic. The retrospective will be presented as installations and performances at Tensta konsthall as well as at other places not primarily associated with contemporary art. Stockholm School of Economics, the Third Swedish National Pension Fund, the Financial Supervisory Authority, the clothing store A Day's March, Cirkus Cirkör, and the historical art museum Prince Eugen's Waldemarsudde all serve as stages for reactivations of Goldin+Senneby's oeuvre from the past ten years. Introducing the artistic field to public institutions and commercial centers enables a shift of perspective about where art takes place and who the audience is.

Economic and financial structures govern our lives increasingly. But, for most people, terms such as repo rates, tax havens, and derivatives are abstract and difficult to grasp. The artistic practice of Goldin+Senneby masters economic strategies and thus punctures the idea that this kind of knowledge is too complex to acquire. Instead of rejecting the financial sector, the artist duo borrows market-inspired methods in order to infiltrate and illuminate the consequences of our late capitalist system and its neoliberal approach. The retrospective highlights the precarious labor market of our time, the increased commercialization of the art world, and the new all-time highs and stock market crashes within the financial economy.

Standard Length of a Miracle is a mutating retrospective, meaning it will appear in different forms in different cities. The first, in Stockholm, activates Goldin+Senneby's history through a newly commissioned short story by

Jonas Hassen Khemiri responding to Goldin+Senneby's artistic practice and through connecting their works to various institutions and activities in the city. Additional mutations are scheduled for Brisbane, Paris, and New York.

Part of the exhibition is Goldin+Senneby's research project at the Royal Institute of Art in Stockholm, which is presented through the magic show *On a Long Enough Time Line The Survival Rate for Everyone Drops to Zero (2015)* and the magic box *Zero Magic (2016)*.

Tensta konsthall

27.1–15.5

Taxingegränd 10

Opening hours: Wed, 12:00–20:00

Thur–Fri, 12:00–18:00

Sat–Sun, 12:00–17:00

Standard Length of a Miracle (2016)

With Jonas Hassen Khemiri (author), Behnaz Aram (costume designer), LiLaRo (tailors), Mehrdad Arta (designer), Zhala (musician), Anna Heymowska (set designer), Moa Ott (carpenter), Samir Al-Nehlaoui (arborist).

On view at Tensta konsthall is a new production developed in collaboration with the writer Jonas Hassen Khemiri. Khemiri's meta-fictional response to Goldin+Senneby's practice will be read out loud at the konsthall every day at 14.12. In the short story *Standard Length of a Miracle*, the narrator changes his name to Anders Reuterswård, hoping to increase his chances of getting hired at a konsthall. At a brisk pace without any full stops or breathing space, the reader gets thrown into a stream of consciousness where all associations are equally important. The short story's monologue is connected to the installation of an oak in the gallery space. The tree refers to the oak that occurs in Khemiri's text and also to the surrealist Georges Bataille's secret society *Acéphale*, which is said to have gathered around an oak tree in the late 1930s. *Acéphale*—Greek for headless—has long been of interest to the artist duo and figures in their multi-year project *Headless*. Khemiri's short story was published 10.1 in *Dagens Nyheter*.

The oak will function as a meeting place for discussions and seminars during the exhibition period, and, as the carpenter Moa Ott takes on the tree, new furniture will be produced around it. The clothing line *Anders Reuterswård*, developed in collaboration with Behnaz Aram, fashion and costume designer, will be on view in the entrance. The materials for the clothes originally come from garments left behind at dry cleaners around Stockholm. The clothing line will be

worn by the konsthall's staff during the exhibition as a new conceptual uniform. It will also be available for sale in the clothing store *A Day's March*, located at Kungsgatan 3 in Stockholm. The clothes are inspired by Reuterswård's quest to leave his job at the dry cleaner in order to focus on an artistic career. Aram designed a new conceptual uniform by deconstructing and re-sewing the clothes. The artists have registered *Anders Reuterswård* as a trademark at the Swedish Patent and Registration Office. The clothes will be accompanied by a new soundtrack composed by the musician Zhala, using sound recordings from dry cleaners.

