

GÖTEBORG INTERNATIONAL  
BIENNIAL FOR CONTEMPORARY ART

Part PART  
OF Of  
the THE  
LABYR Labyr  
inth INTH

7.9 ————— 17.11 2019

CURATED BY LISA ROSENDAHL

## **VENUES**

### **Göteborgs Konsthall**

Götaplatsen 7

### **Röda Sten Konsthall**

Röda Sten 1

### **Gothenburg Museum of Natural History**

Museivägen 10

### **Franska tomten**

Packhusplatsen 4

The dockside Packhusgatan 6

### **Haga**

Where the street Kaponjörgatan meets  
the stairs leading to Skansen Kronan

# CONTENT

- 4 INTRODUCTION**
- 12 GÖTEBORGS KONSTHALL**
- 32 RÖDA STEN KONSTHALL**
- 44 GOTHENBURG MUSEUM OF NATURAL HISTORY**
- 56 FRANSKA TOMTEN**
- 60 HAGA**
- 64 ARTIST BIOS**



*Ophiocomina nigra* (Abildgaard).

Smedjan, Bohuslän.

9:1. 1915-2650.

Echin. 414.



*Ophiopsila riisei* Lütken.

St Bartholomäy.  
A. Gohs

# Part OF the LABYRINTH

**Lisa Rosendahl**

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The invitation to curate two editions of the Gothenburg International Biennial for Contemporary Art in 2019 and 2021, and to tie the two together, has provided both a conceptual point of departure and a method for the curatorial work with the biennial. The realization that the 2021 edition would coincide with the four-hundred-year jubilee celebration of Gothenburg's founding was another determinative factor. The challenge of linking together the two editions and the opportunity of relating to the time period 1621–2021 provided a starting point for thinking of the biennial in terms of interconnectedness, inseparability, and double exposures. Thus, the two editions of the biennial are not separate projects, but neither are they one and the same. Instead, they should be understood as different expressions woven through each other—an opportunity to be both/and rather than either/or.

This approach is inspired by the many artists, philosophers, researchers, and activists who are today critically examining modernity's division of the world into binary oppositions between, for example, male and female, culture and nature, individual and collective, and past and present. The English word

*entanglement* has in recent decades become an increasingly important concept in various contexts for describing the world in ways other than the one-way growth-oriented model that has become normative in the era of modernity and industrialized capitalism.

The concept of entanglement may be found in quantum physics, for example, where the phrase “quantum entanglement” describes the fact that each separate particle is continually influenced by all the other particles around it, so that it cannot truly be said to be individual. Feminist and posthumanist philosophers such as Donna Haraway, Karen Barad, and Isabell Stengers have in turn used the insights of quantum physics to describe how all life is fundamentally relational and based on different forms of influence, mutuality, and dependence.

In her book *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2007), Barad writes:

To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence. Existence is not an individual affair. Individuals do not preexist their

interactions; rather, individuals emerge through and as part of their entangled intra-relating.

Within historiography, too, and the environmental movement, and intersectional political and postcolonial movements, the concept of entanglement has become significant. “Entangled history” is a methodology for describing how different events that are not usually discussed together in fact are interrelated and influence one another. This is also the goal of the global environmental movement, which works to illuminate various organisms’ dependence upon one another, how destructive actions in one part of the world impact the conditions for life in another, and how environmental issues are not just about individual emissions quotas but are instead fundamentally an effect of global capitalism as a whole.

These different readings of existence as a complex entanglement of inseparable lifeforms, materials, and events are a radical renegotiation of the leading ideas of the Enlightenment and modernity about autonomy and objectivity, which form the foundation for the society we live in today. The ideas of modernity descend from the seventeenth century, with the spread of the scientific revolution in Europe, a tumultuous transformation of society that coincided with the founding of Gothenburg.

At the time as Gustavus Adolphus founded Gothenburg in the 1620s,

allegedly with inspiration from Thomas More’s *Utopia*, the philosophical position that is usually known as the mechanistic world view was being formulated in different places around Europe. This new view saw the world as an ingeniously fashioned machine-like system that could be understood and controlled by picking apart its various component parts. This put an end to the understanding of the Earth as a living organism and was the beginning of the reduction of the planet to a resource to be exploited by man. The human’s view of herself as an unquestionably inseparable part of her surroundings was thus dissolved. Instead she began to see herself as an autonomous observer, standing a little apart, with the ability to critically examine the world and then exercise free will in deciding how to participate in it. And if it seems entirely natural today to relate to the world around us only from the perspective of our own lives, for our individual choices to determine what we eat, whom we take care of, and which truth we believe in, and if it may sometimes seem as though we are wandering through life like bodies without worlds, apparently separated from one another and from our surroundings, then it is largely the mechanistic world view and its myriad consequences that are to blame.

The philosopher René Descartes, known for such inventions as the coordinate system and the dualistic separation between body and mind—formulated in the axiom “I think, therefore I

am”—was one of the mechanistic world view’s originators and most famous proponents. Alongside the scientific revolution, the mechanistic approach was seen as a solution to the chaos that reigned in seventeenth-century Europe as a result of the tensions between different religious groups, the constant warfare, and the devastating epidemics. There was a great need to create a shared world order based on scientific fact founded on empiricism, which could prepare the ground for long-term peace and economic growth.

From today’s perspective, we can see that this epistemological shift indeed created order and consensus in Europe in many regards, but that it was also devastatingly destructive—both within the continent as well as far beyond it. The mechanistic world view made it possible for man to see, experience, and describe interconnected events and life systems as separate. Science’s mapping of the world into distinct categories and disciplines created a new clarity, but at the same time it obscured many of the connections and symbiotic relationships among them. Meanwhile, the systematic division of all life into particular species and successive evolutionary stages gave legitimacy to racism and colonialism. The industrial revolution and global capitalist economy that followed brought improved living conditions for many, but also mass destruction and exploitation on a scale that we understand today is on a path to bring irrevocable destruction upon the plane-

tary ecosystem. The zeal for unraveling the fabric of life into separate threads in order to understand it better seems to have completely devastated it in the process.

Four hundred years after the advent of the mechanistic world view, the world appears once again to be full of chaos and destructiveness—which were in many regards created by the systems that began to take form during the seventeenth century. The idea of unrelentingly forward-looking development and growth is no longer sustainable. Nor is the division of responsibility into separate nations and individuals. What will our answer to the chaos be this time? What world views must be formulated for humanity to understand that we are an inseparable part of the planet and begin to take responsibility for our actions?

During the preparations for the biennial, I visited the Gothenburg Museum of Natural History to view its collection of brittlestars, a mollusk closely related to the starfish. Brittlestars live in many different places throughout the world, one of which is in the sea just outside of Gothenburg, along the coast of Bohuslän. It was after reading Karen Barad’s essay *Invertebrate Visions: Diffractions of a Brittlestar*, that I made my way to the museum to have a look at the brittlestars. Barad’s text uses the anatomy of the brittlestar to show how the form of the human body limits our understanding of the world. The brittle-

I think  
therefore I am part  
of the labyrinth

– Inger Christensen, letters in April, 1979



star has neither centrally located eyes nor a coordinating brain that organizes visual and tactile impressions from a determinate perspective; instead it is covered by cells that send information throughout the organism as a whole. The ability to take in the world from a 360-degree perspective is something today's camera technology strives to achieve. The industry is now trying to find a way to mimic the brittlestar's ingenious design. How is it possible, then, Barad asks, that we still speak of the brittlestar as a more primitive being than the human?

But the brittlestars at the museum tell another story too. On the top shelf in the display case two examples are placed close together, one caught in Bohuslän in 1913, the other off the coast of Saint Barthélemy in 1868 during Sweden's colonial rule of the Caribbean island. The date and place for each are printed on the labels, but there is no further comment. Is not the political and economic background for why the brittlestars are here in the museum integral to how we should understand them? To paraphrase the cultural theoretician Stuart Hall: the brittlestar from Saint Barthélemy is here because we were there.

The physical juxtaposition of the two brittlestars in the museum case is a kind of shadow image of the relationship between the so-called Franska Tomten (the French lot) in Gothenburg Harbour and Saint Barthélemy, which

Sweden and France exchanged as part of a trade deal in 1784, establishing a free trade zone for each. The apparent symmetry in the relationship between the two pieces of land is deceptive; in fact, the colonial relationship between Gothenburg and Saint Barthélemy was characterized by deep asymmetry, as exemplified by Sweden's slave trade on the island. The brittlestar from Saint Barthélemy is one of the few physical traces of Sweden's colonial rule in the West Indies that can be seen today in a Swedish public institution, although our participation in the triangular trade relationship was decisive in the development of Swedish industry and prosperity. On Saint Barthélemy, the capital city is still called Gustavia after Swedish King Gustav III. In Gothenburg, a direct lineage can be traced from Sweden's colonial exploits to its present day global industries. Sahlgren's Sugar Refinery was established in the eighteenth century using cane from West Indian plantations, and was taken over in the nineteenth century by a textile mill. The spinning mill evolved into Gamlestaden's Factories, which in 1907 became the point of departure for the SKF ball bearing factory, where Volvo was formed in 1929.

