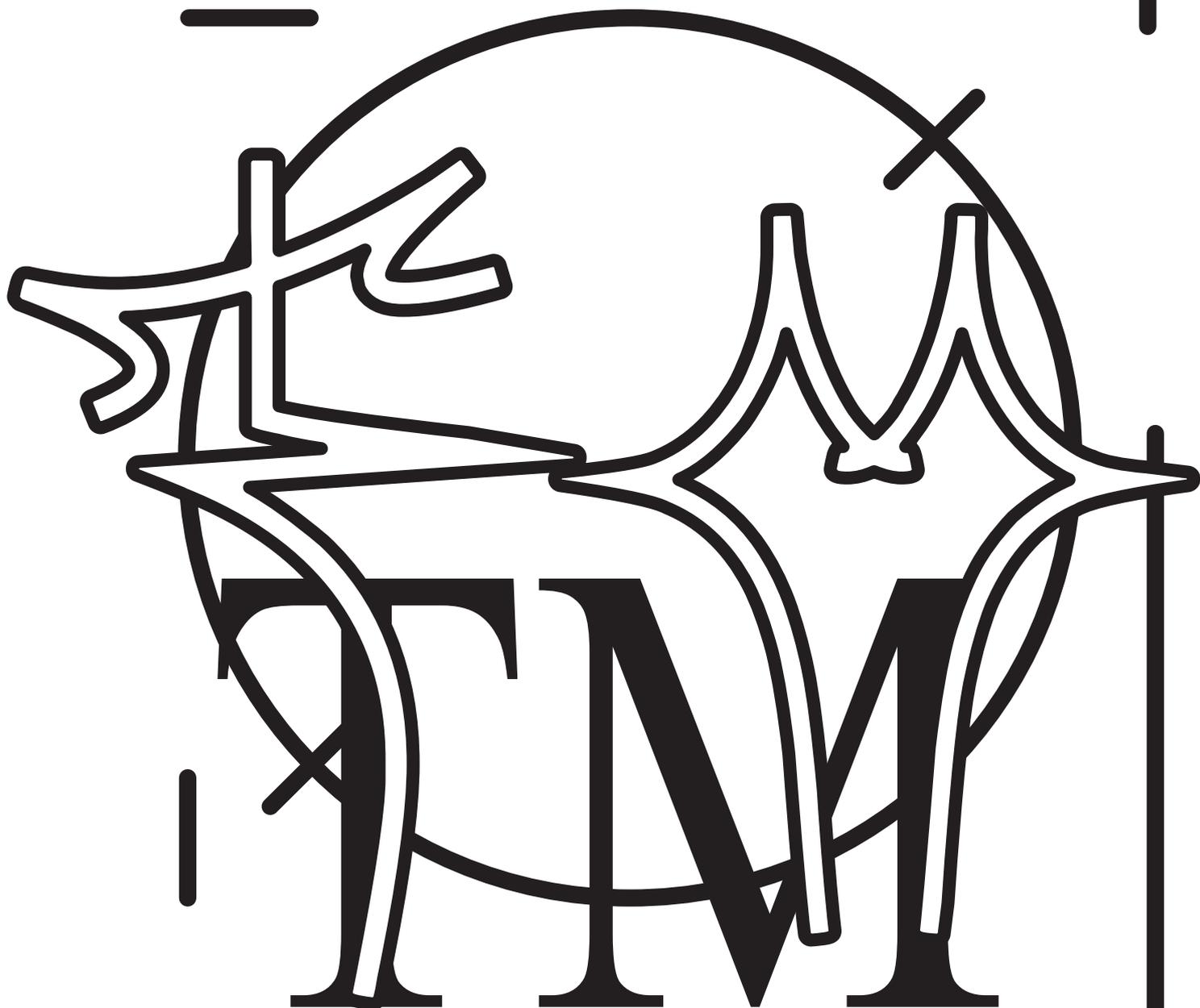


Tensta Museum: Reports from New Sweden
At Tensta konsthall and other venues
Spring Department 18.01–18.05 2014



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Tensta Museum: Reports from New Sweden is about history and memory in Tensta, both in relation to the place and to the people who live and work there. Some forty artists, architects, local associations, performers, sociologists, cultural geographers, philosophers, and other practitioners address the past in artworks, research projects, seminars, and guided walks. And it is through this that they simultaneously report on the condition of Tensta today as a concrete image of what can be described as the New Sweden — a Sweden that must be understood very differently from how it was several decades ago. This is a Sweden containing people of vastly different backgrounds, where economic and social divides are intensifying. According to a new report by the Organisation for Economic Cooperation and Development, of all of the 34 member states of the OECD, income gaps in Sweden are increasing the most rapidly. In their contributions to Tensta Museum, some of the invited

is fundamentally ambivalent. And yet it is impossible to deny the close bonds between a new “respect” for history – both real and imaginary – and the sense of belonging, collective consciousness, memory, and identity promised by shared memory. With the concept of “cultural heritage” as a thematic point of departure, Tensta Museum: Reports from New Sweden examines what it actually means when the public debate concerning memory and history is replaced by a preoccupation with memory and “heritage.”

This is also a question of what happens when parties in general – and the extreme right-wing in particular – claim rights of interpretation over the idea of national heritage. The symposium, Cultural Heritage: a treasure in search of a value, addressed this question and took place at Tensta konsthall March the 7th, 2013, in cooperation with Stockholm City Museum, as a part of Tensta Museum: Reports from New Sweden. The symposium was curated by the philosopher, Boris Buden from Zagreb and included Francoise Vergès, professor at the Center for Cultural Studies, Goldsmiths College, who talked

participants will also be looking forward and proposing future scenarios.

Tensta is an unusually multi-faceted and complex place. Its most tangible feature is a large, late modernist housing area built in 1967–72 as part of the Million Programme. Nearly six thousand dwellings share space with iron-age graves, rune stones, one of the Stockholm region’s oldest churches from the 12th century, a famous baroque chapel, and a former military training area from the early 20th century which is now a protected nature reserve. Around 19,000 people live in Tensta today, and roughly 90% have a trans- local background, many from the Middle East and North Africa. This means that the collective memory of Tensta splits at numerous angles; it also means that tensions and conflicts erupt around questions of “whose history?” and “whose heritage?” Tensta Museum: Reports from New Sweden also touches upon the concept of cultural heritage and the complicated matter of how it is used in Sweden and elsewhere in Europe today.

Just as the struggle for collective memory can be liberating, it can also exclude certain people and even lead to war. A preoccupation with the past

about the purpose of cultural heritage from a post-colonial perspective; Owe Ronström, professor of ethnology at the University College of Gotland, who discussed the cultural heritage situation in Sweden; and Eszter Babarczy, associate professor at Moholy-Nagy University of Art, Budapest, who discussed the cultural strategies of the right wing in Hungary.

Tensta Museum: Reports from New Sweden offers a richly contrasting patchwork stretching across seven months in which manifold interests and expressions together form a narrative of a new Sweden – its past, present and a possible future. For this reason, Tensta konsthall is “playing museum” in order to lend authority to a discussion of history, and also to underline the need for stability and continuity in the Tensta Konsthall Foundation. Since the gallery was founded in 1998 it has been run more as a project than as an institution. Tensta Museum: Reports from New Sweden contains a model of a 1969 brutalist pavilion in Newcastle which has been remixed by Thomas Elovsson and Peter Geschwind into something between a spacecraft and a ruin, and moved to Tensta. A long-term collaboration on the politics of

listening between the artist Petra Bauer and the political scientist, Sofia Wiberg, in collaboration with, among others, the Tensta-Hjulsta Women's Centre, is presented in the form of a room and a series of acts. Here questions concerning housing and housing conditions are central; they comprise a red thread running through several of the exhibition's projects.

During the autumn 2013, The Silent University, initiated by artist Ahmet Ögüt, was established in Stockholm. It is an alternative knowledge platform run by and for asylum-seekers, refugees and migrants without documents who have degrees from their home countries but no opportunity to apply their knowledge in Sweden. The project aims at reactivating this silenced knowledge, thereby exposing a systematic failure to take advantage of valuable knowledge and experience.

The art collective Järva Project will present an aquarium and a video using documentary film methods to investigate the relationship between fauna and suburbs, nature and the built environment. The work concerns a rare and protected fish, the Stone Loach, which lives in the overgrown stream running through the

be shown at www.tenstakonsthall.se/ space. Other projects will take place at, for example, the library in Tensta, where during the spring it will be possible for library card holders to borrow art. In conjunction with Ross Tensta Gymnasium's 30th anniversary in 2014, four works from their historical art collection will be shown as part of Tensta Museum: Reports from New Sweden. Among the works is a sketch by Carl Larsson for a wall painting in Norra Latin, one of Tensta gymnasium's predecessors in Stockholm. During the exhibition period, Tensta Library will have a branch with children's literature and books on local history in the gallery. Tensta Museum hosts a full programme that includes historical walks, seminars with people who experienced early Tensta and on the large international – but now forgotten – housing conference that took place in Tensta in 1989. There will also be a lecture by the cultural geographer Irene Molina on the increasing ethnic and socioeconomic segregation visible in Tensta and in other Million Programme areas.

Branches of Tensta Museum can be found at the Stockholm City

nature reserve Järvaältet on the edge of Tensta. Researchers at the Swedish Museum of Natural History have given the Stone Loach a decisive role in city planning, and even inputting a stop to the exploitation of the Järva fields during the 1990's building boom.

In cooperation with the Spånga Local Heritage Society and the Local History Society, a selection of photographs of Tensta from their collection will be presented. The photos were taken prior to the start of the so-called Million Dwelling Programme.

A mini-exhibition with art that reflects late modern housing areas confirms the great interest artists have shown in the subject since the 1990s. On Wednesdays, open tours will be given of the "model apartment" in Tensta, a museum situated in the middle of an ordinary block of flats. A visit there entails time-travelling back to late 1960's Tensta: the apartment is a reconstruction of the Artursson family's dwelling as it was when they moved there in 1969 as one of the first families to live in the newly-built district.

Meron Mangasha and Senhay Berhe's Blue Blood, a tribute to an underground train in words and moving images, will

Museum, where the artist Katarina Lundgren presents a new work based on Granholmstoppen on the Järva Field, and at the Museum of Medieval Stockholm where the artists Bernd Krauss and Nine Svensson show Tensta Horse Racing Society. During the period 16.12. 2013 – 6.2. 2014 Tensta Museum: Reports from New Sweden will take parts of the exhibition to Galerija Nova in Zagreb, where they will be included in Beginning as Well as We Can: How Much Fascism Can We Take, a collaboration between Tensta konsthall, WHW Zagreb, and Grazer Kustverein, Graz. Participants in Tensta Museum on the Move include Petra Bauer, Thomas Elovsson & Peter Geschwind, Järva Project, Livstycket, Meron Mangash & Senay Berhe and Adam Taal.

Four texts specially written for Tensta Museum, which may be found at www.tenstakonsthall.se/bag, Historien om Tensta konsthall (The Story of Tensta konsthall) by Jan Ekman; Tensta – en plats som ständigt ska bli bättre (Tensta – A place that is constantly going to be better) by Emma Holmqvist; Mamsell Josabeth Sjöberg by Lawen Mohtadi and Kulturarv (Cultural Heritage) by Boris Buden.

Tours of Stockholm City Museum's model apartment at Kämpingebacken, on Wednesdays at 14.00 (meet at Tensta konsthall). Introduction to Tensta Museum, Reports from New Sweden, on Thursdays and Saturdays, 14.00.

In cooperation with: ABF (Workers' Educational Association), Tensta Library, Ross Tensta Gymnasium (upper secondary school), Stockholm City Museum, the Museum of Medieval Stockholm, Eggeby Farm, Friends of Helga Henschen, The Royal Institute of Technology, Architecture in Tensta, The Institution of Contemporary History, Södertorn University and the Stockholm Association of Architects.

