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REMNANTS

Ikram Abdulkadir, Simnikiwe Buhlungu, Don Cherry,
Kudzanai Chiurai, Nina Cramer and Ellen Nyman, Doug
Crutchfield, Salad Hilowle, Ernest Mancoba,
Wonga Mancoba



Tensta konsthall

The value of an heirloom is never unambiguous

Cecilia Widenheim



Simnikiwe Buhlungu, *This We're Not Making Up!* 2017

Last autumn, in September, I travelled to Copenhagen to see the exhibition *Remnants* at HEIRLOOM—center for art and archives, curated by Tawanda Appiah. The experience made clear to me how important it is for the Scandinavian art and cultural scene to make space for diverse perspectives, and new ways of seeing. It opens up the possibility of viewing the local art scene through new critical lenses. The art world needs institutions that dig where they stand—that actively make research alongside the mainstream of established art and cultural production, where the major institutions set the tone. HEIRLOOM was founded in 2022 as a research-based organisation and an archive center focusing on ephemeral art practices and unexplored art collections—material that has often been omitted from national historiography and which has rarely, if ever, been documented. By reviving dormant practices, shedding light on hidden collections, and following intriguing leads in the archives, HEIRLOOM aims to contribute to a greater diversity of perspectives and to critically examine what is designated as cultural heritage in dialogue with the present day.

An heirloom is an object that travels through time and is passed down through generations, often laden with varying layers of meaning depending on who is viewing it, or which nation might elevate it to the heavens. Or, as the team behind HEIRLOOM in Copenhagen themselves put it: “The value of an heirloom is never unambiguous, and it is precisely this negotiation of what is assigned value that reflects HEIRLOOM’s approach to opening up the archive.”

In this iteration of *Remnants*, we build on the exhibition created for the context of Copenhagen. To do so, we have added works by a number of artists and developed the exhibition’s format in dialogue with the participating artists. We have also asked Elvira Dyangani Ose, curator of the touring exhibition *Project A Black Planet—The Art and Culture of Panafrica*, to write an essay discussing art exhibitions as drivers of knowledge creation and radical shifts in perspective, providing a broader context for the exhibition in Tensta.

We are also delighted to present a number of activities and programme events that we are organising this autumn in collaboration with a range of partners. These include Fylkingen, ABF Stockholm, Bio Husby Kulturhuset Stadsteatern, and the platform G/HOSTING, featuring Nina Cramer and Mai Takawira, who recently launched the anthology *black monument*, published by Art Hub Copenhagen and Archive Books.

The exhibition *Remnants* forms part of *September Sessions—A Contemporary Art Festival*. *September Sessions* is an initiative by Mint and Index that celebrates the diversity of Stockholm’s art scene while creating a platform for international curators and bringing a much-needed dose of international energy to the city. In addition to Tensta konsthall, 14 partners are taking part with exhibitions, performances, film screenings, talks, and more.

In this context, I would like to express my gratitude to curator Tawanda Appiah and to Johanne Løgstrup and Stine Hebert at HEIRLOOM—center for art and archives, who have allowed us to develop the exhibition they created together in autumn 2025 at their premises in central Copenhagen. I would also like to take this opportunity to thank the Barbro Osher Pro Suecia Foundation, which has contributed to the realisation of the exhibition, Naima Karlsson who has provided a unique material from the Moki Cherry Estate/Cherry Archives to the exhibition, and Galerie Mikael Andersen/Ferlov Mancoba Foundation in Copenhagen, which has generously made a number of works by Ernest Mancoba and Wonga Mancoba available to us.

Remnants

Tawanda Appiah

It is 1969. American jazz trumpeter Don Cherry meets South African bassist Johnny Dyani in Sweden. Two years later, Cherry, Dyani, and the Turkish percussionist and drummer Okay Temiz take the stage in Paris for a live performance that becomes the album *Blue Lake*. Charged with the spirit of improvisation, *Blue Lake* plays like a raw meditation—urgent, unfiltered, alive.

Years later, the Johnny Dyani Quartet recorded *Song for Biko* in Copenhagen. It is a rallying cry for Steve Biko, the South African activist who was assassinated by the apartheid government in 1977. Cherry’s trumpet threads through the piece, accompanying it with melodic, unbound emotional resonance. In the wake of the 1960s Black Civil Rights movement, the wave of African independence and the rise of Pan-African solidarity, Cherry and Dyani are intertwined through sound. Their collaboration is one of many meetings of Black life.

Remnants begins here. What lingers in the archive? Which breaths of Black life persist in its folds? What are the aural, visual, and tactile traces that hold both beauty and tension? *Remnants* pulls together a poetic constellation of gestures by living and departed artists, where pasts and presents meet in chorus. In the exhibition, we encounter works that resonate with historical memory, resistance, improvisation, and the lived experiences of diaspora and exile. Together, they unfold through the rhythm and sound of jazz music.

Kudzanai Chiurai stages an iteration of *The Library of Things We Forgot to Remember* (2017–), an audiovisual archive of Black resistance, collaboration, and solidarity across the African continent and beyond. Wonga Mancoba’s paintings capture the bustling streets of Johannesburg, a city he had heard about throughout his life and first visited in 1994, following the end of apartheid, together with his father, the artist Ernest Mancoba. In *Remnants*, their works stand together in symbiotic dialogue.

The documentary video *Dancing Prophet* (1971) is a lyrical meditation on dancer and choreographer Doug Crutchfield’s pursuit of freedom through contemporary dance, but also a reminder that the archive only reveals fragments. Crutchfield’s queerness, his navigation of racial and spiritual borders, and his imprint on Nordic performance linger in silence.

Simnikiwe Buhlungu interrogates language as a flexible and evolving medium, open to transformation and reinterpretation. Interested in processes of knowledge production—how it is produced, by whom and how it is disseminated—Buhlungu invites reflection on how language shapes understandings of (Black) life and history. Nina Cramer and Ellen Nyman revisit *SPACECAMPAIGN* (c. 1997–2005), and the much-discussed performance staged by Nyman in 2001 outside the Danish Parliament in the context of a national election. Revisiting the project 25 years later, in a period marked by ongoing debates around borders and belonging, *SPACECAMPAIGN* reverberates in the present.

Ikram Abdulkadir turns a precise and thoughtful lens to everyday public and domestic settings in Malmö and beyond, foregrounding intimate moments of lived experience. For Salad Hilowle, the archive is not a repository of completed stories; with a delicate touch, he brings characters and narratives to life in the video *Waiting for Something, part II* (2025), opening up new interpretations of the past and possible future readings by letting personal and collective histories meet.



Don Cherry and Neneh Cherry in Stockholm, 1968. Photo: Christer Karlsson.
© Estate of Moki Cherry/Cherry Archives

EXHIBITED WORKS

IKRAM ABDULKADIR

Family Familiar, 2024–ongoing
Inkjet print, found objects

Family Familiar (2024–ongoing) is a photographic installation by Ikram Abdulkadir. It brings together photographs and fragments of a deconstructed wooden cabinet, carefully reimagined for Tensta konsthall. The work creates a stitched realm of familial memory where the past is gathered into the present. It evokes a series of contrasts, from strength to fragility, and from the intimate to the public.

Ikram Abdulkadir's practice is rooted in documenting everyday life and preserving family histories. She is interested in capturing fleeting moments and holding on to what might otherwise disappear. Her work is deeply connected to her Somali heritage, which treasures oral tradition, and she seeks to carry this forward through her chosen mediums. *Family Familiar* explores themes of memory, displacement, and intimacy, resonating within Malmö, Sweden, where she grew up, and beyond.