How can we understand and change the world if the links between different interactive systems remain invisible? The biennial's curatorial framework ties together the various exhibition venues within a common discussion in order to invite visitors to reflect on how they

are part of the same history. In the exhibition, the history and context of each individual exhibition venue serve as a thematic point of departure, from the Gothenburg Museum of Natural History's collections to Röda Sten Konsthall's industrial history, Franska Tomten's colonial heritage, and the modernist architecture of Göteborgs Konsthall. The task of curating two editions also confers a different temporal horizon, opening the door to a new way of working with the biennial: the 2019 edition will be a starting point rather than a final result. *Part of the Labyrinth* is the start of a conversation that is inspired by the interwoven histories of the various exhibition venues and calls attention to ideas and questions that can later provide a foundation for further discussions, relationships, and collaborations on through 2021.

The title of the 2019 biennial, *Part of the Labyrinth*, is borrowed from the Danish poet Inger Christensen, who formulated an answer to Descartes in her 1979 poem *Letter in April*:

I think  
therefore I am part  
of the labyrinth

In Christensen's poem, as in the exhibition's title, the labyrinth serves as a metaphor for the part man plays in the complexity of the world. We are the labyrinth/world—not just its interpreters, but its co-creators. Most artists of course know this, and have made it

their life's work through their art.

From its very beginning, art has been a language in which form and content, the material and the conceptual, are inseparable. Because of this, it would seem particularly appropriate for discussing and making visible various forms of entanglement. And yet this is also a paradox. The role of the artist as we know it today was established with modernity. Characterized specifically by the ability to maintain independence and critical distance, the artist is the ultimate symbolic bearer of modernity's ideology of autonomy and singular authenticity. How is it possible for art to be both exemplar and counter image simultaneously? Is art a seed of resistance planted in the system, a "get-out clause" in the contract with modernity that can be activated when the time is right, the system has collapsed, and catastrophe is imminent? Or is it yet another hoax produced by modernity's many seductively distorting mirrors? Art's strength lies in the paradox of being both/and. Through art, modernity can turn its gaze upon itself and be viewed from a situated and context-specific perspective.

The labyrinth is a form for experimenting with non-linear ways of thinking, doing, and seeing. Its crossing paths and interlinked spaces can be navigated from different directions, which creates opportunities for moving both forward and backwards simultaneously. Rather than a system that is thought out in

advance with a single center, the complex labyrinth is a form that not only recurs in different cultures throughout history, but also forces anyone moving through it to retrace their steps in order to experience their past from new perspectives.

But above all, the labyrinth symbolizes an entanglement that we cannot find our way out of—there's no other world than this one. And it is only when we fully accept our inescapability, when we realize how deeply dependent we are on one another and on our surroundings for survival, that real change toward a more sustainable approach becomes possible.

**Lisa Rosendahl**  
**Curator**



# GÖTEBORGS KONSTHALL

## **Bodies Without Worlds**

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Göteborgs Konsthall opened in 1923 and is a typical example of a white cube gallery. The white-painted gallery space with no windows onto the outside is a spatial manifestation of the idea that man can create a distance between himself and the surrounding world in order to thereby critically observe and reshape it. The white cube architecture stages some of modernity's key operational strategies—separation, autonomy, and abstraction—whose consequences include both freedom and violence.

In keeping with convention, the gallery space is restored to its blank purity after every exhibition in order to make way for the next show without leaving traces of the preceding one. This creates the illusion that new worlds can continually emerge as if from a vacuum. The white cube's method of tearing down one world in order to create a new one is recognizable from utopian thinking, revolutionary political movements, and the artistic avant-garde—but also from the destructiveness of colonialism, imperialism, and industrial capitalism.

The myth propagated by the white cube is that the space is in itself neutral and does not affect the content. Like the white gaze and the blank white page, the white cube is an expression of a cultural identity that speaks of itself in terms of non-identity.

The exhibition at Göteborgs Konsthall takes the white cube's double-edged symbolism of freedom and violence as its starting point. Several of the artworks challenge modernity's binary system of either/or opposites and show how existence is rather characterized by different forms of entanglement and ways of being both/and.

## **Artists**

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Elena Aitzkoa / Henrik Andersson / Ibon Aranberri / Sissel M. Bergh / Cian Dayrit  
Michelle Dizon / Rachel de Joode / Hanna Kolenovic / Antonia Low / Rikke Luther  
Doireann O'Malley & Armin Lorenz Gerold / Oliver Ressler / Lorenzo Sandoval  
Knud Stampe / Ayatgali Tuleubek

# Elena AITZKOA

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## **CIRCUNVALACIÓN 2019**

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Mixed media: cloth, plaster, pigment powder and wool.

25 x 44 x 34 cm

Courtesy the artist and Rosa Santos Gallery

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## **LAGO-REMOLINO 2018**

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Mixed media: cloth, plaster, pigment powder, oil, stones, mug with photographic print

44 x 47 x 39 cm

Courtesy the artist and Rosa Santos Gallery

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## **COMPLETAMENTE DENTRO 2019**

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Mixed media: cloth, plaster, pigment powder, socks and fossils

43 x 97 x 72 cm

Courtesy the artist and Rosa Santos Gallery

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## **MAREA DOBLE 2019**

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Mixed media: fabric, plaster, concrete, pigment powder, stone and oil

52 x 67 x 44 cm

Courtesy the artist and Rosa Santos Gallery

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## **FLOR DE MAR 2018**

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Mixed media: fabric, plaster, pigment powder, uncooked mud, stone and wool

15 x 25 x 25 cm

Courtesy the artist and Rosa Santos Gallery

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## **PÁJARO MÉDULA 2018**

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Mixed media: cloth, plaster, pigment powder, oil, wood

84 x 50 x 85 cm

Courtesy the artist and Rosa Santos Gallery

Elena Aitzkoa works with sculpture, poetry, video, and performance. Everyday objects such as clothing and porcelain are joined together with stone, gypsum, and plants to make tightly entangled forms. Her artwork interweaves material from her studio with material from its surroundings into commingled configurations. Everyday things are made visible as poetry, and poetry becomes a way of navigating through everyday life. Body, mind, words, and objects exchange places or are subsumed into one another.

Supported by AC/E – Acción Cultural Española and the Embassy of Spain in Sweden

# Henrik ANDERSSON

**Ockulärbesiktning**

**2017–2019**

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Photography

400 x 300 cm

15 pieces

Courtesy the artist

Andersson's photomontage *Ockulärbesiktning* (visual inspection) deals with the Bohuslän region's plethora of Bronze Age petroglyphs and how these have been interpreted and reinterpreted throughout history. With the archives of the Tanum Rock Carving Museum and his own fieldwork as the point of departure, Andersson gives form to the shifting interpretations of the petroglyphs—from the Bohuslän priests of the 1850s and the idea of the Swedish nation state to the German pseudo-researchers of the 1930s and our own time's academic archeology. Because the carvings come from a time before written history, they are hard to interpret. Archetypes such as boats and animals are recognizable, but their meaning within their original context is unclear. The stories hidden within the carvings mean that each attempt to interpret them is highly coloured by its own time and thereby reveals something about itself. Today the prevailing opinion is that the petroglyphs are related to long-distance trade.

# Shon ARANBERRI

**Sources without qualities**

**2016–2019**

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Metal cabinets

224 x 182 x 40 cm, 282.5 x 190 x 34 cm

Steel components, drawings, dimensions variable

Courtesy the artist and Galerie Isabella Bortolozzi

The starting point for the work was a series of abstract metal shapes encountered by the artist in different storages for industrial heritage objects throughout the Basque Country. The abstract objects were unclassified and their original function had been forgotten. After research by the artist, it was established that the shapes had been made during the last century as formal exercises by apprentices employed in the local arms industry. The installation in Gothenburg references this vocabulary of geometric forms, that essentially stayed the same throughout the shift from manual to machine labour, and the change from military to civil production in the period after the Second World War. This migration of forms traces the modern project of building a common formal language for a new society and material culture that includes manufacture as well as art. As the production of gun pipes evolved into the production of bicycle frames, the formal vocabulary and methods of manufacture stayed the same, but with different outcomes. The metal blocks presented in Gothenburg, cut to the artist specifications from standardized lengths of steel, are distributed in the room according to size and weight, emphasizing their form rather than function. What might their potential be, beyond their application in the functional context of industry?

Supported by AC/E – Acción Cultural Española and the Embassy of Spain in Sweden



# Sissel M. BERGH

## **Maadth (rotvälta)**

**2019**

Wood sculpture  
Dimensions variable  
Courtesy the artist

## **Maadtegen vuelie (Song of the Root)**

**2019**

Ink drawing  
392 x 400 cm  
Courtesy the artist

Sissel M. Bergh makes use of both scientific and artistic methods. By giving expression to the relationship between myth and fact, she shows how the interplay between the two has influenced social relations as well as official versions of history. A point of departure for Bergh's exploration is the interweaving of the South Sami and Norwegian cultures, and how the South Sami influence on Norwegian and Swedish culture has been suppressed for political ends. By adopting the tools of cartography and linguistics, Bergh tracks and speculates about the relationship between landscape, myths, language, and place names. The uprooted tree has a mythological significance in South Sami culture, where it symbolizes Maadterahkka, Mother Earth, and the link to ancestors and the past. At the same time, the root system is a widely used motif in the fields of linguistics and genealogy, with associations to racial biology, territorial rights, and rootlessness.

