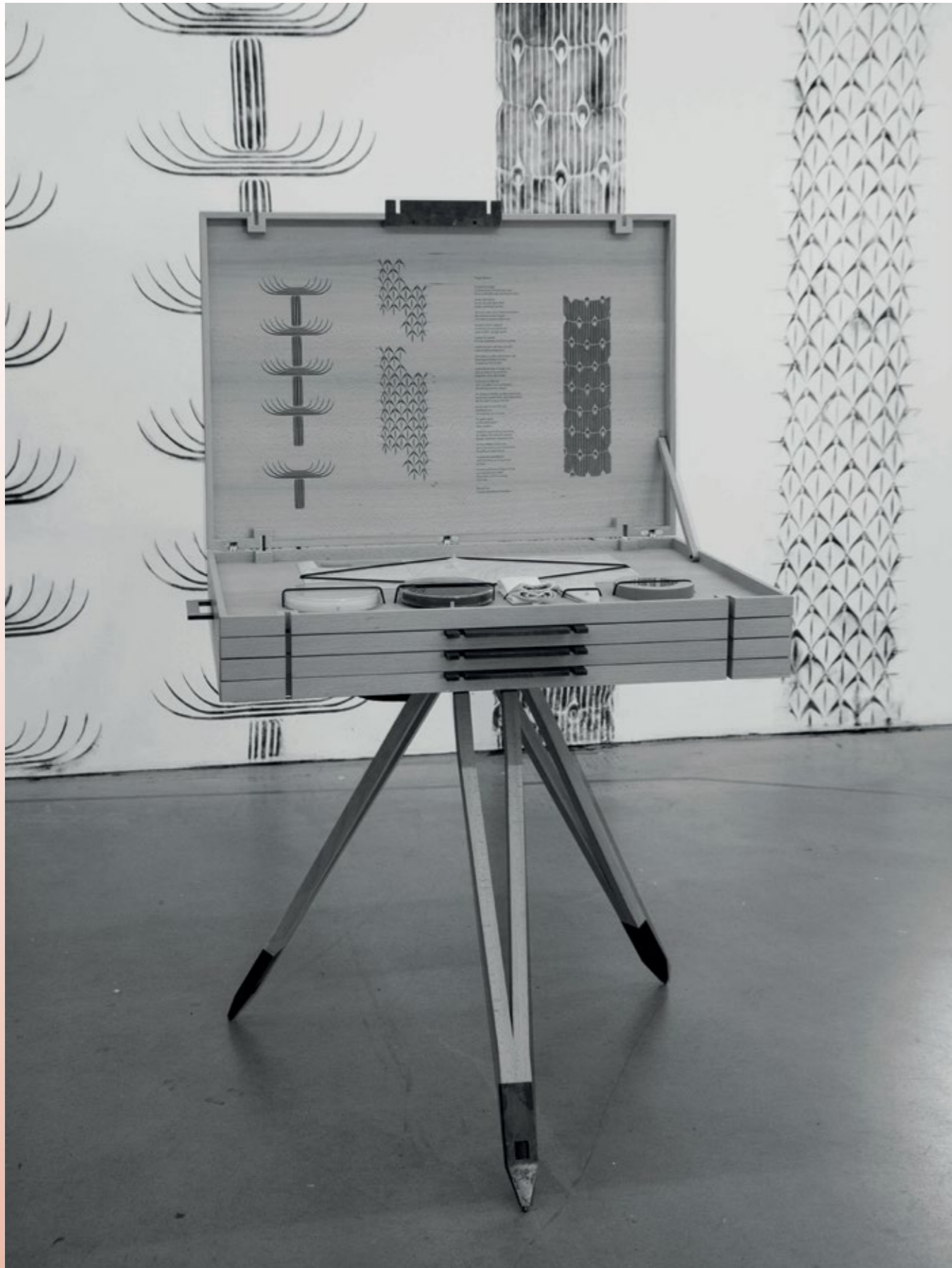


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IMAGINE AN AFTER



Tensta konsthall



Goldin+Senneby, *The Plot (Bloemen)*, 2018.

Experiences of displacement, temporary solutions, places and communities

Cecilia Widenheim, Director

To what extent can you separate phenomena such as cultural heritage and world heritage from the idea of the nation state? How can the Western view of cultural heritage be redefined in a time of mass migration, armed conflict, increasing polarization and increased segregation? In many ways, we now continue a conversation that has been ongoing for the last few years, where we in collaboration with artists, researchers, museums and different educational programs have shed light on neocolonial tendencies as well as possible decolonizing strategies. Here can be mentioned *Migration: Traces in an Art Collection 2019* and Michael Rakowitz' big installation *The Invisible Enemy Should Not Exist*, which was shown in Tensta the following year. *Hurting and Healing: Imagine a Different Cultural Heritage* presented work from the Van Abbemuseum's collection in Eindhoven and was produced together with museum director Charles Esche in close collaboration with Decolonizing Art Architecture Research (DAAR) in 2022. Oscar Lara's exhibition *Mining Life*, which took place in the winter of 2023–24, took as its starting point a number of culturally and historically explosive textiles and showed four projects, all connected to different forms of displacement— from the trade with archeological objects to the extraction of minerals and human assets in the form of cheap labor and prostitution.

The exhibition that is now showing at Tensta konsthall continues ongoing conversations and offers a number of important perspectives on the above-mentioned questions, which have been worked out in close collaboration between Paulina Sokolow, co-curator, and artists Asli Abdulrahman Ali, Carlos Capelán, Andjeas Ejiksson and Joanna Zawieja, Goldin+Senneby, Eric Magassa, Jumana Manna, Susanna Marcus Jablonski, Walid Raad and Carla Zaccagnini. The exhibition builds on the exhibition *Sukkot—Feast of Tabernacles* that was curated by Paulina Sokolow in the fall of 2023 at Tjörnedala konsthall in Skåne, in which seven artists were invited to reflect on the experiences of displacement, memory and rituals as a strategy for survival and for creating a new home. The present exhibition—*Imagine an After*—contains video, painting, photography, installation, architecture and sound, and some art works have been created on site at Tensta konsthall. The artists are based and work in various countries, such as Brazil, USA, Germany, Uruguay, France, Lebanon, Palestine and Sweden.

The exhibition at Tensta konsthall is not primarily about home in the traditional sense, but about living conditions, about the right to a roof over your head, if only temporary. It is about displacement, temporary solutions, places and temporary communities, and about the energy and force that can arise at a crossroads when you are on the move, fleeing, in exile. In his text *Homely Impasse*, written for the exhibition, the social anthropologist Shahram Khosravi discusses the concepts of home(land)lessness, taking as his starting point the legendary conversation between American anthropologist Margaret Mead and the African American writer and activist James Baldwin, published in the book *A Rap on Race* in 1971.

A series of activities and programs are arranged in connection to the exhibition. The first one is with Syrian architect Marwa al-Sabouni, based in Homs, who in her books *The Battle for Home*, *Memoir of a Syrian Architect* and *Building for Hope: Towards an Architecture of Belonging* discusses the role of architecture in a society in crisis and how reconstruction can create belonging in the wake of conflict, war and financial depression. We have also begun a collaboration with Marie-Louise Richards, adjunct in architecture and director of the course *Reconstructions* at the Royal Institute of Art in Stockholm, which will result in *Soul Service*, a number of talks and lectures around the concepts spatial justice and spatial struggle and a discussion on architecture's potential role in a process of radical societal reform.