1. Lawrence Abu Hamdan

Contradictory Phonemes, brochure with diagram, 2013–14

Contradictory Phonemes is a result of a meeting which took place in Utrecht in the Netherlands, in September 2012 when the artist Lawrence Abu Hamdan gathered together a group consisting of linguists, researchers, activists, refugee and art organizations, the graphic designer, Janna Ullrich and a core group of Somali asylum-seekers. The asylum-

in different forms in Casco in Utrecht and the Tate Modern in London. Lawrence Abu Hamdan, based in London and particularly interested in the relationship between the voice and the law, presents Contradictory Phonemes on Sunday, 19.1 at 14:00.

2. Marwa Arsanios

After Doxiadis Social Housing Project, 2013 ongoing

Have you ever killed a bear? Or becoming Jamila, performance, Wednesday 16.4, 18.30 in cooperation with the Royal University College of Fine Arts

This project is based in the architect Constantinos Doxiadis' (1914–75) plan from 1958 for social housing in Lebanon. Because of the change of government, the plan was never executed but it still exists in Doxiadis' archives in Athens. The artist Marwa Arsanios (Beirut) has recreated in models two of the many types of buildings that Doxiadis developed. She questions how a corresponding project, based on ideas of social justice and housing for all, could look today. How does contemporary architecture relate to these ideas?

Doxiadis began as an architect in Beirut in 1955 on the invitation of the

seekers had all been denied asylum by the Dutch migration authorities on the basis of analyses of their pronunciation. The controversial use of language analysis to determine asylum-seekers' background has become more and more common in rejecting legitimate demands for asylum. These tests are relatively unknown outside of specialists inside the field and creating a series of images and diagrams is a way of making them more publicly known. The language tests have been developed in Sweden through both public and private research and it is here that the companies selling their services to, for example, authorities in The Netherlands, Great Britain and Australia are found. Since the results of the tests often depend on how single words are pronounced and the results are difficult to dispute, the images and diagrams in the brochure are meant to give the denied asylum-seeker an alternative and non-verbal way to question their situation. The group in Utrecht thought it was important to show how complex the situation in Somalia actually is and how difficult it is to simplify the voices and life histories of people fleeing from conflicts and starvation. Contradictory Phonemes has been shown

Lebanese government, to work on a national social housing project in different cities in Lebanon. One of these cities was the industrial suburb of Beirut, Mkalles, where Doxiadis proposed eighteen different types of residential housing – adapted to the Mediterranean climate, varying terrain, and built with different kinds of building materials – and a social and a town centre. All of this was designed for working-class families and other low wage-earners. The project was stopped in 1958 and since then there has been no national plan for social housing in Lebanon. Doxiadis is most known as the architect behind Islamabad. He developed theories around "ekistics" – where and how people settle – and he was especially interested in how large-scale and complex areas come into being. In the end, according to Doxiadis, they could encompass a global city, the "ecumenopolis".

Have you ever killed a bear? Or becoming Jamila, is a lecture-performance that uses the Cairo-based magazine, Al-Hilal's issues from the 1950s and 1960s as the starting point for a portrait of the Algerian freedom fighter, Jamila Bouhired. From the different

representations of Jamila in the cinema and in the magazine, Arsanios discovers the history of socialist projects (Egypt), anti-colonial wars (Algeria) and how feminist projects were portrayed and marginalized. To consolidate gender division has long been used to marginalize women from the public sphere, but during the Algerian war of independence this situation changed: Jamila became its icon. Different voices and materials are used to explore this history. What does it mean to play the role of the freedom fighter? What does it mean to become an icon? How can the combination of role-play and political projects serve certain political purposes?

3. Tarek Atoui

Visiting Tarab, music list in Tensta Konsthall's café, meetings, shared listening, improvisation concerts and conversations about music, 2013-2014
The artist and musician, Tarek Atoui's (Lebanon/Paris) contribution to Tensta Museum comes from his ongoing work with the music genre, Tarab, and other classical Arabian music. It has a very sparsely documented history which Atoui, trained in electro-acoustic music and sound art, has delved into over several

said that a voice can create a political subject. Rehearsals aims to change that: the radical act is more about listening and less about being heard. Is it possible, through listening, to create a new form of sharing? Listening as a political method is investigated in eight acts. The general theme for the acts is the dwelling, a subject that affects many people, in different ways. Through listening, experiences are shared with others regarding housing, the home and living conditions. Together with KITH, a multi-ethnic association, with about 250 members and premises on Glömmingegränd, and the architect Filippa Stålhane (Stockholm), the artist and film-maker, Petra Bauer (Stockholm) and political scientist and researcher, Sofia Wiberg (Stockholm) have created a corridor for listening in the gallery. It will function as a stage for the eight acts. How this space is formed is based on the women's needs for a flexible space which can be used for the various activities they carry out – for instance, language teaching, sewing courses and various kinds of everyday get-togethers.

Rehearsals started with a dance party and the first act, What do we hear? took place in cooperation with the sound

years. In Tensta he will create over a period of six months a kind of living archive together with local musicians and people interested in music. It will become a bank of experience, whose constant changes and elaborations take place through encounters, listening together, improvisational concerts and conversations about music. All this will end up in various pieces of music that can be heard in the gallery café. A performance of new music, which includes contributions from the public and feedback in a collective creative process, is planned in May 2014 at Taxingeplan.

4. Petra Bauer & Sofia Wiberg in collaboration with the Women's Centre in Tensta-Hjulsta (KITH) & Filippa Stålhane.

Rehearsals – eight acts on the politics of listening

Room with furnishings, which will be taken over by KITH after the exhibition at Tensta Museum, 2013.

Rehearsals is about learning to listen and not understand, as a political act. In the West, the voice is often emphasized – that is, the importance of having a voice and the importance of being heard. It is often

collective, Ultra Red. Carina Listerborn, professor of Urban Design at Malmö University, participated in the second act, Power, body and space. It reflected her most recent research focusing on housing and residential planning, which considered how gender consciousness can create a more attentive and self-aware planning practice. To participate in the acts, mail: Rehearsals8acts@gmail.com. Limited number of places.

Act 3 30.1 The language of movement, Stina Nyberg

Act 4 18.2 The politics of feeling, Petra Bauer and Sofia Wiberg

Act 5 18.3 Everyday get-togethers, KITH

Act 6 29.4 Earthly investigations, Hong-Kai Wang

Act 7 .5 The politics of feelings.

5. Sisters!

Film 72 min, 2011

Petra Bauer's film Sisters! is part of the artist's ongoing investigation of film as a political act. It was produced in collaboration with the feminist organization, Southall Black Sisters in London, and concerns their work against the oppression of black women. The film shows us political resistance in its

most everyday form, where daily work and political perseverance is central. The film is part of a larger project which includes research on British feminist film production and theory formation from the 1970s. *Sisters!* reflects the possibilities provided by the moving image for social and political negotiations. Petra Bauer is an artist and filmmaker, based in Stockholm. She is interested in film as a political and collective practice and in how stories are created, presented and represented through the moving image.

6. Sabine Bitter & Helmut Weber

From Our House to Bauhaus – Occupy Modernity

Wallpaper, 2012

Living Megastructures, video, 25 min.

Spanish/English, 2003-2004

The wallpaper, *From Our House to Bauhaus – Occupy Modernity* is a series of images using the layout and title of Tom Wolfe's controversial book, *From Our House to Bauhaus* (1981). The wallpaper organizes the page numbers of the book into a grid and presents the original images as white surfaces. Then the text is transformed into image in order to

rule of the dictator, Perez Jimenez. In conjunction with a revolt against the dictator in 1958, four thousand of the nine thousand unfinished flats were occupied by the poor and farmers. In their film, Bitter & Weber interview the residents about their opinions of the housing complex. Architects, activists, government experts and artists discuss the relationship between the forces that formed Caracas. One of them is the new constitution, undertaken by the now deceased president, Hugo Chavez. The constitution has had a significant impact on the lives of Venezuelans as it has put great stress on democratic participation. It is no longer androcentric and is written in an easily comprehensible language. In retrospect, the mass occupation of 23 Enero can be seen as a type of social practice which resembles what in Europe is called, "participatory architecture", a method allowing and even encouraging citizens' engagement in architectural projects.

7. Hans Carlsson

Artotek, loaning out newly created art at Tensta Library, opening 27.2, 16.30

Study circle

In 1970, the organization

visually focus on modernity's forgotten or abandoned possibilities to improve people's everyday lives. This can be seen as a counter to the book's clichéd view of the scaled-down forms of architectural functionalism and its simple materials as ugly and monotonous.

Wolfe's book, in many ways a simplistic critique of modernism, had a great effect on the general understanding of modernist architecture. In *Bitter & Weber's Wallpaper*, however it is not the content of Wolfe's book that is significant but the pictures of buildings, namely, the late modernist New York University Silver Towers Housing Complex. Bitter & Weber, artists based in Vancouver and Vienna, have been working since 1993 with projects that deal with specific moments and logic, where global urban changes have occurred in different architectural areas and situations. They mainly use photography and video. Together with Jeff Derksen, they have been members of the research group, *Urban Subjects*, since 2004.

In Venezuela's capital, Caracas, there is "23 de Enero", an enormous modernistic building complex consisting of eighty buildings. 23 de Enero was designed by Carlos Raul Villaneueva during the

Konstfrämjandet (the Promotion of Art) took the first step towards spreading out via libraries and gradually the Artotek 73 model was developed. Forty graphics were made available for borrowing at some fifty libraries in Sweden, amongst others, the library in Tensta. Tensta Museum presents Artotek, a contemporary platform for borrowing art and public meetings. During February-May 2014 it is possible to borrow art at Tensta Library for everyone with a library card from Stockholm Municipal Library. Ten artists (Sarah Degerhammar, Ingrid Furre, Torsten Jurell, Lise Haurum, Malin Holmberg, Anna-Lena Jaktlund, Sofia Kråka, Sanna Marander, Carl-Johan Rosén and Claes Tellvid) have contributed work that in diverse ways relates to the concept of the library. There is even an opportunity for those interested to join a study circle, "Art and the People's Home", which will meet at Tensta Library during the Artotek period. Artotek will follow up the concept of outreach art and problematise the biopolitical ambitions of the library and the people's home. The project will also look at what conversations and encounters can arise in the borderland between different cultural spheres and in the

intersection between art and mediation. In collaboration with Konstfrämjandet.

8. Thomas Elovsson & Peter Geschwind

Time – Space Shuttle (Apollo Pavillion), model in cellophane plastic and video projection, 2013

The science fiction-inspired model, Time-Space Shuttle (Apollo Pavilion) is a reworked version of Victor Pasmore's abstract sculpture, Apollo Pavilion, from 1969, which is placed in the middle of a housing area in Peterlee. Peterlee is a small community, south of Newcastle in England, and was part of the British investment in housing, the New Town project, which was started in the 1950s. The New Town project was similar in many ways to the Swedish Million- Dwelling Programme (1965–74) and entailed a huge commitment to residential building. The original pavilion was a mix of pavilion, bridge and sculpture, which has been vandalized and despised; but a few years ago was nevertheless saved by a hair's breadth from being razed through a grass-roots campaign. It has been restored and is now enjoyed by many people in Peterlee. In the Stockholm-based artists, Elovsson

During the 20th century, Swedish cities were marked by a variety of strong developmental blocks that have centered on the housing sector, with concomitant social and political reforms. How has the home, after having changed from being necessary via being "the good" to being an attractive dwelling, shaped the city environment and its working life, street life, mobility, demography and values? Forsell is an historian of urban life, research fellow in history at Stockholm University and researcher at the IRS/ Center for Metropolitan Studies at the Technical University in Berlin. He has recently published the collection of essays, *Bebodda platser. Studier av vår urbana samtidshistory (Inhabited Places: Studies of our contemporary urban history)*, (Arkitektur Publishers, 2013).