The artistic practice of Goldin+Senneby has long been of interest to Tensta konsthall. During the group exhibition *Abstract Possible: The Stockholm Synergies (2012)*, the duo contributed with the work *Abstract Possible: An Investment Portrait*, which consists of a detailed assessment of the collector value of each work included in the exhibition. The content of this strictly confidential report was auctioned off at Bukowskis. This kind of playful yet critical exploration is of utmost importance in our time which often calls for simple answers to complex questions. Tensta konsthall takes a firm grip on Goldin+Senneby's ten-year practice with the retrospective *Standard Length of a Miracle* and thus opens up for new cross-fertilizations between art and finance.



**The Third Swedish National Pension Fund, 9th floor
28.1–13.5
Vasagatan 7
Opening hours: Mon–Fri, 9:00–17:00**

Money Will Be Like Dross (2012) is exhibited in the offices of the Third Swedish National Pension Fund. The work consists of two parts: the 18th century mineralogist August Nordenskiöld's alchemical furnace and a manual on how to produce a copy of the furnace today. Nordenskiöld was temporarily hired by the Swedish court to create gold for King Gustav III. However, Nordenskiöld's hidden agenda was to make the secret of gold-making publicly available and, in doing so, to undermine the entire monetary system. Is it possible to understand the pension fund's active asset management of all our pensions as a contemporary attempt to "modernize" alchemy?

Money Will Be Like Dross (2012)
An alchemical furnace from the Nordic Museum's collections is one of few remaining artifacts from the alchemist and mineralogist August Nordenskiöld's secret laboratory at Drottningholm Palace from the 1780s. King Gustav III established the laboratory in the greatest secrecy and hired Nordenskiöld to produce gold in order to finance Sweden's expanded military and war against Russia. But Nordenskiöld was driven by a different, utopian agenda. He wanted to produce enough gold for it to completely lose its fictitious value. This would abolish the "tyranny of money" and thus make mankind more receptive to the spiritual world. As devotee supporter of the scientist and theologian Emanuel Swedenborg, Nordenskiöld believed that the true jewels of life were God's message of love and a society shouldering its social responsibilities.

Money Will Be Like Dross (2012), Manual
With Kunstgiesserei (material research), Daniel McClean (legal adviser), Johan Hjerpe (designer).

This manual provides the owner with a license to reproduce an unlimited number of alchemical furnaces similar to the one that belonged to August Nordenskiöld. The manual is available in a numbered but unlimited edition. For each edition sold, the price of the manual increases, and hence it becomes significantly more expensive to contribute to decreasing the uniqueness of the work. It is precisely the notion of the value of the unique art object that is the gold mine of today's increasingly commercialized art world. **Money Will Be Like Dross** plays with the mechanics that govern how value is created and changes over time.

The Third Swedish National Pension Fund (AP3) is one of five so-called buffer funds within the Swedish national pension system. AP3 has twin roles in the pension system: serving as a buffer when inflows and outflows cause imbalance and promoting the overall financial stability of the system. The AP funds are state-owned pension funds with a government-appointed board of directors. AP3 manages a diversified global portfolio of listed equities, fixed income assets, and alternative investments.

**Stockholm School of Economics
Library, 5th floor
28.1–13.5
Sveavägen 65 (Entrance from the back:
Bertil Ohlins Gata 4)
Opening hours: Mon–Fri, 9:00–17:00**

The library of the Stockholm School of Economics features two works by Goldin+Senneby that, not unlike the curriculum of the school, explore methods and mechanisms in the world of finance.