During the fall, Master's students of Spatial Design at Konstfack have in collaboration with Tensta konsthall made a series of site-specific investigations in the context of Tensta. The studies have been theoretically framed by decolonizing, situated and open-ended approaches formulated by Linda Tuhiwai Smith, Donna Haraway and James Corner, as well as the work and legacy of the architect Yona Friedman. The course has been led by Teres Selberg and Einar Rodhe with invited guests such as Jayden Ali and Cameron Bray (JA Projects), Niclas Dünnebacke (Architectes Sans Frontières-France), Sandi Hilal (DAAR), Erik Stenberg (KTH), Rebecca Ahlstedt (Konstfack) and the team of Tensta konsthall.

I want to say a big thank you to the artists and lenders that have generously participated and made their artworks available to us. We want to thank Tjörnedala konsthall / ÖSKG and Christel Lundberg who invited Paulina Sokolow to curate the exhibition *Sukkot—Feast of Tabernacles* in 2023. Thank you also to Stockholm Architects, ArkDes and Architects without Borders, Folkuniversitetet, Konstfack and other collaborators that in different ways contribute to our programs and activities.

Imagine an After

Paulina Sokolow and Cecilia Widenheim, curators

Buildings can look different and have different functions, but bombed buildings all look the same: grey and brown fragments, protruding rebars, shattered glass. Dust and even more dust. Images that we have grown all too accustomed to see on TV over the last three years. The most recent numbers that can be found right now about destroyed buildings in Gaza are from August: 80 percent of all buildings are gone. In Ukraine, the observers count 210 000 buildings, which is equivalent to between half and one and a half million people's homes. It is a number so abstract that it simply cannot be imagined.

Someone who experienced destruction close up was the architect Yona Friedman (1923–2020). He would come to live through the double absurdity of first being accepted to an education he had no right to graduate from because of the discrimination laws against Jews, and then, instead of witnessing the construction of new houses, see them be bombed to shreds. He miraculously survived the persecutions and the Holocaust. Following a time working as an architect in Israel, Friedman chose to return to Europe and settle in Paris. He brought with him an experience: cities can go from representing safety and a sense of home to being a place of exclusion and persecution, and they can go from standing there solidly and naturally to being anonymous piles of debris. As a refugee in Israel-Palestine amongst newly arrived immigrants and displaced Palestinians, Friedman realized something about architecture that he had not learnt at the school in Budapest: the hierarchies in architecture as idea and organization can be fluid and—perhaps even more important—the ones that most need a roof over their head are the ones that should have the tools and the knowledge to build it themselves.

Yona Friedman's ideas became interesting for us when we started working with this exhibition and with these questions: When is the right time to start planning for the day after peace? And which building blocks are the most rational to start with? As we write this, we are reached by the news that the prestigious Dorfman prize has been awarded to the architectural collective Livyj Bereh. Ever since the invasion of Ukraine, they have been reconstructing roofs and rebuilding schools destroyed in the conflict, while investigating the loss of historic structures in different regions. An unyielding hope for an after on the horizon.

Imagine an After is not an architecture exhibition but ten artists' perspectives on a possible continuation, on finding existing tools or clues in the past (which should

not be mistaken for nostalgia) to what must necessarily lay the foundation for future life, but in a new way, originating in a new reality and new experiences. In his essay *Exilic Ecologies*, the philosophy professor Michael Marder writes that every organism, ecosystem and place is affected by the force of turbulence and displacement; everywhere we live and where life exists is rocked to its core and put in motion. There is no turning back. We live in a state of irreversible exile and where acceptance is the first step and where experience also exists to transform loss into knowledge. His conclusion reminds us of Friedman's.

In their work *The Plot (Bloemen)*, Goldin+Senneby takes the coal from a disused mine in Belgium as their starting point. The mine is on a plot of land acquired by the artists. The "groves" of the outlines of plants that run from floor to ceiling remind us of the coal's origin, the trees and giant ferns that once grew in this place, which now is a different place, with a different nature and another climate. About the same time as mines of this kind became a central part of European industrialism, artists started to make their way outside their studios to study the landscape directly. Could they sense that what they saw in front of them was something transient? The mine is abandoned now, like so many mines around the world that have left irreversible scars in the earth's crust. By owning the plot, the artists have the right of disposal. In their artistic context, the purchase can be understood as a gesture. The ownership is a logic by which the earth is ruled and mastered.

The hanging glass sculpture moves slowly at the slightest gust of wind. The semi-transparent musical instruments and the two hands are details that Susanna Marcus Jablonski found in the famous painting *The Circus* from 1956 by the Jewish French artist Marc Chagall. Chagall had, like many other artists, made his way from Russia to Paris to take part in the intense artistic life there at the beginning of the 20th century. But that was not the only reason. To live as a Jew in the Tsardom of Russia meant a constant fear of pogroms. In the circus, he could identify with the travelling company. A close-knit group of people who had come to terms with being constantly in motion. The instruments could have played the same music as in his home village. Whilst the memory of home fades more and more with time, the tones change into new ones and a new sense of recognition.

In the gallery by the entrance, the visitors encounters Eric Magassa's *The Lost Series*, a series of photographs of places that appear similar at first glance; abandoned, peripheral neighborhoods, with provisional architecture or artless warehouses—places that exist all over the world. They are built and form temporary societies that sometimes turn into cities. For periods of time, they signify home to people, a living and a life. The geographical names Detroit, Faugères in France, the suburb of Bergsjön in Gothenburg, São Paulo and Dakar make out nodes in Magassa's family history, which moves between the former French colony Senegal, France, the US and Sweden. But in the middle of the image there is something that transforms these non-places into a stage. The figure looks like nothing else

but is reminiscent of a mixture of the cubistic figures of modernism and some kind of ritual dress. It is the artist himself, who by marking these places not only revisits something lost but transforms them into a beginning of another story—his own. Today there are no libraries left in Gaza. They have been turned into unidentifiable wreckage and the books have dissolved and mixed with their disconsolate surroundings. It is not only material damage that has been done, but also essential parts of written Palestinian history, what we call cultural heritage, have been destroyed. We have witnessed the same bibliocide, the murder of books, in Ukraine. When Carlos Capelán places his books in different shapes and variations, with texts and motifs from nature and with titles about ordinary people's activities: to listen, to read, to not listen and so on, it is as if he performs a healing act. The installation becomes a neighborhood, a small city of beautiful to-do-notes that remind us of what needs to be done and how to begin anew.

Andreas Ejiksson and Joanna Zawieja give their task to different people who work in construction and building and let them interpret *Stage Directions* with their own practice and unique experiences as the starting point. Imagine a waiting room. You are on the move. Suddenly you have all the time in the world, you have a roof over your head, and you can breathe for a moment. You can wait. Or maybe you are seeking refuge. Maybe you will meet someone there.

History might appear fleeting, but in the archives rest the voices and melodies that become a testimony for the ones who dare to listen. The filmmaker Jumana Manna decided to make a work about the time before Nakba, which became the video *A Magical Substance Flows into Me*. A German Jewish researcher working in the 1930s becomes her guide. Robert Lachmann (1892–1939) created an archive of thousands of recorded melodies from what was long called "the Orient". Lachmann was an ethnomusicologist, linguist, orientalist and polyglot. He was born in Berlin, studied Arabic languages in London and during the First World War his interest in music from outside Europe began. In 1935, he was fired by the Nazi regime, emigrated to Jerusalem and started a radio show about the Middle East's immortal musical treasure. The melodies still travel from musician to musician, seemingly independent of language, nation or tradition. They are interpreted, forgotten, loved, banned, and interpreted anew, again and again.

