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**Phantoms of the Commons**  
**–open call Tensta konsthall**  
**29.10 2021–16.1 2022**

**Norra Sidan**

# **Tensta konsthall**



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**Phantoms of the Commons**  
–Tensta konsthall open call  
29.10 2021– 16.1 2022  
Damla Kilickiran, Ingela Johansson,  
k.ö.k, Ylva Westerlund / Mats Adelman,  
Makda Embaie, Nour Helou / Afrang  
Nordlöf Malekian, Cristian Quinteros  
Soto, Amanuel Ghebrehiwet, Lina  
Kruopyte / Carl-Oskar Linné, Mapping  
The Unjust City / Channa Bianca /  
Scott Springfieldt / Mattias Tervo,  
Sonia Sagan, Katarina Vuksanovic,  
Vad betyder det här egentligen?,  
Nikolaj Jesper Cyon, Emmy Al  
Ghussein, Caroline Seung-Hwa Ljuus,  
Binyam Haile, Manju Jatta, Rut Karin  
Zettergren, Hanna Böhm, Paola Torres  
Núñez del Prado, H. Cryptica, Sabri  
Yousef and Sol Archer. Painterly  
exhibition structure: Eric Magassa,  
Bring Me the Horizon

Where are our future visions  
expressed? Who stands for the ideas?

With the questions posed in this  
title, we went out and asked artists,  
architects, social visionaries and  
designers to send us their proposals.  
The questions proved engaging. During  
the late summer, the material began  
to pour in—everything from paintings,  
video, photography and installations  
to proposals for performances and  
social ideas, interventions and public  
programs. Eventually, we received  
some 400 proposals from 134 artists,  
designers, architects and artist groups.

To turn outwards and ask artists,  
architects, social activists and others  
to show their works, to show what

touches them and engages them, has  
made us more attentive to voices we  
haven't heard before and at the same  
time has acquainted us with a number  
of new stories and perspectives.  
Naturally, we hope that our audience  
also will be surprised and moved  
by the material that we are now  
exhibiting.

Since the beginning of Tensta konsthall  
20 years ago, connecting to the world  
through the local perspective has  
been our trademark. Over the years,  
exhibitions and projects have often  
focused on developing and sharing  
methods to invent new structures  
and communalities when the old ones  
disappear, which is a knowledge that  
is wanted more than ever today. At  
the same time, the housing issue and  
the question about our public spaces  
have again become more acute on  
the political agenda. What kind of  
society will emerge with today's  
housing politics? And who has the  
right to decide over the future of our  
commonly owned buildings?

The path to the final version of  
the exhibition hasn't been straight.  
Initially, we were overwhelmed by the  
huge enthusiasm for the invitation,  
and together with the jury a process  
started with long, intense discussions  
about art in our time and how the  
proposals could form an exhibition.  
Slowly, a few distinct tendencies,  
themes and motifs emerged.

Several artists show interest in  
those factual conditions that have

contributed to why Stockholm and Tensta look the way that they do, as well as the financial logic and viewpoint on buildings such as Tensta gymnasium, a building that, for some years now, has been left empty with its future unknown. Here, one can mention the artist duo Carl-Oskar Linné and Lina Kruopyte, who have hired a commercial agent in the real estate business, and Mapping the Unjust City, who analyze the ongoing privatization of our common buildings along the blue metro-line.

In September, a proposal was sent to the county administrative board (Länsstyrelsen) to give monument status to the Tensta gymnasium, Tensta träff, now on sale, together with the beautiful park with the silver willows between the buildings, which has been a part of the facility since 1984. The proposal was written as a reaction to the sale by a group of architects, some of whom have been active in the Stockholm Royal Technical Institute, which had an architectural branch in the gymnasium until 2017. The letter to the county administrative board can be found in the exhibition together with material in which the architect Gösta Uddén expresses his vision for connecting the new school with leisure and culture.

In contrast, there are works that shed light on wholly other aspects of our existence, life beyond the rational and the real. Manju Jatta wanted to create a fantasy world where entities other than animals and humans dwell, where conversations between worlds become possible. Rut Karin Zettergren brings

us to a pitch-black and sleepless world where dreams have become a luxury commodity. Damla Kilickiran walks through a world among asphalt ghosts and phantoms dwelling in the outskirts of civilization during the pandemic, between city and subtopia, between presence and emptiness, between ominous signs and graffiti.

Another group of works revolves around language. In her interactive textile and sound sculptures, Paola Torres Núñez del Prado reflects on language as a means of forming an identity, as a class marker and as resistance. Makda Embaie searches for a history of literature in Tigrinya, her parents' mother tongue. She asks herself: How can a language be decolonized and liberated from the idea of a nation-state?

Ingela Johansson highlights radical projects throughout history that have dared to use artistic expertise in situations concerning people and environments connected to health and care. Cristian Quinteros Soto asks himself if a moment of collective self care could generate collective thinking and invites the public to the sauna as a place for conversation about social norms and the importance of difference.

The project has grown and burgeoned through a tight dialogue with the jury, which has consisted of the architect and artist Apolonija Šušteršič (Oslo), the artist Sam Hultin (Stockholm) and the curator Jari Malta (Malmö), who have selected the exhibiting artists together

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with the Tensta konsthall team. The artist Eric Magassa (Gothenburg) has been invited to create a painterly structure for the exhibition room, which has resulted in his work *Bring Me the Horizon*.

As we prepared for the project, we invited Alexandra Pascalidou, journalist and writer; Dan Hallemar, architect, podcast producer and critic and who discovered Tensta as a football-dad; and Nawroz Zakholy, poet and founder of the association Folkets Hus Tensta-Hjulsta, for a conversation led by Paulina Sokolow at Tensta konsthall. You can find a transcript of this conversation in this leaflet.

The Project is a collaboration with Art Mediators for Change, a course taking place throughout 2021 and within the framework for the EU-project Agents of Change – Mediating Minorities at Tensta konsthall. Throughout this year, the participants have been working with issues concerning art mediation with a particular focus toward minorities. Last spring included international lectures and workshops, and during the fall the group has worked with research that focuses on the process that led to the shutting down and sale of Tensta träff and Tensta gymnasium. What happened to all the associations who used these premises before they closed? Where do they meet now? What happens with the relations between neighbors when public premises lock their doors?

Our podcast *Playroom, Living Space and Green Lungs*, which was launched this summer, will continue with new episodes during the fall. Here, the listener can take part in conversations on city planning, politics and general research on the development of Tensta and the Järva area from the 1960s onwards, particularly focusing on women practitioners.

Finally, we would like to thank all our collaborators who, in various ways, have contributed to the exhibition and the public program of *Phantoms of the Commons: Konstfrämjandet Stockholm, Tensta Sim- och idrottshall, Tensta Library and Agents of Change - Mediating Minorities*. The exhibition is realized with special support from Region Stockholm.



