

10TH EDITION OF GÖTEBORG INTERNATIONAL BIENNIAL FOR CONTEMPORARY ART

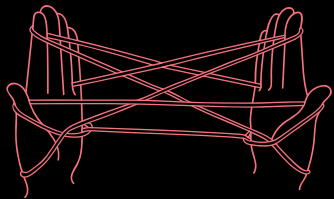
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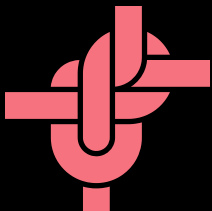
GIBCA

Göteborg International Biennial
for Contemporary Art



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121

I THINK
THEREFORE I AM A PART
OF THE LABYRINTH



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PRACTICAL INFORMATION

The GIBCA App
For its anniversary edition the biennial gets an app, free to download in the Appstore. Search for GIBCA!
Two of the artworks are only presented in the app. Be their first visitor! The app helps you find your way around the exhibition venues, read more about participating artists, listen to interviews and get updates with the programme.

Accessibility
The entrances and toilets of Röda Sten Konsthall, Göteborgs Konsthall and The Gothenburg Museum of Natural History are accessible to wheelchairs. The entrance of Göteborg Konsthall is located on the left-hand side of Göteborgs Konstmuseum from where the venue can be accessed by lift.

Social Media
Updates and further information about the biennial can be found on Facebook (facebook.com/GIBCA) and Instagram (goteborg_biennial). Feel free to use our hashtags **#gibca2019** and **#partofthelabyrinth** and let us know what you think of the biennial.

Guide to Göteborgs International Biennial for Contemporary Art – Part of the Labyrinth
If you want to know more about the biennial after your visit, search for the biennial guide. It costs 20 kr and is available at Röda Sten Konsthall, Göteborgs Konsthall and the Gothenburg Museum of Natural History.

CONTACT DETAILS GIBCA

+46 (0)31-12 07 76, +46 (0)31-12 08 16 contact@gibca.se www.gibca.se

FOREWORD

Time travel, teleportation, and parallel universes are just some of man's fascinating speculations. Who among us hasn't dreamed of travelling forward or backward in time, of meeting a copy of oneself, or of hybrids of different beings, such as werewolves and mermaids—thoughts that are all about testing and, with the help of imagination, challenging accepted truths. Turning what we take for granted upside down and inside out is contemporary art's forte.

But what does this have to do with the magazine you're holding in your hand right now?

Part of the Labyrinth is the title of the tenth edition of the Gothenburg International Biennial for Contemporary Art. The biennial is an art event that takes centre stage in Gothenburg every other year. The theme of the biennial this year is interweaving, cross-referencing, and labyrinthine connections.

Historical events and future plans in Gothenburg and the surrounding Västra Götaland provide a point of departure for the artworks as well as the programme of the biennial. Art opens possibilities to see familiar places with new eyes. Forgotten histories of the city are told anew, and it becomes visible how our world view is connected to what the past holds.

Contemporary art activates and illuminates links between past, present, and future. And we have also chosen to connect the 2019 and 2021 editions of the biennial. *Part of the Labyrinth* is the beginning of a discussion that continues to 2021, when Gothenburg celebrates its four-hundred-year jubilee.

Numerous regional galleries, museums, and artists are engaged in the biennial's theme. Through GIBCA Extended, an open network of organisations in the region, visitors can experience exciting new art all throughout Västra Götaland.

You are invited to join us for a fall of art, lectures, conversations and your own creativity. Open up your senses and follow the instructions for how to travel through time. Think about how the roots of a tree can be about both Sami culture and Norwegian place names. And what in fact is the connection between a parking lot in Gothenburg and an island in the Caribbean?

Beginning September 7, you can view the work of thirty five artists, acclaimed both locally and internationally. Exhibitions and artworks are being presented at Röda Sten Konsthall, Göteborgs Konsthall, the Gothenburg Museum of Natural History, Franska tomten (the French lot) at Packhusplatsen, and in the Haga neighbourhood. In this magazine we'll give you a little taste and an overview of what lies ahead.

This autumn *Part of the Labyrinth* takes us on a journey through time. Join us!

Mia Christerdotter Norman
Director, Röda Sten Konsthall

Röda Sten Konsthall is the organizer of GIBCA

TIMELINE 2001–2019

Göteborg International Biennial for Contemporary Art (GIBCA) celebrates in 2019 its tenth edition. Each biennial consists of exhibitions and programme at dedicated art institutions and artworks in the city. During the ten Biennials GIBCA has presented 278 artists from around the world. In 2013 the

Biennial started its regional network, GIBCA Extended. This year 57 art centers, galleries and artist-run initiatives from Västra Götaland respond to the biennial's thematic through contemporary art projects—thus making GIBCA one of the most ample presentations of contemporary art in Sweden.

Much has happened, in the world as well as in the artworld, since the Biennial was founded in 2001. Big events impacted small realities and small changes generated extensive ones. There's often no straight line in history—events are entangled in their causes and dependent on each other.

GIBCA 2001

The Gothenburg Cultural Committee comes up with an idea – to start a Biennial.*

*A Biennial is an exhibition or event that occurs every two years.

ART 2017

Artist Shilpa Gupta's work *Where-dolendandyoubegin* gave GIBCA 2017 its name.

ART 2011

The artist Jimmie Durham creates an art project based on the so-called Hitler stones that were ordered by Germany from the Bohuslän stone-masonries. Some stones remained as demand fell dramatically during the middle of World War II. It is said that the workers spat on the stones when they cut them.

YEAR 2001

At the same time as the first biennial, Gothenburg is hosting the 2001 EU summit and is visited by US President George W Bush. The protests are large, and the Gothenburg riots culminates with several protesters being shot by the police. On September 11 the world changes through the terrorist attacks against the World Trade Center and other targets in the United States.

GIBCA 2003

Carl Michael von Hausswolff is appointed curator of this year's biennial, to the evening newspaper Expressen he says: "– Most of the 26 invited (artists) are my friends. I don't want to invite anyone who is an asshole even if he is a good artist."¹

¹www.expressen.se/gt/skandalkonstnaren-kommer-till-goteborg

ART 2007

Swedish artist Catti Brandelius does a performance where she embodies the Swedish ballad singer Evert Taube. The video *Love, sunshine* and song was created during the biennial. Evert-Catti performs the famous song on a paddan-boat.

YEAR 2013

Sweden is the host nation for UEFA European Championship and many matches took place in Gothenburg, an event that passes by relatively unnoticed.

ART 2003

Libyan artist Nizar Ali Siala performs a giant portrait of Libya's then leader, Moammar al-Gadhafi.* The portrait is mounted on the Göteborgs Konsthall's facade.

*Portraying policymakers in power has, for centuries, been an established art genre. In contemporary art, portraits can be used as a mode of criticizing those in power – in place of the traditionally acclaimed portrayals.

YEAR 2007

The municipality holds its first edition of West Pride in Gothenburg. The city is beginning to change from a notorious "gay bashing capital" to a city that endorses the rainbow flag on trams, streets and squares.

GIBCA 2005

Sara Arrhenius is the curator of the 2005 biennial – the keywords for this edition are speculation and trying.

YEAR 2003

July 1 2003, the last of the Swedish nobility's privileges is abolished. A copy of the ship *Götheborg* – which sank at the harbor entrance to Gothenburg on September 12, 1745 – is being built and the new *East Indiaman* is launched in grand splendor on Swedish National Day 6 June 2003. King Carl XVI Gustaf of Sweden inaugurates the ship.

GIBCA 2007

The biennial ends up in disarray with the former Gothenburg Culture Committee chair Helena Nyhus who opposes the display of the artwork *Clean* by Pål Hollender. Nyhus boycotts the opening and proposes an ethical policy for receiving municipal cultural support.

GIBCA 2009

What a wonderful world is the title of 2009's biennial and is dominated by works of videoart.

YEAR 2005

The very first video is posted on Youtube, *Me at the zoo*, at 8:27 pm. The video, showing the author himself during a stay at the San Diego Zoo, is 19 seconds long.

ART 2011

Swedish artist Åsa Sonjasdotter grows non-standard and unapproved potato varieties in the summer before the biennial opens. The audience can bring along potatoes and continue to grow these potatoes as a subversive act of resistance.

ART 2009

The video installation *Working class hero* (A portrait of John Lennon) by artist Candice Breitz is announced the most popular work of the year by Art critic Mikael Olofsson. In 1967 John Lennon wrote the immortal text: "Love, Love, Love. All you need is love. Love is all you need..."

ART 2017

Artist Maddie Leach makes a work of art based on a murder with homophobic motives. The murder was committed in 1997 in Keiller's park at Hisingen, ten years before the first edition of West Pride.

YEAR 2009

2009 (MMIX) was a normal year that began on a Thursday in the Gregorian calendar. It was the last year of the decade 2000s. That particular year has been named the International Year of Astronomy, the International Year of Natural Fibres and the Year of Nature.

ART 2013

To counterbalance comical headliner events and happenings, the non-existent Honolulu Rural Cultural Center organized a charter bus trip to Dalsland in collaboration with Not Quite, Rättbuss and Ställbergs Gruva. The theme of the trip? "If you expect something out of the ordinary, this trip is not for you."

ART 2013

Artists Jorge Galindo and Santiago Sierra show a film from a performance in Madrid where a parade of black limousines drives with portraits of Spanish presidents turned upside down.

ART 2015

Artist Loulou Cherinet meets different communities in conversation about the experiences, themes and stories overlooked by established historiography. The meetings take place at House of Words (HoW), a small parasite building built by volunteers and attached to Röda Sten Konsthall.

YEAR 2015

All around the country, numerous volunteers welcomed refugees fleeing the war zones in Syria and Afghanistan. Food, blankets and kind words welcomed people on the run.

GIBCA 2015

"This is a story in a story - so fluid in the contours that you wonder when and where it began and if it ever will end." A quote by Michel-Rolph Trouillot that inspired the title of this year's biennial - A Story within a story.

GIBCA 2019

Lisa Rosendahl is the curator for the tenth edition of GIBCA - this year's biennial is interconnected with the next edition. In 2021, Gothenburg celebrates its 400th anniversary. A good time to both remember the past and to be part of shaping the future. The French lot (Franska tomten) is one of the four main biennial arenas. The historical Swedish colony of St Barthélemy was exchanged for trade rights in Gothenburg on the French lot. The capital of St Barthélemy is still named Gustavia after the Swedish king Gustav III.

*A curator compiles, or curates, an exhibition, which involves responsibility for the selection of artists and works and to create a frame of reference or theme for the exhibition.

GIBCA 2017

This year's biennial thematic is secularity - a topic that engages many.

ART 2013

Artist Maja Hammarén superintend political games in the Gothenburg harbor as part of her presentation for this year's biennial. One of the games is based on the events at Schillerska High School during the 2001 EU summit.

GIBCA 2013

GIBCA Extended is inaugurated and over fifty art galleries and artists in Västra Götaland joined this year's biennial Play! Recapturing the Radical Imagination.

ART 2017

A ceremony was held at the Embassy of Kingdom of Elgaland and Vargaland at the Gothenburg City Museum. Anyone who wants to can become a king.

YEAR 2011

The Arab Spring spread rapidly - the year was marked by demonstrations, clashes and major changes in North Africa and the Middle East.

GIBCA 2011

During the inaugural celebration of the biennial on the September 11, the audience is evacuated by the National Task Force. Röda Sten Konsthall has been threatened and the director Mia Christersdotter Norman announces from the stage that this "is not a performance". GIBCA and Röda Sten Konsthall experiences the largest media attention in their history.

*Performance is an artistic form of expression.

YEAR 2017

On 30th of September tens of thousands of people in Gothenburg took to the streets protesting a planned Nazi march. Not long after came the hashtag #metoo that became a powerful tool in drawing attention to men's violence against women.

ART 2017

The screening and conversation about Hanna Högsteds movie Burka songs 2.0 does not provoke municipal political reactions year 2017.

But in 2018... the former Mayor of the Gothenburg Municipality executive board, Ann-Sofi Hermansson reacts to a similar conversation and film screening that is planned to take place in a municipal official context. Any organization who wants to host a talk with the same panel is threatened with canceled contributions. In Swedish culture politics, politicians talk about at arm's length between politics and art.* Here the arm is very short.

*A Swedish cultural policy that is built upon ideas that took shape in the early 1970s and in essence means that art should be allowed to perform freely - separate from the restrictions of political influence.

ART 2011

The artist Johannes Samuelsson writes a book To write a modern adventure about the creation of East Indiaman. Samuelsson reads his book on a "paddan-boat" at the same time as the audience can see the East Indiaman in the background. It is raining that day.

ART 2019

The artists Lina Selander and Oscar Mangione presents a new video artwork where the camera follows a panda at the Schönbrunner Zoo, surrounded by pictures on the Chinese wall. The panda holds a bamboo brush against a piece of paper, creates different imprints with ink - and is then rewarded with carrots.

*Röda Sten Konsthall becomes the main organizer of the biennial year 2006.

Solidarity

Elena AITZKOA Szlem ALTIN
Henrik ANDERSSON Ibon ARANBERRI
Sissel M. BERGH Hannah BLACK
Black Quantum FUTURISM Liv BUGGE
Paolo CIRIO Kaisa DAHLBERG
Gian DAYRIT Michelle DIZON
Sean DOCKRAY Ása ELZÉN
Annika ERIKSSON Ayesha HAMEED
Tamara HENDERSON Rachel DE JOODE
Hanna KOLENOVIC Susanne KRIEMANN
Kent LINDFORS Antonia LOW Rikke LUTHER
Eric MAGASSA Ohlsson/DIT-CILINN
Doireann O'MALLEY & Armin Lorenz GEROLD
Oliver RESSLER Lorenzo SANDOVAL
Pia SANDSTRÖM Lina SELANDER &
Oscar MANGIONE Amid STAMPE
Ayatgali TULEUBEK

PART OF THE LABYRINTH

Part of the Labyrinth makes use of the term *interconnectedness* as both leit-motif and method. The tenth edition of the biennial takes the form of an exhibition woven between four different principal venues.

Each exhibition site is used as a thematic point of departure: from the Gothenburg Museum of Natural History's collections to Röda Sten Konsthall's industrial history, the colonial heritage of Franska tomten (The French lot), and Göteborgs Konsthall's modernist architecture. Bringing together these places within a common framework makes visible their shared history and interrelationships.

The exhibition is a starting point for a thematic undertaking that extends through the 2021 edition of GIBCA, which coincides with the 400-year jubilee celebration of Gothenburg's founding. The city was established in 1621, contemporaneously with the formulation in Europe of the mechanistic world view, whose consequences we continue to live with today. This new view saw the world as a machine-like system that could be understood and controlled by picking apart its various component parts. The division of the world into distinct categories and systems created a new clarity, but at the same time it obscured many of the connections among them. The modern world 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 destroy the entire planetary ecosystem.

Today artists, philosophers, researchers and activists are working to reformulate the historical boundaries drawn between nature and culture, individual and collective, and past and future—constructed oppositions that form the foundation for modern society throughout the Western world. What world views other than those that have dominated the last four hundred years are required to create sustainable relationships among different peoples, species, and continents?

The title of the biennial is borrowed from the poet Inger Christensen, who wrote the 1979 poem *I think / therefore I am part / of the labyrinth*. The poem was a response to the seventeenth-century philosopher René Descartes's dualistic axiom *I think, therefore I am*, which is famous for describing the body as distinct from the mind. In Christensen's poem, as in the exhibition's title, the labyrinth serves as a metaphor for humanity's part in the complexity of the world. We are the labyrinth/world, its co-creators, and it is only when we fully accept our inescapable entanglement, when we realize how deeply dependent we are on one another and on our surroundings, that real change toward a more sustainable world becomes possible.

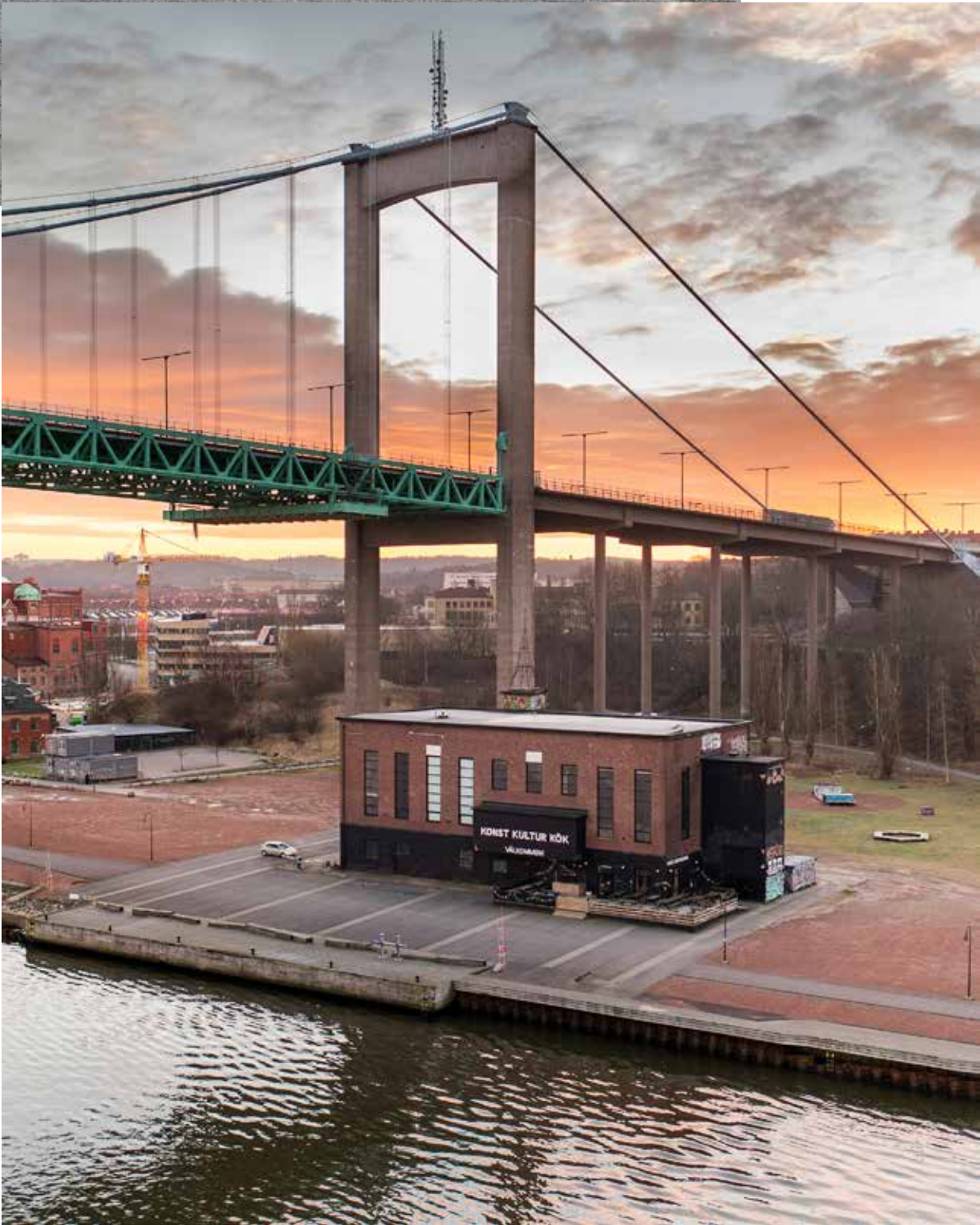
Curator Lisa Rosendahl

Lisa Rosendahl (b. 1974 in Malmö) is a curator and writer based in Berlin. For the past few years, she has been exploring the past and present of industrial modernity in Scandinavia through a range of exhibitions and publications including *Rivers of Emotion, Bodies of Ore* (Kunsthall Trondheim, 2018), *Extracts From a Future History* (Luleå, Public Art

Agency Sweden, 2017) and *The Society Machine* (Malmö konstmuseum, 2016). Since 2018, she is Associate Professor of Exhibition Studies at Oslo National Academy of Arts. Previous positions include Director of Iaspis at the Swedish Arts Grants Committee in Stockholm and Director of BAC, Baltic Art Centre, Visby.



Boiler house early 80´s. Photo: Claes G Svanteson



Röda Sten Konsthall. Photo: Hendrik Zeitler (cropped image)

SPIRAL TIME

RÖDA STEN KONSTHALL

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.

