
Tensta museum: Continues
With Art Treasures: Grains of Gold
from Tensta's Public Schools
7.2–31.12 2018



Art Treasures: Grains of Gold from Tensta's Public Schools

Tensta konsthall 7.2–31.12 2018

Annette Fahlsten, Asger Jorn, Berta Hansson, Björn Jonson, Carl Larsson, Christina Rundqvist, Dagmar Rickman, Elsa Björkman-Goldschmidt, Eric Detthow, Folke Lind, Gert Aspelin, Hans Viksten, Hokusai Katsushika, Ingegerd Möller, Joaquin Ibanez-Arellano, KG Karl Gustaf Nilson, Kristina Anshelm, Lars Börjesson, Lea Ahmed Jussilainen, Merete Herrström, Per-Erik Hagdahl, Randi Fisher, Reinhold Ljunggren, Stig Åsberg, Sven X:et Erixson, Sven Ljungberg, Ulf Wahlberg, and Urban Torhamn

In cooperation with the Stockholm City Museum, Tensta konsthall has arranged an exhibition of public art in municipal schools. Some thirty works of art which are normally found in corridors, teachers' rooms and dining areas in Tensta schools have been loaned to Tensta konsthall and placed in the gallery's classroom. The artworks facilitate discussions concerning lessons that can be drawn from Swedish 20th century art history and the educational ideas that underlie the reasons why there is art in public places in Sweden. The exhibition includes work by Carl Larsson, Sven X:et Erixson, Randi Fisher and Berta Hansson, amongst others.

During the exhibition period, a programme in the schools is organised for the vacant spaces left by the art on loan to Tensta konsthall to be activated by artists invited to do workshops and temporary art installations. The artists participating in this programme are Bernd Krauss, Mats Adelman, Nina Svensson, Peter Geschwind, Thomas Elovsson and Ylva Westerlund. Events are planned to take place at Tensta konsthall as well, including teacher seminars, art tours and school viewings. The events are organised in collaboration with Elinsborg School, Enback School, Gullinge School, Hjulsta School, Spånga Upper Secondary

School and Tensta Upper Secondary School. The project **Art Detectives (2015–2016)** preceded **Art Treasures: artist Pia Sandström and architect Stefan Petersson, together with teachers and students from the Enback School, Elinsborg School, and Gullinge School, charted and discussed public art in their own institutions, in collaboration with the Stockholm konst. Throughout 2018, all 76 of the school classes in Tensta will be invited to Tensta konsthall, as a part of Tensta Museum: Reports from New Sweden.**

Why is there art in the schools of Tensta? The artworks included in Art Treasures are a selection from Tensta's Municipal Schools, all have landed there through a variety of circumstances and through different periods of time. However, the reason behind their placement in schools is the same for all: to make it possible for children and young people to be able to experience original art at close quarters. The artworks, now belonging to the municipality of Stockholm, have been placed in the schools through the public art department of the City Museum. While several of Tensta's comprehensive schools were built in the 1960s and 70s, Tensta Upper Secondary School was opened in 1984, and as one of Stockholm's most modern and best upper secondary schools, it took over a distinguished collection of art from Norra Latin school (which was closed in 1982) and also received new work by artists such as Veronica Nygren and Torsten Renqvist.

The notion of placing art in schools goes back to the latter half of the 19th century when art history as an academic subject was established and art museums were built in most major European cities. During the same period, pictures were becoming increasingly common in teaching, primarily through reproductions and illustrations in textbooks. In Sweden, public schools were introduced in 1842, and it was stipulated that every parish and town congregation should start an elementary school with certified teachers. However, setting up these schools took time and five years later not even half of the country's children were registered for this four-year elementary education. A number of elementary schools were built in rural areas, mostly out of wood, while the cities had "school palaces", grand, imposing buildings, designed by more or less well-known architects. The school system became increasingly secularised, but this secularisation varied throughout the country since each municipality decided its own curriculum. A single, uniformed, educational authority was created first in 1962, when the general public elementary school, girls' schools and secondary grammar schools became a single, state-run, 9-year comprehensive school.

At the turn of the 20th century, educators such as Carl G. Laurin (1868–1940) and Ellen Key (1849–1926) asserted the importance of stimulating school children's and young people's interests in art through visiting and studying their local monumental buildings and museums. Laurin emphasized in his "Art and School" from 1899 how children learn to "use their eyes" and claimed that it was high time "to take art to youth and youth to art", and — moreover — "Only the best is good enough" for this purpose. This idea has roots in Romanticism's concern for the child's innate creativity and its efforts to foster the individual personality. At the same time, ideas about the noble functions of art in general were common. Key, who in 1900 published the pioneering book, *The Century of the Child*, argued that

there was a direct connection between beauty, order and purity. Art in schools was seen as positive, both for teaching history and for aesthetic development. Sources of inspiration included Alfred Lichtwark's (1852–1914) innovative work at Kunsthalle Hamburg, which during the decades surrounding 1900, lay the foundations for what is now called museum pedagogy. The art historian and idealistic social critic John Ruskin (1819–1900) and William Morris (1834–1896), textile designer, novelist and social activist associated with the Arts and Crafts Movement, were also important influences.

At the end of the 19th century, a handful of individual schools in Sweden received large murals with patriotic and other edifying motifs — for example, Reinhold Callmander's (1840–1922) paintings with Old Norse themes in Gothenburg's natural science grammar school in 1888 and Carl Larsson's (1853–1919) *The Swedish Woman through the Centuries* from 1891, at the Elementary Grammar School for Girls, also in Gothenburg. The murals arrived at the schools mainly on the initiative of the headmasters and with the help of private donations. Thanks to the Association for Decorating Schools, founded in Stockholm in 1897, later called Art in School (1903), a large number of schools were furnished with specially commissioned monumental artworks on the one hand, and on the other, reproductions of historical and contemporary painting. The schools that became members of the association paid a membership fee, and soon there were affiliations in other cities. Similar associations already existed in Germany and England, and then later in Norway and Finland during the first decades of the 20th century. Certain artists, for example, Anders Zorn (1860–1920) and Prince Eugen (1865–1947), donated the proceeds from some of their exhibitions to start a fund to augment the membership fees. In Stockholm, Norra Latin, Norra Real, Södra Latin, Nya Elementar and Olofslunds School are noted for their ambitious mural paintings.

After the second world war, efforts to democratise art and extend art into wider circles were invigorated. The Art Enquiry from 1948 strongly recommended that art should reach all levels of society. In Sweden, the introduction of the compulsory comprehensive school entailed focusing on individual pupils who should be trained to use their own eyes to see, understand and be able to personally relate to art. This was thought to help people become conscious of their own situation. A new association, with the same name as its predecessor, Art in School, was formed in 1947 in order to arrange touring exhibitions with both original art and reproductions. Exhibitions of original art usually contained 15–20 works, which were presented on portable display screens in the classroom and other places in the schools. Individual artists loaned out their own work, and even collectors and gallerists also made artworks available. The artist Sven X:et Erixson, for instance, had a continuous touring exhibition for several years. The large number of women artists in the association's exhibitions has been explained by the fact that they were prepared to loan out their work more often than men. Schools were also given the opportunity to purchase works of art for long term viewing, often in cooperation with Konstfrämjandet (the People's Movement for Art Promotion), which since its founding in 1947, produced graphics in collaboration with many of the leading artists of the time at reasonable prices.