9. Fernando Garcia Dory & Erik Sjödin

Part 2 of A Model Farm Project: Shifting Land

Publication sample, drawing, collage map, video portrait, 2013–2014

The artists present a work space and installation at the gallery space that will change in light of the materials produced in a social sculpture. The project that

and Geschwind's version, the pavilion has been moved, redone and placed in another context. It contains its history but it has also acquired a new, more speculative form that reveals what the pavilion could have been in another time and at another place. The whole project reflects Elovsson's interest in recent art history. As so often is the case with Geschwind, science fiction films and computer games are recalled in how the pavilion is presented with video projections on its outside. Is the pavilion a UFO, a space rocket or perhaps a ruin from the future? It attests to parallel stories and un- discovered possibilities for a building that was considered hopeless. Geschwind will present their project on Saturday 1.2, 15:00.

Håkan Forsell

From city life to lifestyle – housing and urbanity over a century

Lecture, Wednesday 5.2, 18.30

That the choice of housing policy changes life in cities is no startling statement. Nevertheless, questions concerning the effects of forms of tenure, cost, and design on the economy, culture, and social conditions of urban environments are rarely asked.

aims to find a space for encounters and dialogue between different actors and the public about social economic uses of the land at Hästa Gård on Järvafältet, which is developed in a pilot activation programme for the cultivating season through 2014. The publication collects the views and experiences of going to the land, and the map is intended as a tool for projection, planning and modeling the situation and possibly the evolution of the site. The short film is part of a series of works that engages with the Swedish countryside and the particular social and environmental context of Hästa Gård at Järvafältet outside of Stockholm. The film was screened during "Visions for the Countryside", a roundtable discussion at Tensta konsthall, on the 8th of December, 2013. This is a video portrait of Rafael Altez Calderon, who is autonomously cultivating two hectares of land at Hästa Gård and who introduces his work by establishing an ecological cultivation in order to support a transition to a social-ecological society and a re-activation of the countryside, based on perma-culture principles.

What is our present and future for the countryside and for farming? How can

art be presented in new ways through the condition of the earth and the earth through art? On the Järvafältet, which has belonged to the military, but which is now a natural conservation area, surrounded by the results of Stockholm's urban expansion during the 1960s and 1970s, lies several old farms. One of them still functions, Hästa Gård, which with its 185 hectares continues to have a mix of cultivation – pastures, cattle, sheep and vegetables. Both the farm's existence and its activities have remained invisible for most people. A cultural strategy which involves local actors, farmers, national organizations like Konstfrämjandet, the National Association of Farmers, and cultural institutions such as Tensta konsthall, was developed to highlight important contemporary questions that affect the role and function of art, territorial changes, bio-political tensions, necessary transitions to sustainable models, problematic identities and potential futures. Ever since 2009, the artist Fernando Garcia-Dory, based in Madrid, in Mallorca and in the mountains in northern Spain, worked as a para-institution, "Inland", in various countries, with an idea of building a common

and segregation has surfaced as one of our most urgent issues. Today our living conditions are strongly bound up with the three Ps: Pigment – purse – penis privileges. The only thing that denotes "P" for ruin is another Big "P": Politics. But post-political culture and nomenclature lack the levels of imagination, energy and daring that are demanded to speak outside the same frames that they have instituted and uphold. Sickness cannot be expelled by sickness. Homeopathy, it's been shown, is a dead-end."

10. Dominique Gonzalez-Foerster Parc Central

11 short films, 50 min, 1998-2003

Kyoto bathes in blue light as the tracking shot makes its way down the river. The slow, soft guitar music brings a certain cinematic sense combined with one's uncertainty of the time of day. Parc Central (2006) is a compilation of eleven short films that were filmed between 1998 and 2003. Parc Central takes the viewer to parks, beaches, deserts and urban landscapes – from Kyoto to Rio, through Buenos Aires, Hong Kong, Brazil and Paris. This work captures various urban, suburban and non-urban

European cultural strategy that tests and innovates around contemporary culture, agriculture and the rural situation – their systems, economies, colonial histories and transformations. The artist, Erik Sjödin, has demonstrated an interest in the political history of the bee and in cultivation and the under-water plant, azolla. In collaboration with Stockholm Konst.

Barakat Ghebrehawariat with Revolution Poetry: Nachla Libre, Yodit Girmay-Abraha and Mustafa Kibar Welcome to Scam Society – three interpretations

Three talks interpreted by three poets at Tensta Museum openings, 26.10 and 18.1, and at the closing, 18.5.

As he himself describes it, democracy agent Ghebrehawariat's (Stockholm) series of talks is "A dystopy written in dyslexia – that happens when letters change hands, in an upside down world, where 'm' becomes 's' and 'sd' is spelled 'svt'." Together with poetry slam network, Revolution Poetry, initiated by Nachla Libre (Stockholm), he links together politics, pathos and poetry. He writes: "21st century Sweden is in a crisis. Racism is having a renaissance

environments gathered in sequences of film, each of which follows its own logic. Accompanied by music as well as street sounds, each segment proposes a different small drama – from paper flying in the air in Buenos Aires to a dog caught in a downpour in Taipei. Gonzalez-Foerster's (Paris) environments invite an abstraction or mystery, the sense of place derived is as much one to be completed by the viewer's own projected understanding and interpretation as it is an inherent feature of the site. Her work is characterized by a quiet, intimate interrogation of contemporary urban life, including late modern architecture. Her films explore cinematic conventions, temporality and subjective experience.

11. Grand Domestic Revolution, exhibition design, The Usual Things, by Åsa Norberg and Jennie Sundén

The Grand Domestic Revolution participates in Tensta Museum: Reports from New Sweden with its library. The library is a growing collection of over two hundred books, documents, and films as "revolutionary" tools. The books deal with domestic labour, organising methods, artistic and architectural methods of

participation and cooperation, feminism, alternative economies, philosophical inquiry of idea of community and feminist utopian sci-fi novels. The selection from the Library is shown in an installation created by the Gothenburg-based artist duo Åsa Norberg and Jennie Sundén, who associate to the idea of the “total work of art”. They have been interested in the Bloomsbury group and their alternative lifestyles in early 20th century London.

The Grand Domestic Revolution (GDR) is an ongoing ‘living research’ project initiated by Casco – Office for Art, Design and Theory in Utrecht. The project focuses on the sphere of the home and household questions and aims at stimulated other ways of living and working than those we are used to. GDR has previously been shown in a flat in Utrecht, from 2009-2011, as a residency, in larger exhibition at Casco in 2011-2012, and continues to be exhibited through the international tour, GDR Goes On. GDR is inspired by the materialistic feminist movement in the US, which during the late 19th century, experimented with collective solutions for an isolated domestic life and household work. GDR involved artists, designers, domestic workers,

IACP (The Social Housing Institute) and a group of architects, headed by Mario Fiorentino, was given the task of solving the acute housing shortage for working class families who were there then. However, the housing complex was built like a wall which would prevent the town from spreading out into the landscape. When Corviale was finished in 1983 it became the home for 9,500 people. The complex was designed according to Le Corbusier’s ideas about social housing – for instance that all the necessary infrastructure in a city should be within the housing complex to encourage social contacts among the residents. For political reasons, many of the original structures were never realized, or, almost twenty years after the first tenants moved in, not completed. In Holzfeind’s film, the tenants discuss the lack of infrastructure and how Corviale is often castigated as a ghetto, with high unemployment, crime and drug abuse. The film concerns this example of failed modernist utopian architecture that has been a mishap socially. Interviews with residents are mixed with music videos of Romani hip hop that brings up social questions.

Za Zelazna Brama (Behind the Iron

architects, gardeners, activists and others to investigate and expand the status of the home outside the narrow lens of private concerns to accommodate interest in new designs, different ways of living and the formation of collective identities through and in the domestic sphere.

Casco – Office for Art, Design and Theory is an Utrecht-based public institution for art and design research, focusing on cross-disciplinary, collaborative and process-driven approaches. Casco’s activities include exhibitions, workshops, fora, publishing, screenings, performances and education. The Grand Domestic Revolution has been curated by Binna Choi and Maiko Tanaka with support of Yolande van der Heide. Binna Choi presents GDR on Sunday, 19.1, 14.00.

20. Heidrun Holzfeind

Corviale, il serpentone (The Snake) Video, dvd, 34 min. stereo, 2001

Za Zelazna Brama (Behind the Iron Gates), video, hdv, 55 min. 2009

Colonnade Park, video, hdv, 54 min, 2001

Corviale is a kilometer-long housing complex on the edge of Rome. The complex was commissioned in 1972 by

Gates) depicts everyday life in a housing area in central Warsaw that was built during the communist era, in 1965–1972, on the ruins of the so-called “little Jewish ghetto”. The area consists of nineteen buildings, all 16 storeys high, and built according to rational modern principles. In the 1970s, the area was a symbol of technical progress and Polish socialist prosperity. Today many see the housing district as inferior with its small flats, an unwelcome reminder of the communist era. Most of the 25,000 inhabitants are students, pensioners or childless couples, but there is also a growing number of Vietnamese and Jewish people who have moved there recently. Many post-modern blocks of flats, office buildings and hotels have been built between the original buildings since 1989. This has meant that not only have green areas disappeared, but also the original idea behind the district has been lost. The film contains conversations with inhabitants and pictures of corridors, flats, entry ways, shops, playgrounds and schools in the district.

Colonnade Park. Between 1954 and 1960, the residential buildings, Colonnade and Pavilions, designed by Mies van der

Rohe, were built in Newark, New Jersey. Together they form three large complexes in glass and steel, and in the middle of them, Christopher Columbus Homes, a social housing project, was erected. These buildings initiated the beginning of urban renewal in Newark. In the film, life in the district is depicted through conversations with tenants, who tell of their experiences of living in these classic modernist buildings, at the same time as we see photos of the flats and fantastic views from the windows. www.heidrunholzfeind.com

27. Mila Ivanow

Since the 1940s painting has been an important part of Ivanow's life. As a young woman she took private lessons with the Finish painter Birger Carlstedt. After retirement she could spend more time painting. To cover the costs she was working as a therapist at night. The days were spent in her studio on Södermalm. Ivanow is depicting the world around her with color. She was born in Vasa in 1914 and she moved to Stockholm after WWII. In 1969 she moved to Rinkeby and since one year she lives in Kista. A video portrait of Mila Ivanow by The Järva Project is shown (see no. 15).

The Local Heritage Aquarium is an attempt at documenting contemporary history, using in a Gogol-like way both the field and the unique fish, the Stone Loach, to relate how our cities grow out of the patchwork of political visions. The artists are not only interested in a narrative that relates critically and analytically to the image of the place that is reproduced in various media, but also to different forms of narrative. The project began as a site-specific production space at Tensta Konsthall, and since 2009 has resulted in a solo exhibition at Tensta Konsthall in 2010 and a publication. The research material generated is collected at www.jarvaprojektet.se. The Järva Project has been funded by the Swedish Arts Grants Committee, the Längmanska Cultural Fund and the Helge Ax:son Johnsson Foundation.

The second film is a portrait of 99 year-old Mila Ivanow, who moved to Rinkeby in 1969, but has lived in Kista for a year. She was born in 1914 in Vasa, now Finland but then Russia, and came to Sweden after the Second World War. As Stockholm's first immigrant consultant she worked in Tensta during the 1970s, trying to ensure that children with another mother

13–15. The Järva Project

The Local Heritage Aquarium
Aquarium with Stone Loach, 2013
Stone Loach (*Barbatula Barbatula*) in Igelbäcken, video, 15 min, 2013
Video portrait of Mila Ivanow, video, 25 min, 2013-10-21

The Järva Project, an artistic collective initiative, based in Stockholm, consisting of the artists, Fredrik Ehlin, Patrick Kretschek and Erik Rosshagen, show an aquarium and a video which, using documentary film methods, investigates the relationship between fauna and the suburbs, nature and the surrounding built environment. The work centres on the rare and protected fish, the Stone Loach, who lives an anonymous life in an overgrown stream that flows through the nature reserve, Järva Field. Järva Field is a former military training ground which is now a recreation area for the surrounding suburbs of Rinkeby, Tensta, Hjulsta, Kista, Huby and Akalla. The Stone Loach, which lies buried in sandy creek bottoms most of the year, was, via researchers at the Swedish Museum of Natural History, given a decisive role in city planning and unexpectedly halted the exploitation of Järva Field during the 1990's building boom.

tongue than Swedish would be able to keep their first language. In the film she also talks about her painting. Five of her paintings were included in Salon Tensta, which was part of Tensta Museum's Fall Department. The Järva Project will present its work and lead a walk to Eggeby Farm and Järva Field on Friday 25.4, 15:00.