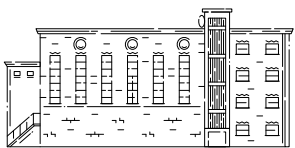
By making the spiral staircase in the heart of the building accessible, visitors will be able to circulate through the galleries in a variety of ways and experience the works from different perspectives.

ARTISTS

Szlem ALTIN Black Quantum FUTURISM
Kajsa DAHLBERG Michelle DIZON
Åsa ELZÉN Tamara HENDERSON
Susanne KRIEMANN Kent LINDFORS
Oliver RESSLER

OPENING HOURS Tuesday, Thursday, and Friday 12–5pm,
Wednesday 12–8pm and Saturday–Sunday 12–6pm
ADDRESS Röda Sten 1, 414 51 Gothenburg
www.rodastenkonsthall.se

TRAM 3 or 9 to Vagnhallen Majorna
BOAT Älvsnaabben to Klippan ferry stop



RÖDA STEN KONSTHALL

TRANSCRIPT of a Fallow INTERVIEW WITH Åsa ELZÉN

In the biennial the artist presents a new work inspired by the Women Citizen's School, the Fogelstad Group. We talked to the artist to find out more about her research and the textile work exhibited at Röda Sten Konsthall.

Tell me about the project that you will show at the biennial!

ÅSA ELZÉN – The project that I'm working on is what I call a "transcript" of the carpet *En Träda*, "A Fallow", that was commissioned by Elisabeth Tamm from textile artist Maja Fjaestad for the library at the Fogelstad Manor. Tamm was a farmer and a politician, and together with the so-called Fogelstad Group she ran the famous Women Citizen's School at Fogelstad 1925–1954. She was deeply involved in women's rights, democracy issues and *jordfrågan* ("the soil issue"); in part corresponding to today's discourse on ecology and sustainability. When she commissioned the carpet, she wanted the work to depart from the notion of letting land lie fallow, allowing the land to rest from the production of crops, to counter soil depletion. Tamm herself lived during the transition between traditional and modern, industrialized agriculture and was worried by what she saw coming, such as pesticides, chemical fertilizers, and farming on an increasingly larger scale but with less biodiversity. Today, many are not aware that ecology- and sustainability issues were discussed already at that time, and this is part of what I want to show with my project. Today, the carpet from Fogelstad is too worn and brittle to be tread upon, after having literally been worn down by the first wave feminist movement. I want to create a work that may facilitate similar conversations as those that took place on the original carpet, and to let the process of wearing down continue on the transcript. I am making a textile transcript and instead of weaving I am working with appliqué, attaching pieces of cloth on top of each other with a zigzag seam using an ordinary sewing machine. You could say that I am patching up the memory of the fallow, writing its context and history in textile.

In my research on the legacy of the Fogelstad Group, I encountered various forms of transcripts in the archives, most often with the purpose of deciphering and preserving disintegrating manuscripts. In my project, the transcript does not stand for an exact copy of, but is rather a way of relating and listening to the original. The transcript also lends space to the desires and subjectivity of the transcript maker, and carries within itself the specificity of both the transcript and of that which has been transcribed, in a sort of mirroring process. I'm interested in the very concept of letting land lie fallow, from an ecological perspective, but also in relation to our common experience of time. The practice creates a kind of break in the economically conditioned notion of the passing of time, it opens up for making pauses, regeneration, others' time, other life. In its ambiguousness, the fallow problematizes the linear perception of time with its focus on progress and economic growth, that forms the basis of normative historiography and the current climate crisis.

There is also an aspect of collectivity in the concept of letting land lie fallow. Historically, the property rights would shift back and forth with the rhythm of the fallow. At the moment when land was shifted to lying fallow, the piece of land was converted from privately owned into common pasture, open to all animals and people, to be shifted back again when the growing of crops was resumed. And so on. And so on.



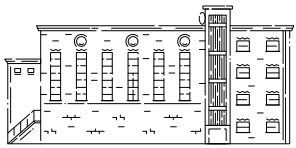
Elisabeth Tamm and Honorine Hermelin facing the camera with a group of participants from the Women Citizen's School at Fogelstad, date unknown, photographer unknown. Part of Åsa Elzén's project *Transcript of a Fallow* and video still from *Why do things when you could leave it?— An attempt, an in-between land*, video, 28 min, Åsa Elzén, 2019

What materials will you be using for your carpet? Do they tell anything of our time in relation to that of Tamm and the Fogelstad Group?

ÅE – The original carpet was woven from wool and linen from Fogelstad, which was virtually self-sufficient. Today, linen and wool has other connotations, of quality consumption and even luxury, and instead I use a number of recycled textiles. Old mattress covers and linen from the 1920's (some of which originate from Fogelstad), worn or simply out-of-fashion clothes of various materials, old curtains and upholstery fabric, all sorts of textile that I have come across, found or been given. Thus, there is a great variety in the sources for the textiles, both in relation to time and space. In our globalized economy it's very difficult to know where the textiles that we consume come from, how and by whom they have been manufactured, but the textile industry is extremely harmful to the environment and to the workers, often women, who are involved in the production in the third world. One motif for me has been to avoid participation in this economy. And instead of discarding the textiles and the work that has been put into them, I want to let their life cycle continue. "Recycling" also relates to the idea that it is crucial right now to look for and reuse certain ideas and practices from the past to try to respond to the climate crisis. One of my heroes, the anthropologist Anna Lowenhaupt Tsing, has said that "future sustainability is best modeled with the help of nostalgia," and that sums up some of my thoughts.

TIP: Welcome to Röda Sten Konsthall on October 13 for a conversation on the notion of pause between ecologist Pella Thiel and philosopher Strina Bäckström, taking place on the finished carpet part of the exhibition.

Åsa Elzén (b.1972) is based in Berlin and Näshulta, Sörmland. Elzén studied at National College of Art and Design, Dublin, The Royal Institute of Art, Stockholm and Whitney Independent Study Program, New York. She was one of the members of YES! Association / Föreningen JA! 2008–2018 and is currently collaborating with Malin Arnell on a public art commission related to Fogelstad.



RÖDA STEN KONSTHALL



Lover's rock (2017) by Özlem Altin. Photo: Ulrich Gebert

THE Labyrinth OF Time

INTERVIEW WITH Özlem ALTIN

Can you tell us a few words about the work you exhibit in the biennial?

ÖZLEM ALTIN – For the biennial I'm creating a site-specific installation at Röda Sten Konsthall, emphasizing the cathedral-like, sacral dimensions of the space. My aim is to point towards an analogy of architecture and the body, especially with regards to the labyrinth as an architectural construct that leads towards a center, and its psychological equivalent of an inner or spiritual journey, leading towards the center of the Self.

In the installation that will be exhibited I'm combining images from my own collection with photos I took at the Museum of Natural History in Gothenburg, as well as documentation from archeological sites a.o, making it into dense collages, and in a continued process adding on further layerings of paint.

Tell me about your explorations of the concept of time in your work.

ÖA – It is interesting how the figure of the labyrinth carries with it a concept of time, agreeing to a certain linearity or even causality—there is a track or line to follow. My aim is to tackle that stable figure and bring it back to the very moment, the present, which is always undefined and in the process of becoming, unstable and open towards all potentialities. In my approach, time is less linear, less bound to a logical path, but rather circular with several dimensions of references of past and future present at all times.

You engage closely with archive material in your work. What is an archival image for you? Why is it interesting?

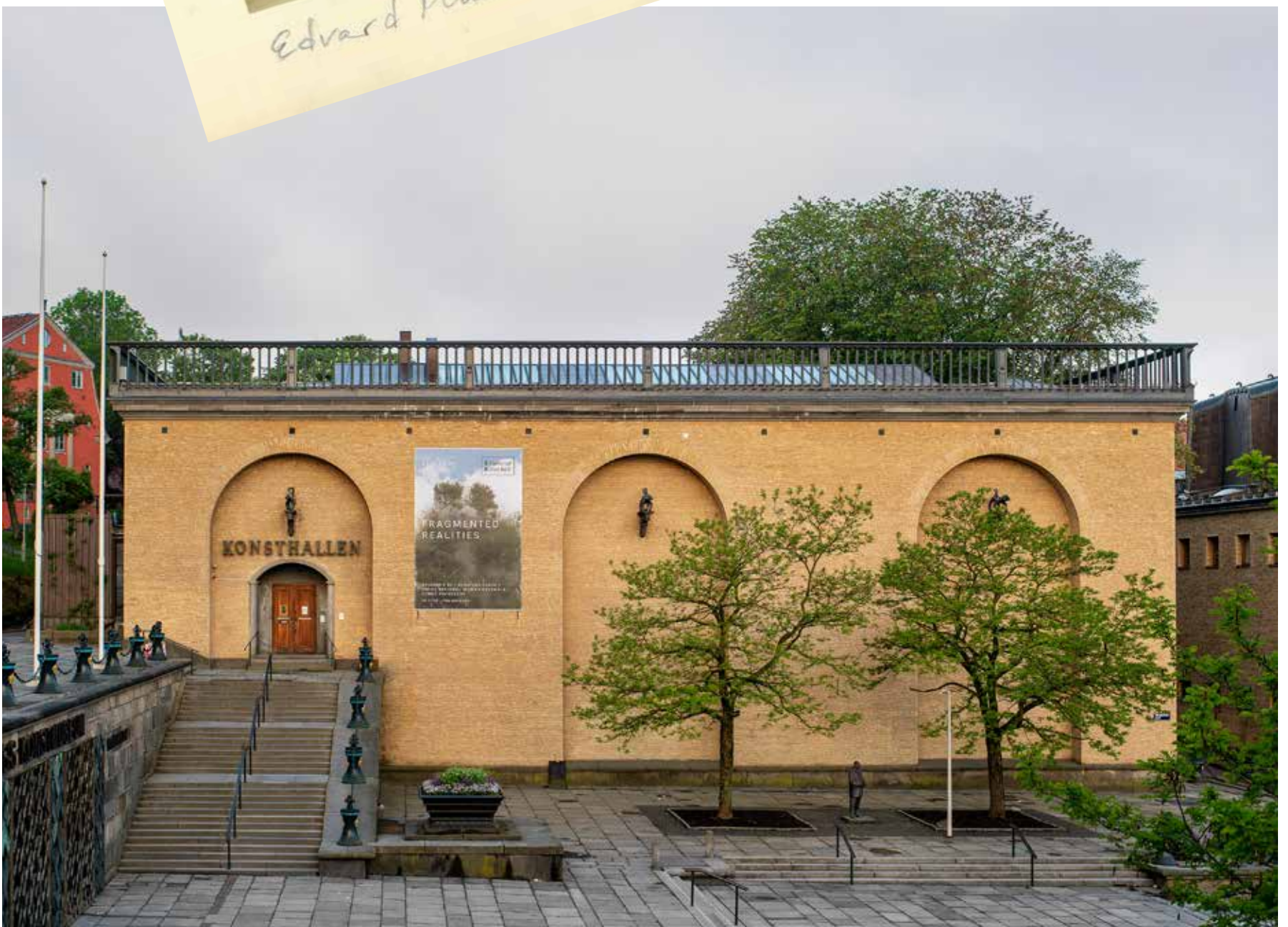
ÖA – I'm interested in the analogy of our personal concept or consideration of our own biography and an archive. The way we store, put emphasis on certain things, bury and (try to) forget about others, give certain relevance and highlight something specific, refers to our way of creating our sense of self. Most of this process happens unconsciously, and I would like to make these processes more visible by reflecting upon them in these terms.

To me, the question is what is lacking in the archive, what is missing, being hidden or left out? And how does this represent structures of power, which in turn create rigid systems of definitions? Opening-up this situation, by reconfiguring and recontextualizing images that have more content written into them than perhaps originally conceptualized, is what is interesting to me. My aim is to open-up images towards a new dialogue and pull the images back into a process: instead of defining, we are rather reconsidering, which is potent.

Özlem Altin (b.1977) is based in Berlin. Altin graduated from Piet Zwart Institute, Rotterdam in 2006. Her recent exhibitions include Kunst Meran Merano Arte, Italy, 10th Berlin Biennale, and 4th Mardin Biennial. Autumn 2019 Altin presents works also in the 16th edition of Istanbul Biennial *The Seventh Continent*.



Installation view from the exhibition Nordisk Konst (Nordic Art) at Göteborgs Konsthall in 1923. Unknown photographer.



Göteborgs Konsthall, 2019. Photo: Hendrik Zeitler

BODIES WITHOUT WORLDS

GÖTEBORGS KONSTHALL

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

Elena AITZKOA Henrik ANDERSSON Ibón ARANBERRI
Sissel M. BERGH Cian DAYRIT Michelle DIZON
Rachel de JOODE Hanna KOLENOVIC Antonia LOW
Nikke LUTHER Doireann O'MALLEY & Armin Lorenz GEROLD
Oliver RESSLER Lorenzo SANDOVAL
Amid STAMPE Ayatgali TULEUBEK

OPENING HOURS Tuesday and Thursday 11am–6pm,
Wednesday 11am–8pm, and Friday–Sunday 11am–5pm
ADDRESS Götaplatsen, 412 56 Gothenburg
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TRAM 4 or 5 to Berzeliigatan
TRAM 3, 7 or 10 to Valand
BUSS 18 or 52 to Götaplatsen



AN Artwork ABOUT AND FOR ITS Audience

For this edition of the biennial a historical artwork by the late artist Knud Stampe will be shown at Göteborgs Konsthall. We met Jonas Stampe, son of the artist Knud Stampe, to know more about the history of the drawing.

INTERVIEW WITH JONAS STAMPE, SON OF Knud STAMPE

The drawing presented in the biennial has celebrated its fiftieth anniversary on the wall of the union club of SKF. Now it moves for ten weeks to Göteborgs Konsthall and is again shown to a wide audience. What does it mean for the work to be exhibited now as part of the contemporary art biennial?

JONAS STAMPE – It means a tremendous amount, and hopefully it's a sign that the blacklisting that both my dad and Solwei, his

partner, were subject of for so many years, is now over. The biennial is of course the most significant art event in the city, and maybe the country. At the same time, it's an expression of the fact that history always has the last word.

The work presented now in the biennial is central to the practice of my father. It was with this piece that he began to work with scenes from factories. He had of course had his breakthrough several years earlier with an exhibition at Doktor



Installation view *Wall Drawing* by Knud Stampe at SKF canteine.
Photo: Malin Griffiths

Glas in Stockholm featuring political scenes about environmental destruction and referencing the West's exploitation of the third world, and he had a great career laid out before him.

SKF has long been one of Sweden's most important industrial companies and Knud Stampe even worked here himself. Do you think this influenced the drawing?

JS – Knud didn't just know the factory environment, he knew also the people who worked in it. They were both his motif and his audience. Naturally this contributed a tremendous amount to the artwork. The artwork is a monumental drawing, which he executed by hand with a 0.5 mm ink pen, and which focuses on a certain mental state—a state brought on by the repetition of the exact same physical movement, hour after hour. It's the feeling of being a machine—dehumanized and alienated. My father had experienced the factory life himself, how it actually



GÖTEBORGS KONSTHALL

was and how it felt to work there. Naturally this informed the piece both conceptually and emotionally. The work is full of metaphors and at the same time transmits an “inhabited” feeling, a lived experience. The piece feels autobiographical, as though it's Knud himself we see standing there.

If I know Knud, as I think I did, the fact that he went back to a place where he used to work, which he had succeeded in leaving behind, would have made a big impact on him. Going back to see your old workmates, who are still working there and working hard, must have been a strong experience. Knud's empathy was huge.

How do you think Knud Stampe selected the people he portrayed in the pictures?

JS – Knud always worked methodically, which you can certainly see by the thousands of photo studies he took of environments and people at SKF, all for creating the piece. How he selected the people is maybe less interesting than the expression in the scenes and the symbolism. Knud mixed surrealism and realism, everyday reality and hope. His style was distinct and original at the same time, with the use of political motifs in black ink, against an empty white background. The humans in the image are suspended in a white landscape, an emptiness that stands also for the alienation of those times. The emptiness, the white background that frames all characters and machines in the drawing is Knud's way to portray his present.

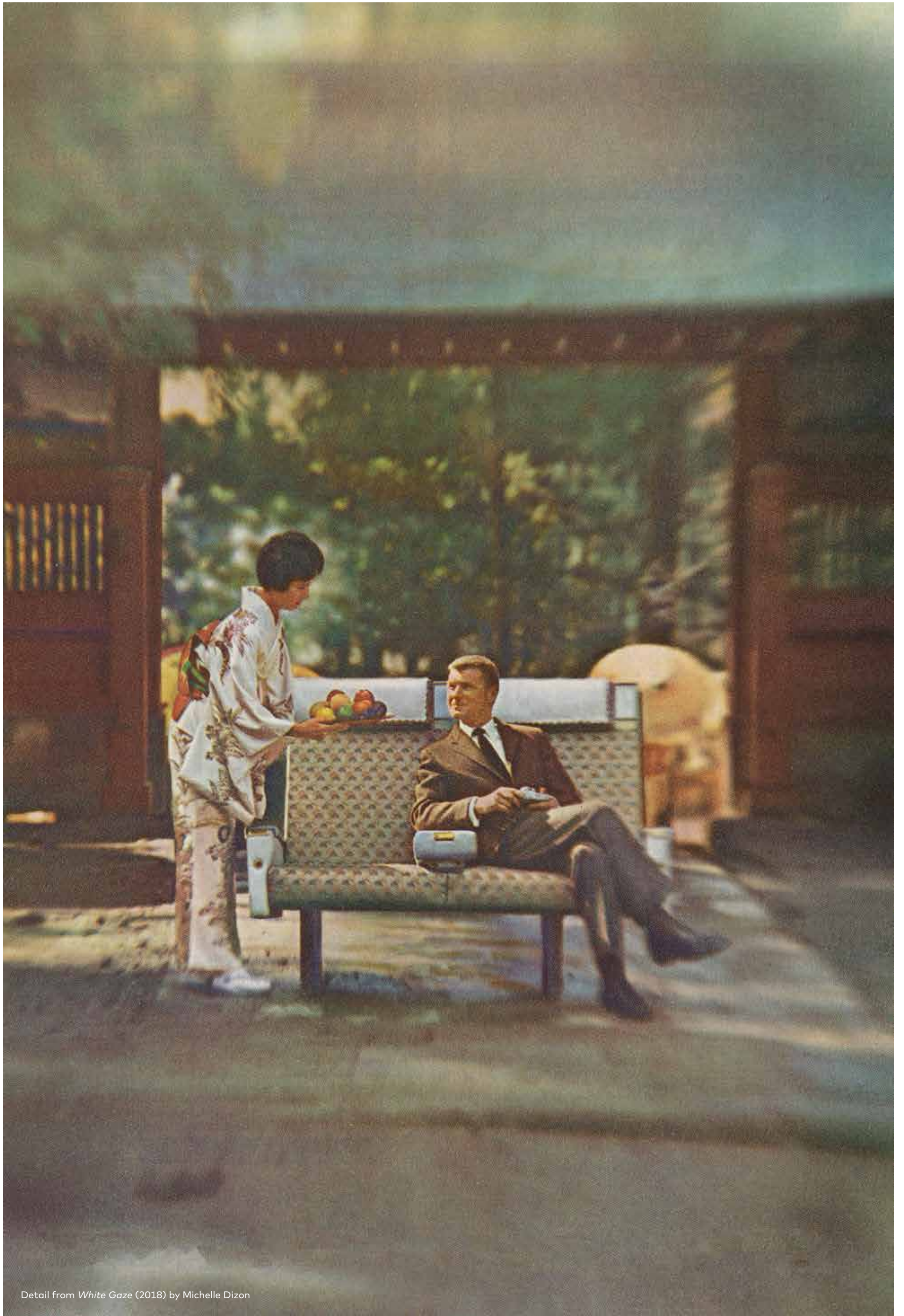
The drawing composition comes across like a photomontage and can't really be read hierarchically from right to left. What is it we see first: the person to the right or the guy in the middle? The guy that's staring out at us from the background—or is perhaps the clock we notice first? The figures we see are individuals, and they represent not only different generations and genders, but also separate work assignments.

The artwork could also be read as a “community piece”, where the audience is both the subject and reason for the work. In the canteine, where the work has been placed from the very beginning, the workers could easily relate with the feelings portrayed in the work. The drawing is a child of its time and characteristic for this period in Swedish art history.

