
Soon Enough: Art in Action
7.2–29.4 2018

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Tensta konsthall

SOON ENOUGH: ART IN ACTION
7 February–29 April 2018
at Tensta konsthall

Participating artists:

Alma Heikkilä, Amol Patil, Ane Graff, Ann Lislegaard, Anne Low, Bella Rune, Christian Nyampeta, Dale Harding, Faivovich & Goldberg, Flo Kasearu, Forensic Architecture, Ingela Ihrman, Jillian Mayer, Joar Nango, Kultivator, k.ö.k., Marie Kølbæk Iversen, Matts Leiderstam, Osías Yanov, Pauline Boudry & Renate Lorenz, Sorawit Songsataya, Suki Seokyeong Kang, Taus Makhacheva, Yu Ji, Zach Blas, Zhou Tao

Soon Enough: Art in Action is an exhibition about futures, triggered by the urgencies of our time. It embraces art's capacity to say and do something about the future, whether the artists are aware of it or not. This capacity is different from the established tools of prediction, for example futurology, science fiction, techno pessimism and TED-talk utopianism. In this sense, art functions like a seismograph, which in complex ways indicate things before they become palpable in the rest of culture and society.

Some art works in the exhibition address the future directly, while others point to phenomena, topics, skills or attitudes which will become more important with passing time. Self-organisation, solidarity building and craft play a certain role in the exhibition. So do collaborative methods, research-based practices, social media, new technology, the rural, and the cosmos. Media such as painting, sculpture, video, photography, performance and installation are featured in the exhibition, which does not have any constructed walls, thereby allowing the artworks to create zones by and of themselves. And yet they are communicating with each other. The slightly theatrical atmosphere is emphasised by the use of spotlights rather than strip lights. A number of art works take place elsewhere, for example on YouTube and Tensta konsthall's curatorial platform online. An ongoing,

artist-and-curator-initiated "context responsive institution" embedded in the Kvinnocenter i Tensta-Hjulsta [Women's Centre Tensta-Hjulsta], is also part of the exhibition. Futures, a series of seminars, is organised at Tensta konsthall in collaboration with the Institute for Future Studies, throughout 2018.

The artists in **Soon Enough: Art in Action** engage with molecular levels of microbes and microscopic photography, post-fossil fuel activities, multi-species production of systems, trash management and its human costs, and alternative approaches to language, narration, sexuality and the future itself. Often refusing a world divided into hierarchies and differences, the works in the exhibition express humour, scepticism, menace, empathy, and intensity. Some of them are downright awkward, in the best sense of the word. Material narratives, object histories, land rights and collective memory are dealt with through the lens of the politics of visibility. Manual skills and augmented reality devices, both at our finger tips, are woven into projects which deal with translations of different kinds, as well as transformations across and beyond the female-male binary and between the variable human-animal-plant trinity. The human body and humanity's identity in the digital age, Silicon Valley and government surveillance agencies all feature in the exhibition, highlighting and questioning different parts of The Stack, the growing planetary digital networking structure of various kinds of control.

While some art works encompass the mundane and unexpected, they do not shy away from the fantastical. Who is speaking? is a recurring question. What can be believed, and not? Among the protagonists are the land and its resources above and below ground, light itself, a meteorite and a real museum director. The aesthetic of forensics is present in the exhibition too, exemplifying how art can be an active agent even in legal situations such as court cases, thereby giving new meaning to the indexical. The

past is being recreated for future use at Tensta konsthall, employing various experiences and modes of knowledge, not least indigenous ones. There is plenty of attention directed towards one of the most pronounced competences of art: formal articulation. How something is being made and shaped, and the meaning that is produced through that, playing with opacity and transparency as mindful tools.

If the modern project can be characterised as future-oriented, often with optimistic overtones, the recent decades have been history-centric. To the point that thoughts on what lies ahead have been dressed up in costumes of the past. This is partly still the case. However, tomorrow is already here, and there are many reasons why it is time to delve into the impending. But instead of the dominating economised and/or technological grip on the future prevalent in this day and age, **Soon Enough: Art in Action** suggests that art is a speculative knowledge and practice, whether optimistic or pessimistic, both concrete and abstract. It deals with constant cultivation rather than a ripened harvest, in the midst of daily life and struggles for survival, drawing from and creating personal and collective imaginaries.

Maria Lind

1. Alma Heikkilä

Microbiota, ink, plant pigments, rice glue and acrylics on polyester, plywood, plaster and cotton, 2016

Taking a close look at the relationship between humans and matter, the work of Alma Heikkilä (Pätkäne/Helsinki) focuses on the conditions of visibility for both the human and the nonhuman. The work **Microbiota** is a large-scale vertical painting installed in the middle of the room. The painting is surrounded by small objects of clay and plaster, some of them looking like a network of growing mushrooms. The scale of the large painting invites the viewer to drift through the abstract fields of the material states they portray, from vaporous luminescence to atmospheres of striking rays of light.

Microbiota are fascinating creatures: they can be found in and on all multicellular organisms studied to date from plants to animals, forming “microbial communities”. They are known to be crucial for immunologic, hormonal, and the metabolic homeostasis of their host. The human microbiota includes bacteria, fungi, archaea and viruses — all plants and animals, from simple life forms to humans, live in close association with microbial organisms. Increasingly, biologists have come to appreciate that microbes make up an important part of an organism’s phenotype, far beyond the occasional symbiotic case study. The consensus exists among evolutionary biologists that one should not separate an organism’s genes from the context of its resident microbes.

Drawing inspiration from Timothy Morton’s book **Hyperobjects: Philosophy and Ecology after the End of the World**, Heikkilä’s work addresses human complicity with its material surroundings, which are interwoven with human and nonhuman agents at play. In an age of mass media, non-visual events such as climate change remain underrepresented; hence the dispute over the tools for visibility and the conditions needed for the recognition

of organisms is crucial. Often including all material agents as co-authors in the captions of her works (such as pigments or water), Heikkilä recognizes the metabolism of the everyday, the states of transition for elements and their properties, the interwoven statuses of being and becoming. In choosing the close scale of her paintings, the artist addresses both the molecular and the macro levels of the biosphere, leaving an aerial quality that speaks to the unrepresentability of nature.

The artist writes: “This is Me (the biophilist / multi-species ecological unit) working in a state of complete merging of the Self with all Life using materials like acrylic glue, harmful to both the Self and Others. Art that is allowed to use rare and dysbiotic materials? The wider range of the materials included — the studio accessory, heating, my lifestyle, the way the glue is used and brushes washed. I travel and my art travels. If I can’t give up using acrylic glue in my art, could I still (yeah, right!) give up the use of other plastics / petrochemicals in other parts of my life? Is it possible to take some distance from my entanglement in fossil fuels? From the level of the microscopic microbial ecosystems that reside within us (and make us), to the myriad macro-scale environmental ecosystems within which we reside and depend on (and make) — we’re interdependent/-existent: there’s no “surrounding medium”. To reject the privileging of human existence over nonhuman existence. Is this “fashionable”? If it is — it’s kinda cool. Essential fashion on Most Important Matters. Please gimme more!

Self-presentation

My painterly, sculptural, and spatial works materialize merged agential aspects of humans, non-humans and infrastructures effected by the various dimensions of the global ecological crisis. I completed an MFA at the Finnish Academy of Fine Arts in 2009. I’m a co-founder of Mustarinda. Interactions within Mustarinda, an artist / researcher group, have been very generative for me as an artist. The goal

of Mustarinda is to advance ecological and cultural diversity. The main site for our explorations is our art and research centre located next to an old-growth forest in Hyrynsalmi mid-Finland. In the centre, we strive for post-fossil fuel operations. Under solar powered light, we have had thrilling discussions about slime moulds, mycelium, eco-criticism, object-oriented philosophy, post-fossil worlds, modern money etc., with artists, philosophers, biologists, political economists and others. Reflecting these discussions, my artworks are always tight collaborations between me, the tools and the materials. My work has been presented recently at Trøndelag senter for Samtidskunst Trondheim, Contemporary Art Museum of Estonia (EKKM), 4th Vilnius Painting Triennial, Gwangju Biennale 2016, Norrköping Art Museum, EMMA Museum and Gallery AMA.

2. Amol Patil

Sweep-Walking, video 8:38 min, 2014

Using various performative strategies, Amol Patil (Mumbai) is concerned with the relationship between impurity and purity. Patil reconciles the things which are left behind, the broken, the discarded and the dirty. Sometimes it takes the shape of objects made of dust, displayed in museum collections as well as in white cube spaces. At other times they are carefully made pencil drawings of isolated objects, often broken, in the middle of yellowish paper, or etchings on glass. As part of the exhibition *Soon Enough: Art in Action* he is showing the eight-minute video *Sweep-Walkers*, which depicts a group of sanitation workers in Mumbai cleaning one part of a street. When viewed fast forwarded, the sanitation workers can be seen clearing the area of trash, while big black birds try to find good bits in between, moving somewhat mechanically as if sleeping while sweeping. The sanitation workers happen to be his relatives, all belonging to the “untouchables”, or Dalits of India, the lowest caste which are exposed to structural “silent apartheid”, albeit

painfully palpable.

He writes: “One hundred percent of the sweepers who are employed by the BMC (Bombay Municipal Corporation) come from the lower caste. Their job is not restricted to just sweeping the streets, but they are made to clean also the narrow spaces between buildings, which are sometimes open gutters, where garbage has been accumulating for months. Sweeping, like many other government jobs is hereditary. Hence, young men and women are appointed to the job. The pay is decent. But the problem is majorly related to hygiene and health and accident risks. There are real instances where acid has been accidentally thrown over these cleaners from the above buildings into the narrow lanes below, severely burning the arms and faces of the sweepers. At a young age, men pick up drinking regularly even during working hours, so that they can cope with the smell and the rot of the sewage. Many young people retire after their service for just five to six years because they catch contagious diseases”.

Self-presentation

I believe there is a great importance in the identity of community and art connecting to the new ways of a mutual sharing of knowledge and experience with the surrounding environment and people from where I belong. I consider this interaction within a broad context of contemporary art practices. My works are fluent with my interest in community art practice, and the present situation of social status, class, cast, and financial hardships of a community. I attempt to conserve Banjara or Roma identity through sculpture and installations that archive personal narratives. The materials I use reflect these various perspectives of Banjara or Roma identity and define as well as create, portrayals of present identity. I collaborated with the Sufi singer Moralala Marwada on a project, my mother also participated in this project as a spectator and insider critic. My art practice is engaged with my cultural modernity based on the inspiration

from the Banjara literary term “Pena”. The gypsy community of India is known as Gorbanjara or Roma. The Banjara are the largest ethnic tribal group of India. The gypsy, the Banjaras, and the Romanis are not considered a caste or race. The derogatory form or version of the Banjaras/Gypsies in cinema; or the poetic, romantic, or literary forms/versions of Banjaras/Gypsies are misleading and are not the correct connotation connected to the Banjara community. These are not real, authentic forms and characters of Banjaras. As far as the written history is concerned, Banjaras have been visible on the Indian scene for more than seven hundred years. Although they have been subjected to a great deal of discrimination, throughout history there are several unheard and unwritten stories of this Indian community. Amol Patil is part of the Mumbai art collective Clark House Initiative.

3. Ane Graff

What Oscillates, Mixed media installation: steel and aluminum structure with woven copper/steel/textile bands, and glass plates with sculptural elements consisting of aluminum, copper, iron, bismuth, indium, alunite, quartz, fulgurite, glass, alum, coral, plaster, plant material, pigments, fiber optics, epoxy, nylon, polymer, 2017

“Copper, iron and potassium aluminium sulphate growths on deep sea coral, fibre-optic cables in epoxy with patinated copper and plant pigments” reads the caption of this work. It pertains to Shelf 1, a component of Ane Graff’s (Bodø/Oslo) strikingly beautiful work *What Oscillates* (2017). Four additional captions, accompanying four shelves, describe similar abundances of metals and minerals, many of which are components of the screen-based devices with and through which we go about our daily lives. Indeed, our smartphones contain at least 70 different elements, and it is precisely this material side of what is generally considered the immaterial virtual and digital sphere that interests Graff: from the reactions that occur when these materials are put into contact with one another, to the way in which tactility and the act of touching is at the core of the digital today.