Several of the works revolve around displacement and the layers of meanings that are stacked on top of each other, suddenly appearing in new light and then slipping away, when an object or a story changes context. Carla Zaccagnini follows an old church bell's astonishing journey from the Brazilian mining district Minas Gerais to the inauguration of the new ultra-modern capital Brasília. The bell, with a lineage going back to colonial times, is carried forth in the procession amongst the white, futuristic buildings. The future starts here, and the ceremonial masters swear—there was nothing here when the brand-new city was planned. In her performance lecture, Zaccagnini moves back and forth between colonial and modern Brazilian

history. Between the stories that fit the success story of the new nation and the stories that have been forgotten. Back in the mining district, the old bell becomes an instrument for resistance, a subversive, percussive language that is insistently hammered forth in the sound work *De sino a sina* (from bell to fate).

In the culverts under the Louvre, art objects are transported on a forklift. They will travel far, all the way to the museum's new silvery futuristic building in Abu Dhabi. No one seems to know how it happens, even if the artist Walid Raad poses a number of poignant questions to the art objects in his video. Once there, a migrant worker—who makes his living in the emirate's megalomaniac construction industry—walks past the box. He glimpses the true face of the objects and shaken, he runs off.

There will come a day when the news will not be about new arms supplies, or reports on new catastrophes. Then the world will also face a new ecology. We do not want to go back to the previous order, since it led us here. Instead, we need to identify and find the smallest building blocks. And they will not primarily be concrete foundations and steel constructions, but songs and poems we recognize, meeting places and traces of breaths.



Eric Magassa, *The Lost Series: Detroit*, 2018.

Homely Impasse

Shahram Khosravi

The well-known conversation between Margaret Mead—a White American renowned anthropologist—and James Baldwin—a Black queer writer who lived in exile in Paris—in 1970 is a conversation between two people with different mindsets, one who, thanks to her class and race, can feel at home anywhere and one who, because of his race and sexuality, is homeless everywhere:

Mead: I am not an exile. I am absolutely not an exile. I live here and I live in Samoa and I live in New Guinea. I live everywhere on this planet that I have ever been, and I am no exile. I accept the condition of man.....but I am no exile. I am at home.

...

Baldwin: I can't say that....I am not at home. I am not at home.

Mead: Anywhere on this planet?

Baldwin: Forever.

...

Mead: Can you think of a world in the future where you would be at home?

Baldwin: No. The future doesn't exist for me.

Mead: But it could change your present if you could think of it.

Baldwin: No, no, I am not romantic. I am not romantic. I am not at home here and never will be. That means that I will never never, never as long as I live, be at home anywhere in the world.

Baldwin does not describe the abject situation of a life in exile. He demonstrates a radical position. He acts refusal. By not recognizing anywhere in the world as home, he refuses to be part of a world shrouded in injustices. Refusal as critical thinking does not only negate oppression, but it also generates radical imaginaries beyond confined imaginations and inwalled entities: home, homeland, hometown, homeliness.

Home is materialized through its physical as well as its symbolic walls. With architectural skill a house might be built without walls, but a home does not exist without walls, without boundaries. The very idea of *home* is based on an exclusionary logic. Home would be unnecessary if it was open to all. A home is defined not through inclusion of the familiar but rather through exclusion of the unfamiliar. Home is manifested through unequal distribution of the right to belong. The concept of

belonging has connotations of possession. Belonging to a home can mean 'to be the property of' a patriarch. Belonging to a homeland can mean to be the property of an ideology.

Furthermore, the idea of property is related to properness, that is, the individual's suitability in the nation-state system. Belonging requires one to be proper, to be suitable. These connotations reveal the religious roots of secularized forms of belonging in the modern family and nation-state.

Refusal of being proper, of being property, leads into unbelonging and exile—as in the case of Baldwin. Refusal of belonging, of being at home, is a radical act since it undermines what is assumed to be proper, the very fundamental values a home and a homeland are built upon.

Home is not only a moral geography of properness or improperness, nor is it only a space of consumption or a place of possession. Home is pre-eminently about senses. The central affective experience of home, read wall building, is fear and hate.

In late 2016, residents of a Munich suburb built a four-metre-high barrier—higher than the Berlin Wall—in front of a shelter for unaccompanied child refugees. The residents wanted to keep the refugees away from where they lived. A stone wall was erected in the face of the children. What did the young refugees see when they looked at the wall?

UGLINESS

Walls tend to be ugly. They are constructed with ugly designs and ugly materials. But they are ugly also because they indicate ugly things: fear, insecurity, distance, conflict, and hate. Walls have been a barometer of hate in the world. Never have human beings been so obsessed with building walls as today. At the end of the 1980s, at the fall of the Berlin Wall, there were border barriers between 16 countries. Today the number is five times more. In a such hateful era, what does 'being at home' mean?

FALLING APART

The idea of home is potentially a lethal trap. Franz Kafka's last short story *The Burrow* depicts how the illusion of security induced by home can indeed become a deadly impasse. Home is turned into impasse because it undermines the very idea of what makes us human: relationality. Perhaps home is what the author Lauren Berlant calls *cruel optimism*: something you desire and believe will protect you is actually an obstacle to your flourishing, or even a threat to your wellbeing. Home becomes cruel when it prevents you from reaching the object (security, happiness, wellbeing) that attracted you to it initially.

The cruelty of walls and homes is rooted in what Hannah Arendt called earth alienation, that is, a loss of shared experiences, relationality, and commonality. The more we have alienated ourselves from the earth, the more significant the inwalled home has become. To wall ourselves in is a conscious self-deception to renounce our responsibility and relationality to each other.

Self-deception starts with mistaking metaphor for reality. Home was a metaphor but has turned into a commodity and into an ideology. Home was a metaphor in poems and epics, used to explore and express affections, desires, and human relations.

However, when turned into a commodity, home becomes an object for policing by banks and the real estate market; and when turned into an ideology, home becomes the object for policing through bordering practices.

To belong to a home and particularly to a homeland is a totalizing ideology, which does not tolerate anything that can be left outside of its logic. Stateless people, undocumented migrants, asylum seekers, homeless people, nomads, gens du voyage (travelers), Roma people, all those who violate this logic, are identified, represented, and treated as abnormal and as transgressors. Home(land) is totalitarian. Anything outside it is improper, and thereby a concern for the law. Homelessness is criminalized. People without shelter are exposed to hostile environments and punitive laws. Similarly, people without homeland (stateless refugees) are exposed to punitive actions such as detention and deportation. What is criminalized in both cases is 'life-sustaining activities'. Criminalization of home(land)lessness is in fact criminalization of life itself for the poor and refugees.

When James Baldwin in the abovementioned conversation said, "the future doesn't exist for me", he rightly pointed out that home(land)lessness is both a spatial as well as temporal experience. Home and homeland are future-oriented projects, either as investment or as ideology. Baldwin's refusal was the refusal of being in a temporality that was against him and people like him. He refused a future that was designed against him.