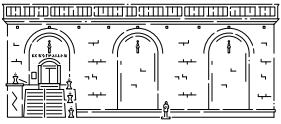
What's happening in the scene depicted in the picture? What are the relationships between these people, and what roles do they all play?

JS – I don't know. What do you think? Personally, I don't see any particular scene portrayed here; I see relationships, but not roles. In some of them the symbolism is clear, in others less so. I see a composition whose foremost attribute is an empty white background that unites everyone and everything. I see various human mental states, I see powerlessness, lobotomy, time, fatigue, the stress, I see revolt, and I see also dreams, and the desire to get out of there. Like probably most other people, I see the symbolism, the humanity, and the unifying alienation, but also the light. It is for the most part a grim picture, one that hardly celebrates work, but instead sees factory work for what it actually is: a reduction of man into an unthinking being, an object, a machine, whose only task is to execute a movement, an action to produce another object.

Knud Stampe (b.1936 d.1996) was a Danish-Swedish painter, cartoonist and graphic artist. Stampe studied at the Valand Academy in Gothenburg. Early career shows include presentations at Galleri AE, Gothenburg, Galleri Karlsson and Galleri Doktor Glas in Stockholm. Knud Stampe is represented in the collection of Moderna Museet Stockholm.



Detail from *White Gaze* (2018) by Michelle Dizon



Family Albums, ARCHIVES and HISTORY WRITING INTERVIEW WITH Michelle DIZON

You are trained both as a scholar and as an artist. How does this impact your work?

MICHELLE DIZON – I don't distinguish between scholarly and artistic practice. I read academic books, do intensive research, conduct field work, and engage in questions of method, at the same time that I write, make films, take pictures, read poetry, and participate in grassroots community building. The distinction between being a scholar or being an artist, being a poet or being a philosopher, being a scientist or being a chef, is only a disciplinary boundary that serves to protect a field. But cutting up knowledge in such ways can never attend to the complexity and nuance of the world that we live in or speak to the many dimensions of what it means to be alive – its struggles and joys. We need wild and undisciplined forms of thought for this.

In your work *The Archive's Fold*, the past catastrophe of colonial violence is mirrored by the future disaster of environmental destruction. What are the relations, for you, between these two historical moments?

MD – *The Archive's Fold* intersperses images from US colonial archives, Philippine archives, images of women from my family album, and images of our diaspora to the US. The work is organized as a correspondence between the dead and the yet to be born, between my great great grandmother in 1905 and my great great great granddaughter in 2123. Both are named Latipa. The capacity to move between centuries both past and future is one that I think of in terms of the struggle for memory, driven by love.

I seize upon a freedom in time to assert languages, materialities, and temporalities that explode Western modernity and its ideological and political projects, while making space for the complex exploration of life worlds that are normally written out of history, in this case, the women of my family who are also, the women of Mindanao. In the time of *The Archive's Fold*, it is not only the correspondence between women that folds time, but the images themselves, which foreshadow past and future. For example, images of trees being cut at the turn of the 20th century is also an image of 21st century deforestation and the tragic loss of biodiversity as a result. The images of pesticides being used in the early 20th century are also images of the late 20th century when plantation workers are suffering from cancer from having used a pesticide that had already been banned in the United States. I research on how one operates from the site of a painful erasure, and how one might activate a memory of colonialism does not simply mean to look to the past but to work toward the future, an *archival futurism*, as a space of intimacy between the dead, the living, and the yet to be born.

What are your feelings when entering an archive, this vast bank of unsorted material that it often is?

MD – What my entry into institutional archives has thrown into relief are the politics of the archive itself and the way archives are inseparable from the violence of colonialism. This violence exists in the form of silence and erasure of all those who



Detail from *The Archive's Fold* (2018) by Michelle Dizon

have been condemned to death, dehumanized, stereotyped, objectified, sexually violated, categorized, and stripped of any possibility of being an agent of history. These experiences in and with archives have made me ask what, if anything, can be recuperated from the colonial archive in the midst of so much violence. What can I listen for within the silences, what can I look for outside the frame, and toward what end do I have to rethink the nature of the documents and expand the notion of the archive. All of my videos have worked with documents, documents which spark some space of memory, a spark that allows a radical rethinking of the terms of our historical present. But more so, over the past years, I've come to understand that this interest in the archive and the document has something profoundly to do with not memories recalled of the past but instead of memories of the future. Archives are everywhere. They are not limited to the institutions of knowledge where the "idea of memory" is stored and tightly controlled. Those institutions that hold the key to time lock the past, present, and future in patterns and ideology. I think my practice as an artist has been invested in wresting this key to time from the hands of those who would want us to believe that time is irrevocable, unidirectional, and inevitable. I have been invested in the development of different archives – archives that bear witness to the tremendous resistance and resilience that characterize communities in struggle. Archives that open onto histories that would otherwise be erased and whole life worlds that would otherwise be left to the dominant state of amnesia and assimilation that characterizes the experience of any minor group in "America."

Michelle Dizon (b. 1977) is an artist, filmmaker, writer, theorist, and educator based in Los Angeles. Dizon earned an MFA in Art at the University of California, and a Ph.D. in Rhetoric from the University of California. She directs the Memory and Resistance Laboratory and is Associate Professor of Media and Cultural Studies at UC Riverside. Dizon is the founder of *at land's edge*, an experimental platform for visual research and catalyst for decolonial thought and action. In the biennial you can see works of Michelle Dizon at Röda Sten Konsthall and Göteborgs Konsthall.



TRACING *History* THROUGH *S* INTERVIEW WITH *Si*

Part of your work with South Sami history has taken the form of linguistic research. Tell us about that.

SISSEL M. BERGH – I have investigated place names and seen that you can find South Sami words that are used to describe landscapes in many of the place names that don't mean anything in Norwegian. It's like a kind of oral map. The South Sami language has a very rich vocabulary for describing phenomena in nature, and some of that is reflected here. That means, among other things, that the Sami have lived in places that were once said to have been uninhabited. The university in Trondheim has so far shown no interest in the South Sami language, which is an outcome of Norway's national political objective of establishing the state's authority in the north.

The project you contribute with in the biennial uses an uprooted tree in various ways—as a concept and an image, but also very concretely. What lies behind this interest?

SMB – The uprooted tree has been used as a symbol in South Sami culture for *maadterahkka*, which means “root mother,” the trunk mother or father to the grandparents. You could say that it's a calling up of the past, of our forefathers or of history. But it also stands for another concept: protector. The uprooted tree is interesting here because of its connection to *maadterahkka*, but it has so many other connotations as well—for example, *maadtoe*, which means relatives, where you come from, your family.

The South Sami *kåta*, the typical hut, as a kind of manifestation of the great universe, has an area along the inner walls called *maadtere*—what surrounds you. At the *aernie*, the fireplace, offerings are made to *Saarahkka*, the protector of life. *Saarahkka* was very important, and both men and women made sacrifices to her. During the Christianisation of the Sami in the eighteenth century, particular emphasis was given to striking down this tradition of sacrifice. In these offerings, the Sami turned to the fire to pray for protection for their lives.

For the exhibition at the biennial, I've worked with the uprooted tree by making reference to a scientific view of knowledge that has used the tree as a metaphor. Men of the Enlightenment such as Charles Darwin and Carl Linnaeus of course saw the tree's branching structure as a system of order—for example in diagramming the development of language. But my use of the uprooted tree is more complex: it's not only orthogonal; it goes in lots of different directions and winds around itself.

How do you view working as an artist with this kind of research?

SMB – Of course it's partly just speculating. But art also leaves room for a different view of knowledge, because it also deals with things that otherwise are not recognized in our consciousness, and that can mean a decolonization of our thinking, making room for more ways of looking at knowledge. The South Sami world view and religion are less abstract than the Christian, for example, in that they pray to what they see. They're aware of being part of a complex system in which one has to take into account all the other parts of the whole. The animals are their helpers, not just a resource. They don't see man as the center of everything. The European Enlightenment sees man as having

the ability to be all-knowing and rational. But, you know, when you're exposed to the weather and the darkness and you realize how vulnerable the body is, it gives you a different relationship to the world and to nature. Perhaps that's a more reasonable way to relate to the forces of nature, considering the backlash for our entire civilization that Western optimism about technology is about to bring on in terms of the climate.

What does it mean for your interest in the landscape that you lived in both Zambia and South Africa, places whose landscapes are different from Sápmi [Lapland] and the rest of the Nordic region?

SMB – In Zambia I lived some of the time in the bush, and what struck me then was how new everything was to me. I knew nothing about either the plants or the animals. That made me particularly vulnerable, and I became kind of like a child again. I also became a parent while I was living there, and I remember in particular one occasion when my son ate a berry from a bush I didn't recognize. It scared me to death because I thought it could have been poisonous. But the children there, who knew the area, started laughing—they knew these were delicious berries, and they ate it all the time. It became clear to me then how much knowledge about the landscape we have in our bodies, and how much the landscape where I come from has influenced me emotionally. I realized how fantastic the landscape is, and that inspired me to go in depth in my study of what knowledge there is in landscapes. How do we relate to the landscape? And there are a lot of people who don't want to relate to it at all. The sense of belonging to the coast, for example, has been almost completely erased from the consciousness of the people of the Trøndelag region, even though it lies so close to the sea. We see a plantation of trees and think it's a forest. We no longer have any kind of relationship to the original landscape, and we can't see the transformations.

Your work often touches upon history and history writing processes. How could we think of the history of nature itself?

SMB – Nature definitely has a history of its own, not least a colonial one. The forestry industry in particular has completely changed the landscape, and the same is true of the coast. My grandfather was both a fisherman and a farmer, but structural changes in society have made it impossible to live that way anymore. If you don't know the history, you don't realize that it looked like that until just recently. Capitalism's last stage, if you want to turn the concept around, doesn't want us to remember. It would happily turn everything into a park. But the land is intimately led to the history and the economy, and if we cut our ties to the landscape, then it doesn't actually matter what we do.

Sissel M. Bergh (b.1974) is based in Trondheim. M. Bergh graduated from Oslo National Academy of Fine Arts and University of Technology, Durban. Her works recently have been exhibited at Telemark kunstsenter (2019), Sámi Dáiddáguovdas (2018), and Kunsthall Trondheim (2017).

Sissel M. Bergh was in residence in Gothenburg in June 2019 with support from Iaspis Swedish Arts Grants Committee and Västra Götaland region. The biennial would like to thank the local collaborators, artist-run organisations Kiosken and Nejd, that hosted the artist during her residency. Presentation supported by OCA – Office for Contemporary Art Norway.

Language AND Nature
Sissel M. BERGH

Work-in-progress. Documentation from Sissel M. Bergh's artist residency in Gothenburg. Photo: Malin Griffiths

Work-in-progress. Documentation from Sissel M. Bergh's artist residency in Gothenburg. Photo: Malin Griffiths



WAYS OF SEEING: HUMAN, NATURE, TECHNOLOGY GOTHENBURG MUSEUM OF NATURAL HISTORY

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

Sannah BLACK Liv BUGGE
Paolo CIRIO Sean DOCKRAY
Annika ERIKSSON Rikke LUTHER
Ohlsson/DIT-CILINN Oliver RESSLER
Lina SELANDER & Oscar MANGIONE

OPENING HOURS Tuesday–Sunday 11am–5pm,
Thursday 11am–8pm

ADDRESS Museivägen 10, 413 11 in Slottsskogen, Gothenburg
www.gnm.se

TRAM 1, 2 or 6 to Linnéplatsen



GOTHENBURG MUSEUM OF NATURAL HISTORY

LISTENING TO NATURE

INTERVIEW WITH Ohlsson/DIT-CILINN

Your artistic practice is often inspired by nature. Can you talk about the process behind the work that's on view at the Museum of Natural History?

OHLSSON/DIT-CILINN – To gather material and inspiration for the piece, we hiked through the forest around the lake Västra Nedsjön. On these expeditions we've seen the formic acid steaming up through the dusk alongside lichen-speckled hunting blinds, and we've come across clear-cuts that only days earlier were populated by quiet pines. One place we keep returning to is a gigantic overturned root ball that has taken an enormous divot out of the earth. In the void left by the roots lies a little pool that brews mosquito larvae and horseflies. Their bites are our blood offering. We usually sit for a while at the edge of this pool and are filled with an umami so sharp that it almost blacks out your vision. If you're completely still, the birds' warning calls come to an end and you can feel the forest's ancient gaze boring through you.

Earlier you've said that you're interested in "the museum's subconscious." What do you mean by that?

OHL/DC – The museum is an important place where lots of people can get an up-close experience of nature's forms. But the scientific world view as such is rooted in a history in which man occupies a higher position in what we call nature. This point of view has created an imbalance in our way of relating to the biosphere. As a culture we feel alienated from our living surroundings, and that is huge loss. With the museum's "subconscious" we mean the mythical and subjective experience of nature. We aim to give expression to a living landscape and to the nurturing and the dismay that can only be described by our senses. Our work speaks to the collective wraith of all the beings that have been stuffed with sawdust or soaked in jars of formaldehyde. What we hope to do is to take up again the lost dialogue between the material and the immaterial.

How does the piece relate to your work as artists?

OHL/DC – Our work as artists interacts with the myths—that is, with the images and the histories through which we understand ourselves and the contemporary world. The piece that's on view during the biennial dives down into the myths about the approach of doomsday and the fall of man. Both stories have long been part of our culture. They teach us that in the future the Earth and the body are temporary, dirty tapestries waiting for the light. It's hard to change that kind of values with rational arguments. So we work with pictures taken from the visual groundwater that seeps through our dreams—pictures that speak the language of the place in our subconscious that has been taken over by these stagnated hierarchies. Just like some of our earlier work, this installation at the Museum of Natural History will work with opposites. We strive to create an experience that feels beautiful and repulsive, sacred and profane, of our time and ancient and futuristic all at the same time.

Ohlsson/Dit-Cilinn consists of David Ohlsson (b.1985) and Dit-Cilinn (b.1983). They have worked collaboratively since 2007 and are currently based in Hindås. The duo has exhibited internationally in Los Angeles, New York, Amsterdam, Chiang Mai and Brussels among other places.



Artist duo Ohlsson/Dit-Cilinn at Gothenburg Museum of Natural History. Photo: Mahdi Rasoli





Stills from *and they were very loved* (2017) by Annika Eriksson.

AND they WERE very LOVED

INTERVIEW WITH Annika ERIKSSON

In her work part of the biennial, artist Annika Eriksson examines animals that are usually not presented in natural history museums—our beloved pets.

The relationship between people and animals has been a recurring theme in your work as an artist. Can you tell us why you are so interested in it?

ANNIKA ERIKSSON – I am interested of the interdependence between animals and humans, the slippages and connection, but also the registers of violation and the animal as distinctively human projection surface – a form of ambivalent movement between closeness and alienation. The animals have an instability of category – we are looking at them, or rather their representation, and to some extent at ourselves. A question that loops back, is on the one hand a crisis of co-habitation and the breakdown in our relation to other living beings, whilst also an exploration of the more slippery questions of how and on which terms those relations could be re-imagined.

What artwork are you presenting during the biennial?

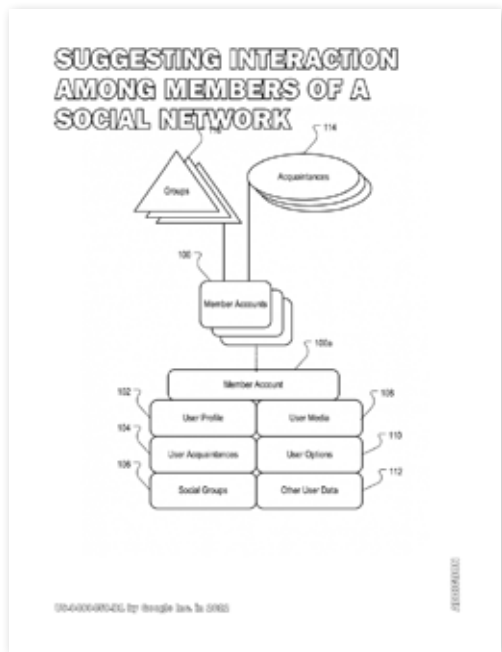
AE – *and they were very loved* consists of 50 stills, depicting animals that lived their lives in relationships and dependence to humans. The original material stems from private amateur films, donated to the Media Archive of Central England at the University of Lincoln.

Annika Eriksson (b.1956) is based in Berlin. Her recent shows and projects include *ANIMAL* at Tate Liverpool, *Cat Portrait and Other Works* at Kunsthall Oslo, and *The Social* at Moderna Museet Malmö.



ART, Hacktivism AND THE Unknown Rules OF THE Digital SPACE

INTERVIEW WITH Paolo CIRIO



Still from *SOCIALITY, the Coloring Book of Technology for Social Manipulation* (2018) by Paolo Cirio

In your artistic work, you often reference law and often refer to various patents on the Internet. Can you tell us more about how you work with the information in your art?

PAOLO CIRIO – I make political art concerning the Internet. My artworks are often interventions and documentations of specific issues concerning privacy, democracy, economics, and intellectual property. Internet is a technology that disrupted many of the obsolete legal structures. Corporations and authorities took advantage of such legal disruptions to abuse their power. With my work, I look at those legal disruptions, often problematising them with further provocations, but ultimately I’m interested in strengthening the law for the Internet age, to make it fair, quick, efficient, and as democratic as it should be with the Internet.

Tell me about the work that you will exhibit at GIBCA.

PC – In order to inform on devices that enable discrimination, polarization, addiction, deception, and surveillance, I documented over twenty-thousand patents of Internet technology of the last past twenty years. I then invited participants to share, flag, and ban these technologies designed to monitor and manipulate social behaviours. I obtained patent images and data through hacking the Google Patents search engine. Then I rated the patents and created thousands of compositions with images of flowcharts and titles of inventions, which were published on the site *Sociality.today*. The concept of turning patents into vehicles for regulations aims to exploit intellectual property law as a tool for oversight. This work integrates both the dystopia surrounding technology and the utopia of democratic oversight with flowcharts of patents, taking the form of documentary and protest art.

How did your great interest for the Internet evolve?

PC – My background is from hacker cultures; I had believed and advocated for absolute freedom of the Internet. However, I have also always been interested in discussing the power of the media, and that is why I’ve invested my life in this field. Today, I can’t stand politicians, but also hackers or Internet activists who don’t see the need and potential of fair rules that can govern the Internet. I think that absolute Internet freedom was the reason why the Internet became such machine for controlling and manipulating people in the hands of a very few. It’s an unacceptable undemocratic situation and more people need to take responsibility for it, instead of just creating new technology. Removing human values—such as ethics, politics, and equality—is the most shameful mistake technologists are doing today.

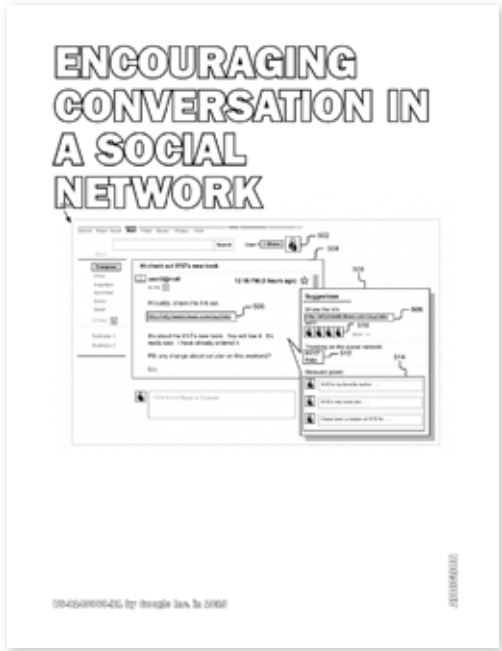
What are the greatest challenges to humankind in a digital age?

PC – Creating a global governing agency for information technology policies.

Your work will be exhibited at Gothenburg Museum of Natural History, perhaps an unusual place for Contemporary Art. What do you think about that?

PC – I always like to expand the venues of presentations and my audience. I rarely make works for only the art world. My work is meant to inform and inspire change, therefore I’m always happy to show in unusual venues with unexpected audience.

Paolo Cirio (b.1979) is based in New York. 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, Boston, Tate Modern, London, and more.



Still from *SOCIALITY, the Coloring Book of Technology for Social Manipulation* (2018) by Paolo Cirio

Packhusplatsen, 1977. Photo: Pål-Nils Nilsson / Riksantikvarieämbetet



Vue de la ville Gustavia dans l'isle S:t Barthélemy (View of Gustavia on the S:t Barthélemy island). Belanger, Louis, 1756–1816 (creator). Cordier de Bonneville, Louis-Joseph, 1766–1843 (engraver). Printed ca 1790–ca 1805. Uppsala University Library.