Functioning as small stages for molecular dramas, Graff’s works, take us to another place. Each component of the work itself resonates with other potentials: with possible reactions and transformations, depending on how it is connected to other components. Copper, integral to our communications infrastructure, is the most important material in this work. Malleable and conductive, it features in several different states, from crystal to pigment to woven ribbon. The five shelves of *What Oscillates* rest on a suspended spindly structure made of steel and aluminium, displaying what look like five chemical experiments, each shimmering in silver and blue. Feminist science theoretician Donna Haraway’s version

of ‘material semiotics’ comes to mind. Her methods suggest a way of making new combinations and collaborations, not just becoming something else, but ‘becoming-with’ — a way of dealing with the dilemma of individuals knowing either too much or too little. In her book *Staying with the Trouble* (2016), Haraway toys with the term sympoiesis as an extension and alternative to autopoiesis: ‘making-with’ rather than a (self-satisfied) self-making. Graff seems to try some of making-with materially, so by involving herself and various substances in a range of processes, including chemical ones.

Self-presentation

Over the years my art practice has explored the nature of matter, the science of materials and the processes of decay and change within organic matter. Currently extending this research, I view it in the light of the new materialisms of feminist science studies. Inspired by feminist science studies thinkers such as Karen Barad and Donna Haraway, my practice reflects upon matter’s active role in its existence, questions binaries and scientific categorisation. What makes the feminist materialisms distinct from other theories in the field is the refusal to see the subject world divided into hierarchies and categories, the importance of maintaining a “we”, and the awareness of the constant transformations and interactions of matter.

I graduated from Bergen National Academy of the Arts in 2004, and currently hold a position of research fellow at the Oslo Academy of Fine Art. Recent exhibitions include *Myths of the Marble*, Henie Onstad Kunstsenter, Oslo, and the Institute of Contemporary Art, Philadelphia; the 11th Gwangju Biennale *The Eighth Climate (What Does Art Do?)*, Gwangju; and *Surround Audience — The New Museum Triennial 2015*, NY.

**4. Ann Lislegaard
Oracles, Owls...Some Animals Never
Sleep, special version, 3D Animation,
sound, 2012–2014**

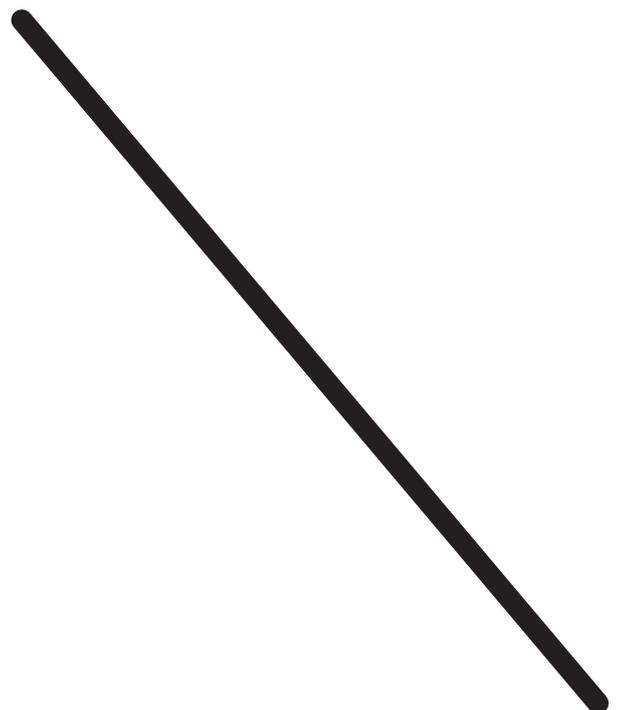
Imagine a digital owl sitting on a rod surrounded by darkness. It moves slowly and looks around, saying things like “trickster”, “some animals never sleep” and “gender on distant planets” with a stuttering voice. “If these words are heard they might not be believed” is another phrase, as if it was speaking to us from the future. The monologue is incoherent and slightly spooky. Background sound — squeaks of compressed noise — are dramatized and distorted from Ridley Scott’s film *Blade Runner*. Aphorisms and fragments from the *I Ching*’s prophecies, an ancient Chinese book of wisdom and prediction, add intrigue and urgency to the video, which functions as a mysterious red flag, or an animated alarm clock.

This is the work *Oracles, Owls... Some Animals Never Sleep* by Ann Lislegaard (Copenhagen). She is known for 3D film animations and sound and light installations departing from ideas found in science-fiction novels, such as *Bellona* (after Samuel R. Delany) and *Left Hand of Darkness* (after Ursula K. Le Guin). In science fiction, she finds an alternative approach to language, narration, gender roles, sexuality, and concepts of the future. In *Oracles, Owls... Some Animals Never Sleep*, which draws on Philip K. Dick’s *Do Androids Dream of Electric Sheep?* (1968), although menacing, the figure is also humorous, a doubled and redoubled self, with its unsynchronised dancing and trance-like movements.

Self-presentation

Growing up, north of the Arctic Circle: long dark winters, endless white snow, skating beneath frozen waterfalls, terror at the sight of a sudden aurora borealis. Seeing the first moon landing on a TV monitor in a smoke-filled room, alongside every person in the neighbourhood. Black-and-white images, white noise, and a flickering reception of unfathomable news. Reading

Egalia’s Daughters: A Satire of the Sexes by Gerd Brantenberg, a book on gendered language in a world where everything is reversed; a satire on the sexes. Seeing *Metropolis*, Fritz Lang’s science-fiction movie. After pondering several empty frames hanging in the Czartoryski Museum in Krakow (it turned out that the paintings were stolen during the war), I turned around and was completely caught off guard by Leonardo da Vinci’s painting of a weasel held by the most beautiful queer hands. Renting Maya Deren’s *Meditation on Violence* and a 16mm film projector from the New York Public Library. So luxurious to be able to invite friends to my studio in New York and screen the film again and again. Listening to droning sounds, half asleep on the floor, in La Monte Young’s *Dream House* at 275 Church Street. Reading Donna Haraway’s *A Cyborg Manifesto* and *The Birthday of the World* by Ursula K. Le Guin while hoping for other ways of interacting and living together. Discovering Lina Bo Bardi’s architecture and her interest in what she called “a material unconscious” or the “psychic texture of objects”, the invisible and vibrant impulses she incorporated into furniture and architecture. The physical experience of scale with Metabolist architecture in Japan, echoing in my mind and body.



5–6. Anne Low

**Tromp as writ, Handwoven cotton, handspun and handwoven wool, polyester tag, silver, zipper, 2017
Servant, Handwoven linen, iron oxide pigment, silk, hand-forged nail, 2016–2017**

An artist who has made a point of contributing to the revival of old weaving techniques is Anne Low of Vancouver BC, thereby also contributing, interestingly, to the discussion around cultural appropriation. Low's studio is dominated by a large weaving loom, used for making cloth in the traditional method, meticulously and very slowly. The techniques Low employs are largely drawn from the textile industry that existed in Europe for export throughout 18th and early 19th century. Her textile sculpture *Tromp as Writ* has something ethnographic to it, reviving an old weaving technique, and it is clearly connected to the human body. The work shirt is entirely woven by hand and the buttons are cast in silver, Conder tokens that have image depictions of weavers on them. Originally made and used as small change in certain regions of the United Kingdom in the late 18th century when coinage was in short supply.

Weaving is pervasive throughout history, and still, the extremely time consuming and female-dominated activity of making cloth rarely has names attached to it. Hand-made objects and ready made parts are combined, making Low's recent works approach the surreal. Some of the surrealism is tied to the fact that she is translating, rather than doing cultural appropriation, in Homi Bhabha's sense of turning one thing into something else. It is not about claiming ownership but, rather like intangible cultural heritage, about temporarily activating knowledge through skill, in subjective ways. Continuous translation, often free-wheeling and poetic, by hand.

The artist's own words: "I am interested in the human impulse to decorate as a desire that extends through history and how that desire is expressed onto

the planes and surfaces of domestic interiors and objects. My work explores established values of taste and how decoration continues to be the manner in which one project is one's own self, or a collective cultural self, onto one's interior surroundings. Historical craft practices form both the material and conceptual basis for much of my work. My works inhabit recognizable forms that are able to unhinge themselves from historical contingency and speak to contemporary subjects such as the domestic, the decorative, utility and taste. Through my ongoing study and apprenticeship of hand weaving, my work engages with the history of textiles and the artist's role in upholding unique orders of knowledge embedded within these traditional practices".

Self-presentation

Anne Low is based in Vancouver BC. Low engages with the history of textiles and the artist's role in upholding unique orders of knowledge embedded within these traditional practices. Her work speaks to wider narratives around the impulse to individuate surface, object and self. Recent solo exhibitions include *Witch with Comb*, Artspeak, Vancouver BC (2017) and *Some Rugs and Blankets, The Taut and the Tame*, Berlin (2012). Recent group exhibitions include *Separation Penetrates*, Mercer Union, Toronto (2017); *Clive Hodgson & Anne Low, The Block*, London (2017); *Dream Islands*, Nanaimo Art Gallery (2017); *Ambivalent Pleasures*, Vancouver Art Gallery (2016) and *Reading the Line, The Western Front*, Vancouver (2015). Her collaboration with Evan Calder Williams, *A Fine Line of Deviation*, was shown at Issue Project Room, New York in 2016. Her ongoing project with Derya Akay, *Elaine*, has hosted events at AKA Artist Run Centre, Saskatoon; *Haunt*, Vancouver, and the Vancouver Art Gallery. In 2016, she co-curated with Gareth Moore the exhibition *Kitchen Midden*, which included artworks, objects and artefacts from the collections of 87 artists.

**7–11. Bella Rune
Software mimicry – Fountain of
Statistics, Soft carpet with bopjet print,
2016**

**Software mimicry – Fountain of
Keyboards, Soft carpet with bopjet
print, 2016**

**Software mimicry – Fountain of Flesh,
Soft carpet with bopjet print, 2016**

Use the app *Konsekvensanalys* (can be downloaded from Google play and Appstore) for augmented reality. A 3D roll stands on a fountain draped in a statistics image.

**Double Double Cherry Mixed Berry,
Silk mohair yarn colored with Kool-Aid
drink mix, metal, 2018**

**Colour Copy Column, Silk mohair yarn
colored with printer ink, metal, 2018**

The artworks *Double Double Cherry Mixed Berry* and *Colour Copy Column* are collapsible sculptures made of silk mohair yarn dyed with Kool-Aid drinks and the leftover ink from office printers. Suspended from the ceiling, the light and slightly hairy macramé-like structures combine shapes from the high tech space age with handicraft methods especially popular among women. They are a manifestation of resourcefulness as a playful attitude — one bundle of yarn is enough for an entire sculpture, resulting in sculptures which are at one and the same time voluminous and see through. Using objects and materials which are already there, or which can be readily found, and often including an element of surprise, Bella Rune (Stockholm) has a keen eye for the everyday and mundane. Kool-Aid is for example a “poor man’s” version of a soft drink, a powder which is mixed with water.

For the work *Konsekvensanalys*, Rune has used textile surfaces which are typically employed in marketing, for example tote bags, banners and caps. This time it is carpets in the shape of fountains, classical meeting point,

printed with images which together with the digital image produced by the app refer to the attractions and traps in the seemingly frictionless “communities” on social media: for example a keyboard together with a wolf, an image of statistics together with a “troll” and a bodybuilder with a barbecue with hamburgers. While smart phones have become bodily extensions of sorts, devices which both connect us to the outside world near and afar and cater to personal passions, this work relies on a specific downloadable app which augments reality. The app makes the phone function like a scanner, detecting a virtual reality which is otherwise invisible. The physical object, people in the space with handheld devices and the 3D animation together create the art work. In this way, hidden messages can be found within objects and views which seem perfectly normal, a tactic which has often been used as a way to protest, for example against dictatorships.