16. Behzad Khosravi Noori and René León Rosales

Incandescence (*Glöd*), video, 51 min, 2014

The film *Incandescence (Glöd)* is a reflection on the experiences that young people from Husby have of the mass media coverage of their area, of discriminatory situations in school and everyday life. The film is based on an interview that the artist Behzad Khosravi Noori (Teheran / Stockholm) and the ethnologist René León Rosales conducted during the summer of 2012 with young people engaged in Megafonen, an organization that works for social justice in stigmatized and economically deprived neighbourhoods.

Megafonen has for years worked to help and organize young people from such areas, through homework, youth camps, seminars, demonstrations, etc. During

the riots that followed the shooting to death of a 68 year-old man in a police intervention in the summer of 2013, Megafonen was one of the voices in the debate that put the riots in the context of the area's socio-economic vulnerability, and also highlighted inaccuracies in the first information that the police gave about the man's death. In connection with the riots many cars were burnt, and images of burning cars came to be what many people outside Husby came to associate with the area.

In this film, artist Behzad Khosravi Noori uses the testimonies of experiences of discrimination in everyday life that members from Megafonen gave during the interview to create a piece about the experiences of exclusion which must be seen as a background to both the youth engagement and the riots in Husby during the summer of 2013. Behzad Khosravi Noori will talk about their work Sunday 2.3, 14:00.

17. Konsthallsklubben (the Gallery Club)

Our Tensta, video 40 min, 2013

This video collage with interviews has been made by lower secondary students

in 2011, on the initiative of a group of 11 year-old girls from a nearby school. The club's members were 10–13 years old and they met every Wednesday afternoon and together invited artists and gallery staff for discussions and working with art. Their work was based in the gallery but also took place in other places in Tensta. Through outings to other parts of Stockholm, the gallery club moved in the city for other activities and projects, whose content was determined in dialogue with the participants and could be visits to exhibitions, film projects, volcano-building, dance and karaoke. Today, since its members are spread out in different upper secondary schools, the club is dormant.

Bernd Krauss & Nina Svensson

Tensta Museum's branch at the Museum of Medieval Stockholm: Tensta Horse Racing Society

Tensta Horse Racing Society is presented at the Museum of Medieval Stockholm by laying racing tracks in Tensta, the rest of Sweden and the world. So far, Tensta Horse Racing Society has hosted walks and visits at the race course in Solvalla (whose horses could be found

and Tensta residents, Anisa Omar and Bilan Rage, together with Tensta konsthall mediator, Safiya Guleed and the artist Nina Svensson. During 2013 they have met with various Tensta residents to interview them about their Tensta. They have received questions such as: Could you imagine moving from Tensta? If you were mayor of Tensta for a day what would you change? And what do you think of Tensta? Some of the interviewees were visited in their homes. They talked about personal memories and places in Tensta and what Tensta is for them and how they think the district will be in the future. The interviews have proceeded from meetings where the participants themselves have chosen the place— at their home, at a relatives' or a more neutral place out of doors. Questions and answers have been direct where Anisa Omar and Bilan Rage both films and did the interviews themselves. They have had free hands regarding how they film and what questions they ask. Their working method became a kind of role-play – reporter and camera person.

Anisa Omar and Bilan Rage were involved in creating Konsthallsklubben at Tensta konsthall. The club was started

in the fields of Tensta farms prior to the start of the Million Dwelling Programme), courses about horses, a racing day at Taxingeplan in front of Tensta konsthall, outings to Bergsåker with students from Sundsvall and Skvadern Upper Secondary School, a trip to Jakobstad in Finland and local race courses and a visit to the stalls of Kjell Scarvar. The Society is open to all and welcomes various kinds of cooperation that supports Tensta Horse Racing Society's interests and goals. The installation consists of betting shop receipts, forged in aluminium, rolls of foam rubber from the art camp at Tensta konsthall in the summer of 2013, which were used when things were moved, dust from the Solvalla track in Stockholm, and portraits (member posters) of children with the large sunglasses typical of racing jockeys. The artists have been working with an intermediate level class from Askebyskolan, Rinkeby. In cooperation with the Museum of Medieval Stockholm. On Saturday, 12.4, 14.00 the artists Bernd Krauss & Nina Svensson will present Tensta Horse Racing Society at the Museum of Medieval Stockholm.

18. The Royal Institute of Technology in Tensta

Photographs from the Traffic Department archives and student presentations, Wednesday 22.1, 18.30 and Sunday 26.1, 14.00.

The Royal Institute of Technology in Tensta is a preparatory school of architecture and housing for people who are curious about these subjects. The school, which has existed since 2008 and located in Ross Tensta Upper Secondary School, is conceived as a natural link to advanced studies through its presence and activities in Tensta. During the autumn The Royal Institute of Technology in Tensta, under the leadership of the architects Stefan Peterson and Per Elde, has worked with a series of investigations around memory and notions of public space. The work has concerned individual and subjective interpretations of these spaces. It has been about spaces undergoing constant change, areas which are basically everyday physical meeting places with historical connections but today also become clearly mediated political arenas. The students discuss these issues, making a series of individual proposals that are based on Tensta's

Kurds live in an area as large as France, which borders on Turkey, Iran, Irak and Syria. Despite having a population of over forty million, the Kurds are a stateless people, with limited citizens' rights - a situation which has caused discord and decenniums of uprisings, often with disastrous consequences. For these reasons, many Kurds find themselves in transit. Kurds' claims to have a country of their own have provoked occupation powers into introducing strict cultural limitations. That it is forbidden in Turkey to speak or teach the Kurdish language is one of many examples of these restrictions. Kurdish culture is rich and varied and it places great weight on oral traditions, with music and poetry. One logical consequence after many years of cultural oppression in their homelands is an active group and cultural life in Sweden.

On Sunday 23.2 there will be a lecture by Rohat Alakom: When Sweden became the land of the Kurds. On Sunday 23.3, 14.00 Newroz (New Year) will be celebrated at Tensta konsthall. On Sunday 27.4 there will be a Kurdish culture day, with the National Kurdish Association and the Kurdish Association Spånga. In cooperation with the Kurdish Association Spånga

history and photos from the archives of the Traffic Department. Students' work will be presented at Tensta konsthall on two occasions.

19. The Kurdish Association Spånga

Archive material from the Kurdish Association Spånga, the Kurdish National association and Rohat Alakom, from 1970 until today

Lecture Sunday, 23.2, 14.00. Rohat Alakom: When Sweden became the land of the Kurds.

One of Tensta's most active associations is the Kurdish Association. About two thousand Kurds live in Tensta and the association has provided a meeting place for many of them, as well as for others. The association, which was founded in 1986, is a non-political and non-religious organization and every year arranges a large Newroz bonfire at Eggeby farm at Järva Field, with up to ten thousand participants. The history of the Kurdish Association Spånga is not only about the association's own activities but also about the migration history of Kurds in Sweden. That history, in turn, reflects both Sweden's post-war migration policies and political events around the world.

Kurds have been moving to Sweden for about 50 years but their common history is much longer. The writer Rohat Alakom has described in a number of books and texts the history of the Kurds in Sweden – a varied, suprising and up to now, not very well-known story. Swedes' and Kurds' paths crossed already during the Viking era; they probably met in 943 in conjunction with the conquering of the city of Berda'a in present-day Azerbadzjan. Alakom came to Sweden in the beginning of the 1980s and combined working as a home-language teacher with writing books such as *Kurder i den moderna turkiska litteraturen* (Kurds in Modern Turkish Literature) (1989); *En kvinnomakt i den kurdiska folklore* (Women's Power in Kurdish Folklore) (1994); *Svensk-kurdiska kontakter under tusen år* (Swedish-Kurdish Contacts over One Thousand Years) (2000); *Kurder – 40 år i Sverige* (Kurds – 40 Years in Sweden) (2007). The history of the Kurds includes a throng of individuals, encounters, coincidences and twists and turns. Kurds, who in their homelands often have been deprived of the possibility to preserve and express their cultural heritage, have over centuries developed a culture often influenced by

this oppression and the Kurds' longing for their own nation. In his lecture Alakom will talk about some of the key events from this fascinating history.

21. Brita Landoff

BRB – Bland svarskallar och blekfishar (Pride of race and Pride of place)

A documentary film, produced and directed by Brita Landoff, photo, Erik Strömdahl. A co-production with Swedish Television, 58 min, 1988
16mm, format 16:9, length 58 min.

Tensta gymnasium in the spring of 1988. Half of the students have their family background in Sweden and the other half in around thirty other countries. The film shows the living organism that a school can be, a constant movement of people and ideas. Here, individuals with different references and experiences are placed together. What connects them is their youth and their ambition to acquire a Swedish education, but the exchanges between them are enlarged when different perspectives are confronted. In this teeming film, we hear some of the student voices, like Therese from Borlänge, Alejandro from Montevideo, Aycan from Homs, Esperanza from Beirut and Suad

20. Minouk Lim

New Town Ghost
Video, 11 min, 2005

"I have nowhere to go, I am a New Town Ghost", screams a young woman into the microphone of a portable loudspeaker in the opening sequence of the video, New Town Ghost (2005). Lim (Seoul) wrote a text which she asked a young Korean slam poet to perform, backed up by a drummer and the perplexed looks of pedestrians in Seoul. The poet performs to the drumbeat as they are driven around on top of a truck in the neighbourhood of Yeongdeungpo. In 2005 this area was in the midst of a planned redevelopment, a continuous threat from reckless privatisation and real estate development that constantly changed the outline of the neighbourhood. It is an example of recent large scale housing schemes, fraught with other problems than those of Sweden's Million Dwelling Programme. Lim's work often takes on a poetic vocabulary and political criticism, principally of Korean society, and the stark leap Korea has taken to modernise itself. For more than a century this part of Seoul, Yeongdeungpo, had been an important industrial area. It is now rapidly

from Tigrinja, who would later become Sweden's first female imam.

It was another time, before the 1990's crisis, although no idyllic place. The Swedish title "BSB" stood for "Bevara Sverige Blandat" which translates "Keep Sweden Mixed" in reaction to the racist "BSS" - "Keep Sweden Swedish". It was also a time characterized by a certain optimism – the end of the Cold War – a short period before new conflicts prompted new waves of refugees. The film tried to capture the energy of that time. It's a rhapsodic narrative, an attempt to catch individual stories and perspectives in the turmoil, in the scheduled chaos, that is school. Today it is a piece of history.

Brita Landoff has long experience working as an independent film-maker. She has also had a number of commissions and positions within film production. Since spring 2013 she has been preparing a new film at Ross Tensta Gymnasium. On Wednesday 19.2, 18:30 Brita Landoff and Headmistress, Sofie Abrahamsson will discuss Ross Tensta Upper Secondary School's last thirty years. In cooperation with Ross Tensta Upper Secondary School.

changing, being transformed into a 'new town': a symbol of a new area not only for Lim but also for other Koreans of the same generation.

22. Katarina Lundgren

Artificial Heights, video 15 min, 2014
Stockholm's Tips and Tops, poster, 50 x 70 cm, 2013

Tensta Museum branch, Stockholm's Tips and Tops at Stockholm City Museum
In the Stockholm area there are a number of artificial heights, mounds which were the results of modern city planning in the city centre and suburbs in 1950–1980. Högdals mounds, south of the city, consist of the remains of demolition in the central city and the Klara quarter. Granholms mound, in Järva Field, was formed from material left over from the building of Tensta and Rinkeby. At Ullnasjön in Arnige is the city's largest active tip area, previously a ski slope, on its way to be the county's highest point. Together these tips and tops comprise an alternative and parallel narrative on the city's growth and what has become of what there was before. Discarded, thrown-away material is reused, given a new form and function as large-scale park landscapes. Today

these compose a borderland between nature and culture, overgrown parks, neat frisbee golf courses and potential skiing facilities. Neglected surfaces which have realized a potential to be transformed by new projects.