DOUBLE EXPOSURES

FRANSKA TOMTEN

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 the Swedish King Gustav III. But in Gothenburg there are no official memorials at the French lot 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 (the French lot) 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 Harbor, as well as to the connections between trade and injustice from a broader perspective.

ARTISTS

Eric MAGASSA PACKHUSPLATSEN

Ayesha HAMEED PACKHUSGATAN AND IN THE GIBCA APP

ADDRESS Packhusplatsen 4, Gothenburg
TRAM 1, 9 to Stenpiren

Historical materials related to Franska tomten (the French lot) are on view at Göteborgs Konsthall.



FRANSKA TOMTEN

Visible AND Invisible STORIES OF A CITY

INTERVIEW WITH Erik MAGASSA

You participate in the biennial with an artwork in public space, at Packhusplatsen, a place formerly known as Franska tomten (the French lot). What will the audience see there?

ERIC MAGASSA – The construction fence around Franska tomten is going to be wrapped with a forty-meter-long mural covered with images spread all across it—photographs, collage, and archival images from different sources in varying formats overlapping one another.

Can you tell us about your artistic process for this piece?

EM – I started by visiting the area around Franska tomten (the French lot) to get an understanding of the place and to look for historical traces, both visible and invisible. It felt important to examine the site in order to establish a physical relationship with it. Through Michael Barrett, Africa Curator at the Ethnographic Museum in Stockholm, I got access to archival material, material that served as starting point for this artwork. Michael showed me the museum's collections and told me about his personal connection to Franska tomten and the transatlantic slave trade. Meeting with him gave me a deeper insight into Sweden's colonial history. By combining my own material with archival pictures, I try to get a grip on "the incomprehensible" and give it form.

Franska tomten holds a hidden history of colonialism. How do you relate to this?

EM – First, through my own family history, with roots in France, Sweden, and Senegal. I have personal connections both to the place and to colonial history at large. Issues of identity and the legacy of colonization are topics I've been working with continuously in my artistic practice.

TIP: Join Eric on October 12 for a guided tour through the city's colonial past. More info on www.gibca.se

Eric Magassa (b.1972) is based in Gothenburg. Magassa studied at Central Saint Martins, London and The Art Students League of New York. His work has been exhibited nationally and internationally, most recently in the survey exhibition *Modernautställning* 2018.

The art project is commissioned by Göteborg International Biennial for Contemporary Art in collaboration and with support of Trafikverket Gothenburg.

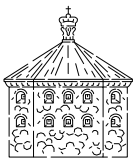
The Lost Series (Göteborg) (2019) by Eric Magassa



Download the GIBCA app to listen to the soundworks by Ayesha Hameed and Pia Sandström at their designated locations in the Gothenburg Harbour and in Haga.



Documentation of visit at the construction site for the Westlink project. Photo: Ola Carlsson



SOUNDWORKS in THE City

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) and take a walk in Haga, to Kaponjörgatan and Skansen Kronan, to discover the place where the artist recommends you experience the sound piece.

INTERVIEW WITH Pia SANDSTRÖM

Why is it interesting for you to work with sound?

PIA SANDSTRÖM – Sound is invisible. It provides space for a bodily and psychological experience of a place that's based on oneself. Sensations and memories open up the place and take form between the body, the surrounding environment, and imaginary places. It's like a double exposure, a parallel space. In 2013, I did a sound installation for the exhibition Hilma af Klint at Moderna Museet. The work involved with that piece was based on sounds that I "heard" in Hilma's paintings. I want to examine an idea and a striving for another space—a fiction you can enter into. It's not so easy to distinguish geographic places from imaginary ones: memories and fantasies blend with reality.

You're going to have a working process that extends through three years. What opportunities does that create?

PS – Time can be like a spinning wheel, and now there is an opportunity to hop off at certain stopping points, to return to places and enter them from a different direction. The sound piece is conceived to be experienced in different places, indoor and outdoor spaces. The landscape, the city, people, weather, and the changing seasons all affect the process and all want different things. Along the way and during this time, I'm going to make a series of works, parts that are put together to form a whole. Those parts become experiences that form layers—layers that offer new perspectives.

I'll base the work on various places and allow people to come in. I'm interested in the city's palimpsest, the underlying meanings that have been erased by voices, footsteps, and digging. The first part leads down through the surface of the ground we're standing on and moving over, down into the clay, drilling down through the hard, ringing bedrock. It's a vertical movement, a plumb line. In working with the next part, I'll make use of that plumb line.

Your work is going to be presented in Haga. Did you find anything in particular there?

PS – For me it's a powerful image, this enormous mass of rock and clay that must be moved aside in the construction of a tunnel deep in the earth for people to move through. The plan is to build an entrance in the vicinity of the School of Education and a service tunnel with an entrance at the School of Psychology, departments in the University of Gothenburg with names that are worth thinking about in this process. The bedrock has lain still and untouched since before history. Rock and clay at the bottom. We've been moving clay around for a hundred fifty years of Gothenburg's four-hundred-year history. There's a sluggish-

ness in the ground that is not visible to the eye. Kaponjörgatan, the street that leads from the Skansen Kronan straight northward to the fortifications up on the heights of Otterhälleverken, was once a hidden passageway. I'm interested in the layers in the ground under our feet. Right now, I'm experiencing the place in layers, in the flows between the layers. Recent history makes an impact. Café culture, tourists, demonstrators in near-time, on top of dirty streets, hard work—the present. It's exciting to think about what has happened in a place, what's going to happen—and what happens there that we don't see.

Can you tell us something about the title of the work The Gothenburg Suite?

PS – The installation takes the form of a sonic core sample, a link to the testing of the rock formations beneath the city. They belong to a set of deep bedrock types that are known in geological circles as the Gothenburg Suite. It is a 1.6-billion-year-old rock formation that lies with a north-northwest to south-southeast orientation and a 40–60-degree slope. The drilling in the bedrock has its own temporal rhythm: the rock decides. Suite is also the name of a dance form that was common during the seventeenth and eighteenth centuries—a popular, simple dance built up of circles.

TIP: Join us for a walk in Haga together with the artist and Tom Wennberg, archaeologist at Museum of Gothenburg. We meet at Järntorget on Tuesday 8 October 5 pm.

Pia Sandström (b. 1969) is based in Stockholm. She received her education from art academies in Stockholm, Helsingfors and Trondheim. Here works were part of solo and group exhibitions in Sweden and abroad. Among others, a sound piece by the artist was commissioned for *Hilma af Klint – a pioneer of abstraction* exhibition at Moderna Museet in Stockholm (2013).

Between 2019 and 2021, the municipal art administration Göteborg Konst (Gothenburg Art) has been responsible for temporary artworks at the construction sites for the stations of the Västlänken (Westlink) tunnel project. As part of the project, the Gothenburg International Biennial for Contemporary Art, with mandate from Göteborg Konst is producing a series of three sound installations that bring unexpected qualities to their urban spaces during the construction of the tunnel. Each year a new sound installation will be presented, Pia Sandström's *Gothenburg Suite*, based on the Haga neighborhood, is the first one.

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

PROGRAMME GIBCA 2019

From start to finish, the biennial offers a rich agenda of events. See below for detailed information on talks, lectures, film screenings, workshops, city guided tours and many more.

Schedule of events is subject to change. Please check www.gibca.se for most up-to-date information.

OPENING – PART OF THE LABYRINTH

Göteborg International Biennial for Contemporary Art welcomes you to the opening of its 10th edition titled *Part of the Labyrinth*, curated by Lisa Rosendahl.

Inauguration speech and artist presentations at Röda Sten Konsthall.

Biennial arenas: Röda Sten Konsthall, Göteborgs Konsthall, Gothenburg Museum of Natural History Franska tomten (the French lot) (currently Packhusplatsen) and Haga.

Time: Saturday, 7 September 11am–6pm,
Inauguration speeches 12pm
Place: Röda Sten Konsthall

OPENING PARTY!

For the biennial opening party, we invited the amazing Gothenburg-based club Addis-Dakar to take over Röda Sten Konsthall. Djs: Lemma, Magassa, Miriri.

Time: Saturday, 7 September 9pm–late
Place: Röda Sten Konsthall

PRESENTATION OF THE ARTISTS AND PANEL DISCUSSION

ART AND THE WRITING OF HISTORY

Meet artists Lhola Amira and Eric Magassa in a conversation moderated by film researcher Jyoti Mistry. Amira lives and works in Capetown, South Africa, and is currently featured in a solo show at Skövde Art Museum. Her work *Lagom: Breaking Bread with the Self-Righteous* deals with Sweden's role in the colonization of Africa. Magassa is based in Gothenburg and is one of the participating artists in *Part of the Labyrinth*, contributing a site-specific work for the Franska Tomten, a place in Gothenburg that has historical connections to the island of Saint-Barthélemy and Swedish colonial history.

The programme is a collaboration between Gothenburg International Biennial for Contemporary Art and Skövde Art Museum.

In English

Time: Thursday, 12 September 6–7pm
Place: Gothenburg City Library

EVENING LECTURE

ART AT THE BAR

Björn Westerlund, art educator at Röda Sten Konsthall, talks about contemporary art with focus on unexpected connections, freedom of thought and creative processes. Together we explore the art of today and yesterday through new ways of thinking, lateral logic and a bunch of good-natured irreverence.

In Swedish

Time: Wednesday, 18 September 6–7pm
Place: Röda Sten Restaurant

Inauguration / *I Am Queen Mary* by Jeanette Ehlers and La Vaughn Belle.
Photo: Thorsten Altmann-Krueger



The French Lot: Shedding Light On Swedish Colonial History. Lecture and panel discussion. September 20th at röda sten konsthall

LECTURE AND PANEL DISCUSSION

THE FRENCH LOT: SHEDDING LIGHT ON SWEDISH COLONIAL HISTORY

During the period 2019–21, GIBCA will be inviting artists to relate to the Franska tomten (the French lot) connection to the Swedish colonial rule of the Caribbean island of Saint Barthélemy. In collaboration with Public Art Agency Sweden, the biennial invites to a discussion on the role of art in shedding light on and reminding about Sweden's colonial history and involvement in the slave trade. Should there be a permanent memorial at the French lot to mark the history of the place? If so, who should form such a process, and how?

The panel discussion includes artist Jeannette Ehlers, co-author of the work *I Am Queen Mary* in Copenhagen, produced on her own initiative; artist Eric Magassa, who is featured in this year's biennial with a work at Franska tomten; Judith Wielander, curator of Visible Projects specializing in socially engaged art; Mathias Danbolt, art historian; Sarah Hansson, curator for Göteborg konst (Gothenburg Art); and Lotta Mossum, curator for the Public Art Agency Sweden.

The programme is a collaboration between Gothenburg International Biennial for Contemporary Art and Public Art Agency Sweden. In English

Time: Friday 20 September 1–5pm
Place: Röda Sten Konsthall

ARTISTS PRESENTATION AND PANEL DISCUSSION.

WHITE CUBE, WHITE GAZE

In the white cube of the gallery space, art seems separated from other contexts—a view of the exhibition space that has been associated with modernity's promise of freedom, but also with the ruthless exploitation that comes with capitalism and colonialism. Göteborgs Konsthall, which opened in 1923, can therefore be seen as central to the dreams and nightmares on modernity in the trading and industrial city of Gothenburg, and as a place that today is crisscrossed by historical conflicts and holds a privileged position within the public realm.

The programme takes the history of the place as a point of departure, beginning with a presentation of the artist Sissel M. Bergh and a screening of a film by Hanni Kamaly followed by a panel discussion.

Konstfrämjandet Västra (the People's Movement for the Promotion of Art, Western District) presents the project *Unlearn! What Is Decolonial Art in Sweden Today?* The project is based on interviews with artists and takes aim at the question of what a decolonial practice implies. What role can art play in a decolonizing discourse? And what role can institutions of art and culture play in supporting decolonizing processes?

In Swedish

Time: Saturday, 21 September 2–5pm
Place: Göteborgs Konsthall

LUNCH LECTURE

COAST TO COAST

Artist Linda Tedsdotter describes the project and exhibition *Coast to Coast*, on view at the Gothenburg Public Library and part of GIBCA Extended. *Coast to Coast* is a collaboration among artists from Gothenburg and Dakar who meet at and participate in the Dak'Art Biennial and GIBCA Extended. Started in Dakar in 2018, the collaboration continued in the summer of 2019, when four Senegalese artists have been in residence at Konstpedemin Art Centre in Gothenburg, and together with artists from West Sweden, have been working with the biennial's theme as a point of departure in their practice. This collaboration has resulted in the exhibition *Coast to Coast*, on view at the City Library. Tedsdotter talks about what it means to create a transcontinental artistic dialogue and opens up for a discussion about local and global topics of mutual concern, such as climate change, norms, and equality.

Programme in collaboration with Göteborgs Konsthall. In Swedish

Time: Tuesday, 24 September 12:15–12:45pm
Place: Gothenburg City Library

DISCUSSION

PODCAST “MÄNNISKAN OCH MASKINEN” VISITS PART OF THE LABYRINTH

Radio journalist Eric Schöldt has been speaking with Per Johansson, a PhD in human ecology, as part of the radio program and podcast *Man and the Machine (Människan och maskinen)* in a series of conversations about the history of science and the history of culture. Over the course of twenty radio programs, their discussion has ranged from Isaac Newton's ideas about the world as a clockwork universe that man could examine, measure, and master to René Descartes's division between inner and outer worlds and to questions about the human soul and today's threat to the climate. This year's edition of GIBCA, Part of the Labyrinth, has found inspiration in similar ideas.

At Röda Sten Konsthall, Eric Schöldt and Per Johansson meet in a conversation inspired by the biennial's artworks, theme, and issues.

You can listen to the radio podcast here: sverigesradio.se/manniskanochmaskinen
In Swedish

Time: Wednesday, 25 September 7–8pm
Place: Röda Sten Konsthall

FILM SCREENING, PERFORMANCE, AND PANEL DISCUSSION

THE CENTER IS THE PERIPHERY

Urban Art presents two films that visually and politically question what street art and public art are. The film *The Center Is the Periphery: A Hammarkullen Story*, directed by the Chilean photographer Futuro Berg, is about the Hammarkullen Urban Art street art festival of 2017. The festival challenged current ideas and trends in Europe, where street art had evolved into decorative facades and become part of cities' branding efforts. In the film *Tropicalismo Mágico*, the artist Mr. Bricks converses with his father about political activism against the Argentine military junta, relating it to the visual language of graffiti. After the screening, Daniel Terres, project manager for Urban Art, will lead a discussion with the filmmakers about the worlds these films bring together. The discussion will be followed by a performance by Mr. Bricks.

In Swedish

Time: Wednesday, 2 October 6–8pm
Place: Göteborgs Konsthall

PERFORMANCE AND EDITORIAL RELEASE

HOW TO PREPARE FOR A HURRICANE PT. 2

Performance by Quinsy Gario with the participation of Glenda Martinus and Jörgen Gario. Release of *L'Internationale Online* www.internationaleonline.org

On September 5th 1995 the Dutch Caribbean island of St. Maarten experienced its worst hurricane in recorded history. *how to prepare for a hurricane pt. 2* is a performance that centers on one family's experience of that devastating event. A mother and her two sons contemplate loss, forgiveness and fundamental changes in the face of a life altering event with poetry, music and blue tarp. Quinsy Gario (Curaçao/St. Maarten/The Netherlands) is a performance poet and visual artist who focuses on decolonial remembering and disruption. The performance is a commission by L'Internationale Online, co-produced with Van Abbemuseum.

The evening marks also the release of L'Internationale Online's newest e-publication, *From Colonialism to Fascism?* (working title), a collection of contributions examining how the resurgence of (neo)fascist sentiments is intrinsically connected to contempo-

rary forms of racialised politics, which have their bedrock in the colonial project.

Event organized by L'Internationale Online and Valand Art Academy, in collaboration with Gothenburg International Biennial for Contemporary Art. Co-funded by the Creative Europe Programme of the European Union. In English

Time: Thursday, 3 October, 5-6:30pm
Place: Göteborgs Konsthall

ARTIST TALK

PIA SANDSTRÖM

Artist Pia Sandström, a contributor to GIBCA 2019, talks about her work with a site-specific sound installation based on the area around the Haga neighbourhood of Gothenburg. We get a chance to hear about Sandström's artistic process, in which she investigates the histories and geological layers exposed in conjunction with the excavations for the West Link infrastructure project. Sandström is working on the sound project until 2021, and this first part of the work can be seen as an archaeoacoustical core sample that takes us deep into the Earth and into the myths and stories surrounding the people who have lived in the neighbourhood. Pia Sandström is based in Stockholm and works with sound, text, and textile.

The project is being undertaken by the artist and GIBCA in collaboration with the City of Gothenburg through its Department of Transportation and its Cultural Administration's art unit, Gothenburg Art, in the framework of the West Link project.

In Swedish

Time: Tuesday, 8 October 12:15–12:45pm
Place: Gothenburg City Library

SOUNDWALK

THE GOTHENBURG SUITE

Experience Pia Sandström's new sound work *The Gothenburg Suite (Göteborgs-sviten)* and meet the artist during a walk in the historical area of Haga. What stories does the earth contain and what traces do we leave behind? Travel in time, space and archeological layers in conversation with Tom Wennberg, archaeologist at Museum of Gothenburg and artist Pia Sandström. The soundwalk programme is developed in collaboration with Museum of Gothenburg.

The soundwork is commissioned by the biennial with mandate from City of Gothenburg through its agencies Cultural Affairs and Administration, Göteborg Konst and Trafikkontoret, in the frame of the West Link project.

In Swedish

Time: Tuesday, 8 October 5–6pm
Place: The walk starts at Järntorget
RSVP: bokningar@gibca.se

LECTURE

SWEDISH COLONIAL HISTORY – ABOLITION OF SLAVERY AND CONTEMPORARY EUROPEAN DISCOURSES

As one of the last countries in Europe, Sweden abolished slavery October 9, 1847. On the Commemoration Day for Abolition of Slavery on Saint Barthélemy, former Swedish colony, GIBCA invites a professor in economic history, Klas Rönnbäck, and an international political scientist, Françoise Vergès, to refer to the Swedish and European colonial past and its current

implications.

Klas Rönnbäck talks about Gothenburg's part in Triangular Slave Trade and the connection of a plot of land in Gothenburg harbour with an island in the Caribbean, Saint Barthélemy.

Starting with the representations in painting of the abolition of slavery in Europe, Françoise Vergès refers to the abolition of slavery in Europe and the silencing of its commemorations, while addressing ways in which demands for remembering constitute a struggle against racism and one for dignity.

The event is organised by Göteborg International Biennial for Contemporary Art in collaboration with the French Institute in Sweden. In English.

Time: Wednesday, 9 October 5–7pm
Place: Gothenburg City Library

CITY GUIDED TOUR

POWER, CITY, ART: A WALKING TOUR THROUGH GOTHENBURG'S COLONIAL HISTORY

To mark the United States invasion of Afghanistan on October 7 and the proposed day of remembrance for the Abolition of Slavery on Saint Barthélemy on October 9, Urban Konst at Göteborgs Konsthall and the Forum for Decolonial Feminists are arranging a walking tour to explore the traces of colonial trade in Gothenburg's architecture. One of the tour guides is artist Eric Magassa, who is contributing a new work to the biennial, informed by the Swedish colonial past.

In Swedish

Time: Saturday, 12 October 2–4pm
Place: The tour begins at Göteborgs Konsthall

Artist talk with Pia Sandström October 8th at Gothenburg City Library



Photo: Nathalie Åhbeck



Remixing Thoughts Live Podcast with Studio Märka
October 12th and 13th at Röda Sten Konsthall

LIVE PODCAST AND DISCUSSION
REMIXING THOUGHTS
During Open Week design festival, Studio Märka is invited to Röda Sten Konsthall to produce, along with a series of guests, Remixing Thoughts, two live episodes of the Märka podcast. Together with the invited guests, the podcast makers will be discussing art and design and the importance of opening up new perspectives in a human-centred world. The conversations will revolve around time and the perspectives we need if we are to see beyond our current world view and formulate new ideas for the world to come.

Studio Märka is the design duo of Klara Lindqvist and Philippa Stenmarker, who have been using artistic exploration to examine the relationships between humans and non-humans.