Ikram Abdulkadir is a Swedish-Somali photographer (1995) working within a documentary tradition. Her images emerge from close relationships with people and places around her, portraying everyday life in urban and domestic environments. Through a quiet and attentive visual language, Abdulkadir explores themes of care, belonging, and community, focusing on the relationships and emotional ties that shape shared spaces. Her work reflects on

how personal and collective histories are carried through gesture, environment, and presence. In 2026 she had solo exhibitions at Moderna Museet Malmö and at Nils Staerk Gallery, Copenhagen.



Ikram Abdulkadir, *Family Familiar*, 2024-ongoing

SIMNIKIWE BUHLUNGU

This We're Not Making Up!, 2017
Screenprint on textile, 140 x 102 cm
Private collection

Ode to the Skreets, 2017–ongoing
Vinyl, mural
Courtesy: the artist and Stevenson Gallery, Johannesburg

This We're Not Making Up! by Simnikiwe Buhlungu is a silkscreen textile banner featuring its eponymous phrase against a saturated blue backdrop. Buhlungu describes her textile works as “‘time-stretching visual anthems’,” emphasising their layered meanings and engagement with language as a flexible, evolving medium. The work invites reflection on how language shapes understandings of (Black) life and history. Within *Remnants*, the phrase asserts the presence of fact and truth in the archive, while also acknowledging the fragility of memory—where omission or alteration can shift meaning towards fiction.

This engagement with language and its relationship to everyday life extends into *Ode to the Skreets* (2017–ongoing), which echoes the ephemeral posters and fliers found in post-apartheid downtown Johannesburg that promise reinvention to whoever gazes upon them. The mural draws attention to the improvisation and nuance embedded within social spaces and the vernacular of the ‘streets’.

Simnikiwe Buhlungu (1995) is an artist from Johannesburg, currently based in Amsterdam. Interested in processes of knowledge production—how it is produced, by whom and how it is disseminated—Buhlungu locates socio-historical and

everyday phenomena by navigating these questions and their inexhaustible potential answers via research-based methodologies. Through this, she maps points of cognisance which situate various layers of awareness as reverberating ecologies. In 2024 her publication *besides Puleng; dontsa-ring and roving preoccupations* was published by Chisenhale Gallery London and Mousse Magazine Milan, and in 2025 Buhlungu participated in GIBCA—The Göteborg International Biennial for Contemporary Art.



Simnikiwe Buhlungu, *Ode to the Skreets*, 2017-ongoing

DON CHERRY

Notes by Don Cherry, 2025

Installation with archival material from the family archive.

Sound: *Blue Lake*, 1974, recorded live in Paris, 22 April 1971 with Don Cherry, pocket trumpet, conch shell, piano, celesta, flute, percussion and vocals; Johnny Dyani, double bass, percussion and voice; Okay Temiz, drums and percussion.

Selected by Tawanda Appiah

and Naima Karlsson

Estate of Moki Cherry/Cherry Archives

Piff, Paff, Puff, 1972

6 episodes produced by SVT (Swedish public service television) with Moki, Neneh and Don Cherry at Tågarp School

By Agneta Ekeröth, Kjell Jacobsson, Jan-Olof Magnusson, and Roland Lundin

Producer: Björn Lundholm

© Sveriges Television (SVT)

Notes by Don Cherry (2025) is an installation built specifically for *Remnants*. Developed in collaboration with Don Cherry's granddaughter, artist and musician Naima Karlsson, it brings together a selection of gestures from Cherry's archive: photographs of live performances and everyday moments, handwritten music notations, drawings, and various ephemera. Among these traces are moments with other artists and musicians, including Johnny Dyani and Abdullah Ibrahim, in Sweden, Denmark, and beyond. These materials form a kind of sonic and visual notation—a fragmented yet resonant score of a life lived in radical improvisation. The ensemble echoes American academic Christina Sharpe's conception of notes as acts of witnessing,

composition, and care, foregrounding the intimate, collaborative, and political dimensions of Cherry's practice.

Piff, Paff, Puff is an experimental children's television programme filmed at Don and Moki Cherry's home in Skåne in 1971. The programme is an example of *Organic Music*, Cherrys' genre-blending and participant-based approach in which art, music and mutual learning enrich one another.

Don Cherry (1936–1995) was one of the most influential jazz musicians of the late 20th twentieth century, known for his pioneering role in free jazz. Born in Oklahoma City, USA, he was a founding member of Ornette Coleman's groundbreaking quartet of the late 1950s. Primarily a trumpeter, he also played other instruments, blending musical genres through improvisation and a passion for non-Western musical traditions. Cherry lived in Sweden for many years, collaborating with his wife, the Swedish artist Moki Cherry, blending art, music, and community.



Eagle-Eye and Don Cherry during SVT filming, Tågarp, 1971. © Estate of Moki Cherry/Cherry Archives

KUDZANAI CHIURAI

Radio Freedom, 2020–ongoing

Installation with sound

The Library of Things We Forgot to Remember, 2017–ongoing

Established in 2017 by Kudzanai Chiurai, *The Library of Things We Forgot to Remember* is an audio-visual archive dedicated to Black resistance, solidarity, and collaboration. It houses an extensive collection of sound recordings and works on paper linked to various liberation movements across the African continent and beyond. In *Remnants*, the library appears in the form of Chiurai's ongoing installation *Radio Freedom* (2020). The work borrows its name from the underground radio station of the South African liberation movement, the African National Congress (ANC), and its fighting wing, uMkhonto we Sizwe (Spear of the Nation). Listening to *Radio Freedom* was banned by the apartheid government, with penalties of up to eight years in prison. The installation recalls the role of transnational guerrilla radio stations in building collective resistance and solidarity against colonial rule. The Tensta konsthall broadcast includes a discussion facilitated by Angela Davis on Winnie Mandela and the anti-apartheid movement, held in 1988/1989, and speeches from the Conference on Liberation and Reconstruction Struggles in Southern Africa, held in 1981.

Kudzanai Chiurai (1981) is an artist who lives and works in Harare, Zimbabwe. He incorporates various media into his work, which largely focuses on cycles of political and economic inequality and on conflict resolution in post-colonial societies. He has held numerous solo exhibitions and

participated in various group exhibitions. In 2019 he exhibited his works at Södertälje konsthall in the exhibition *Madness and Civilisation*, curated by Joanna Sandell.



Vinyl cover of *Radio Freedom, Voice of the African National Congress* (1985). Part of Kudzanai Chiurai's collection *The Library of Things We Forgot to Remember*, 2017–ongoing

NINA CRAMER AND ELLEN NYMAN
*SPACECAMPAIN—an interview
in the archive, 2025*
Video, 16:36 min

Press photo of *SPACECAMPAIN*
action at the party leaders debate at
DR (Danish Broadcasting Corporation),
31 October 2001
Courtesy: Lars Krabbe (photo)
and Ellen Nyman

*Any Similarity to Actual Persons
or Events is Unintentional, 2003*
Poster, originally produced for
3rd Berlin Biennale and the poster
project *Copypcat*

Ellen Nyman's artistic and activist project *SPACECAMPAIN* is reactivated in *Remnants* through collaboration and close reading with art historian Nina Cramer. Traces of Nyman's performances during the Danish elections of 2001 remain vivid in public memory, yet both documentation of these events and records of their reception are largely inaccessible today. She embodied the character Alem, a Black Muslim woman draped in yellow textile reminiscent of a chador, who appeared at political events to disrupt and challenge prevailing narratives—often provoking hostility and hate. In *Remnants*, this return to past performances resonates powerfully with the present moment, underscoring ongoing struggles around racism, belonging, and contemporary politics.