Self-presentation

Bella Rune is an artist based in Stockholm working with sculpture, installation and digital media, often with a high degree of audience participation. Rune often employs formal art references however dressed in alternative materials, often sourced from the world of clothing: concrete art meets stretchy dance textiles, while pop art’s optical illusions are contradicted by the swinging of neon fringes that trail the movement in the space. The works create bridges between various spaces and worlds, between the forest and the smartphone camera, between digital space, DIY and the gallery room, between modernist sculpture and folklore.

Creating through the agency of art alternative kinds of meetings and possibilities is central to Rune’s practice. Her works challenge routine modes of vision and patterns of movement and require that the viewer move differently both mentally and physically, while challenging common-sense behaviours and views.

Recent works include curating the exhibition **Textile Subtexts** at Marabouparken and, in an extended version, at Malmö Art Museum, the project **Konsekvensanalys**, a free smartphone app for experiencing augmented reality sculptures has been installed in four locations between 2015–17; in a forest in Uppsala, Thielska galleriet, touring sports centres with Konstmuseet i Norr and a permanent installation in The Board Room at the Stockholm School of Economics. Her work has been included in group exhibitions at, amongst others, Galleri Magnus Karlsson, Kalmar konstmuseum, Norrköpings konstmuseum, Oslo Kunstforening, Trondheim Art Museum and The Finnish Museum of Photography. Bella Rune is represented at, amongst others, Malmö Konstmuseum, Galleri Magnus Karlsson, Moderna Museet, and Göteborgs konstmuseum. Rune is Professor of Fine Arts in Textiles at the Institution for Craft at Konstfack, Stockholm.

12–13. Christian Nyampeta
Infrastructure of Quasi-Events*,
classroom setting, 2018
Words after the World, video, 17 min,
color, sound, 2017

The question of how to live together is at the heart of Christian Nyampeta's practice. Working with a wide range of individuals and institutions, he has generated furniture, curtains, films, publications, workshops, an online radio station, a research cluster, among other things. The culture of translation as an activity which in and of itself gives space to other kinds of knowledges, is a recurring concern for him: translation from one socio-economic context to another, from the oral to textual writing, and from non-philosophy to philosophy and vice versa. Thinkers like Bourahima Ouattara and his 2001 book **Penser l'Afrique** have been useful for Nyampeta: How can we learn with and from those who are considered to be outside of knowledge?

At Tensta konsthall, Nyampeta's interest in pedagogical situations has materialized in the new classroom setting, in relation to the exhibition **Art Treasures: Grains of Gold from Tensta's Public Schools**. The exhibition features 30 art works from the period 1890s until the 1980s, which are normally displayed in six schools in the neighbourhood. The artist has conceptualized the overall space, through designing the curtains, the lamps and hanging system, tables and the shelving units, a hosting infrastructure which will grow and alter over time. The elements are incrementally added to the classroom during spring. The chairs have been assembled through an open-call to lend a chair for one year, which is the duration of this particular setting of the classroom.

Another example of his engagement with spaces of learning is his project **How To Live Together: A Blackboard** (2015). It is a permanent artwork at Church Street Library in London produced by the art center The Showroom in collaboration with a broad

range of local groups and residents through a series of art and design workshops. The long mural includes drawings of various activities such as sports, games, and manual-making. The concern of the mural, much like in Nyampeta's practice, is the translative value of cooperative practices. These are some of the topics which also appear in the 2017 video *Words After the World*, produced at Camden Art Centre in London where the artist formed a scriptorium, a working group of multi-lingual individuals translating historical and controversial Francophone texts by philosophers Alexis Kagame and Maniragaba Balibutsa into English for the first time. This collective structure led to the production of the script for this fictional film, in which an author tries to write a novella while words are subject to copyright. At the same time, a group of athletic students attempts to negotiate the terms of their training within increasingly conflicting conditions. At the stake are the questions: how can meaning be given to life if its expression is prohibited? How to live with those with whom we do not share a rhythm? The film is presented alongside a working dossier of booklets containing essays, commentaries, fictions, and annotations, which function as footnotes to the classroom and the film.

*After Elizabeth A. Povinelli

Self-presentation

Christian Nyampeta is a Rwandan-born, Dutch artist. In 2017, he had a solo exhibition *Words after the World* at Camden Arts Centre, London, and his work was included in *TOXIC ASSETS: Frontier Imaginaries Ed.No3* at e-flux and Columbia University in New York. This year, ongoing exhibitions include *Penser l'Afrique* at Slought in Philadelphia, and he will contribute to the Biennial of Contemporary African Art Dak'art, Senegal. Nyampeta convenes the Nyanza Working Group of Another Roadmap School Africa Cluster. He also runs Radius, an online and occasionally inhabitable radio station, and is completing a PhD thesis

at the Visual Cultures Department at Goldsmiths, University of London.



14. Dale Harding
Body of Objects, Silicon rubber, 2017

Dale Harding's (Moranbah/Brisbane) work included in **Soon Enough: Art in Action** is a series of black silicon sculptures which look like a hybrid between traditional tribal objects like weaponry, and contemporary sex toys and abstract sculptures. Simultaneously oscillating between lineages and canons of artistic and cultural production and archaeological and ethnographic discourses, the work nevertheless refers to specific conditions, for example the artists' own body. **While I Refuse You My Death** harks back to masculine aboriginal traditions, albeit de-phallicized shields, spears and clubs, he is otherwise often documenting the lived experiences of his female elders in and around the sandstone ranges of Queensland, and the stories related to his current cultural practice. The contemporary First Nations' struggles as they exist in oral histories play a part in this, highlighting the artist's concern with collective memory.

Harding often builds narrative objects that carry in them the history and digital mark of his people, using particular techniques and craft skills as a mode of political resilience. A Queensland native, he explores the artistic traditions of his aboriginal ancestors from the Bidjara, Ghungalu, and Garingbal backgrounds, communities who face cultural oppression and subjugation while living under government control. Harding's daily approach to his work involves taking an intimate look at material narratives and object histories. The artist's concern with found objects and natural materials, such as wood or fabric, is strongly connected to the history of soil and land property, which he addresses through reclaiming the gestural and the ephemeral in his sculptural interventions.

Self-presentation

Dale Harding was born in 1982 in Moranbah, Australia and is currently based in Brisbane, Australia. He is a

descendent from the Bidjara, Ghungalu and Garingbal peoples of Central Queensland. Working in a wide variety of media, Harding is recognised for works that explore the untold histories of his communities. Recently, he has been investigating the social and political realities experienced by members of his family who have lived under government control in Queensland, with a focus on his matrilineal elders. Recent work exhibited at QAGOMA and Milani Gallery explore ideas of cultural continuum.

In 2017 his work was featured in documenta14 Learning from Athens, as well as the National Indigenous Art Triennial, held at the National Gallery of Australia, and in The National at the AGNSW. He is about to complete his PhD at Griffith University, Brisbane. In 2015, Institute of Modern Art, Brisbane presented Harding's solo exhibition of his work titled *White Collared*. In September 2016 Harding participated in the 11th Gwangju Biennale.



15. Faivovich & Goldberg
Número 28, 31, 32, 36, 37, 38, & 39,
Pigment print on cotton rag paper, 2015

At the same time as Faivovich & Goldberg (Buenos Aires) follow a rather dry trail of factual research, their work is ripe with speculative potential. A series of round close-ups of rock-like objects, where a mineral surface can be read in its eccentricity, comprises Faivovich & Goldberg's photographic prints from the Número series. Radiant iridescent flows of rock are overlapped in abstract cosmic landscapes, that glow with the potentiality of new matter. These images originated as part of their research on microphotography, producing and examining thinly sliced sections of a Campo del Cielo meteorite, which also explores and captures the stunningly brilliant and mysterious silicate inclusions.

For the past ten years the duo have been deploying a body of work that revolves around the cultural impact of Campo del Cielo (Field of the Sky), a crater field situated in Argentina's northeastern region. This continuous journey has led them to an ongoing programme of worldwide fieldwork in which the artists' approach to these iron masses includes bibliographical inquiry, archival research, and interacting with those who have been involved in the history of the region. About 4,000 years ago an intense iron meteor shower struck the Earth at Campo del Cielo. This event created one of the largest known crater fields anywhere on the planet. During the 16th century, the recently arrived Spaniards decided to search the land for iron, which they heard the natives were using to make weapons. This research was partly made possible via – and presented in Kassel at documenta 13.

Self-presentation

Since 2006, Guillermo Faivovich (b. 1977, Buenos Aires) and Nicolás Goldberg (b. 1978, Paris) have been engaged in an intensive and wide-ranging research project — A Guide to

El Campo del Cielo — which forms the basis of their practice. Campo del Cielo is located in northern Argentina and was the site of a meteor shower, estimated to have taken place 4,000 years ago. Faivovich & Goldberg combine the roles of scientist, historian, and anthropologist to realise projects that offer new ways of seeing and experiencing the terrestrial results of an ancient cosmic event, as well as thinking about its historical and cultural significance. For over more than a decade, the duo have produced a diverse body of work that includes installations, sculptures, publications, as well as videos and photographs. In 2010, the artists created an exhibition that brought together two halves of El Taco, a meteorite from El Campo del Cielo, that had been separated for nearly 45 years, allowing visitors to walk through and around the reunited masses. More recently, they have used microphotography to produce images of thinly sliced sections of a meteorite that reveal dazzling, multi-coloured silicate inclusions. Laboriously mining the particularities of a singular event, Faivovich & Goldberg illuminate broadly resonant themes — the dynamics between an object and its documentation, the inherent complexities of institutional histories, and the complicated personal, cultural, and national relationships that develop with artefacts.



16. Flo Kasearu

Fears of a Museum Director, Graffiti, pencil on paper, 2014/2016

Fears of a Museum Director, Mold, pencil on paper, 2014/2016

Fears of a Museum Director, 9/11, pencil on paper, 2014/2016

Fears of a Museum Director, New Road, pencil on paper, 2014/2016

Fears of a Museum Director, Ice Age, pencil on paper, 2014/2016

Fears of a Museum Director, Expansion, pencil on paper, 2014/2016

Fears of a Museum Director, War, pencil on paper, 2014/2016

Fears of a Museum Director, Church, pencil on paper, 2014/2016

Fears of a Museum Director, Pillar, pencil on paper, 2014/2016

Fears of a Museum Director, Fire, pencil on paper, 2014/2016

Fears of a Museum Director, Gone with the Wind, pencil on paper, 2014/2016

Fears of a Museum Director, End of the World, pencil on paper, 2014/2016

Fears of a Museum Director, For Sale, pencil on paper, 2014/2016

Fears of a Museum Director,

Unchanged, pencil on paper, 2014/2016

Fears of a Museum Director, Falling Down, pencil on paper, 2014/2016

Flo Kasearu's House Museum is an example of a contemporary artistic institution-building as institutional critique, albeit tongue in cheek. Finding it a challenge to maintain an inherited wooden house built in 1910 in Tallinn, Flo Kasearu (Tallinn) decided to turn it into an art project: one with plenty of room for the affectionate mockery of museological manoeuvres. Constantly transforming, she originally installed a museum café and gift shop offering an official guidebook, mugs, matchboxes and postcards. The 'museum' archives and storage facilities are specially constructed cupboards placed in the attic; the same space also contains "an interactive urban installation" — an opening in the roof that allows for both ventilation and a view of the city. A sandpit with toys installed in the back of a real pickup truck made up the children's corner, and the museum's library is in the toilet. The drawings

displayed at Tensta konsthall depict the nightmares of a museum director: a fire, a tsunami, a plane crash, a dinosaur attack, etc.