A comprehensive pedagogical programme was connected to the touring exhibitions, which were often thematic — for example, **The Face and Masks**, **Ten Women Painters**, and **Trees**. The latter contained original art, children's drawings, reproductions and photographs, and was considered suitable for teaching drawing, local history, natural science and nature conservation. Over and above a certain "art fostering" effect, the aim was that art should function as a pedagogic, inter-disciplinary instrument extending over

subject boundaries — art should be an integrating tool. Through financial help from the Royal Fund [Kungafonden], Art in School was able from the mid 1950s to also purchase artworks and place them in schools all over the country. The association came to become largely a rural organisation, having a particular impact outside of the cities that had their own art museums, i.e. Stockholm, Gothenburg, Malmö, Eskilstuna and Norrköping. In sparsely populated areas it was not unusual that Art in School's exhibitions offered the first opportunity ever for people to experience original art first hand. In 1967, Art in School joined forces with the newly started Riksutställningar [The Swedish Traveling Exhibitions] and remained as their specialist department for art in schools until 1976. Of Riksutställningar's 212 exhibitions in 1973, 151 were school exhibitions. During this period, so-called "box or packaged exhibitions" were often used and in time they began to be classified as "educational materials".

Stockholm's municipal Art Committees were formed during the first half of the 1960s, in the wake of the State Art Council's inauguration in 1937 and the increasingly frequent implementation of the "one percent" rule that came after the Second World War. The "one percent" rule meant that one percent of building and renovation costs should be allocated to on-site art projects. The school art committee was one of the municipal committees and in 1993 these committees merged and became the City Art Council, whose art department was commissioned to spur interest in art and the school milieu, not least through art in school yards. In a text from 1997, Monica Wallin from the Stockholm City Art Collection wrote that to encourage "[t]he desire to learn through art and one's own creativity" is one of the school's most important tasks.

LIST OF WORKS

Lea Ahmed Jussilainen, Spray, 1989
23x27 cm, coloured etching
Hjulsta School

Lea Ahmed Jussilainen's (1955, Helsingborg/Stockholm) colour etching, **Spray**, from 1989 is an abstract image resembling broken ice on water, crackled clay or a delta landscape as viewed from above. In her hands, the processes of nature create decorative patterns where the beautiful and the safe are combined with the threatening and disquieting. In 1989 Ahmed Jussilainen was occupied by nature and water, exploring the contrasts between surface and depth. Depth, stillness and clarity on the one hand, and on the other, a chaotic foaming surface: the golden yellow surface interacting with the depth revealed in the mint green cracks. Ahmed is primarily working with graphic art. She has also taught at the Konstfack [University College of Arts, Crafts and Design], and from 1977 to 1986 she was a member of Sappho's Daughters, an artists' collective that is still active, mainly working with public art.

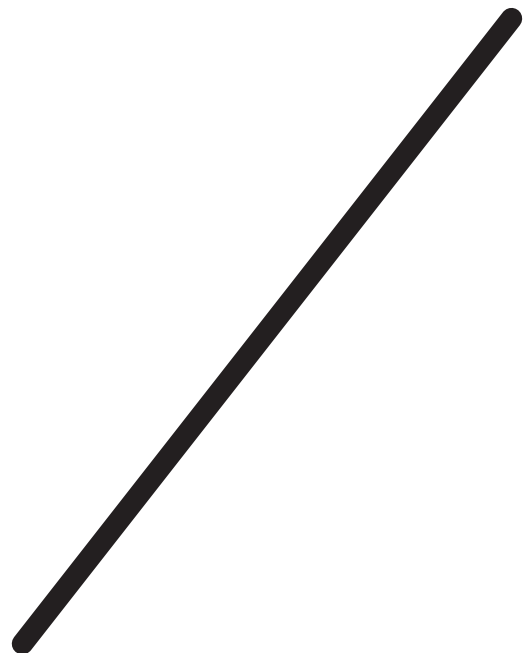
Kristina Anshelm, Swimming, 1981
40x64 cm, woodcut
Gullinge School

Swimming from 1981, is an intimate depiction of the relation between humans and nature. We see a woman's head next to a duckling. Or is it a rubber duck? The woman looks at the duckling as if she recognises it. The traces in the water from the woman's movement towards the bird resemble the surface formations created by the duck, emphasising the links between the two. The image has a dreamlike calm, where the artist, using print technology, manages to capture the light reflected on the surface of the water. Kristina Anshelm (1942, Stockholm) has specialised in woodcuts, a technique she uses for black and white images, often focusing on people, animals and nature. What attracts Anshelm to woodcuts is the light: when the black is darkest, the light areas are the most luminous. In

1998 Anshelm's work **Tallkrogdraken** [Tallkrog's Dragon] was mounted at the Tallkrogen metro station.

Gert Aspelin, Gulliver V, 1975
49x37 cm, aquatint
Spånga Upper Secondary School

Tired of urban life, Gert Aspelin (1944, Gothenburg/Kivik) wanted to flee the city and all its asphalt and return to nature. In his dream-like **Gulliver V** from 1975 we see a boy lying on the ground with what seems to be a picnic blanket. This dramatic perspective excludes everything other than what is on the ground. On the blanket is a collection of toys. The boy lies on his side with his eyes shut. While one hand lies motionless, his fingers on the other hand play with the ground. During the 1970s Aspelin began to depict his son in his artworks and also objects from his own childhood. The same year that he made **Gulliver V** he gave up his job as a teacher in the University College of Arts, Crafts and Design and moved to Kivik. Much of Aspelin's art is about investigating Kivik and its landscape, where he has continued to look at all the many facets and angles of the images he discovers, separating them and combining them together.



**Elsa Björkman-Goldschmidt, From Strandvägen
1910, 45x35 cm, etching
Spånga Upper Secondary School**

Elsa Björkman-Goldschmidt's (1888-1982 Linköping/Stockholm) etching, **From Strandvägen** was purchased in 1973. The focus in the etching is on Skeppsholmen seen from Strandvägen on Östermalm. On the top of Skeppsholmen the Skeppsholm's church is visible, which is no longer a church but a concert venue - the Eric Ericson Hall. In the background of the etching a church tower can be glimpsed; in the foreground boats are docked along Strandvägen. Björkman-Goldschmidt uses light and shadow to create depth, like the so-called "atmospheric painting" which was popular a century ago. The church tower in the background is drawn using dull tones, which gives the image a spatial effect. Björkman-Goldschmidt was also a writer and journalist. In 1916-1918 she was Sweden's Red Cross representative in Russia and in 1919-1924 she was in Vienna, working for Save the Children. Like many women artists and writers - for example, Siri Derkert - she attended courses at Kvinnliga medborgarskolan (the Female Citizens' School) at Fogelstad, a legendary school for women which was founded in 1925, four years after women won the right to vote in Sweden.

**Lars Börjesson, Champion, 1978
60x65 cm, oil on canvas
Enback School**

Lars Börjesson (1922-1999 Gothenburg) uses only black and brown tones in the painting, **Champion**, bringing out a feeling of both softness and hardness. A rock rises out of the sea, totally still, surrounded by churning water. The rock looks to be hard and sharp but the surface of the water is soft and wavy. This contrast can be explained by Börjesson's technique: he used a kind of paint jelly, a time-consuming method that gave his paintings a special surface. During the last half of the 1970s he began to be interested in the sea - not in its symbolic possibilities but rather in its movements and light reflections. He often took his boat out in the sea in search of motifs. The title of this painting, **Champion**, refers to a plant of the carnation family, which is common in Eurasia and North Africa but very rare in Sweden.