The programme is a collaboration with the Open Week design festival at HDK, the Academy of Design and Crafts at the University of Gothenburg. In Swedish.

Time: Saturday, 12 October 2–3:30pm
Place: Röda Sten Konsthall

LIVE PODCAST AND DISCUSSION
REMIXING TOUGHTS: RE-LEARNING THE PAUSE
In a time dominated by quantifiers and widespread talk of “performance” and “productivity,” we invite you to a reflection on the idea of pause. Starting from Åsa Elzén’s work *Transcript of a Fallow* (*Avskrift av en Träda*) (2019), which is presented in the biennial, and *A fallow* (*En Träda*), a rug commissioned in 1919 for the Fogelstad Library by Elisabeth Tamm, later a part of the Fogelstad Group, we gather to talk about ecology, time, and recovery. We will gather on the rug together with thinkers from various fields and imagine ways of slowing down in order to avoid planetary and personal exhaustion.

The discussion is live-streamed as an episode of the podcast Märka, and is part of the Open Week design festival. Pella Thiel, an ecologist and nature rights activist, and Stina Bäcklund, a philosopher, talk about recovery from an ecological and a psychological perspective.

The program is a collaboration with the Open Week design festival at HDK, the Academy of Design and Crafts at the University of Gothenburg. In Swedish.

Time: Sunday, 13 October 2–3:30pm
Place: Röda Sten Konsthall

EVENING LECTURE
ART AT THE BAR
Björn Westerlund, art educator at Röda Sten Konsthall, talks about contemporary art with focus on unexpected connections, freedom of thought and creative processes. Together we explore the art of today and yesterday through new ways of thinking, lateral logic and a bunch of good-natured irreverence.

In English

Time: Wednesday, 16 October 6–7pm
Place: Röda Sten Restaurant

ARTIST TALK
DOIREANN O’MALLEY
Curator Lisa Rosendahl joins artist Doireann O’Malley for a conversation about transgender studies, science fiction, biopolitics, artificial intelligence, and much more. The conversation is based on O’Malley’s practice, which explores fluid gender identities and how nature and technology, for example, are far more diffuse than our categorization of them would suggest.

O’Malley works primarily with video, and in the biennial the artist is showing the video installation Prototype II: The Institute for the Enrichment of Computer Aided Post Gendered Prototypes, which has been developed in collaboration with Armin Lorenz Gerold, who composed the music for the artwork.

In English

Time: Saturday, 19 October 3–4pm
Place: Göteborgs Konsthall

FILM SCREENING
DONNA HARAWAY – STORYTELLING FOR EARTHLY SURVIVAL
At the Museum of Natural History, the biennial invites you to meet Donna Haraway, a feminist thinker and physicist, through a documentary film directed by Fabrizio Terranova. Haraway is committed to environmentalism and in constant search of new ways to look at the world. In the film portray, we meet the Haraway in her home, surrounded by real and animated creatures that help thread her story. Animated by green screen projections, archival materials and fabulation, the film is an appropriately eccentric response to a truly original thinker. Refusing to distinguish between humans, animals and machines, Haraway proposes new ways of understanding our world, to

challenge normative structures and boundaries. Haraway’s approach to writing is equally distinct, embracing narrative techniques in painting a rebellious and hopeful future. Join us for a charming documentary introducing the world of a remarkable feminist thinker.

In English

Time: Saturday, 19 October 3–4:30pm
Place: Gothenburg Museum of Natural History

LUNCH LECTURE
INTRODUCTION TO THE TENTH EDITION OF THE GOTHENBURG INTERNATIONAL BIENNIAL FOR CONTEMPORARY ART
Ioana Leca, Artistic Director of the biennial, and Björn Westerlund, art educator, introduce the tenth edition of the exhibition project entitled *Part of the Labyrinth*. They will talk present works by several of the participating artists and the theme. In celebration of the tenth edition of GIBCA, Leca and Westerlund will also take us on a journey through the history of the biennial from 2001 to the present. They will regale us with tales of exciting site-specific art projects and international artists and provide a unique inside look at the work behind the biennial.

In collaboration with Göteborgs Konsthall. In Swedish.

Time: Tuesday, 22 October 12:15–12:45pm
Place: Gothenburg City Library

ARTIST TALK
ÅSA ELZÉN
Meet artist Åsa Elzén in a conversation about her artwork developed for the biennial, *Transcript of a Fallow* and the themes it touches upon—the relation between various understandings of time; other-than-human

time, human time and economic time and the need to rethink our economic and social models for sustainable futures outside the logic of increased productivity. Åsa Elzén has researched in various projects the legacy of the Women Citizen’s School at Fogelstad. Inspired by the beliefs and practices of the feminist collective, the artist revisits a carpet commissioned at Fogelstad in 1919 and transcribes the piece reflecting on the beliefs it embodies: the notion of pause and the conflicting relation between productivity and ecology.

Swedish

Time: Wednesday, 23 October 6–7:30pm
Place: Röda Sten Konsthall

ARTIST TALK
LIV BUGGE
Meet Liv Bugge, one of the biennial’s contributing artists, who lives and works in Oslo. Bugge’s work has often revolved around the social structures of Scandinavia’s welfare states and around the various norms that guide how we act and how we see one another and the world around us. In the work on view in this year’s biennial, Bugge has followed the relocation of the geology and palaeontology collections of the Museum of Natural History in Oslo. The artist directs our attention to how institutions categorize and distinguish between the human and the non-human and between the living and the dead. The deep interweaving of man’s existence with other living beings and geology plays an important role in the artist’s work.

The programme is developed with support from Office for Contemporary Art Norway. In Swedish

Time: Thursday, 24 October 6–7:30pm
Place: Gothenburg Museum of Natural History

Artist talk with Åsa Elzén.
October 23rd at Röda Sten Konsthall.





Artist Talk with Oliver Ressler
November 13th at Röda Sten Konsthall

PANEL DISCUSSION
WALLDRAWING: ON THE ROLE OF
ART IN CLASS CONFLICT

In the years following the Second World War, Sweden's "workshop clubs" began collecting art as part of the growth of union organisations and political collectivism. Art and other forms of cultural expression helped establish political issues, historical conflicts, and worker identity. The discussion will be based on artist Knud Stampe's (1936–96) *Wall Drawing* (*Väggteckning*), a work about the "time tracking men" employed in factories, which is on loan from SKF's workshop club for the exhibition at Göteborgs Konsthall. The piece Stampe created for the workers at SKF conveys a critical view of working conditions that persist in factories to this day.

What can we learn from the cultural engagement of unions during the twentieth century? What does today's labour art look like, and how is a political movement expressed in form? Michele Masucci talks with Margareta Ståhl, PhD, former archivist for the Swedish Labour Movement's Archive and Library and an active member of Arbetarkonstgruppen (The Labour Art Group), and with artist Benj Gerdes, who presents his on-going project about the conflict in Gothenburg Harbour.

In Swedish

Time: Saturday, 2 November 2–5pm
Place: Göteborgs Konsthall

LUNCH LECTURE
ART AS A MEETING PLACE

Daniel Terres, project manager in the Urban Konst department of Göteborgs Konsthall, introduces and shows *The Center Is the Periphery: A Hammarkullen Story*, a film by Chilean photographer Futuro Berg. The film depicts how the 2017 street art festival Hammarkullen Urban Art challenged current ideas and trends in European street art, which in recent years has often been reduced to decorative facades and cities' branding efforts. The film follows artists and event organisers during and after the festival and poses questions about the role of street art today.

Organized by Göteborgs Konsthall. In Swedish

Time: Tuesday, 5 November 12:15–12:45pm
Place: Gothenburg City Library

LECTURE
PART OF THE LABYRINTH: INGER
CHRISTENSEN'S POETIC WORLD

An evening devoted to the poet Inger Christensen and her interwoven understanding of the world. Together with poet Marie Silkeberg, we talk about the book *Part of the*

Labyrinth and the Danish poet's world view. Silkeberg has translated Inger Christensen's writing into Swedish. Christensen wrote *I think, / therefore I am part / of the labyrinth* for her collection *Letter* in April as an answer to French philosopher René Descartes's famous axiom "I think, therefore I am." The Gothenburg International Biennial for Contemporary Art has borrowed the title for its tenth edition from this quote by Inger Christensen and the essay collection *Part of the Labyrinth*, that includes a meandering mix of literary genres, reflections, and travelogues. In *Part of the Labyrinth* ecopolitics, analysis of Dante and the Baroque Era, and the relationship between individual, existence, and language are all woven together to create new points of view.

Programme organised by the Gothenburg International Biennial for Contemporary Art in collaboration with Kollegium (www.kollegium.nu). In Swedish.

Time: Thursday, 7 November, 6–7:30pm
Place: Gothenburg City Library

PRESENTATION AND DISCUSSION
ARTIST AS CREATIVE FORCE IN
CLIMATE PROJECTS

Please join us for an after-work event at Röda Sten Konsthall to learn more about local and international projects that contribute to awareness of climate change.

Röda Sten Konsthall and TILLT are hosting an informal presentation of the climate awareness project Cultural Adaptations, the objective of which is to find creative, innovative, and site-specific responses to climate impacts and to equip cultural organisations and cities with the knowledge and skills they need to contribute to our transition to a changed climate. Meet artist Ulrika Jansson and a representative of the Poseidon housing corporation, her collaborative partner in the project, and get a glimpse into their project.

During November, the project Cultural Adaptations will be organising a number of seminars in Gothenburg together with the cultural organisation TILLT. The project will draw participants from Scotland, Ireland, Belgium, and Sweden.

For more information about the project, visit www.culturaladaptations.com. In English

Time: Monday, 11 November 5–7pm
Place: Röda Sten Konsthall

ARTIST TALK
OLIVER RESSLER: EVERYTHING'S
COMING TOGETHER WHILE EVERYTHING'S
FALLING APART

Climate change is the most important issue of our times. Artist Oliver Ressler dedicates his film series *Everything's Coming Together While Everything's Falling Apart* to the

struggle of climate activists against a fossil fuel-dependent economy. Three of the films in the series are being featured in the biennial exhibition, one of them at Röda Sten Konsthall, a former boiler house. Meet the artist and find out more about the project and his experience documenting the protests and legal actions of climate activists. Oliver Ressler is an artist who works with issues such as global capitalism, forms of resistance, social alternatives, racism, and global warming.

In English

Time: Wednesday, 13 November 6–7:30pm
Place: Röda Sten Konsthall

CONFERENCE
PARSE CONFERENCE: HUMAN

Paolo Cirio and Oliver Ressler, artists participating in the 10th edition of the biennial, are two of the contributors of the PARSE Research Conference titled Human. The conference, organised by the Platform for Artistic Research Sweden at the University of Gothenburg, offers the biennial audiences the chance to take part in in-depth inspiring presentations departing from the notions of inhuman, subhuman and non-human. Topics like the Anthropocene and the effects of humans on ecosystem, the technological non-human and relation to digital realities, human mobility and the idea of nationhood, decoloniality and desegregation, will be the focus of several panels.

For more information visit: parsejournal.com. In English

Time: Wednesday–Friday, 13–15 November
Place: Valand Academy and HDK, the Academy of Design and Crafts

PANEL DISCUSSION
HOW DO MUSEUMS WRITE HISTORY?

Museums are often seen as instances of au-

thority, but they are always man made. How does a museum come to life? And how does a museum of natural history come together? One of the oldest of its kind, Gothenburg Museum of Natural History holds not only an impressive collection, but also a part of Swedish and world history through the stories of its collection. The museum takes the opportunity to reflect on its history of collecting, making visible interesting stories behind the items on display or study and the social and political context they belonged to.

Programme organized by Gothenburg Museum of Natural History. In Swedish.

Time: Thursday, 14 November 6–7:30pm
Place: Gothenburg Museum of Natural History

ARTIST TALK
PAOLO CIRIO – ART AND HACKTIVISM

Meet Paolo Cirio, conceptual artist, hacktivist and cultural critic, in a discussion about the social and political challenges of the digital age and its effects on the human condition. Cirio's work follows hacker ethics, such as open access and disruption of economic, legal, and political models. In 2013 Cirio exposed over 200,000 Cayman Islands companies by selling their identities in an ironic effort to democratize tax evasion. In 2015 he appropriated photos of high-ranking U.S. intelligence officials from social media and disseminated them onto public walls with stencils. Cirio's actions have been the centre of media attention worldwide and his works are highly awarded. In an increasingly digital and connected environment, Cirio investigates and makes visible Internet's impact on privacy, democracy, finance, and intellectual property.

In English

Time: Saturday, 16 November 2–3pm
Place: Gothenburg Museum of Natural History

Artist Talk with Paolo Cirio
November 16th at the Gothenburg Museum of Natural History



GUIDED TOURS

Enhance your biennial experience! Join one of our guided tours, share your thoughts and get a deeper look inside the themes and background of the exhibitions. The tours are free of charge, open to all, and usually require no reservation. Join us!

GUIDED TOURS AT THE BIENNAL ARENAS

Gothenburg Museum of Natural History
Swedish: Thursdays, 19 September, 17 October, and 14 November 5–8pm

Göteborgs Konsthall
Swedish: Every Saturday at 1pm
English: Saturday, 14 September 2:30pm

Röda Sten Konsthall
A brief introduction to the biennial and Röda Sten Konsthall's exhibition.
Swedish: Every Tuesday–Sunday, 1:00pm

A longer, in-depth tour of the biennial as a whole and the works on view at Röda Sten Konsthall. Tours depart from the lobby.
Swedish: Every Sunday, 4–5pm
English: Wednesdays, 25 September, 23 October, 13 November 5–6pm

THE SENIOR CLUB
Are you curious about the art being made today? Do you like to meet others and talk over a cup of coffee? If so, then the Senior Club is for you.

TOUR
Gothenburg Museum of Natural History
Time: Tuesday, September 17, 1–2pm

TOUR
Röda Sten Konsthall
Time: Tuesday 1 October 1–2pm

TOUR
Göteborgs Konsthall
Time: Tuesday 15 October 1–2pm

ON THE HUNDRED YEARS OF HISTORY AT GÖTEBORGS KONSTHALL
Time: Tuesday 29 October 1–2pm

FROM POSEIDON TO MENSTRUATION PICTURES: ON ART IN PUBLIC SPACES.
Lecture at Verket, the red wooden house on Lilla Stampgatan opposite Ullevi.
Time: Tuesday 12 November 1–2pm

AN INTRODUCTION TO CONTEMPORARY ART IN THE COLLECTION OF GÖTEBORGS KONSTHALL
Time: Friday 15 November 10–11am

WHAT IS CONTEMPORARY ART?
What is contemporary art, actually? Together we look at various exciting works of art and discuss concepts in contemporary art. We conclude with a tour of the biennial exhibition at Göteborgs Konsthall. The program is made possible in collaboration with the Folkuniversitet. In Swedish.
Time: Wednesday 23 October 6–7:30pm
Place: Göteborgs Konsthall

TOUR AND WORKSHOP IN FARSI
Join us for a look at the ongoing exhibition together with artist Azadeh Esmaili Zaghi and conversational therapist Sara Shadabi. Together they discuss a number of issues raised by the exhibition in both Swedish and Farsi. You are then

welcome to join us for a maker workshop led by Azadeh Esmaili Zaghi.
Time: Sunday 13 October 2–4pm
Place: Göteborgs Konsthall

THE LABYRINTH: A DRAMATIZED FAMILY TOUR
An exciting tour for the whole family. Actor Ulrica Flach takes you along on a highly imaginative journey through the artworks in the exhibition. No reservations, but the number of places is limited. In Swedish.
Time: Saturday 9 November 2–3pm
Place: Göteborgs Konsthall

CURATOR-GUIDED TOURS
Lisa Rosendahl, curator for GIBCA 2019, leads tours of the biennial's exhibition *Part of the Labyrinth*.

Göteborgs Konsthall
Time: Saturday 19 October 2pm

Röda Sten Konsthall
Time: Sunday 20 October 1pm

GUIDED TOURS IN EASY SWEDISH
Curious about art that says something about the contemporary world? Together we'll discover the art of the ongoing exhibition in easy Swedish. After the tour, tea will be served in the museum's reading room. The tours are given in collaboration with Studieförbundet Bilda's popular educational programs *Kulturkompis* and *Vägen in*.
Time: Tuesday 17 September, 15 October, 12 November, 4:30–5:00pm
Place: Göteborgs Konsthall

SLOW ART AND YOGA
Slow Art
People spend an average of 15–20 seconds looking at a work of art in an exhibition, but is that really enough to understand and appreciate art? We want to experience together with you what happens when we instead look at a work slowly. Join us for Slow Art! The number of places is limited. Sign up at least a day in advance by emailing **kw@rodastenkonsthall.se**
Time: Tuesdays, October 15 and October 22, 5–6pm
Place: Röda Sten Konsthall

Yoga=Art? – That´s a stretch
We begin several Sundays before the konsthall opens with yoga in the Cathedral. Come in and experience the meeting of yoga and art. Open to all regardless of ability. Please bring your own yoga mat. Admission is free, but places are limited. Reserve your place by emailing **info@rodastenkonsthall.se**
Time: Sunday, 22 September, 6 October, and 20 October 10:30–11:45am
Place: Röda Sten Konsthall

BOOKING GROUP TOURS
Would you like to book a tour during GIBCA that deepens your experience of the art and inspires reflection and conversation? Would you like to book a maker workshop with inspiration from the theme of the biennial? Email **bokningar@gibca.se** or call +46(0)31 12 08 46.

GUIDED TOURS AND WORKSHOPS FOR CHILDREN AND YOUTH

We want to provide spaces for young people's creativity, imagination and participation. The different venues offer lots of activities for everyone from the smallest children to young adults. Please join us!

OPEN WORKSHOP
Göteborgs Konsthall
Come in and create something! Please join us in the art centre's open workshop, where children, young people, and adults can create freely together with artists and art educators. No reservations, but the number of places is limited.
Time: Every Saturday, 12–3pm

YOUNG & CREATIVE
Röda Sten Konsthall
Try out different themes and creative techniques. Drop-in. For participants between 12 and 25 years old.
Time: Every Saturday, 12–5pm, starting 14 September

SUNDAY WORKSHOP
Röda Sten Konsthall
Create something together with an art educator! Theme and material are chosen with inspiration from the exhibition. For children 3 years and older accompanied by an adult. No reservations, but the number of places is limited.
Time: Every Sunday, 12–3pm, starting 8 September

CULTURE NIGHT
Röda Sten Konsthall
With inspiration from *Part of the Labyrinth*, we'll explore new paths and experiment with different

materials! For children, young people, and adults. Brief tours of the exhibition are given at 7, 8, and 9 pm. The makerspace is open until 9pm. No reservation required and free admission all evening!
Time: Friday 25 October 6–10pm

Göteborgs Konsthall
Göteborgs Konsthall invites you to join us for a concert, collective creating in the museum's Open Workshop, and mini-tours every half-hour.
Time: Friday 25 October 6–11pm

ART HOLIDAY
Röda Sten Konsthall
Each day we try out a new creative technique and explore a new material! All participants get to work with these based on their own ideas and with inspiration from the exhibition. For participants between 10 and 16 years old. You can read more at **www.rodastenkonsthall.se**
Time: Tuesday–Friday 29 October–1 November 1–4pm

Göteborgs Konsthall
We're spending the autumn school holiday with film and filmmaking. Make your own short film and participate in film screenings, pop-up workshops, open studio, and more. Read more at **konsthallen.goteborg.se**.
Time: Friday–Wednesday 25–30 October

BABY TOURS
Please join us for a guided tour at a relaxed pace for adults with babies! The tour is intended for adults on parental leave but is also based on what the children see and experience.