Sissel M. Bergh has been an artist in residence in Gothenburg in 2019, with the support of IASPIS Konstnärsnämnden and Västra Götaland region.

# Cian DAYRIT

**Frontiers of Struggle Nos. 04, 05, 08, 09**

**2019**

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Acrylic and collage on handmade paper

65.5 x 85.5 x 6 cm

Courtesy the artist and NOME Gallery

Maps have historically been a technology used for seizing power and taking control of territory. Cian Dayrit speaks of his work as a form of “counter-cartography.” Collages of colonial maps are painted over with pictures that bear witness to the extraction of natural resources, dispossession, and expropriation of land and property. The works are based on cartography workshops given by the artist together with residents from all over the Philippines whose lands, lives and livelihoods have been taken from them. The reworked maps remind us that it was imperialism that laid the foundation for dispossession in the global south, which was a prerequisite of industrialisation in the West. At the same time, they invite us to reflect on the consequences of how we conceive of and visualize our surroundings.

# Michelle DIZON

**White Gaze**

**2018**

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Photography

Dimensions variable

Courtesy the artist

*White Gaze* is based on a collection of *National Geographic* magazines from the 1930s to the early 2000s that Dizon bought at a flea market. By preserving the pictures presented in the magazines intact but editing out parts of the accompanying text, Dizon underscores the racist stereotypes contained in the originals. By making use of a magazine that is recognized globally and has for decades provided a window on the surrounding world, Dizon makes visible the role of photography and the mass media in the spread of colonialist and imperialist ways of seeing.

# Rachel DE JOODE

## **Playing Me #1, #2, #9**

**2018**

Enameled ceramic, fine art print on canvas

Dimensions variable

Courtesy the artist and Galerie Christophe Gaillard

## **Stacked Sculpture I**

**2017**

Inkjet print on Dibond, steel

215 x 84 cm

Courtesy the artist and Galerie Christophe Gaillard

## **Stacked Sculpture II**

**2017**

Inkjet print on Dibond, steel

210 x 83 cm

Courtesy the artist and Galerie Christophe Gaillard

De Joode's sculptures embody the digital age's ambivalent relationship to the material. Today's overflow of digital imagery can make us forget what pictures are actually made of and what we in fact are looking at. De Joode destabilizes the relationship between surface and three-dimensional form. What at first glance might be interpreted as skin or internal organs turns out to be photographs of artists' materials such as pigment and clay. In the series *Playing Me*, pleated, folded, and perforated materials also play on the relationship between the roles of the artist and the art object, which are interlinked by the fact that they make each other possible.

# Sanna KOLENOVIC

**Mitt Göteborg:  
Angered Centrum, Angered  
Kanelgatan, Gårdsten  
Mildvädersgatan, Biskopsgården  
SKF, Gamlestaden  
Teleskopgatan, Bergsjön  
Teleskopgatan II, Bergsjön**

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**2014**

6 collagraphs, framed

37 x 44.5 cm each

Courtesy the artist

The series of pictures entitled *Mitt Göteborg* (my Gothenburg) documents the places the artist has lived together with her family over forty years in Gothenburg. The pictures show the buildings, bus and tram stops, plazas and schools that have been part of the family's everyday life. The series portrays the neighborhoods of Bergsjön, Biskopsgården, Gårdsten, Angered Center, and Backa, which were all part of the public housing initiative known as "the Million Program" undertaken in Sweden 1965–75. The objective of the program was to build a million units of new housing in ten years, thus resolving the housing shortage and elevating the standard of living. The architecture was characterized by standardized functionalist plans and prefabricated concrete components. The program has been criticized for being both misanthropic and segregating.

# Antonia LOW

## **Inside the Archive (Steps 1 & 2)**

**2014–2019**

Digital print on fabric, metal structure

700 x 600 x 140 cm

Courtesy the artist

## **Inside the Archive (Step 3)**

**2019**

C-print framed with slumped glass, felt, painted wood

30 x 30 cm

Courtesy the artist

## **Inside the Archive (Step 4)**

**2019**

C-print framed with slumped glass, felt, painted wood

30 x 30 cm

Courtesy the artist

The white gallery space creates an illusion of being free of context and suggests the possibility of distancing oneself from the world in order to observe it critically. But the idea of a neutral space without any references to its past, or the world outside it, has its own history and ideology. For several years, Antonia Low has been exploring spaces in art institutions as well as their hidden narratives. In Gothenburg, Low has incorporated her research of Göteborgs Konsthall with components from her earlier works in order to superimpose and link various institutional narratives with one another. Behind these multiple layers, Low presents slide films from the Hasselblad Foundation, re-photographed under a magnifying glass. The films were originally exposed during the Apollo missions – the first time humankind could actually view the planet from a distance.

Antonia Low has been artist in residence in Gothenburg in 2019 with support of IASPIS Konstnärsnämnden and Västra Götaland region.

# Rikke LUTHER

## **Concrete Nature: The Planetary Sand Bank**

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**2018/19**

Film

38 min

Courtesy the artist

In the film *Concrete Nature*, Luther explores concrete's political and aesthetic history in relation to modernist architecture. Luther's story weaves together historical pictures with newly filmed material from places such as New York, London, and MIT's campus in Cambridge, Massachusetts. The story unfolds from the "discovery" of concrete in the early nineteenth century and its connections to modernist ideology, to contemporary plans to build 3D-printed concrete settlements in space. At Gothenburg's Museum of Natural History, GIBCA is also showing Luther's piece *The Sand Bank*, in which she deals with the industrial extraction of sand—a basic component in the production of both concrete and digital technology—and its catastrophic consequences for the environment.

# Doireann O'MALLEY & Armin Lorenz GEROLD

**Prototype II: The Institute**

**2018**

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Two-channel video installation with 5.1 surround sound audio

Excerpts from a two-day Live Action Role Playing workshop, approximately 60 mins.

Courtesy the artist; Commissioned by The Irish Arts Council, Next Generation Award and Dublin City Gallery, The Hugh Lane

In this video installation, O'Malley explores the complexity of gender constructions. The work was made borrowing from collaborative methodologies such as Live Action Role Playing (LARP), somatic exercises and speculative worldbuilding. The main characters in the film were asked to improvise on their own ideas about what it would mean to live in a world without binary gender definitions. The film references scientific laboratory environments, modernist architecture, psychotherapy, bio-politics, and utopian science fiction. It captures the way the boundaries between genders—and boundaries between human, nature, and technology—are far more diffuse than the divisions of constructed polar opposites such as nature and culture or man and woman. Can technological development make possible a more complex understanding of the world and override ingrained behavioural patterns?

The audio component of the work was made in collaboration with Armin Lorenz Gerold.

Supported by Culture Ireland



# Oliver RESSLER

**Everything's Coming Together While  
Everything's Falling Apart: Limity Jsme My**

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**2019**

4K

10 min

Courtesy the artist; àngels, Barcelona; The Gallery Apart, Rome

The reduction of nature into an exploitable resource is one of the largest-scale abstractions performed by capitalist modernity. Ressler's film leads us directly into the blockade of the Bílina coal mine in the Czech Republic. In June 2018, climate activists entered the mine in an attempt to stop all activity there and to insist on the need to shut down climate-destructive mining operations. The blockade followed an action consensus that rejected property damage and sought to avoid direct confrontation with the police. Nonetheless, 280 of approximately 400 activists taking part were detained. The camera follows a group of activists awaiting deportation inside a police kettle against the backdrop of a landscape defaced by lignite strip-mining. While the screen shows images filmed from inside a prisoner transport vehicle, we hear the voice of a semi-fictional character reflecting on mass civil disobedience.

*Everything's Coming Together While Everything's Falling Apart: Limity Jsme My* is part of Oliver Ressler's ongoing project *Everything's Coming Together While Everything's Falling Apart*, which follows the struggles against a fossil fuel-dependent economy. Each GIBCA venue shows a different chapter from the project, underlining climate change as the most important issue of our times and its embeddedness in all other struggles and concerns.

Supported by the Austrian Embassy in Sweden

# Lorenzo SANDOVAL

## Shadow Writing (Algorithm/Quipu) (Iteration No. 2)

2018

Mixed media

Dimensions variable

Courtesy the artist and Lehmann+Silva Gallery

Produced with the DKV Álvarez Margaride Grant in LABoral and Schwartzsche Villa

In *Shadow Writing (Algorithm/Quipu)*, Sandoval explores how different cultures leave traces in one another—traces that in time are made invisible for various reasons. There are two points of departure for the piece: the quipu, a non-phonetic writing and counting tool that was used by the Incas and other peoples of the Andes dating long before the colonial process, and the origin of the word ‘algorithm’. A quipu was made of strings with rows of knots whose significance was determined by their location on the string. The word algorithm comes from the name of the Persian polymath Al-Khwarizmi. By comparing the quipu with the history of algorithms, Sandoval proposes to rethink the origins of digital technology as trans-cultural rather than Eurocentric. In the work, supposedly abstract forms found in the Andean quipus and different elements of Arab architecture and knowledge are analysed in order to explore which other possibilities might be inscribed in the genealogies of digital technology—for instance, the relation of mathematics to the concept of ‘the common’.