**Eric Detthow, Girls' Boarding School, 1921, 61x50 cm, oil on canvas
Gullinge School**

In the painting *Girls' Boarding School*, from 1921, Eric Detthow (1888–1952, Vassända-Naglum/Stockholm/Paris) shows a group of people depicted with a thoughtful tranquillity. Several girls are gathered in front of a girls' boarding school. Schools for girls were introduced in the 1870s in much of Europe and the US and because of their school fees, they were mainly attended by girls from well-off families. Detthow was born in Vassända-Naglum, in the county of Älvsborg, but he worked primarily in Paris, where he was strongly affected by the artistic currents he found there, in particular by cubism and neo-classicism. Although he has been largely overlooked in Sweden, his work was appreciated in France, where from 1920 onwards he was invited to be part of the annual Autumn Salon, and participated in group exhibitions together with many of the great names of the time such as Henri Matisse, Pablo Picasso and Marc Chagall.

**Sven X:et Erixson, Aquarium, 1950
51x79 cm, colour lithograph
Spånga Upper Secondary School**

Aquarium from 1950 is a colourful lithograph where all forms and shapes are in movement. Sven X:et Erixson (1899–1970, Tumba /Nacka) has created a sense of harmony by melding the colours and the rounded forms together. The different blue nuances of the water interplay with the red and yellow colours of the fish and the green of the plants. This popular artist is known especially for just these imaginative patterns of colour. X:et's style is full of the sort of spontaneity and innocence that often characterises children's drawing, and therefore his art has been described as naivistic. Erixson has signed *Aquarium* along the edges so that the lithograph can be hung both vertically and horizontally.

**Annette Fahlsten, Fans and Apple Blossom Twigs, 1985
29x75 cm, gouache sketch
Tensta Upper Secondary School**

Fans and Apple Blossom Twigs is a gouache sketch for a textile wall hanging for Tensta Upper Secondary School. The colourful but also harmonious and tranquil composition is decorative, with a motif clearly inspired by Japanese culture. Fans and apple blossom twigs hover over a dark rose background, with patterns in white. While at Konstfack [the University College of Arts, Crafts and Design] Annette Fahlsten (1943, Stockholm/Bäckmora) concentrated on decorative painting, working with textile prints and scenography. She was one of the founders of the crafts collective, Textile Group, in 1973 — a collective with some forty members. She works with both painting and textiles and has made two large artworks in enamel for Silja Lines ferries.

Randi Fisher, The Climbing Tree, 1955
128x36 cm, tempera on panel
Spånga Upper Secondary School

In Randi Fisher's (1920–1977, Melbourne/Helsingborg) tall and narrow tempera painting from 1955, *The Climbing Tree*, depicts three children by a tree, looking at a train in the distance. One of the children has climbed up in the tree whilst the other two stand on the ground. The style is simple, with very few details, and the painting is dominated by red tones. Building up a composition through geometric forms was a method often used by Fisher and can be seen also in *The Climbing Tree*. Tempera is a technique where the binding agent used for the paints is water-soluble, most often egg yolk. Fisher has received much attention for being the only female artist to take part in the group exhibition, *Young Art 1947* at Galleri Färg och Form in Stockholm. The artists in this exhibition came to be known as “the men of 1947”, an epithet that ignored Fisher's participation. She was part of a wave of modernists, including for example Lennart Rodhe, who dismissed “gallery art” as closed and elitist, placing value instead on art in public places — having art in schools was self-evident for Fisher. *The Climbing Tree* is a late work; only a few years after this painting was produced she put aside her brushes and went over to glass painting.

Per-Erik Hagdahl, Sunlight, 1979
97x81 cm, oil on canvas
Gullinge School

In Per-Erik Hagdahl's (1929–1982) Stockholm) oil painting *Sunlight [Solljus]*, nature's blue colours and the golden light of the sun are amplified to create an almost impressionistic depiction of the scenery. Hagdahl has focused on how we see and experience nature rather than portraying it realistically. He is known as a painter as well as a draughtsman and graphic artist. He studied at the Royal Swedish Academy of Fine Arts and made study trips to Paris.

Berta Hansson, The Child
Acquired 1985
37x30 cm, drypoint
Enback School

In her black and white drypoint, *The Child*, Berta Hansson (1910–1994, Hammerdal/Stockholm) describes the child's relation to adults. In the foreground, we see a child in an adult's arms, their faces close together. Behind them are children and adults in various play situations — for instance, one small child looks to be taking its first steps. Along with aging, children are Hansson's most common motif. In the young and the old she discovered an unguarded nakedness and naturalness which she was drawn to. During her years as a teacher in the Lappland community of Fredrika, her pupils became the subjects of her many drawings and paintings, all of which landed in her desk drawer.

That Berta Hansson should become one of the most well-known women expressionists along with Siri Derkert (1888–1973) and Vera Nilsson (1888–1979) was not always given. According to her father, the teaching profession gave security, but when Elsa Brändström (1888–1948), the war nurse known as “Siberia's angel” for her efforts during the first world war, discovered Hansson during a visit to Fredrika, Hansson's life took a new turn. Thanks to Brändström, Hansson was asked to exhibit in the Stockholm gallery Färg och Form in 1943. After that Hansson devoted herself exclusively to art. She enjoyed travelling and in the beginning of the 1950s she went to South Africa at the invitation of a South African artist, accompanied by the artist Elsa Björkman-Goldschmidt. Hansson stayed in South Africa a year and a half, engaging herself wholeheartedly in South African society. In addition to the teaching she did there, she started, together with the Swedish bishop, Helge Fosseus (1912–2003), a handicrafts school focusing on the traditional handicrafts that were on the verge of being forgotten.

Merete Herrström, Private Conversations, 1973
27x22 cm, acrylic
Elinsborg School

The acrylic painting, **Private Conversations** is a simple composition: a red telephone sits on a brick-red base in front of a green wall, on which is a slip of paper with the text “Please refrain from private conversations”. There is an underlying humour in the banality of the composition. Merete Herrström (1945, Copenhagen/Gärnsås) is best known for her satirical motifs, which are often political. She was most active as an artist during the 1970s, painting in an almost naive, amateur style, which frequently resembled a child’s drawing. **Private Conversations** was loaned out to Elinsborg School and has been hung in the school’s telephone booth, a placement that underlines Herrström’s satirical vein.

Joaquin Ibanez-Arellano, Tomatoes on a Table, 1973
22x25 cm, oil on canvas
Elinsborg School

Tomatoes on a Table, from 1973, is a still life painting — that is, a painting that depicts inanimate objects — by the Catalan-Swedish artist, Joaquin Ibanez-Arellano (1929, Perpignan/ Stockholm). Three tomatoes and a green apple lie on the table, seen obliquely from above. Whilst the apple sits stable and upright, the tomatoes are lying in such a way that suggests that they are moving, that they are slowly rolling back and forth. Although the painting is realistic in one way, it has certain absurd features. The apple and the tomatoes feel almost choreographically positioned and the perspective emphasizes the impression of unreality. Ibanez-Arellano is well known for his still lifes of fruit and vegetables, often painted, as in the present example, with an oblique perspective from above.

Björn Jonson, Children, 1939
28x22 cm, etching
Enback School

“One doesn’t draw with the hand but with the heart”, according to Björn Jonson (1903—1991, Stockholm). This is evident in the drypoint engraving, **Children**, from 1939, which portrays two children of two different ages, where the older child seems to be helping the younger one to pee. Jonson was a draughtsman, who with his pen often depicted his hometown, Stockholm, especially the working-class districts and the people who filled their streets. Jonson made his name in 1938, the year before **Children** was made, when he participated in the National Museum’s group exhibition, **Young Draughtsmen**. Drypoint became central to Jonson’s art after he had learnt the technique during his time at the graphics school in the Royal Swedish Academy of Fine Arts. Drypoint gave his images a vitality that was important for his everyday motifs.