Just as contemporary art sometimes appears both abstract and difficult for those without experience in the field, the world of economics can be perceived by some as a secret terrain. Short-selling, hedge funds, and other abstract terms often create a feeling of being controlled by unseen forces. The works *Zero Magic* (2016) and *Banca Rotta (I Dispense, Divide, Assign, Keep, Hold)* (2012) touch upon secret and possibly manipulative strategies in the world of finance. The invisible becomes visible through the magic box of props in *Zero Magic*, while *Banca Rotta (I Dispense, Divide, Assign, Keep, Hold)* tracks the history and etymology of the banking system.

Zero Magic (2016)
With Malin Nilsson (magician), Théo Bourgeron (sociologist of finance), Kevin Keener (patent attorney), Johan Hjerpe (designer), Moa Ott (carpenter).

A magician creates illusions, making us see things that don't exist, that are not really happening. The word magic originates from magush (Persian), meaning "to be able" or "to have power." In *Zero Magic*, the magic trick takes place in the financial markets. Goldin+Senneby have infiltrated a secretive hedge fund in the US and recreated its short selling practices, i.e. the practice of selling shares that one doesn't own. They have, in collaboration with the magician Malin Nilsson and finance sociologist Théo Bourgeron, developed a magic trick for the financial market that has the capacity to influence the perception of a company's

value and to profit from this. The magic box contains the props and equipment needed to perform these financial manipulations and also historical references to other controversial magic tricks performed offstage, in real life.

Banca Rotta (I Dispense, Divide, Assign, Keep, Hold) (2012)
With Anna Heymowska (set designer).

Banca Rotta is a money changer's table from the 1600s that the artists have had sawn in half. The word bank derives from the Old Italian word for these tables, "banca" (comparable to bench in English). When a money changer in Florence went bankrupt, his trading table was destroyed—"banca" became "banca rotta," broken bench.

Stockholm School of Economics offers reputable education programs within finance and economics. The library functions as the school's main source of information and as a meeting point for students, researchers, and staff.

Financial Supervisory Authority

29.1–29.4

Brunnsgatan 3

Opening hours: Mon–Fri, 9:00–17:00

The lobby of the Financial Supervisory Authority provides the setting for one of Goldin+Senneby's installations, which, like the work of this state authority, tracks the hidden strategies and shady businesses of the financial world.

The Decapitation of Money (2010)

With Angus Cameron (economic geographer), Anna Heymowska (set designer), KD (fictional author), Kerwin Rolland (sound designer), Johan Hjerpe (graphic designer), Alexandre Guirking (photographer).

In *The Decapitation of Money (2010)*, we find ourselves in a spatial installation in two parts. One is a reconstruction of the lobby at the Russian-owned bank BCEN (EUROBANK), now known as VTB Bank. Behind a physical table and two comfortable leather armchairs is a backdrop with an extension of the room, including more furniture and an unmanned reception desk. During the first years of the Cold War, Soviet banks started to deposit US dollars in BCEN, with its headquarter in Paris. The Soviet State was concerned that the US would freeze their dollar reserves, but, through BCEN and a loophole in French law, the Soviets managed to create a new currency: the "Euro dollar," named after the telex address of the bank "eurobank." Eurodollars are dollars outside the control of the Federal Reserve. They thus break the historical connection between money and the sovereign state, something Goldin+Senneby's spokesperson Angus Cameron refers to as a "decapitation of money." Money is beginning to flow beyond the control of states and territorial boundaries. Money creates its own territory: the "offshore."

The back of the backdrop displays the second part of the installation: a map of the Marly Forest outside Paris where the surrealist Georges Bataille's secret society *Acéphale* met in 1937

to commemorate the murder of Louis XVI. *Acéphale* appropriated the form of a fascist cell but with the aim of creating an anti-fascist mythology. Some years after the meetings in Marly Forest, George Bataille published *La Part Maudite (The Accursed Share: An Essay on General Economy)* (1949) in which he argues that all human societies are characterized by excess. When an economic structure is no longer able to use its accumulation for growth, the surplus has to be used in a non-productive way, otherwise the entire system will collapse. However, for Bataille, waste is not necessarily a bad thing. On the contrary, much of his writing shows a fascination with man's self-destruction. It's only when you sacrifice a piece of yourself and indulge in others, taking part in movements like *Acéphale*, religious rituals, or erotic pleasures, that glimpses of true ecstasy can be perceived.