# Knud STAMPE

## Väggteckning

1970–71

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Ink on paper

600 x 200 cm

Courtesy SKF Verkstadsklubb, Göteborg

Knud Stampe's drawing *Väggteckning* (Wall drawing) was commissioned by the union for the dining room of the workers' clubhouse adjacent to SKF's factories in Gothenburg, where it has hung ever since. The drawing portrays several SKF employees and is allegedly one of the first depictions of female immigrant labor in Swedish art history. It also shows a so-called "time study man"—a person who timed the workers' efforts at the conveyor belt in order to thereby calculate their wages according to the effort required. The time study men, who were also referred to as "bread thieves," had just come onto the scene of working life in Sweden at the time the artwork was made. In accordance with the artist's feelings of solidarity with the workers and their conditions, Stampe took the same hourly wage for his work on the drawing as the workers on the factory floor received.

The drawing is being shown in collaboration with SKF Verkstadsklubb.

# Ayatgali TULEUBEK

**Declarations**

**2014**

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Video

8 min 30 sec

Courtesy the artist

The artist walks with the camera directed at the ground. He stops at regular intervals, points at the ground in front of him, and utters a sentence. The phrases are recognizable from national constitutions, political party platforms and fictive utopias. They promise a society with fair wages, freedom from poverty, and various rights for all—regardless of gender or origin. These ideas are fundamental to the way today's Western democracies talk about themselves, but how do they correspond to reality? As the video progresses, the distance between the simple formulations and their feasibility in the real world becomes increasingly insurmountable.

# Historical MATERIALS

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1. Photograph of the statue of King Gustav II Adolf on Gustav Adolf Square in Gothenburg. The statue portrays the imagined moment in 1621 when the king is said to have proclaimed, “The city shall lie here!” The statue was erected in 1854. Artist: Bengt Erland Fogelberg. Photographer: Malin Griffiths.
2. Gustav II Adolf is said to have been inspired by Thomas More’s book ‘Utopia’ and by various European ideal city plans when he founded Gothenburg. The objective was a militarily fortified center for international trade. It was the port of departure for Swedish trade ships bound for both the East and the West Indies.
3. The “Million Program” (1965–75), a massive public housing initiative, is a modern example of ideal city planning. Book published 1993, editor Mats Theselius.
4. Map of Saint Barthélemy. In 1784, Sweden entered into a trade agreement with France in which trade privileges tied to a property in Gothenburg Harbor, known thereafter as Franska tomten (the French lot), were exchanged for trade privileges on the Caribbean island of Saint Barthélemy. Saint Barthélemy was a Swedish colony until 1878. Map courtesy of the National Archives of Sweden.
5. Map of Gothenburg. The civil engineering and construction expertise required to build Gothenburg came from the Netherlands. In the seventeenth century, the Dutch, who made up the majority of the city’s population, called Gothenburg “New Amsterdam” because of the similarities between the two cities’ plans. Map courtesy of the National Archives of Sweden.
6. Map of Batavia. Gothenburg was constructed contemporaneously with Batavia (today’s Jakarta) in Indonesia and the two cities have, according to legend, identical city plans. Both cities were laid out by Dutch city planners. Batavia was the capital city of the Dutch East Indies colony. Map courtesy of the National Archives of Sweden.

# Historical MATERIALS

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*A history in white papers: documents related to the Swedish colonial rule of Saint Barthélemy 1784–1878*

1. Sweden signs a trade agreement with France. Trade privileges tied to a property in Gothenburg Harbor, known thereafter as Franska tomten (the French lot), were exchanged for trade privileges on the Caribbean island of Saint Barthélemy. Document dated 1785.
2. Document from Saint Barthélemy dated 1811–14.
3. Document regarding Swedish sailor and subject, Saint Barthélemy. Dated 1814.
4. Letter of manumission affirming the liberation of a slave. Dated 1811–14. The Swedes engaged in slave trading from the island of Saint Barthélemy starting in 1784 and until the abolition of slavery.







# RÖDA STEN KONSTHALL

## Spiral Time

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Röda Sten Konsthall was once a boiler house where coal and wood chips were burned to provide local industries with heat. The building still bears the traces of that time, as well as from the years after the boiler house was decommissioned and transformed into a self-organized venue for a variety of cultural activities.

The point of departure for the exhibition at Röda Sten Konsthall is the linked histories of industry, colonialism, and environmental destruction and the marks these have left on both human and nature. Several of the works renegotiate Western modernity's linear narrative structures and unrelenting forward progress. By cross-referencing past and present—and earth, image, and body—the artists create material and associative metabolisms that propose other relationships between the human and the world than industrial capitalism's one-way incineration of it.

By making the spiral staircase in the heart of the building accessible, visitors will be able to circulate through the galleries in a variety of ways and experience the works from different perspectives.

## Artists

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Özlem Altın / Black Quantum Futurism / Kajsa Dahlberg / Michelle Dizon  
Åsa Elzén / Tamara Henderson / Susanne Kriemann / Kent Lindfors / Oliver Ressler

# Özlem ALTIN

**Topography (of time, of body)**

**2019**

Installation

Courtesy the artist

Özlem Altin works with painting, collage, photography, and drawing. By combining and reworking pictures from a series of different sources, she creates associative connections among them. In the installation at Röda Sten Konsthall, the artist brings together material from sources such as the archives of Gothenburg's Museum of Natural History with her own pictures. Motifs linked to birth, death, and rebirth lead to thoughts of the cyclical passage of time. The installation is bound together by visual echoes that suggest that the work's various parts are shifting expressions for the same thing, or forms with the ability to be transformed into one another.

Supported by ifa – Institut für Auslandsbeziehungen

# Black Quantum FUTURISM

**Time Travel Experiments**

**2017**

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Video

9 min 30 sec

Written and directed by BQF, shot by Bob Sweeney

Black Quantum Futurism advocates for an experimental approach to consciousness, time, and space. The sources of inspiration for their work include quantum physics and cultural traditions with roots on the African continent. According to Black Quantum Futurism's intersectional concept of time, the past and the future are not cut off from the present, but instead influence the whole of our lives—who we are and who we can be. The video is shot like an instructional film and shows how it is possible with simple means to break up time and space in order to create a better future than the past presages. The experiments featured in the video are excerpts from Rasheedah Phillips' 2014 novel *Recurrence Plot (and Other Time Travel Tales)*.

# Kajsa DAHLBERG

## Unbinding time

2019

A film with Ulla Ryum on non-linear storytelling and intertwined chronologies; a 16 mm silent B/W film developed with bladder wrack seaweed; plant solar dyed peace silk textiles and day for night UV filter

Courtesy the artist

The installation's first film (25 min) is based on a conversation with the Danish playwright and dramaturgist Ulla Ryum. During the 1960s and 70s, Ryum developed what she called the Spiral Dramaturgy. The model is based on Ryum's perception that linear narrative, in which one event follows another in chronological succession, does not take into consideration the cyclical and material aspects of life. Instead, Ryum proposes an associative relationship between images in ways that open up for critical reflection and gives the viewer the opportunity to search around in the course of the story. Through the conversation we are led between different stories in a spiral form that seems to move freely through time and space, and thus embodies rather than explains Ryum's model.

The second film (12 min) is both about and developed using sea kelp. The film examines development processes, as well as the relationships between image, screen, skin and surface. Algae and kelp have been used throughout history for many different purposes, such as in early photography techniques, fertilizers, and explosives, and today in the production of nutrients and antibiotics.

Apart from the films, the installation consists of fabrics plant-dyed using the exposure of the sun. Fabric and water are put in jars together with *Salix* which is grown to extract poisonous residues from contaminated ground, as well as other plants, and left in the sun over time. In the installation Dahlberg is, in a similar way to the conversation with Ryum, seeking a story that can emerge in between different materials, as well as between the human, organic, material, technological and digital.

Supported by Konstnärsnämnden, Office for Contemporary Art Norway: OCA, and Kulturkontakt Nord

# Michelle DIZON

**The Archive's Fold**

**2018**

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11 slide projectors, sound, light board with pictures, and wall text

Courtesy the artist

In the installation, Dizon uses images of the US colonial and postcolonial period in the Philippines, sourced from archives in the Philippines, the USA, her family albums, and the internet—to deal with the intergenerational legacies of colonial violence. The official archival photographs are contrasted with Dizon's personal portrayal of an intimate realm where physical and spiritual remains are shared by the dead, the living, and the unborn. The piece takes the form of a conversation between Dizon's great-great-grandmother in the year 1905 and her grandchild's great-granddaughter in 2123. Both are named Latipa. The future Latipa lives in a time when climate catastrophe has made the Earth uninhabitable. She is now on her way to Proxima B, the closest planet to Earth believed to be capable of supporting human life. The work suggests that colonial assaults on people and the environment are deeply linked and have a devastating impact—lasting long after they are officially considered over.