Believing that the future didn't exist for him meant that Baldwin dreamed another future. In the conversation with Mead, he says that the most important responsibility is toward the future. A responsibility to generations unborn:

We are meant to be witnesses to a possibility which we will not live to see, but we have to bring it out.

A possibility that would liberate us from walls, properness, and property: a possible future emancipated from home and homelands.

Shahram Khosravi is Professor of Anthropology at Stockholm University. His research area includes *After Deportation*, a study of post-deportation outcomes focusing on what happens to asylum seekers after deportation from Sweden and their experiences, and *Waiting*, a study of undocumented migrants waiting for residence permits in Sweden focusing on their experiences of time and how their ‘irregular’ status is articulated while waiting. Selected recent publications are *The Gaze of the X-ray: An Archive of Violence*, 2024; *Seeing Like a Smuggler: Borders from Below*, (ed volume Mahmoud Keshavarz), London: Pluto Press, 2022; *Waiting. A Project in Conversation*, Berlin: Transcript, 2021.

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EXHIBITED WORKS

- 1 ASLI ABDULRAHMAN ALI
*Commission, redesign
of the Tensta konsthall café,
spring 2025*

The Tensta konsthall café may appear insignificant. But appearances are deceptive. Since 1998, people from the neighborhood and other parts of Stockholm and the world have met here in an informal, home-like environment. Throughout the years, it has served Somali samosas, Eritrean injera and Syrian stews. But what has been consistent is that there are almost always visitors here: regulars deep in conversation, students that have found a quiet place to study or first-time visitors taking a breather after having seen an exhibition. In connection with *Imagine an After*, Tensta konsthall has invited interior architect Asli Abdulrahman Ali to reshape the space during the course of the exhibition, in collaboration with some of the café’s users, and in that way emphasize its importance for well-being and comfort.

Asli Abdulrahman Ali is an interior architect and in her practice she often takes inspiration from her upbringing—a mixture of Somalian culture and esthetic and the surroundings of the suburb Fisksätra in Nacka outside Stockholm. In her works, she strives to connect the unique functionality and “spirit” of places in a synthesis of the everyday, tradition and modernity. In this way, the vision she has for each task is reached: harmony. In dialogue with the groups that use Tensta konsthall’s entrance daily and the project Studio Funk, the café will receive its new look at the turn of the year, 2024/2025.

Asli Abdulrahman Ali graduated from Konstfack University of Arts, Crafts and Design in 2020 with a degree in Interior Architecture and Furniture Design. In 2021, she received the award Young Swedish Form. In collaboration with artist Marcia Harvey Isaksson, she designed the Family Room at the Swedish Center for Architecture and Design (ArkDes) in 2021. The same year, she produced the exhibition *A Sweet Nectar* in Fisksätra outside Stockholm. “*A Sweet Nectar* is a love letter to the younger version of me. She, who associated her image in the mirror with the generalizations she was told, often by the media, about the people who looked like her. Or the generalizations she heard in classrooms about those who had the same faith or spoke the same language as her. In a spatial design, *A Sweet Nectar*, I now manifest everything I wish I had seen when I as a child and a teenager looked at myself in the mirror.”



A Sweet Nectar, Fisksätra museum, 2021.

ZIK'S DREAM

It was very late and dark when the noise awakened them. An army of angels, souls and specters was creating the world. By the next morning they had already made some big holes from which lava spewed out, they could cross large valleys inhabited by killer animals and they could hear the drunken growls of men who were shaking their fists at the mutes who were eating honey. The seas were frozen and their shores were warm, and the water was clearer than air. One could hear sharp sounds, soundless, thick and shrill sounds. The trees spread far away, and storms were rare. The weight of things depended upon the force one used to lift them. Calm pacing was a way of measuring the passage of time. Keeping the eyelids open and the gaze fixed was another way of measuring space. Intentions became clear only if they have a purpose, and dreams were heavy, brief and intermittent. There were many languages but only one was spoken, and all the rest were equally intelligible. I dreamed of Zik. Zik spoke all the languages (to preserve their differences) and had helped create the fortune of the poet C'hi. We all knew that when poet the C'hi set off from the Fu Mountain, during his 9,086-day march, he drank tea at the bars he found along the way. Once an old dog approached him and stood next to him. The poet looked the dog in the eyes, and for a minute the only sound to be heard was the music from the bar. The poet realized that the dog was the reincarnation of his old mentor, the cowboy Chong, and he emptied a jar of boiling water on the dog's back and drove him away with slaps. My dreams with Zik were brief. The angels, the souls and the specters stayed on in the world and were forgotten. They bread children among themselves and created new languages which everyone could understand, even though they were spoken fast. They also wrote texts of proverbial stiltedness. Over time the world changed, and a new one had to be made. A man once painted a vast landscape, so wonderful that the emperor wanted to visit together with his entourage. Before the emperor the artist stood with poise in front of his work and pointed towards the sky, the pleasant hills, the little boats on the horizon, the beaches, the empty bars and a lane that went down towards the sea where he turned a corner and vanished. The man stood there for a long time. When he at last decided to leave, he found the city up in flames and the world dying. He drank his mate*, switched off the radio, said goodbye to his neighbor and began throwing stones until he was arrested.

Carlos Capelán, 2011

*Mate: an infusion original from South America.

- 2 CARLOS CAPELÁN
Half an Hour in the Neighborhood, 1989; *Pahoehoe (ropey)*, 2011; *The Art of Sinning*, 2022; *The Art of Painting (SXV)*, 2022; *Ash Train*, 2015; *The Art of Reading*, 2022; *The Art of Not Listening*, 2016; *Ghost Train*, 2016.
Chinese books, ink, acrylic

A series of paper objects are placed on the large tabletop. They are pages folded in different angles, sometimes as folders that spread in zigzag over the surface and sometimes more irregularly and haphazardly. The “pages” are full of various recognizable scientific illustrations of flora and fauna, texts in Spanish, clippings and then the artist's characteristic abstracted images of mask-like faces against a background of intricate patterns. The installation creates a kind of still life of a collection of books. However, with some imagination, it also looks like a city neighborhood.

It is typical for Carlos Capelán to let meanings glide into each other. Cities are created when people thrive in a place and stay there. Huts created by people travelling past a place and deciding to stay turn into simple buildings that over time are fortified by more and more permanent materials; become higher, closer together. It is the same thing with books. They start off as recorded thoughts that someone reads and responds to, which together form what we call knowledge. Today, the analogy between books and cities is actualized by the many ongoing wars where whole cities are erased in short periods of time—Gaza, Bucha, Rafah, Bakhmut, Mariupol—and by the recent Quran burnings.

Seen in this way, books arranged as a city neighborhood, the connection is striking and the fragility palpable.

Carlos Capelán came to Sweden from Uruguay as a refugee from a dictatorship and is now based in Lund. In Sweden, he became one of the first artists to break up the Eurocentric perspective in his art and to take an interest in decolonial thinkers such as art critic Thomas McEvelley and the philosopher Édouard Glissant, whose ideas today completely permeates how museums and art scholars interpret art history. “Hands holding a book is typical for my images. I work with quotes, a sign for reading. The difference between seeing and reading is erased.” His works are represented at Moderna Museet, Stockholm; Museo Nacional de Artes Visuales, Uruguay; Museo Extremeño e Iberoamericano de Arte Contemporáneo, Spain; Centro Galego de Arte Contemporáneo (CGAC), Santiago de Compostela, Spain; Museo de Antropología y Arte Contemporáneo, Ecuador; Fundación Teor/ética, Costa Rica; The Auckland Art Gallery Toi O Tamaki, New Zealand; Casa de las Américas, Cuba; Centro Wifredo Lam, Cuba; Art School of Havana, Cuba.