The artist, Katarina Lundgren's film shows the Högdal, Granholm mounds and the Ullna tip and includes interviews with people who in various ways relate to these sites. Karin Melinder, PhD in Social Medicine describes the Högdal mounds as forgotten landscape sculptures and a silent cultural heritage. Anders Sandberg, retired municipal gardener gives a picture of the work and the ideology behind the construction of the mounds. Roland Kahlson, development manager for Ullna tip, talks about how one works with such tips today and they can be developed in the future.

The exhibition also includes a poster, a collection of ten tips and mounds categorized according to height. The work makes references to another poster which was in the artist's childhood home, which depicted Stockholm's towers and pinnacles. On Thursday, 20.2, 18.00 Katarina Lundgren will talk about her work with Stockholm's tips and tops. At Stockholm City Museum.

24. Helena Mattson, Meike Schalk and Sara Brolund de Carvalho

Aktion Arkiv in Tensta
Archive material, mobile presentation and events, 2014

In 1989, Stockholms fastighetsnämnd organized a large international housing conference in Tensta, which gathered together experts from important renewal projects in, eg France, Turkey, England and the US. The conference became the starting point for a new era of citizen participation and several housing renewal projects, carried out together with the residents, were initiated in Tensta. Most of the material from the conference has been lost, possibly because of reorganization within the local authority, possibly because of lack of interest. However, Mattsson, Schalk and Brolund de Carvalho contend that both the conference and the subsequent renewal projects are central to Swedish history and important bits of the picture in order to understand both the development of architecture and the urban history of Tensta.

During the spring, Aktion Arkiv in Tensta will build up an interactive archive to collect disappeared material and undocumented knowledge. The

23. Meron Mangasha & Senay Berhe Blue Blood www.tenstakonsthall.se/space, 6 min, 2013

Blue Blood portrays the Blue Line in Stockholm's underground, narrated visually, powered by words. It is an attempt to reflect and immortalize the time and environment we are living in now. Blue Blood was recorded along the route of the Blue Line on two occasions, and it shows places and environments that belong to all. In order to avoid connecting a face or a particular group of people to the place, the film has been made at night, in empty places. During the day these places are full of people with different backgrounds and cultures, but in the film they are now pared down and anonymous. Inspired by a quote from the poet Arthur Lundqvist at the Näckrosen underground station, Mangasha, who works with poetry and the spoken word, wrote a poem which was then interpreted visually by Berhay, who works with film, both as an artist and commercially. Blue Blood is a celebration of the Blue Line but also conveys mixed feelings about the places along its tracks.

archive will change during the exhibition period, partly through changes in the collected material and partly through focusing on three different themes. First the housing renewal conference in 1989 will be the centre of attention, followed by Cooperative Project Tensta, 1989–1995 at Glömmingegränd by Loggia architects AB and the architect, Ylva Larsson, and finally, citizens' initiative from the 1960s and 70s up to the present. These three themes will be intensified through three actions: a witness seminar on the housing renewal conference in 1989, with participants in the conference such as architect Rod Hackney and planner, Erol Sayin; a seminar at Glömmingegränd with, amongst others, the architect Ylva Larsson, and a debate, "The Battle for Space", with invited activists from the 1960s until today.

Aktion Arkiv is an association led by Helena Mattsson, Meike Schalk and Sara Brolund de Carvalho. Aktion Arkiv develops a participatory historical record through actions that bring together various actors and the public around urban cultural, historical and political issues. The archive collects material and functions as a generator for discussion,

like a round table, which contributes to the collection and documentation of narratives and material.

On Saturday 22.2, 15:00 Helena Mattsson, Meike Schalk and Sara Brolund de Carvalho will present Aktion Arkiv in Tensta. On Wednesday 5.3, 18:30 a witness seminar will take place in cooperation with the Institute of Contemporary History, Södertorn University. On Sunday 13.4 a seminar will be held at Glömmingegränd with Ylva Larsson. On Thursday 8.5 Aktion Arkiv will host a debate, "The Battle for Space" at ABF.

Irene Molina

How will it be when welfare is exchanged for oppression? The role of politics in segregation processes in Sweden
Lecture, Wednesday 9.4, 18:30

For more than twenty years, housing areas from the Million Dwelling Programme (1965–74) in Sweden have been stigmatized and discriminated against politically. Despite all the official rhetoric about investing national and municipal means to counter segregation, ethnic and socio-economic segregation has been constantly increasing in Sweden. Swedish cities are reckoned amongst

the most segregated today according to international comparisons. There are a number of factors explaining why segregation arises and is reinforced. In stigmatized housing areas, job opportunities, social services and gathering places have disappeared, being replaced by the increasingly heavy-handed presence of police and guards. Molina will discuss the actors and mechanisms that have created segregation in Sweden, consider urban violence and what segregation has to do with recent riots.

Irene Molina is professor of Cultural Geography at IBF (Institute for Housing Research) at Uppsala University. Her research has involved various aspects of segregation in Swedish cities and in other countries. Central to her research is the question of power over space. How are different spatial hierarchies created in better, respectively worse, areas? How do racism, sexism and class correlate in the planning and design of cities? What roles do politics and the market play in creating segregation? To describe the current processes involved in urban segregation in Sweden, Molina uses the concepts "raceification", "militarization" and "spatial stigmatization."

25. Marion von Osten

In the Desert of Modernity – Colonial Planning and After
Installation 2010

Double channel slide projection, various reproductions of photographs and drawings, D 2009

Courtesy: Avery Library/ Department of Drawings and Archives/Columbia University; Centre d'Archives Diplomatiques de Nantes; Cite de l'Architecture et du Patrimoine/Centre des Archives d'Architecture du 20^e (enne siècle Paris; Ecole Nationale d'Architecture de Rabat; ETH Zurich/GTA Institut für Geschichte und Theorie der Architektur; Farbman Archives; Hervo Archives; Kessel Archives; Mcavoy Archives; Nederlands Architectuurinstituut; Ministère de l'Écologie du Développement et de l'Aménagement durable France and private collections.
Production: Marion von Osten

"Cite Verticale, Casablanca, 1952"

Architects: Vladimir Bodiensky / Georges Candilis / Henri Piot / Shadrach Woods
Reproductions of a photograph, 1953

Courtesy: Avery Architectural Library, Department of Drawings and Archives, Columbia University, New

York, USA Display Panel 1: Double channel slide projection of photos and documents from the Avery Library/ Department of Drawings and Archives/ Columbia University; Centre d'Archives Diplomatiques de Nantes; Cité de l'Architecture et du Patrimoine/Centre des Archives d'Architecture du XX^e siècle Paris; École Nationale d'Architecture de Rabat; ETH Zürich/GTA Institut für Geschichte und Theorie der Architektur; Farbman Archives; Hervo Archives; Kessel Archives; Mcavoy Archives; Nederlands Architectuurinstituut; Ministère de l'Écologie du Développement et de l'Aménagement durable France and private collections.

Display Panel 2: Reproductions of a photograph of the Cité Verticale, Casablanca, 1952" by the architects Vladimir Bodiensky, Georges Candilis, Henri Piot and Shadrach Woods.
Courtesy: Avery Architectural Library, Department of Drawings and Archives, Columbia University, New York, USA.

Display Panel 3: Reproduction of "Marrakech in Pictures 1953. In the interests of full independence: struggle, perseverance and sacrifice." Published

by the Delegation of the Independence and Consultation Party in the East: Committee for the Independence of Morocco. Courtesy: Protectorat Maroc, Direction de l'Intérieur. Centre des Archives diplomatiques de Nantes (CADN), Nantes, France. In the Desert of Modernity – Colonial Planning and After is an exhibition and research project on architectural and urban projects developed in North Africa and Western Europe during the 1950s and 1960s in the context of colonial governance, anti-colonial struggles, and transnational migration. The installation in Tensta Museum is a condensed version of the exhibition which originally took place in 2010 at Haus der Kulturen der Welt in Berlin. It tells the story of residents of a large-scale, late-modern housing area in the French colonies, architects, colonial administrators, and scholars involved in the debates on modernity and modernization at that time. The project examines the contradictions of colonial modernity and the forms of resistance that developed against it—all within a process of negotiation and appropriation that continues to this very day. Scrutinizing a range of exemplary architectural and

urban projects, it reveals how post-war modernism was put into practice under colonial rule. The large urban planning schemes developed for North Africa by architects working for offices like ATBAT Afrique played a key role in colonial modernization.

Indeed, mass housing projects designed for North African cities soon migrated to the outskirts of European capitals, resulting in suburbs that became home to hundreds of thousands of immigrants from the colonies. Colonial housing and settlement policies radically changed cities, modes of living, and architectural discourse in North Africa and Europe alike. At the same time, the projects in North Africa led to a postmodern critique of architecture in Western Europe and the United States, where the argument prevailed that technocratic planning, pursued by modernist European architects was only negative. In *The Desert of Modernity – Colonial Planning and After* is one of many examples of artist and curator Marion von Osten's "project exhibitions", research-based and cross-disciplinary exhibitions based on various forms of collaboration. On Saturday 29.3, 15:00

Marion von Osten will present *In the Desert of Modernity – Colonial Planning and After*.

26–28. Viktor Rosdahl

Elineberg 2020, oil on plaster, 2009

Song to the coming storm, 2012, oil on spilt glue

A deeper kind of slumber, oil on plastic, 2013

Many of Rosdahl's (Malmö) richly detailed paintings are anchored in his experiences of growing up in a violent quarter of a Million Dwelling housing project in a small town in Sweden. Urban planning, the Million Dwelling Programme and "the place" have long been a theme in Rosdahl's art. His new work continues this theme, not as the physical expression of a vanquished dream, but as a place where things happen. Other references are music and *The Coming Insurrection*, by The Invisible Committee, which talks about a new feeling of community. The book comes out of the same kind of housing area that Rosdahl depicts, after and in conjunction with recurring social uprisings that only occasionally reach the news. Different stylistic approaches and fragments from

various images come together in Rosdahl's paintings, which are often done on found objects. The painting, "Song to the coming storm" is done in oil on a spilt bit of glue, where the bottle has dried together with its contents. It represents a design hotel in Germany that is on fire, and references both a book by Peter Fröberg Idling and music by Refused. Elineberg 2020 is painted on a bit of cast putty and shows the area where Rosdahl grew up, which was designed by the architect, Jörn Utzon. The buildings have been added onto, which could be done if one saw the Million Dwelling Programme as a sketch and a foundation to develop, physically and socially. Elineberg 2020 also looks as if a catastrophe had happened and nature is beginning to take over. The title of the third painting, "A deeper kind of slumber" is borrowed from the group, Tiamat. It shows a tower block on a field. In the grass in front of the building lie two sleeping "wild ones", from Maurice Sendak's children's book, *Where the Wild Things Are*. They are strange and wild, like vulgar images of the tenants of a Million Dwelling area. The work plays with the notion of how the working classes in imperialistic western countries are

bribed by overabundance and therefore cannot fulfill their potential role as wild revolutionaries.