# Åsa ELZÉN

## Avskrift av en Träda / Transcript of a Fallow 2019

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Appliqué, recycled textile

470 x 600 cm

Transcript of the carpet *En Träda* (A Fallow), tapestry, wool, linen, 470 x 600 cm, 1919–1920; by Elisabeth Tamm at Fogelstad who conceived the idea and commissioned; by Maja Fjaestad who conceptualized and composed; by Amelie Fjaestad who weaved.

Made together with Malin Arnell, Britta Elzén, Mar Fjell, Enikö Marton and Markus Wetzel.

Courtesy the artist, supported by the Swedish Arts Grants Committee

## En trädas biografi / Biography of a fallow 2019

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Audio in headphones

15:40 min

Voice and text consultant: Nik Persson, recording: Mattin.

Table with research and other materials

To leave land fallow means to allow it to lie uncultivated in order to regain its fertility. The piece is a continuation of Elzén's long-term work with the legacy of the feminist initiative the Fogelstad Group formed in Sweden in 1921. Elzén's work is a transcript of a carpet titled, *En Träda* ("A fallow") made by Maja and Amelie Fjaestad in 1919–20, that lay in the library at the farm and education centre Fogelstad. The use of the term transcript, rather than copy, proposes a historiographical process interwoven with the present: by reworking the original, a contemporary reading of the piece becomes a visible part and continuation of its history. While the original carpet was woven of linen and wool from Fogelstad, Elzén's version is made of recycled fabrics from a variety of different sources, materials, and years of manufacture. Visitors may tread the carpet without their shoes.

Special thanks to the Fjaestad family, the Liljencrantz family, Fogelstad and Kulturföreningen Fogelstad

# Tamara HENDERSON

**Womb Life**

**2018–2019**

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16mm film transferred to digital video

Sound and image edited by Oliver Bancroft

55 min 37 sec

Courtesy the artist and Rodeo Gallery, London / Piraeus

Tamara Henderson would like to thank Aude Levere, Loz Chalk, Jake Tilbury, Ezgi Bayazit, Emily Carne, Benjamin Stephenson, and Oliver Bancroft (editor, sound and image) for their support.

The project *Womb Life* began when the artist was hypnotized by the hypnotist Marcos Lutyens, whose voice we also hear in the film. The film shows how the artist's inner journey develops into a series of different expressions. The boundaries between the artist's body and the materials and places she works with are perceived in the film as fluid, and the artist appears to have only partial control over the creative process. The course of events plays out through five sculptural characters who are all in a state of constant change. Their confrontations with light, earth, fire, and water give rise to new forms, sounds, and movements. Inner images are given form in various materials that fall apart, are transformed or subsumed into new contexts. At the same time, the film suggests that Henderson is pregnant, a creating process that is reflected in her work with the sculptures and their various phases of genesis.

# Susanne KRIEMANN

**Canopy, Canopy**

**2019**

Silks, C-prints, plant-based materials, metal structure, lights

Dimensions variable

Courtesy the artist

It takes billions of years for radioactive radiation to disappear. Until then it moves through minerals, bodies, and plants. Kriemann's installation draws parallels between the photographic process and how human activity is recorded in the material of the Earth. The fabrics are dyed with soil and plants gathered in Germany from around an abandoned uranium mine whose surroundings will be haunted by low-grade radiation for at least another 100,000 years. The plants are helping to slowly clean up the land, although they are themselves being poisoned in the process. Together with other materials from the site, these fabrics provide concrete evidence of the chemical and radiological violence from which it takes far more time to heal than human consciousness could possibly comprehend. The plant pigments change when they come in contact with sunlight, causing the colours of the fabrics to change over the course of the exhibition.

Supported by ifa – Institut für Auslandsbeziehungen



# Kent LINDFORS

**Vatten, Rost och Eld  
(Älven, Skrotmadonnan, Mannen  
i Båten. Och Giordano Bruno  
som bränns upp, februari 1600.  
Campo dei Fiori, Rom)**

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**2016 – 2019**

Mixed technique on paper

Kent Lindfors's painting dissolves the boundaries between time and space. Since the 1970s he has been cross-referencing places and epochs in an artistic and literary body of work. In his monumental tempera paintings, the eddies of the Göta River mingle with the vaulted ceilings of medieval cathedrals, and contemporary motifs from Gothenburg Harbour are found in scenes from the Spanish city of Guadalupe. On view at Röda Sten Konsthall is a selection of Lindfors' comprehensive oeuvre of drawings and collages. Here the circle of motifs is partly rooted in the artist's interest in Giordano Bruno, the Italian philosopher who—not entirely unlike today's quantum physicists—believed that the universe encompassed an infinite number of worlds. Because of this radical opinion he was burned at the stake in 1600.

# Oliver RESSLER

## **Everything's Coming Together While Everything's Falling Apart: Ende Gelände**

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**2016**

4K

10 min

Courtesy the artist; àngels, Barcelona; The Gallery Apart, Rome

The film on the Ende Gelände (End of the Road) action documents a massive civil disobedience action at the Lusatia lignite coal fields near Berlin. 4,000 activists entered an open-cast mine, blocking the loading station and the rail connection to a coal-fired power plant. The blockades disrupted the coal supply and forced the Swedish proprietor, Vattenfall, to shut the power station down.

The action was part of an international “global escalation” against the fossil fuel industry that called on the world to “Break Free from Fossil Fuels” and put that imperative directly into practice.

*Everything's Coming Together While Everything's Falling Apart: Ende Gelände* is part of Oliver Ressler's ongoing project *Everything's Coming Together While Everything's Falling Apart*, which follows the struggles against a fossil fuel-dependent economy. Each GIBCA venue shows a different chapter from the project, underlining climate change as the most important issue of our times and its embeddedness in all other struggles and concerns.

Supported by Austrian Embassy in Sweden





# GOTHENBURG MUSEUM OF NATURAL HISTORY

## **Ways of Seeing: Human, Nature, Technology**

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The majority of Europe's natural history museums were established during the nineteenth century at the time of the industrial revolution. Their collections grew in step with Europe's colonization of the rest of the world. In addition to continuing to be a natural science resource to this day, the collections hold a geopolitical history that usually is not apparent.

Another way to describe the museum collections would be to call them monuments to that which was once alive, but is rapidly approaching extinction.

The Gothenburg Museum of Natural History is showing artworks that deal with human views of nature from perspectives other than that of the natural sciences. Here we find artistic reflections on various ways in which humans have tried to understand, control, or commercialize nature, but also how today's digital technology is doing the same with humanity through the development of artificial intelligence and digital tools intended to surveil and manipulate human behavioral patterns.

Several of the artworks make visible the links between economic activity and ecological collapse. The works also show how different philosophical, scientific, and legal systems create the conditions for large-scale exploitation of our shared living environment. At the same time, the boundaries between the living and the non-living are questioned, with several of the works proposing a posthumanist perspective on the world.

## **Artists**

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Hannah Black / Liv Bugge / Paolo Cirio / Sean Dockray / Annika Eriksson  
Rikke Luther / Ohlsson/Dit-Cilinn / Oliver Ressler / Lina Selander & Oscar Mangione

# Hannah BLACK

**Beginning, End, None**

**2017**

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Three-channel video installation with sound

10 min 22 sec

Courtesy the artist and Arcadia Missa

The point of departure for Hannah Black's video installation is the building block of all life: the biological cell. Black questions how the cell is often compared with the factory for educational purposes. She shows how this comparison implicitly represents the factory as something natural and at the same time equates the cell with a trade commodity—a viewpoint that now has become reality through today's biotechnology. She explores the human body's status as a production site through combining filmed material from a number of different sources. The video's dissolution of boundaries between personal, scientific, and historical images reflects how metaphorical and actual links between biology and society are influenced by and leak into one another. By taking up the Latin name for cell, *cellula*, which means "little room," Black builds a fragmented story in which the cell is linked together with prisons, slave ships, and industrial manufacturing.

# Liv BUGGE

**The Other Wild**

**2018**

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Video with sound

28 min

Courtesy the artist

The video documents how the Oslo Museum of Natural History is emptied of its geology and palaeontology collections in preparation for a move. Hands touch, evaluate, throw away, or keep the prehistoric objects. Left behind are empty cabinets—the framework for a specific narrative about the world and how it is thought to be organised. Bugge directs our attention to how institutions categorise and distinguish between the human and the non-human, and between the living and the dead. At the same time, she invites us to explore our own ability to relate to the museum's collection in ways other than scientific pedagogy.

# Paolo CIRIO

**SOCIALITY**

**2018**

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Digital prints

Dimensions variable

Courtesy the artist

*SOCIALITY* documents the era in which man began to be programmed by computers. By collecting patents for digital technologies used to influence human behaviour (registered in the United States in the period 1998–2018), Cirio shows how apps, social media, and other digital infrastructure are used for social manipulation for economic gain. The documents make reference to technological products designed to surveil, control habitual behaviour, and create addictive patterns of social confirmation. Just as animals and plants have for millennia been collected, bred, and sold by man, human social behaviour has now become a commodity.