Röda Sten Konsthall
Tour is limited to 10 participating adults and their babies. Register at **info@rodastenkonsthall.se**.
Time: Thursdays 19 September and 17 October 11am–12pm

Gothenburg Museum of Natural History
Tour is limited to 10 participating adults and their babies. Register at **info@rodastenkonsthall.se**.
Time: Thursdays 3 October and 7 November 11am–12pm

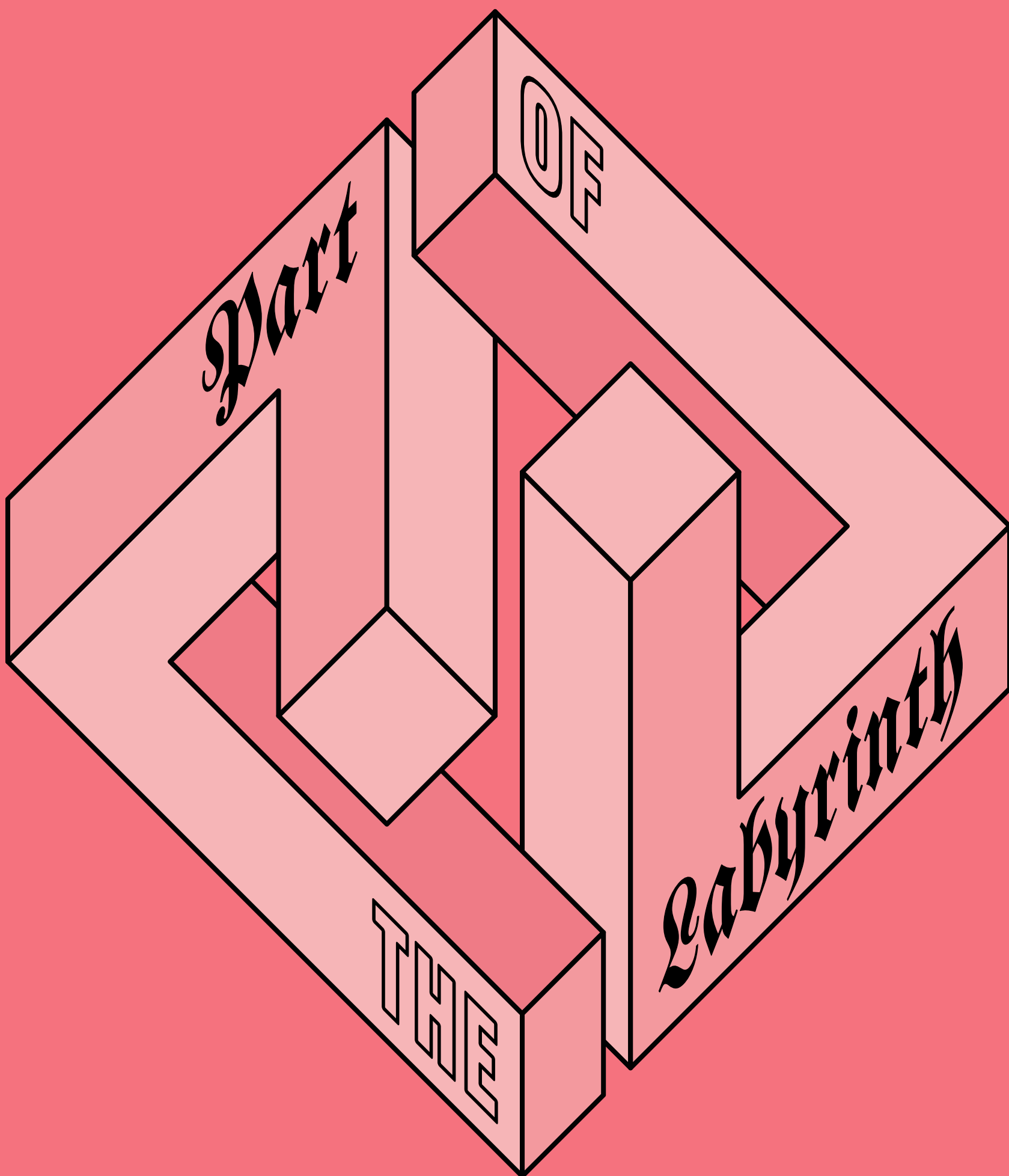
Göteborgs Konsthall
Tour is limited to 10 participating adults and their babies. Register at **bokningar.konsthall@kultur.goteborg.se**
Time: Thursdays 26 September and 24 October 11am–12pm

BABY PAINTING
Göteborgs Konsthall
Please join us for a workshop designed for you and your baby! Try your hands at painting with edible

paint! The number of places is limited to 6 babies and 6 adults. Register at **bokningar.konsthall@kultur.goteborg.se**
Time: Thursday 26 September 1–2pm
PRESCHOOL, SCHOOL, AND FOLK HIGH SCHOOL
Museum Classes
Are you a schoolteacher and want to bring your students to the biennial for a visit? Any school from the city of Gothenburg can book free school lessons for the biennial's various venues and themes at **www.museilektioner.se**. Schools from other areas in the Västra Götaland region can book tours and makerspaces at **bokningar@gibca.se**.

Folk High School Classes
Teachers in folk high schools in the Västra Götaland region can bring their classes to visit Röda Sten Konsthall at no cost. Book an introduction to or longer tour of the exhibition. We also offer longer, specially designed workshops. For more information, contact **kw@rodastenkonsthall.se**

Teacher Resources
If you are a teacher and want to explore the biennial's themes, exhibition venues, artists, and artworks in greater depth, we offer resources for teachers in the form of texts, questions, and suggestions for creative activities and art discussion topics. Download the resources at **www.gibca.se**. In Swedish.



WWW.GIBCA.SE
#PARTOFTHELABYRINTH

CALENDAR

SEPTEMBER

FRIDAY 6TH

Opening *Crossworlds*
6–10 pm Vernissage GIBCA Extended exhibition at 3:e Våningen and programme release GIBCA Extended. The exhibition presents works by twelve artists and artist groups active in Västra Götaland region. Exhibition opens for visiting at 12pm.

SATURDAY 7TH

Opening GIBCA – Part of the Labyrinth
All exhibition venues are open 11am–6pm
12 pm Inauguration at Röda Sten Konsthall
3–5pm Artist conversations at Röda Sten Konsthall

Opening Party
9pm–late Opening party Addis-Dakar take over at Röda Sten Konsthall

SUNDAY 8TH

Guided Tour (In Swedish)
4–5pm at Röda Sten Konsthall

Sunday workshop
For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

THURSDAY 12TH

Art and the Writing of History
Artist talk with Lhola Amira and Eric Magassa. Moderator: Jyoti Mistry
6–7pm at Gothenburg City Library (In English)

SATURDAY 14TH

Young & Creative
Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop
12–3pm at Göteborgs Konsthall
(Guided tour in English)
2:30pm at Göteborgs Konsthall

SUNDAY 15TH

Guided Tour (In Swedish)
4–5pm at Röda Sten Konsthall

Sunday Workshop
For 3 years and older accompanied by an adult.
12–3pm at Röda Sten Konsthall

TUESDAY 17TH

The Senior Club (In Swedish)
1–2pm Guided tour at Gothenburg Museum of Natural History

Guided Tour in Easy Swedish
2:30–5pm at Göteborgs Konsthall

WEDNESDAY 18TH

Art in the Bar (In Swedish)
6–7pm at Röda Sten Restaurant

THURSDAY 19TH

Guided Tour (In Swedish)
5–6pm at Gothenburg Museum of Natural History

Baby Tour (In Swedish)
Guided tour for adults with babies
11am–12pm at Röda Sten Konsthall

FRIDAY 20TH

Franska Tomten: Shedding Light on Swedish Colonial History (In English)
Lecture and round table conversation with Jeannette Ehlers, Eric Magassa, Judith Wierlander, Sarah Hansson and Lotta Mossum
1–5pm at Röda Sten Konsthall



Art and the Writing of History. Artist talk with Lhola Amira and Eric Magassa September 12th at Gothenburg City Library

SATURDAY 21ST

Young & Creative
Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop
12–3pm at Göteborgs Konsthall

White Cube, White Gaze
Presentations and panel discussions with Sissel M Bergh, Hanni Kamaly among others
2–5pm at Göteborgs Konsthall (In Swedish)

Guided tour
1pm at Göteborgs Konsthall (In Swedish)

SUNDAY 22ND

Guided Tour (In Swedish)
4–5pm at Röda Sten Konsthall

Sunday workshop
For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

Yoga=Art? – That's a Stretch
9:30–11:45am at Röda Sten Konsthall

TUESDAY 24TH

Coast to Coast
12:15 –12:45 Lunch lecture with artist Linda Tedsdotter at Gothenburg City Library (In Swedish)

WEDNESDAY 25TH
Guided tour in English
5–6pm at Röda Sten Konsthall

Podcast Man and the Machine (Människan och maskinen)
7–8pm Eric Schöldt and Per Johansson visits *Part of the Labyrinth* and reflect upon the theme of the biennial at Röda Sten Konsthall (In Swedish)

THURSDAY 26TH

Baby Tour (In Swedish)
Guided tour for adults with babies
11am–12pm at Göteborgs Konsthall

Baby Painting
1–2pm at Göteborgs Konsthall

SATURDAY 28TH

Young & Creative
Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop
12–3pm at Göteborgs Konsthall

Guided Tour
1pm at Göteborgs Konsthall (In Swedish)

SUNDAY 29TH

Guided Tour (In Swedish)
4–5pm at Röda Sten Konsthall

Sunday Workshop
For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

OCTOBER

TUESDAY 1ST

The Senior Club
1–2pm Guided tour at Röda Sten Konsthall (In Swedish)

WEDNESDAY 2ND

The Center Is the Periphery
Film screening, performance and panel discussion with Urban Art
6–8pm at Göteborgs Konsthall (In Swedish)

THURSDAY 3RD

Baby Tour
Guided tour for adults with babies (In Swedish)
11am–12pm at Gothenburg Museum of Natural History

how to prepare for a hurricane pt. Performance and Editorial Release
Performance by Quinsy Gario with the participation of Glenda Martinus and Jörgen Gario. Editorial release of L'Internationale
5–6:30pm at Göteborgs Konsthall

Remixing Thoughts. Live podcast and discussion with Studio Märka. October 12th and 13th at Röda Sten Konsthall



SATURDAY 5TH

Young & Creative
Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop
12–3pm at Göteborgs Konsthall

Guided Tour
1pm at Göteborgs Konsthall (In Swedish)

SUNDAY 6TH

Guided Tour (In Swedish)
4–5pm at Röda Sten Konsthall

Sunday workshop
For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

Yoga=Art? –That's a Stretch
9:30–11:45am at Röda Sten Konsthall

TUESDAY 8TH

Pia Sandström
12:15–12:45 Artist Talk (In Swedish) at Gothenburg City Library, Trappscenen

Soundwalk *The Gothenburg Suite*
A soundwalk with artist Pia Sandström and archaeologist Tom Wennberg. (In Swedish)
5–6pm The walk starts at Järntorget

WEDNESDAY 9TH

Swedish Colonial History: Abolition of Slavery and Contemporary European Discourses
Lecture with Klas Rönnbäck and Françoise Vergès (In English)
5–7pm at the Gothenburg City Library, Trappscenen

SATURDAY 12TH

Young & Creative
Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop
12–3 pm at Göteborgs Konsthall

Guided Tour
1pm at Göteborgs Konsthall (In Swedish)

Power. City. Art: A walking Tour Through Gothenburg´s Colonial History
The walk is led by Eric Magassa. (In Swedish)
2–4pm The walk begins at Göteborgs Konsthall

Remixing Thoughts
Live podcast and discussion with Studio Märka,
2–3:30pm at Röda Sten Konsthall (In Swedish)

SUNDAY 13TH

Guided Tour (In Swedish)
4–5pm at Röda Sten Konsthall

Sunday Workshop

For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

Remixing Thoughts: Re-learning the Pause (In Swedish)

Live podcast and discussion with Studio Märka, Pella Thiel and Stina Bäcklund
2–3:30pm at Röda Sten Konsthall

Guided tour and Workshop in Farsi

2–4pm at Göteborgs Konsthall

TUESDAY 15TH

Guided Tour in Easy Swedish

2:30–5pm at Göteborgs Konsthall

The Senior Club (In Swedish)

1–2pm Guided tour at Göteborgs Konsthall

Slow Art

5–6pm at Röda Sten Konsthall

WEDNESDAY 16TH

Art at the Bar

Evening lecture (In English)
6–7pm at Röda Sten Restaurant

THURSDAY 17TH

Guided Tour

5–6pm at Gothenburg Museum of Natural History (In Swedish)

Baby Tour

Guided tour for adults with babies (In Swedish)
11am–12pm at Röda Sten Konsthall

SATURDAY 19TH

Young & Creative

Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop

12–3pm at Göteborgs Konsthall

Guided Tour

1pm at Göteborgs Konsthall (In Swedish)

Artist Talk Doireann O' Malley

Curator Lisa Rosendahl meets artist Doireann O' Malley (In English)
3–4pm at Göteborgs Konsthall

Donna Haraway: Storytelling for Earthly Survival

Film screening (In English)
3–4:30pm at Gothenburg Museum of Natural History

Guided Tour

with curator Lisa Rosendahl (In Swedish)
2pm at Göteborgs Konsthall

SUNDAY 20TH

Guided Tour (In Swedish)

4–5pm at Röda Sten Konsthall

Sunday Workshop

For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

Guided Tour

with curator Lisa Rosendahl (In Swedish)
1pm at Röda sten Konsthall

Yoga=Art? — That's a Stretch

9:30–11:45am at Röda Sten Konsthall

TUESDAY 22TH

Introduction to the 10:th Edition of Göteborg

International Biennial for Contemporary Art
12:15 12:45 Lunch lecture with Ioana Leca, Artistic Director at GIBCA and Björn Westerlund, Art Educator at Röda Sten Konsthall/GIBCA (In Swedish)

12:15–12:45pm at Gothenburg City Library, Trappscenen

Slow Art

5–6pm at Röda Sten Konsthall

WEDNESDAY 23RD

Artist Talk with Åsa Elzén (In Swedish)

6–7:30pm at Röda Sten Konsthall

What Is Contemporary Art?

Discussion and guided tour (In Swedish)
6–7:30pm at Göteborgs Konsthall

Guided Tour in English

5–6pm at Röda Sten Konsthall

THURSDAY 24TH

Artist talk with Liv Bugge

6–7:30pm at Gothenburg Museum of Natural History (In Swedish)

Baby Tour

Guided tour for adults with babies (In Swedish)
11am–12pm at Göteborgs Konsthall

FRIDAY 25TH

Culture Night

6–10pm at Röda sten Konsthall
6–11pm at Göteborgs Konsthall

Art Holiday

Pop-Up Film Workshop with Göteborgs Konsthall
2–5pm Lövgårdesskolan, for 10–14 years

SATURDAY 26TH

Young & Creative

Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop and Film Screening —Young Film makers

12–3pm at Göteborgs Konsthall

Guided Tour

1pm at Göteborgs Konsthall (In Swedish)

Art Holiday

Pop up workshop with Göteborgs Konsthall
11am–2pm at Gothenburg City Library

Guided tour with curator Lisa Rosendahl. October 20th at Röda Sten Konsthall



SUNDAY 27TH

Guided Tour (In Swedish)

4–5pm at Röda Sten Konsthall

Sunday Workshop

For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

Art Holiday

Pop up workshop with Göteborgs Konsthall
11am–2pm at Gothenburg City Library

TUESDAY 29TH

The Senior Club

1–2pm On the hundred years of history at Göteborgs Konsthall

Art Holiday

For ages 10-16 years
1–4pm Creative workshops at Röda Sten

Konsthall

Art Holiday

Pop up film workshop with Göteborgs Konsthall
1–4pm at Lövgårdesskolan

WEDNESDAY 30TH

Art Holiday

Make your own short film
1–4pm at Göteborgs Konsthall

Art Holiday

1–4pm Creative workshops at Röda Sten Konsthall
For ages 10-16 years

THURSDAY 31TH

Art Holiday

1–4pm Creative Workshop at Röda Sten Konsthall
For ages 10-16 years

NOVEMBER

FRIDAY 1ST

Art Holiday

Creative Workshop. For ages 10-16 years
1–4pm at Röda Sten Konsthall

SATURDAY 2ND

Young & Creative

Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop

12–3pm at Göteborgs Konsthall

Guided Tour

1pm at Göteborgs Konsthall (In Swedish)

Walldrawing: On the role of art in class conflict

Panel discussion with Michele Masucci, Margareta Ståhl and Beni Gerdes
2–5pm at Göteborgs Konsthall (In Swedish)

SUNDAY 3RD

Guided Tour (In Swedish)

4–5pm at Röda Sten Konsthall

Sunday Workshop

For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

TUESDAY 5TH

Art as a meeting place (In Swedish)

Lunch lecture with Daniel Terres, Urban Art
12:15–12:45pm at Gothenburg City Library, Trappscenen

THURSDAY 7TH

Part of the Labyrinth: Inger Christensen's World of Poetry (In Swedish)

Lecture with Marie Silkeberg
6–7:30pm at Gothenburg City Library, Trappscenen

Baby Tour

Guided tour for adults with babies (In Swedish)
11am–12pm at Gothenburg Museum of Natural History

SATURDAY 9TH

Young & Creative

Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop

12–3pm at Göteborgs Konsthall

Guided Tour

1pm at Göteborgs Konsthall (In Swedish)

The Labyrinth: A dramatized family tour

2–3pm at Göteborgs Konsthall (In Swedish)

SUNDAY 10TH

Guided tour (In Swedish)

4–5pm at Röda Sten Konsthall

Sunday Workshop

For kids from 3 years accompanied by an adult
12–3pm at Röda Sten Konsthall

MONDAY 11TH

Artist as Creative Engines in Climate Projects

Presentation and discussion with TILLT
5–7pm at Röda Sten Konsthall (In Swedish)

TUESDAY 12TH

The Senior Club

From Poseidon to menstruation pictures: on art in public spaces. (In Swedish)
1–2pm Lecture at Verket, the red wooden house on Lilla Stampgatan opposite Ullevi

Guided Tour in Easy Swedish

2:30–5pm at Göteborgs Konsthall

WEDNESDAY 13TH

Artist talk Oliver Ressler: Everything's Coming Together While Everything's Falling Apart

Artist Talk (In English)
6–7:30pm at Röda Sten Konsthall

PARSE Conference: Human

Conference at Valand Academy and Academy of Design and Crafts (In English)

Guided Tour in English

5–6pm at Röda Sten Konsthall

THURSDAY 14TH

PARSE Conference: Human

Conference at Valand Academy and Academy of Design and Crafts (In English)

Guided Tour

5–6pm at Gothenburg Museum of Natural History

How Do Museums Write Histories?

