
Hurting and Healing: Let's Imagine a Different Heritage
Tensta konsthall 19.3–28.8 2022

**Brook Andrew DAAR Sandi Hilal Alessandro Petti Jeannette Ehlers La Vaughn
Belle FCNN Edi Hila Patricia Kaersenhout Manjot Kaur Taus Makhacheva Renzo
Martens CATPC Rabih Mroué Otobong Nkanga Katarina Pirak Sikku**

Norra Sidan

Tensta konsthall

**Jonas Staal Orten Odlar Charles Esche Susanne Ewerlöf Cecilia Widenheim
Fältbiologerna Mårten Snickare Hanni Kamaly Jonas Monié Nordin Michael
Barrett Issraa El-Kogali Häggström FastMarkRentVattenLevandeKulturav
Tawanda Appiah Mmabatho Thobejane Nombuso Mathibela EMBASSY George
Chamoun Fahyma Alnablsi Asha Mohammed Wafaa Kalip Muna Al Yaqobi
Shahram Khosravi**

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Participating artists: Brook Andrew, DAAR Sandi Hilal & Alessandro Petti, Jeannette Ehlers & La Vaughn Belle, FCNN, Edi Hila, Patricia Kaersenhout, Manjot Kaur, Taus Makhacheva, Renzo Martens & CATPC, Rabih Mroué, Otobong Nkanga, Katarina Pirak Sikku and Jonas Staal

Artists, researchers and guest curators combine with the purpose of looking closer at how western-centric perception of cultural heritage can be challenged and redefined.

The exhibition has its origins in Palestine and in a close working relationship between Charles Esche, director of Van Abbemuseum, and the artists/architects Sandi Hilal and Alessandro Petti. In *Refugee Heritage*, Hilal and Petti speculate on what would happen if the Dheisheh refugee camp in Palestine was designated a UNESCO World Heritage Site and afforded the same status as the Pyramids of Giza or Royal European Castles. The installation makes reference to the camp and its relations with the Palestinian villages from which people were driven out in 1948. Dheisheh camp, created in 1949, can be understood as a permanently temporary society within a stateless nation, existing both in adherence and in contradiction to the UN regulations. By proposing the camp as something to preserve and nurture, the conditions

for becoming a world heritage site are shifted for a moment and the question of what should happen to the material history of colonial occupations is raised again in the context of Palestine. Can exile and migration take us towards a different understanding beyond the heritage of the nation state? How can the understanding of cultural heritage be decolonized by societies and organisations shaped by European knowledge systems?

From these central questions, the exhibition contains a series of works that present concrete proposals for how new cultural heritage can be imagined. They shift, twist and turn existing perceptions of how the presence of the past works in our time, or might do so in the future. Works address historical colonial exploitation, inequality and the devastation caused by global capitalism. There is a focus on Scandinavia with Katarina Pirak Sikku's healing treatment of Sweden's racist archives of Samí people; FCNN's feminist broadcasts and Jeannette Ehlers & La Vaughn Belle's VR version of their *I am Queen Mary* monument. Manjot Kaur addresses polytheist religion as an immaterial heritage, looking to the divine roles given to gods as a way to speak about the ecological healing that will be necessary for life to continue on earth; Jonas Staal's images from Rojava document the process to establish democratic confederalism in the Kurdish area of North Syria while Taus Makhacheva's video embodies the paradoxical act at the heart of *Hurting and Healing*, exposing and rescuing

painterly heritage on the mountaintops of the Caucasus Mountains. Otobong Nkanga's Landversations drawings have inspired the Konsthall to invite local activists and experts working on Sweden's internal colonialism to her table. They discuss land exploitation, indigenous rights and the (agri)cultures of migration. A series of videos by CATPC and Renzo Martens look at the extraordinary lengths that Western museums will go to cling onto their colonial acquisitions and how the principle of ownership suppresses even the spiritual rights of the communities that made the work. This global problem has been called the colonial difference, in which those who are not seen as capable or worthy of making decisions for themselves are simply turned into objects. The photographic works of both Patricia Kaersenhout and Brook Andrew seek to mitigate some of this white arrogance by turning colonial images and texts against themselves. Looking at them, the hope is that some of the strength of decolonial resistance is captured by the form of the works and how they are framed by the artists.

In connection with the exhibition, a number of activities and programs will be arranged that contextualise the subject during the spring and summer of 2022, including our Anti-racist Book Club for young people with Shahram Khosravi (Stockholm University); Sonic Insurrections, two events curated by Tawanda Appiah and Mmabatho Thobejane with a focus on sound as a cultural heritage; Al Madhafah / The Living Room where Sandi Hilal and

DAAR turn the roles of being a guest and hosting in collaboration with local residents in Tensta together with the Language Café and the Women's Café; and the series 'Another look at....' where we visit a number of places and objects that carry different colonial stories from Michael Barrett (National Museums of World Culture), Hanni Kamaly (artist, Malmö), Mårten Snickare (Accelerator) and Katarina Pirak Sikku (artist, Jokkmokk) among others. See website and social media for more information.

The exhibition is curated by Charles Esche together with Susanne Ewerlöf and Cecilia Widenheim and produced in close collaboration with the Van Abbemuseum, with generous support of the Mondriaan Fund, the Delegation of Flanders in the Nordic Countries and the Embassy of Belgium. The programme is developed together with The Royal Institute of Art, Accelerator / Stockholm University, The Nordic Art Association, Tensta Library, FastMarkRentVattenLevandeKulturav, Fältbiologerna and Orten Odlar.