Kasearu has at the same time firmly grounded her project in the existing local fabric. Neighbours come by for a coffee, people place notices on the door declaring an interest in renting an apartment in the house, and the artist co-founded an annual street festival. The house itself is a trace of Estonia's twentieth-century geopolitical situation: having been built by Kasearu's great-grandparents a hundred years ago, it was subsequently expropriated by the Soviet state, before eventually being returned to the family during the 90s, following Estonia regaining independence. Today, the degree to which the museum is embedded in its locality extends to issues of real estate and property relations, of gentrification and other forms of urban development.

Self-presentation

Flo Kasearu (b. 1985) is an artist based in Tallinn. She received her BA in painting and continued her studies in an MA programme, in the department of photography at the Estonian Academy of Arts. In 2006–2007 she was an exchange student at Universität der Künste, Berlin, studying in Rebecca Horn's class, where she started working within the field of video art and performance. Her practice holds a range of projects in different mediums that can either be presented individually (performative action, video, installation, photo and painting) or read as a part of process of her practice. Her relationship with art is playful and intriguing, but at the same time, her artworks often allude to very important social, political and socio-psychological issues. The topics that she is interested in range from exploring public space, analysing national values or crowd behaviour to playing with freedom and economic crises. She won the Köler Prize in 2012.

17. Forensic Architecture

77sqm_9:26min, Counter investigation of Andreas Temme's testimony on the murder of Halit Yozgat in Kassel, April 6, 2006, 3-channel video, sound, 24 min, 2017

Timeline of events and contextual material on an ipad http://77sqm926min.forensic-architecture.org/77sqm_9:26min is a commission by the People's Tribunal – Unraveling the NSU Complex and was presented at Documenta 14 in Kassel in 2017, as part of the Society of Friends of Halit

Saturday 24.2, 14:00–17:00: Facing structural racism - unraveling the NSU Complex, seminar with the Association of the Friends of Halit, among others Natascha Sadr Haghighian, Ayse Gülec and Fritz Laszlo Weber

Shortly after 17:00 on the 6 April 2006, Halit Yozgat, 21 years old, was murdered while attending the reception counter of his family run Internet café in Kassel. It seems as if this was the ninth of ten racist murders performed by a neo-Nazi group known as the National Socialist Underground or NSU across Germany between 2000 and 2007. At the time of the killing, an internal security agent of the State Office for Constitutional Protection (Landesamt für Verfassungsschutz) of the German state of Hessen named Andreas Temme was present in the shop. He did not disclose this fact to the police but was later identified from his internet records.

In his interrogation by the police and in the subsequent NSU trial in Munich, Temme denied being a witness to the incident and claims not to have noticed anything out of the ordinary. The court accepted his testimony. It determined that Temme was present at the back room of the internet café at the time of the murder. It also accepted that from his position in the shop it was possible not to have witnessed the killing. Within the 77 square meters of the Internet café and the 9:26 minutes of the incident, different actors crossed paths – members of migrant communities, a

state employee and the murderers – and were architecturally disposed in relation to each other. The shop was thus a microcosm of the entire social and political controversy that makes the “NSU Complex”. In November 2016, eleven years after the murder, the People's Tribunal “Unraveling the NSU Complex” commissioned Forensic Architecture to investigate Temme's testimony and determine whether it could be truthful, based on leaked documents from the police.

This investigation was presented at the Hessen Parliamentary Inquiry on 25 August 2017. A critical exchange with the representatives of the CDU (The Christian Democratic Party in charge of the security services at the time the murder took place) in the enquiry unfolded. As part of this exchange, new police files, classified before this exchange, were made public. The new revelations, if true, require the amendment of the timeline of events. The implication would be that only scenario 3, in which Temme was at PC-2 at the time of the killing, remains correct.

Self-presentation

Founded in 2011, Forensic Architecture (FA) is a research agency, based at Goldsmiths University of London. They undertake advanced architectural and media research on behalf of international prosecutors, human rights organisations and political and environmental justice groups. Forensic architecture is also an emergent academic field developed at Goldsmiths. It refers to the production and presentation of architectural evidence – buildings and urban environments and their media representations.

As contemporary conflicts increasingly take place within urban areas, homes and neighbourhoods have become targets, and most civilian casualties occur within cities and buildings. Urban battlefields have become dense data and media environments. War crimes and human rights violations, undertaken

within cities and buildings, are now caught on camera and often made available almost instantly. The premise of Forensic Architecture is that analysing violations of human rights and international humanitarian law (IHL) in urban, media-rich environments requires modelling dynamic events as they unfold in space and time, creating navigable 3D models of sites of conflict and the creation of animations and interactive cartographies on the urban or architectural scale.

These techniques allow FA to present information in a convincing, precise, and accessible manner – qualities which are crucial for the pursuit of accountability. The techniques of architectural analysis also enable them to generate new insights into the context and conduct of urban conflict. Combining these novel approaches, they have built a track record of decisive contributions to high-profile human rights investigations, providing forms of evidence that other methods cannot engage with. They often undertake collaborative investigations with partners. In the past, these have included human rights organisations such as Amnesty International, Human Rights Watch, Centro para la Acción Legal en Derechos Humanos, B'tselem, Al Mezan and Migeurop. They have also worked with international prosecutors, international offices such as the UN Special Rapporteur for Counter-Terrorism and Human Rights, and reporters from The Intercept and the Bureau of Investigative Journalism, sharing their work with the public via leading research and cultural institutes. Their main beneficiaries are always the victims of human rights violations, and communities in conflict zones or otherwise subject to state failure or violence.

The widespread possession of cheap digital recording equipment, the development of satellite communication, the public availability of remote sensing technology and the ability to disseminate information instantaneously through the internet have made reporting on urban conflict more

complex. However, these factors have also led to the generation of enormous amounts of data that can be used as potential resources for monitoring. Available in real-time, these sources challenge the traditional evidentiary practices of human rights law and IHL, grounded in witness interviews often conducted well after the fact. But these transformations also lead to secondary conflict, about veracity of digital content and the disputed interpretations of news and social media websites. The establishment of new forums of international jurisdiction such as the International Criminal Court mean contemporary forums have themselves become dense media environments, where screen-to-screen interaction replaces face-to-face deliberation. The combined urbanisation and mediatisation of conflict makes FA's pioneering work an urgent and indispensable new practice for human rights investigations. FA seeks to respond to these challenges by developing new modes of media research and new ways of presenting investigations of urban and architectural environments.

In recent years FA has successfully tested its methodologies in a number of landmark legal and human rights cases undertaken together with and on behalf of threatened communities, NGOs, prosecutors and the UN. Their work consistently generates robust debate in human rights, architecture and legal circles. The UN Special Rapporteur for Counter Terrorism and Human Rights commissioned FA to analyse the destruction of buildings targeted by drone strikes as well as patterns of destruction in towns and villages resulting from drone warfare in Pakistan, Afghanistan, Yemen, Somalia, and Gaza. This work was undertaken with London's Bureau for Investigative Journalism. FA has also developed unique "data pattern" cartographies for Waziristan and Gaza and undertook a number of presentations in high courts in Israel, Italy, and France. In 2014-2015 FA collaborated with Amnesty international on reports on the 2014

Gaza conflict. They provided digital architectural models and animations to support a petition brought by the Palestinian village of Battir against the security barrier (wall) in the Israeli High Court, helping to win the case in 2015. In 2012 they worked with Migeurop in relation to the death of migrants in the Mediterranean.

The presentation at Tensta konsthall is supported by Goethe Institut Schweden.

18. Ingela Ihrman

Queen of the Night, costume/sculpture, public blooming performance at the opening 6 February, 2009/2018

The wonders of nature, poetic absurdism and ethno-biology are horizons within which Ingela Ihrman (Malmö) is working. Rare plants from faraway places, long dead fossils found nearby and animals (such as toads and utters) are brought to life through performances where blooming, moving around, or giving birth all happen in front of the audience's eyes, taking place in green houses as well as exhibition spaces. There is a performance with the blooming of the snake-like cactus (Queen of the Night) *Selenicereus Grandiflorus*, where a vanilla fragrance is emitted at night, and another with the dark red giant corpse flower, *Amorphophallus titanum*, which emits the smell of decomposing flesh. Sometimes a botanist or a gardener is acting as commentator for the performance, just like in the 19th century when 'bloomings' of this kind attracted large audiences, not unlike the nature programmes seen on TV during the artist's childhood.

Ihrman makes the realistic costumes herself, incorporating tactile handcraft techniques and traditional folk art in order to point to the historical processes through which plants and animals have influenced human forms of life, cultures, beliefs and thoughts – an influence continuing to this date and beyond. Replicas of existing or extinct plants and animals, sometimes in the form of uncanny wearable costumes, are placed in the context of performances that, at

once imaginative and disturbing, bring the creatures into life, giving birth or blooming. Take for example her six-meter-long sculpture Giant Hogweed, a plant (*Heracleum mantegazzianum*) which is an intrusive and unstoppable weed, with a phototoxic sap that causes serious burns. It spread rapidly in Europe and North America since it was introduced as an ornamental garden plant in the 19th century, and today it is classified as an invasive species, threatening both economical and ecological values. Sites of performance become surfaces for emotional projection, where xenophobic notions of "invasion" versus "authenticity" and "originality" are contested as a critique of identity politics in contemporary post-democratic societies.

Self-presentation

Ingela Ihrman (b. 1985) is an artist based in Malmö. Her practice moves freely between performance art, installations, and writing. Costumes and staged situations are reoccurring elements in her presentations, bringing creatures into life while i.e. giving birth or blooming. Her work is characterised by tactile craft techniques, hobbyism and poetic absurdism, and borrows from amateur theatre as well as from science. Limiting norms (notions like loneliness and belonging) and relations between different life forms are discussed within her work.

Recent exhibitions include *The Inner Ocean*, der TANK, Institut Kunst, FHNW Academy of Art and Design, Basel (2017), and *Future Flourish* at Tensta Konsthall, Stockholm (2016). Ihrman participated in the 11th Gwangju Biennale, *The Eighth Climate (What does art do?)* (2016); *The Swamp Biennial*, Art Lab Gnesta (2016); *Survival K(n)it 7*, Latvian Centre for Contemporary Art, Riga (2015), among others. Ihrman made the set design and costume for *IMMUNSYSTEMET*, a dance performance by Rosalind Goldberg, Sandra Lolax and Stina Nyberg (2017). She is currently working on a theatre play with director Maja Salomonsson that will premiere at Ögonblicksteatern in Umeå, autumn 2018.

19. Jillian Mayer

Make-Up Tutorial: How to Hide From Cameras, video, 3:37 min, 2013

MegaMega Upload, video, 3:18 min, 2013

I Am Your Grandma, video, 1:03 min, 2011

Selected for the exhibition,
accessed via YouTube.

The three playful videos by Jillian Mayer (Miami) which are part of **Soon Enough: Art in Action** all deal with the human body and identity in the digital age. The short DIY videos can be seen on YouTube. She says “The reflexive nature and desire for social connection that keeps going from physical to digital to physical to digital — the vortex — I find it very compelling and curious, and also quite tender. I pitch a lot of theoretical combinations of physical and digital together or apart, but I think I still represent a very emotional side of tech”. While **I Am Your Grandma (2011)**, which has nearly five million views, is a hilarious rap message to the artist’s unborn grandmother delivered by the artist in more or less outrageous outfits, **MegaMega Upload** is a self-help video for those who feel a need to upload themselves and possibly live forever. The latter also borrows the format of a music video.

Mimicking advertisement and prosumer media, Mayer is often taking as a starting point “one of mankind’s best inventions” — the smartphone. Intimate and alluring, it can reach far and wide, it can also as in this artist’s hands map the intersection of biometrics and the politics of pattern recognition. At the same time, existential concerns are never far away in Mayer’s work. In **Make-Up Tutorial: How to Hide from Cameras**, the artist is simply giving a tutorial the way many others do online but recommending scissors, scotch tape, white cream, black lipstick and eyeliner in places other than the eyes. It is an offer to learn techniques to be “undetected by cameras and still look great”, or even more precisely: you will be sticking out in a crowd but you will not be detected by cameras.