Ellen Nyman (1971) is an actress and theatre director who also works within visual art. She is also a PhD candidate in Performing Arts at Stockholm University of the Arts, where she is currently working

on her research project *Adaptation and Imitations: Regarding acting, adoption, and resistance*.

Nina Cramer is director and curator at Astrid Noacks Atelier in Copenhagen. She earned her PhD from the University of Copenhagen in 2026 with a dissertation exploring artistic practices and discourses of the Black diaspora in Denmark from the 1980s to the 2020s. Nina is a co-founder of G/HOSTING, a curatorial platform that promotes critical and reparative approaches to ongoing colonial histories, alongside Mai Takawira, and she is a co-founder of an independent Black Feminist Summer School in Amsterdam, alongside Jan Mendes and Oda-Kange Midtvåge Diallo. She is the co-editor of several publications, including a book of Danish translations of texts by Sara Ahmed, *Et ulydigt arkiv* (2020), the anthology *black monument* (2026), as well as special issues of the art history journal *Periskop* (2021; 2024) and the decolonial feminist journal *Marronage* (2017).



SPACECAMPAIN action on the night of the Danish general election, 20 November 2001.

DOUG CRUTCHFIELD
Dancing Prophet, 1971
Director: Bruce Baker
Video, 15:00 min
Courtesy: Chicago Film Archives

Dancing Prophet (1971) is a lyrical meditation on Doug Crutchfield's quest for freedom through dance. Directed by Bruce Baker, the film traces Crutchfield's journey from Cincinnati to New York, then onwards to Copenhagen and Lund. It embodies the spirit of dance in Crutchfield's elegant movements, his stylised fingers stretching towards something deeply personal—his truth. Crutchfield fled the confines of Christianity for a liberation rooted in movement, spirit, and the body. The film captures his vibrant presence and the quiet tension between faith and embodiment, belief and becoming. Yet, like many archival traces, *Dancing Prophet* reveals only a fragment. Crutchfield's queerness, his navigation of racial and spiritual borders, and his imprint on Nordic performance linger in silence. These absences resist recovery but invite return, re-imagining, and care.

Doug Crutchfield (1938–1989) was an American dancer and choreographer, best known for his extensive work in Copenhagen and in Lund, where he taught and performed for over 20 years. He taught at the Royal Danish Ballet School, the Copenhagen International School of Ballet, and at Lund University. His practice was rooted in classical ballet and modern dance traditions, and during his stay in Scandinavia he developed a unique pedagogy used in hospitals and nursing homes for the elderly.



Still from the documentary film *Dancing Prophet*, 1971. Chicago Film Archives

SALAD HILOWLE

Waiting for Something, part II, 2025

Three-channel HD video installation,
stereo sound, 14:30 min

Sound: Jean-Louis Huhta, Bobby
Ljunggren/Håkan Almqvist/Ingela
“Pling” Forsman

Courtesy: the artist, Cecilia Hillström
Gallery

“It is the archive that shows that we exist, that we are not invisible.” These are words by Salad Hilowle. His video installation begins and ends with the song “When the morning star burns,” which Cyndee Peters (1946) competed with in the 1987 Swedish Song Contest. Peters, a beloved American-Swedish singer, artist, and author, moved to Sweden in 1969 after graduating with a degree in sociology from New York University, and made a great impression on Salad Hilowle, who relocated to Sweden at the age of seven. Gospel star Peters’ legendary choir project “*Black People’s Music*” engaged thousands of choir singers in Sweden and around Europe, and in the 1980s she ran several campaigns against apartheid.

In the video *Waiting for Something, part II*, excerpts from the Swedish television archives are mixed with material from the artist’s own research on the presence of Black culture in Sweden, from the 17th century onwards, as well as with everyday scenes from the artist’s own family. For Salad Hilowle, the archive is not a place for finished stories. With a sensitive hand, he lets characters and stories emerge and opens up new interpretations of the past and possible future perspectives by allowing personal and collective histories to meet. Joséphine Baker appears, as does Fatima Svendsen and Doctor Alban.

An anti-colonial cartoon produced during the Soviet era is combined with Cyndee Peters’ song “I’m brown—I’m not white, no, not exactly,” which Peters released in 1978 on the LP *Olikalikadant*. The song “Bridge Over Troubled Water,” performed by Peters in Swedish, brings Hilowle’s video to a close.

Salad Hilowle (1986) was born in Mogadishu, Somalia. He is an artist based in Bjuråker and Stockholm who traces historical narratives, excavating and pondering the impact of the African diaspora on history and how it permeates contemporary culture. His work is research-driven, initiated by tracing marginalized or forgotten stories that are articulated through a variety of materials and media, including film, installation, sculpture, photography, sound, and performance. With a background in film, culture, and media, Hilowle embraces a subjective reading of the archive and explores ideas of memory, place, and visibility. In 2026 his video installation *The Maroon* was commissioned by Nationalmuseum in Stockholm for the exhibition *Badin—Beyond Surface and Mask*. His ongoing research at the Institute for Future Studies in Stockholm is called *The Black Shore*.



Salad Hilowle, *Waiting for Something, part II*, 2025. Still from video

ERNEST MANCOBA

Untitled, undated

Ink on paper, 44 x 27,9 cm

Untitled (V.7), 1993

Ink and oil pastel on paper, 32 x 50 cm

Untitled, 1993

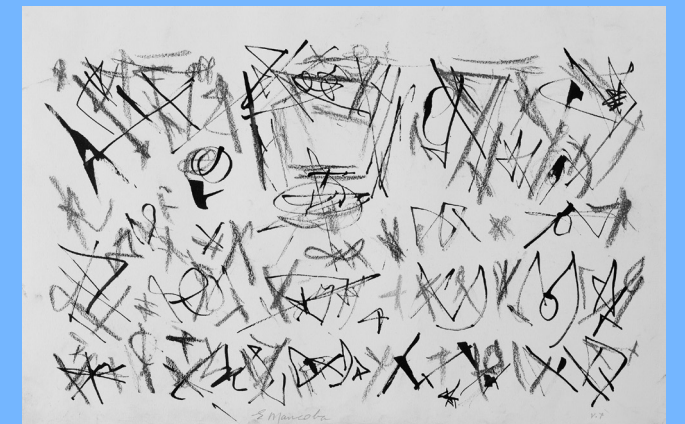
Ink and oil pastel on paper, 30 x 42 cm

Courtesy of Galerie Mikael Andersen/
Ferlov Mancoba Foundation,
Copenhagen

The signs in Ernest Mancoba’s ink drawings seem to dance across the paper, sometimes like a moving improvised calligraphy, sometimes like musical annotations. His compilation of figures and signs conveys a direct immediacy and vibrates with powerful gesture despite the relatively small and intimate formats in which he often worked. For Mancoba, the boundary between abstraction and figuration was uninteresting. After leaving sculptural expression, he developed a unique visual language built up of geometric shapes, figures, and signs that form vibrant compositions. Some scholars even believe that Mancoba turned his back on the figurative arts to avoid the expectations of expression that were placed on a Black artists at the time.