The State of Things

Right now, a staff member is sitting at UNESCO's headquarters in Paris observing satellite images of Ukraine's seven World Heritage Sites, while the flow of refugees and civilian victims of the war is increasing every day. Ukrainian artists form networks to save works of art from the bombs. The legendary St. Sophia Cathedral is under threat, and at the Maidan Museum in Kyiv, documents and objects that are

at risk of being jeopardised or even seized during the ongoing Russian invasion are being evacuated. In 1954, the Hague Convention established the Blue Shield, with the aim of protecting cultural heritage even during armed conflicts. Russia signed the convention. Will the Blue Shield save Ukraine's seven world heritage sites in the current identity war? A war on the idea of Ukraine.

The current situation shows how crucial cultural heritage is, but also how closely it is linked to other, larger ideological conflicts while neo-nationalism is on the rise all over the world, and, as a result, the concept of heritage often ends up being taken hostage by other interests. Drawn-out conflicts play out over stolen treasures in the museum world and the demands for decolonisation are becoming increasingly inevitable. We need to ask ourselves to what extent the concept of cultural heritage could be disassociated from the notion of the nation state. Also, how can it be that immaterial heritage, the aspects that can't be physically touched, e.g., knowledge and traditions passed on from one human to the next, like songs, images, and stories, are not afforded the same status as the material objects?

In the project **Migration: spår av en konstsamling (Migration: Traces in an Art Collection)**, which was organised at Tensta konsthall in 2019, we shed light on experiences of exile and diasporas based on the collection of

Malmö Museum, an institution that was converted into a refugee centre at the end of the war in 1945. The following year, we showed Michael Rakowitz's big installation **The Invisible Enemy Should Not Exist**, a beautiful and haunting replica of the Nimrud temple in northern Iraq, which was looted first by colonial gold diggers and then later destroyed by ISIS. Our current project represents yet another approach to the issue of cultural heritage, and involves several artists who present new, radical outlooks for the future, imagining a different heritage.

This focus on the future and the many years of collaboration between DAAR (Decolonizing Art Architecture Research) and Charles Esche has been central throughout our work on the exhibition **Hurting and Healing**. Which specific methods and tools have the potential to change our views of global cultural heritage, history, and the way history is written? To what extent could different experiences of exile and diaspora contribute to the formation of a new, different notion of cultural heritages?

Several of the participating artists use digital technology and other contemporary methods that are inherently opposed to the customary economic, geographic, and political boundaries. CATPC, Cercle d'Art des Travailleurs de Plantation Congolaise, uses crypto technology, or NFTs (Non-Fungible Tokens), a new tool for decolonisation through digital

restitution. The idea is to reclaim the power of the Pende sculpture of the Belgian officer Balot, which has been locked away at the Virginia Museum of Fine Arts in Richmond in the USA, and which cannot be lent, or returned, to the artist collective CATPC's circles within the Democratic Republic of Congo. But also, and most importantly, the purpose is to repurchase the lands in Lusanga that are being exploited by the palm oil industry, and thus to lay the foundation for a new, sustainable ecological future.

Artists Jeannette Ehlers and La Vaughn Belle have developed a VR model of their monumental sculpture *I am Queen Mary*, which they placed on the quay in front of Vestindisk Pakhus in Copenhagen in 2018 as part of the commemoration of the centenary of Denmark's sale of the Virgin Isles to the USA. While the Danish establishment considers where and how to insert *I am Queen Mary* into the cityscape of Copenhagen, Ehlers and La Vaughn Belle are highlighting Denmark's role in colonial power structures. As a VR artwork, *Queen Mary* is able to effectively haunt both public and digital spaces, moving freely between the past and the future. A fundraiser is planned, which will finance the making of a cast of the black queen that is to be permanently installed in the Danish capital. This will be the first of a pair of twins; the other sculpture will be located on the Caribbean island of Saint Croix.

In her work *Ihkuven aajkan maadtoej klaeriejgumie gäärveldihkie / Perpetually Shrouded in the Colours of the Ancestors*, Katarina Pirak Sikku carries out a unique intervention in the archives of the Swedish State in Uppsala. During a visit to the archive, Pirak Sikku gave every photo album a cover made from blue cloth and textile memories and fragments of people the artist has encountered over the many years she has spent researching there. Her work has included interviewing and talking to people about their heritage and the collective wound that remains from the eugenic studies that were carried out on them by the employees of the State Institute for Racial Biology. On each textile, the artist has embroidered the names of the villages where the inhabitants were photographed and had their craniums measured. Her performative act in the archive raises questions about the role of pseudoscience in Swedish colonial history, as well as the importance of acknowledging the Sami victims and discussing the legacy of the Institute for Racial Biology that was founded 100 years ago.

Certain rivers, forests, natural reserves, and immaterial worlds have rights and enjoy protection, while others don't. In Manjot Kaur's watercolours, the Hindu fertility goddess Lajja Gauri gives birth to an entire ecosystem, and the artist invites us to reflect on the landscapes we occupy and exploit, as well as their futures. In a series of works residing somewhere between

speculative fiction, contemporary storytelling, and archaic mythology, she asks how another, more symbiotic, anti-patriarchal relationship between ecosystems and human beings, between the human and the non-human, might be formed.

Perhaps the global climate crisis of recent years has convinced the last few holdouts that neo-colonial mechanisms can't be detached from the question of the right to utilise land and natural resources, or from the prevailing notion of growth. While protests are being held against a planned lithium mine in Portugal, the battery factory in Skellefteå in the north of Sweden awaits that very same lithium, with promises of new job opportunities and local growth. While protests are being held against the planned mining operations in Gällö, Jokkmokk Municipality is emphasising the importance of creating job opportunities and finding new energy resources as part of the green transition, and voices are being raised saying that the unique world heritage of Lapland in Sápmi is under threat. It is, perhaps, more apparent than ever how tightly connected the ultra-local, the super-global, and the climate crisis really are.

Otobong Nkanga's work *Landversation* jointly addresses a row of urgent issues related to humanity's relationship to land. On several occasions, the artist has invited experts to meet with art audiences to discuss various perspectives on issues related to land.