Self-presentation

Jillian Mayer is an artist and filmmaker living in Southern Florida. Her work explores how technology affects our identities, lives and experiences. Through videos, online experiences, photography, telephone numbers, performance, sculpture, painting and installation, Mayer’s projects investigate the tension between physical and digital iterations of identity and existence. Her video works and performances have been premiered at galleries and museums internationally such as MoMA, MOCA:NoMi, BAM, Bass Museum, the Contemporary Museum of Montreal with the Montreal Biennial (2014) and film festivals such as Sundance, SXSW, and the New York Film Festival. She was recently featured in *Art Papers*, *ArtNews* and *Art Forum* discussing identity, the Internet, and her artistic practices and influences. In 2010, her video *Scenic Jogging* was one of the 25 selections for the Guggenheim’s YouTube Play: A Biennial of Creative Video and was exhibited at the Solomon R. Guggenheim Museum, New York; Peggy Guggenheim Collection, Venice, Italy; Guggenheim-Museum Bilbao, Spain; and the Deutsche Guggenheim in Berlin, Germany. Mayer is a recent recipient of the prestigious Creative Capital Fellowship for 2015, the South Florida Cultural Consortium’s Visual/Media Artists Fellowship in 2011 and 2014, Cintas Foundation Fellowship 2012, and was named one of the “25 New Faces of Independent Film” by *Filmmaker Magazine*. She is also a fellow of the Sundance New Frontiers Lab Program for 2014, the Elsewhere Residency as a NEA Southern Constellation Fellow and the Zentrum Paul Klee Fellowship in Bern, Switzerland for 2013. Recent projects include: sculpture commissions by MoMA PS1, MoMA, MOCA:NoMi, and a solo show at the Pérez Art Museum, Miami. She also helps run the Borscht Corp., a non-profit film collaborative and film festival in Miami, FL.

20–23. Joar Nango
in collaboration with Lajos Gabor
Sámi shelters, 5 hand-knitted woollen
sweaters in ten different shades of
colours, 2009

The sweaters will be shown at Nälsta gård in Spånga, the homestead of the Spånga Local Heritage Association, Sunday February 11th, 13:00-16:00

Together with Lajos Gabor: **The European Everything (2017)**, installation and performance at Taxingeplan 5-7 February

Nomads won't stand still for their portraits, video, 10 min, 2015
The Indigenuity Manifesto, video 3 min, 2016

Joar Nango's (Tromsø) hand-knitted woollen sweater is the prototype for a new Saami-Design product called **Sámi Shelters**. The series has five editions, where each sweater is knitted by an elderly woman from different Sámi villages. The ones shown in *Soon Enough: Art in Action* are knit by Kari Beddari and Galina Jakovleva. The design is specifically made for the place in which it is produced. The motif in the knitting-pattern is portraying a local variation of the many "Giant Lávvu"-buildings found throughout the region of Sápmi. The five different buildings portrayed here can be found in; Lujávri (RUS), Máze (NOR), Deánu (NOR), Dearná (SWE) and Liksjoe (SWE). The five sweaters will be shown for one day at Nälsta gård, the museum and homestead of Spånga local heritage association. Sunday February 11th, 13:00–16:00.

A nomad city in a valley waking up is depicted in the video **Nomads Won't Stand Still for Their Portraits**. Smoke is coming out of chimneys and snow is covering the roofs, many of them circular. In this cityscape of concrete and wool with winding unpaved streets, Ulaanbaatar, the dwellings are tied to journeys, not territory. Wool and goat hair give continuity to life, the nomads continuously leave space for new space,

believing in their own temporality. Like **Nomads Won't Stand Still for Their Portraits** the video **The Indigenuity Manifesto** can be seen as a tribute to the survival techniques and inventions, the resourcefulness and adaptability of nomads whether in the north of Europe or in Mongolia.

Together with Lajos Gabor, a Roma copper smith based in Romania, Nango will make a three day performative event outside Tensta konsthall as a continuation of *European Everything*, which took place at documenta 14 in Athens and Kassel in 2017. Gabor and Nango are using simple hand tools to make jewellery made of copper, reindeer horns, leather and bark. Among other things they will make rings, which will be used by the first ever Sami Architecture Association which will be formed in Harstad in June of this year.

Self-presentation

Joar Nango is an architect with a degree from NTNU in Norway, and a practicing artist. He works with place-specific installations and self-made publications, that explore the boundary between architecture, design and visual art. Thematically speaking, his work relates to questions of indigenous identity, often through investigating the oppositions and contradictions in contemporary architecture. Recently, he has worked on the theme *The Modern Sámi Space* through, amongst other things, a self-published zine series entitled *Sámi Huksendáidda: the FANzine*, design project *Sámi Shelters* and the mixtape/clothing project *Land & Language*. He is also a founding member of the architecture collective FFB, which works with temporary installations in urban contexts. Currently, he lives and works in Tromsø.

24. Kultivator Post (r)evolutionary Exercises, print, 2011–2015

The practice of the art collective Kultivator, founded in 2005 by two artists and two farmers on Öland, is both a unique contribution to the field of art and to the rural context of Southern Sweden. They initiate and execute projects, exhibitions and workshops that explore possible alternative narratives within art and farming, food production and life beyond urban centres. Having both a residency and an exhibition space, they are working with members, invited guests and other visitors, regularly doing projects abroad, for example in Italy, Latvia, and Lebanon. Most recently, the project New Horse Culture explored the many functions and features of horses today and in the future, together with among others local horse enthusiasts, female refugees from Syria, and artists, performing some of what feminist science theoretician Donna Haraway has called “symposi-esis”: collective, multi-species production of systems.

To dock into existing structures, for example a farm, is an important strategy today, when the necessity to scale down and find ways to operate which are low cost, resilient and agile is increasing. In art institutional terms, it means professionalism regarding working conditions without always reverting to high production value. Another aspect of the methodology of Kultivator is also highly relevant: while being embedded in their local context they are also globally well connected. Through their art projects, they are joining forces with various agents, mobilising, and forming alliances and working in the long-term.

In the summer of 2011, Kultivator hosted the workshop *The Camp*, inviting self-organised art groups and -initiatives from the Middle East. The meeting was following a seminar curated by Cecilia Andersson, taking place in Beirut in 2010, before the Arab Spring. In light of the recent developments in the Middle east, Kultivator was interested

in a conversation on “revolution here and there”, looking at the differences and similarities of critical art practices in societies undergoing dramatic change, and those caught in stagnation. Conclusions and visions from the workshops are incorporated in a series of posters, *Post (r)evolutionary Exercises* which are shown at Tensta konsthall. Photographs from *The Camp* became focal points of designs inspired by artist, designer and social activist William Morris’s art nouveau patterns. The posters are available online and can be downloaded for printing.

Self-presentation

On site in Öland, Kultivator has a residency, exhibition space, and a dairy farm with 30 cows in addition to raising chicken, ducks, sheep and horses. Since its founding in 2005, approximately 150 artists, researchers and farmers have visited and worked on the premises, Kultivator has made works and presentations in more than 20 countries. The artworks produced by the group ranges from discursive farming projects and eco-building experiments to study groups of riding and horsemanship for refugee woman. An important aspect of all activities is exchange of experiences between people of different backgrounds, by mixing traditional and new media and rural and urban cultural expressions, in participatory hands on work on their farm or anywhere in the world.

25. k.ö.k.

k.ö.k. – women desire collectivity - a feminist platform embedded in the Women's Centre Tensta-Hjulsta
In addition to a poster advertising k.ö.k.'s activities, the project will appear in **Soon Enough: Art in Action** via events and activities at the Women's Centre Tensta-Hjulsta throughout the exhibition period.

k.ö.k. pattern by Shabnam Faraee and poster design by Moa Sundkvist

k.ö.k experiments with ways to build a feminist institute from within the existing community of The Women's Centre in Tensta/Hjulsta, through amongst other things feminist reading groups, meetings, film screening and communal dinners.

k.ö.k vardag (k.ö.k everyday) - every other Monday; which include manifesto writing, communal lunches and k.ö.k cinema.

k.ö.k studiegrupp (k.ö.k study group)- once a month. Check k.ö.k.'s facebook page for information.

k.ö.k söndag – (k.ö.k Sunday) once a month we invite guests to share their knowledge around women's organising and collectivity. On 15th April Sandi Hilal, architect from Palestine will talk about her project on hospitality. For more information check k.ö.k.'s facebook page.

Spring dates for k.ö.k: 12.2, 23.2, 25.2, 12.3, 23.3, 25.3, 26.3, 9.4, 16.4, 23.4, 7.5, 18.5, 21.5, 4.6, 18.6

To find out more or join k.ö.k's activities please follow our Facebook - K Ö K - Kvinnor Önskar Kollektivet or email kvinnoronskarkollektivet@gmail.com

k.ö.k is a part of **Många vägar hem** – a collaboration between Tensta konsthall, The Silent University, Tensta Library, the Women's Centre in Tensta-Hjulsta, and the Royal Institute of Art. With support from Kreativa platser, Kulturrådet.

**26. Marie Kølbaek Iversen
Io/I, 3D-animation of NASA imagery,
2:47 min, 2015**

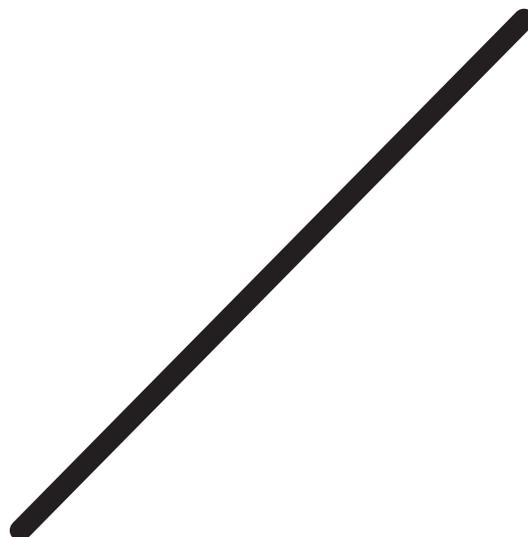
The video work *Io/I*, by Marie Kølbaek Iversen (Copenhagen), revolves around one of Jupiter's many moons, Io, involving images taken by NASA's spacecrafts. It is the most volcanically active body in our solar system. In Iversen's black and white video animations there is a similarity between the Earth and Io, as celestial bodies with volcanic activity at the core. At the same time there is a majestic leap in terms of distance to the moon in the outer parts of our solar system. By way of a mistranslation from the Italian, 'Io', which is me, but like any Self, Io is inconsistent because continuous volcanic activity collapses mountains and valleys and other components of the moon's surface to give rise to new configurations. Io was discovered in 1610 by Italian astronomer Galileo Galilei and named after the mythological figure Io; one of Jupiter's many amorous conquests, whom he later transformed into a cow in an attempt to hide her from his jealous wife, Hera. Hera called the bluff, however, and sent a gadfly to bite Io every time she would stop to rest. Io was thus doomed to wander restlessly across the Earth just like the moon circles its Jupiter.

Being a distant astronomical body it is not possible to access Io on a material level; the only traces of her on Earth are pictorial. Kølbaek Iversen uses images of the moon from NASA's archives as the source material for a running series of 3D-animated loops of Io as a bulging, popping, and dissolving, celestial body. Despite her distance and unavailability, however, Io weaves herself into the viewer by way of the first person pronoun, just like she wove herself into Galileo, who — when he fixed his gaze on a spot in the vast unknown — called it 'I'. *Io/I* is accepting and embracing of the new that arises in the face of destruction, debunking a moral order based on restoration, organicity and an idea of innocence (like virginity, once lost). And while it is a projection of

trauma as a process of subjectivation, what it brings to the fore is potential: other times, other places, other entries into the world, including and exceeding the human measure.