Panel discussion (In Swedish)
6–7:30pm at Gothenburg Museum of Natural History

FRIDAY 15TH

PARSE Conference: Human

Conference at Valand Academy and the Academy of Design and Crafts (In English)

The Senior Club (In Swedish)

10–11am Introduction to Contemporary Art at Göteborgs Konsthall

SATURDAY 16TH

Young & Creative

Workshop for ages 12–25 years
12–5pm at Röda Sten Konsthall

Open Workshop

12–3pm at Göteborgs Konsthall

Guided Tour

1pm at Göteborgs Konsthall (In Swedish)

Paolo Cirio: Art and Hacktivism

Artist Talk (In English)
2–3pm at Gothenburg Museum of Natural History

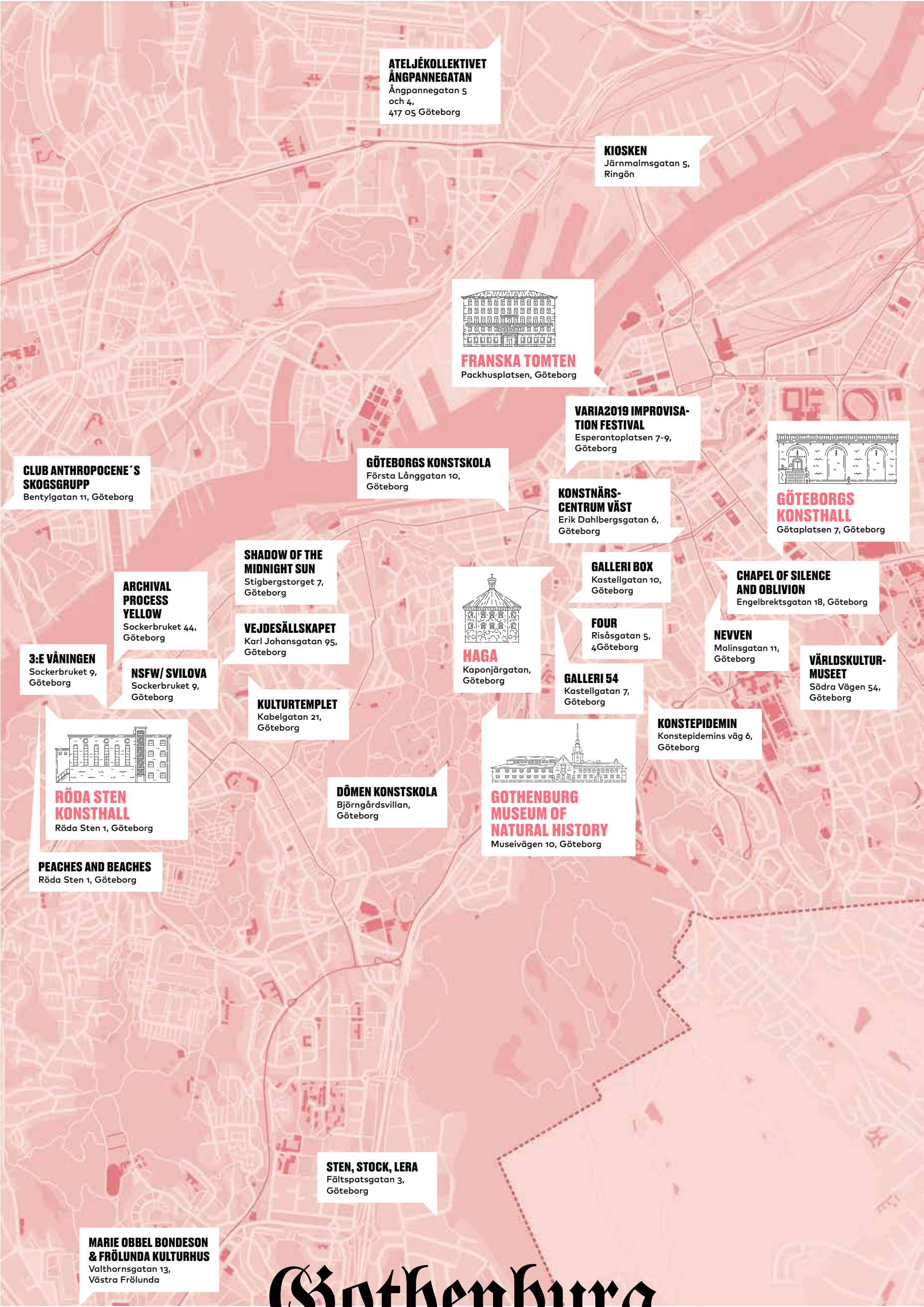
SUNDAY 17TH

Guided Tour (In Swedish)

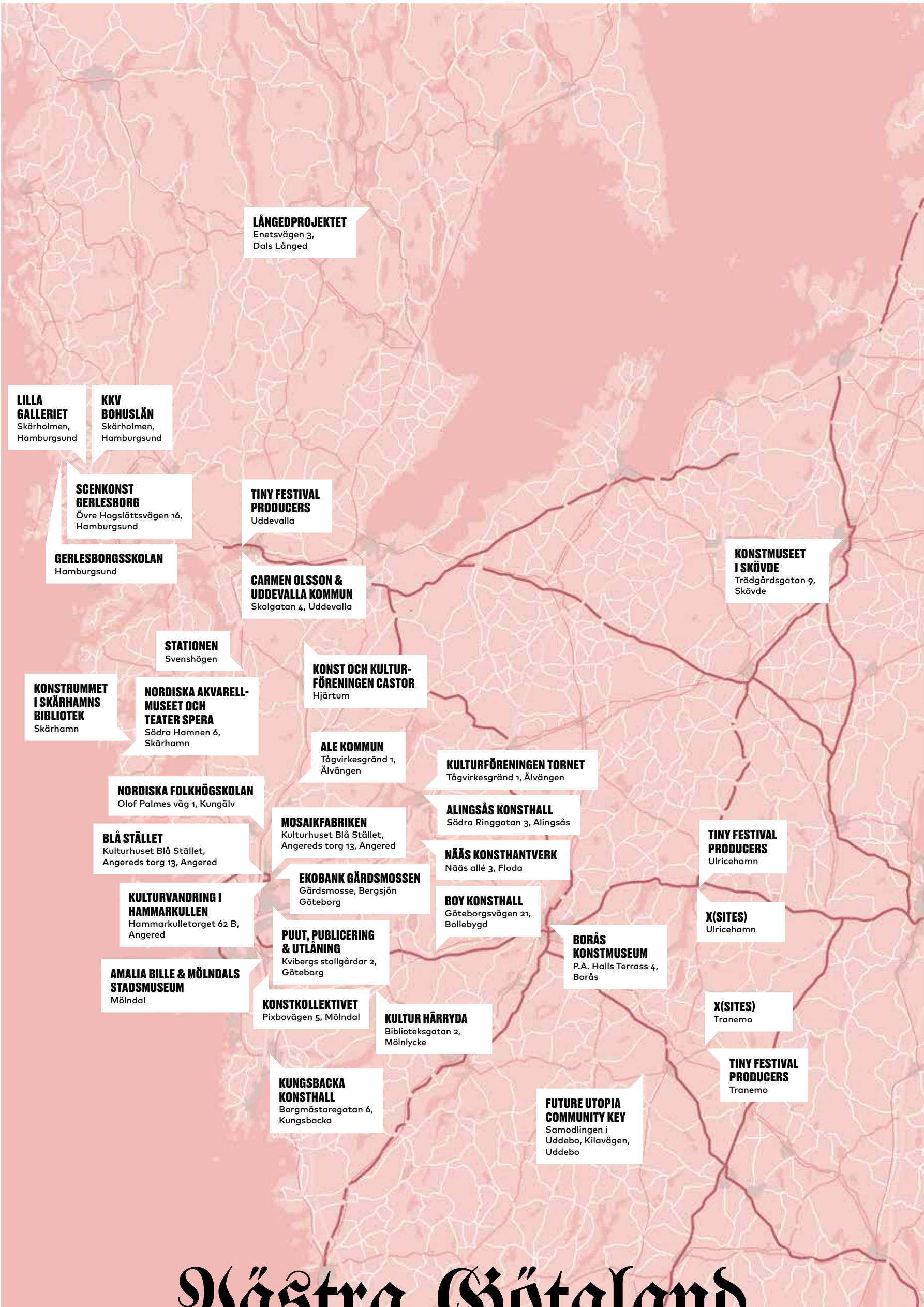
4–5pm at Röda Sten Konsthall

Sunday Workshop

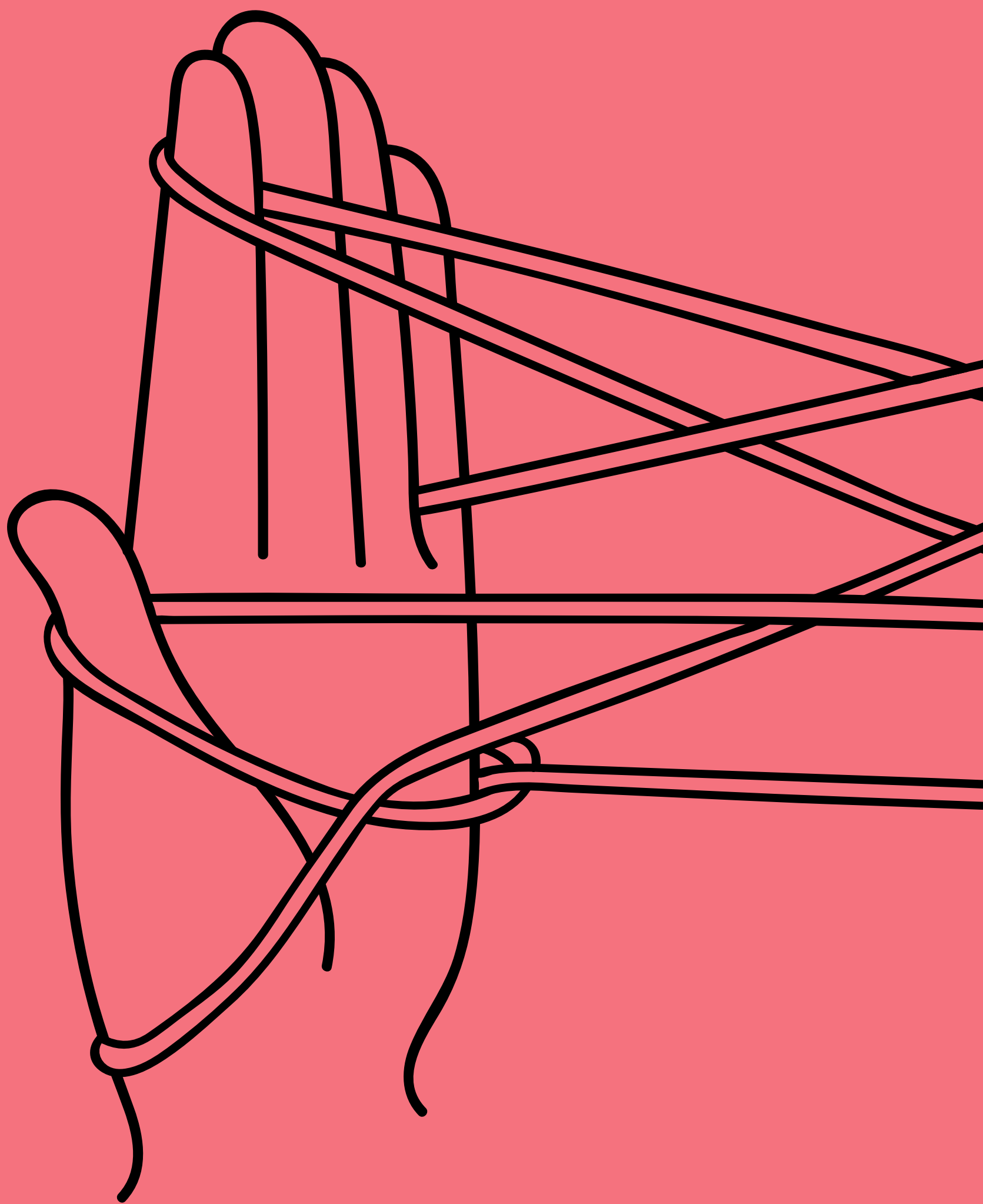
For kids from 3 years accompanied by an adult
12–3 pm at Röda Sten Konsthall



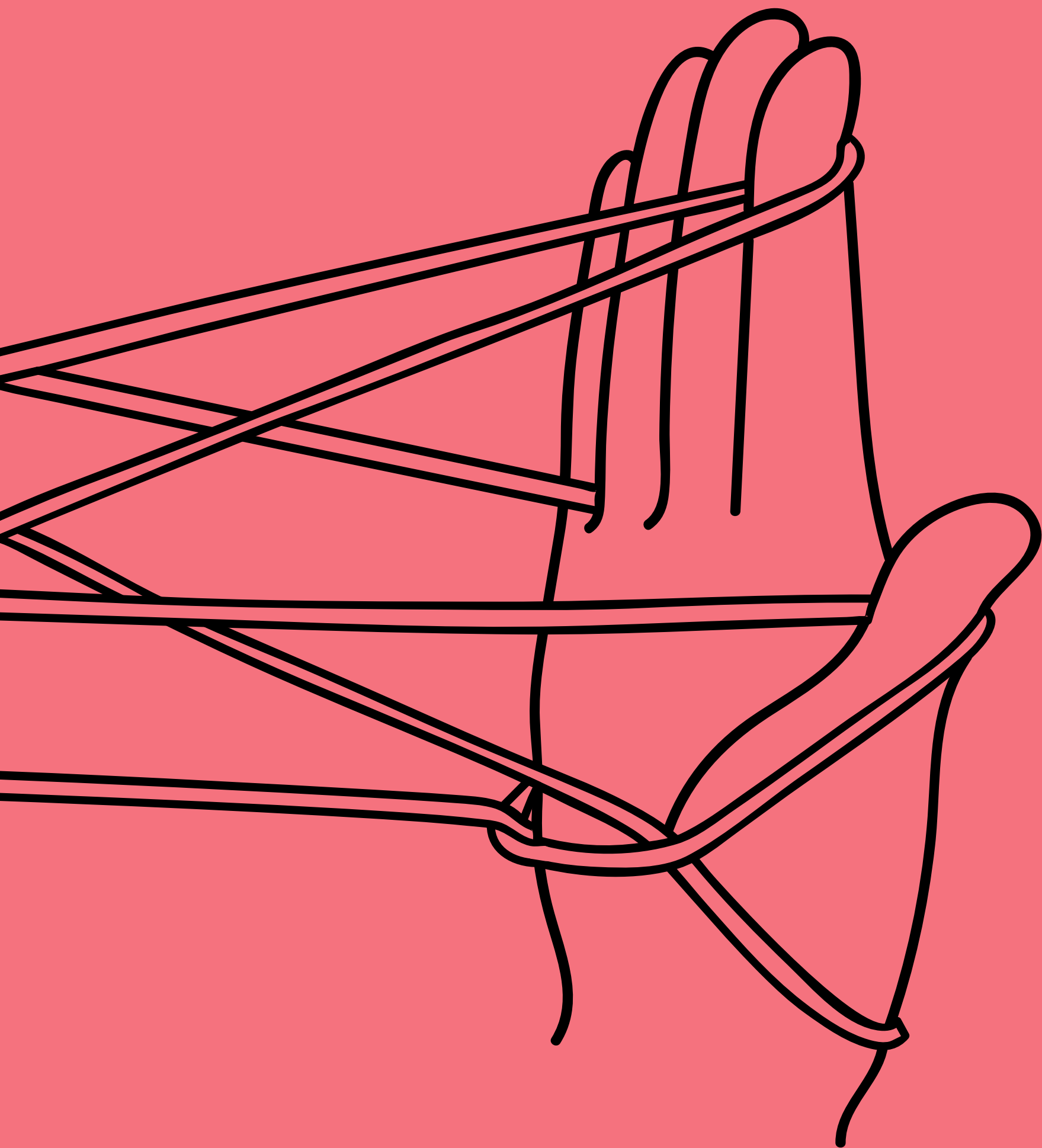
Gothenburg



Västra Götaland



WWW.GIBCA.SE



#PARTOFTHELABYRINTH

AN AUTUMN *Full* Of CONTEMPORARY ART!

GIBCA Extended is one of the largest contemporary art happenings in Sweden and involves 57 art galleries, museums, artist collectives, curatorial platforms, and artists that together invite the public to an array of art-happenings inspired by the theme of this years Biennial – interconnectedness and entanglement. A labyrinth of expressions that guarantee new perspectives.

The art scene in Västra Götaland presents this autumn exhibitions, performances, talks, art walks and much more.

Welcome!

**3:e Våningen / ADAS musikaliska teater / Ale Kommun / Alingsås Konsthall
Amalia Bille & Mölndals Stadsmuseum / Archival Process Yellow
Art Center Sjuhärad / Art Inside Out / Ateljékollektivet Ångpannegatan
Borås Konstmuseum / Boy konsthall / Carmen Olsson & Uddevalla kommun
Chapel of Silence and Oblivion / Club Anthropocene´s Skogsgrupp
Dömen Konstskola / Ekobank Gärdsmossen / Four / Future Utopia Community Key
Galleri 54 / Galleri Box / Gerlesborgsskolan / Göteborgs Konstskola / ilDance
Kiosken / KKV Bohuslän / KKV Bohuslän - Lilla Galleriet / Konstepidemin
Konsthallen Blå Stället / Konstkollektivet / Konstmuseet i Skövde
Konstnärscentrum Väst / Konst och kulturföreningen Castor
Konstrummet i Skärhamns bibliotek / Kulturföreningen Tornet / Kultur Härryda
Kulturtemplet / Kulturvandring i Hammarkullen / Kungsbacka Konsthall
Långedprojektet / Marie Obbel Bondeson & Frölunda Kulturhus / Mosaikfabriken
NEVVEN / NSFW/SVILOVA / Nordiska Akvarellmuseet & Teater Spera
Nordiska Folkhögskolan / Nääs Konsthantverk / Peaches and Beaches
PUUT, Publicering & Utlåning / Scenkonst Gerlesborg
Shadow of the Midnight Sun / STATIONEN / Sten, stock, lera / Teater Spira
Tiny Festival Producers / Varbergs Konsthall / VARIA2019 Improvisation Festival
Vejdesällskapet / Världskulturmuseet i Göteborg**

XTENDED GIBCA EXTENDED

INAUGURATION OF GIBCA EXTENDED AND THE EXHIBITION *CROSSWORLDS* AT 3:E VÅNINGEN

Friday 6 September at 3:e Våningen

Come and celebrate the inauguration of GIBCA Extended 2019 with us! This year's inauguration is combined with the opening of the exhibition *Cross-worlds*. In the exhibition twelve artists and artist collectives active in Västra Götaland present their work. The show is the result of an open call and is curated by Olof Persson and Oscar Ramos in conjunction with the 10th edition of Göteborg International Biennial for Contemporary Art.

Artistic worlds meet in an array of form and expression. The evening offers further festivities in the form of DJs, performance and a dance floor!

Participating artists: Ellen Dynebrink, Rickard Eklund, Azadeh Esmaili Zaghi, Agneta Goës, Paul Hage Boutros, Ivar Lövheim, Jenny Magnusson & Patrik Elgström, Olof Marsja, Anne Marte Overaa, Jesper Norda, Tombola, Sigrid Wallskog

Inauguration: Fri 6 Sep at 6–10pm, The exhibition opens at 12pm

Exhibition period: 6 Sep–27 Oct

Opening hours: Wed–Sun, 12–4pm

Address: Sockerbruket 9, 414 51 Gothenburg

For full programme please visit:

www.gibca.se and www.3vaningen.se

GIBCA EXTENDED – SNEAK PREVIEW

Thursday 5 September, 3 pm–late

From Gothenburg City Library to Konstepidemin

For those of you who cannot wait until Friday there will be a sneak preview of the GIBCA Extended programme across six art venues around central Gothenburg – already on Thursday 5 September. Take a stroll from Gothenburg City Library and the exhibition *Coast to Coast*, to Nevven's new space at Molinsgatan where Tom Volkaert exhibits his engorging installations. Then wander further toward Kastellgatan to Galleri Box and Galleri 54, where José Luis Martinat and Johanna Arvidsson have solo exhibitions. On Risågatan, adjacent to Kastellgatan, you find Four, that invites you to consume ideas on gender, patriarchal systems and sweet topics. We round off the evening with several openings at Konstepidemin and festivities at the long awaited BRA 10 with DJs, live music and a late night hang out!

GOTHENBURG CITY LIBRARY

Coast to Coast

3–6pm

NEVVEN

Tom Volkaert

12–8pm

GALLERI BOX

The Comissioned Drawings – José Luis Martinat

5–8pm

FOUR

CAKE – Edward Cabral och Matt Lambert, Christine Fielder

5–8pm, performance, 6–7pm

GALLERI 54

Johanna Arvidsson

6–9pm

KONSTEPIDEMIN

5–8pm

Skör mark: new place / new work – Carrie Bobo, Blå Huset

Screens – Emelie Röndahl, Galleri Konstepidemin

The Female Choir – Emelie Carlén, Pannrummet

Älskarna – Stina Östberg, Galleri Konstepidemin

Dömen stipendiater, Ateljé Kollegiet

BRA10, Hus 10, 8pm–late

GIBCA EXTENDED GIBCA EX

Experience CONTEMPORARY ART TOGETHER!

During the autumn we offer free bus tours to large parts of the exciting GIBCA Extended program and the world of art in Västra Götaland. In a simple and pleasant way, we travel together and on the bus, there is always an art educator to give introduction and guidance. See details for booking at each trip! Please note: Limited seats available!

VISIT GERLESBORGSSKOLAN, KKV BOHUSLÄN AND SCENKONST GERLESBORG

Join us on a free bus tour to Kulturhäräd Bottna/Gerlesborg for a full day of art experiences by the coast! During the day we will see sculpture exhibitions, performance art and a theatrical production in one of Sweden's most art saturated locations. The first stop is Gerlesborgsskolan and Galleri Gerlesborg where we experience performance art and a guided tour of the exhibition *Herring, Iron, Gunpowder, Humans & Sugar* (p.53). We then continue our trip to KKV Bohuslän and the group exhibitions *The world without me – Memorial display in xyz* (p.54) and *Soft Rock* (p.53). The last stop of the day is Scenkonst Gerlesborg where we will see the play *Kabaré Platsens Ande* (p.63). On the way back to Gothenburg we serve vegan sandwiches on the bus!