The Art of Sinning, 2002

UTOPIA FLOWERS
MUSTAFA KÖR

my kind was taught
to chistle his bread from stone, since
if you could still hunger you became a man

furrow after furrow
we tore the earth open, filled
baskets and hungry mouths

there was a time when I followed my father
like a foal, my treasure-keeper
who dealt in colonies and proverbs

limited in words, expansive
in ventures, he was packed and
ready to drift to foreign shores

harried, he crawled
into the underbelly of various countries

peeled away layer after layer of earth
until the hell hound grinned

the creator is an idle youth in your veins
fluttering from flower to stone
I rumple up a bed of tides

I pluck flowers that no longer nod
pick up stones in my search for
fragments of my older double

I wanted to be like him
driver of mighty hooves and dreams
thundering across the steppes

the alchemy of thistles and flowering heather
steam from animals' backs, dawning promises
like the smell of soup on the boil

greener grass on the other side
budding sorrow
the swansong of an Arcardia

the gold I mined
was the black earth's
danse macabre

I melted it down with my own hands
fed children like seed to the ground
that gave bread and safeguarded love

we were children of this earth
just as our ancestors were contained in
the pollen of archaic flowers

we plucked it and milked it
until we became one with ground
and rock

we wait as patiently as forgotten fields
to be touched and smelled
like prehistoric flora dreaming
of eternity

Translated by Michele Hutchison

3 GOLDIN+SENNEBY
The Plot (Bloemen), 2018.
Coal powder, vaseline, tape,
easel containing ownership
documents for a plot of land in
Belgium, a poem by Mustafa Kör
and stencils for the wall
paintings.

Goldin+Senneby's works are often complex, multifaceted and move in wide orbits that throw the viewer into everything from the smallest constituents of living organisms—like here, fossils from 350-million-year-old plants—to questions of who reigns over the planet we live off. Economy as ecology. Around the exhibition space, there are “groves” of plant-like stems.

In *The Plot (Bloemen)*, which also consists of an easel and a strip of tape on the floor, the artists have looked closer at a plot of land in Belgium that they have acquired and on which there used to be a coalmine. Here is also a box on a tripod, like the ones used by *en plein air* painters at the turn of the last century. This can also be viewed as a kind of *en plein air* painting, although in this case, the artists want to make a considerably deeper study of the landscape than just reproducing it visually. In the box, there is also a poem by Mustafa Kör, son to one of the miners in the Belgian coalmine, the stencils for the wall plant patterns as well as the purchase deeds for the plot, which has been marked out by tape on the floor. The color of the wall pattern comes from the coal in the mine. In other words, in a way it is the remainders of the real many-million-years-old plants that we see, not just the contours of what they looked like.

By limiting themselves to this one small plot of land on Earth, the artists make clear

how movement is not only a question of distances between states, but also how places are changed over time, through climate change, wars or exploitation, and turn into something completely different. Something that we cannot return to except for in memory.

Goldin+Senneby consists of Simon Goldin and Jakob Senneby, who have worked together since 2004. Together, they have explored the connections between conceptual art and the finance world. Their work from later years includes a ghostwritten crime novel (2007–2015), a magic trick for the finance markets (2016) and a proposal for eternal employment at a train station. Currently, their practice is shifting towards exploring bodily experiences of autoimmune disease. They have had solo shows at e-flux, New York, 2019; Tensta konsthall, Stockholm, 2016; Artspace NZ, Auckland 2013; Kadist, Paris 2010 and The Power Plant, Toronto 2008. Their work was included in the 11th Gwangju Biennial 2016; the 13th Istanbul Biennial 2013; Manifesta 9, Genk 2012 and the 28th São Paulo Biennial 2008. They are represented in the collections of Moderna Museet, Stockholm, Centre Pompidou, Paris and the Museum of Modern Art, New York.



The Plot (Bloemen), 2018.

4 SUSANNA MARCUS JABLONSKI
Orchestra, 2020. Glass
Sacrum, 2023. Glass
After Nature, 2017. Video, loop

From almost invisible transparent threads hang ten thin, light blue glass objects. Like clothes on a line or like leaves on a tree. Soon, the contours of two hands appear, as well as a violin and a bow. An orchestra of glass. The artist has modelled this fragile sculpture on the famous painting *The Circus* by French Jewish artist Marc Chagall (1887–1985). The circus was a common motif during the modernist years of the 20th century, where it symbolizes both freedom and its opposite—homelessness. Just like now, the world quivered, and for certain groups, travelling from one place to another was reality.

In *Orchestra*, Susanna Marcus Jablonski has taken a few details from Chagall's work and turned them into molded glass, a material associated with both beauty and incredible fragility, something virtually impossible to mend if it is broken. Jablonski has created *Sacrum* with the same technique, which is reminiscent of a portal from a fairytale. The title, however, denotes a specific bone in the human body, located in the pelvis and which, in a way, is the key to the human ability to walk upright. It keeps the upper body balanced. At the same time, it connotes the word for holy in Latin languages: sacre.

Susanna Marcus Jablonski's third work in the exhibition is the video *After Nature*. A tree in a winter landscape, spiraling around its own axis. The film is shown in ultrarapid. But in reality, we know that trees and plants move in relation

to their environment, in order to obtain more oxygen, sunlight or better ground conditions. At every turn, a kind of scar is created, but a scar that makes the tree more resistant to external strain.

Susanna Marcus Jablonski graduated with a Master of Fine Arts from the Royal Institute of Art in Stockholm in 2017. She has exhibited in several contexts, both as artist and as sound composer, at places such as Bonniers konsthall, Stockholm 2020, Revolver Galeria, Lima 2020, Luleå Biennial 2020 and 2018, Southern Alberta Art Gallery 2020, Gallery OBRA, Malmö 2019, Marabouparken konsthall, Stockholm 2018, Kulturhuset, Stockholm 2017 and Saskia Neuman Gallery, Stockholm, 2023, amongst other places. Her works are included in the collection of Moderna Museet, amongst others.



Orchestra, 2020.

5 ERIC MAGASSA
The Lost Series: Detroit, 2018;
Faugères, 2019; *Bergsjön*, 2017;
São Paulo, 2019; *Dakar*, 2018;
Detroit, 2018.
 Photographs

Is it possible, with delight and joy, to reclaim something that was broken off and lost a long time ago? Eric Magassa's artistic practice could be described as a practice of healing generosity. The six photographs represent six different nodes that together, and in their own way, embody and represent a part of the artist's present and past: Senegal, Brazil, France and the Gothenburg suburb Bergsjön. It is not the most picturesque views we see, but the edges of areas of mass-produced buildings whose façades are in varying states of deterioration. In the landscape stands a masked figure, a colorful being with big eyes that appears to see something else. A visitor from another world, a god? Someone with the ability to short-circuit the value systems that define borders and hierarchies, and with the power to transform loss into a new chapter in which different cultures have become the source of a new one.

War, oppression, racism and displacement are part of many people's story. Eric Magassa's way of approaching experiences of loss is to do it generously: by sharing the joy and beauty he has found in African and exile-African culture. And he does it in the same way as when he works as a DJ: sampling, mixing and interpreting.