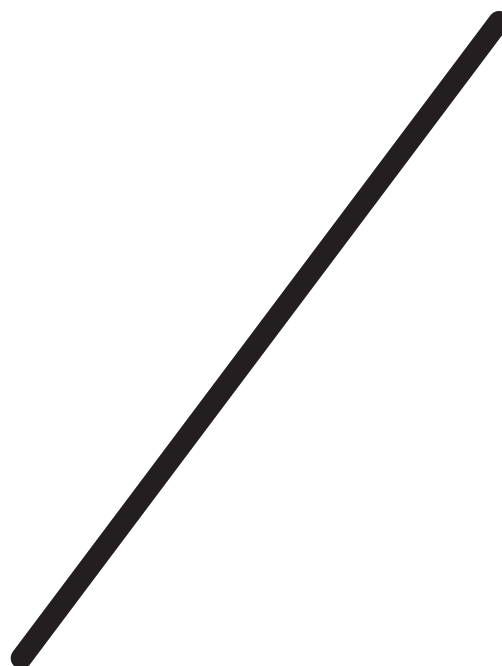
**Asger Jorn, Untitled
44x58 cm, lithography**

Asger Jorn's (1914–1974, Vejrum/Aarhus) black and white lithography contains both frightening and absurd elements. In the foreground, glimpses of two figures and behind them, a clear mountain landscape. In the middle of the lithography, there is something resembling a large eye. All this, together with the left-hand figure's backward bent bone and the right-hand figure's terrified face, creates an impression of unease or even alarm. The combination of the ominous and the comic is a recurring element in Asger Jorn's art, which is influenced by folk art, medieval art, and surrealism, where the real and the unreal are melded together.

In 1948 he helped to form the influential artists' group, CoBrA, which was an association of artists from Copenhagen, Brussels and Amsterdam. The group aimed to express the sort of immediate and imaginative images which could be found in folk art and children's drawings. Jorn was also one of the founders of The Situationist International (founded 1957), a collection of socially engaged artists, philosophers and other theoreticians who wanted to develop new forms for political activism critical of capitalist exploitation. These new forms could emerge through a combination of play, freedom and critical thinking, for instance, the so-called "psycho geography" where "instinctive drifting" — unplanned roaming around cities — not only led people into new paths but even created new perspectives. Guy Debord (Paris, 1931–1994), one of the post-war period's most influential philosophers and a close friend of Jorn's, also a founding member of the Situationist International. His book, *The Society of Spectacle* (1967) was to a large extent based on SI's ideas about how social and economic relations were mediated and created through the mass media and their spectacular features.

**Hokusai Katsushika,
Mt. Fuji Viewed Through Waves off the
Coast of Kanagawa, ca. 1829–1833
26x38 cm, colour lithograph
Tensta Upper Secondary School**

With his large, uniform colour surfaces and dramatic perspectives, Hokusai Katsushika (1760–1849) is perhaps the single Japanese artist to have had the greatest impact on Western art — from the entire Jugend period at the end of the 19th century, and especially on impressionist artists such as Claude Monet (1840–1926) and Auguste Renoir (1841–1919). Hokusai first began to use Fuji — Japan's most famous and holiest mountain and reputedly a national icon — in his woodcuts when he was 73 years old, in 1832. Fuji first appears in *Thirty-six Pictures of the Mountain Fuji*, which Hokusai is most famous for, then in *One Hundred Pictures of the Mountain Fuji*. *Mt Fuji Viewed Through Waves off the Coast of Kanagawa* belongs to the first suite and is a stylized depiction of nature. An enormous wave, with claw-like foam is about to break over two narrow fishing boats, full with live fish, on their way to Tokyo. In the middle of the lithograph is the snow-clad mountain Fuji, and over it hovers a large cloud. To Hokusai, Fuji was above all a symbol of immortality. He himself was obsessed with the idea of immortal life and hoped to experience it himself.



Carl Larsson, St. George and the Dragon, 1896
46x63 cm, lithograph
Tensta Upper Secondary School
(Originally at Norra Latin School)

The legend of St. George, the knight who saved the princess from a dragon, has repeatedly attracted artists. St. George is a Christian saint and according to the legends about him, he saved the king's daughter from a plague-ridden dragon. To keep the dragon satisfied, the city of Silene in Libya sacrificed women and children. One of the lots drawn for the sacrificial victims fell to the king's daughter. After St. George saved the daughter and took the injured dragon to the king, he offered to kill the dragon in exchange for the city to convert to Christianity.

In Carl Larsson's (1853–1919) lithograph, this dramatic and heroic scene is transformed into a role play in a children's room. With his sword, the boy looks at the girl dressed like a princess, whom he has just saved from the dragon. The dragon's head still lies terrifyingly on the train of the dress, recalling the danger the dragon represents. On the wall behind the children we glimpse the classic scene with St. George and the dragon, which the children must have been inspired by. Larsson's style in his lithograph is akin to his popular watercolours portraying his home in Sundborn in Dalecarlia, where he lived with his family – especially the light interiors and the rosy-cheeked children. He was not averse to using several means of expression – watercolours, pastels, oils and graphics. He completed 112 etchings, but only four lithographs, among which *St. George and the Dragon* was his first.

Folke Lind, The Enchanted Forest, 1974
lithograph
Gullinge School

Folke Lind's (1931–2017, Gothenburg) lithograph, *The Enchanted Forest* from 1974, expresses with a sense of humour, a strong political point of view. The lithograph takes the form of a royal family portrait where the individuals are exchanged for sharp, prickly branches. It has vestiges of the family portraits of King Oscar II and Queen Sofia, common around the turn of the last century. In Lind's hands art is a means of communication. He believed in individual responsibility and saw it as his responsibility as an artist to communicate the political ideals that he stood for, often with humour. For Lind it was self-evident that art should have a purpose, an aim. His art often took on surrealistic, dream-like features, but he was always strongly rooted in reality.

Reinhold Ljunggren, Street Motif, Spanish City
41x52 cm, colour lithograph
Spånga Upper Secondary School

In *Street Motif, Spanish City*, produced around 1955 in conjunction with a trip to Spain, the low-lying sun indicates the morning in the city. The older woman who is working seems all alone. The scene from the Spanish street is, however, only half the picture. If we disregard the narrative description of the environment, the image has a geometric character that touches upon the abstract. The abstract elements in Reinhold Ljunggren's (1920–2006, Ljungby/Trosa) art were noted by the poet Gunnar Ekelöf (1907–1968) during an exhibition of the artist's images of Trosa, which is what Ljunggren is best known for. He lived in the Södermanland town for decades and was inspired by everyday life there. Just as he did in *Street Motif, Spanish City*, he lent to Trosa an intimate feeling of desolation. Ljunggren was a painter from the start, but it was when he began to express himself in lithographs that he attained his great popularity.

Sven Ljungberg, Schoolyard, Winter Recess, 1945
22x34 cm, wood engraving
Gullinge School

In the wood engraving from 1945, *Schoolyard, Winter Recess*, Sven Ljungberg (1913–2010, Ljungby) depicts children playing in an idyllic winter scene. The image is marked by the movement created by the children's play. In principle, all the people in the engraving move in one direction or another. Some are having a snowball fight, others are skating or playing bandy. For Ljungberg, every artwork he did was a memorandum: he remembered why he painted just that image, if it was sunny that day and what colours he mixed. His work often circled around figures and landscape; he became especially known for his recurring depictions of his home town Ljungby, in Småland. His style and motifs are similar to Reinhold Ljunggren's, who also grew up in Ljungby. The artists, who were also friends, portrayed small town life in detail and with veracity.