# Sean DOCKRAY

## Learning from YouTube

2018

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Video of performative lecture, documentation from workshop,  
excerpts from Google's YouTube dataset

Courtesy the artist

## Adversarial Uploads

2018

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Video

35 sec

Courtesy the artist

## Ontology

2018

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Custom YouTube player

145 min

Courtesy the artist

Since Google acquired YouTube, it has used over two million ten-second clips from videos uploaded by private individuals to develop a system for teaching artificial intelligence about the world. The material is organized into categories according to the same encyclopaedic principles used in natural science museums and referred to by Google as an *ontology*—a study of the nature of being. Dockray's installation guides the observer through the relationships between Google's data gathering, our own video clips, and the future prospects for human rights in a world ruled by algorithms. He also challenges us to reflect on the possibility of creating and uploading videos that can influence the artificial intelligence's thought patterns.

# Annika ERIKSSON

**and they were very loved**

**2017**

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Installation with digitalized stills from analogue films

25 min, loop

Courtesy the artist

Material from The Media Archive for Central England (MACE)

While the Gothenburg Museum of Natural History's collections focus on wild animal life, Eriksson's slide show features animals not normally found in the museum: our beloved pets. Eriksson's piece on view at the Natural History Museum comprises still shots from old home movies donated by the public to the Media Archive of Central England. The animals we find in these pictures have all lived their lives in close relationships with humans. The pictures represent the shared lives of the human and non-human members of the family, full of love and caring. At the same time, the relationship is far from equitable: the animals have not chosen man's love, nor have they any opportunities to escape it.

# Rikke LUTHER

**The Sand Bank:  
Sand: Mining (Left)  
The New World Order (Center)  
Land: Sand (Right)**

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**2019**

Screen printed canvas

375 x 215 cm each

Courtesy the artist

In her artistic practice, Rikke Luther explores how various interactive systems such as language, politics, law, and economics influence the way we relate to the natural world. Her latest series of artworks deals with the extraction of sand, one of our era's greatest environmental threats and a fundamental component in the production of both concrete and digital technologies. Luther's work illustrates how the philosophical, scientific, and legal systems that separate nature from culture are preconditions for the industrial extraction of the raw materials, on which the expansion of urbanized society depends. In its wake, the habitats of many organisms at the foundation of the food chain are being undermined. At Göteborgs Konsthall, GIBCA is also screening the film *Concrete Nature*, in which Luther explores concrete's political and aesthetic history in relation to modernist architecture.

# Ohlsson/DIT-CILINN

**Silken sentence**

**2019**

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Sculpture

Parachute, clay, concrete, mycelium,  
found bones, roots, lichen, thistle seeds

Variable dimensions

Courtesy the artists

Ohlsson/Dit-Cilinn draw on consciousness research, folklore, and botany to give form to hidden connections between man, technology, and the biosphere. Their work often brings to mind post-industrial landscapes in which nature and culture, the ancient and the futuristic, individual and environment are inextricably interwoven. The artist duo's new installation portrays a phantom from the museum's subconscious in the form of a ravaged biosphere's mating/destruction dance. It is perhaps only when we acknowledge the apocalypse that we will learn to navigate through the present, and begin to be able to believe in what's to come.

# Oliver RESSLER

## Everything's Coming Together While Everything's Falling Apart: Code Rood

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2018

4K

14 min

Courtesy the artist; àngels, Barcelona; The Gallery Apart, Rome

Ressler's film highlights the civil disobedience action "Code Rood" in the port of Amsterdam in June 2017. The blockade of Europe's second-largest coal port draws a red line against this important infrastructure facility for fossil capitalism. The largest single source of the coal shipments is Colombia, where coal is extracted under ecologically and socially devastating conditions. In the film we hear the activists exclaiming: "We are nature defending itself!" This perspective, which insists on seeing man as an integral part of nature rather than its greedy exploiter, seems to be the only hope left if life on the planet is to be maintained.

*Everything's Coming Together While Everything's Falling Apart: Code Rood* is part of Oliver Ressler's ongoing project *Everything's Coming Together While Everything's Falling Apart*, which follows the struggles against a fossil fuel-dependent economy. Each GIBCA venue shows a different chapter from the project, underlining climate change as the most important issue of our times and its embeddedness in all other struggles and concerns.

# Lina SELANDER & Oscar MANGIONE

**Överföringsdiagram nr 2 /  
Diagram of Transfer no. 2**

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**2019**

Video, 16 mm transferred to HD-video

10 min 35 sec

Courtesy the artists

Man sees himself as nature's interpreter and tamer. But nature does not care about meaning, and its power cannot actually be controlled. It therefore remains silent in the face of mankind's increasingly reckless experiment, whose catastrophic consequences will ultimately affect man himself. The camera follows a panda at Schönbrunner Zoo surrounded by pictures of the Great Wall of China. Silently the panda holds a bamboo brush to paper, makes some marks with ink—pictures—and is rewarded with carrots. How shall we interpret this artistic gesture? The video proceeds to a control room at a never-used nuclear power plant that illustrates yet another despotic panorama, one with the same silence and latent violence. The images are transferred from one context to another, created and recreated in relation to one another. To question what it means is only human, but in the long run probably irrelevant.







# FRANSKA TOMTEN

## Double Exposures

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The so-called Franska tomten (the French lot) at Packhusplatsen 4 in Gothenburg Harbour, got its name in 1784 when it was exchanged for the Caribbean Island of Saint-Barthélemy as part of a trade agreement between Sweden and France. While the French were given free trade rights in Gothenburg, Sweden took over the colonial administration of Saint-Barthélemy. Until 1847, Sweden's involvement on the island was primarily concerned with the slave trade. In 1878 the territory was sold back to France.

Today the capital of Saint-Barthélemy is still called Gustavia after Swedish King Gustav III. But in Gothenburg there are no official memorials at Franska tomten commemorating the shared history of the two places. The legacy of the colonial trade, however, is most definitely part of Sweden today. Swedish export goods such as herring and iron were pivotal in the transatlantic slave trade—and lay the foundation for Sweden's industrial society and welfare state. The building originally erected for Sahlgren's Sugar Refinery in Gothenburg, established in the eighteenth century using cane from West Indian plantations, was taken over in the nineteenth century by the textile industry. The spinning mill evolved into Gamlestaden's Factories, which in 1907 became the point of departure for the SKF ball bearing factory, where Volvo was formed in 1929.

Today Franska tomten also includes the Transatlantic shipping company's former headquarters, flanked by the Court of Appeal for Western Sweden. Starting in 2019, GIBCA will be inviting artists to relate to the historical layers that link together Saint-Barthélemy and Gothenburg Harbour, as well as to the connections between trade and injustice from a broader perspective.

## Artists

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Ayesha Hameed, the dockside by Packhusgatan 6 / Eric Magassa, Packhusplatsen 4  
Historical materials related to Franska tomten are on view at Göteborgs Konsthall.

# Ayesha HAMEED

## A Transatlantic Periodic Table

2019

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Soundwork

17 min

Courtesy the artist; sound design by the artist and William Saunders; commissioned by Knowbotiq for the project Swiss Psychotropic Gold

Ayesha Hameed's soundwork takes the raw materials of the transatlantic slave trade as its starting point. We hear the artist telling of her encounters, through museums, archives, abandoned warehouses and the sea itself, with the material traces of the violent extraction of humans and natural resources along the African coast. The artist's simultaneously factual, corporeal and hauntingly poetic readings of glass, pearl, sugar, gold, bone, and iron found at the bottom of the sea release traces of the materials' past into the present, where parallels to contemporary migration can be drawn.

The work can be accessed through the GIBCA app and website. We recommend to listen to the work with headphones at the designated spot in Gothenburg Harbour, which was built in the seventeenth century as Sweden's "window to the Atlantic" and national port for trade with the East and West Indies.

# Eric MAGASSA

## **Walking with Shadows**

**2019**

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Site specific wall painting/collage

40 x 4 meters

Courtesy the artist

Magassa works with painting, collage, performative photography, sculpture, and textiles. Several of the works are based on the artist's own roots in Sweden, France, and Senegal, exploring how West African art has been copied and exploited in various ways for artistic and commercial purposes. Through working with masks, patterns, and montage, Magassa stages a series of dislocations between the visible and invisible, and between various identities and meanings. At the invitation of GIBCA, Magassa has made a new, site-specific work connected to the colonial history of Franska tomten (the French lot).

The collage brings together historical documents from sources such as the Swedish National Archives and the Museum of Ethnography in Stockholm with the artist's own pictures.

In collaboration with Trafikverket in the frame of the Västlänken project.



# HAGA

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From 2019–2021 a series of soundworks informed by histories of past and present Gothenburg will be available through the GIBCA app. First in the series is a new work by the artist Pia Sandström. Download the biennial app (free download, search for GIBCA). Go to where the street Kaponjägatan meets the stairs leading to Skansen Kronan to discover the place where the artist recommends you experience the soundwork.

## **Artists**

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Pia Sandström

# Pia SANDSTRÖM

## The Gothenburg Suite: Underground

2019

Site-specific soundwork

Approx. 10 min

Pia Sandström works with materials such as text, sound and land in interdisciplinary explorations of actual places as well as imaginary inner landscapes. At GIBCA's invitation, Sandström will work with an exploratory sound installation from 2019–21. The piece is based on the Haga district and the historical and geological layers that are now being unearthed in connection with the excavations for the Västlänken project, a railway tunnel under central Gothenburg. The first part of the work takes the form of an archaeoacoustical core sample that brings us deep down into the earth, the myths, and the people connected with the neighbourhood. Beneath Gothenburg lies a formation of rock types 1.6 billion years old known as "the Gothenburg suite." The word suite also refers to a form of musical composition, common in the seventeenth and eighteenth centuries, comprising a series of dance movements.