Eric Magassa lives and works in Gothenburg. His art revolves around the reclaiming of lost places. Magassa often thematizes urban places marked by popular additions, such as posters, graffiti and temporary constructions. Music is also a central part of his work. Magassa studied at Central Saint Martins in London and at the Art Students League in New York. In 2022, he was the recipient of the Stena Olsson Foundation's culture grant. In recent years, he has exhibited at Malmö konsthall, Gothenburg Art Museum and Marres House for Contemporary Culture in Maastricht, Netherlands, among other places. Magassa has also participated in group shows at Moderna Museet in Stockholm, Gothenburg International Art Biennial (GIBCA) and Valongo Festival Santos, Brazil, Göteborgs Konsthall and Österängens Konsthall.



The Lost Series: Bergsjön, 2017.

6 JUMANA MANNA
A Magical Substance Flows Into Me, 2016. HD video, 66:00 min

Manuscript and direction: Jumana Manna;
Photographer: Daniel Kedem; Sound:
Antoine Brochu; Editor: Katrin Ebersohn,
Jumana Manna; Sound design and mixing:
Jochen Jezussek; Color correction:
Wolfgang Gaube; Producer: Polly Staple

Jumana Manna's video tells a story through sound, muscle memories and flavors. She follows in the footsteps of Dr Robert Lachmann, a Jewish German music technician who emigrated from Berlin to Palestine in the 1930s. Lachmann tried to establish an archive and a faculty for "Oriental Music" at the Hebrew University in Jerusalem and started a radio show on the Palestine Broadcasting Service. The show invited musicians to play local folk music but was soon the subject of harsh critique from various places. Seventy years later, Jumana Manna travels in the area and meets Kurdish, Moroccan and Yemenite jews, Samaritans and Palestinian groups, Bedouins and Coptic Christians, all living and working in the region.

In the video, the musicians listen and respond to Dr Lachmann's recording from the 1930s. The encounters with musicians from different groups are intertwined with everyday moments in the artist's parental home where her dad, a historian, is just finishing a book about Nakba and the history of the Palestinians who remained in Haifa and the Galilee in 1948–1956. The video expands into a reflection on language and music as cultural heritage, a suggestive sounding board to the region's seemingly unresolvable conflicts and their contested history. In an interview, the artist says she wanted to make a film about the time

before Nakba and claims that the film is a kind of evidence that hybridity is the core of tradition, something in constant movement, in contrast to the Orientalist Lachmann, who wanted to keep the traditions separated and "untouched".

Jumana Manna lives and works in Berlin. Her work explores how power is articulated, with a focus on body, land and materiality in relation to colonial heritage and the history of places. In the form of sculpture, video and text, Manna deals with the paradoxes of preservation praxis, especially in the fields of architecture, farming and law. Her practice shines a light on the tension between the modernist tradition and life and the rebuilding of life in a society in ruins. Jumana is Palestinian and grew up in Jerusalem.



A Magical Substance Flows Into Me, 2016.

7 WALID RAAD
Les Louvres: Sections 7, 11 and 17, 2019. HD single channel video, 17:41 min.
Courtesy: the artist and Sfeir-Semler Galerie, Beirut / Hamburg

For two years, between 2010 and 2012, I was an artist in residence at the Louvre in Paris. I was documenting the building of the Louvre's newest and eighth department, Le Département des art de l'Islam, as well as the building of another Louvre in Abu Dhabi. In the videos shown here, I recount three stories. The first is about a sixteenth-century Oriental carpet that „lost its voice“. The second follows several art objects as they travel from Paris to the Abu Dhabi Louvre. The third concentrates on a handshake and a kiss between French and Emirati officials during the opening of the Islamic department in the Paris Louvre.

What happens when an object is moved from one context to another? Does it automatically gain a new meaning? And what happens when a religious object ends up in a museum—does it lose some of its aura, its soul? In Walid Raad's video, we hear a couple of women discuss different shades of red. The textile specialists grapple with how to care for the antique rug, whilst the artist poses a series of direct questions to the object: "When did this rug lose its former luster—was it before or after the UN's sanctions against Iran? Was it when the rug left Iran or when it was brought into France?"

In 2007, Raad initiated a project about art history in the "Arabic world" with the title *Scratching on things I could disavow*. The project was begun at the same time as the establishment of new art foundations,

art galleries, art schools, art magazines, art prizes, art fairs and big museums with Western brands increased explosively in cities such as Abu Dhabi, Beirut, Cairo, Dubai, Doha, Manama, Ramallah and Sharjah.

Walid Raad was born in Chbaniyeh, Lebanon. In his work he illuminates how historical events of physical and psychological violence affect bodies, senses, culture and stories. One example is The Atlas Group, a project about Lebanon's contemporary history. Raad's works have been shown at Documenta 11 and 13, the 14th Istanbul Biennial, the Vienna Biennial, the Whitney Biennial 2000 and 2002 and at the 50th Venice Biennale. He has had solo shows at Moderna Museet in Stockholm, Hamburger Bahnhof in Berlin, Museo Reina Sofía in Madrid, Whitechapel Art Gallery in London and Carré d'Art in Nîmes. His works are represented at Whitney Museum of American Art, New York, Stedelijk Museum, Amsterdam, Walker Art Center, Minneapolis, Kunsthhaus, Zürich, Moderna Museet, Stockholm and Centre Pompidou, Paris.



Les Louvres: Sections 7, 11 and 17, 2019.

- 8 CARLA ZACCAGNINI
The Size of Breathing, 2024.
 Ochre pigment, gum arabicum,
 glycerin, honey and water on
 newspaper.
De sino a sina (from bell to fate),
 2018. Sound installation,
 6 channels, 5:21 mins.
The Present, Tomorrow, 2018.
 Lecture performance (version
 for video, 2022), 38:41 mins.

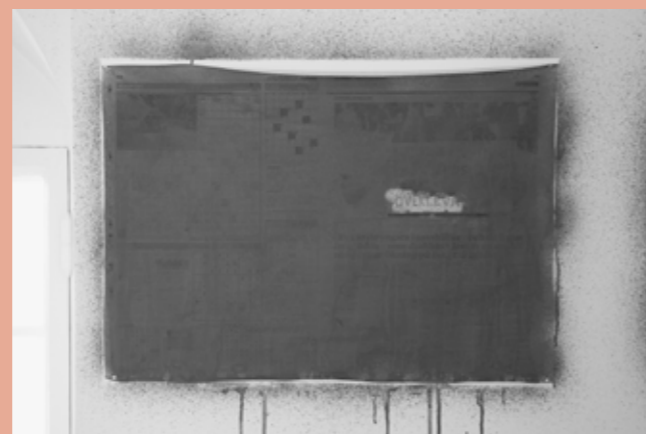
To activate the sound work
 please contact the reception.

During the summer, Carla Zaccagnini and Tensta konsthall have collected newspapers that all contain the word survival or survivor for the work *The Size of Breathing*, a series of red paintings that the artist creates on site in Tensta. Last year, she visited the cave Cueva El Castillo in Cantabria in northern Spain. Inside the cave, there are prehistoric paintings: hands, bison and abstract signs that call for reflection. It is believed that the imprints were made by blowing pigment through the mouth onto the walls. “Those who made them probably knew what it meant to stop breathing. And, therefore, also what it could mean to continue to mark the size of a breath on a wall, to make a line with years, decades, centuries, millennia, that otherwise would have remained uncounted.”