Ingegerd Möller, Lappland, 1983
155x175 cm, tapestry
Tensta Upper Secondary School

Lappland from 1983, is a tapestry picturing the Lappland landscape in the dark of night. The surface is dominated by two nuances of blue that seem to represent both water and sky. In the foreground a grey rock is visible. In the lower left-hand corner, a shoreline or strip of rock on which the implicit viewer stands. In the distance there is a suggestion of light from a town or a village. Ingegerd Möller (1928, Vålådalen/Stockholm) grew up in the northern district of Jämtland and has always been fascinated by nature. When she moved to Stockholm in 1946 she aimed at becoming an interior designer, not an artist. However, the desire to draw became greater and greater and in the end she attended the art schools of the famous artists Isaac Grünewald (1889–1946) and Otto Sköld (1911–1958). In her own opinion, however, her best teacher was Lennart Rodhe

(1916–2005). She was influenced by Rodhe's concretism, a style of art with French and Russian roots, in which pure forms and colours are preferred over academic naturalism. Rodhe's influence may be sensed in Lappland's spare composition with the triangular rock and the discreet horizon.

K.G. (Karl Gustaf) Nilson,
Score in Blue;
Score in Black;
Score in Red;
Score in Violet,
1988 35x35 cm, graphic series
Tensta Upper Secondary School

In K.G. Nilson's (1942, Falun/Stockholm/Österlen) four scores from 1988, the artist has set squares to be played on sheets of music. The placement of the squares is identical in the four pieces, but their colours and the colours on the sheets of music vary. They express both affinity with each other and distance. That the forms are identical does not mean that we experience them in the same way. What Nilson has understood is how people read colours and create meaning through them. Throughout his entire oeuvre, KG Nilson has investigated in his lithographs colourful geometric compositions and how they activate sight. He taught chromatology at Konstfack [the University College of Arts, Crafts and Design] from 1972–1983 and published a book on the subject in 1982. Motifs in Nilsson's art have otherwise varied from maps and guides to islands with houses with hexagonal roofs.



Dagmar Rickman, Punks, 1980
36x35 cm, oil on panel
Gullinge School

On the back of the oil painting **Punks** from 1980 Dagmar Rickman has revealed where the scene takes place, giving the painting a longer title — **Punks at Sergels torg**. The painting shows two black-clad punks gazing warmly at each other, standing facing the viewer. Rickman's use of colours and tones makes it clear that the work is about them. Façades, floors, and people in the background are painted in duller shades, which serves to highlight the central figures. The punks' personalities are not expressed in naturalistic features but rather — as in cartoons — by their postures and gaze. Rickman has been greatly inspired by trips to Österlen to paint, and on her travels to Europe her sketchbook was always at hand.

Christina Rundqvist,
Conversation in Yarrowonga, 1981
50x58 cm, colour lithograph
Gullinge School

Christina Rundqvist's (1940, Stockholm) colour lithograph, **Conversation in Yarrowonga** from 1981, portrays a kangaroo's encounter with a pelican. The colours run in reds and greens and the style recalls the drawings made by children in its ingenuous spontaneity. The so-called naivistic style is a recurring element in Rundqvist's art and her motifs have primarily been animals. She has said that she tries to find animals' way of thinking and experience of life, in this way her animal motifs often become personal. **Conversation in Yarrowonga**, a city in Australia, is not only about two animals facing each other — they interact and communicate with each other. Rundqvist's portrait relief of the editor and labour union leader, Anna Sterky is at Norra Bantorget and her wall decoration, Seabirds, can be seen at the Hjulsta underground station.

Urban Torhamn, Untitled
1944, 72x 92 cm
Tensta Upper Secondary School

In the middle of World War II, Urban Torhamn (1930–2010, Stockholm), then a 14 year old pupil at Norra Latin, made this painting. Three warships sail on the rolling waves. On the horizon, the sun is either on its way up or down and lights up the dark sky like an explosion. Torhamn is best known as an author and attracted attention early on with his debut in 1954, with the short story collection, **Exil [Exile]**. He wrote poetry and novels as well as short stories. He also worked as a literature critic at the newspapers, **Arbetaren [The Worker]** and **Expressen** and for Swedish radio, and as a TV critic for **Stockholms-Tidningen**. Torhamn came from an artistic background — both his mother, Ingegerd Torhamn and his father Gunnar Torhamn were artists. In 1951 Torhamn was involved in starting the literary group, **Metamorforsgruppen [Metamorphosis Group]** with the artist and writer, Öyvind Fahlström and the writer Birgitta Stenberg, amongst others.



Hans Viksten, Snow Tracks, 1965
24x31 cm, mixed media
Enback School

Snow Tracks from 1965 is an abstract drawing, structured by wavy black brush strokes, which shift in strength and create a sense of space in what at first seems flat. A sort of visual rhythm appears which is both broken and clarified by the discreet red brush details that meander over the canvas. Hans Viksten (1926–1987, Färila/Stockholm) developed his abstract style as a student at Konstfack [the University College of Fine Arts] between 1960–1965. He attracted great attention with a solo exhibition at Stockholm's Galerie Burén in 1964 where he introduced his so-called "three dimensional art": he connected a pair of earphones to each artwork enabling viewers to hear the artist's poetic comments on the piece and listen to his music. Viksten was also a musician, which is evident in many of his early works. Later he abandoned strict abstract painting, adopting instead a surreal, dream-like style in which figurative and non-figurative elements met.

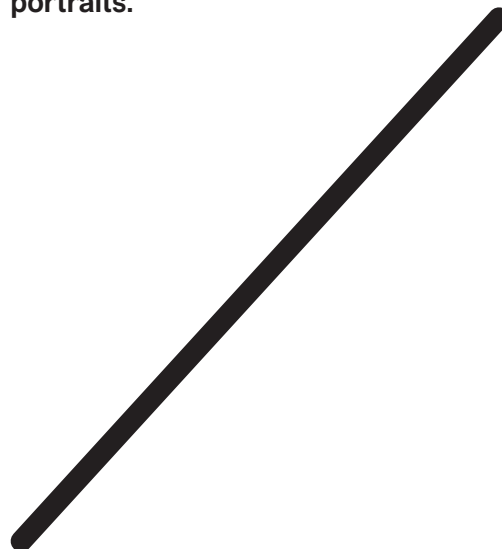
Ulf Wahlberg, Still life III, 1985
49.5x59 cm, colour lithograph
Gullinge School

In **Still life III** from 1985, it is not the objects in themselves that carry meaning but the forms' relation to each other and their position in the room. The concept of still life painting is to depict inanimate objects, often in groups. The original word comes from German — *Stilleben* — and conjoins two words: "still" and "life". Here Ulf Wahlberg (1938–2014, Stockholm) uses the still life motif to create an almost abstract work. What we can discern in the lithograph is a table and two black carafes, portrayed in warm colours while at the same time they are all surface. The objects create shadows but otherwise the surfaces are uniform without any suggestion of depth. Although in the 1960s Wahlberg used features of American popular culture in his art, and was especially fascinated by its car culture, in the

1970s he returned to more classic painting. He abandoned political and pop culture elements and focused on more neutral motifs — still life in particular. Wahlberg was attracted by the geometrical abstract and influences from Giorgio de Chirico's (1888–1978) absolute, but also absurd, stillness that became more and more visible throughout the 1970s. Skärholmen's underground station is decorated with a series of Wahlberg's paintings depicting a city in New Mexico from sunrise to sunset.