The Decapitation of Money connects *Acéphale*'s mysterious meetings in the Marly Forest with the introduction of the euro dollar. Goldin+Senneby suggest that Bataille's secret society might have something in common with strategies for withdrawal employed by offshore companies. Is the void into which offshore companies' money "disappears" part of the excessive luxury consumption that Bataille predicted in *La Part Maudite*?

The Decapitation of Money is part of Goldin+Senneby's multi-year project *Headless*. *Headless* is also a meta novel in which the British author John Barlow is commissioned by the characters Goldin+Senneby to trace the mysterious offshore company *Headless Ltd*. Over the years, *Headless* has also manifested itself in the form of lectures, conferences, and exhibitions. *Headless* as a theme can be said to allude both to the company bearing this name and to the secret society *Acéphale*—Greek for headless—which serves as an uncanny backdrop for the project's narrative. *Headless* can also be read as an image of the mindless society: a body without a brain.

The Financial Supervisory Authority is an authority that monitors the financial market in order to make sure that all companies obey national and international regulations. It also coordinates the supervision of measures against money laundering and aims to strengthen the consumer's rights on the financial market. The Financial Supervisory Authority hence constitutes an interesting context for Goldin+Senneby's work *The Decapitation of Money (2010)*, which also tracks the hidden strategies and shady businesses of the financial world.

A Day's March
29.1–15.5
Kungsgatan 3
Opening Hours:
Mon–Fri, 11:00–18:30
Sat, 11:00–17:00
Sun, 12:00–16:00

Anders Reuterswärd (2016)
With Jonas Hassen Khemiri (author), Behnaz Aram (costume designer), LiLaRo (tailors), Mehrdad Arta (designer), Zhala (musician).

The clothing line Anders Reuterswärd will be on sale in the store A Day's March at Kungsgatan 3 in Stockholm. The clothing line is developed in collaboration with fashion and costume designer Behnaz Aram and is based on Jonas Hassen Khemiri's short story *Standard Length of a Miracle*, which will be read out loud at Tensta konsthall every day at 14:12. The short story throws the reader into a voluble stream of consciousness in which the narrator changes his name to Anders Reuterswärd, hoping to leave his job at the dry cleaner and make an artistic career. Aram let herself be inspired by this striving motion and Reuterswärd's desire to re-create himself. The material for the clothes originally came from forgotten garments gathered at dry cleaners around Stockholm. Aram designed a new conceptual uniform by deconstructing and re-sewing the clothes.

A Day's March is a Swedish menswear label specializing in classic cuts and quality shirts at lower prices, achieved by selling solely in its own stores and online. The collection also includes T-shirts made of organic cotton and crocheted silk ties in different colors. A Day's March is an old military term referring to how far an army could move during one single day and thus reflects the company's ambition to offer clothes that help you get through the day in style.

Prince Eugen's Waldemarsudde
30.1–15.5
Prins Eugens väg 6
Opening hours:
Tue–Sun, 11:00–17:00,
Thu, 11:00–20:00

Three works presented at the art historical museum Prince Eugen's Waldemarsudde revolve around landscapes, their representation and ownership status. *A3 The Plot* (2015), *Not Approved* (2011), and *After Microsoft* (2007) thus enter into dialogue with the older landscape paintings also on view at the museum.

A3 The Plot (2015)

With Pamela Carter (playwright), Johan Hjerpe (designer), Moa Ott (carpenter), Natali Hallberg (scenic painter).