## Susanne Ewerlöf on Eric Magassa: Bring Me the Horizon

When we turned to Eric Magassa for a commission that would function as a structure for our upcoming exhibition, *Phantoms of the Commons*, his reply was that although it was an invitation he couldn't resist, it would also be challenging. Recreating entire rooms with paint is a characteristic of Magassa's practice. "I wanted to create an embracing and warm atmosphere for the space. Here, all perspectives and ideas should be possible. The feeling I want to establish is similar to the one you experience in a friend's living room, even though this room doesn't resemble a home." While preparing for the work, Magassa sketched out various different color palettes, from which some colors have remained. The pink color that is covering the floor evokes a calmness, while the yellow colors are powerful and need to be balanced in order not to take over entirely. The use of powerful colors go way back in Magassa's work, who sees his palette as a means to own a space. The question about what is visible and invisible, and who can occupy the space in different contexts, are questions that have been in Eric Magassa's mind for a long time.

For those who are observant, abstract painting is something that not only exists in the art context, but also occurs in urban space. This phenomenon occurs in different ways in different parts of the world. For example, where real estate owners want to quickly cover graffiti, they leave squares of color

that create patterns over time. In some places that Magassa has visited, he has noted graphic forms such as yellow triangles marking temporal police offices in Ethiopia, and colorful signs made to attract customers to the markets in Ghana. Also, Magassa has observed painterly qualities in urban environments in his photographic works, as, for instance, in the ongoing project *The Lost Series*, exhibited at Moderna Museet in 2018, where a figure in a painted mask and with patterned clothes can be repeatedly found. Many of the core modernist ideas are challenged in these images and we, the public, get a chance to reflect on what constitutes a painting or an image.

Eric Magassa does not paint with his studio as a starting point. The walls at Tensta that he has painted are not to be seen simply as walls: they are art objects in their own right and they interact with the works of the other artists in the exhibition. As with many of Eric Magassa's works, the question of how we perceive depends on how we choose to look. In his paintings, you can see energy, musicality and rhythm—if we imagine it as sound. Is it maybe a call that can be heard outside of the Tensta konsthall, beyond Tensta and even further?

Moving between places is something that is part of Eric Magassa's life and practice. Places such as Gothenburg, Paris and Dakar have had a deep impact on his artistic expression and way of seeing. But Magassa also makes works that influence the places in which

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they are created. His contribution to Part of the Labyrinth GIBCA (The Gothenburg International Biennial for Contemporary Art), in 2019, which he made for a 60 meter long wall at the French Plot (Franska tomten), is an interesting example. He initially accepted the commission as a way to get acquainted with new aspects of the city he lived in. The so-called French Plot in Gothenburg got its name after an agreement between Sweden and France when this spot was exchanged for the island Saint Barthélemy in the Caribbean. While the French got free trading rights in Gothenburg, the Swedes took over the colonial rule of the island, which at the time functioned as the heart of the slave trade. The work, *Walking With Shadows*, turned out as a powerful collage with the aim to pulse and reach out in different directions; a color palette that communicated more with other places than the blocks that surrounded it. On the painted surface, different kinds of imagery were placed, “portals to other times and places,” which relate to the global and local history that Magassa got to know while discovering the place bit by bit.

Eric Magassa (1972) lives and works in Gothenburg and graduated from Central Saint Martin’s School of Art and Design, London, and Art Students League of New York. He has participated in exhibitions such as *History’s Footnote: On Love and Freedom* at Marres House for Contemporary Culture in Maastricht, 2021, *Horisont Hospitalet* at Ulleråker

in Uppsala, 2021, *Part of the Labyrinth GIBCA in Gothenburg*, 2019, *Modernautställningen Med framtiden bakom oss på Moderna Museet* in Stockholm, 2018. He has had solo shows at *Konstepidemin* in Gothenburg and at *Alingsås konsthall*.

## Works

**Mats Adelman and Ylva Westerlund**

**The Last Mill (Den sista maskinen)**

Plaster model, print, drawings, water colors, mind-map / process sketch

On a podium, there is a model made of plaster that appears to be some kind of construction from the childhood of industrialization. It's a three dimensional sketch for water flow mechanics by the Austrian inventor and forest keeper Viktor Schauberg (1885-1958), although this version is made by the artist duo Mats Adelman and Ylva Westerlund. Together and for many years, they have worked in their studio at Eggeby gård, adjacent to the nature reserve Järvafältet. Taking their starting point from the rich, diversified and historically interesting natural environment, they look closer at how natural and manmade interferences change the landscape, the flora and fauna, through painting, sculpture and cartoon drawings. The idea for this work came to them one day when they were taking a walk at Järvafältet and discovered that beavers had caused a flood by the brook Igelbäcken. The beavers' "prank," in combination with Schauberg's genial model for putting still water into movement, gave them an idea about how the dried out and dammed soil could regain its richness, both in species and in its natural swamp-character. They made a similarly simple and genial move to "roll back" the development and restore the natural balance in nature.

## 2. Emmy Al-Ghussein

**Shoes I never could afford, 2021,**

painted plaster and mirror cubes

The memory of shoes you have

fallen in love with but never could

afford is the starting point for Emmy

Al-Ghussein's series of sculptures.

The artist reminds us about the desire

to own and to be something beyond

your reach. "The blue boots I saw for

the first time in Helsinki. During my

two years as a student there, I went to

try them on several times. The boots

were never bought, at least not by

me. Another pair of shoes I desired

when I was young but actually did buy

as an adult were my black Buffalos.

After I had finished my part-time job, I

ordered the shoes I had longed for."

## 3. Sol Archer

**Worlds in Formation, 2021**

Video, 26:50 min

Young dancers use the glass façade

at Museum of Modern Art in Rio de

Janeiro as a mirror while practicing

and performing dance to K-pop,

South Korean pop music. The

artist Sol Archer has documented

their choreographies, the space of

resistance and the fellowship that he

observes when they hang around,

prepare and perform their dances. In

today's Brazil, it is dangerous to be

queer, a woman, black, poor, or trans,

but here, many minorities are offered

a space to exist and take up space.

Sol Archer made friends with the

participants in the video and he has

captured moments where they show

care for each other and speak about



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their friendships while the modernist building is given a new function.

#### **4. Hanna Böhm**

**Skincare Homos, 2021**

Print on paper, 120 x 170 cm

Hanna Böhm is a cartoonist and illustrator living and working in Stockholm. Her work explores themes such as anti-racism, feminism, critique of norms and LGBTQ rights, both indirectly through what is portrayed and explicitly in debating series. With a wide color palette and focus on details, she draws the world around her—how it is and how it should be. She works both traditionally with pencil and with digital tools, with the goal of exploring different design languages and techniques. In the image shown in the exhibition, we see a group of women who care for their skin together and find a moment for community and conversation.

#### **5. H. Cryptica**

**Restless hands (In the Rain), 2021,**  
ink and rain on paper, 13,5 x 10,5 cm

**Untitled (In the Rain), 2021,** ink,  
crayon, pencil, watercolor and rain on  
paper, 16 x 11,5 cm

**Untitled (Berries), 2021,** blueberries,  
lingonberries and pigment on  
watercolor paper, 18 x 12,5 cm

In the past years, H. Cryptica has been experimenting with materiality, time and ecology. During periods of sustained involuntary isolation, he has worked with his pieces as a way of measuring the days, in

which the artistic process is allowed to be very slow. The limitations of our bodies and the transience of nature and symbols are interwoven. The vegetation in the archipelago, the shifts of seasons, weather and climate become a part of H. Cryptica's artistic expression. His drawings have been left outdoors during rainy weather and the influence of the rain has been involved in creating the drawings. In the exhibition, he shows a series of watercolors painted with homemade paint made of blueberries and lingonberries in a process where he gives up the control and artistic decisions and where ideas such as working hours and physical labor are seen from a wider perspective.