Her watercolours in this exhibition, for example, tell of previous land conversations with a geologist and an ecopsychologist, while the audience in Tensta will get to encounter local growers who use knowledge and crops from other parts of the world, activists who oppose mining in Gällö and the rest of the world, and birdwatchers who are keen to preserve species diversity on Järvafältet.

This exhibition has come about in close collaboration with Charles Esche and Van Abbemuseum in Eindhoven, where there has been a thorough programme in place for many years and a collection policy that challenges the legacy of tobacco magnate van Abbe, who built his empire and his art collection on imports of tobacco leaves from Dutch Sumatra. In the last year, we've also had the privilege of meeting several students of Professor Mårten Snickare's class in post-colonial studies of art and visual culture at Stockholm University. These have often been international students from all over the world who have acquainted themselves with Stockholm's art institutions and museum collections, and have made regular visits to Tensta konsthall for discussions and conversations. What does the future hold for colonial objects while the world of museums continues to struggle with the implications of its colonial heritage?

Based on our conversations, we have developed the programme 'Another Look at...' in collaboration with Mårten Snickare and Accelerator. In the spring

and summer of 2022, rather than borrowing precious museum objects and trying to bring them to Tensta konsthall, we will be visiting a number of places that are interesting to study based on the Hurting and Healing project. We will be joined by groups from Tensta, researchers and artists, while Michael Barrett, curator of the Africa collection at the Museum of Ethnography, artists Katarina Pirak Sikku and Hanni Kamaly, and others will act as our cicerones in discussions with invited guests.

Last year, we initiated a dialogue with freelance curators Tawanda Appiah and Mmabatho Thobejane, and invited them to curate a series of programmes. Sonic Insurrections discusses how sound has been experienced and used in the cultural heritages of Black groups all over the world. In their work, they frame the discussion on heritage around the immaterial, beyond nation-building, and experiment with sound as a space for emotion, memories, rhythm, solidarity, and spirituality across space and time. They start from, and expand on, Black traditions of sound, to explore how these are lived and experienced in a Swedish context, and the points at which they overlap with traditions stemming from the continent itself or the greater African Diaspora. The two events encompass performance, deep listening sessions, and (re)interpretations of musical archives, and are organised with various artists in collaboration with Lyssningsrummet at the Royal Institute of Art.

During the spring and the summer, we will have the opportunity to activate AI Madhafa / The Living Room by Sandi Hilal and DAAR together with people in our local network and in collaboration with Tensta konsthall's Language Café and Women's Café. In many ways, the project AI Madhafah feeds into our ongoing interest and research in methodology, on the verge of practice and contemporary theory, discussing experiences of migration, exile, and translocal identity, finding new ways of knowledge exchange and understanding how we can learn from each other.

We will also organise an antiracist book club starting at the end of March for young adults, which will be focused on Frantz Fanon's classic *Les Damnés de la Terre* (The Wretched of the Earth) from 1961, a treatise on racism, power structures, and colonialism. The reading group will meet for four Tuesday evening sessions to discuss the current situation and their own experiences in relation to the history of racism and the ideas that have made Fanon one of the most important thinkers of our times. All participants will receive a complimentary copy of the book. The book club meetings will be led by Shahram Khosravi, Professor of Social Anthropology at Stockholm University. The book club is produced in collaboration with Tensta Library.

**Cecilia Widenheim, director
Tensta konsthall**

EXHIBITED WORKS

1. Taus Makhacheva

Tightrope, 2015

Video 58:10 min

Van Abbemuseum

Taus Makhacheva is from a famous Dagestani family of artists and poets. In the Caucasus mountains of her home, Rasul Abakarov skilfully walks along a tightrope mounted between two rock formations. He is a member of the fifth generation in a family of tightrope walkers. Filmed using drones, we see Abakarov precariously moving paintings from one rock to another. They are replicas of artworks from the Dagestan Museum of Fine Arts, a collection that reflects the people, culture, and history of the region as told by its national museum. Since its past is laden with foreign occupation and oppression, Dagestan's heritage is always in danger of being lost or destroyed. Here, you can see a part of the effort it takes to preserve a threatened heritage but also how this displacement of paintings over the mountains represents something else: a return home for what was cut from the land and moved to the museum, or the quest for a better relation between culture, heritage and identity that recognises an unstable political environment and refuses to follow the rules for art and heritage designed by states that created that instability in the first place.

CE

2 Edi Hila

Pyramides, 2011

Oil on canvas

Van Abbemuseum

Pyramides is a dream-like painting of buildings caught in a hazy blue atmosphere in which they almost merge with the sky. The pyramid shape on the left and the line of what look like battlements behind might suggest the architecture of ancient Egypt but there is also another heritage here. A pyramid was built in Edi Hila's hometown of Tirana as a planned museum to the Albanian dictator Enver Hoxha. His oppressive regime lasted 40 years and only ended after his death. After the political changes in the 1990s, the museum became a silent monument to his power that was used as a military headquarters, a nightclub and lately abandoned to graffiti and skaters. Hila's painting takes away much of the building's political history, turning it into an uncertain symbol hovering on the edge of disappearance. In this way, he uses the painting as a way to come to terms with the ambivalence of this heritage of oppression, neither erasing nor recuperating it but letting it float in a space of its own - a space that exists in a person's imagination. Could this be an approach to come to terms with a difficult heritage such as this building - by making an image of it to change its spirit. There might be a similarity here with the Pende sculpture of the violent Belgian colonialist Balot - a way for art to clean what is poisoned. In reality,

Hoxha's pyramid is being reused by Dutch architects to show "how a building can be made suitable for a new era, while ...preserving its complex history and demonstrating that historic brutalist buildings are ideal for reuse". The citizens of Tirana will need to judge what works best.