Ross Tensta Upper Secondary School

Ross Tensta Upper Secondary School, which was started in 1984, celebrates its 30th anniversary this year, but via the school Norra Latin, its origins go back to medieval Stockholm. In fact Ross Tensta could celebrate 699 years since the story of the village school in Stockholm's Old Town, can be documented from the year 1315. The village school is said to have been located just north of Storkyrkan, the cathedral, where the Royal Palace now stands. Teaching in the village school (Byskolan) was done by the church priests. The first known headmaster, or "scolemaster" was Arvidius, in the 1310's. In principle, as of the 16th century it is known who all the headmasters were in an unbroken line. To be appointed headmaster of this school meant a certain career: many of them later became bishops, archbishops, professors or elected to the Swedish Academy. The most famous of these is Olaus Petri, who, under the aegis of King Gustav Vasa,

Upper Secondary and the students attend a number of programmes, but emphasis lies on an integrated knowledge that is connected to the subject of history. What also makes the Ross Tensta school special and unique in Sweden is that of about 740 students, 120 are newly arrived and attend a programme specializing in language introduction. So far the staff has been very stable, but now many of the teachers that came from Norra Latin are retiring and a new generation of teachers will take over. One of the things that literally materializes the school's history is its art collection which has survived all reorganizations and moves from previous locations. Four works from this collection are included in Tensta Museum's spring exhibition. On Wednesday 19.2, 18.30, documentary filmmaker Brita Landoff and headmistress Sofie Abrahamsson will discuss Ross Tensta Gymnasium's thirty years. On Tuesday 29.4, 10:00–20:00 there will be an open house at Ross Tensta Upper Secondary School. Brita Landoff's film, *Pride of race – Pride of place* (1988) will be shown in the auditorium. In cooperation with Ross Tensta Gymnasium.

made Sweden into a Protestant country. In conjunction with the Reformation, the monastery was closed, including the Franciscan monastery on Riddarholmen where the school had moved. Byskolan, which changed its name to Stockholms trivialskola, remained at that address until 1666, when it moved back into the centre of the Old Town. In 1814 the school moved once again to Riddarholmen, to Birger Jarls torg 7 and in 1890 it moved into a new grand building at Norra Bantorget. This was the start of a brilliant period in the school's history. Norra Latin was considered the best and most prestigious school in the whole country, but it was only for boys – girls were admitted first at the end of the 1950s.

In 1983/84, classes at Norra Latin were closed down and moved to Tensta. The Tensta upper secondary was meant, following its predecessor, to excel and be a model for future upper secondary education. The Tensta school was designed by the architect Gösta Uddén and it is modern and light, with a façade in oiled wooden panels. The winter garden attracted special attention when the school was opened. Today, more than sixty different languages are spoken at Tensta

29–32. Art borrowed from Ross Tensta Gymnasium

29. Torsten Renqvist

The dog, the bird, the boat. Etching, 1954

This graphic encompasses the artist's entire spiritual and aesthetic theme: all living beings' vulnerability, imperfection as a counter to the authoritarian, expressed with a tender sense of humour. With a seemingly simple, almost awkward, line, the artist has sketched a scene with four elements: a dog, a bird and a sail boat and a horizon. The dog has the strongest human features, the bird is more abstract and the rest remain suggestive and fragmentary. It is a concentrated moment in an indeterminate time. Torsten Renqvist (1924-2007) is one of the most widely-distributed, appreciated and well-known artists in post-war Sweden. His sculptures, often in wood or metal, may be seen in many public places, not least in schools, and they almost always depict animals. This etching was done in 1954, that is four years after he graduated from the Royal University College of Fine Art in Stockholm. In 1964 Torsten Renqvist was awarded the Venice Biennale's grand prize for the graphic he exhibited there. In 2003 he published a book together with Asta

Bolin entitled *Djur kan inte ljuga* (Animals Cannot Lie).

30. Veronica Nygren

The hare in autumn, woven, 1984

The hare in autumn is a wall hanging in rya technique in its wildest sense. It is anything but evenly clipped and the ends of yarn instead form a vertically rolling autumnal landscape, where the wool looks as if it has grown at its own discretion. But where is the hare? The ground smacks of damp and vegetation. Veronica Nygren (1940–2006) was a textile artist, specializing in weaving. In 1989–1994 she was professor of Textile Art at the University College of Arts, Crafts and Design. It was especially during the late 1960s, during the first feminist wave in art, that weaving rose as an artistic technique, on equal terms with painting or sculpture. At the same time, things started happening in fashion. In 1967 Veronica Nygren became one of the founders of the clothing company, Mahjong, after encountering Kristina Torsson and Helena Henschen, all participants in a fashion happening at Moderna Museet in 1965. Their common goal was to design beautiful, colourful and easily cared-for

wall painting, whose composition was used again at the National Museum. People are together for a formal gathering out of doors, to witness school boys' service (the finished painting's title), which refers to a church service that the military carried out in the field and which the school boys should practice. The sketch shows the highly respected headmaster Lundberg, surrounded by several teachers. In an issue of the magazine, *Idun* ("Illustrated magazine for women and the home"), from 1903, there is an article celebrating headmaster Lundberg on his 60th birthday: "The image of his person is impressive due to his forcefulness and one soon notices that the physical strength is matched by a spiritual. Therefore it has never been doubted that headmaster Lundberg, as the head of the school, should have any difficulties either winning respect from his teachers or maintaining discipline and order amongst the students." Included in the finished painting are other dignitaries and Carl Larsson himself, with a daughter on his arm. The painting, which had no religious references, was considered very modern for its time.

basic garments made in Sweden. They clothed a left-wing, politically conscious generation and the expanding women's movement.

31. Carl Larsson

Headmaster Lundberg and two teachers, sketch for a wall painting in Norra Latin, water colour, 1890

At the time that Norra Latin was opened in 1890 a school was considered one of the most important buildings in the local society. The king himself, then Oscar II, and his son, Prince Eugen, inaugurated the building. Carl Larsson (1853-1919) had at this time not achieved his great breakthrough, which came in 1896, with the commission for the magnificent fresco paintings in the National Museum – *Midvinterblot*. But he was on his way to being a monumental painter and just before the commission for Norra Latin he had done a wall painting for a girls' school in Gothenburg. In this painting he had, in his characteristic romantic manner, depicted historically important women: "The Viking woman", Saint Birgitta, Fredrika Bremer and finally a few botanizing school girls. The Norra Latin water colour is a sketch for a larger

32. Axel Fahlcrantz

Riddarhomen and Söder in a moonlit atmosphere, oil on canvas, c 1900

Axel Fahlcrantz (1851-1925) studied at the Academy of Art and liked to examine the tones and nuances of colours in night light conditions, especially landscapes with water. Night is a theme through his painting and exemplifies the special melancholy that stamped culture internationally at this time. In a dramatic and romantic way Fahlcrantz depicts in this painting Stockholm when the moon is about to glide behind the silhouette of Södermalm on the right and the last bit of daylight gives interesting shifts of colour in the sky and on Mälaren. To the right in the painting, street lanterns shine on Riddarholm, the site of Tensta Gymnasium predecessor, Stockholms trivialskola. When the painting was done, 300,000 people lived in Stockholm. The population was growing fast and the housing need was acute. Class differences were flagrant and ill health rife. Much was to happen during the next decade and many would be engaged in trying to achieve a healthier and more just world for the city's inhabitants.

33. Spånga Local Heritage Society

Poster stand with photographs and maps from Tensta prior to the Million Dwelling Programme

The Spånga Local Heritage Society documents the history of Spånga parish. Tensta is also part of the parish and was first mentioned in 1292. The area has a wealth of Iron Age and Viking settlements and graves, but has most likely been occupied since the end of the ice age. The name “Tensta” comes from the word “tena”, a sort of fishing implement, and “sta”, a sort of enclosure. “Spånga” has to do with water and a passage over water. Spånga church, which is located in the middle of Tensta, is one of the oldest stone buildings in the Stockholm area, parts of which date back to the 12th century. Two rune stones in the church yard attest to the fact that long before E 18 and the ring road around Stockholm, people went through Tensta – rune stones were primarily raised at crossroads and on bridges. Where the residential area is situated today there were three farms: Hjulsta, Lilla Tensta and Stora Tensta, which were torn down to make room for the new blocks of flats. Erikslund, where the Kurdish Association Spånga have their premises, is an old

HORIZONS

Vision seminar, Sunday 30.3, 13:00

Haunted by the Shadows of the Future: ARTEFACTS identifies objects from the late 1960s to late 1970s that have personal or familial connections with the people and the communities who lived during this period. The objects embody a specific sense of belonging, a desire to be part of the modern Swedish society taking shape at that time. Examples of the objects included in the project are the briefcase of an insurance salesman, the reel-to-reel tape that recorded Hyland’s hörna, an audio of an exiled Somali writer, the early launch of the first plastic toys, vacation slide shows, postcard collections and super 8 films, pop textile prints and clothing patterns, local garden plants, the cooperative supermarket’s investment in cheap “blue-white” commodities, and the revolutionary “du” reform. The objects are displayed in the City Museum’s model apartment in Tensta, located at Kämpingebacken 13. The apartment serves here as a time capsule that opens up an entire universe behind these otherwise extremely everyday objects.

Haunted by the Shadows of the Future: ARTEFACTS is a collaboration made in

shoemaker dwelling, one of the few remaining older buildings.

The heritage society have had premises since 1986 in Nälsta Farm, which was built in the beginning of the 19th century. The society regularly organizes an open house at Nälsta Farm and the municipal Culture School uses it for piano lessons. Spånga Local Heritage Society, which was founded in 1932, also publishes books: in 1972, Spånga före Tensta (Spånga before Tensta) was published and more recently the minutes of parish meetings between 1600 and 1862 were published. Life in Spånga during the first half of the 20th century has been documented and copies of old maps of Spånga have been made. On Wednesday, 26.3, 18:30, “Tensta before the Million Dwelling Programme”, based on the society’s photo archives, will be presented and discussed.

34. STEALTH.unlimited & Peter Lang

Haunted by the Shadows of the Future: ARTEFACTS

Objects placed in the City Museum’s apartment at Kämpingebacken in Tensta. Public tours Wednesday, 14:00, gathering at Tensta konsthall

Haunted by the Shadows of the Future:

the context of Tensta Museum: Reports from New Sweden at Tensta konsthall and the Urban Re-Mix course at Royal University College of Fine Art (KKH) in Stockholm. The course deals with mass production of residential housing, new towns and other modernist utopian projects planned in post-war Sweden. The course has been conceived by STEALTH.unlimited (Ana Dzokic and Marc Neelen) and Peter Lang (Professor in Architecture Theory and History, Mejan Arc KKH). The participants in the Urban Re-Mix course are James Barrett, Ing-Gerd Robertson, Barbro Gunmar, Antonie Maria Grahamsdaughter, Martin Hedenstrom Ljung, Margarita Henriksson, Heather Jones, Adam Lundberg, Emelie Saltas, Helene Schmitz, Adela Zyto, Gary Zhang, Mohammad Hossein Abbasi.

Haunted by the Shadows of the Future: HORIZONS is an attempt to think freely about Tensta’s future. Four people in different phases in their lives and who have different relationships with the area are invited to contribute with four different possible futures for Tensta in 2030 – a milepost according to authorities in Stockholm’s “Vision 2030 – a world

class Stockholm”. About fifty years ago, a very ambitious Swedish social housing scheme was underway in Tensta. Today many of its goals remain unfulfilled and Tensta is in an uncertain, incomplete condition. While some have written off any possibilities for the area to represent modern Sweden, it is high time to re-write its future, possibly towards an horizon that radically departs from present-day ideas about Tensta and the reality prevailing there today.

Will Tensta in 2030 be an autonomous zone, where the residents in this forgotten part of the city have taken over? Or will a many-faceted Tensta-like society become so dominant that this “new Sweden” vitality has taken over the whole country by 2030? Is it perhaps time to re-create Tensta’s original but unfulfilled goal – of creating an environment that acknowledges and gives space to a liberated and democratic ideal citizen? And what would citizens’ liberation and equality mean today? On Sunday 30.3, 13:00 ideas about this “other” futures will be considered during an afternoon of presentations and discussions.

play The Power of Women, on how the Greek female general Praxagora questions spatial power structures by moving the kitchen out to the city square, will be read and discussed. The seminars will help to establish the group that will run the kitchen during phase 2. During the second phase, 3–18.5, a fully functioning kitchen will be set up centrally, in Tensta Square. In cooperation with the architecture firm, Spridd, the recycling company 4CYCLE, and Fereshte Ghorayshi and Shiva Anoushirvani. On Saturday 3.5, 15:00 a seminar on the kitchen as a public place will be held. On Saturday 17.5, 15:00 the artist and architect, Elin Strand Ruin will present her project. The project is supported by Innovativ Kultur through Vivaldi.