#### **6. Nikolaj Jesper Cyon**

**The Water-tower, 2021,** oil on MDF,  
81x122 cm

**Tensta Träff / Moving Box, Extra  
Strong, 2021,** oil on MDF, 81x122 cm

From his living room window, Nikolaj Jesper Cyon can see the big water tower in Tensta, a monumental building on which the light constantly paints new sceneries. Tensta water tower was built in 1969 in parallel with the Million Dwelling Program and combines rational concrete architecture with the form of an antique round temple. Today, the building has been pronounced a cultural heritage site by the Stockholm City Museum. With its marked geographical location, on the highest point in Tensta, the water tower has become a well-known

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feature in the landscape where it rises above the Järvafältet. For almost five years, Nikolaj Jesper Cyon has worked as an art teacher at the municipal Culture School (Kulturskolan) in Tensta.

### **7. Makda Embaie**

**What Would Language Be If It Arose Here?\***, 2020, sound 19:00 min

**Kitchenfan\***, 2020, sound 36:55 min

**The Loo\***, 2020, sound 12:05 min

**What Would Language Be If It Arose Here?**, 2020, video 3:29 min

\*the sound works are displayed in the lobby area

For the last couple of years, Makda Embaie has transformed her experiences and issues concerning language, colonial power and migration into sound pieces and video pieces, as well as workshops in which poetry and literature is translated and interpreted between Swedish and Tigrinya. In her search for a history of literature and poetry in Tigrinya, an Afro-Asian language spoken in Eritrea and northern Ethiopia, Makda Embaie visited Asmara, a part of Eritrea where her grandfather and grandmother live. But the literature turned out to be difficult to find. Instead, she found traces from the Swedish missionaries, Bible translations into Tigrinya, and traces from the Italian colonizers' exercise of power. Makda Embaie works as an artist and poet, with many of her works reflecting on her own frustration at being unable to write and read Tigrinya, the

language her parents speak at home, and over the shame many young people in the diaspora experience. Is it possible to decolonize a language? The artist asks herself if language can be freed from the nation-state, but she also explores the corners of home where language might arise: the bathroom, the kitchen. "Inscribed in the onion, you find the revolution of the mothers."

### **8. Amanuel Ghebrehiwet**

**A Place, A Room (En plats, ett rum)**, 2021

Interactive diary <https://enplatsettrum.com/>, photography: Anna Jonsson

In his diary, Adam writes about everything that is happening in his life. The break-up with his girlfriend, the hunt for an apartment, the conflict with his mother and big brother who interfere with his life. Thoughts about love. Thoughts about alienation, about being a racialized man in Sweden 2021. Amanuel Ghebrehiwet's interactive writing project consists of 42 pieces in his diary that invite the reader into a dialogue about identity and the existential ponderings of everyday life. His hopes are that this literary portrait of a young racialised man will reach other people with similar stories and in this way will engage more people. The readers are supposed to feel that literature has the power to describe a conflict in all its real and experienced complexity, according to the artist.

Please interact with the work by

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using the tablets in the exhibition or by accessing the webpage

### **9. Binyam Haile**

**Hello, my name is Fatima, 2021**

**Video 5:37 min**

**Script: E.M.A.U**

**Appeal: Stop the sale of Tensta Träff!**

**“Thanks to the geniuses from Tensta.”**

“Public space can’t just be ignored like this. Or what is your opinion?” The video was produced together with children during a number of workshops at Erikslundsparken and Spånga with the municipal Culture School (Kulturskolan) through the project “Culture For Everybody.” Each session started by giving the children a moment to reflect on the dolls’ relations to each other, and over the meaning and the symbology of the wigs, masks, swords and crowns. Then, they improvised scenes that took place by the fountain on the square, says Binyam Haile, who is an actor and drama teacher. The masks stress the dramatic effect and at the same time they protect the children’s identities. The script was taken from a letter sent to the decision-making authorities concerning the sale of Tensta träff and Tensta gymnasium. Shouldn’t a child impact assessment be carried out before making crucial decisions that affect children and young people?

### **10. Manju Jatta**

**FASSI YALLA, 2021**

**Found material, textile, thread, yarn and kauri-shells**

Manju Jatta’s objects are parts of a kind of fantasy world of myths and legends. Here, you encounter people and entities from the north, the south and west as a reminder of our history and our ancestors. The three “communication pipes” shown here have been carefully wrapped and decorated with magical kauri-shells and are meant to make the viewer aware of the ground they stand on. The objects have the title Fassi Yalla, which means “God’s Horse” in Wolof, the spoken language in Senegal and Gambia, and symbolizes a movement or a conversation between our world and other worlds. The objects tell us about the first human beings who arrived in the area in which we now live, led by entities such as giants, wood nymphs, fairies, hobgoblins, trolls, mermaids and phantoms. “The work with this world is a work with myself and my mixed background,” the artist expresses. “The world lives within me and it’s from there that the symbols, language, sculptures and stories come.”

### **11. Ingela Johansson**

**Art as Care, 2021**

**Installation with drawings, objects, paintings and documentary material. Toy sculpture in wood (hare) by Herman Lindgren, Södertälje Konsthall**

In her installation, Ingela Johansson presents excerpts from her current research at Arbetarrörelsens arkiv (The Workers Movement Archive). The material deals with the project Konst som omsorg (Art as Care), which was an extensive exhibition project that

took place from 1979-81, arranged by Konstfrämjandet (The People's Movement for Promoting Art) in collaboration with Stockholm's läns landsting (The Municipal Health Care). The artworks were aimed at disabled children and young persons and were shown at hospitals, kindergartens, workplaces and independent adult education colleges. The so-called "functional art" was arranged as public relief work to support artists and to take advantage of their competence within the health care sector. Art as Care can also be associated with the Artist Placement Group, which artistically processed their experiences in different workplaces in the 1960s in Great Britain. The four posters give an overview of the relief work for artists during this test project in 1972-76. Several of the artists' processes and works were exhibited at Södertälje Konsthall in 1976. The painting *The Woman in the Milwaukee-journal* (1936) refers to The Handicraft Project, which was included in WPA (Workers' Progress Administration) under the New Deal in the USA, an employment market project to put unemployed people into work during the depression in the 1930s. The photographer Stefan Åkerberg was also a relief worker. In the vitrine, you can see "Functional art" visas (Funktionskonst), Sabina Ingre's *Tiger 1-3*[D1], mixed media drawings by Ingela Johansson drawn from documentary photos, photos from the exhibition *Art as Care (Konst som omsorg)* at Södertälje

Konsthall in 1976. Photographer: Johan Wahlbärj, along with *Creative Hands* by Doris Cox and Barbara Warren, New York, Wiley.