CE

3. Rabih Mroué

The Old House, 2006

Video 1:15 min

Van Abbemuseum

Listen carefully while you watch or read the text nearby. "Remembering and forgetting" becomes a chant in this short film by the Lebanese artist Rabih Mroué. By looping a collapsing old building in Lebanon, he suspends the time between construction and destruction in order to tell a story about storytelling and progress. As the old house stands and falls, the artist speaks about how the cycle of memory is sustained only by forgetting and inventing again what might have happened in the first place. Gradually this process overwhelms any idea of linear time as a series of fixed events following one another. Instead, stories unfold out of other stories and the past is changed by the present. For **Hurting and Healing**, this small film serves as both footnote and soundtrack – a footnote to how heritage is itself always a story taken from an unknown past, and a soundtrack to many of the works here that speak about what

has been deliberately forgotten and what can still be remembered again.
CE

4. Katarina Pirak Sikku

Ihkuven aajkan maadtoej

klaeriejgumie gäärveldihkie /

Perpetually Shrouded in the Colours of the Ancestors, 2021

Six photographs mounted on dibond, Cloth, pearls, embroidery. The belt is sewn by the grandmother of the artist (áhkko) Tina Sjulsson, married Klemetsson, 1897–1980

Katarina Pirak Sikku's art often deals with painful memories or those that have been erased. Many of her works circle around stories from Sápmi where she lives and works. In the exhibition she shows two works, of which one is made as a healing gesture in relation to one of the ugliest crimes committed by the Swedish state against minorities in Sweden; **The Institute of Eugenics (1922–1958)** and its collecting of data and photos of Sami people and other groups who were categorised as inferior by the institute. The artist has dealt with this material in several previous works, always concerned in handling the images - which were made in order to prove how Sami people are different and inferior to the Swedish ideal - respectfully. For instance, she has chosen not to reproduce the images from the institute in order to avoid violating the victims one more time. In her new work, she has carefully created textile covers, hand-made

cases for the 49 files containing the photographs of Sami in the archive of Uppsala University that presently houses the material from the Institute of Eugenics.

The textile works bear witness of the gentle care of the craft and the artist's will to heal the deep wounds that for generations have caused so much pain. Small details sewn into tell something about a person or family who has been depicted or described in the material in a certain file. Embroidered texts state where they lived, while the work as a whole refers to the visual expressions of Sami culture such as the colours and materials used in traditional Sami clothes (kolt) among other sources. On March 23 2021, the artist performed an important action, when she gave the files, images and memories of the people in them an embracing and healing cover for a moment. They were honoured, cherished and protected from the past. With the support from Moderna Museet in Stockholm, the artist wanted to donate the embroideries to the archive, but so far the offer has been declined.

SE

Njuorruvuolle, 2022

Two paintings, watercolour on paper

Njuorruvuolle is only one erased site among many memories in Sápmi that have been forced into oblivion by superior powers, who have taken decisions concerning Sami heritage

without asking them for permission. The artist shows us an excerpt of the Lule River as it looked while it was still alive before 1960 when the construction of hydropower plants began. Along with this are lists of those who lived in the Njuorruvuolle village during the first half of the last century, before the landscape was transformed by dams. The village was eventually totally erased from the map and today its remains lie under water, in a similar way to many other places that are not considered worth preserving, despite the sustainable resources that the Sápmi land offers. During spring 2022, Tensta konsthall together with Katarina Pirak Sikku will arrange a visit to this site as part of the series "Another look at...", in the hope of creating a meeting about memories, oblivion and the future.

SE

5. Manjot Kaur

A) Lajja Gauri giving birth to an ecosystem 29,7x42 cm, gouache and watercolour on paper

B) Virahotkanthita Yearning for Love, gouache and watercolour on paper

C) Tender lotus leaves, once a symbol of purity, enlightenment, or regeneration, gouache and watercolour on paper

D) Kalaratri, कालराति; gouache and watercolour on paper

E) Brahma is sitting on the lotus and is diligently reading a verse from rig veda, gouache and watercolour on paper

F) Yama- The Lord of Death, and Dharamaraj – The King of Justice - sitting on the throne, gouache and watercolour on paper

G) No title, gouache on paper

H) It is not Rape if it happened During Periods, gouache on paper

I) Draupadi taking birth from a yajna (fire sacrifice), 55x55 cm, watercolour, gouache and gold foil on paper

J) The clothes of Draupadi, gouache and chinese ink on paper

Heritage means different things in different cultural contexts and in these intricate, beautifully crafted paintings Manjot Kaur restructures the characters and stories of gods from different polytheist religions for a contemporary world. Treating religion as an immaterial heritage in itself, she looks to the divine roles given to gods as a way to speak about the ecological healing that will be necessary for life to continue on earth. In this way, ancient narratives are entangled with current urgencies to make works that play with gender roles and the values of care, wisdom and strength.

As the artist says about her own

works: “My detailed and intimate paintings invite viewers to spend time with them and ponder over the symbiosis between humankind and ecology. How does the world that we create in fantasy impact our present day thinking practices? What are the consequences of fertility and the urge to procreate for human species? How do we mourn for what we have lost and what efforts are required to regain the biodiversity that is currently on the verge of extinction? How to create a sustainable and respectable correlation between biodiversity and human progress to future proof our planet for generations to come? Rivers, forests, and intangible heritages have legal rights in certain nations; how might this notion be pushed further?”