The piece can be played on GIBCA's app or website. It is recommended to listen to the work with headphones on site in the Haga neighbourhood, starting from where the street Kaponjägatan meets the stairs leading to Skansen Kronan. Kaponjär means "hidden passage" in Swedish.

In collaboration with Göteborgs Stad; Trafikkontoret, Kulturförvaltningen – Göteborg Konst, in the frame of the Västlänken project.



# ARTIST BIOS

## **Elena Aitzkoa**

Elena Aitzkoa (b.1984 in Apodaka, Spain) lives and works in Bilbao. Aitzkoa's practice includes sculpture, drawing, poetry and performance. Her creations form a heterogeneous ecosystem that feeds from physical and emotional elements of the artist's surroundings and experiences. Recent exhibitions and projects include *Zarza Corazón* exhibition at Museo Patio Herrariano in Valladolid (2019), the record *Paraíso Terrenal* (2019) and the performance cycle *Headscarfs Close to the Ground* part of OsloPilot (2016).

## **Özlem Altin**

Özlem Altin (b.1977 in Goch, Germany) lives and works in Berlin. In her practice Altin draws from a vast collection of found imagery originating from books, magazines or the Internet, and contextualizes them into dense collages and complex installations. Abolishing any hierarchies within the source material and juxtaposing it with her own distinct paintings and photographs, Altin develops a highly associative visual semantics that discloses inner states and external restraints of the human existence. Altin graduated from Piet Zwart Institute, Rotterdam. Recent exhibitions include Kunst Meran Merano Arte, Italy (2019), 10th Berlin Biennale (2018), and 4th Mardin Biennial, Turkey (2018).

## **Henrik Andersson**

Henrik Andersson (b.1973 in Gothenburg, Sweden) lives and works in Stockholm. Andersson is an artist, curator, writer and

associate professor at Konstfack University of Arts, Crafts and Design in Stockholm. Andersson has a document and archival practice using a montage method with an interest in historical narratives and psycho-social imagery. Andersson has contributed to Tirana Biennale (2005), Luleå Biennial (2018) and the Moderna Exhibition (2018); solo presentations at Index Foundation Stockholm (2003) and Baltic Art Center, Visby (2005).

## **Ibon Aranberri**

Ibon Aranberri (b.1970 in Itziar-Deba, Spain) lives and works in San Sebastian. Aranberri has exhibited individually at institutions such as Secession, Vienna (2014), Fundación Antoni Tàpies, Barcelona (2011) and Kunsthalle Basel, Basel (2007). He contributed to, a.o., *Bienalsur*, Buenos Aires (2017), *Garden of Learning*, Busan Biennale, South Korea (2012) and documenta 12 (2007).

## **Sissel M. Bergh**

Sissel M. Bergh (b. 1974 in Trondheim, Norway) is a Trondheim-based visual artist and researcher working in different techniques and materials viewed in relation to different knowledge systems. With film, object, painting and drawing as tools, Bergh investigates how to understand the world, and to reread land, memory, power, magic, relations and art. M. Bergh received her education from Oslo National Academy of Fine Arts and University of Technology, Durban. Recent presentations at Telemark kunstsenter (2019), Sámi Dáiddáguovdas (2018), and Kunsthall Trondheim (2017).



## **Hannah Black**

Hannah Black (b. 1981 Manchester, United Kingdom) is an artist and writer living and working in New York. Previous solo exhibitions include *Small Room*, mumok, Vienna; *Soc or Barb*, Bodega, New York (all 2017); and *Not You*, Arcadia Missa, London (2015). Selected group exhibitions include *In The Flesh* (Part Two), Gallery Diet, Miami; and *Welt Am Draht*, Julia Stoschek Collection, Berlin (both 2016); *The Heart is a Lonely Hunter*, Yarat Contemporary Art Centre, Baku; and *Does Not Equal*, W139, Amsterdam, (both 2015). In 2017 her performance *OR LIFE OR* was presented at PS1 MoMA, New York.

## **Black Quantum Futurism**

Black Quantum Futurism (BQF) is Philadelphia-based interdisciplinary creative practice between Camae Ayewa and Rasheedah Phillips. Black Quantum Futurism weaves quantum physics, afrofuturism and Afrodiasporic concepts of time, ritual, text and sound to present innovative works and tools offering practical ways to escape negative temporal loops, oppression vortexes and the digital matrix. Formed in 2014, BQF has created a number of community-based projects, performances, experimental music projects, installations, workshops, books and short films. The Collective has exhibited and performed a.o. at Serpentine Gallery (2017), Philadelphia Art Museum (2017), MOMA PS1 (2017) and Bergen Kunsthall.

## **Liv Bugge**

Liv Bugge (b.1974 in Oslo, Norway) lives and works in Oslo. Bugge studied at Oslo National Academy of the Arts and Higher Institute for Fine Art, Belgium. Bugge's research seeks to address systems of control and internalized normative structures that harness and govern dualisms like life and non-life, humanness and wildness, by taking conversation and touch as a starting point

in the making of artworks. Bugge is currently associate professor at Oslo National Academy of the Arts.

## **Paolo Cirio**

Paolo Cirio (b.1979 in Turin, Italy) is a New York-based Internet activist and artist engaging with legal, economic, and cultural systems of the information society. His artistic practice investigates social fields impacted by the Internet, such as privacy, copyright, democracy and finance. Cirio received his education in Drama, Art and Music Studies at the University of Turin. His works have been presented at major art institutions, including Gwangju Biennale (2018), Strasbourg Biennale (2018), MIT Museum (2017), Tate Modern (2017).

## **Kajsa Dahlberg**

Kajsa Dahlberg (b.1973 in Gothenburg, Sweden) lives and works in Oslo. Informed by queer feminist theory, Dahlberg's work investigates the specific relationships between filmic, or graphic, inscriptions of bodies, human as well as non-human, and the mechanisms through which these become disciplinary forces in our societies. Dahlberg studied at Malmö Art Academy and was a fellow at Whitney Independent Study Program, New York. Dahlberg has exhibited at a.o. Kunsthall Trondheim (2016), MuHKA (2015), Museum of Contemporary Art in Roskilde (2013), Turku Biennial (2011), The Lunds konsthall (2010). She is currently a research fellow at the Royal Institute of Art in Stockholm.

## **Cian Dayrit**

Cian Dayrit (b.1989 in Manila, Philippines) is an artist working in painting, sculpture and installation. His practice involves counter cartography, revising historical and political narratives, and excavating ancient mythologies. Dayrit studied painting at

University of the Philippines and won an Ateneo Art Award in 2017. Recent projects and participation include *Allegories of Nation-Building* at Kaida Gallery, Philippines (2018), the 4<sup>th</sup> New Museum Triennial: *Songs for Sabotage*, New York (2018), and *Atlas of the Global South* at Kaida Gallery, Philippines (2016).

### **Michelle Dizon**

Michelle Dizon (b. 1977 in Los Angeles, U.S.A.) lives and works in Riverside, California. The violence of imperialism and the intimate spaces of resistance within globalization form central pivots in her work which take the form of media installations, expanded cinema performances, essay films, books, and pedagogical platforms. Dizon earned an MFA in Art at the University of California, Los Angeles, and a Ph.D. in Rhetoric from the University of California, Berkeley. She directs the Memory and Resistance Laboratory and is Associate Professor of Media and Cultural Studies at UC Riverside.

### **Sean Dockray**

Sean Dockray (b. 1977 in Boston, U.S.A.) is an artist and writes on the politics of technology. Dockray's writing covers issues such as artificial intelligence, online education, university militarization, and traffic control. His Ph.D., *Performing Algorithms: Automation and Accident*, stages encounters with the algorithms driving post-industrial, big-data-based and automatic society. Dockray was a founding director of Telic Arts Exchange, Los Angeles and initiated the knowledge-sharing projects *aaaarg.org* and The Public School. Dockray is currently a lecturer in Sculpture and Spatial Practice at Australian National University.

### **Åsa Elzén**

Åsa Elzén (b. 1972 in Visby, Sweden) lives in Berlin and Näshtulta, Sörmland. She studied at NCAD Dublin, The Royal Institute of Art Stockholm and Whitney Independent Study Program NYC. Her practice has recently focused on the legacy of the Fogelstad-group. Elzén worked within YES! Association / Föreningen JA! 2008–2018 and is currently collaborating with Malin Arnell on a public art commission related to Fogelstad with the title *Forest Calling – A Never-ending Contaminated Collaboration or Dancing is a Form of Forest Knowledge*.

### **Annika Eriksson**

Annika Eriksson (b. 1956 in Malmö, Sweden) lives and works in Berlin. At the core of Eriksson's artistic practice is an interest in social interaction: how do we live together; what kind of societies do we create; what happens in the margins or in the transition from one social order to another? Her recent exhibitions and projects include *ANIMAL* at Tate Liverpool (2019), *Cat Portrait and Other Works* at Kunsthall Oslo (2018), and *The Social* at Moderna Museet Malmö (2017).