Self-presentation

I am alone with my one-year-old son, who is sleeping next to my bed. I therefore cannot set the alarm to wake myself up during the night, but I am so excited that I manage to wake myself up a number of times — enough to experience the different phases of the rare astronomical convergence of a super moon with a total lunar eclipse causing the appearance of a blood moon on the Nordic night sky. I see it rise, becoming tainted. And I dream about it all night: The projection of myself-as-part-of-the-planet Earth into space, the function of our astro-macro dance. Megalomaniac impulses, or: My dissolution into something much larger, which I cannot create or control, but that I may witness, ride, or resonate. Marie Kølbaek Iversen (*1981) graduated from the Royal Danish Academy of Fine Art in 2008 and is a PhD Research Fellow at the Academy of Fine Art at KHiO, Oslo, and the Department of Anthropology at Aarhus Universitet, Århus. Recent exhibitions include *Star Messenger* (solo exhibition) as part of *PS/Y's Hysteria*, LUX, London, 2017; the 11th Gwangju Biennial: *The Eighth Climate: What Does Art Do?*, Gwangju, 2016; *Mirror Therapy* (solo exhibition) at Fotografisk Center, Copenhagen, 2015.



27. Matts Leiderstam

Panels, acrylic and oil on poplar panel. Three paintings presented on a table made of oak, 2018

All of Matts Leiderstam's (b. 1956, Gothenburg) recent works are meticulously painted on poplar panels, with oil and acrylic. The size is similar to those of portable devices like laptop computers and iPads. As they are often displayed sitting on narrow shelves, they can be handled like objects — easy to turn around and re-arrange in various ways. They are syncretic forms of abstraction, mutated and blended. Queer, if you wish. They offer viewers an occasion to sharpen their vision, to practice precision and accept the paradoxical. Their formal articulation carries abstraction's rallying cry: "beware of how I am formulated, how I am taking shape". In Leiderstam's case, it is a nexus where the tradition of painting, regimes of viewing and new technology collide, furthering the capacity of abstraction to simultaneously encompass matter and spirit, being both worldly and idealistic, with vaguely indicated motives such as viewfinders and geographical coordination grids. The kind of geometric abstraction that they employ is partly related to classical abstraction, i.e. stripping the observable world of details; condensing the picture plane into large coherent shapes, linear and ordered. Sometimes there are grids, reminiscent of the kind of pictorial code which for centuries was used to transfer motifs from one surface to another, taught at Nordic art schools up until the 1980s. It is noteworthy that every painting has a frame, either painted or shaped by leaving the wood bare, and that the colours are subdued. In this way, structural and compositional problems seem to be at the fore, and too impersonality and dispassion, like in the work of Frank Stella.

Not only is there a system, a code, in Leiderstam's series, but a protocol is discernible too. Even the embryo of an algorithm of sorts is present, albeit a strictly analogue one. This can be seen

in light of conceptual and minimal art's reliance on administrative logics and bureaucratic systematisation. Palpably methodical inquiries, resting on a conceptual basis, are common in the work of Leiderstam: for example, the multi-year projects *Grand Tour* and *The Neanderthal Landscapes*, loosely joined under the rubric of *After Image*. Both of them pertain to how ways of seeing change, due to political upheavals, technological innovation and the development of knowledge. But whereas the earlier projects are related to classical paintings and are assemblage-like, and primarily emphasise perception, not least the desire of the gaze, *Panels* is equally invested in a formal articulation of the image as well as the manual and meditative making by the artist. Instead of being 'after images', they rather activate traces and reminiscences in the cloud, which is also the artist's own hard drive — his mind.

Self-presentation

Matts Leiderstam was born in Gothenburg in 1956 and lives in Stockholm. He obtained a PhD in Fine Arts at the Malmö Art Academy in 2006 and studied painting at Valand Academy between 1984–1989. He is a professor at the Malmö Art Academy since 2011. Selected solo exhibitions include: Wilfried Lentz Rotterdam (2017), Andréhn-Schiptjenko, Stockholm (2016), Kunsthalle Düsseldorf, Grazer Kunstverein, Graz (2010), Salon MoCAB — Museum of Contemporary Art, Belgrade (2008). Selected group shows: The 11th Shanghai Biennale; Generosity. The Art of Giving, The National Gallery, Prague (2016), Recto Verso, Fondazione Prada, Milan, In Search of Matisse, Heine Onstad Kunstsenter, Oslo (2015), 8th Berlin Biennale, Berlin, Late Barbarians, Gasworks, London (2014), Ciclorama, Museo Tamayo, Mexico City (2013), The End of Money, Witte de With, Rotterdam, Pandemonium — Art in the Time of Creativity Fever, Gothenburg International Biennial of Contemporary Art (2011).

**28. Osias Yanov
Gomero (The Order of Orgies)
video HD 3:30 min, 2015**

The video is on display in Space, Tensta konsthall's curatorial platform online.

Six figures, all high up in the tree, appear in Osias Yanov's three-minute silent video **Gomero (The Order of Orgies)**. They all become part of a fantastical human-plant-animal hybrid. As much as it crosses the divide between animal and vegetable, the work too also bridges the gap between genders, for Yanov's figures mix traditional male and female features. They appear in stature as if having found a place to inhabit quietly. The experience of watching this is almost like witnessing one of the transformations from Ovid's or Kafka's tales of metamorphosis: not as melodramatic as most Greek or Roman myths; more towards the quotidian transformations of Kafka's tales of human-animal beings, pre-postmodern precursors of cyborgs. The video, filmed with a steady camera, is shown on Tensta konsthall's online platform space, www.tenstakonsthall.se.

The tree in Yanov's video is a *Ficus elastica*, which reproduces via a co-evolved relationship with a specific type of wasp. Such co-evolutions, something Charles Darwin wrote about, occur on both microscopic and macroscopic levels, across the plant and animal kingdoms. Genetic diversity probably has a source here. In addition to the age-old fascination with transformations of humans into animals and plants, and gender performativity, this genetic side directly connects it with current discussions of the pharma-pornographic regime of our time with biochemistry as a dominant factor. Social and political things also happen on a molecular level. At the end of Yanov's video, a seventh body materialises, backlit by strong sunlight as if specially chosen. This creature wears a full bodysuit, head and body entirely covered with green foliage patterns. Now in total camouflage, the figure merges with the majestic *Ficus*

elastica, equally as un-dramatic. There seems to be something important about this quiet appearance and occupation of a particular place, something pointing to the future.

Self-presentation

It is an assault on the order of things. We long for the day our deviant tendrils creep over your highstreets and galleries, your pubs and parliaments, your dismal laboratories.

We do not desire inclusion in your systems of classification. We do not thrive in your light. We spread — in waiting — our roots — underground. (text from: gayplants.noblogs.org)

Osías Yanov works across sculpture, performance, film, and dance to reconfigure the visibilities and invisibilities of identities and cultures, from both an ancient and contemporary perspective. Yanov often works with people who embody a form of physical change, to question the ways in which societies establish values and norms of bodies, gender and sexuality

**Pauline Boudry & Renate Lorenz
Wig-Piece
(whose bodies, whose thoughts 2)
felt, artificial hair, metal, 2017
Wig-Piece (Mimicry)
felt, artificial hair, metal, 2017**

The work of Pauline Boudry and Renate Lorenz (Berlin) often contain highly staged scenarios, which are filmed, in which the past is recreated for a future use and new desires take shape. Amid the glitter, curtains, camouflage patterns and impressive wigs, a form of playful opacity makes itself felt among characters who are deliberately difficult to categorise, in defiance of normality, the law and economics. Like the philosopher and writer Paul B. Preciado, they tell us something about a fundamental shift in biopolitics and the nature and economy of desire, about what more of the future might be like. The peculiar sculptures shown in **Soon Enough: Art in Action** look like hairy

curtains, hybrid objects which appear to be both inanimate and animate, functional as room dividers and yet or clothes during film shootings, they intensely sculptural. Suspended from stands typically used to hold spotlights are objects firmly placed “in-between”, like abjective and at the same time attractive transitional objects leading from one position of subjectivity to another.

In the 2013 book *Testo-Junkie*, Preciado claims that a new form of government of the living has emerged in the period after the Second World War, through the forceful interaction between advanced capitalism, global media and biotechnology. S/he labels this new type of government ‘the pharmacopornographic regime’. The emergence of terms such as ‘transsexualism’ (1954) and ‘gender’ (which Preciado suggests appeared in its current usage in 1957), changes in economic and governmental regulations of pornography and prostitution in the Western world and the development of synthetic molecules for commercial use paved the way for this ‘sex-gender industrial complex’. Wide-spread examples are ‘the pill’, Playboy, Viagra, and Prozac.

In other words, psychotropic techniques and biomolecular and multimedia protocols affect subjectivity in hitherto unseen ways. Boudry & Lorenz’s sculptures, videos, performances and installations play into how this is not only influencing millions of individuals in their most intimate lives, but also sexuality and its semio-technical derivations are the main resource of post-Fordist capitalism. It is a new model of production: the control, creation and intensification of narco-sexual effects. If work is the central concept in classical economy, then ‘*potentia gaudendi*’ as formulated by Preciado, or orgasmic force, is the equivalent in the pharmacopornographic regime. *Potentia gaudendi* is the strength of a body’s excitation, its own extension in space and time. It is an event, relation, practice and evolutionary process; it is

essentially impermanent and malleable. *Potentia gaudendi* depends on ‘technobodies’, half foetuses and half zombies, individual bodies as extensions of global communication technologies, oscillating between excitation and frustration.

Self-presentation

Pauline Boudry and Renate Lorenz live in Berlin and have worked together since 2007. Artistic-political methods such as opacity — opposing the principles of rendering the Other transparent — determine the duo’s way of creating installations. With their films and sculptures, and the placement of screens and objects in space, they create a dense net of references to the history of art and the often cruel and excluding history of visualisation and the gaze, the pathologisation of bodies, but also about glamour and resistance. They play with the (dis)connections between objects and meaning, and with the conventional gendering of material. Does the hair of a sculptural hair-work refer to a wig? Does it refer to the history of drag performance? Or is it a prop? A minimalist object becomes the backdrop of a stage, and the visitor suddenly participates in a narrative that hints towards an alternative future.

31. Sorawit Songsataya
Coyotes Running Opposite Ways,
animated HD video, 5 min, 2016

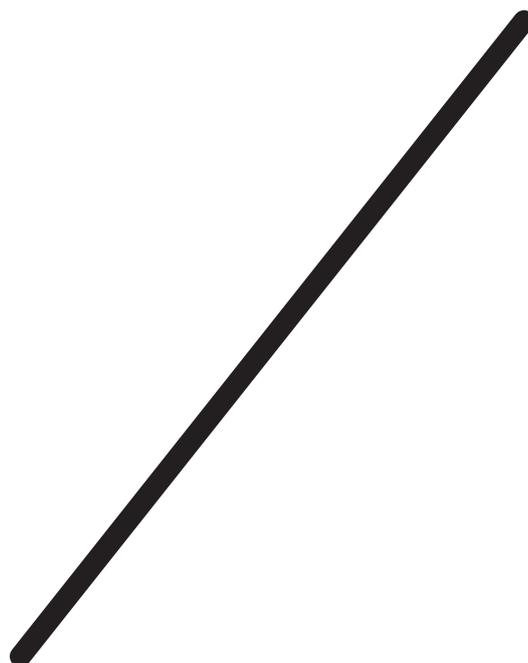
The meaning of ‘making’ today is at the core of the work of Sorawit Songsataya (Chiang Mai/Auckland), where traditional craftsmanship meets digitised labour in videos, objects and installations. The handmade is combined with the machine crafted, the synthetic with the natural. As the artist states: “Working with organic matter like clay, wool fibre, and natural yarn, my practice embodies tactility as a form of primordiality while embracing digital modalities as a way to synthesise and to understand new materialism (Manuel De Landa), natureculture (Donna Haraway), and the nomadic subject (Rosi Braidotti). These philosophical fields regarding me, matter, physics, and subjectivity can be viewed as coalescing with indigenous beliefs and ways of thinking (Te Ao M ori), in which I embrace to sustain the pragmatic dimensions of my work; to understand and help unravelling the kinship between making and remaking the image/object of the past, present, and future”.