CE

**6. DAAR (Decolonizing Architecture Art Research) Sandi Hilal & Alessandro Petti
Refugee Heritage
Seven Lightboxes, 120x80x30 cm;
20 plinths of various dimensions; 20 books, 70x50 cm (spread)
Photographic documentation: Luca Capuano
Production: Husam Abusalem / DAAR**

At the centre of the exhibition is **Refugee Heritage**, a series of photographs by Luca Capuano of one of the world’s oldest refugee camps, Dheisheh in Bethlehem. The lightboxes invite you to walk among

them, as though walking through the camp discovering buildings and public spaces at every turn. Within the images of the camp, you find a number of books on plinths close to the ground. These books document the current state of the original villages from where people in the camp were expelled by Israel in 1948, and to which they wish to return. This intimate representation of the camp exists because of artist/architects Sandi Hilal and Alessandro Petti and their long engagement with Palestine. Their recent project has focused on the implications of inscribing the camp into the UNESCO World Heritage List, and you will find their application in the café and bookshop. If Dheisheh camp becomes world heritage, then what becomes of the idea of heritage in general? Can it be liberated from the power of the conquerors and come to represent people and histories that are not sanctioned by a state? Can it be used as a way to record stories that are usually erased, and remember what the authorities want forgotten? These are the questions at the heart of *Hurting and Healing* as a whole. If a refugee camp is recognised as heritage then perhaps heritage can be created by everyone, from nation states to people that are excluded from power and influence. By proposing these ideas, Hilal and Petti suggest that the wider world can learn from Palestine as a place with long experience of resisting erasure and exclusion that can be useful for peoples across the globe.

CE

In the programme listings, you will find information about *Al Madhafah*, a series of unique hosting events arranged by DAAR in collaboration with Tensta konsthall Language Café, Women's Café and Fahyma Alnablsi. The events will take place in people's homes in Tensta where some of the photo albums documenting the 44 villages will be displayed.

**7. Jonas Staal / The Democratic Self-Administration of Rojava
Anatomy of Revolution: Rojava, 2015**
7 photographs, each 50x75 cm
Van Abbemuseum

New World Summit, 2015-17
Styrene, MDF, plexiglas (maquette)
Van Abbemuseum

The photographs and model of a parliament are all images from the early days of the Rojava Revolution in North East Syria. This major social and political experiment is strongly influenced by the ideas of Abdullah Öcalan. His concepts of 'democratic confederalism' and gender equality are being applied in a precarious military situation in which revolution is constantly under pressure. The photographs that you see are interesting evidence of how a society in formation quickly builds up an idea of a certain history that it uses to shape collective identity and the value of solidarity. In a sense, what is shown here is heritage in the making, in one of the rare places in

the world that is beyond the control and discipline of the modern state. By seeing how the colour of flags, the portraits of heroes, and the use of key words to convey shared ideas puts the more invisible or naturalized idea of heritage in stable nation states such as Sweden into a different perspective. The non-state nature of Rojava – an autonomous zone without clear international status – is also interesting to compare with the claim of the Palestinian camps in Refugee Heritage. In Rojava, the men and women of the community have fought for their right to autonomy with their lives. In that process, some of the basic symbols of the nation state - flags, uniforms, border posts – have proved necessary to reproduce, while others – street signs, women’s assembly spaces, playgrounds - point towards the emergence of different form of heritage for this revolutionary community. The open parliament which has been built in Derik, Rojava and is shown here as a model is one such architectural manifestation of the democratic confederal system.

CE

8. CATPC (Cercle d’Art des Travailleurs de Plantation Congolaise) together with Renzo Martens Museums and Plantations, 2022
6 videos, each between 6:53-9:26 min

CATPC (Cercle d’Art des Travailleurs de Plantation Congolaise)
Balot NFT, 2022
NFT

The CATPC is a group of Congolese artists based in Lusanga, Democratic Republic of Congo. The group was founded by a group of plantation workers, in collaboration with renowned environmentalist René Ngongo. CATPC have been working together with Renzo Martens’ Institute since 2014. In this series of six short documentaries, the CATPC members Matthieu Kasama and Cedart Tamasala travel to the battleground of the 1931 Pende revolt against land expropriation and forced labour and to a US museum that holds an important Pende sculpture. The revolt began because workers from what is now the Unilever Corporation would regularly take women hostage from the Pende community in order to coerce men to work on the plantations. When Kafuchi, the wife of Pende chief Matemo was raped in such an instance, the 1931 revolt began - the last armed revolt against the Belgian state before independence in 1960. The first act of revolt was the killing of Belgian colonial officer Maximilien Balot, after which he was beheaded. A sculpture representing Balot was carved to contain Balot’s angry spirit and make him work for the Pende. The statue was hidden when Belgian military forces searched for the body of Balot and killed hundreds with machine guns. It only reappeared in 1972 when it was sold to the American scholar Herbert Weiss, who later transferred it to the Virginia Museum of Fine Arts in the US (VMFA). Now held in the permanent collection of

the VMFA, the sculpture has been named “Chief’s or Diviner’s Figure representing the Belgian Colonial Officer, Maximilien Balot”.

In the film, the artists visit key experts and decolonial philosophers. The conversations unravel the hidden relations between plantations in the south (from where profits were extracted to build museums) and the museums in the north (where art from the plantations is held and academic scholarship is funded). The series leads up to the VMFA, where Kasiama and Tamasala make a claim for the return of the sculpture to Lusanga.

With the claim still unanswered, the CATPC artists have produced an NFT of the sculpture using images downloaded from the website of the museum. For the community have recovered at least the digital ownership of the sculpture. Through the NFT the sculpture can perform the functions for which it was originally made, which is to protect the land and the people against bad spirits. The work and selling of the NFT also raise awareness of their claim to the work and to support the purchase of land on the plantation where they live, so that they can build a life for themselves independent of the economic colonisers of today. The NFT is for sale and the price equals the daily price of one hectare of land in Lusanga.

CE

9. Otobong Nkanga

Landversation: Rios e Ruas, 2014
Gouache, acrylic on paper

Landversation: Geologists, 2014
Gouache, acrylic on paper

Landversation: The Eco-Psychologist, 2014 Gouache, acrylic on paper
Van Abbemuseum

Table inspired by Otobong Nkanga’s Landversation and developed by Tensta konsthall
Wood, glass, diam. 300 cm.
The table will be activated by local activists during the exhibition period following the artist’s instructions.