## 12. Damla Kilickiran

*Among Spirits of Mineral Pitch and Other Public Apparitions, 2021*

Video, 19:45 min, installation with core samples and asphalt

We are surrounded by an environment that seems situated in the outskirts of a city, with concrete panels and opaque surfaces. And yet, it's as if it is another world, where the construction elements slowly and imperceptibly break apart and color fields float out as abstract patterns over the surface—as if in a dream. Why must late modernist concrete architecture be something that stands in contrast with the mythical, the growing and the spiritual? While the camera hovers over this no man's land, the artist allows us to reflect on concepts such as the periphery, temporality and what it does to a body to dwell in urban and suburban settings. The sculptures are made in materials from the same urban space, they are core samples and asphalt, but as the video footage they suggest something beyond the rational that bricks often represent. Buildings and roads enables fantasies, dreams and fears as well as practical needs.

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**13. Lina Kruopyte and Carl-Oskar Linné**  
**Reality Check, 2021, sound ca 25 min**  
**House A (Tensta gymnasium), 2021,**  
**House B (Tensta Träff), 2021, 2 color**  
**prints on alu dibond, 70 x 100 cm**

The artist duo is interested in the logic of the market and provides us with a “reality check” when they apply the market’s way of thinking to the upcoming sale of Tensta Träff and Tensta gymnasium. The buildings and their destinies are part of a system of different political and economic conditions, while, at the same time, they connect to the memories of the people of Tensta and have the potential to continue to fulfill invaluable social functions in the local community. Carl-Oskar Linné and Lina Kruopyte have produced a market analysis in collaboration with property developers at a global consulting company. The report is an account of how the market sees potential strengths and weaknesses in these properties and how a real estate company’s ownership interest may be reasoned in relation to changed political conditions. From the market analysis, the work activates an unspoken narrative about what could have been and what should have been, in a world where other reasoning weighs heavier.

**14. k.ö.k.**  
**k.ö.k Food Stories, seated dinner. To register, please visit our homepage or Facebook.**

k.ö.k food stories is a practice developed to share knowledge, skills and experiences. The practice takes its starting point in cooking and eating together. At various occasions and in different constellations, members of the k.ö.k. collective invite women to cook food and share a dish that has meant something special to them—a vivid memory, the appreciation of how they once learned to cook the dish and the meaning of the dish in life or a in a wider context. Through this practice, we learn from each other, deepen our relations and collectives. k.ö.k is a collective in Stockholm whose name is an abbreviation of “kvinnor önskar kollektivitet” (women wish collectivity). k.ö.k is a community organized around a certain context and with members from the Tensta-Hjulsta Kvinnocenter (Women’s Center). k.ö.k builds upon socially engaged art that combines art, theater, activism and performance, with the aim to reflect on our contemporary society. With this as a starting point, k.ö.k. aims to develop practices that can be implemented immediately and in everyday life. At the same time, they reflect on how the cultural field and society at large can learn from existing communities, from how they act and organize.

**15. Eric Magassa**  
**You May Say I’m a Dreamer, 2016**  
**Photography**

Eric Magassa takes us to a cultural center in Ouakam, Dakar, which the

artist had visited earlier together with his father, but which is now closed. Here, he captures the altar-like arrangements on the walls inside this artist-organized building. When Eric Magassa moves around in the city with his camera, shadows and signs appear. Facades are transformed into painterly, site-specific compositions. Some of his other photographs are taken in Gothenburg, in places such as Bergsjön and Högsbo, while others are from California, Detroit and São Paulo.

**16. Mapping the Unjust City**  
**City Map, 2020**, interactive digital map  
**Next station, 2021**, LED-sign, 16 X 64 cm

Group members: Maryam Fanni, Elof Hellström, Åsa Johansson, Sarah Kim and Paula Urbano. The City Map is made in collaboration with Channa Bianca, Scott Springfieldt and Mattias Tervo.

Mapping the Unjust City / Who Owns the City? (Vem äger staden?) is an interdisciplinary collective based in Stockholm, formed in 2015, with members working within art, design, architecture and esthetics. Together, they initiate a collaborative process in order to investigate civil rights in relation to ownership in the built environment, with the ambition to visualize and distribute information to promote consciousness and action. In the exhibition, they present

an interactive map based on a metro-map, revealing the group's research around the ownership relations in the centers at each station. You can also find the map online ([centrumkartan.org](http://centrumkartan.org)) and the map is continuously developing as the research grows over time. A LED-sign, reminiscent of the signs in the metro, informs the viewer about the property ownerships in the centers along the blue line, Tensta, among others.

**17. Afrang Nordlöf Malekian / Nour Helou**  
**Shape-Shifting Flickers of Love, 2021**

Print on paper, 180 cm x 136 cm, 180 cm 136 cm and 180 cm x 150 cm

On three big prints, three stories about cities and their histories are being told from a queer perspective. During the Qajar-era (1789–1925), there existed an image culture where people were depicted in a way that didn't obviously differentiate between the sexes. Following the French and British colonialism homosexuality became unacceptable. Still, these non-binary homoerotic beauty ideals remained since it proved hard to distinguish between men and women. These ideals remain in contemporary times and photographic practice in South-Western Asia and Northern Africa, areas where the artists have conducted their research in collaboration with Arab Image Foundation, Beirut. In their work they also depict reproductions of Qajar-



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paintings from Harvard University Libraries and Hermitage Museum Collection. The piece is the result of a collaboration between Nour Helou, art historian and writer and Afrang Nordlöf Malekian, artist and writer and Agga Stage, graphic designer.

Instead, in depictions of couples, the “woman” was understood as the one who looked straight at the viewer, while the “man” looked at the “woman.” This ambiguity opened up a more homoerotic gaze, a beauty ideal which echoes the image culture of a later date. Also, the group has researched the photographs of The Arab Image Foundation, an independent artistic foundation that is forging new pathways for photography and image practices. The work is a collaboration between Nour Helou, art historian, Afrang Nordlöf Malekian, artist, and Agga Stage, graphic designer.

**18. Cristian Quinteros Soto**  
**Sauna Sessions, 2021**  
Video 15:32 min, installation

Could it be possible that a moment of collective self care might generate collective thinking? Cristian Quinteros Sotos takes the sauna as a starting point for all those feelings that social change brings. Social norms inform us about what our bodies should look like, and the artist asks himself if this seemingly paradoxical method, being naked together with others can neutralize the expectations that our bodies are

constantly subject to. What could we learn from each other? Sauna Sessions is a work in two parts, one video installation and a site specific text installation at Tensta Leisure Centre. A visit to the sauna is also a matter of time: potentially, trees must be logged, then dried and chopped into firewood, which then only burn for a short while. At the same time, a relatively short time in a sauna could be enough to cleanse us from heavy thoughts about the shortcomings of our bodies. “The difference is the norm,” as Cristian states it himself.

**19. Sonia Sagan**  
**OUR GROUND IS OUR FORM -**  
**DesOriented Persian Carpet // The**  
**Bones of The Million Program, 2021**  
Laser etched honeycomb cardboard,  
rebar, 420 cm x 360 cm

In the work Disoriented Persian Carpet, the artist dreams of Iran, their country of origin that they were never allowed to visit. In exile, they can only experience their cultural heritage through computer screens, taste buds and their mother tongue. Like the method of the nomadic Qashqai people, the artist mixes images from their everyday life and history in a spontaneous process: places in Stockholm, digital life, memes and family history are woven together into a new imagery with prehistoric roots. The images have been engraved with laser on honeycomb-corrugated cardboard, which is mainly used as protective packaging for shipping.