Stig Åsberg, Lady with Fur Hat, 1939
52x42 cm, etching
Spånga Upper Secondary School

The **Lady with Fur Hat** by Stig Åsberg (1909–1968, Baku/Nacka) is an etching expressing both sensitivity and technical virtuosity. The woman, who is Åsberg's wife Lisa, is portrayed in profile, with her eyes closed and a thoughtful expression on her face. The play with light and shadow is an example of Åsberg's technical skill, as is the woman's clothing where every fold or crease is clearly visible. Åsberg, working as a graphic artist and draughtsman, is mainly known for his nature motifs where a meticulous wealth of detail and naturalism is combined with surrealistic and, not seldom, macabre elements. Åsberg made few portraits, but in 1939–1940 he depicted his wife Lisa in different positions. **Lady with Fur Hat** is one of the most famous of these portraits.



**Model of
Tensta Upper Secondary School
Tensta Upper Secondary School**

When Norra Latin Secondary School was closed down in 1982, Tensta Upper Secondary school was built, and the entire administration of Norra Latin moved to Tensta. Tensta Upper Secondary School's building, designed by the architect Gösta Uddén, was completed in 1984. The architecture is inspired by both modernism and traditional Asiatic architecture. Whether this is Uddén's own model is uncertain.

GRAPHIC TECHNIQUES

Woodcut

Woodcut is the most common of the high pressure graphic methods. 'High pressure' meaning that the image comes from the printing medium's raised areas. Longitudinal planks are used, where the grain lies parallel with the printing surface. The materials are relatively easy to work with.

Dry point

Dry point is a kind of intaglio or incision, where the coloured areas lie in the incised surface. The surfaces are mechanically produced with a form of needle on metal plate, the furrows made by the needle produce the areas of the image that are coloured.

Etching

Etching is a kind of intaglio or incision, using an etching needle on a metal plate coated with wax, resin and asphalt-varnish. In the etching process an acid bath is used, which affects the image. Depending on what sort of acid is used, a variety of lines and surfaces can be created. Aquatint is a type of etching often used for large areas. The image is created on copper plate, which is covered with dust and plaster.

Lithography

In contrast to intaglio and high pressure graphics, lithography does not use differences of level to produce shapes.

Instead, the so-called planographic printing process utilizes the fact that fat and water repel each other and from that images appear. "Litho" means stone in Greek and in the traditional method stones were used with the image drawn directly on the stone with a special sort of ink, the so-called "lithographic tusche". When the ink is dried, the surface fat or grease is treated with powdered resin and then the stone can be etched.

Serigraphy

Serigraphy, or screen printing uses a frame consisting of a thin, translucent, porous canvas stretched across its edges. Ink is applied in reasonable amounts directly down on the inside of the frame. With a sort of scraper or squeegee, the ink is pressed out through the non-blocked, non-resistant parts of the screen and down through to the paper which has been placed under the frame.



Art projects in the schools:

During Art Treasures: Grains of Gold from Tensta's Public Schools, a program is being arranged at the schools where there are empty spaces after artworks were lent to the exhibition. In their place, artists have been invited to make temporary art installations and workshops.

Invited artists include Peter Geschwind and Thomas Elovsson (Enbackskolan), Bernd Krauss and Nina Svensson (Elinsborgsskolan), Mats Adelman (Gullingskolan), and Ylva Westerlund (Spånga gymnasium).

Enback School

Enback School was opened in October 1993. It is a 9-year school that includes a pre-school and within walking distance from Spånga Church, Spånga sports ground and Spånga village which is a 4-H farm. The school was designed by Lars-Ove Hemström (1937) and has open areas and a library housed in a rotunda. This year, Enback School has 424 pupils.

At Enback School:

Thomas Elovssons & Peter Geschwinds Time – Space Shuttle (Apollo Pavilion), 2018, a model of printed vinyl on medium density fibreboard

Is it a sculpture or a spaceship that has landed at Enbackeskolan's multi-media library? In the artists Thomas Elovsson and Peter Geschwind's imaginary world, we are situated in a far future where archaeologists have just found this strange building. But what exactly has been exposed? It could be a transformer-figure falafel restaurant – or maybe something that belongs to another part of the universe?

The sculpture is a miniature model of the artist Victor Pasmore's work Apollo Pavilion from 1970 situated in Peterlee, a little town outside of New Castle on the east coast of England. Pasmore's abstract work can be described as a mixture of public sculpture and a piece

of architecture that creates a bridge over an artificial lake. Peterlee was built earlier than Tensta and came about during the wave of the so called "new towns" in Great Britain – a housing campaign with the purpose of building new modern housing primarily for miners and their families. The new town project is similar in a lot of ways to the Swedish Million Programme (1965-74) that Tensta is a part of. The pavilion also draws parallels to the bridges on the pedestrian passages of Tensta, an architecture that is inspired by the canals in Venice. In the work with the model, Elovsson and Geschwind have looked at the historical material that is available on the pavilion in Peterlee. Discussions between the artists behind the work, the municipality and the locals coexist with the speculative material on what could have happened with the Apollo Pavilion in another context.

In the hands of Elovsson and Geschwind, the miniature pavilion has turned into a spaceship that will travel through time and space from Great Britain to Tensta and further into the future. Through blending speculative history and reality, antiquity and future, modernism and science fiction, a story is created on what the pavilion could be in another time and in another place.

Self-presentation:

"We have known each other for a long time, and when we were both invited to participate in the exhibition Tensta Museum: Reports from New Sweden at Tensta konsthall five years ago we thought that it would be fun to take the opportunity to do something together. It became a reason to see each other a little more often and furthermore a good way of breaking loose from our own usual way of doing things. When you can bounce ideas off of someone you can also get a little surprised sometimes. Since then we have continued working together on multiple projects, most recently we did a sound work with abstract images and animations on a 50 meter high facade at an activity house in Örebro in the form of a grid with a

flow of LED-lamps where we played with the thought of the building itself being a living organism.”

Thomas Elovsson and Peter Geschwind live in Stockholm and have since 2013 collaborated on common projects both in exhibitions and in public spaces. Several of their works depart from historical writing that is later subjected to speculations on an alternative and redefined future. The works move from the fugitive to the monumental while mixing modern high-technology with traditional handcraft. Exhibitions include **Tensta museum: Reports from New Sweden, Tensta konsthall (2013)**, **Gallery Nova, WHW, Zagreb (2013)**, **Stockholm County Museum, Nacka (2015)**, **Upstairs Basement I & II, Stockholm and Brussels (2016)**.

Elinsborgs School

Elinsborgs School was built in 1970 and has ca. 330 pupils from pre-school to grade 6, divided into two classes per grade. Elinsborgs School also has a preparatory class for immigrant children and a special group, LK. The school offers a specialisation in music for pupils in grades 5 and 6. The younger pupils collaborate with El Sistema via the municipal Arts School. The school building was designed by Backström & Reinius, architects known for their star-shaped house in Gröndal, tower blocks in Danviksklippan, Vällingby Centrum and Farsta Centrum. Other buildings from Backström & Reinius include the department store, Åhléns at Sergels torg and the fifth Hötorget skyscraper.

At Elinsborgsskolan:
Bernd Krauss & Nina Svensson
Pling – You have a Message.
Fruit and Mobile, workshops in collaboration with the after-school centre at Elinsborgsskolan.