Landversation was first created for the 31st São Paulo Biennale in 2014. The three drawings on the wall were produced at the time and refer back to the installation that consisted of five circular tables in which different people who have a close relationship to the earth and its concerns were asked to talk to visitors and exchange their knowledge. In the new installation made for Tensta konsthall, the artist has designed the table and the glass bowls that sit at three points inside it while handing over responsibility for choosing the people and their special interests to the organisers of the exhibition. In return, Tensta konsthall have chosen three groups of people who are close to the land in this area and Sweden more generally. Each of the

invited guests can bring with them any material they would like to share with the visitors and when they are not in the space, the material is left on the table for people to browse and discover things for themselves.

For the current installation, the artist has designed a special table with three glass containers, and delegated the choice of people who should be invited to lead the 'landversation' and what topics should be addressed. Tensta konsthall has invited three groups who have engaged in urgent issues FastMarkRentVattenLevande Kulturarv(FirmGroundCleanWater Living Heritage) oppose mining and stand up for the environment and the rights for indigenous people. For many years, they have protested outside the Swedish parliament, especially about an urgently threatened place called Gállok close to Jokkmokk.

Orten Odlar (The Suburb Cultivates) will present Zita and others who cultivate allotments in Tensta, often with radical methods and crops that are more common outside Sweden. The third group deals with the diversity of species on Järvafältet, which engages ornithologists who stress the importance of preserving this natural area so that birds and other living creatures can thrive. Each guest brings their own material to share with the visitors of the exhibition when they are not talking here. Everything is left on the tables to be observed and investigated.

CE

10. Brook Andrew

Sunset II, V, VII, 2016

19th century map, paper, press photography, 19th century Charles Kerry Sydney photography, newspaper postcard, Sapele wood, neon etc. 10,5 x 74 x 38,5 cm
Van Abbemuseum

These three works ask for a little detective work to reveal their intention and how they connect to Hurting and Healing. Let's start with what they have in common. They are all double framed, in African Sapele wood and then surrounded by coloured light, and all include old photographs or maps. Everything here looks like it comes from quite a distant past, yet the works were made in 2016. The images in the centre of each work show some acts of casual racism as well as people protesting and being violent. They seem to come from a variety of sources across the world. The heavy framing is what forces them together with the line of light trying to mark them out, or perhaps cut them off, from their surroundings. It helps to know that Brook Andrew is an artist from Australia with mixed Aboriginal, British and European heritage. This work is his way of coming to terms with the violent past that gave him life. He recognises that the histories should not be hidden or denied, but he wants to offer protection by framing them in a way that helps to reduce the harm they do to people today. The

title *Sunset* might serve as a healing aspect too – the British used to claim that they ruled an “empire on which the sun never set”, perhaps these works are talismans that will help bring an end to such horrific fantasies of white power.

CE

11. Patricia Kaersenhout

While we were Kings and Queens, 2020

12 parts, digital prints on Hahnemühle paper, wooden boards with texts, instruction sheet, hammer, nails

You will find instructions for how to use this work on the wall at the beginning and end of the sequence. They ask you to hammer a nail whenever your body reacts negatively to a word in the text printed on the wooden boards. These instructions refer to the Nkisi or Minkisi spirits, and the objects that those spirits inhabit. They are common in Cabinda, in the Congo River Basin and in surrounding territories in Central Africa. Through the transatlantic slave trade, the tradition also passed to the Americas. The Nkisi objects containing spirits are often hammered with nails or metal objects to activate them. Each nail represents a vow, a treaty and a commitment to banish evil. The artist describes the rest of the work in this way: “I printed images of proud and beautiful Black and Brown people on pages of a book called *The European Enlightenment: Zeitalter der Aufklärung* published in 1976. This book was part of my 2017 performance *Daughter of Diaspora*. As a result of the performance, some of the pages contain angry remarks by students

whose ancestors are not considered here. In 1712 Willy Lynch gave an infamous speech to slave owners in the Colony of Virginia, sharing his methods of oppressing Black slaves. The term ‘lynching’ is derived from his name. I also want to show the white psychosis in which Black and Brown bodies are trapped. The sentences from Willy Lynch’s speech stand in sharp contrast to the Enlightenment texts and the philosophy of the black Enlightenment philosopher Anton Wilhelm Amo.”

CE

Patricia Kaersenhout

Distant Bodies, 2011

Three digital prints on polyester mesh, beads

Van Abbemuseum

These three earlier works by the same artist as *While we were Kings and Queens* are collages of fabrics from the former Dutch colonies in the Caribbean mounted with photographs of naked black women. The images were sent to Europe in the 19th century as evidence of the exotic, sensual lands that the European occupiers were experiencing. Although they are tainted by racism, these images are often the only ones that have survived of black women under colonial control. Kaersenhout therefore tries to take them out of their inferior position and give them back some dignity. She takes away the background of the photograph and then reprint the image on Pangi fabric. This fabric dates from the slave era, as a garment for both male and female Surinamese Maroons. The Maroons

were enslaved peoples that had escaped their captivity and built their own communities in dense forest or inaccessible areas. They and their descendants used the Pangli garment to mark their membership of one of the six Maroon tribes in Surinam. Still exposed so that their origin in colonialism cannot be forgotten, these women nevertheless gain back some representation of their individuality and power of resistance through the form of these artworks.
CE

12. FCNN [Feminist Collective with No Name]

FCNN News, Episode One: White Institutions and Representation, 2018

Video, 15 min

On an apparently familiar video screen in the café, you encounter three news reporters. Almost immediately you can identify their intended audience and what they want to achieve with their news program. They wish to tear down hierarchies and they are speaking to you as a spectator. This is followed by a feature with an art piece in the museum which remains silent while the reporter asks questions about its position in the world, and an interview on being a ghost who, in certain rooms, is neither seen nor heard. The broadcast ends with a weather report from a future when all seasons offer a burning sun.