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The technology and material are meaningful here, the images have been burned into the surface in a way that partly exposes the inside as part of the motif. The artist's main project is the founding of the fictional "ATARi religion," also known as bootleg-Zoroastrism, ironically rooted in the study of contemporary fire worship. The pieces of metal next to the carpet are faceted rebar, the skeleton of the Million Program. The "bone pieces" are also used as tools for divination; by the artist throwing them and reading how they land, a clash arises between the ancient, the present and the future in the longing to understand what is uncertain.

**20. Caroline Seung-Hwa Ljuus**  
**I want to find the way to where I will live, please, 2014, object in cardboard, glue, acrylic and lacquer, 35x23x4cm**

In her art, Caroline Seung-Hwa Ljuus has often worked with hierarchies connected to class, gender and ethnicity. She is both an artist and a writer and she has participated in several anthologies in the last years. The series I want and even more consists of a number of speech bubbles in the form of handmade objects in various colors. Seemingly commonplace wishes and thoughts about an imagined future are twisted and get new, sometimes absurd, humoristic meanings. The artist herself has described it as if her texts grow out like branches and roots and that the texts eventually insist on

finding a bodily form and presence to exist and be seen by the public.

**21. Paola Torres Núñez del Prado**  
**Waype (de la Flor), 2019, interactive sonic soft sculpture, 250 cm x 80 cm**  
**From Noise to Music, 2021, mixed media, 100 x 100 cm**

Paola Torres Núñez del Prado combines traditional textile patterns from Inca culture as well as the preceding culture with new technology and glitch-aesthetics. In several of her works, Paola Torres has intertwined historical events and when doing that, she has proposed a kind of chaotic coexistence, born out of the meeting between two different cultural systems. In her interactive textile works, she looks deeper into the borders between the sensory, language, the visual and a mix of sounds from human voices to machines and digital noise. As she studies how interpretation, translation and misrepresentation coexist, she shows how cultural-historical exercises of power can work. The interactive piece Waype (de la Flor) is based on an interview with a woman who moves from the countryside in the Andes to the metropolitan city of Lima to work as a cleaner and start a better life, but who is mocked because of her rudimentary Spanish. The outer layers of the textile tell the story in Spanish, while the inner layers are told in Quechua, the mother tongue of the woman. To activate Waype (de la Flor), you place your hand among the threads and touch the textile.



**22. What is this really all about? (Vad handlar det här om egentligen?)**  
Fanzine, 2021, originally printed in 90 copies spread in Stockholm, Umeå, Göteborg and Malmö

The group consists of: Jon Aagaard Gao, Foad Arbabi, Anouck Chatel, Rasmus Eo Clarke, Mar Fjell, Frances Freidemark, Mikaela Karlsson and Shanise Maxwell.

How will life look when the “new normal” is prevailing again? Will the world still be capitalistic, racist, transphobic, homophobic and funcophobic? The fanzine **What is this really all about? (Vad handlar det här om egentligen?)** has emerged during the pandemic through a shared google-document. The group describes it as a collective frustration, “a glossary, a lexicon, phrasebook, vocabulary, or... ‘a dear child has many names’ or ‘sad questions have many answers’ or ‘mapping this last year’.” The collective writing revolves around the state of art in society, from notions such as housing, staircases, Swedishness, whiteness and distribution of resources, but also around longing, creativity and solidarity. And the lack of it. If you wish, you can listen to some of the group members’ reflections on [på soundcloud](#). The fanzine was created by Jon Aagaard Gao, Foad Arbabi, Anouck Chatel, Rasmus Eo Clarke, Mar Fjell, Frances Freidemark, Mikaela Karlsson and Shanise Maxwell.

**23. Katarina Vuksanovic**  
**G1001/My Room in Svalöv, 2019**  
Acrylic on cardboard, 40x30 cm

The painting depicts the room rum G1001 at Fridhem’s Folk collage in Svalöv. It is 11 square meters and is depicted from above, as it would appear if you looked at the room from the ceiling. In the painting, you see the artist sitting and painting precisely this painting of her room. “My Room in Svalöv was a special place where my creativity could run freely day and night, when I first moved from home,” says Katarina Vuksanovic, who is 21 years old and studies art and craft at Nyckelviksskolan. “For a long time, I have dreamt of attending the Konstfack School of Art, but for me, the most important thing with art has been my own work: to be able to work in my own small studio, in the basement, solely for my own sake, because I want to, and to express my feelings and thoughts and to do what I love casually and personally.”

**24. Sabri Yousef**  
**Spike, 2004, acrylic on panel, 43x34 cm**  
**Joy, 2004, acrylic on panel 42x33 cm**  
**Harmony, 2017, acrylic on panel, 42x33 cm**

For Sabri Yousef, both a poet and a painter, peace on earth is the most important issue. Symbols such as spike, doves and hearts are recurring motifs, but there are also more abstract compositions where the

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colors vibrate and play the main role. Sabri creates his images in an intuitive process with an almost meditative focus. He combines different techniques to obtain depth in his images while his figures, often regularly arranged, almost as patterns, exist in the foreground. Since the civil war in Syria, Yousef has put his painting more and more on the side. Now, he works more actively to spread images and words around the world with the help of the online magazine Peace which is published in English, Arabic and other languages.

**24. Rut Karin Zettergren  
Nightboon (Nattskatt), 2021  
360 video, 24:00 min, VR headset,  
bed of pre-worn jackets**

Rut Karin Zettergren takes the viewer on a trip into darkness, a place that is both seductive and peaceful, but also a bit scary. Nightboon deals with the need to balance light with darkness, activity with rest. What happens with our dreams when we are constantly connected to the digital world? How will new, hyper-modern and efficient societies affect our possibilities to recover and repose? "In a sleep-troubled future in which the hyper-active twentyfourseven-society has taken yet another step, only dream oracles get to sleep," the artist says. For a long time, scientists have warned about how new technology can negatively affect people's health and sleep.

Will dreaming become a luxury for the privileged? Nightboon is a part of Rut Karin Zettergren's project To dream the technological, an ongoing research on how technology affects sleep and dreams.

**25. Petition to make Tensta gymnasium, Tensta träff (Lilla Tensta 1) with adjacent schoolyard along with Tenstahallen (Lilla Tensta 2) a governmental listed buildings, 21-09-02**

In September a group of architects sent in a petition to The County Administrative Board to list Tensta gymnasium and Tensta träff as heritage sites. Since the winter semester 2019, the school has been closed "for further notice in the waiting for further decisions concerning the future of Tensta gymnasium." It is high time the Järva area gets its first notable building, the architect group writes. "We are deeply concerned that the schoolyard and the building, when it's sold, will not be fully respected." The gymnasium and Tensta träff are described as powerful and consequential architecture in red bricks, pattern-molded concrete, gluelam wood and black painted metal. The building, inaugurated in 1984, was designed by Gösta Uddén and the complex, with its characteristic schoolyard, designed by Gunnar Martinsson, is already partly protected: "A rarely well-shaped school establishment of its times, without any equivalents in the capital." This is "the last

chance to protect and preserve this architectonic masterpiece as a whole to memorize great efforts of past times, and an act full of hopes for the future generations of Tensta,” claims the group, some of whom were driving forces in the Royal Institute of Technology’s special architecture branch in Tensta, KTH Tensta, which ended in 2017.