The Present, Tomorrow is a filmed lecture performance in which the artist recounts a few passages from Brazil’s colonial history. *De sino a sina* (from bell to to fate) consists of a sound installation and a video in which the artist recounts a few passages from Brazil’s colonial history. One is about the insurgent Tiradentes who was politically active in the mining district

Minas Gerais and who was executed after having claimed the need for full freedom from the Portuguese royal power and the end of slavery. The bell, that despite it being prohibited tolled in the night for the “traitor”, became famous overnight. In 1960, the bell was transported 900 kilometers to Brasília for the inauguration of the newly built futuristic capital. In the sound installation, we hear how the bell today is activated as percussion, an echo of a violent legacy from the hundreds of thousands of enslaved people who were taken from the African continent to Brazil.

Carla Zaccagnini was born in Buenos Aires, Argentina. She was trained as an artist in São Paulo, Brazil and currently lives in Malmö. Since 2017, she is Professor of Conceptual and Contextual Practices at the Royal Danish Academy of Art in Copenhagen, and in 2021 she was the guest curator for the 34th São Paulo Biennial in Brazil. Zaccagnini has exhibited at institutions such as Reina Sofía in Madrid, the Guggenheim in New York, LACMA in Los Angeles and Malmö konsthall and has had solo exhibitions at Museo Experimental el Eco in Mexico City, MASP in São Paulo and the Van Abbemuseum in Eindhoven. Her works are represented at Moderna Museet, Stockholm; MUSAC; Tate Modern and Guggenheim.



The Size of Breathing, 2024.

- 9 ANDJEAS EJKSSON
 AND JOANNA ZAWIEJA
Stage Directions, 2015-ongoing

When this text is being written, we do not know exactly what Joanna Zawieja and Andjeas Ejiksson’s work will look like. It consists of a brief instruction that can be summed up by three directions: it is a waiting room, the work is not “done” until after the end of the exhibition and “the construction’s remainders have been sorted, hauled away, placed in storage, recycled, burnt or left to decompose”, and there should be somewhere to sit. This is not the first time *Stage Directions* has been realised. Earlier versions have been shown at the Academy of Arts, Swedish Center for Architecture and Design (ArkDes), the Modern Dance Theater (MDT), Tjörnedala konsthall and The Farrell Center in Newcastle. Each time, a new person has performed the work and each time it has been interpreted in a different way and with different material available. At Tensta konsthall, the task has been given to mason Alison Lilja Cosson, and her professional skills hint at what material will be used this time. *Stage Directions* is an experimental build that explores what happens when you use a written description

instead of a blueprint in the building process. How does it affect the building process and the end result? The artists are interested in the tradesman, with all their experience, give their own interpretation of the text. The circumstances determine the outcome.

Joanna Zawieja works in the public realm, using her architectural and curatorial projects to explore alternative approaches to architectural processes. She examines the political implications of spaces for social organization, and builds with future decay in mind. Zawieja’s work spans writing, process leadership, and curation. Zawieja writes for publications like *Svenska Dagbladet*, *Sydsvenskan*, and *Arkitektur*. From 2014 to 2024, she served as an architect and curator at the Public Art Agency. Currently, she is laying the groundwork for a new public museum in Stockholm.

Andjeas Ejiksson is an artist, writer and filmmaker based in Stockholm, Sweden. Through editorial and textual formats as well as performance and moving image, his artistic practice and research explores how ideologies and cultural imaginaries are established through political transitions and processes of translation. He is currently holding a research position at The Gothenburg University, developing a film production that seeks to investigate how the public discourse of sexuality in a post-Soviet speaking context shifted during the 1990s.



Stage Directions, 2015-ongoing.

PROGRAMME

LECTURES AND TALKS

Opening of *Imagine an After* Thursday 7 november 2024 17.00—20.00

18:00 Director Cecilia Widenheim and curator Paulina Sokolow say welcome. Introduction to the exhibition and conversation between the present artists and the curators.

Lecture and conversation between the architect Marwa al-Sabouni and curator Mariam Elnozahy

Thursday 28 November 18:00–20:00
At Tensta konsthall and on Zoom

In her books *The Battle for Home, Memoir of a Syrian Architect* (2015) and *Building for Hope: Towards and Architecture of Belonging* (2021), the Homs-based architect Marwa al-Sabouni discusses the role of architecture in a society in crisis and how reconstruction can take place in the wake of long periods of war and economic depression.

The event will take place at Tensta konsthall and on Zoom, with al-Sabouni present via link. After the lecture, the audience is invited to a conversation moderated by Mariam Elnozahy, artistic director at Konsthall C.

The event is a collaboration between the Stockholm Architects' Association, ArkDes, Architects without Borders and Tensta konsthall.

Soul Service

The talk series *Soul Service* takes place in the spring of 2025 in collaboration with Marie-Louise Richards. *Soul Service* is a gathering: sourced from black feminist undercurrents of flight, abolitionist practices, and nourishing networks of support, and discusses, among other things, the potential role of architecture in a process of radical social reform.

Marie-Louise Richards is an architect, lecturer, researcher, and the founder and leader of the experimental course Reconstructions in the Department for Research and Further Education in Architecture and Fine Art at the Royal Institute of Art in Stockholm.

More info will be announced continuously on our website and social media.

FOR SCHOOLS

For teachers—School program for the exhibition *Imagine an After*

Bring your class to an introduction to the exhibition *Imagine an After*. The tour can be adjusted to age and preferences. Add a practical workshop to your visit. Free of charge for schools in the Järva area, art schools and Swedish for Newcomers. Other schools pay a small fee.

Fore more information and contact: anna-stina@tenstakonsthall.se

ACTIVITIES FOR CHILDREN AND YOUNG ADULTS

Fall course for young people: creative workshop in collaboration with Folkuniversitetet

28 October–1 November

An all inclusive try-out-week focused on design and creativity on the subject of Displacement and change, under the leadership of teachers and students from the art departments at Folkuniversitetet.

Free of charge, ages 15–25 years
Address: Tensta konsthall and one day at Folkuniversitetet

Fore more information and registration: anna-stina@tenstakonsthall.se

Transformation with Shamiran Adam—Art workshop / Studio Funk

Wednesday October 30 13:00–17:00

Try out embroidery, drawing and animation. Shamiran Adam is an artist working with textile, drawing and animation. In her art she dives into her experience of being different and finding her own ways to live and create.

Age 13–18 years, free of charge.
Material and refreshments included

Fore more information and registration: anna-stina@tenstakonsthall.se

ALWAYS ON

Studio Funk—contemporary art for everyone

Studio Funk is a new project that aims to develop an inclusive, culturally participatory, and needs-oriented art pedagogy in the form of a physical and digital studio. The initiative is supported by the Swedish Inheritance Fund. Studio Funk will be realised by young people from the extended Järva area.

Fore more information and contact: anna-stina@tenstakonsthall.se

Women's Café

Tuesdays and Thursdays 13:00–16:00

The Women's Café meets twice a week and the common thread is textile craftsmanship, social interaction and exchange of experiences. In connection with the art exhibitions, we offer a couple of creative workshops based on the works exhibited under the guidance of artists, craftsmen and educators. Once a month we go and see an exhibition or visit a museum together.