### **Ayesha Hameed**

Ayesha Hameed's moving image, performance and written work explore contemporary borders and migration, and visual cultures of the Black Atlantic. Her projects *Black Atlantis* and *A Rough History (of the destruction of fingerprints)* have been performed and exhibited internationally. She is the co-editor of *Futures and Fictions* (Repeater 2017) and is currently the Programme Leader for the MA in Contemporary Art Theory in the Department of Visual Cultures at Goldsmiths University of London, UK.

## **Tamara Henderson**

Tamara Henderson (b.1982 in New Brunswick, Canada) lives and works in London. Recent solo exhibitions include *Womb Life* at Kunst-Werke Institute for Contemporary Art, Berlin (2018), *Seasons End: More Than Suitcases* at Douglas Hyde Gallery, Dublin (2018). Group exhibitions include *Biennale de l'Image en Mouvement Geneve* (2018), *Insomnia* at Bonniers Konsthall, Stockholm (2016), *Life Itself* at Moderna Museet, Stockholm (2016), and *documenta 13* (2012).

## **Rachel de Joode**

Rachel de Joode (b.1979 in Amersfoort, The Netherlands) is a Berlin-based multi-media artist. De Joode's work bounces between the physical and the virtual, exploring the relationship between the three-dimensional object and its two-dimensional counterpart. Her work is a constant play between surface, representation and materiality. De Joode's work has been exhibited internationally in solo and group shows. Recent presentations at ZKM Karlsruhe (2017), Photoforum Pasquart in Biel/Bienne (2017) ICA Philadelphia (2017).

## **Hanna Kolenovic**

Hanna Kolenovic (b.1951 in former Yugoslavia) lives and works in Gothenburg. Kolenovic is an artist educated at Valand, Angeredateljén art school and the community college in Angered. She has a background as a tailor and designer. In her work she often portrays localities, architecture, nature and people within Gothenburg's suburban Million Programme areas.

## **Susanne Kriemann**

Susanne Kriemann (b.1972 in Erlangen, Germany) is an artist based in Berlin and Karlsruhe. Kriemann investigates the medium of photography in the context of social

history and archival practice. With an extended notion of the photographic document, she reflects on the world as an analogue "recording system" for human-caused processes. Kriemann has exhibited internationally at CCA Wattis Institute (2018), 11th Shanghai Biennale (2016), 21er Haus (2013) and more. She has also created 16 artist books. Since 2017 Kriemann is professor at Karlsruhe University of Arts and Design.

## **Kent Lindfors**

Kent Lindfors (b.1938 in Gothenburg, Sweden) lives and works in Gothenburg. Lindfors received his education from The Royal Institute of Art, Stockholm. The artist is represented in the collection of Gothenburg Art Museum, amongst other collections.

## **Antonia Low**

Antonia Low (b. 1972 in Liverpool, United Kingdom) lives and works in Berlin. Low works with installation, photography and sculpture and finds inspiration in institutional architectures, focusing on their properties, materialities and structures. Low received her education from Kunsthochschule Münster and Goldsmiths College, University of London. Recent presentations include Goethe-Institut Hong Kong (2018), National Museum Rome (2016), K21 Kunstsammlung NRW Düsseldorf (2016/2014), Kunstmuseum Bonn (2014) and Kunstverein Braunschweig (2014).

## **Rikke Luther**

Rikke Luther (b.1970 in Aalborg, Denmark) lives and works in Copenhagen. Luther's practice examines the environmental crisis in relation to language, material, law and financialization. Her work occupies the hinterland between the fields of landscape, architecture, speech, politics, economy, biology, drawing, film and education. Recent

presentations: CPH:DOX, Copenhagen (2019), Kunsthall Trondheim (2018), 32<sup>nd</sup> Bienal de São Paulo (2016).

### **Eric Magassa**

Eric Magassa (b.1972) is a Gothenburg-based multi-disciplinary artist. Magassa's body of work spans a variety of materials and methods ranging from painting and collage to performative camera set-ups. Magassa studied at Central Saint Martins, London and The Art Students League of New York. Recent presentations: Alingsås Konsthall (2019), Moderna Exhibition (2018).

### **Ohlsson/Dit-Cilinn**

Ohlsson/Dit-Cilinn consists of David Ohlsson (b.1985 in Sweden) and Dit-Cilinn (b.1983 in Mora, Sweden). They have worked collaboratively since 2007 and are currently based in Hindås. In their work natural processes merge with conceptual and sculptural gesture. The duo explores subjects as mythology, ecology, spirituality, altered states of consciousness and sexuality.

### **Doireann O'Malley & Armin Lorenz Gerold**

Doireann O'Malley (b.1981 in Limerick, Ireland) lives and works in Berlin. Their practice explores new perspectives on trans identity through the lens of a post psycho-analytic, schizo-analytic methodology of rhizomic entanglements, machine learning and quantum transformation. O'Malley is currently participating in the Berlin Program for Artists. Granted Berlin Art Prize in 2018, their work has been exhibited a.o. at The Hugh Lane (2018), KW Institute of Contemporary Art (2018).

Armin Lorenz Gerold (b.1981 in Graz, Austria) is a Berlin-based artist and composer. Centering on sound, his practice traces the inherent multiplicities of sonar

experience resulting in audio plays, audio visual live-performances, broadcasts, audio installations, and sound design. His recent exhibitions and performances include KW Institute for Contemporary Art, Berlin, LambdaLambdaLambda, Pristina, and Between Bridges, Berlin. Doireann O'Malley and Armin Lorenz Gerold have been collaborating since 2016 for the film series *Prototypes* for which Gerold composes the sound and music.

### **Oliver Ressler**

Oliver Ressler (b.1970 in Knittelfeld, Austria) lives and works in Vienna. Ressler produces installations, projects in public space, and films on economics, democracy, migration, global warming, forms of resistance and social alternatives. Ressler has exhibited individually at MNAC – National Museum of Contemporary Art Bucharest (2016), SALT Galata (2016) and Lentos Kunstmuseum Linz (2014). He has participated in biennials in Moscow (2007), Taipei (2008), Lyon (2009), Venice (2013), Quebec (2014), Jeju (2017), Kyiv (2017) and documenta 14 (2017).

### **Lorenzo Sandoval**

Lorenzo Sandoval (b.1980 in Madrid, Spain) is a Berlin-based artist and curator. Sandoval won the Young Artist Prize Generación (2017). Sandoval is currently running The Institute for Endotic Research together with Benjamin Busch. He participated in *Canine Wisdom for the Barking Dog* for Dak'art Biennale (2018) and is part of Miracle Workers Collective representing Finland in the Venice Biennale (2019).

### **Pia Sandström**

Pia Sandström (b.1969 in Stockholm, Sweden) is based in Stockholm. Her practice is cross-disciplinary, Sandström often

combining text and sound. Sandström received her education from art academies in Stockholm, Helsinki and Trondheim. She has participated in solo and group exhibitions in Sweden and abroad, a.o. at Moderna Museet (2013), Venice Architecture Biennale (2014), Bonniers Konsthall (2008) and Kiasma (1999).

### **Lina Selander & Oscar Mangione**

Lina Selander (b.1973 in Stockholm, Sweden) lives and works in Stockholm. Selander's films and installations can be read as compositions or thought models, where ideas and conditions are explored and weighed. She examines relationships between memory and perception, photography and film, and language and image. Selander's solo shows include Kunst Haus Wien, Argos – Centre for Art and Media, Brussels, and Moderna Museet, Stockholm. Her group shows include Kyiv Biennale (2015), Venice Biennale (2015), and Seoul Media City Biennale (2014).

Oscar Mangione (b.1971 in Lund, Sweden) lives and works in Stockholm. From 2006 to 2012 he edited the magazine and art project Geist and took part in numerous exhibitions, performances and projects in venues such as Reykjavik Arts Festival, Venice Biennale, and Moderna Museet, Stockholm.

### **Knud Stampe**

Knud Stampe (b.1936 in Copenhagen, Denmark, d.1996 in Gothenburg, Sweden), was a painter, cartoonist and graphic artist. Stampe studied at the Valand Academy in Gothenburg and was featured early on in his career in gallery shows at Galleri AE, Gothenburg and Galleri Karlsson and Galleri Doktor Glas in Stockholm. Stampe is included in the collection of Moderna Museet, Stockholm.

### **Ayatgali Tuleubek**

Ayatgali Tuleubek (b.1985 in Zhambyl, Kazakhstan) lives and works in Oslo. His participation in group shows include *What if an image is shown next to a historical fact?* at Tenthaus, Oslo (2019), *Sparebankstiftelsen DNBs stipendurstilling* at Oslo Kunstforening (2018–2019), *The Oslo Museum of Contemporary Art* at Kunsthall Oslo (2017–2018), and the 3<sup>rd</sup> Moscow International Biennale for Young Art (2012). Tuleubek is a graduate of Oslo Academy of Fine Arts.

# COLOPHON

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**7.9–17.11 2019**

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Lisa Rosendahl

### **Graphic identity**

Leon&Chris

### **Graphic design booklet**

Sofia Alfredsson

### **Texts**

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### **Artist bios**

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Mia Christersdotter Norman

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