35. Adam Taal

Soundtrack to Tensta Museum: Reports from New Sweden, 2013

A driving, drum-based rhythm goes on for thirty minutes in the gallery’s large room, then dies away and starts up again after thirty minutes. This is a soundtrack, written for Tensta Museum, by Adam Taal, better known as Adam Tensta. One of the things that stimulated hip hop artist

Elin Strand Ruin

The Kitchen, a functioning kitchen made out of doors in Tensta, 3–18.5 and seminars

The art and architecture project The Kitchen is a “pro-active city planning experiment.” It attempts to explore the kitchen as a public space. In collaboration with a group of women from the Tensta and Järva area, a fully functional outdoor kitchen will be set up as an addition to public space in a late modernistic housing area. The ambition is to graft on this preexisting space a private “kitchen culture” that stretches the boundaries around established notions about intimacy and social interactions in the public domain. The public and the private will be turned inside out; the familiar interiors and atmosphere of the kitchen will be moved out into the street. The project examines the potentials of the Million Dwelling Programme’s generous, car-free public areas. The project is divided into two phases. In the first phase, we will investigate Tensta’s public environment with outdoor mini-kitchen seminars as an instrument—in the underpasses, on the bridge, at the stairs, under the balcony. Soup will be made and Aristophanes’s

Taal’s music interests was Vår teater’s break dance at Blå huset (the Blue House), when he was growing up in Tensta. He has lived in the same flat at Tensta allé since he was a child. Today he has new interests and challenges – for instance, challenging prevailing norms and creating one’s own reality.

Tensta konsthall’s text prize

This year, 2014, Tensta konsthall will establish a text prize for young people in Tensta. The prize aims to encourage creative writing and to contribute new narratives from the district. The prize will be awarded once a year and will entail a First (3000 kr), Second (2000 kr) and Third (1000 kr) prize. A jury consisting of August Prize winner, Lena Andersson, the poet Meron Mangasha, the publisher Björn Linnell, the journalist, Rouzbeh Djalaie, Tal Lewinsky from Tensta Library, and Emily Fahlén from Tensta konsthall, will choose the winning submissions. The text can be a piece of fiction, an essay, a poem, a rap, reportage, or an interview. The submissions to Tensta konsthall’s text prize should be sent via email by Monday 3.2 to Emily@tenstakonsthall.se.

20. Florian Zeyfang & Lisa Schmidt-Colinet & Alexander Schmoeger

Microbrigades – Variations of a Story
Video, hd, 30 min, 2013

Microbrigades portrays the two largest housing areas in Havana – San Agustin and Alamar. In addition to health care and education, residential housing was one of the most important foundations of the Cuban revolution in the 1950s. On account of the great housing shortage in 1971, so-called “microbrigades” were established – voluntary labour, building large blocks of flats. This has continued up to the present day. In their film essay, artist Florian Zeyfang (Berlin) and architects Lisa Schmidt-Colinet and Alexander Schmoeger (Vienna) present this architecture, and through selections from archives and Cuban films, they illustrate the conditions for modernity in revolutionary Cuba. One of Cuba’s most important architecture historians, Mario Coyula, also talks about the post-revolutionary building, Havana del Este. The film gives a subjective view into the creation and development of the buildings. At the same time, the film shows the unpredictable and contradictory effects the micro-brigades have had over the last decade.

up in Stockholm. These mentors work in various ways within core areas of the Silent University: asylum activism, local organizing, migration, and antiracism.

The TSU library will be housed in Tensta konsthall and the accumulated knowledge bank is also available on the university’s website. To be a member it is required that you donate time and knowledge; contact the gallery’s guides for more information. By inventing an alternative currency—exchanging knowledge instead of money or unpaid voluntary work—TSU wants to create an alternative form of exchange. The TSU lectures will take place at ABF on Sveavägen, on the following Tuesdays: 18.2, 11.3, 8.4, 29.4, and 18.5. At present TSU exists in Berlin, Paris, and London. www.thesilentuniversity.org

Tensta Museum at other places

Livstycket

The “Livstycket” Association is an education and design centre, whose aim is to strengthen women’s position in society and to break isolation. Livstycket’s pedagogical method, applied for twenty years, has been based on the

35. Ahmet Ögüt

The Silent University, library, homepage, publication, lectures, and workshops, 2012 ongoing

The Silent University (TSU) is an alternative knowledge platform, initiated by the artist Ahmet Ögüt (Istanbul/Berlin). TSU is aimed at asylum-seekers, refugees, and migrants who, despite having professional backgrounds, cannot practice their professional skills in their present situation. TSU adopts the form of an academic program by arranging courses, lectures, and seminars for and by its members and for the general public. At the moment, a group of five lecturers are connected to the university; their talks connect to their specific educational backgrounds. The lectures will take place at ABF (Workers’ Educational Association) in Stockholm and will be given in Arabic, Kurdish (Sorani), and Uigurish. Listeners who do not speak these languages will be invited to participate – in other words, knowledge will not be made accessible to all. This approach aims at illuminating the loss of knowledge caused by the social structures that silence it. Six mentors are part of the network that TSU has built

idea of combining learning Swedish with creativity, focusing on sewing, embroidery and textile printing. Their premises are across from Tenta Centre’s underground entry, behind the fruit market. Their shop is open 9:00–16:30, Monday–Thursday and 11:00–14:00 on Fridays.

Spånga Church

Guided tours, Thursday 23.1, 15:00 and Thursday 10.4, 15:00, meet at Tensta konsthall

Spånga church is one of the oldest churches in the Stockholm area, containing original parts from the 12th century and colorful medieval limestone paintings. The church has been rebuilt and enlarged over the centuries; for example, a burial chapel was added during the late 1600s by the powerful Bonde family. During the same period, the reputable sculptor Burchard Precht finished the famous altar consisting of a crucifix and two figures representing the Virgin Mary and the Apostle John. The church also contains a large collection of escutcheons. A visit to the steeple, which presumably also once functioned for defensive purposes, gives a fine overview of the landscape.

Stockholm City Museum's Model Apartment

Kämpingebacken 13, Tensta. Guided tours every Wednesday, 14:00, meet at Tensta konsthall. Sunday 19.1 and 26.1, 12:00 guided tours by City Museum guides, meet at Kämpingeback 13, tickets 100 kr.

The City Museum's model apartment in Tensta is located in one of Svenska bostäder's properties on Kämpingebacken 13, just north of Tensta Center. The apartment, consisting of three rooms and a kitchen, is a period piece from the 1960s, illustrating what it looked like during the time that the Artursson family, with three children, lived there. With the help of the mother, Irene Artursson, the apartment has been recreated as it was, with the old kitchen cupboards, wallpaper, and interior decoration. Even the stairway has been reconstructed in its original form, with period spatter-paint decoration. The Tensta apartment is one of a series of model apartments in Stockholm that show us how people in Stockholm lived during different periods of time. The apartment in Tensta was opened in conjunction with the Housing Fair in 2006. The apartment is typical for the Million Dwelling Programme – well-planned and adapted

wanted the art in the underground station to celebrate the residents of Tensta – hence the theme, “A rose to immigrants. Solidarity, sisterhood.” The walls of the station are filled with naïvistic images and quotes. Eighteen signs with the word “Sisterhood,” written in as many languages, are placed along the tracks. Henschen wanted there to always be pictures made by children displayed in the station; therefore from 2013 to 2016 photographs taken by students at the Ross Tensta Upper Secondary School will be on view in the station.

Helga Henschen was born in 1917 in Stockholm. She was the granddaughter of the banker, Ernest Thiel, founder of Thielska Gallery in Stockholm. She studied at the Art Academy in Stockholm from 1940-1945, with teachers such as Isaac Grunewald and Akke Kumlien, and was married to writer Peter Weiss. Henschen was active in the Cultural Workers' Social Democratic Association, the Peace Movement, and the World Brotherhood. Today her work may be found in several places, for example, in the collections at Moderna Museet and the Swedish National Museum.

to modern ways of living. The apartment functions as both a museum and a meeting place.

Tensta Library

Tensta Library opened in 1971, in premises across from Tensta Centrum. When Tensta Träff was opened in 1984, the library moved there. In conjunction with renovation plans of the library during the winter of 2013 and spring 2014, an extension library has been opened in the entrance of Tensta konsthall. The extension is mainly containing books dealing with local history and children's literature. Some of the library's programming has also moved to the gallery – for instance, Book-chat.

Tensta underground station & Helga Henschen

Programme and guided tour Saturday 15.2, 15:00, meet at the gallery. In cooperation with the Friends of Helga Henschen.

Tensta underground station was opened in 1975 by the king. On the same occasion, the period art piece, made by Helga Henschen, was unveiled. Henschen

The Helga Henschen Room

Visit Café Grönligen and the Helga Henschen Room, with paintings and other work by the artist, at Järva Folkets Park (People's Park), Eggeby Gård (Eggeby Farm). Open Monday-Friday, 11:00–16:00.

Specially written texts, www.tenstakonsthall.se/bag

Four texts have been specially written for Tensta Museum: Historian om Tensta konsthall (The Story of Tensta konsthall) by Jan Ekman; Tensta – en plats som ständigt ska bli batter (Tensta - a place that is continually going to be better) by Emma Holmqvist; Mamsell Josabeth Sjöberg by Lawen Mohtadi and Kulturarv (Cultural Heritage) by Boris Buden.

The Women's Center in Tensta-Hjulsta

The Women's Center in Tensta-Hjulsta (KTIH) was started in 1997 and is a voluntary women's association. The association is multi-cultural, with members from some twenty countries, and contributes toward increasing women's possibilities to engage themselves and influence society. The Center aims at breaking women's isolation and segregation, reinforcing women's self-

confidence and identity, improving their language skills, and supporting women's health. They arrange language courses and other educational activities. At present, the Women's Center in Tensta-Hjulsta has about twohundred and fifty members. Its previous activities in cooperation with Tensta Konsthall include Tea and Coffee Salons, which started in spring 2012 and are an ongoing project, which enables KTIH to present their members and their activities in the gallery.

On Thursday 20.3 The Women's Center will have a Tea and Coffee Salon at Stockholm City Museum.

Program

Thursdays and Saturdays, 14:00
introduction to the exhibition.

Wednesdays, 14:00 Visit to Stockholm
City Museum's museum apartment in one
of the Million Program houses in Tensta.
Meet at Tensta konsthall.

Saturday 18.1

14:00 Opening

- Maria Lind, director, welcome speech.
- Speech by the democracy advocate Barakat Ghebrehawariat with Revolution Poetry: Yodit Girmay-Abraha.
- The artist Katarina Lundgren introduces her project, *Artificiella höjder*.
- High school students and members of Konsthallsklubben Anisa Omar and Bilan Rage present the video *Vårt Tensta*.
- Binna Choi, director at Casco in Utrecht, presents on the Grand Domestic Revolution Library.
- Zozan Bozarlsan tells about growing up in Tensta and what the Kurdish context in Tensta have meant
- The filmmaker Brita Landoff remembers Tensta gymnasium during the 1980s, when her film *Bland svartskallar och blekfishar* was made.

Wednesday 22.1

18:30 Students from KTH in Tensta present a project based on The Traffic Administration Office's photographs from Tensta, 1966–77. In collaboration with KTH in Tensta.

Thursday 23.1

13:00 Tour of Spånga kyrka, one of the oldest stone buildings in the Stockholm area. In collaboration with Spånga församling.

Sunday 26.1

12:00 Tour of the Stockholm City Museum's museum apartment by guides from the museum. Meeting point at Kämpingebacken 13, tickets 100 kr.
12:00–17:00 Vegan brunch in the café.
14:00 Students from KTH in Tensta present a project based on The Traffic Administration Office photographs from Tensta, 1966–77. In collaboration with KTH in Tensta.