For more information contact Muna Al Yaqoobi: muna@tenstakonsthall.se or Asha Mohamed: asha@tenstakonsthall.se

Language Café

Fridays and Sundays 14:00–17:00

The Language Café meets twice a week. The common thread is language, social interaction and exchange of experiences

under the guidance of volunteers and the team of Tensta konsthall. During the exhibition period, we study the exhibition together. Once a month we go and see an exhibition or visit a museum together. The Language Café is an active partner of The Silent University, an autonomous knowledge platform for asylum seekers, refugees and the undocumented, initiated by the artist Ahmet Ögüt.

Do you want to participate or become a volunteer? Contact Fahyma Alnablsi: fahyma@tenstakonsthall.se

Allotment

The Tensta konsthall's allotment on Järvafältet is a central part of our educational work, with activities such as the Green Camp for children and young people in the summer. The urban garden is also the base for the Language Café when the weather permits. Not only vegetables and flowers are grown here, but also community and learning. The allotment functions as an extra living room and open-air classroom where we exchange knowledge and inspiration. No prior knowledge is required.

For more information contact Alba Lindblad: alba@tenstakonsthall.se or Fahyma Alnablsi: fahyma@tenstakonsthall.se

VISIT THE SPACE, BOOK A GUIDED TOUR OR RENT A ROOM

To book group tours or to rent premises, contact us at: info@tenstakonsthall.se 08-36 07 63

Guided tours of the current exhibition (max. 30 people, 40 min): SEK 700
Guided tour and workshop (max. 20 people, 60-90 min): SEK 1,500

Tensta konsthall offers free guided tours for schools in the Järva area, art schools and SFI. Other schools pay a smaller fee. University preparatory courses, adult courses and art and culture courses can also book introductions.

ACCESSIBILITY AND INTRODUCTION

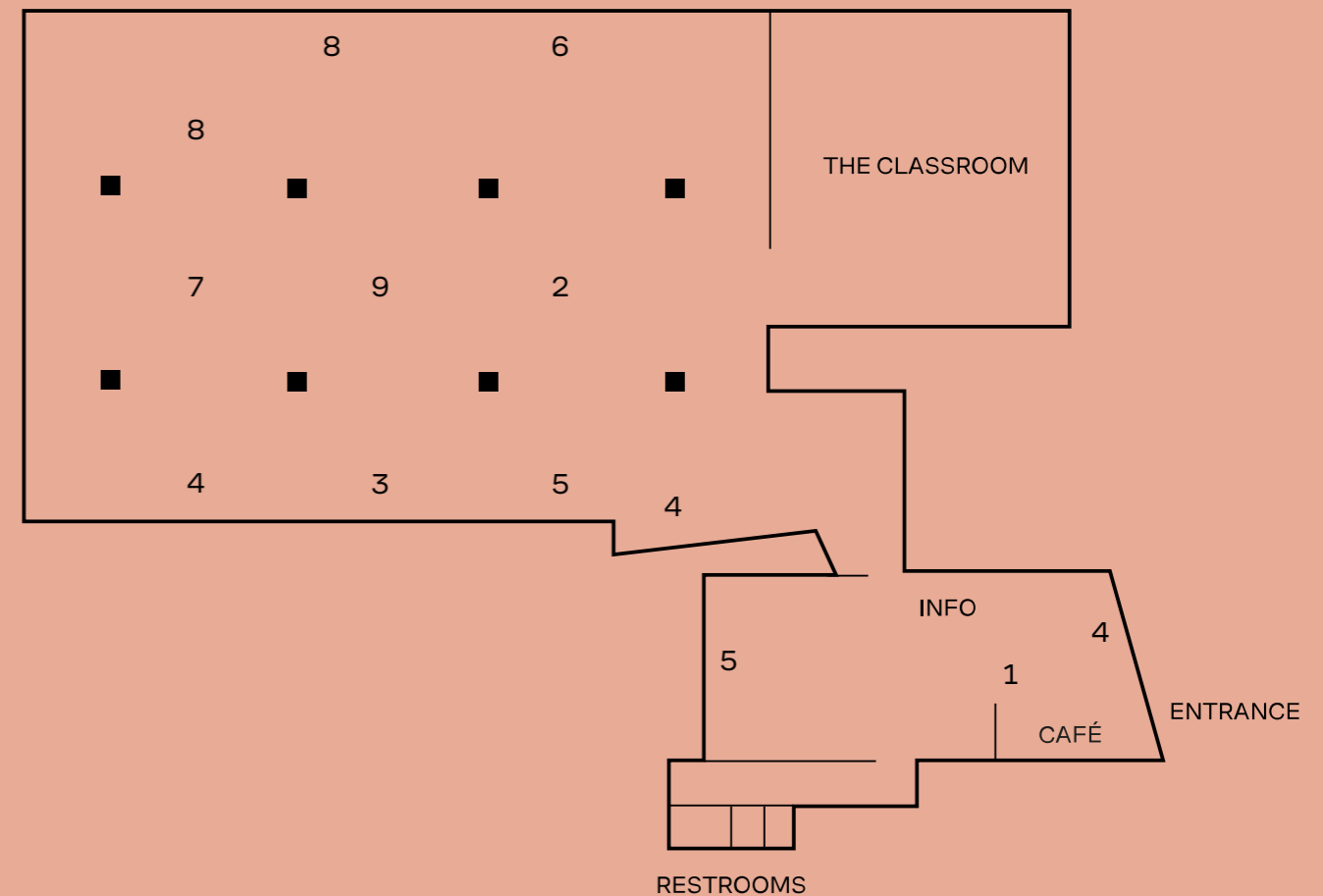
We offer accessible introductions to the exhibition in plain Swedish or English, sign language, and for visually impaired visitors. Please contact us in advance to arrange your preferred format.

Visitors arriving by subway can use the elevator to access the gallery from ground level. There is also a stair-free walkway from Tensta Centrum. The exhibition entrance features a permanent ramp for wheelchairs, walkers, and prams. A parking garage is located about 75 m from the institution, with access from Tenstastråket.

All spaces, including toilets, are accessible to people with functional disabilities. In the entrance there are special areas for parking prams, wheelchairs etc. Guide and assistance dogs are welcome; we appreciate advance notice at the reception. Large bags may not be taken into the exhibition space.

IMAGINE AN AFTER

with Asli Abdulrahman Ali, Carlos Capelán, Goldin+Senneby, Eric Magassa, Jumana Manna, Susanna Marcus Jablonski, Walid Raad, Carla Zaccagnini, Andjeas Ejiksson and Joanna Zawieja



- | | | | |
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| 2 | Carlos Capelán | 7 | Walid Raad |
| 3 | Goldin+Senneby | 8 | Carla Zaccagnini |
| 4 | Susanna Marcus Jablonski | 9 | Andjeas Ejiksson and Joanna Zawieja |
| 5 | Eric Magassa | | |

ABOUT TENSTA KONSTHALL

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Sara Wengström, Samuel Teeland

The visual identity of Tensta konsthall is curated by Johanna Lewengard and Benedetta Crippa.

Front cover: Jumana Manna, *A Magical Substance Flows Into Me*, 2016 (video still).

Tensta konsthall is a space for contemporary art in Tensta, north-west of Stockholm. Our ambition is to be the given meeting place in the neighbourhood and to show the best contemporary art. Tensta konsthall is supported by the City of Stockholm, The Swedish Art Council and Region Stockholm.

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