Ernest Methuen Mancoba (1904–2002) was born in Transvaal Colony, but he spent the majority of his life in Europe. He has been described as South Africa’s first professional Black modern artist, and he exhibited from the late 1920s onward. In 1938, he boarded a ship to England where he spent a couple of weeks visiting the African collections at the British Museum, and he later settled in Paris.

Mancoba had first encountered canonical West and Central African sculpture in a library in Cape Town, in a book entitled *Primitive Negro Sculpture*, which marked a turning point for the young artist, catalyzing his embrace of modernism, a geometric aesthetic modeled on African sculpture. Together with his wife, artist Sonja Ferlov, Mancoba moved to Denmark in 1947, where he became a founding member of the CoBrA group, named after the three cities Copenhagen, Brussels, and Amsterdam, and known for depicting mythical and loosely figurative elements in their work. Ernest Mancoba would not return to South Africa until 1994, following the end of apartheid.



Ernest Mancoba, *Untitled* (V.7), 1993. Courtesy of Galerie Mikael Andersen/Ferlov Mancoba Foundation

WONGA MANCOBA

City of Wisdom III, Passion at the Dancing Hall, undated
City of Wisdom IV, Hope & Hopelessness at Christ our King, undated
City of Wisdom V, Ink Spots In It White Spot, 2005

City of Wisdom VI, Amor at the Crossroads/Love in the Worlds Apart, undated

Four paintings, oil on canvas, 200 x 80 cm each

Untitled, undated
Oil on canvas, 60 x 120 cm

Taxi to Gauteng, 2012
Oil on canvas, 60 x 60 cm

Untitled, undated
Oil on canvas, 60 x 60 cm

Untitled, undated
Oil on canvas, 80 x 80 cm

Untitled, undated
Oil on canvas, 80 x 80 cm

Courtesy of Galerie Mikael Andersen
/Ferlov Mancoba Foundation,
Copenhagen

Wonga Mancoba was born to painter Ernest Mancoba and Danish sculptor Sonja Ferlov Mancoba, both founding members of the CoBrA movement. Ernest Mancoba fled apartheid South Africa, and this legacy of political resistance flows through Wonga Mancoba's work. His paintings, still under-recognised, are charged with symbolism and emotional intensity. They are haunted by the violence inflicted upon Black people—violence he resists through layered, poetic form. With a background in philosophy

and a deep interest in Southern African cosmologies and symbolism, Mancoba's draftsmanship pulses with both intellectual inquiry and spiritual reflection.

The paintings selected for *Remnants* transport the viewer to Johannesburg, South Africa, and its complicated history. When Mancoba arrived there with his father in 1994, at the end of apartheid, the city immediately became central to his practice. The works are alive with colour, texture, and gesture. Through deft attunement, Mancoba captures fracture, tension, and fragmentation alongside a sense of rapture.

Wonga Mancoba (1946–2015) was a Danish-South African painter and draftsman who lived and worked in Paris. His work brings together stories of memory, struggle, folklore, and the complexities of modern urban life. Though distinct from the work of his parents, the sculptor Sonja Ferlov Mancoba (1911–1984) and painter Ernest Mancoba (1904–2002), his practice remained in dialogue with their legacy. Through letters, public transport imagery, and advertising motifs, he created a world where past and future collide.



Wonga Mancoba, *Untitled*, undated. Courtesy of Mikael Andersen/Ferlov Mancoba Foundation

On Exhibitions as Institution

Elvira Dyangani Ose, Artistic Director at ZEITZ MOCAA

When I began conceiving the eighth edition of GIBCA, the Gothenburg International Biennial, *A Story Within A Story*, I understood that I did not yet know the context I was about to enter despite the research, the travels, studio visits, wondrous walkabouts through towns and cities, and the many conversations with artists, curators, writers and other colleagues in and out of the field.¹ A crucial part of the community we would be addressing remained unknown to me, resistant to advance preparation: the audience. What does it mean to address a biennial's audience? What did it mean to address the public, *a public*, in the temporality of an exhibition? How to take into account that a great part of those visitors would have already been in those spaces, those institutions, over and over again, as locals to that particular context. If, as Michael Warner establishes, "publics exist only by virtue of their imagining"², how can one, as curator, as an agent of the reproduction of the institution, consolidate that imagined bond through the experience of an exhibition? And, if such connection prevails, how does it affect not only the programmed characteristics of a singular project, but also the transformation of structural parts of the institution's futurity?

We all know this: an exhibition –of artworks, objects, and any other material—is not simply assembled, as though it were a form of catering arranged to accompany a decision about what seems necessary to place in relation to a theme or agenda. There is more. I cannot imagine formulating an exhibition without first understanding that there is a story that wants to be told—because it needs to be heard, seen, experienced—; without bearing witness to a practice that needs commitment, slowness and attention. I wish people visiting exhibitions could have more often the chance to join in those one to one with artists, the encounter with their ideas, their bravery, their fragility, in their studios or workshops—; or, lastly, without understanding the specific context in which it will be presented. The question, then, is not only what to display, but how one prepares herself before a public and whether that public recognises itself as such a collective with a clearly defined agency.

1 For more information on the 2015 edition, read, Elvira Dyangani Ose, ed., *A Story Within a Story* (Stockholm: Art and Theory Stockholm AB, 2015)

2 Michael Warner, *Public and Counterpublics* (New York: Zone Books, 2000), page 8

This responsibility—to think continually about the audience one is addressing, as a writer prepares for a *readership*—is something curatorial practice outside institutions either neglects or caters to, assuming that the final scope to achieve an aim beyond the temporality of the institution belongs with the institution's team. From within museums, one is expected to satisfy an audience, or rather a series of audiences, and the demand to satisfy everyone is overwhelming to the point of impossibility. Perhaps it is precisely because addressing everyone is still a utopian effort—although not futile—that I have always held onto the idea that part of the work of the exhibition must lie in understanding the specific institution being addressed—as much as appealing to an audience, which we name here in the singular. However, it is in fact composed of multiple, plural layers. Layers, which are cultural, economic, political, and whatnot, and that operate at times in an intersectional way, that could have escaped the social profiling of consultancy projects, and managerial strategies on audiences, communities and visitors, on observes in induction sessions upon arrival to a new institution.

The Gothenburg project had, in fact, been framed in advance as a Pan-humanist project, a Pan-African project, or as one connected to a particular way of reading reality through that revolutionary sensibility. That framing raised a different question: what constituted cultural life, or what were the elements of a gaze toward recognising another culture, within the specific context of Gothenburg? One concrete answer took public architectural and programmatic form in the *House of Words (HoW)*—la Casa de la Palabra—built for the biennial under Recetas Urbanas and Santiago Cirugeda's direction. It was made in collaboration with artist Loulou Cherinet, through a collective process engaging individuals and local communities, involving more than seventy people from all ages and walks of life, and constructed from recycled materials as a structure temporarily attached to Röda Sten Konsthall.³ The reference was deliberate: the traditional meeting house common to Equatorial Guinea and other African societies, a hub for oral history, storytelling, performance, and ritual, transposed into Gothenburg as a social platform open to the public throughout the biennial and beyond. Its recurring format was a roundtable studio session—a seating area, a camera, microphones—so every conversation held there entered an expanding archive, recorded and made accessible online rather than left to dissolve once the guests rose from the table. Four roles structured each session: *Storytellers*, guests who shared an experience or an idea over a shared meal; a *Hostess or Host*, who attended to them; a *Camera*, circulating slowly around the table; and an *Audience*, free to join the conversation.