A3 The Plot is a 1:10 scale stage model visualizing a tiny piece of real estate in Kent that Goldin+Senneby acquired. Accompanying the model are the artists' title deed and a script written by Pamela Carter. Carter's text is a dramatization of the land area's changing ownership from Roman times to today. If the work of art is sold, the ownership of the real estate will also be transferred, adding another scene to the drama. A public table read of the script will be held on 14.4, 18:00 with the actor Hamadi Khemiri.

Not Approved (2011)

With the County Administrative Board of Skåne, Stockholm, and Värmland.

These landscape photographs were taken by Swedish bureaucrats. The work departs from a reform implemented by the EU in 2003. The reform decoupled agricultural subsidies from production, which changed the role of the farmer from someone who produces food to someone who provides open landscape. The images in the series were taken in order to make an aesthetic assessment of the quality of the landscapes provided by the farmers. The photographs show a selection of landscapes that fail to meet the aesthetic standards of EU funding.

After Microsoft (2007)

After Microsoft revisits the site of Windows XP's default computer wallpaper Bliss, a green hill with blue sky and clouds that is the most distributed image ever. The original photo was taken by the National Geographic photographer Charles O'Rear, who sold it to the picture agency Corbis. From there it was picked up by Microsoft, which was attracted to the image's bright green and blue colors. O'Rear claims that the photo was never digitally manipulated. The intense green color was due to the fact that the vines which usually cover the hill had been temporarily replaced by grass because of a phylloxera invasion. When Goldin+Senneby returned to the hill in Sonoma Valley, California, the vineyards were back, and a gray cloud covered the drab vines. The production of *After Microsoft* coincided with the phasing out of Windows XP and the Bliss image. The work is presented in the form of a still image with a 3 minute voice-over.

Prince Eugen's Waldemarsudde was originally the private home of Prince Eugen (1865–1947) and is today one of the most visited art museums in Sweden. A selection of Prince Eugen's own art is on view year round, as are works from the collections and temporary exhibitions of both historical and contemporary art. The exhibition *Ljusets magi – Friluftsmåleri från sent 1800-tal* (Magic Light – Plein-air painting from the late 19th-century) (13.2–28.8 2016) provides an exciting context for the landscape-based work of Goldin+Senneby. This connection raises urgent questions regarding the mythical aspects of nationalism and nature as well as nature images as branding tools. There may be significant differences between the outdoor oil paintings from the 1800s and Microsoft's wallpaper Bliss (1996), but in the open air landscapes, beneath clear blue skies, obvious points of contact emerge. What beliefs about French or Swedish nature and the US company are conveyed through these images? Which dreams and ideals are reflected through an image of a landscape?

Cirkus Cirkör
11.5, 12.5, 19:00
Rotemannavägen 22

On a Long Enough Time Line the Survival Rate for Everyone Drops to Zero (2015)
With Malin Nilsson (magician) and Théo Bourgeron (sociologist of finance).

The magician Malin Nilsson will perform a magic show at Cirkus Cirkör in dialogue with the work *Zero Magic*, on view in the library at the Stockholm School of Economics. *On a Long Enough Time Line the Survival Rate for Everyone Drops to Zero (2015)* invites the audience to participate in a financial magic trick. The tickets for the show also function as an investment in a “short selling campaign,” i.e., the selling of borrowed shares against a listed company. The show will make the audience aware of the implications of the financial position they have bought in to. The speculation/trick will also be placed in a historical context, among other illusionists who used their methods for political purposes off stage, so-called “conspiracy magic.”

The 20-year jubilee Cirkus Cirkör is the largest circus company in the Nordic area. The name Cirkus Cirkör is a play on the French words “Cirque” and “Coeur,” circus and heart. It was formed in 1995 as a non-profit organization and premiered at Stockholm Water Festival. Today Cirkus Cirkör runs the first and leading contemporary circus education in the Nordic area and tours around the world with their playful performances at the crossroads of acrobatics, theater, dance, and performance. Cirkör LAB (Laboratory of Artistic Brilliance) is a platform for national and international circus performers and companies, as well as for artists working within other areas. Through Cirkör LAB, Circus Cirkör aims to create a space for cross-artistic meetings with circus at the core. Cirkör LAB’s cross-border approach presents a perfect setting for Goldin+Senneby’s magic show *On a Long Enough Timeline the Survival Rate for Everyone Drops to Zero (2015)*.