FCNN was founded by Dina El

Kaisy Friemuth and Anita Beikpour amongst other artists in 2016 and has since worked on interdisciplinary cooperations with artists, film makers and activists with the aim to shed light on urgent issues such as the homogeneous western cultural landscape. They wish to make visible what has been long been made invisible. As a collective, they often point out problems such as sexism and racism in the Danish art world and in Denmark they have frequently taken part in public debates. By using a familiar format such as TV news, they reveal which voices are allowed to be heard in the public space. Their works always have an activist point of departure and take the form of performance, video, text or workshop.

In the exhibition you can see FCNN's first episode with special focus on white art institutions. Other episodes are available on the artists' webpage www.fcnnnews.love.

SE

13. Jeannette Ehlers and La Vaughn Belle

I am Queen Mary, 2018 - ongoing
Virtual Sculpture
Production: arts XR

I am Queen Mary is an ongoing art project that has taken many different sculptural forms. At Tensta konsthall, the visitors can experience a VR-version (virtual reality) of this portrait of a historical figure who is also the first monument in Denmark

honouring the memory of a Black woman, Mary Thomas. She worked at a sugar plantation on the Virgin Islands during the late 1900s, when it was a Danish colony. In 1878 she became one of the female initiators of a major workers' uprising in and around Saint Croix and since then, her name is inscribed in the ry of Virgin Islands, although in Denmark she has been long forgotten.

The sculpture was created by combining 3D scans by Jeannette Ehlers and La Vaughn Belle and is an imaginary combination of two bodies, two places and several stories. Queen Mary is sitting on a throne-like wicker chair placed on a large podium. The chair refers to an iconic portrait of Huey P Newton, a leader of the Black Panthers; the podium is made from corals that also communicate a story. When Saint Croix was established as a Danish colony, the enslaved Africans were assigned to harvest corals in the ocean that were used as building materials.

The artists behind this work both have roots in the Caribbean and they started their cooperation in conjunction with the commemoration of the centennial of the sale of the Virgin Island to the United States, which happened in 2017. Through this work they wish to shift the focus to those who protested against the colonial oppression in the Caribbean. Their aim is to erect two permanent versions of the monument, 7 meters tall, on each side of the Atlantic, in

connection to previous commercial sites connecting St Croix and Copenhagen. In Copenhagen, Queen Mary would be placed near the royal cast collection, which includes a gigantic bronze replica of Michelangelo's David alongside plaster replicas of sculptures from Western art history from ancient Greece to the Renaissance. In Saint Croix it will be placed on the harbour front of Frederiksted, the place where the Fireburn uprising began.

SE



PROGRAMME

- **Saturday 19.3 and more dates to come**

Al Madhafah / The Living Room

Al Madhafah invites you to visit a number of Tensta's citizens who will open up their homes on the opening night of 19.3 and on specific dates during the exhibition period. Each host will welcome a small group of guests and serve tea and vegetarian food. You will have the chance to see DAAR's (Sandi Hilal & Alessandro Petti) project Refugee Heritage in the form of unique books that represent the Palestinian villages from which people were expelled in 1948. People from the villages and their descendants now reside in the Dheisheh refugee camp established in 1949. You can find images of Dheisheh, as well as some of the villages in the exhibition at Tensta konsthall.

Note! There is a limited number of places available and they will be allocated on a first come first served basis. Please email Paulina Sokolow: paulina@tenstakonsthall.se to be sure to reserve your invitation.

About Al Madhafah

How can people with a migrant background exercise their right to be a host and not be locked in the role of eternal guest? What is the symbolic and practical role of the living room in our contemporary society? The living room is a space of self-representation. For people who

feel unrepresented by the dominant spaces and discourses in the public realm, it becomes a space where they are able to be a host, to invite others and set the agenda themselves.

Perhaps a living room holds the potential to bring about change in society and challenge dominant power structures.

Al Madhafah is a project created by Sandi Hilal (DAAR) in Boden and commissioned by the Public Art Agency within the framework of Konst händer (Art is happening) 2016-2018. Since then, a network of living rooms have been created by DAAR in several parts of the world including ArkDes in Stockholm, Swedish Institute in Paris, Van Abbemuseum in Eindhoven, Fawwar Refugee camp in Palestine, Mosaic Rooms in London and at Tensta konsthall's allotment at Järvafältet.

- **Saturday 26.3 and Wednesday 13.4 Sonic Insurrections**

Sonic Insurrections is a series of public gatherings that present sound and listening as sites of affect, memory, solidarity, pulse, rhythm and spirituality. We delve into sound for its history, situatedness and processes to map out an 'otherwise'. From the standpoint of thinking of 'an otherwise' we affirm attempts to undo the definition of heritage as "denoting or relating to special architectural, historical or natural values that are preserved for the nation." With this definition, we come to notions of heritage as material, historical and as part of

world-making and nation-building. However, nation-building is fraught with violence, war and anti-Blackness. If heritage is aligned with this context, what makes connection across borders possible? We do not have exact answers but we sense that music and sound perforate these demarcations allowing connectivity within Black communities and beyond.

Sonic Insurrections responds to Hurting and Healing in two iterations. The first takes place at Tensta konsthall and includes an onsite introduction by the curators of the series, Tawanda Appiah and Mmabatho Thobejane, and an online performative talk and vinyl set by Nombuso Mathibela. The second is a listening session with the DJ-collective EMBASSY at the Royal Institute of Art's Listening Room.