At Tensta konsthall the proposal will be exhibited together with a report published in 1984 at the inauguration of the school in the magazine *Byggmästaren*, and some documentary photos showing the building with ongoing activities. The proposal was signed by Elsa Uggla, architect SAR/MSA, lecturer at KTH Arkitektur, former teacher at KTH in Tensta; Jonas Berglund, landscape architect LAR/MSA; Dan Hallemar, landscape architect LAR/MSA, writer and editor at Arkitektur förlag; Bengt Isling, landscape architect LAR/MSA; Rachid Lestarcic, architect SAR/MSA and former student at Tensta gymnasium; Catharina Nolin, professor in art history, Institutionen för kultur och estetik, Stockholm university together with Erik Stenberg, architect SAR/MSA, associate professor at KTH Arkitektur, and initiator of Tensta Bo 2006 and KTH in Tensta. The photos are taken from a dossier by Bosse Ericsson (photographer unknown), and from the magazine *Byggmästaren*, 1/1984.

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**Dan Hallemar, Alexandra Pascalidou and Nawroz Zakholy in conversation with Paulina Sokolow, Tensta konsthall**

Three persons with various connections to, and experiences from, Tensta met in our space to share memories, sorrows, joys, and the history of city planning, as well as to discuss which criteria spark life in a society and which extinguish it. Dan Hallemar is an architect and editor at Arkitektur, and also runs the podcast Staden. Alexandra Pascalidou is a writer, debater and journalist, raised in Rinkeby. Nawroz Zakholy works at The People's House in Husby, is one of the participants in the spoken word community Revolution Poetry, and is the former communications officer at Tensta konsthall. She was raised in Järva.

**Paulina Sokolow (PS):** Tell me about your respective connections to Tensta!

**Dan Hallemar (DH):** I believe my relation to Tensta is rather typical of many people's relations to the different urban districts in Stockholm, which is obviously a city where the districts aren't connected at all and, as a consequence, you don't visit each district that often. I have been in Tensta as a visitor and as someone interested in urban construction and architecture. Also, I have come here as a football trainer, which has been a way for me to encounter all Stockholm's districts over the past fifteen years. I have tried to look past all the stories I've been told and try

to take in how it really looks. The stories about Tensta are plentiful, so I have tried to look at it as an urban constructor and architect to try and understand what I see.

**Alexandra Pascalidou (AP):** I'm a Rinkeby child. I moved there when I was about five years old. For me, Tensta was like an older sister, the slightly bigger place. Here, I had schoolmates, friends, and, later on when I became more active, other association members. Often during my youth, I came here just to hang around. There was, as is often the case between neighbors, a slight rivalry; we in Rinkeby felt a bit cooler (laughs) and thought we were the suburb of the suburbs – the metropolis of Sweden. We were smaller than Tensta, but felt more important. We didn't even say Tensta, we said "Tännsta." After Rinkeby, this was my secret spot, my hometown. The road that connects Rinkeby with Tensta was mentally non-existing.

**Nawroz Zakhokly (NZ):** I moved to Tensta when I was five. We lived at Risingeplan for a year, followed by twelve years in Rinkeby. Rinkeby will forever have a place in my heart. Besides that, I've hung out everywhere in Järva. There is no place—not a backyard in Akalla, Husby, Hallonbergen, Tensta—where I have not been. I have probably been to every kindergarten courtyard, secretly smoking; strolling everywhere not only with friends, but with my grandmas on both my

father's and mother's sides, with my mother's siblings and other family members.

**AP:** Totally! My uncle lived in Akalla; I worked as a kindergarten cleaner in Husby for a few months. The whole of Järva is intertwined. For my first bicycle trip, I went to Husby. It's a small spot on earth, but for us it was our whole world, right?

**PS:** Dan, from your perspective as an architect, and with your expertise in architecture, what image of Tensta would you give?

**DH:** One interesting thing about Tensta is that it was planned as a reaction against what had been done previously in, for example, Bredäng, where they thought they had failed because they had built too sparsely, with wide areas of green and solitary houses. This time, they wanted to build a city—more like the inner city—with denser and livelier street life. In Tensta, they consciously drew a grid with a center, where they wanted to combine the concentration of the inner city with the green areas of the suburbs. And that is what we see today: roads for cars and walkways for pedestrians are all built at right-angles. There was an idea that you should always be able to choose the shortest route to the center. There would be streets everywhere, footbridges over roads. And in between there would be parks and squares, although much smaller than before. Nydalsparken, which is near the football ground, is one such park,

connecting the city with the Järva field, which was the “Central Park” of the area. That's where the green area was. In this way, Tensta became much less green than the suburbs that had been planned previously. Besides that, there are a few other details—such as Tenstagången, which is an urban strip with rows of housing—that were consciously made to vitalize the center. Contrary to what many people think, Tensta is extremely well planned with a strong idea of city density. Then of course, there is the different style of the buildings. The biggest difference is the separation of the pedestrian walkways and the roads, which is due to the many traffic accidents that occurred in those days. There was a wish to design safe routes for children to walk to and from school.

**PS:** Nawroz and Alexandra, do you recognize this rather abstract description from your youth?

**NZ:** Yes, I feel it was once like this. Today only the density remains. Besides that, everything that was planned concerning shops and services, all of that is gone. What was built no longer exists and so today there are only housing areas, people, and density. Sure, concerning safety and all the bridges, I'm familiar with that from my childhood. My mom let me go everywhere, she'd just say: Don't cross the streets, take the bridges!

**AP:** Of course beauty lies in the eye of the beholder, but I never

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understood why everybody seemed to hate the Million Dwelling Program. As a child I thought: How can you despise an area consisting of candy colored houses? I came from a small Greek mountain village where I grew up with my grandma; we lived in a small shack with an outdoor toilet and no hot running water. When I came to Rinkeby, there were ovens and hot water for free, running 24/7, and there were swings and climbing frames. I thought: Oh, these people have really considered stuff! I felt comfortable with the idea that we were all the same. None of us had stuccos or fancy marble décor; no one had high walls while their neighbors lived in ramshackle buildings next door. No matter if we came from Bangladesh, Turkey, Yugoslavia, we all lived in the same kind of flats. They looked the same and it was only the interiors and scents from the kitchens that differed.

**PS:** Could we go back to what you said, Nawroz, about all those things that have disappeared during your rather short lifetime?

**NZ:** A lot of things! The Kämpinge school, the Bussenhuss school, Tensta gymnasium, the public dental care; soon the library will move to much smaller premises. But it's not only about missing services or empty buildings. When I, for example, think of Tensta gymnasium, it makes me really sad because I can't take part in the great graduation parties

each year anymore. All this is gone and that's so sad. In short, there are such beautiful memories that have stopped being produced in connection to these places, which are now empty and have been completely deprioritized.