The video **Coyotes Running Opposite Ways** is a 3D animation where a set of dark hands are “playing” a knitted square, using objects that look like plastic twigs in bright colours, all seen from above. Suddenly some of the objects take off and fly away. Close-ups of fibres are interspersed with this scene, shifting from sharp to blurry. Then a set of hands making string figures appear, holding these exquisitely simple games that can be found all over the planet against a starry sky. Slightly surrealistic, the imagery is enveloped by the rhythmical sound of something resembling bell. The title of the video nods to Joseph Beuys 1974 performance **I Like America and America Likes Me**, in which Beuys — covered with a felt blanket — spent three days with a wild coyote in a gallery space in New York, without setting foot on US soil. Referring to both M ori and Navajo string games in the video, Songsataya has also studied

Mori cloak making, feather adornments and raft building. He is both engaged with learning hand weaving techniques and using 3D scanning, modelling, and printing.

Self-presentation

Sorawit Songsataya’s practice often refigures kinship between past and present, of human and the meta-human worlds. Within his multimedia installation, dualism collapses through visual motifs that may appear as opposing ideology or materiality at first, but instantaneously they reveal shared commonality, values, and concerns. While most complex systems are hierarchical and categorised, his practice examines all possible routes and channels that opposing extremes can coexist. By seeing and understanding the symbiosis in all things, his practice is composed primarily by relations: of systems in relation to one another, through diverse materiality and medium. Songsataya holds an MFA from Elam School of Fine Arts, the University of Auckland. From January to March 2018 he is undertaking one of New Zealand’s most prestigious residencies, the McCahon residency, and has a solo exhibition opening at Artspace New Zealand in February. In this coming April he will join the international studio residency at Iaspis, Stockholm.



31–36. Suki Seokyeong Kang
chi-cha,
FHD video with sound, 8 min, 2016–2017
Warm Round for Round Cliff,
Thread, Painted Steel, 2015–2017
Warm Round for Black Mat,
Thread, Painted Steel, 2015–2016
Three legs–short,
Painted steel, wood wheel, 2013
Heavy Round, Painted steel, 2013

Chi-cha is an ancient Korean term indicating spinning gears. Though the word is no longer used today, the meaning it conveyed is still valid. Suki Seokyeong Kang (Seoul) selected this “chi-cha” as a title for two reasons: it addresses her interest in the sound of this word — the power and gravity of its pronunciation. The other concerns her interest in the meaning of the word, which connotes a relative repetition and the consequently persistent relation between disparate beings that cannot but exist in a constant collision against one another. <chi – cha> is composed of a video, an installation, and the movements that constitute that composition. The objects that appear in the video encounter each other and then lose each other. The objects and the repetitive movements convey a will to strengthen the present, embracing the impossible predictions of future circumstances based on the past. The extension of such will is portrayed through the repeated movements of the performers in the video, along with the invisible coordinates of the literal space, as the three elements of velocity, location, and space are interlocked like spinning gears while establishing their repeated relation. Chi-cha is also the title of a novel by Ryunosuke Akutagawa (Haguruma (Spinning Gears), 1927).

In another series of works Kang has drawn on the spatial narrative from Chunaengmu, a form of solo Korean court dance developed in 1828 by Crown Prince Hyomyeong. Chunaengmu requires its performers to move with restraint on a square-shaped traditional rush-woven mat. Kang’s scenography comprises an ensemble of sculptures, frames, fabrics, paintings: rotating

frames on wheels, wheels on legs that rest on a round wooden base, round cylinders of metal and wood atop one another, paintings stacked on a black mat. Her works, which involve found objects and textile components crafted by the artist herself, often wander around the floor, rest on walls, and even lean on each other. Visitors to her exhibitions are invited to compose their own choreographies with the work, engaging with her abstractions in personal ways.

Self-presentation

Suki Seokyeong Kang (b. 1977, Seoul) uses various media including painting, installation, and video to seek a synesthetic expansion of painting methodology. In her work, the conditions of painting mediate materiality, space, temporality, and narrative as they construct a visual (music) score. The various movements that take place inside such rhythmical space guide the direction of her next painting. Her practice is situated between the abstract and the figurative, the organic and the geometric. She is interested in creating a visual language of balance and harmony, through which she seeks to portray the structure and order of various conditions that each individual faces in society.

Kang studied oriental painting at Seoul’s Ewha Womans University, and painting at the Royal College of Art. She currently lives and works in Seoul. Recent exhibitions include *The 8th Climate (What does art do?)*, Gwangju Biennale (2016); *As the Moon Waxes and Wanes*, National Museum of Modern and Contemporary Art, Gwacheon (2016); *Groupe Mobile*, Villa Vassilieff, Paris (2016); *Foot and Moon*, Audio Visual Pavilion, Seoul (2015) and *Grandmother Tower, Old House*, Seoul (2013).

**37. Taus Makhacheva
Super Taus (Untitled 1), viral video, 2
min, 2014**

On a rainy day in the mountains of Dagestan a woman is driving along a winding dirt road when her route is interrupted by a parked truck, three passive men and an enormous rock occupies the middle of the road. Filmed with a dashboard camera we can follow how the woman, dressed in a long dress and a head scarf, gets out of the car, looks at the rock and then resolutely pushes it aside. While the men remain inactive, she returns to the car and continues her journey. In a little more than two minutes Super Taus has taken charge, solving a seemingly impossible task and then moves on. As the artist Taus Makhacheva (Moscow) herself explains “it is like a child’s fantasy, a dream of a woman who grew up and lives in a very patriarchal society”.

Inspired by the everyday anti-hero Super Sohrab and his adventures, in the video Super Taus (Untitled 1), she returns to the region of her family. In Makhacheva’s work, Dagestan is a place of seemingly endless conquest and re-conquest, a travel destination since the time of Tsarist Russia. Today, while being the place for Islamist insurgency, it is Russia’s most heterogeneous republic with almost three million inhabitants in the North Caucasus. The artist is continuously asking “who is speaking?”, whether in the video documentation from the theatre of masculinity in the streets of Makhachkala, the breathtaking staging of a tightrope dancer walking between two tall hill tops, moving copies of 61 artworks from the collection the Dagestan Museum of Fine Art from one hill top to the other, or a monument to two female museum attendants in the same museum, who in the 1990s prevented the theft of an abstract painting by Aleksander Rodchenko. Enigmatic, playful and poetic, Makhacheva’s work highlights the personal risks that are often involved with creative acts and keeps the viewer in a movement between belief and disbelief.

Self-presentation

Taus Makhacheva grew up in Moscow, while her background is in Dagestan, in the Caucasian part of Russia. This personal connection is often the starting point for her work, exploring a complex relationship between history, politics of memory and contemporary life.

Taus Makhacheva (b. 1983 Moscow, lives and works in Makhachkala and Moscow) holds a BA in Fine Art from Goldsmiths (2007) and an MFA from the Royal College of Art (2013) Selected exhibitions: Venice Biennial (2017); Museum ON/OFF, Centre Pompidou (2016); Shanghai Biennial (2016); Kyiv Biennial (2015); Moscow Biennale (2015 and 2011); Russian Performance: a Cartography of History, Garage Museum of Contemporary Art (2014); Sharjah Biennial (2013); Liverpool Biennial (2012); Makhacheva won the “Future of Europe” Prize, Museum of Contemporary Art, Leipzig, (2014) and the “New Generation- Innovation” State Prize (2012).

38. Yu Ji
Refined Still Life #1, lithograph, 2015

Artist Yu Ji (Shanghai) goes for a hike in the hills on the outskirts of Beijing. She is looking for a stone that bears no visible trace of human manipulation. In the lush forest, she stumbles across a sizeable rock, the shape of which intrigues her. It appears untouched by homo sapiens. She decides to bring the rock back to her studio in Shanghai, a journey of 1,400km. As the stone is neither small nor smooth, the journey becomes a complicated and cumbersome project. Once in the studio, the rock becomes the model, or motif, for a black-and-white picture embraced by a rough wooden frame. It sits at the centre of a naturalistic depiction, covering most of the picture plane. As the picture of the rock is made as a lithograph, it becomes a visual echo of sorts. **Refined Still Life #1: the afterimage of a seemingly absurd endeavour.**

The work shows that the artist's openness to allowing not only the unexpected and mundane to become part of the work, but also the counterintuitive. To schlep a perfectly ordinary rock — after all, most of earth's stones are untouched by human beings — means getting involved in a presumably boring and unnecessarily laborious process, albeit one that testifies to an interest in the land and its properties and faculties. Then there is the creation of the material artwork: it is complex without involving high production values (lithography being an old technique for reproducing images by drawing on the flat surface of a limestone). The peculiar repetition of the object depicted and the picture itself are also captivating — an image of a stone without traces of human hands, made precisely by human hands, and a stone. Such tautologies can be gimmicky and nostalgic, but here the return to an old-fashioned technique comes from the work that demands it, not from a melancholic attachment to it. The demand in turn has something to do with going 'back to basics', to a form of

reproducing images that is obviously not only pre-digital but even pre-modern.

Self-presentation

Based between both Shanghai and Vienna currently, Yu Ji deals primarily with sculpture and installation, yet her diverse practice includes also performance and video. Yu Ji's current practice is motivated by the ongoing investigation into the specific location with geography and historical narratives. Her works have been associated closely with field researches, and shows a strong interest in the intervention of specific space with the body. Taking the materiality of the media she employs as the starting point and sculpture as her essential media, Yu Ji has been developing and enriching her own vocabulary of art. Her performances that happen together with exhibitions of her sculptures, reflecting and moderating the fragile presence of humans and objects in their everyday environment, often turn the space of art into the site of labour work.

Yu Ji's work has been exhibited at various art institutions including Palais des Tokyo in Paris, CAFA Museum in Beijing, Yuz Museum Shanghai, and Times Museum in Guangzhou. Yu Ji exhibited at the 11th Gwangju Biennale and the 11th Shanghai Biennale in 2016. She was on the shortlist for the Hugo Boss Asia Art Prize 2017. Yu Ji is a co-founder of the not-for-profit AM Art Space (2008).

39. Zach Blas
Metric Mysticism, lecture performance
April 24th, 18:30

In this lecture performance, Zach Blas (Point Pleasant, WV/London) gazes into the crystal balls of Silicon Valley and charts the transmutation of big data into a magical substance that can predict — and police — the future. Focusing on the appropriation of mysticism and magic by Silicon Valley enterprises and governmental surveillance agencies, the lecture suggests that the crystal ball, a transparent device that permits one to see into the future, has come to stand as a paradigm for how tech entrepreneurs prefer to imagine the algorithmic processing of information. Palantir Technologies, it is suggested, is at the forefront of such metric mysticism. Co-founded by Peter Thiel, the controversial data analytics company appropriated the palantír, which is an all-seeing crystal ball used by wizards in J.R.R. Tolkien's *The Lord of the Rings*. Here, in Blas's palantir, data becomes a new absolute, determining what the future is and how it should be controlled.

Yet, what if one were to gaze not into a palantir but rather a chunk of silicon? Not the transparent glass but rather an opaque, geologic material at the core of digital technology. Against the prediction of the future, might gazing into silicon offer a way in which to consider the crisis of the present? The lecture performance is part of *Contra-Internet*, a project spanning video, sculpture, performance and text, engaging the emerging militancies and subversions of the Internet, such as the global proliferation of encryption tactics, autonomous mesh networks, and darknets. The project aims to performatively critique the Internet as both a hegemonic descriptor for digital networking and premier arena of political control. It also documents and speculates upon network alternatives that activists are developing globally. *Contra-Internet* is oriented from a feminist and queer perspective, in an effort to unite such political positions with a hacker ethos. Thus, the project

functions as an expansive conceptual, practical, and experimental framework for refusing the control logic of the Internet while building alternatives to its infrastructure.