The show is developed in collaboration with the magician Malin Nilsson and the sociologist of finance Théo Bourgeron. It was originally commissioned by Checkpoint Helsinki and is staged here a part of Goldin+Senneby’s PhD project at the Royal Institute of Art. The project, initiated in 2010, rounds off the duo’s quite unconventional dissertation.

**The Royal Institute of Art
12.5
Flaggmansvägen 1
Muralen**

PhD (2010–2016)

The Royal Institute of Art creates conditions for artistic investigations with experimental methods. Since 2010, Goldin+Senneby holds a practice-based PhD position at the Department of Fine Arts—the first doctoral position of its kind at the school. In their work, Goldin+Senneby consistently use artistic methods in order to renegotiate academic protocols. One example is the requirement of singular authorship, which is something completely absent for Goldin+Senneby. For their 25% seminar, they hired the management consultant Aliceson Robinson (former McKinsey & Co.) to compile an interim report based on interviews with fifteen collaborators that the duo worked with during the previous year (but not the artists themselves).

Nor is the dissertation a dissertation in the traditional sense. The artistic research of Goldin+Senneby will instead be presented through the magic show *On a Long Enough Time Line the Survival Rate for Everyone Drops to Zero* (2015), performed at Cirkus Cirkör 11.5 and 12.5, and through the magic box *Zero Magic* (2016), which is on view at the library of the Stockholm School of Economics.

The disputation will take place 12.5 in Muralen at the Royal Institute of Art. Manuel Borja-Villel, director of Museo Reina Sofia, Madrid will act as opponent.



“Goldin+Senneby define themselves as a “collaborative framework exploring juridical, financial, and spatial constructs.” The elusiveness of this description is somehow apt. Since 2004, when Simon Goldin and Jakob Senneby started working as a duo, they have speculated around the layering of contemporary economics, analyzing and employing different dimensions of financial markets. Their collaborative strategies have shaped a withdrawn approach wherein the artists are akin to puppeteers; their productions mostly comprise choreographing the labor of others.”

—João Laia, Frieze, 2013

Experiences of particular importance for the artistic practice of Goldin+Senneby include Flack Attack, curator Christiane Paul, Artport, Whitney Museum of American Art, online (2005); *Who Makes and Owns Your Work*, initiated with Maria Lind & Marysia Lewandowska, Stockholm (2006–2007); Gasworks residency, curator Anna Colin, London (2008); *Looking for Headless*, curator Ana-Paula Cohen, In living contact, 28 Bial de Sao Paulo (2008); *Goldin+Senneby: Headless*, curator Gregory Burke, The Power Plant, Toronto (2008); *Shifting Ground*, Mountains of Butter, Lakes of Wine, curator Maria Lind, Almost Real Stage 5, European Cultural Foundation (2009); *The Decapitation of Money*, curator Sandra Terdjman, Kadist Art Foundation, Paris (2010); *The Nordenskiöld Model Act 1*, curator Kim Einarsson, Konsthall C & IFL Executive Education at Stockholm School of Economics, Stockholm (2010); *The Discreet Charm, The End of Money*, curator Juan Gaitan, Witte de With, Rotterdam (2011); *Abstract Possible: An Investment Portrait*, curator Maria Lind, Tensta konsthall & Bukowskis, Stockholm (2012); *M&A*, curator Caterina Riva, ArtspaceNZ, Auckland (2013); *Headless*, a novel by K. D., published by Triple Canopy, Tensta konsthall & Sternberg Press (2015); *On a Long Enough Timeline the Survival Rate for Everyone Drops to Zero*, Checkpoint Helsinki (2015).