**AP:** I remember those graduation parties. For many of us who came from low educated homes, there was so much pride in them. It's symbolically important and it's sad that we sit here and talk about it in the past tense.

**PS:** This reduction in services and activities, did it begin already in your time, Alexandra?

**AP:** The slaughter had already begun in the early nineties. I grew up with a rich, borderless community life with amazing Rinkeby-festivals, to which people from all over Stockholm came. Then the austerity measures began. I also remember the public music school we had in those times and how important it was for me, coming from a rather messy home. I used to flee to all kinds of free classes that were offered back then. For the vast majority of the youth today, there are no longer so many free activities available, and people's living conditions are more overcrowded than when I grew up. Mothers can't afford to send their children to after-school-activities anymore, which they need more than anything.

**DH:** I'd like to add that there have been drives and efforts ever

since the eighties for restorations and refurbishments. But it has almost always been about esthetic improvements, ideas about making it look better, repainting or building glazed in balconies or pergolas. It's about esthetics because, just like Alexandra, I think authorities haven't dared to accept the society they've created and are thus hiding in esthetic solutions. Tensta is fundamentally a well designed and built area—the houses are great, the flats are great. Here, you find all the qualities a community needs; there's no need for esthetical changes. Instead, there's a need for resources. And I'm not only speaking of economic resources, but spatial ones. In this sense, I find Tensta gymnasium absolutely crucial and I find it staggering that this isn't obvious for everybody. It's totally magnificent. The Tenstagången is a fine city street and at the end you find this important building. In my opinion, the authorities need to start investigating these existing spaces and finding ways to create things, like those you suggest, which have actually disappeared. OK, maybe today it's not exactly the same as it was in 1985, but surely there are movements in Tensta that need to get some space.

**AP:** There are so many children living in Tensta and Järva. I just can't comprehend how they can close down schools in an area that really needs them. Schools function as trampolines that can help us

jump higher within society. I would like to imagine an anthropological experiment: Bring in the best teachers, the most engaged, driven by passion, to show that this negative spiral can be reversed. My frustration is that, since I first started this, I have been constantly repeating the same questions: What wounds are the consequence of this segregation? Why haven't we gotten public authorities, university education, to attract ethnic Swedes to live here, rather than them staying from nine to five because they are paid to be here? At the same time, politicians, one more populist than the other, tell us immigrants living in the suburbs to learn Swedish and adopt Swedish customs and culture. How can we do that when we never get to meet ethnic Swedes? And now we hear: My goodness there's so much criminality here! followed by racists hashing out points about what is happening. This makes me depressed.

**NZ:** The funny thing is that the staff at Spånga-Tensta public authority don't even come here anymore, ever since their office was moved to Lunda, an industrial area. They work for this place and they aren't even here. It doesn't make sense to me. It's the same thing with the schools disappearing. As a consequence, a strong need for homework support has developed. More than 300 children are waiting in queues for different homework support organizations. But there's no space



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for this activity. An example of this can be seen at the Hjulsta school, where a big group of parents have proposed homework support after school. But no, the public authorities decided they couldn't afford the cost of a caretaker. Everybody came up with solutions, everybody organized themselves and talked about it constantly. It's not as if the ship is sinking, it's they who are deliberately sinking it.

**DH:** Tensta gymnasium was one such example in 1984. The old school in central Stockholm, Norra Latin, was closed and the administration was moved to Tensta in order to create something new here. There was a belief in the future of this area and that's why the very best teachers in the city were transferred here. It might have been the last, or the latest—if we want to be optimistic—big drive of this kind that was made before the nineties. This is an instructive story, because the first decades in Tensta were successful. Then things deteriorated. But on the whole, including Tensta Träff with the indoor swimming pool, I think these kinds of investments, where you actually invest in real walls and roofs, are absolutely crucial for all districts to feel that there's a public that is physically present. Like a door that you can open and enter. It is built of bricks and wood. Then, of course, you can lock the doors.

**PS:** Nawroz, a few years ago, you were engaged in such an action with

the aim to open a People's House in Tensta. What happened?

**NZ:** It's been two years now. Some others and I were fed up with the fact that Tensta Träff and Tensta gymnasium have been left empty and useless, so we formed a society, and I was on the interim board for the People's House in Hjulsta Tensta. But it was really difficult. It wasn't hard to encourage people to come to the meetings, even though they are tired of things constantly being started and cancelled. We had conversations, discussions, we met young people; we wanted reference groups with older and young people, to whom we asked: What would you use these spaces for if you could choose? We invited the director of the municipality and other important people such as SISAB, who administer the district's real estate, as well as the culture department. But they didn't want this. We arranged all of this in the evenings, after work, and it just doesn't work when everything is put on the shoulders of volunteer-driven spirits. We were exhausted. You're so tired and when the municipality doesn't want to support you, what are you supposed to do then? Kick in doors? I read in the papers about some idea to move the Opera house here, or Konstfack, the university of arts, crafts and design. I consider that nonsense. Could we just get our basic needs satisfied first? Food, homework support. We at Folkets Husby sometimes distribute gift cards charged with 600 kronor and I'm telling you, people stand in line



for those cards. This is the reality. You find everything here, only no one wants to invest because, yeah, then you need to take responsibility. It's much easier keeping these buildings empty and then selling them off to someone else.

**PS:** Dan, what do you think about these proposals with the Opera house and Konstfack?

**DH:** I agree with Nawroz. This area is already built on an idea. It's constructed in a way where lives can be lived, but it has been emptied of much of its content. You need to start locally and see what's already there. Distribute the existing possibilities in the sense of spaces, premises, and people in the area, not only bringing things in from the outside. If there is a civic initiative such as a People's House (a kind of community center) in Tensta Träff, well then you must be extremely tone-deaf as a community builder if you don't realize the power and the possibilities of it. To place something alien here is to start from the wrong end.

**PS:** Can you see a connection between these needs and the violence that Tensta has witnessed lately?

**AP:** Absolutely! Where has the violence escalated and played out the most? Well, of course in the poorest suburbs. You don't need to be Einstein to understand it. For all these years, we have

screamed ourselves hoarse and no one has listened: we've pointed out discrimination, unemployment, the lack of support; that the social services are on their knees, that the police isn't present. There are even mothers who report their own children, and they aren't heard. Not to mention all the children with various diagnoses who go around and don't even get neuropsychiatric assessments. There have been so many problems, and nothing has happened. Of course things have gone completely mad. Also, the supply of drugs and weapons has become huge and we live in an ultra-capitalist society, where everything is measured on the basis of status. The only thing people can do, whose bodies don't have other human values, is to decorate themselves with bling-bling watches or Gucci caps with the hope to be valued. And then they are murdered, simply because they aren't valued.

**PS:** Nawroz, how do you manage this issue at Folkets Husby? Is it a place you go to when something happens?

**NZ:** Yes, I'm afraid. We need to act as emergency support, as space and as shock therapy for people instead of organizing pleasant activities, homework and creativity. Last year when someone was shot in the city center and I was at work, we had to stand in as emergency aid because the municipality had sent out two men with yellow vests to distribute brochures. And that's it. We had

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to act firmly. I saw about twenty children who had come here after school just before the chaos burst out. They didn't know what to do. Mothers cried. I took all the children to another room and thought, what do we have, yes, apples in the fridge. What can we do here and now? Folkets Husby was open until one in the morning. This isn't actually our responsibility. We want to offer education! Our expertise certainly isn't crisis management.