Self-presentation

Zach Blas is an artist and writer whose practice confronts technologies of capture, security, and control. Currently, he is a Lecturer in the Department of Visual Cultures at Goldsmiths, University of London. Blas has exhibited and lectured internationally, recently at Art in General, New York; Gasworks, London; Institute of Modern Art, Brisbane; Van Abbemuseum, Eindhoven; Institute of Contemporary Arts Singapore; e-flux, New York; and Museo Universitario Arte Contemporáneo, Mexico City. Blas's recent works respond to biometric governmentality and network hegemony. *Facial Weaponization Suite (2011-14)* consists of "collective masks" that cannot be detected as human faces by biometric facial recognition software. *Contra-Internet (2014-2018)* explores subversions of and alternatives to the internet and is supported by a 2016 Creative Capital award in Emerging Fields and the Arts Council England. Blas's writings can be found in *Documentary Across Disciplines (The MIT Press and Haus der Kulturen der Welt)*; *Queer: Documents of Contemporary Art (The MIT Press and Whitechapel Gallery)*; and *e-flux journal*. He is producing two books, an artist monograph, and *Informatic Opacity: The Art of Defacement in Biometric Times*, a theoretical study that considers biometric facial recognition as an emerging form of global governance alongside aesthetico-political refusals of recognition, such as masked protest. His work has been featured in *Artforum*, *Frieze*, *Art Review*, *Mousse Magazine*, and *The Guardian*.

40. Zhou Tao
Fán Dòng, The Worldly Cave, single
channel 4K UHD, color and sound,
48 min, 2017

From Minhougeqi Village in Fuzhou, to Menorca in Spain, from Fán Dòng in Shoguan, to the Sea of Inchon, from the foot of Dafu Hill, to the Sonoran Desert, images and reality are constructing a topologic booklet. In Zhou Tao's (Guangzhou) incredibly beautiful films there are neither scripts, nor stories. Instead the light becomes a protagonist, and the landscape too. The result is visual ambiguity: what am I actually looking at? Mostly filmed with a steady camera, the atmospheric films abstain from dialogue — people are typically in the background or passing, unaware of the camera while often looking at their handheld devices. The earth, and that which is the source of all life, light, are at the centre of the film — one of them is rapidly transforming in the era of the Anthropocene and the other seems constant but is imbued with new meanings.

The film *The Worldly Cave* is filmed in Fán Dòng, where the Hakka people have all moved away from the place where generations of their families lived. Before the execution of the new development, all the villages on this land will soon be buried into continuous muck dunes. On the open grounds, stocked there are huge piles of second-hand machines which would be re-sold in southeast Asian countries. Estate investigation teams gathered in different groups, talking about the potential prices of the land. After passing some huge muck dunes and then between two even higher muck dunes, the hunters have built their sheltered pits and bird traps in the air. They tied a bee to a transparent string as it would lead them to the beehives hidden in the cracks. Fishermen even found a source for fish in the swamp that connects the groundwater, while buffalos are held with ropes and dogs, foxes and rams rummage about. The men and women in the giant ferrocement caves beneath the clouds were still chattering about the

bullfrogs from lunch a new everyday life has emerged, in the midst of apocalyptic grandiosity.

Self-presentation

From the East Village to Deer Town; from Sukhumvit to Mortal Hole; from Flower City Square to Mars Science Laboratory, why does everything always happen unexpectedly in these journeys? In one deserted green area, and in the climate complicated by summer and winter, I joined the training with the rowers of dragon boats by day and night. Molecules of soil and gas derived and reconstructed into new compounds, light beams were cast in the fog and then built into a palace on the square. Along the gradation in the spectrum between red and blue, I noticed that sleep was going toward a political destiny of the unconscious. I became one resident, in the midst of a topology and lights mutually shaped by the imagery and the reality. Flying along the gently undulating surface.



FUTURES

A series of seminars at Tensta konsthall in collaboration with the Institute for Future Studies throughout 2018.

Can we be optimistic about the future of the world and mankind? Seldom has this question been so contentious as it is now. On the one hand, infant mortality, poverty and the number of violent crimes and wars in the world have decreased radically, while longevity, literacy, access to education, health care and clean water have increased. On the other hand, we face a serious climate crisis at the same time as several bloody, seemingly unstoppable conflicts continue, with consequent untold numbers of people seeking refuge. We are also witnessing a rise in racist and anti-democratic attitudes and movements in many places, and national sovereignty is being challenged by, amongst other things, technological developments that have created new, difficult to decipher infrastructures. In this lecture series, some of the themes that will influence future development will be discussed. What will happen to democracy in a globalized world, where the importance of nation states is declining and technology and communication corporations are gaining more and more influence? How are values affected by the waves of immigrants and new social media? Does the survival of humankind depend on possibilities to leave this planet and colonize other planets? New ways to discriminate against people have been seen recently – how can efforts be reinforced against such kinds of injustice?

The seminar series is part of Tensta konsthall's 20th anniversary and will continue throughout 2018.

Dates

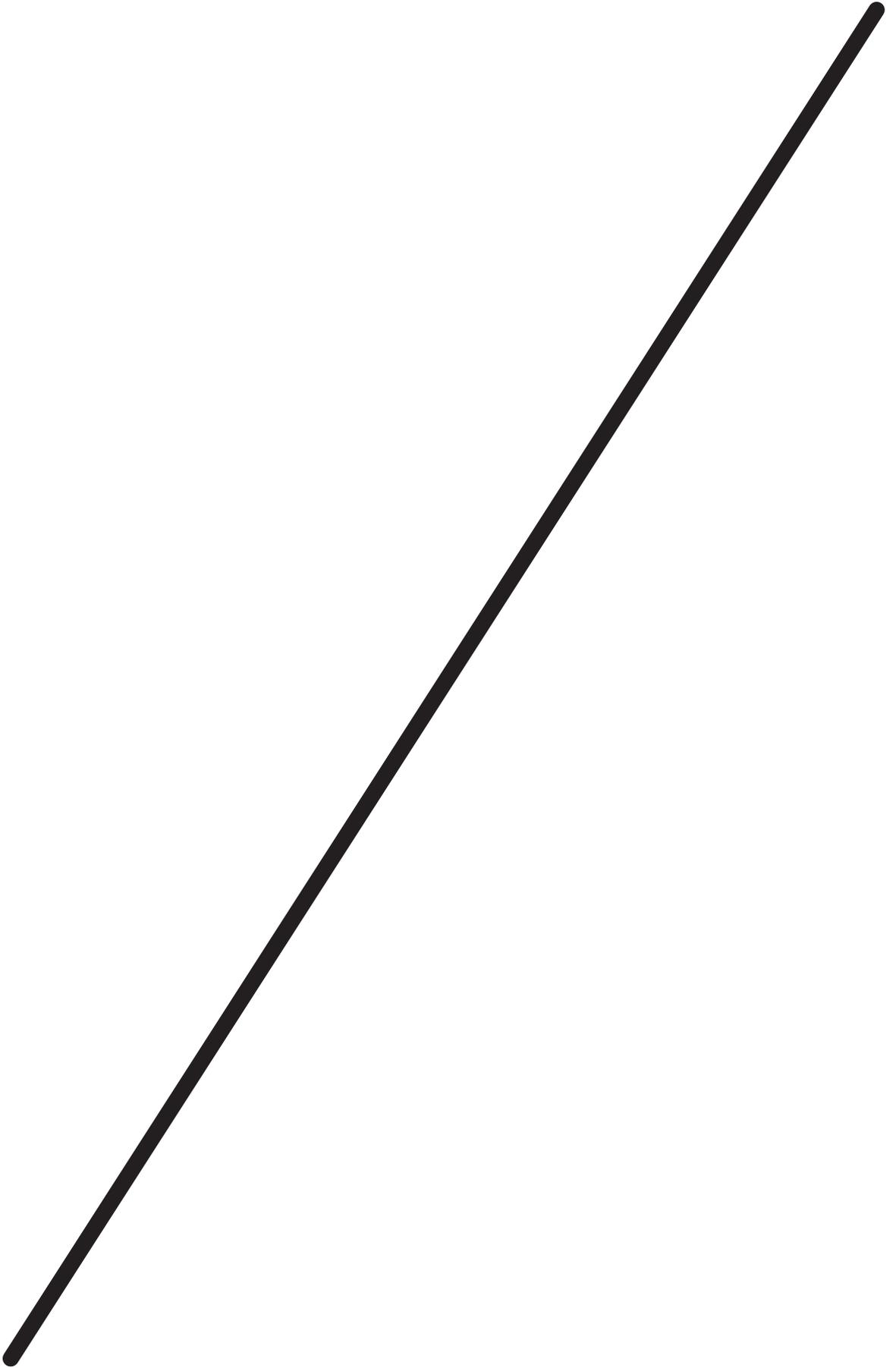
Thursday 23 March, 18:30 Ahmet Ögut and Karim Jebari

Tuesday 10.4, 18:30 Bi Puranen and Pontus Strimling

Thursday 24.4, 18:30 Mao Mollona

Tuesday 11.9, 18:30 Gustaf Arrhenius and Folke Tersman

Tuesday 20.11, 18:30 Katharina Bernd-Rasmussen and Moa Bursell





**Events as part of
Soon Enough: Art in Action:**

**Thursdays and Saturdays, 14:00:
introduction to current exhibitions**

Monday 5.2–Wednesday 7.2: Joar Nango and Lajos Gabor work on their sculptural and performative collaboration The European Everything at Taxingeplan outside Tensta konsthall. Previous iterations of the project have been presented at Document 14 in Kassel and Athens in 2017.

Tuesday 6.2, 17:00–20:00: Opening of Soon Enough: Art in Action and Art Treasures: Grains of Gold from Tensta's Public Schools. Performance Queen of the Night by Ingela Ihrman.

Wednesday 7.2, 12:00–17:00: A Fiesta of Art, a day of presentations of the works in the exhibition with Alma Heikkilä, Amol Patil, Ane Graff, Ann Lislegaard, Anne Low, Bella Rune, Christian Nyampeta, Dale Harding, Flo Kasearu. Ingela Ihrman, Joar Nango, Lajos Gabor, Marie Kølbæk Iversen, Mathieu Vrijman & Malin Lindmark Vrijman (Kultivator), Matts Leiderstam, Suki Seokyeong, and Yu Li.

Sunday 11.2, 14:00–16:00: Joar Nango is showing the work Sami Shelters, a series of knitted sweaters, at Nälsta gård, the homestead of Spånga Local Heritage Association.

Saturday 24.2, 14:00–17:00: Facing structural racism – unraveling the NSU Complex, seminar with the Association of the Friends of Halit, among others Ayse Gülec , Fritz Weber, and Natascha Sadr Haghghian, who commissioned the work 77SQM-9:26min by Forensic Architecture.

Sunday 25.2, 14:00–17:00: Taus Makhacheva is conducting a workshop on superheroes.

Monday 26.2–Friday 2.3: Art camp with the textile department of Konstfack University College of Arts, Crafts and Design, with professor Bella Rune.

Tuesday 6.3, 18:30: What does artistic research do? With the artists Andjeas Ejiksson, Ane Graff, Anna Lundh, Behzad Khoosravi Noori, Kajsa Dahlberg, Jan Peter Hammer, Liv Bugge, Marie Kölbaek Iversen, Olivia Plender.

Thursday 22.3, 18:30 Seminar with Karim Jebari, The Institute for Future Studies, and Ahmet Ögut, artist. The first seminar in a series running throughout 2018 in collaboration with The Institute for Future Studies, celebrating Tensta konsthall's 20th anniversary.

Tuesday 10.4, 18:30 Seminar with Bi Puranen and Pontus Strimling, The Institute for Future Studies- The second seminar in a series running throughout 2018 in collaboration with The Institute for Future Studies, celebrating Tensta konsthall's 20th anniversary.

Thursday 19.4, 18:30: Seminar with Mao Mollona, researcher Goldsmiths College. The third seminar in a series running throughout 2018 in collaboration with The Institute for Future Studies, celebrating Tensta konsthall's 20th anniversary.

Tuesday 24.4, 18:30: Performance-lecture by Zach Blas, artist.

Friday 27.4, 17:00: Eyal Weizman on Forensic Architecture and 77SQM_9:26min.

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