Tensta konsthall

Tuesday 26.1, 17:00–20:00

Opening: Standard Length of a Miracle by Goldin+Senneby, 18:30 Introduction by director Maria Lind and readings by Hamadi Khemiri

Wednesday 10.2, 19:00

Book release and talk: Black Transparency by Vinca Kruk and Daniel van der Velden (Metahaven)

Monday 14.3, 18:00

Presentation: The Sorcerer's Apprentice: A talk by Benjamin Noys In reference to Georges Bataille and Goldin+Senneby's 'Headless' project. Organized by Tam Hare (CuratorLab)

Monday 14.3, 19:00

Presentation: In (the) Place of the Oak. Organised by Sheena Malone (CuratorLab)

Wednesday 23.3, 19:00

Presentation: Reality Production: A program exploring the staging of the performative in relation to the technologies of myth-making. With the artists Tai Shani, Luisa Ungar and Isak Sundström. Organized by Rowan Geddis (CuratorLab)

Wednesday 6.4, 19:00

Talk: Fashion as identity making: On the Anders Reuterswärd clothing line with fashion doctor Lisa Ehlin (SU) and the designer Behnaz Aram. In collaboration with Stockholm University

Wednesday 4.5, 19:00

Seminar: Nexlialism with Council (Gregory Castera and Sandra Terdjman)

Third Swedish National Pension Fund

Wednesday 27.1, 16:00–18:00

Opening: Money Will Be Like Dross (2012), 17:00 Introduction by Kerstin Hessius and Maria Lind

Stockholm School of Economics

Wednesday 27.1, 17:00–20:00

Opening: Zero Magic (2016), Banca Rotta (I Dispense, Divide, Assign, Keep, Hold) (2012), 18:00 Introduction by Isak Nilson and Maria Lind

Thursday 10.3, 18:00

Lecture: Art and Opacity with Clare Birchall

The Financial Supervisory Authority

Thursday 28.1, 17:00–19:00

Opening: The Decapitation of Money (2010), 18:00 Introduction by Annika Zervens and Maria Lind

A Day's March

Thursday 28.1, 19:00–21:00

Opening: Anders Reuterswärd (2016) 19:00 Introduction by Maria Lind

Prince Eugen's Waldemarsudde

Saturday 30.1, 14:00

Opening: A3 The Plot (2015), Not Approved (2011), After Microsoft (2007) 14:00 Introduction by Karin Sidén and Maria Lind

Thursday 14.4, 18:00

Table read with Hamadi Khemiri and guided tour by Maria Lind

Cirkus Cirkör

Wednesday 11.5, 19:00

Magic show: On a Long Enough Timeline the Survival Rate for Everyone Drops to Zero (2015) with Malin Nilsson

Thursday 12.5, 19:00

Magic show: On a Long Enough Timeline the Survival Rate for Everyone Drops to Zero (2015) with Malin Nilsson

Royal Institute of Art

Thursday 12.5

PhD Defense with opponent Manuel Borja-Villel

Staff at Tensta konsthall
 Fahyma Alnablsi, host
 Maja Andreasson, assistant
 Emily Fahlén, mediator
 Ulrika Flink, assisting curator
 Asrin Haidari, kommunikation and press
 Maria Lind, director
 Hedvig Wiezell, producer
 Carolina Oscarsson, intern
 Aleksei Borisionok, intern

Hosts
 Hamdi Farah
 Rado Ištok
 Carl-Oskar Linné
 Ylva Westerlund

Technical staff
 Johan Wahlgren
 Carl-Oskar Linné



With support from the Creative Europe programme of the European Union, ABF Stockholm, Michael Storåkers Collection, Kadist Art Foundation, Brödernas Snabbtvätt, Lars Torvaldsson, Matilda Kästel, Pontus Stråhle, and Nathalie Gabrielsson.

With organizational funding from the Swedish Art Council, the Stockholm County Council, and the Stockholm Municipality.