HoW made explicit what the biennial elsewhere left implicit: that history-making could itself be an act of collective storytelling, intervening directly in Gothenburg's public sphere rather than waiting to be exhibited within it—an approach fully in

3 For more read, the article by curatorial assistant, Katherine Finnerty, "How to 'Host' History-Making | House of Words (HoW)", <https://gibca.org/index.php/en/gibca2015/house-of-words/1how>

keeping with the biennial's inspiration in Umberto Eco's notion of history as an open work. Its leading themes were offered not as arguments to prove but as points of departure: the *postcolony*, taken apart into decolonization, aftercolonialism, post-colonialism, and neo-colonialism; *participatory architecture*, engaging the public space and the participatory ethos behind a structure like *HoW* itself; *community and participatory politics*, and the dissolution of individual agenda into collective act; the *museum*, and the hierarchies inherent to its institutional framework; *environment*, read through geopolitics and the specificity of place; the *anti-university's* refusal to conform to a canonized education; and *queerness*, as the politicization of identity and a celebration of non-conformist ambiguity. By design, there were no hierarchies among these themes or within the room. What the platform aimed at was an assembly: a space, however time- and site-specific, in which a distinctly collective and democratic identity could be galvanised together—activating, in the same gesture, the paradox of outsidership and of togetherness, national and transnational perspectives held in the same room, discussed and challenged rather than resolved.

That same practice of listening, asked first of an architecture built for assembly rather than argument, I also asked of music. One approach I took—informed, perhaps, by what interests me most in music—was to attend to the way musicians work the silences. There is, of course, John Cage's precedent, but also the work of Julius Eastman and the pauses inhabited by the contralto, the tenor, the soprano. I returned to Thelonious Monk's *Live in Stockholm* concert from 1961 on repeat, first because I remain absorbed by the way he works—the rhythm, the structure of his phrasing—and then to attend to something more specific: the audience drawn to that music, an audience whose breathing could be heard inside the pauses, in the tension the music built between compositions.

That Monk-like gesture revealed to me a cultural reality I had not previously grasped. It is, admittedly, something of a fantasy—but one worth holding onto: the possibility of speaking about whom we address is also the possibility of feeling exposed in the act of address itself. In speaking to someone, we generate a layer of the public—what I have called a *public persona*. However, it is not quite a mask so much as a space of intention, one that allows the full vulnerability of the being behind that intention to remain, in part, unrevealed.

This brings me to a question I have been invited to consider here apropos of the exhibition *Remnants*, and one that matters to me a great deal: what if the exhibition was considered an institution? What possibilities does a curatorial project have to transform not only the audiences who visit it but the infrastructure itself—the museum, even the very definition of the institution? An institution, in the end, is contextual. It exists within a moment; a society; cultural, economic, and educational policies; cultures of patronage and servitude to a given context or market, and the role the museum plays in relation to that context or market.

It seemed worth proposing—as I attempted during my years as director of MACBA in Barcelona—that one might listen to the museum, beyond artist Andrea Fraser’s model of standing arrested within a relation of desire toward the institution. To listen to it as something that is, at bottom, unknown—and at the same time a lost identity that no one can fully claim to know. And yet we constantly speak of “the institution” as though we did know it, as though the structures that define where it is located—physically, materially, conceptually, spiritually—were simply the formula through which a public cultural institution comes into being. We hold to the idea that something is being generated within that formula, even as it remains philosophically almost absurd to imagine an institution as a kind of person—which is nonetheless precisely how we speak of it.

For me, then, the exhibition is not an example of a temporary institution but of a possible intervention to it through the temporality of the instrument itself—what it might mean to generate a project beyond the proposal of a permanent structure. At MACBA, working on the exhibition *Project a Black Planet*, this meant asking in what way the progressive moment of reflection on Spain’s Second Republic in Barcelona might connect to the desire, held by many Black radical Marxists elsewhere, to see in that mobilisation of peasants and factory workers a vision of a new, progressive world—and in what way certain histories within that convergence had been silenced.

That specific instance, in which two seemingly distant cultures arrived at the same philosophy, suggests something more general: that a project such as the one produced in Barcelona was, methodologically, grounded entirely in principles drawn from another region, another community. Both the accompanying publication and aspects of the exhibition kept returning to that convergence—evidence, I think, of a desire for a one-to-one gaze between contexts otherwise held apart.

This is where the work of artist Kathrin Böhm becomes useful for thinking about the exhibition as institution — about how what we do is not what happens within the museum, as I have said elsewhere, but what happens to the museum. That turn—the specific desire to transform both the project and the institution over the long term—took concrete shape at The Showroom in London 2020 and in 2021, both, in the exercise she undertook with us: bringing her entire studio, along with its economic context and its practices of studio management, into a space of dissemination, commerce, education, and transformation.⁴ That gesture represented, at that particular moment, a radical proposition about institutional practice—one that coincided, as it happened, with the arrival of the COVID pandemic, the consideration of The Showroom and my own move to Barcelona.

4 For more check the The Showroom projects, <https://theshowroom.org/exhibitions/kathrin-bohm-compost-for-future-use> and <https://theshowroom.org/exhibitions/kathrin-bohm-compost>
Also read for more, Van Noord, Gerrie, Paul O’Neill, and Mick Wilson, eds. *Kathrin Böhm: Art on the Scale of Life*. Berlin: Sternberg Press, 2023

Together, these are three moments I want to hold in relation to one another—the Gothenburg International Biennial, The Showroom, MACBA—as a sequence of formulation whose logic the *Remnants* exhibition now makes explicit as proposition. If Gothenburg asked how history might be encountered as an *open work*, following Umberto Eco’s aesthetics, and Michel-Rolph Trouillot’s insistence that non-professional voices unsettle the narratives that exclude entire communities, then *Remnants* answers that question through a specific and concrete genealogy: Don Cherry’s own passage through Sweden, first as half of the domestic, self-sufficient commune he built with Moki Cherry at Tågarp, where music became indistinguishable from daily life, and later through his 1969 meeting there with the South African bassist Johnny Dyani, exiled under apartheid, with whom he recorded *Blue Lake* and, later, *Song for Biko*. What the exhibition proposes, in other words, is that Cherry’s Sweden was never one place but two: a household turned into a score, and a way-station for a transnational Black solidarity built out of exile. To read the exhibition as institution is to say that the archive it assembles—family material, textiles, recordings, silences—is not illustration but evidence, in exactly the sense Trouillot intended: proof that a history of marginalised communities was being written all along, off to the side of the institutions meant to record it. That is the proposition I want to carry forward here: that transforming a Nordic institution in relation to the cultures it has forgotten means learning, as *Remnants* does, to listen for what was already there—under a right-wing wave in Europe that would rather it stayed forgotten—rather than assuming the institution must invent inclusion from nothing. Ultimately, we need to be one with the public, to belong to the collective that will carry the institution forward, that would take it from the here and now of the exhibition, from the here and now of a specific directorial vision. Taking to heart what Michael Warner writes: “to think of oneself as belonging to a public is to be a certain kind of person, to inhabit a certain kind of social world.”⁵

One further thought, offered here as something closer to an anecdote: recent conversations with colleagues at Segera in Kenya, while we work towards the presentation on a major project on ‘Land’, raised again the question of what it means to generate a curatorial project in which every step taken affects change in aspects of the institution’s future.⁶ Much of what I have learned across those three moments returns, finally, to a question I aim to continue to formulate in the context of Zeitz MOCAA—and to how the idea of the institution we are building there might carry this same exercise forward.