The point of departure for Bernd Krauss and Nina Svensson’s work at Elinsborgsskolan is a small, subtle painting in acrylic by Merete Herrström with the title **Private Conversations**. The piece is a part of **Art Treasures:**

Grains of Gold from Tensta’s Public Schools at Tensta Konsthall – a loan that has created a cavity at the school. The painting shows a red, old-fashion telephone with a horn and a digit plate. Above the telephone there is a note with the text “please refrain from private conversations.” The piece normally resides in the school’s teacher room in a previously existing telephone-kiosk that, of natural causes, is a storage space today. No one needs a telephone-box, but everyone needs storage space. As a way of filling the absence of this piece, Bernd Krauss and Nina Svensson have been working with the after school centre at Elinsborgsskolan and invited students to participate in an open studio. Visits at the Konsthall with the purpose of collectively studying the piece has been combined with practical work with clay where the students have updated the motif to today’s use of or the future of smartphones. While the students made their own phones, language and imagery became central – conversations were translated into symbols, letters and photos taken with their own smartphones. The students modelled the language visually and formed objects, which when together constructed a conversation – private conversation if so desired.

The ceramic object and the documentation from the workshop have been placed at the after-school center in a display cabinet decorated by Bernd Krauss. Nina Svensson’s display cabinet is available for visitors in the IT forum shop in Tensta centrum as a part of the project **Art and Shops**.

Bernd Krauss (Nürnberg/Rotterdam) is interested in the different levels within human creativity and its various manifestations. His art refers to everyday experiences and challenges high culture, simultaneously embodying the hobbyist and the contemporary artist. Krauss uses methods of both classical craft and conceptual approaches. By embedding his production in different cultural formats he amplifies the antagonism between form and content in order to construct

a collaborative model that requires an adjustment of the artist's identity within the changing circumstances that exist in every institution.

Nina Svensson's (Timrå/Stockholm) work is often site-specific in the sense that she lets context, space, area and institution be a part of the questions being formulated in the artwork. Therefore, her physical presence becomes important, and many of her projects extend over a longer period of time. In her research she uses working models such as field trips and study groups. An interest of the peripheral, marginalized and the everyday life links several of her works. The suburbs of Stockholm's cafés, gambles on V75 and inventories of organisations and company's art collections are some of the matters that exist within her practice.

Gullinge School

Gullinge School was built in 1969 according to designs by Gösta Uddén (1927–2017) and Olle Wåhlström (1926), who worked together between 1958 and 1975. The school has ca. 300 pupils from pre-school to grade 6. There are ca. 70 members of staff working together to educate and develop the pupils. The school also has a special-needs section, from pre-school to grade 6. The special-needs school is for pupils who do not have the possibility to attain the educational goals of the comprehensive school.

At Gullinge School:

Mats Adelman

Untitled, 2013

large landscape with eagle, acrylic

Untitled, 2018

little landscape with eagle, acrylic

Untitled, 2018

barn/mow, acrylic

Untitled, 2018

tent structure, acrylic, drawing, text

Untitled, 2018

owl by building, acrylics

Untitled, 2017

landscape with caravan, acrylic

Untitled, 1983

long-eared owl/child drawing, color pencil

Untitled, 1983

golden eagle/child drawing, color pencil

A long-eared owl and a golden eagle look calmly at the students that settles down to wait at the school health waiting room. The life-like acrylics were painted by the artist Mats Adelman when he was nine years old and stands as the point of departure for a series of works that has been temporarily moved in to Gullingeskolan. Opposite of the animal studies there is a painting of Järvafältet as seen through the artist's living room window in Tensta. The landscape is not entirely recognizable, but some details include Tensta's highway deck, a residential caravan, a section of a road and the Hansta nature reserve by the horizon.

In the other works of the visual suite, the elements of these two worlds are combined to create a half-made up landscape that partly resembles Järvafältet. The childhood motifs are woven together with the fantastic surroundings that reoccur in the artist's living and studio area. The mixture of fields and woodland becomes evident, but also the closeness to human activity, visible through the buildings in different degrees of decay and forgotten garbage. Among the motifs, there is also a notebook with handwritten notes about dyslexia and a sketch of how one would construct a tent structure using the chimney of a deteriorated house.

Mats Adelman resides and works in Tensta. He has a studio at Eggeby gård located at Järvafältet in between Tensta and Kista. He works with techniques such as aquarelle painting and drawings as well as sculptures in the form of models, wooden constructions and furniture. The motifs in the drawings and paintings are often constructed as a form of scenery for a film, or a stage direction. The site depictions are made from the memory or entirely from imagination, but simultaneously move towards an expression that is similar to the depiction of realism. They become

a type of detailed description of places that do not exist. Adelman has a master's degree in fine arts from Malmö Art Academy.

Spånga Upper Secondary

Spånga Upper Secondary School offers choices for studying university-preparatory programmes (such as natural science or economics) or a vocational programme such as the nature programme where there are two different apprenticeship courses: training horses and gardening. At present Spånga Upper Secondary School has ca. 600 students with the school located walking distance from Spånga station. Spånga Upper Secondary School was first started as a municipal secondary school in 1956. The present school building was opened in 1947 and was extended in 1954 and 1964. The architects involved were Gunnar Weijke (1905–1957) and Hjell Ödéén (1904–1985), who together also designed Gymnastiska Centralinstitutet [The Central Institute of Gymnastics] at Lill-Jansskogen and Aq-va-.kul in Malmö. The construction of the school's animal house was begun in the 1970s and since the mid-1980s, animal caretakers for zoos, animal hospitals, etc., have been trained here. The school was renovated between 2004 and 2006 and in conjunction with this renovation, the large tropics section of the animal house was opened.

At Spånga Gymnasium:

Ylva Westerlund

The new hird, 2017

framed spreads from the series

The collector, 2017

lacquered painting in black frame

Gigant, 2017

lacquered painting in black frame

She remembers..., 2017

lacquered painting in black frame

The place that is being drawn in Ylva Westerlund's science-fiction series is Järvafältet, but the nature has been transformed and time has been dislocated. The ecological catastrophe is approaching here – or has it already occurred? The landscape seems

dystopic, but in Westerlund's narrative the devastation is also a possible spark of positive change, where other perspectives and new ideas can flourish. The title "Den nya hjorden" can be read as the planet earth with an old spelling in Swedish, but also as a hird. Translated into English, it contains further meaning and can refer to a crowd of warriors or a troupe of guards that are also depicted as creatures in the drawings.

At Spånga gymnasium, the series has been separated and placed at different places in the school where the previous works were located being loaned to Tensta konsthall as a part of the exhibition Art Treasures: Grains of Gold from Tensta's Public Schools. As the staff and students move through the corridors, the drawings can be put together to form a whole of story. The cartoons' intensity resonates with the graphics near which they are placed. A link is created between the new and the existing and reminds us of the different strategies of generously spreading art. Ylva Westerlund resides and works in Tensta. Her studio at Eggeby gård is situated in the near proximity of Järvafältet. Westerlund often departs from particular and local circumstances, such as the industrial town of Husum in Northern Sweden where she grew up and Järvafältet's nature areas. She also considers the museum's potential for an alternative historical depictions and what flows from it that are considered as leakage. Westerlund often works with drawings, which depict an illustrative narrative with cartoons, poster art and scientific illustrations and text. During 2017 Ylva Westerlund has realized a number of projects together with Tensta konsthall and has also exhibited at the Nordic Biennale for Contemporary Art in Moss, Norway, Galley Krasny (Red) in Moscow and the Contemporary Art Centre in Vilnius.

Hjulsta Comprehensive School
Hjulsta Comprehensive School was built in 1971 and encompasses a preschool and grades 1–9. It is attended by ca. 400 pupils.

The school is centrally located and lies about 100 meters from the underground station of Hjulsta and consists of a primary, middle and lower secondary school. It has a large school yard with space for a number of outdoor activities. Many pupils have Swedish as their second language and therefore the teaching approach across all of the school's subjects places great importance on language development. The Hjulsta School's architect Åke Östin (1924–1979) also designed Nälsta School in Vällingby, Sundbyberg's swimming baths and the residential area of Hallonbergen. He was municipal architect in Sundbyberg for several years.