Saturday 26.3, 18:30 at Tensta konsthall
18:30 Introduction: Tawanda Appiah and Mmabatho Thobejane
19:00 Performative talk: "The Personality of Black Sonics" by Nombuso Mathibela (zoom)
19:30 Q & A
19:50 Vinyl set + Listening Session by Nombuso Mathibela

Wednesday 13.4 18:00 at Mejan Listening Room, Skeppsholmen
The events are organized in collaboration with The Royal Academy of Art, Stockholm and the Nordic Art Association

• **"Another look at..."**
This is a series with alternative site visits which will offer new views. Could we look at the past through other eyes? Each other's eyes? Could other stories help us re-evaluate cultural heritage? The purpose of this series is to gather around sites, objects, archives and museums that for a long time have been connected to a certain story. Would it be possible to together speculate about the past and imagine a future in a new radical way? Together with, among others, the artist Hanni Kamaly we will visit Lappkärrsberget and some other places around the Stockholm University; At the Ethnographic Museum we will have a conversation with the curator Michael Barrett about some objects in the collection and in the end of May we will make a visit to Messaure north of Jokkmokk together with the artist Katarina Pirak Sikku as our guide. For more information about dates and details check the website or social media. Serien "Another look at...." is produced in collaboration with Accelerator / Stockholm University.

Wednesday 27.4
Ethnographic Museum / National Museums of World Cultures with Michael Barrett, anthropologist, researcher and curator for Ongoing Africa, Issra El-Kogali, documentary filmmaker a.o.

Wednesday 11.5
Lappkärrsberget with Hanni Kamaly, artist, Mårten Snickare, prof.

Stockholm University, Jonas Monié Nordin, archeologist a o.

Friday 20.5–Saturday 21.5

Messaure, Jokkmokk with Katarina Pirak Sikku, artist a o.

Date to be confirmed: Nordic Museum with curator Susanne Ewerlöf a o.

Note! Limited numbers allowed, for more information see our website or social media.

- **Anti-Racist Book Club: The Wretched of the Earth by Frantz Fanon**

We invite young adults to read about racism, power structures and colonialism based on the book *The Wretched of the Earth* by Frantz Fanon. Under the guidance of Shahram Khosravi, professor of social anthropology at Stockholm University, we meet on four occasions on Tuesday evenings and read selected parts of the text together. Frantz Fanon was born on the Caribbean island of Martinique in 1925 and was a psychiatrist, philosopher, theorist and revolutionary. Despite his short life (he died at the age of 36), Fanon has been of great importance in understanding racism and colonial history, and his books have been translated into many languages and are read all over the world. *Masks* (1952) and *The Wretched of the Earth* (1961) are still among the most important books on racism and colonialism. During the reading circle,

we discuss the current situation and our own experiences in relation to the history of racism and the ideas that made Fanon one of the most important thinkers of our time.

All participants receive the book free of charge. Sign up to george@tenstakonsthall.se. The Book Club is organised in collaboration with Tensta Library.

29.3 at 18-19.30 at Tensta konsthall

12.4 at 18-19.30 at Tensta konsthall

26.4 at 18-19.30 at Tensta Library

3.5 at 18-19.30 at Tensta Konsthall

- **Easter Holidays with Beckmans College of Design**

Welcome to a workshop on the Easter holidays led by alumnis from Beckmans College of Design. Please register to: george@tenstakonsthall.se or phone 08-36 07 63. The workshop is free of charge. For more information see the website or on social media.

Tensta konsthall

Guided tours for groups, renting a space

If you are interested in booking a guided tour for a group or in renting our class room, please email us on info@tenstakonsthall.se or 08-36 07 63

For schools

We offer guided tours for schools, free of charge. For booking please contact art educator George Chamoun: george@tenstakonsthall.se

Language Café

Fridays and Sundays 14:00–17:00

The Language Café welcomes those who wish to learn the basics of the Swedish and Arabic language, meet new friends and share experiences and ideas. Especially welcome are students who are currently outside the Swedish education system while awaiting asylum. During the meetings we practice grammar, socialize, read simple texts and do conversational exercises. Participants also meet visiting artists and make monthly excursions to Stockholm's various museums and organizations. If you are interested in participating or joining the group as a volunteer, contact fahyma@tenstakonsthall.se. The Language Café is a part of The Silent University, an autonomous knowledge platform for asylum seekers, refugees and undocumented immigrants, initiated by the artist Ahmet Ögüt. www.thesilentuniversity.org

Women's Café

Tuesdays and Thursdays

13:00–16:00 Two times a week women from the Järva area meet at Tensta konsthall to work with different kinds of crafts. Through joint handiwork, an informal space is made possible where conversation and exchange of experience is at the center. The craftsmanship skills that women in the group already have is picked up and this way, knowledge about techniques such as embroidery, jewelry making, knitting and crochet is exchanged at every meeting. Participants also meet visiting artists and make monthly excursions to Stockholm's various craft sites, museums, and organizations. If you are you interested in participating please contact Muna Al Yaqoubi, muna@tenstakonsthall.se

Citizen to Citizen

Tuesdays 12:00–14:00 Citizens to Citizen wants to create a venue for newcomers who need support and find ways to enter different parts of Swedish society. It is an activity that can include everything from government contacts and language training to getting in contact with networks with similar backgrounds, with art and social issues as its backbone. To participate and for further info, contact Fahyma Alnablsi, fahyma@tenstakonsthall.se



Mondriaan fund
for visual arts & cultural heritage



Staff Tensta konsthall

Cecilia Widenheim

Director

Fahyma Alnablsi

Reception, Language Café

Olle Arbman

Producer

George Chamoun

Education

Susanne Ewerlöf

Curator

Muna Al Yaqobi

Assistant, Women's Café

Didem Yildirim

Producer

Paulina Sokolow

Communication

Installation

Johan Wahlgren

Max Ronnersjö

Danae Valenza

Karl Norin

Kasper Norin

Malin Norberg

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Hurting and Healing: Let's Imagine A Different Heritage

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|---|----------------------|----|---|
| 1 | Taus Makhacheva | 8 | CATPC (Cercle d'Art des Travailleurs de
Plantation Congolaise) & Renzo Martens |
| 2 | Edi Hila | 9 | Otobong Nkanga |
| 3 | Rabih Mroué | 10 | Brook Andrew |
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Exhibition map