5 Ibid, page 10

6 www.segera.com/art

Revisiting SPACECAMPAIGN

Ellen Nyman and Nina Cramer

Our joint contribution to *Remnants* emerges from our conversations as artist and art historian committed to tracing and making space for Black life in Scandinavia. For *Remnants*, we collaboratively reactivated aspects of Ellen's personal archive related to her artistic and activist project *SPACECAMPAIGN* (ca 1997–2005).

At the turn of the millennium, *SPACECAMPAIGN* critiqued anti-Black, anti-African and anti-Muslim racism in mass media, parliamentary politics, and public space in Europe, and Denmark in particular. Among other tactics, Ellen staged actions as Alem—a figure often recognisable by her distinctive costume: a yellow textile styled to emulate a jilbab. Ellen believed herself to have a familial connection to Eritrea's Muslim population that was disrupted by her transnational adoption to Sweden. This belief fed into her critique of media stereotypes around the demographic she identified with—a Muslim woman from Eritrea—through the figure of Alem. Alem aimed to disrupt the white imaginary's stereotypical ideas about East African Muslim women as devoid of political agency.

Alem turned up as a concerned civilian walking in the mass protests in Gothenburg against the European Union's Schengen border laws in 2001. She attempted to hand out US dollar bills to unwilling passersby in Berlin around Christmas time. She appeared at the televised party leaders' debate leading up to the Danish general election in 2001. She was present on the evening of that general election, where she sang the Danish national anthem in a performance to protest the rise of right-wing populism. Alem attended the annual *Danish Press Photo* of the Year exhibition, where she was featured in one of the nominated photographs. She later reemerged as a political candidate on campaign posters in Danish cityscapes leading up to the general election in 2005. Through these actions and their documentation, *SPACECAMPAIGN* made its mark in the public debate across news articles, books, interviews, press photographs, and TV broadcasts.

In our joint interview video presented in *Remnants*, you see us talking in a Copenhagen allotment garden, which has special significance to *SPACECAMPAIGN*, as it appeared in one of the project's actions. We use archival materials to access the past and Ellen shares memories that extend beyond any archival records. Our conversation illustrates how *SPACECAMPAIGN* demands that we consider Blackness in relation to transnational adoption, activism, migration, and art in a Scandinavian context. *SPACECAMPAIGN* cohered around

concepts of outer space (as a realm of existential wonder and suspension of oppressive systems), alienation (arising from the displacement that shapes Ellen's lived experience as a transnational adoptee) and space-making (an indispensable strategy for Black artists in Scandinavia). In this way, *SPACECAMPAIGN* positioned itself in a friction with Scandinavian whiteness by campaigning for space for Black life.

Our video focuses on Ellen's interventions around the 2001 Danish general election—an election remembered as a watershed moment when xenophobia and Islamophobia took unprecedented hold in Danish politics. The video features documentation of Alem's action on election night, where she sang the Danish national anthem on the steps of parliament as leader of the far-right party The Danish People's Party (Dansk Folkeparti) arrived. The Danish People's party became the third largest in parliament after waging a populist election campaign fuelled by racism and Islamophobia. Alem's action refused ideas of un/belonging set up by the Danish People's Party who continue to weaponise the language and notions of national culture to police the boundaries of Danishness. This action also illustrates Alem's meticulous "risk work"¹ that enabled her to infiltrate live national TV broadcasts at a crucial, charged moment. While the action is preserved in the archive, its initial reach ensures that it also survives in collective memory.

The restaging of *Remnants* in Stockholm is an occasion to revisit *SPACECAMPAIGN* and its resonance across time and place as part of a tradition for black political protest in public space. The populist Danish election that *SPACECAMPAIGN* reacted to in 2001 now resonates in Sweden where an election that has mobilised nationalism and racialised belonging will be decided just days after *Remnants* opens at Tensta konsthall in September 2026. Elections such as these shift the bounds of acceptable public discourse, allowing racism to permeate public space. The Sweden Democrats have run an election campaign involving the spectacularised plastering of Stockholm Central Station and Skaraborg buses with xenophobic and racist messaging.² After Sweden Democrats ads encouraging so-called remigration to Somalia were placed on local buses, twenty Swedish Somali bus drivers in Skaraborg took sick leave, reporting an increase in "harassment and offensive comments."³ We view the bus drivers' refusal as a protest, a strike. When Västtrafik who initially greenlighted the ads removed them, the Sweden Democrats criticised this as undemocratic "censorship."⁴ This episode recalls

1 Faye Gleisser, *Risk Work: Making Art and Guerrilla Tactics in Punitive America, 1967–1987* (University of Chicago Press, 2023).

2 Malin Hector, Banfa Jawla and David Standar, "Åkesson om reklamen: 'Känner inte till syftet'," *Svenska Dagbladet*, 17 August 2026. <https://www.svd.se/a/y5VnEr/sd-s-valsplanj-pa-stockholm-central-plockas-ner>.

3 Maja Steen Danielsson, "SD-reklam tas ner efter protest," *Svenska Dagbladet*, 19 August 2026. <https://www.svd.se/a/OkaKVw/sd-reklam-tas-ner-i-lokaltrafiken-efter-protester>.

4 Maja Steen Danielsson, "SD-reklam tas ner efter protest," *Svenska Dagbladet*, 19 August 2026. <https://www.svd.se/a/OkaKVw/sd-reklam-tas-ner-i-lokaltrafiken-efter-protester>.

a 2003 *SPACECAMPAIN* poster's observation that fascism works in part by distorting reality as skewed and sensationalised narratives craft fictions so powerful that "any similarity to actual persons or events is unintentional."⁵

We invite you to think with us around questions raised by our ongoing dialogue: What does it mean to revisit an intervention designed for a specific political moment when the conditions that produced it have both changed and persisted? Should artistic actions be explained, or does explanation risk closing down their political force? What can be articulated now that could not be articulated then? What risks being forgotten? How might the tactics of infiltration, protest, refusal, and space-making used by *SPACECAMPAIN* speak to the political mobilizations and artistic practices of African diasporas in Denmark and Sweden today?

5 *SPACECAMPAIN* released this poster in 2003 for the project *Copycat* and the 3rd Berlin Biennale to protest EU border politics. This poster, reprinted for *Remnants*, was designed as a protest sign for encounters with news media where the dominant narrative calls for intervention.



Ellen Nyman, *SPACECAMPAIN*, 2001. Photo: Lars Krabbe

CONTRIBUTORS

TAWANDA APPIAH

Tawanda Appiah is a Zimbabwean curator, writer, and researcher based in Malmö, Sweden. His research-centred practice often revisits history to make sense of the contemporary milieu. He is the artistic director and curator at Skånes konstförening, alongside his independent practice. Appiah is part of the Stockholm University of the Arts Research Board, and was recently a guest teacher at the Royal Danish Academy. He has also served on various juries, including the Hasselblad Award (2026) and Liljevalchs Vårsalong (2024). Appiah's curatorial work includes exhibitions, public programmes, and interventions, such as the exhibition *FLIGHT* (Malmö Konsthall, 2023), which featured works by Kudzanai Chiurai, Frida Orupabo, and Eric Magassa, as well as a commissioned essay by Tina Campt. Recent exhibitions include *Tremble* (2026), *Object of Devotion* (2026), and *Reading James Baldwin* (2025). *Remnants* marks Appiah's return to Tensta konsthall following the 2022 *Sonic Insurrections* public programme, which he curated with Mmabatho Thobejane.