Thursday 30.1

10:00–14:00 Act 3 of Rehearsals, a project by Petra Bauer & Sofia Wiberg in cooperation with Kvinnocenter in Tensta-Hjulsta: The language of movements: Stina Nyberg.

– The architects and researchers Helena Mattsson, Meike Schalk, and Sara Brolund Carvalho introduce Aktion Arkiv, a documentation initiative about regeneration projects in for example Samverkansprojektet Tensta 1989–1995 by Loggia arkitekter AB / architect Ylva Larsson.

– The architects STEALTH.Unlimited & Peter Lang along with participants in the Royal Institute of Art's course Urban Remix talk about *Haunted by the Shadows of the Future: ARTEFACTS* and about the presentation in Stockholm City Museum's museum apartment in Tensta.
– Visit to the museum apartment.
– Open café with hot dishes, sandwiches, and pastries.

Sunday 19.1

12:00 Tour of the Stockholm City Museum's museum apartment by guides from the museum. Meeting point at Kämpingebacken 13, tickets 100 kr.
2 pm: The artists Lawrence Abu Hamdan, Fernando Garcia Dory, and Erik Sjödin present their work in Tensta Museum. Binna Choi, director at Casco in Utrecht and artist Åsa Norberg presents *The Grand Domestic Revolution Library*.

Saturday 1.2

15:00 Artist Peter Geschwind presents the installation *Time Space Shuttle (Apollo Pavilion)*, which is a part of Tensta museum.

Sunday 2.2

14:00 Architect Ylva Larsson lectures under the title "Tensta united action—a united action that turned into popular education that turned into a popular movement—until it came to a sudden stop and the work was put on ice—in "hibernation" it turns out—maybe".

Wednesday 5.2

18:30 The urban historian Håkan Forsell presents a lecture entitled "From city life to lifestyle—housing and urbanity during one century."

Saturday 8.2

12:30 Architect Erik Stenberg shows apartments in Tensta that were built according to his blueprints. Meet at Tensta konsthall. In collaboration with KTH School of Architecture.

Sunday 9.2

14:00 Peter Lang, professor in architectural theory at the Royal Institute of Art, with participants from the course Haunted by the Shadows of the Future—Tensta Apartment Workshop, organizes a “listening and watching session” based on audio from the time period around the creation of the residential area of Tensta. The audio is played on a reel tape recorder and slides are shown on an old projector. Followed by a discussion. In cooperation with the Royal Institute of Art.

Wednesday 12.2

18:30 Tom Avermaete, professor at the Faculty of Architecture of Delft University of Technology, gives a lecture on “Norms and Forms of the Public Spaces in Late Modern Housing Estates.” The lecture addresses norms and forms in late modernist housing projects’ public spaces, with examples from France and other countries. Is it possible to create radically new public spaces and common spaces? In cooperation with Stockholms Arkitektförening.

Thursday 20.2

18:00 Artist Katarina Lundgren talks about the project Stockholms tippar och toppar, which in November 2013 inaugurated Tensta Museum’s branch at Stockholm City Museum. At Stockholm City Museum.

Friday 21.2

16:30 Opening of Artoteket, a lending system of newly created artworks, at Tensta bibliotek. A project by Hans Carlsson.

Saturday 22.2

15:00 Helena Mattsson, Meike Schalk, and Sara Brolund de Carvalho present Aktion Arkiv in Tensta.

Sunday 23.2

12:00–17:00 Vegan brunch in the café.
14:00 Lecture with Rohat Alakom: “When Sweden became the land of the Kurds— An afternoon about Kurdiska Föreningen Spånga’s history.” In collaboration with Kurdish Association Spånga.

Thursday 27.2

18:00–19:00 Study group with Hans Carlsson: The art and the welfare state at

Saturday 15.2

15:00 Helga/Rebella, a program about Helga Henschen, the artist behind Tensta’s subway station, in words, images, and in music followed by a tour of the Tensta subway station with Kent Malte Malmström as cicerone. The tour takes about 45 minutes. In cooperation with Helga Henschens Vänner.

Tuesday 18.2

10:00–14:00 Act 4 of Rehearsals, a project by Petra Bauer & Sofia Wiberg in cooperation with Kvinnocenter in Tensta-Hjulsta: The politics of emotions, Petra Bauer and Sofia Wiberg.
18:00 Lecture by The Silent University at ABF.huset. TBC.

Wednesday 19.2

18:30 Conversation between the documentary filmmaker Brita Landoff and headmaster Sofie Nyström about Ross Tensta gymnasium over the past 30 years. In cooperation with Ross Tensta gymnasium.

Tensta bibliotek. Part of Artoteket, the lending system for newly created artworks.

Sunday 2.3

14:00 Artist Behzad Khoosravi Noori present the video Incandescence, a portrait of Megafonen.

Wednesday 5.3

18:00 Aktion Arkiv arranges a witness seminar about an international housing conference held in Tensta in 1989. Participating, among others, will be architect Rod Hackney and organizer Erol Sayin who were both participating in workshops in Tensta in 1989. The moderators are Helena Mattson and Meike Schalk. In collaboration with The Institute of Contemporary History, Södertörn University, Stockholms Arkitekter and KTH School of Architecture.

Sunday 9.3

14:00 Art and asylum rights activism, a seminar connected to The Silent University, an autonomous knowledge platform for undocumented migrants, refugees, and asylum seekers initiated by the artist Ahmet Ögüt.

Tuesday 11.3

18:00 Lecture by The Silent University at ABF-huset. TBC.

Thursday 13.3

18:00–19:00 Study group with Hans Carlsson: The art and the welfare state at Tensta bibliotek. A part of Artoteket, lending system of newly created artworks.

Sunday 16.3

14:00 Under the title “The city now and then: Planning and ideology in Stockholm and Leningrad/St. Petersburg,” sociologists Lisa Kings and Zhanna Kravchenko lecture on similarities between two cities operating under different societal systems.

Tuesday 18.3

10:00–14:00 Act 5 of Rehearsals, a project by Petra Bauer & Sofia Wiberg in cooperation with Kvinnocenter in Tensta-Hjulsta: Everyday community, KITH

Wednesday 19.3

18:30 Screening of The Stuart Hall Project, John Akomfrah. In collaboration with Cinemafrika.

Thursday 3.4

18:00–19:00 Study group with Hans Carlsson: The art and the welfare state at Tensta bibliotek. A part of Artoteket, a lending system of newly created artworks.

Friday 4.4

15:00 Art and literature walk in Tensta. Meet at the art center. In cooperation with Tensta bibliotek.

Sunday 6.4

18:30 Author Johanna Langhorst talks with the art center’s mediator Emily Fahlén about her book *Förortshat* (2013). In cooperation with Tensta bibliotek.

Tuesday 8.4

18:00 Lecture by The Silent University at ABF-huset. More information coming soon.

Wednesday 9.4

18:30 Professor of Social and Economic Geography, Irene Molina; “What happens when welfare is replaced by oppression?—The role of politics in processes of segregation in Sweden,” part 2.

Thursday 20.3

18:00–19:00 Study group with Hans Carlsson: The art and the welfare state at Tensta bibliotek. Part of Artoteket, a lending system of newly created artworks.

Sunday 23.3

14:00 Celebration of Newroz (new year’s) with Kurdish Association Spånga at Tensta konsthall.

Wednesday 26.3

18:30 Spånga Fornminnes- och Hembygds-gille presents and discusses “Tensta before the million program,” based on their archive of photographs.

Saturday 29.3

15:00 Artist Marion von Osten presents *In the Desert of Modernity—Colonial Planning and After*.

Sunday 30.3

12:00–17:00 Vegan brunch in the café.
14:00 Architects STEALTH.Unlimited & professor of architectural theory Peter Lang lead a seminar about future scenarios in Tensta.

Thursday 10.4

15:00 Tour of Spånga kyrka, one of the oldest stone buildings in the Stockholm area. In cooperation with Spånga församling.

Saturday 12.4

14:00 Artists Bernd Krauss & Nina Svensson present their project *Tensta Travsällskap*, which in December 2013 opened Tensta Museum’s branch at the Museum of Medieval Stockholm.

Sunday 13.4

14:00–16:00 Tour at Glömminge-gränd, where Ylva Karlsson talks about and displays collaborative projects at Glömminge-gränd (1989–1995).
16:00–19:00 Conversations about the regeneration of Glömminge-gränd with a buffet at Glömminge-gränd’s community room “Familjeboet,” with Ylva Larsson of Loggia arkitekter AB, Helena Mattson, Meike Schalk & Sara Brolund Carvalho from Aktion Arkiv, and other guests.

Wednesday 16.4

18:30 Artist Marwa Arsanios performs a lecture performance called “Have you ever killed a bear? Or Becoming Jamila.” In

collaboration with the Royal Institute of Art.

Wednesday 23.4

18:30 Author Johanna Langhorst talks with the art center's mediator Emily Fahlén about her book *Förortshat* (2013). In cooperation with Tensta bibliotek.

Sunday 27.4

12:00–17:00 Vegan brunch in the café.

Tuesday 29.4

10:00–20:00 Open house at Ross Tensta gymnasium. Screening of Brita Landoff's film, *Bland svartskallar och blekfisar*, in the auditorium.

10:00–14:00 Act 6 of *Rehersals*, a project by Petra Bauer & Sofia Wiberg in collaboration with Kvinnocenter in Tensta-Hjulsta: Earthly explorations, Hong-Kai Wang.

18:00 Lecture by The Silent University at ABF-huset. TBC.

Saturday 3.5

Seminar about *The Kitchen* with Elin Strand Ruin.

Sunday 4.5

14:00 Walk in Tensta, with a focus on the million program's exteriors. With architect

Sunday 11.5

13:00 Seminar on structural racism, part 2. In cooperation with Institute for Research on Migration, Ethnicity, and Society, REMESO, Linköpings universitet.

Tuesday 13.5

18:00 Lecture by The Silent University at ABF-huset. TBC.

Wednesday 14.5

18:30 Under the title "The transformations of the city," sociologists Lisa Kings and Zhanna Kravchenko lecture on urban development.

Erik Stenberg. Meet at Tensta konsthall. In collaboration with KTH School of Architecture.

Thursday 8.5

18:00 Aktion Arkiv arranges the debate, "The Struggle of the space at ABF-huset." From the 1990s, a series of important new projects were created through the suburban project. But at the same time several free meeting places disappeared or were commercialized. The debate invites representatives from different citizen initiatives that were active then and today, as well as from the '60s and '70s, to discuss the struggle of the space.

Friday 9.5

15:00 Walk in Tensta, focusing on older history. With archeologist Barbro Århem. Meet at Tensta konsthall. In collaboration with Stockholm City Museum.

Saturday 10.5

13:00 Tea and coffee salon with spring market. In collaboration with Women's Center in Tensta-Hjulsta.

Friday 16.5

15:00 Art and literature walk in Tensta. Meet at Tensta konsthall. In collaboration with Tensta bibliotek.

Saturday 17.5

15:00 Artist and architect Elin Strand Ruin presents *The Kitchen*.

In collaboration with ABF.



GD Utbildning och kultur

Programmet Kultur

Tensta Museum: Reports from *New Sweden* is supported by Svenska Postkodlotteriet and the Culture Programme of the European Union.



Tensta Konsthall

Staff at Tensta konsthall

Fahyma Alnablsi, host
Emily Fahlén, mediator
Ulrika Flink, assisting curator
Asrin Haidari, kommunikation and press
Maria Lind, director
Paulina Sokolow, kommunikation and press
Hedvig Wiezell, producer

Interns

Maja Andreasson
Karin Hauptmann
Mirja Majeovski

Hosts

Nora Chaker
Lars Hedelin
Evelina Hedin
Bruno Hibombo
Carl-Oskar Linné
Masha Taavoniku

Production

Linda Persson
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