**PS:** I would like to return to Tensta Träff, the magnificent lecture and concert hall, designed by Gösta Uddén. Sometimes I fantasize about the rich music life that could flourish there...

**NZ:** I attended so many weddings there when I was little...!

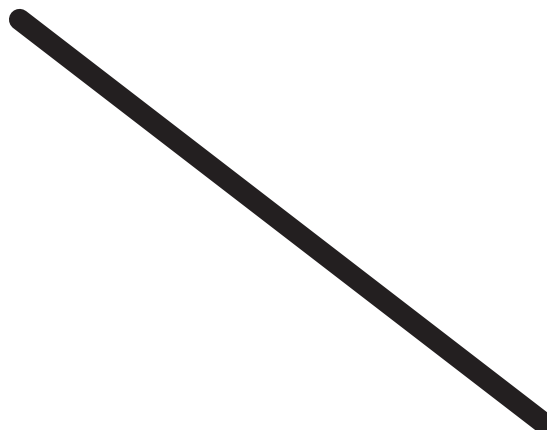
**AP:** And I had drama classes there, I have danced there... I am thinking that even if I sound saddened and abject I just want to add that, after all, this is our spot on earth. Both my grandma and dad are buried at Spånga Cemetery. For many of us who have grown up here and have come from all corners of the world, this is our homeland! And I hope and dream that one day people with power can protect and cherish this place, which so many of us have loved and still love, and that it can grow and blossom instead of becoming a funeral parlor as well as a cemetery for political ambitions and visions.

**PS:** You use the word homeland (hembygd) and that is of course on point. It's part of the Swedish history and cultural heritage.

**NZ:** I can't even begin to express all my thoughts and feelings about this. It's certainly Swedish history, but no one cares. When the municipality office in Tensta shut down, around 20,000 photos disappeared that had documented life in Tensta and events such as Tensta marknad. All those memories. They were placed in a box and no one cared and now it's gone.

**AP:** We don't qualify for a museum.

**DH:** The idea of the post war housing project, or maybe it even began in between the wars, was to create an equal world. Tensta is a child of that idea. I believe in the idea that a city can be a realization of equality. To distribute power across the surface. Because, after all, we depend on each other. We can seem distant from one another, but we can never escape our dependency. I share your grief, but this can't just be the end.



## **Program**

- Introduction to the exhibition

In Swedish: Daily at 13:00 (except Mondays)

In Arabic: Fridays, 13:00

In English: Saturdays-Sundays, 13:00

Guided tours for groups can be booked at [info@tenstakonsthall.se](mailto:info@tenstakonsthall.se) or call

+ 46 8-36 07 63

Guided tours for Kindergartens, schools and high schools, please contact George Chamoun: [george@tenstakonsthall.se](mailto:george@tenstakonsthall.se)

- **Fall break course**

1–5 November

Fall break course in collaboration with Beckman's School of Design, led by alumni from Visual Communication. For more information, please contact George Chamoun: [george@tenstakonsthall.se](mailto:george@tenstakonsthall.se)

- **Food Stories with k.ö.k.**

A dinner organized by k.ö.k. (Women Wish Collectivity). For the exact date, please visit our home page or social media.

- A part of Sauna Sessions by Cristian Quinteros Soto is found in Tensta's leisure center.

- **Agents of Change - Mediating Minorities**

During the fall, the Small Gallery will function as an open platform for research for the course Art Mediators for Change, an EU-project

titled Agents of Change - Mediating Minorities. The course is about art mediating and about using art as a tool for social change. The group has investigated closed down places in Tensta, such as Tensta Träff and Tensta gymnasium. Together with the artist Apolonija Šušteršič, they have also taken a closer look into the lack of meeting places in the area. The research will continue throughout the exhibition period.

What happens when a community center is closed down? A conversation about the need of meeting places, the history and the future of community centers. For more information, please visit our homepage and social media.

- **Art as Care** - a conversation on "functional art," relief work and artists' working conditions together with the artist Ingela Johansson, among others. In collaboration with The Movement for Promotion of Art (Konstfrämjandet, Stockholm) and the Workers' Movement Archive (Arbetarrörelsens arkiv).

- **Poetry workshop**

Workshop with the artist Makda Embaie about translation between Tigrinya and Swedish. For more information, please visit our homepage and social media.

- **Tensta konsthall's podcast**  
Playroom, Life Space and Green Lungs

In Swedish

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**Episode 1: “The Living Room of the Welfare State & Tomorrow’s Landscape” Catharina Nolin and Fahyma Alnablsi in conversation with Hanna Nordell**

**Episode 2: “We want to live collectively!” Gunilla Lundahl in conversation with Paulina Sokolow**

**Episode 3: “What happened with Tensta?” Dan Hallemar, Alexandra Pascalidou and Nawroz Zakholy in conversation with Paulina Sokolow**

**Episode 4: “Women Pioneers in the Early 20th Century City Development” Ulrika Flodin-Furås and Cecilia Svensson in conversation with Cecilia Widenheim**

**- Tensta konsthall’s art and literature walk**

**A walk from Tensta konsthall to Spånga church. Found on soundcloud. The walk is produced in collaboration with Kista library.**



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**TENSTA KONSTHALL**

**Cecilia Widenheim**

Director

**Olle Arbman**

Producer

**Fahyma Alnablsi**

Reception, Language Café

**George Chamoun**

Art mediator

**Susanne Ewerlöf**

Curator

**Muna Al Yaqoobi**

Assistant, Women's Café

**Paulina Sokolow**

Communication officer

**Johan Wahlgren**

Kalle Norin

**Max Ronnersjö**

Zoe Barcza

**Danaë Valenza**

Installation and technique

**Maria Mkrtcheva**

Researcher [feinart.org](http://feinart.org)



# Phantoms of the Commons

- |    |                                  |    |                                      |
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| 1  | Ylva Westerlund & Mats Adelman   | 14 | k.ö.k. (women wish collectivity)     |
| 2  | Emmy Al-Ghussein                 | 15 | Eric Magassa                         |
| 3  | Sol Archer                       | 16 | Mapping The Unjust City              |
| 4  | Hanna Böhm                       | 17 | Afrang Nordlöf Malekian & Nour Helou |
| 5  | H.Cryptica                       | 18 | Cristian Quinteros Soto *            |
| 6  | Nikolaj Jesper Cyon              | 19 | Sonia Sagan                          |
| 7  | Makda Embaie                     | 20 | Caroline Seung-Hwa Ljuus             |
| 8  | Amaniel Ghebrehiwet              | 21 | Paola Torres Núñez del Prado         |
| 9  | Binyam Haile                     | 22 | What is this really about?           |
| 10 | Manju Jatta                      | 23 | Katarina Vuksanovic                  |
| 11 | Ingela Johansson                 | 24 | Sabri Yousef                         |
| 12 | Damla Kilickiran                 | 25 | Rut Karin Zettergren                 |
| 13 | Lina Kruopyte & Carl-Oskar Linné | 26 | Petition for Listed Building         |

## Exhibition map