ELVIRA DYANGANI OSE

Elvira Dyangani Ose was recently appointed as the artistic director of the Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) in Cape Town, South Africa. She is widely recognized for her research in contemporary art, focusing on African and diasporic artists. Elvira Dyangani Ose was previously director of MACBA in Barcelona and director of The Showroom in London, as well as lecturer in Visual Cultures at Goldsmiths, University of London. Her curatorial projects, of a multidisciplinary nature, offer a critical reflection on

the narration of history as a collective experience, intervention in public space, and the recovery of non-Western narratives and epistemologies. In 2015 she was curator of GIBCA—the Göteborg International Biennial of Contemporary Art and in 2026 she co-curated *Project a Black Planet: The Art and Culture of Panafrica*, examining the cultural manifestations of Pan-Africanism from the 1920s to the present shown in Art Institute of Chicago, the Barbican Centre in London and in the KANAL—Centre Pompidou in Brussels.

CECILIA WIDENHEIM

Cecilia Widenheim is director of Tensta konsthall. During her time as director of Malmö Konstmuseum (2012–18), she initiated several research projects based on the collection. Previously, she was director of Iaspis, the International Artists Studio Program in Stockholm (2008–10), and prior to that, curator at Moderna Museet in Stockholm (1997–2012). She has curated a great number of exhibitions with Ester Almqvist, Mary Kelly, Vera Nilsson, Yoko Ono, Martha Rosler, Cecilia Edefalk and Ann-Sofi Sidén, among other artists. She has served on several advisory boards, among them Overgaden and Statens Museum for Kunst in Copenhagen, and Konstfack—University of Arts, Crafts and Design in Stockholm. Cecilia Widenheim has co-edited a number of books, including *Migration—Traces in an Art Collection* (Sternberg Press 2020); *The Society Machine* (Garrett Publications, 2018); *Oomph—postwar women designers in Sweden* (Art & Theory, 2015); *Baltic Reflections* (Arena, 2014); *Work, Work, Work: A Reader on Art and Labour* (Sternberg Press, 2012); *Time and Place: Milano–Turin 1958–1968* (Steidl 2008); *Moderna Museet: The Book* (Moderna Museet, 2004) and *Utopia and Reality: Modernity in Sweden, 1900–1960* (Yale University Press, 2002).

PROGRAM AND ACTIVITIES

Remnants: opening

Friday 11 September 2026
17:00–19:00

17:30 Introduction by the curators Tawanda Appiah and Cecilia Widenheim together with the participating artists. The opening is part of *September Sessions—A Contemporary Art Festival in Stockholm*. The opening will be interpreted in sign-language.

Concert with Naima Nefertari + Tomoki Sanders

Friday 16 October 20:00
Fylkingen, Saltmätargatan 2 (ABF-building)

In collaboration with Fylkingen and ABF Stockholm, Tensta konsthall is co-producing a concert featuring Naima Nefertari (London), in a double bill followed by Tomoki Sanders (New York). Two concerts that move between spiritual jazz, free improvisation, and contemporary experimental music.
Tickets: fylkingen.se

Black Monument

Tuesday 1 December

Launch of the anthology *black monument*. The anthology explores how artists and communities across Europe, North America, the Caribbean, and Southern Africa disrupt colonial monumentality, edited by

G/HOSTING with Mai Takawira and Nina Cramer, published by Art Hub Copenhagen and Archive Books. Participants: Tawanda Appiah, Nina Cramer, Santiago Mostyn, Nana Osei-Kofi, Lena Sawyer and Mai Takawira.

For more detailed information, check the website and Tensta konsthall’s newsletter.

Write and Be Read—a course led by Nawroz Zakholy

Wednesdays: 7 October, 21 October, 4 November, 18 November and 2 December 17:30–20:00

Five Wednesdays in the autumn of 2026, young adults between the ages of 15 and 26 who are eager to write meet in the writing and reading course led by Nawroz Zakholy, poet and lecturer at SMI Stockholm. The emphasis will be on poetry, spoken word and writing for theatre, but also on exploring different storytelling techniques. On a couple of occasions, the course will include guest visits by other active authors. During the course we investigate what it means to be a Reading Ambassador. The course is carried out with the support of the Swedish Arts Council.

Where: Tensta konsthall, A Political Classroom

For registration and more information: nawroz.zakholy@gmail.com

FOR SCHOOLS AND PEDAGOGY

Teachers Evening

Wednesday 16 September
16.30–18.00

Teachers, principals, special educators, school librarians, and culture coordinators—this evening is for you!

With the exhibition *Remnants* as a starting point, we explore how art, music, and archives can open up conversations about history, identity, and contemporary issues in the classroom. We start with a guided tour of *Remnants* and continue with information about workshops and school programs. Drinks and snacks will be provided.
Sign up: anna-stina@tenstakonsthall.se

Tactile Guided Tour

A tactile tour is an interactive guided experience that takes place in direct connection with the exhibition and is inspired by the artworks on display. Together we explore different materials, forms of expression, and artistic methods. Tactile tours can be booked for all age groups and last approximately 45 minutes. Suitable for adapted/special needs schools. Free of charge for middle school classes in Järva. Other schools: SEK 900

Available for booking Tuesday–Thursday.
For bookings: anna-stina@tenstakonsthall.se

Art Saturdays with Studio Funk

26 September: Abstract Painting
24 October: Textile Images
21 November: Collage and Archives
19 December: Sound and Image

Art Saturdays are for anyone who wants to create and experience art. They are intended for adults with disabilities who live in LSS-supported housing or participate in daily activity programs, or if you belong to the target group and are interested in art and creative expression.

You can attend on your own or as part of a group. You do not need to stay for the entire day.

No prior experience is required. Participation is always free of charge. Materials and refreshments are included.

Sign up: gazelle@tenstakonsthall.se
Supported by the City of Stockholm’s Department of Culture.

Sign Language Interpretation

11 September, 17:30–18:30

Opening of *Remnants* with sign language interpretation

Visually Interpreted Guided Tour

14 October, 14:00

Visually interpreted guided tour of *Remnants*.

A guided tour for visitors who have a visual impairment. The tour lasts approximately 40 minutes.

Booking: anna-stina@tenstakonsthall.se

ALWAYS AT TENSTA KONSTHALL

Women's Café

Tuesdays and Thursdays 13:00–16:00

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

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

Language Café

Fridays and Sundays 14:00–17:00

The Language Café meets twice a week. The common thread is language, social interaction, and exchange of experiences under the guidance of volunteers and the team of Tensta konsthall. During the exhibition period, we study the exhibition

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

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

Allotment

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

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



ACCESSIBILITY AND INTRODUCTION

We offer accessible introductions to the exhibition. Contact us in advance to book an introduction in plain Swedish or English, sign language, or for the visually impaired. For visitors who arrive by subway, there is an elevator from ground level down to the level in front of the art gallery. There is also a walkway without stairs from the top of Tensta Centrum.