Tensta Upper Secondary School
At present, Tensta Upper Secondary School is a school for new arrivals to Sweden — students who have newly immigrated. Teaching focuses on strengthening students' knowledge of the Swedish language through the subjects they study and on adapting their already acquired areas of knowledge to goals stated in the Swedish school curriculum. The courses aim at leading the students forward to future studies or employment; they have opportunities to attain passing grades in eight respectively twelve subjects. Tensta Upper Secondary School has previously offered a broader education and this will be resumed after the school has undergone renovation, which will be commenced in spring 2018.

Tensta Upper Secondary School [Ross Tensta Gymnasium], opened in 1984, can trace its lineage, via the school Norra Latin, back to medieval Stockholm. Tensta Upper Secondary can celebrate 703 years of existence in 2018 since the story of the village school in Gamla stan (the Old Town is documented dating back to 1315). The village school is said to have been

located just north of Storkyrkan [The Cathedral], where the Royal Palace now lies. The Cathedral priests were the teachers. The school's first known headmaster, or "scolemästaren" [school master] was one Arvidius, around 1310. In principle, all the headmasters are known from 1500s onwards. To be appointed headmaster for this school meant a certain career: many of these headmasters later became bishops, archbishops, professors or members of the Swedish Academy. The most famous person in this context is Olaus Petri, who under the protection of King Gustav Vasa, made Sweden into a protestant country. In conjunction with the Reformation, the monasteries were closed and thus also the Franciscan monastery at Riddarholmen, where the school had moved. The village school, which had changed its name to Stockholm Trivialskola [Stockholm comprehensive school], remained at that address until 1666, when it moved back to inside the Old Town. In 1814 the school once again moved back to Riddarholmen, to Birger Jarls torg 7, but in 1890, it moved into a new grand palatial building at Norra Bantorget.

When Norra Latin was opened in 1880, the school was considered to be one of the most important buildings in the district. The king himself, Oscar II, and his son, Prince Eugen, formally opened the school. Now began a truly bright era in the school's history. Norra Latin was seen as the most advanced and prestigious school in the whole country; but it was only for boys — girls were first allowed to study there at the end of the 1950s. In 1983–84 Norra Latin closed down and the school was moved to Tensta. The Tensta upper secondary was meant, as its predecessor, to be in the vanguard, a model for future education. The new school building was designed by Gösta Uddén; it is a modern building, with generous access to light, and a façade in oiled wooden panels. Its winter garden attracted much attention when the school was opened. In 2014, more than 60 languages could be heard in the school and its 740 students followed a number of upper secondary

in the vanguard, a model for future education. The new school building was designed by Gösta Uddén; it is a modern building, with generous access to light, and a façade in oiled wooden panels. Its winter garden attracted much attention when the school was opened. In 2014, more than 60 languages could be heard in the school and its 740 students followed a number of upper secondary school programmes. But the common focus was to integrate knowledge by means of the study of history. One thing that materially illustrates the school's history is its art collection, which has survived through all relocations and reorganisations of the school.

Citizen to Citizen

Tuesdays 12:00–14:00

Citizen to Citizen is a venue for newcomers who need support and knowledge of the community in Sweden. It is an advisory activity that can include everything from government contacts and language training to mediation between people with similar backgrounds. The members of the group also meet in a common conversation about art and social issues. Citizen to Citizen is led by Fahyma Alnablsi.

The Silent University by Ahmet Ögüt Language Café in Arabic and Swedish Fridays and Sundays 14:00–17:00

The Silent University is an autonomous knowledge exchange platform by and for refugees, asylum seekers, and migrants that was initiated by the artist Ahmet Ögüt. The reference library of The Silent University will be available in the Classroom during the autumn. The Language Café is arranged as a part of The Silent University and welcomes those who wish to learn the basics of the Swedish and Arabic languages, meet new friends and share experiences and ideas. Especially welcome are those students who are currently outside the Swedish education system while awaiting asylum. With Fahyma Alnablsi, host at Tensta konsthall.

Language Café in English Wednesdays 14:00 –16:00

Every Wednesday an English language café is held at Tensta konsthall. A group of young and old is taught vocabulary and conversation through different exercises. The educational model is based on creating an informal learning environment where the language is practiced by hanging out and chatting. Everyday activities, various interests, and the current art exhibitions are discussed. Volunteers are welcome to attend, email hanna@tenstakonsthall.se.

The Women's Cafe

Wednesdays, Fridays 13:00–16:00

Saturdays 13:00 –15:00

Women from the Järva area meet at Tensta konsthall to work on different kinds of crafts. Through working

together, a safe space is made where conversation and the exchange of experience is the focus. The craftsmanship skills that women in the group already have is amplified and reinforced by teachers from Hemslöjden and by each other. Participants also meet visiting artists and make monthly excursions to Stockholm's various craft sites, museums, and organizations. Women's Café is an intimate venue free of constraints, costs, and commercial interests. In collaboration with the Women's Center in Tensta- Hjulsta.

Art Club

Thursdays 15:30–17:00

In the Autumn of 2017, a new art club was founded at Tensta konsthall through the initiative of a ten-year-old Tensta art enthusiast. The club is for children ages 9–12, and gathers once a week to try out different artistic techniques and materials, meet artists, make excursions and talk about art, always stemming from the current exhibitions. In collaboration with Kulturskolan Järva, membership registration can be made with nina@tenstakonsthall.se.

Art camp: A Patterned World with Konstfack Textiles

Winter break: Mon–Fri 26.2–2.3

10:00–15:00 Ages: 15–22 years

How can patterns be used to connect smartphones and sweatshirts? Are patterns connected to decoration, a secret code or a cultural glue? During an intense week with practical exercises we will investigate how patterns on clothes and textiles are created, spread and evolved. Together we will experiment with traditional as well as new printing techniques such as silk screening, block printing and transfer on clothes and fabrics. The camp will take place both on Tensta konsthall and in the textile workshops at Konstfack University of Arts, Crafts and Design. The week is led by Bella Rune, artist and professor at Konstfack Textiles together with the students Hannah Moores, master student at Textiles/CRAFT and Esther de Groot, student at ResearchLab. Free of charge. No previous knowledge is required. Sign up with nina@tenstakonsthall.se or call 08-36 07 63.



Dates

Tuesday 6.2, 17:00–20:00

**Opening: Soon Enough: Art in Action
& Art Treasures: Grains of Gold from
Tensta's Public Schools**

**Performance: Queen of the Night by
Ingela Ihrman**

Thursdays and Saturdays, 14:00
Introduction to the exhibitions

Thursday 15.2, 14:00
Introduction to the exhibitions
by Maria Lind

Thursday 8.3, 14:00
Introduction to the exhibitions
by Monika Wallin

Lördag 10.3, 14:00
Introduction to the exhibitions
by Monika Wallin

Thursday 12.4, 14:00
Introduction to the exhibitions
by Monika Wallin

Thursday 26.4, 14:00
Introduction to the exhibitions
by Maria Lind

Tensta konsthall Staff

Asha Mohamed
assistant
Didem Yildirim
assisting producer
Fahyma Alnablsi
head of reception and Language Café
Hanna Nordell
producer
Hedvig Wiezell
mediator and head of infrastructure
Isabella Tjäder
communicator and press officer
Makda Embaie
assistant
Maria Lind
director
Muna Al Yaqoobi
assistant Womens' Café
Nina Svensson
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