At the entrance of the exhibition space, there is a permanent ramp intended for wheelchairs, walkers, and prams. There is a parking garage approx. 75 m from the institution with access from Tenstastråket. If necessary, shuttle service can drive up to the ramp outside the art gallery's entrance. All spaces of Tensta konsthall, including toilets, are accessible to people with functional disabilities. In the entrance there are special areas for parking prams, wheelchairs, etc. Large bags may not be taken into the exhibition space.

Guide dogs and assistance dogs are welcome. We would be grateful to receive information upon arrival that dogs will be in the exhibition space. All doors in the building either have automatic door openers or are set up. Introductory texts in easy-to-read Swedish and English are available at the reception.

ABOUT TENSTA KONSTHALL

STAFF

Cecilia Widenheim
Director

Fahyma Alnablsi
Assistant, Language Café

Gazelle Kianoush
Assistant, Pedagogy

Alba Lindblad
Producer, Temporary Projects

Nora Pollak
Communication and Web

Asha Mohamed Noor
Assistant, Women's Café

Anna-Stina Ulfström
Curator, Pedagogy

Muna Al Yaqoobi
Assistant, Women's Café

Johan Wahlgren, Ksenia Pedan
Installation

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

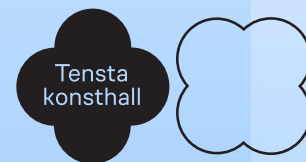
Art Work:
Marina Sergeeva

Front cover: *Don Cherry and Eagle-Eye
Cherry*, 1970. Photo: Jonathan Sa'adah

Tensta konsthall is supported by the
City of Stockholm, the Swedish Arts
Council and Region Stockholm.

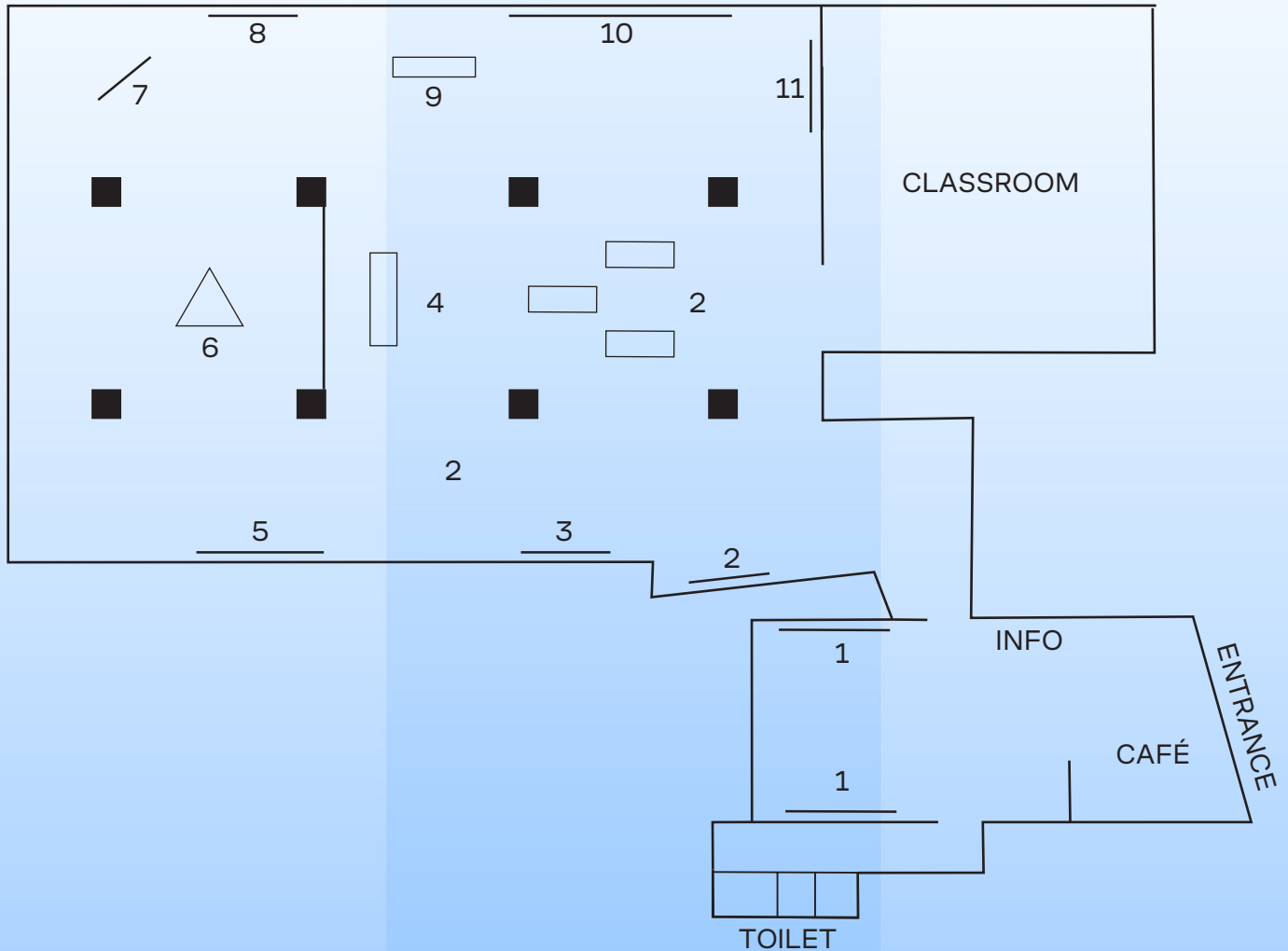
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REMNANTS

Ikram Abdulkadir, Simnikiwe Buhlungu, Don Cherry, Kudzanai Chiurai,
Nina Cramer och Ellen Nyman, Doug Crutchfield, Salad Hilowle,
Ernest Mancoba, Wonga Mancoba



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|---|---|----|---|
| 1 | Simnikiwe Buhlungu, <i>Ode to the Skreets</i> , vinyl, mural, 2017—ongoing | 7 | Simnikiwe Buhlungu, <i>This We're Not Making Up!</i> , screenprint on textile, 2017 |
| 2 | Don Cherry, <i>Notes by Don Cherry</i> , archival installation, 2025;
<i>Blue Lake</i> , album, 1974;
<i>Piff, Paff, Puff</i> , childrens program (SVT), 1972 | 8 | Ikram Abdulkadir, <i>Family Familiar</i> , inkjet print, found objects, 2024—ongoing |
| 3 | Ernest Mancoba, <i>Untitled</i> , ink and oil pastel on paper, undated/1993 | 9 | Doug Crutchfield, <i>Dancing Prophet</i> , video, dir: Bruce Baker, 1971 |
| 4 | Kudzanai Chiurai, <i>Radio Freedom</i> , installation with sound, 2020—ongoing, as part of <i>The Library of Things We Forgot to Remember</i> , 2017—ongoing | 10 | Wonga Mancoba, five paintings, oil on canvas, for titles and dates, see the handout |
| 5 | Wonga Mancoba, four paintings, oil on canvas, for titles and dates, see the handout | 11 | Nina Cramer & Ellen Nyman, <i>SPACECAMPAIGN—an interview in the archive</i> , video, 2025; press photo by Lars Krabbe, taken during a SPACECAMPAIGN action, 2001; <i>Any Similarity to Actual Persons or Events is Unintentional</i> , poster, 2003 |
| 6 | Salad Hilowle, <i>Waiting for Something, part II</i> , HD video, 3 channels, 2025 | | |