Sat 14 Sep: 9:30am–8pm. The bus departs from Gothenburg Central Station at 10am.
Booking: gibca@gerlesborgsskolan.se (Please observe: Bookings can be made no later than the 10 Sep. There is also the possibility to pre-order lunch for 95 SEK)
For further details: gibca.se or gerlesborgsskolan.se

CHARTERBUS ORGANIZED BY ART CENTER SJUHÄRAD

chARTerbus takes us on a journey from Gothenburg to Bollebygd - Rydal - Uddebo and back. We pass through entanglements, through broken links, and we let the waters bring us together as we dream of sustainable futures.

At Boy Konsthall (p.49) we visit the exhibition *Brutna länkar och externa hårddiskar* (Ida Brockmann). In Rydal we take part of the post-humanist art project *Skimmer och härvor i Viskadalen* (Theo Ågren, Thomas Lauren). In Uddebo we go on a whirling tour together with *Future Utopia Community Key* (p.51), following in the tracks of their experiences from the recent season. There will be artist talks, entertainment, guided tours and refreshments along the way.

Art Center Sjuhärad works for a lively cultural life in Sjuhärad by sharing knowledge and resources.

Sun 15 Sep 9am– 6pm. Departure 9am from Gothenburg.
Book your ticket: scenkonstguiden.se/boy-konsthall
Contact: boykonsthall@teaternu.se
Registration is required! The bus journey is free of charge. Lunch and coffee is included.

GIBCA EXTENDED + ARTSCAPE = TRUE

On four occasions during two weekends in October, GIBCA Extended and Artscape invite you to experience a wonderful mix of contemporary art and street art in the Gothenburg region! All trips start at Franska tomten with a brief introduction to Eric Magassa's work *Walking with Shadow*, which is part of GIBCA. All bus tours are free of charge and free lunch is included! To book a seat, go to www.gibca.se.

About Artscape: Artscape is a nonprofit organisation that seeks to inspire people and promote public art for everyone. In May and June 2019, Artscape carried out the street art project ARTSCAPE SAGA - a tribute to universal storytelling and our world's rich selection of stories, myths and folktales. Artists from all over the world created large-scale public art works in twelve municipalities in the Gothenburg Region. Ancient meets contemporary when traditional folktales are combined with urban street art in public settings. Read more at www.artscape.se.

SAT 5 OCT ALE – LILLA EDET – SVENSHÖGEN

The bus takes us via Ale and Lilla Edet before we reach the opening of *Samtidigt i Svenshögen* at STATIONEN (p.64). During the bus tour, we make stops along the way for a guided tour of ARTSCAPE SAGA.

Time: Sat 5 Oct 10am–4pm (circa)

SUN 6 OCT KUNGÄLV – STENUNGSUND – TJÖRN

The bus takes us via Kungälv and Stenungsund before arriving at Tjörn and Nordiska Akvarellmuseet for a guided tour of a solo exhibition by American artist Nancy Spero (p.62). During the bus tour, we make stops along the way for a guided tour of ARTSCAPE SAGA.

Time: Sun 6 Oct 10am–5:15pm (circa)

SAT 12 OCT PARTILLE – MÖLNLYCKE – MÖLN DAL

The bus first takes us via Partille and then for a stop at Mölnlycke Kulturhus and the opening of Jonathan "Ollio" Josefsson's exhibition (p.59). The journey then continues to Möln dal Stadsmuseum where we meet the artist Amalia Bille. She will talk about her exhibition *Möten och Speglingar* (p.48). During the bus tour, we make stops along the way for a guided tour of ARTSCAPE SAGA.

Time: Sat 12 Oct 10am–4pm (circa)

SUN 13 OCT ANGERED – LERUM – ALINGSÅS

The bus takes us to Angered and Konsthallen Blå Stället where we get the chance to see the exhibitions *Made In Angered #2* and *Dekoratív Demokrati* (p.57). Then we continue through Lerum to Alingsås Konsthall where we get a guided tour of the exhibition by artist, performer and singer Catti Brandelius – *365 Portraits of Jari* (p.48). During the bus tour, we make stops along the way for a guided tour of ARTSCAPE SAGA.

Time: Sun 13 Oct 10am–5pm (circa)

XTENDED GIBCA EXTENDED

3:E VÅNINGEN

Address: Sockerbruket 9, 414 51 Gothenburg

Website: 3vaningen.se

Contact: info@3vaningen.se

MOA Kompani

12–13 Sep 7pm, 14 Sep 4pm

Doors open 30 minutes prior to the performance.

MOA Kompani gives you the performance *Momentum - larvae stage 1 of 3*. "A choreography in progress." "Classical marble sculpture are often clothed in one single piece of cloth, which flows across the bodies as though they were liquid. The organising of the structure of human and related species.. (dott, dott) Yes, read it now : Companion Species Manifest .(dott, dott)..is shaped by soaking textiles in potato starch and letting the textile dry into sculptural formations".

Choreographic idea: Moa Matilda Sahlin

Dancers: Ina Dokmo, Alyssa Chloe, Moa M. Sahlin

Light Design: Åsa Holtz

Sound/Composition: Klas Henrik "Klabbe" Hörngren

Costume: Helena Lundström

Production: MOA Kompani with the support of Possibilitas, Konstnärsnämnden, Göteborgs Stad, Studio Skaftarp, Bjällansås.

Utsnitt – en labyrint av koreografiska spår

25–27 Sep 7pm and 28 Sep 4pm

Doors open 30 minutes prior to the performance.

During four days 3:e Våningen presents *Utsnitt – en labyrint av koreografiska spår*, a varied and contrasting programme consisting of six pieces of choreography. Find out more about each show at 3vaningen.se.

25–26 Sep – Ina Dokmo, Maria Naidu, Tom Kvem

27–28 Sep – Anna Ozerskaia, Alexandra Wingate, Jérôme Delbey

Benedikte Esperí

8 Nov 7 pm and 9 Nov 4 pm, 14–15 Nov 7 pm and 16 Nov 4 pm

Doors open 30 minutes prior to the performance.

rigor MORTis is a choreographic work developed by and with Benedikte Esperí. The work takes a hold



3:e Våningen Ina Dokmo

of existential questions in the search for what we define as life, through a longing for the recreation of the past and the relationships to those we have lost. Bodies illustrate fragments of artificial and factual memories that confront complex passages between the lived and the experienced, dream and reality and past and present. The scenography is open to be viewed and experienced as an installation between the 9 and 17 of November. Please visit the website for exact opening times.

Kulturnatta – Performanceprogram

5 Oct 7–11pm, visit the website of 3:e Våningen for exact program.

Fia Adler Sandblad and Annika B Lewis

A re-enactment of the piece *Hål i Verkligheten* from 1987. In this piece the interplay between human and nature, with its wondrous ways, is explored.

Sebastian Rudolf Jensen and Emelie Sterner

A physically exhausting piece that takes place in a yellow square, in which the artists wrestle for 10 minutes.

Elias Björn

The piece *Stroking* is a response to the piece *Light/Dark* (1977, Abramovic/Ulay) but with two men in slow caring embrace. Performance art at its best!

Klara Ström

Mythological worlds and characters are mixed with Ström's own fiction as well as reality-based stories. In a voice-oriented performance with costume and props *hoofbeats means I'm running away* brings you in on a chopped-up fairytale.

ALE KOMMUN

Address: Repslagarmuseet, Tågvirkesgränd 1, 446 37 Älvängen

Website: ale.se

Contact: klara.blomdahl@ale.se

Att finna och gestalta en själ

7 Sep 11am–3pm

During one intensive day dedicated to art, we interrogate concepts of identity and literally dig into the ground in search for the soul of Älvängen. How does one go beneath the surface of a portrait and what does a place's history tell about our current day and future? This day dedicated to art and cultural heritage offers two exhibition openings – a series of video-works by the young culture laureate Adam Dimmheed and a presentation of a newly restored artwork by Ivar Arsenuys in Ale Municipality. There will also be a presentation of the Arosenius Project accompanied by an archeological excavation of the Arosenius site, activities for children and a distribution of the book *Kattresan*.

Participants: Jonathan Westin, Dick Claésson, Andreas Antelid, Klara Blomdahl, Adam Dimmheed and others.

In collaboration with: ABF, The Arosenius Project, University of Gothenburg, Friends of the library in North Ale, Repslagarmuseet and Starrkärr's local history association.



Ale Kommun Venus efter konservering

ALINGSÅS KONSTHALL

Address: Södra Ringgatan 3, 441 81 Alingsås
Website: alingsaskulturhus.se
Contact: konsthall@alingsas.se
Opening hours: Mon–Thu 10am–6pm, Fri 10am–3pm,
 Sat 10am–2 pm

Catti Brandelius – 365 Portraits of Jari

7 Sep–16 Nov

Catti Brandelius is a visual artist, a performer and a singer. Characteristic of Brandelius' artistic practice is to mirror the difference between dream and reality. Through her various alter egos, Brandelius explores feminism, art and politics. The art project *365 Portraits of Jari*, created between 2017 – 2019, consists of several works using multiple techniques such as film, music, comic strips, drawings and textile works. The project is a personal love story that also brings up questions about subject and object, the artist and the portrayed. About the privilege of being portrayed. Who is art meant to be about? Who can become an artist? Inspired by Picasso's relationship with Jacqueline Roque, the artist's final wife of whom he made a portrait once a day during a certain period, Brandelius depicts her husband Jari as a craftsman, a thinker and a musician. She is interested in exploring the slightly difficult and uncomfortable in the everyday life – but does her model want to be at the mercy of the critical gaze of the observer?

Opening: 7 Sep 10am–2pm, inauguration 12pm. After the inauguration a shorter conversation with Catti Brandelius and a performance by Jari Enqvist will take place.

Artist talk: 26 Sep 5.30pm. Catti Brandelius talks about her art and the exhibition.

Art and Coffee: 9 Oct 11am. Have a coffee while we guide you through the exhibition.

Book Club: 10 Oct 10am. During the book club we discuss *Drömmen om Ester* by Anna Jörgensdotter, a book that has inspired the artist Catti Brandelius for this exhibition. For further information please visit alingsaskulturhus.se

Slow Art - A calm way of looking at art: 7 Nov 5.30pm. We gather and look at the exhibition in peace and quiet for 20 minutes. Afterwards, over a cup of coffee, we share ideas and reflections about our experiences.



Alingsås Konsthall Catti Brandelius Photo: Juno Brandelius

AMALIA BILLE & MÖLNDALS STADSMUSEUM

Address: Kvarnbygatan 12, 431 82 Mölndal
Website: amaliabille.se
Contact: amaliabille@gmail.com
Opening hours: Tue–Wed 12–4pm, Thu 12–7pm, Fri–Sun 12–4pm

Möten och Speglingar

7 Sep–17 Nov

In the exhibition *Möten och Speglingar* Amalia Bille presents portraits of Mölndal inhabitants in drawing, sculpture and as a large-scale façade projection. The works take their starting point in Bille's performance *Drop-in Portraits*, in which she draws the participants in a fast and direct manner with India ink on paper. The focus does not lay on the portrayal in a traditional sense, but rather on what happens in the actual encounter – on how our identity and self-image is created through our own gaze and that of others. The drawings become fleeting imprints of the reflection or mirroring that takes place there and then.

Opening: Sat 7 Sep 2–4pm

Amalia Bille Möten och Speglingar



ARCHIVAL PROCESS YELLOW

Adress: Sockerbruket 44, 414 51 Gothenburg
Website: archivalprocessyellow.online
Contact: lisa.holmgren@gmail.com
Opening hours: 25 Oct 6 pm–1 am, 9 Nov and 16 Nov 2 pm–6 pm

For a period of seven weeks Chihiro Nodera and Lisa Holmgren will be working in a shared production studio at Sockerbruket. With lithography, personal expression and a shared space as points of departure, the daily interactions will create a basis for exchange and interplay. The recurrent visitor will be able to witness an artistic progress and the emergence of collaboration. Through the project the artists want to emphasize the significance and the need of a common space.

Guest: Christina Sarli

Where: Forth floor, project studio

Opening: 25 Oct 6pm. Performance by Chihiro Nodera



Archival Process Yellow

XTENDED GIBCA EXTENDED



Art inside Out *Egenomsorg och arvet efter kurorten*

ART INSIDE OUT

Address: Varberg teater, Kulturhuset Komedianten
Engelbrektsgatan 7, 432 80 Varberg
Website: artinsideout.se
Contact: petra.johansson@regionhalland.se

Self-Care Then and Now

Sun 8 Sep

Art Inside Out's residency titled *Self-Care Then and Now*, ends with a big party in Varberg. The residency artists Crystal Z Campbell (Tulsa, Oklahoma), Eleni Kamma (Brussels/Maastricht) and Henna-Riikka Halonen (Helsinki) invite us to an evening of films, sounds and performances. Together we move through Varberg with stops at Spegelsalen, Stadshotellet and Kallbadhuset.

ATELJÉKOLLEKTIVET ÅNGPANNEGATAN

Address: Ångpannegatan 5 och 4, 417 05 Gothenburg
Website: apkultur.se
Contact: christin.wahlstrom@gmail.com

Open Studios

Sat 14 Sep 2–7pm

In August 2009 the first artists moved into the studios at Ångpannegatan 5. Located in the same building as Emmaus behind Backaplan, the address has been quite unknown in the past. In recent years the area has been changing and a large part of the former industrial and trading area has now been demolished and replaced by the new residential area Kvillebäcken. Backaplan will be next. But today, Ångpannegatan street houses artists, crafts people, music studios, secondhand shops, cafés, restaurants, coffee rosters and various associations.

Participants Ångpannegatan 5: Marie Dahlstrand, Eric Magassa, Alexandra Hedberg, Hampus Pettersson, Sara Trovik, Beatrice Marklund, Björn Rydén, Christin Wahlström Eriksson, Angelica Olsson, Jani Sarajärvi.
Participants Ångpannegatan 4: Alexandra Severinsson, Sara Gunnarsson, Rommel Valgart, Johan Ejerblom, among others.



Ateljékollektivet Ångpannegatan

Labyrinth Walk

Sun 29 Sep 12–2pm

An exploration of art's possibilities under the process of urban regeneration at Backaplan. Join on a walk with the labyrinth as your escort. The walk is part of Ångpannegatans Processer, a project supported by the Swedish Public Art Agency and SDF Lundby.

Participants: Hampus Pettersson, Christin Wahlström Eriksson, Johan Ejerblom, Nelly Engström, Sara Gunnarsson, Sandra Nyström, Felicia Persdotter.

BORÅS KONSTMUSEUM

Address: Kulturhuset, P. A. Halls Terrass, 504 56 Borås
Website: boraskonstmuseum.se
Opening hours: Tue–Wed 1–5pm, Thu 12–7pm, Fri 12–5pm, Sat–Sun 12–4pm

Somewhere in Between

21 Sep–12 Jan 2020

In our present day, the self-image and identity of both society and the individual are perpetually shifting. Over and over again, we have to take a stance on who we are and what our place in the world is. The exhibition presents works by: Taus Makhacheva (Russia/Dagestan), Larissa Sansour (Palestine/Denmark), Tanja Muravskaja (Estonia/Ukraine) and Loulou Cherinet (Swe-

den/Ethiopia), amongst others. All these artists are born in one country, live in another and work across the entire globe. Larissa Sansour examines the role of myth in history, facts and national identity. Taus Mkhacheva depicts the communist legacy and art's autonomy. Tanja Muravskaja highlights different ways of viewing the conflict in Ukraine, depending on whom one speaks with, as well as how a conflict can shatter friendships and families. Loulou Cherinet is interested in how it tastes, sounds and manifests itself visually when the state materialises in our bodies, conversations and behaviours.

Opening: Sat 21 Sep 2pm

BOY KONSTHALL

Address: Göteborgsvägen 21, 517 36 Bollebygd
Website: scenkonstguiden.se/boy-konsthall
Contact: boykonsthall@teaternu.se
Opening hours: Thu–Fri 4–7pm, Sat 12–4pm

Broken Links and External Hard Drives

14 Sep–19 Oct

Ida Brockmann relates to items in her everyday surroundings, often the very thing in front of her. A hairbrush, a phone, toothpaste, money, a stone on the beach. In what is otherwise considered trivial, she sees layers of information about culture, history, power, value and other underlying structures built into society. She investigates how our relation to objects determines our perception of reality. By altering objects and intervening on how we conceive them, she challenges our way of seeing them. In this exhibition, Brockmann focuses on life in a highly digitized world. She looks at the concept of the digital both as something abstract and concrete, and investigates its impact on perception.

Opening: Sat 14 Sep 1–4pm



Boy konsthall Ida Brockmann



Borås Konstmuseum
Taus Makhacheva *Tightrope*, 2015, still from video



Carmen Olsson & Uddevalla kommun

CARMEN OLSSON & UDDEVALLA KOMMUN

Address: Skolgatan 4, Uddevalla, The Shell Banks in Uddevalla and in Uddevalla City Center
Website: carmenolsson.com
Contact: carmenolsson@hotmail.com
Opening hours: 14–15 Sep, 5 Oct–see details for each occasion

Body Weather Workshop
- kroppen på världens största skalbank
 14 Sep 10–4pm and 15 Sep 10–5pm

Body Weather (BW) is an explorational work that focuses on the body and mind in relation to communication with the surroundings, originally invented by the dancer Min Tanaka in Japan. The dancer/choreographer and landscape architect Carmen Olsson hosts a BW workshop, open to everyone interested in exploring the physical presence of the body. No previous experience is required.

Information and registration:
 anna-karin.strandberg@studieframjandet.se
Where: Kulturskolan, Skolgatan 4 and the Shell Banks, Kurödsvägen 1, Uddevalla

Dance Performance
No – Dream Fragment III 14 Sep 8pm The Shell Banks, Kurödsvägen 1, Uddevalla
No – Dream Fragment IV 5 Oct 7pm Uddevalla City Center

No is a dancing artist, a Body Weather dancer, led by Carmen Olsson. In the performances No searches for a genuine encounter with the selected location, the audience and with itself. No dances a fragment of an entanglement where the inner and outer experience meet.

The workshop and performance are part of a project in progress, around the Shell Banks in Uddevalla.

For further information:
 bohuslansmuseum.se/besok-museet/skalbanksmuseet
Organised by: Uddevalla Municipality in collaboration with Studieframjandet



Chapel of Silence and Oblivion Pernilla Eskilsson

CHAPEL OF SILENCE AND OBLIVION

Address: Vasaparken, Engelbrektsgatan 18 (opposite Vasa Church), Gothenburg
Website: pernillaeskilsson.com
Opening hours: Sat 21 Sep 11am–5pm

Chapel of Silence and Oblivion is a pop-up chapel created by the artist Pernilla Eskilsson. It is an interactive (silent, anti-active) performance where the participants are asked to crawl into a tent and sit together in dim serenity and silence. You are welcome to stay for as long or as short a time as you please.

Club Anthropocene's Skogsgrupp Vi pratar i Rya skog



CLUB ANTHROPOCENE'S SKOGSGRUPP

Address: Rya skog, Bentylgatan 11, 418 34 Gothenburg
Website: anthropocene.se
Contact: ihwalin@hotmail.com

Samtal i Rya skog
 Sat 21 Sep 1–5pm

The nature reserve Rya Skog is a small primeval forest situated in the industrial area on Hisingen, a magical environment with a wealth of species in a limited area. Why has this forest ground been saved, amongst oil refining plants and sewage treatment? Club Anthropocene's Skogsgrupp invites you to a cross disciplinary conversation in Rya Skog. Together we observe and interpret this particular environment, approaching it through different perspectives of art and natural science. We will go on a communal lecture-walk in the Rya Skog with the forest engineer Martin Jentzen, who will tell us about the forest's processes and close to nature forestry in relation to this place. We will also witness several performances by the involved artists.

Participants: Forest engineer Martin Jentzen and artists Fröydi Laszlo, Patricia Vane, Annika Lundgren, Marie Bondeson, Ilona Huss Walin, Julia Boström, Camilla Johansson Bäcklund.

DÔMEN KONSTSKOLA

Address: Slottsskogen, Dufvas Backe 3, 413 11 Gothenburg
Website: domenkonstskola.se
Contact: anna.persson@domenkonstskola.se

Tankevävar
 Fri 18 Oct 7–9pm

Students at Dômen Konstskola (Dômen Art School) present their project *Tankevävar*. The title refers to the students' visit to Venice Biennale, and the work that stems from this visit. The title, *Tankevävar*, can refer to a tangle, a mess, connections, entanglement, complications, confusion – the concepts and their meaning are considered. How can they be interpreted, be given shape, become an image, an expression? New threads, new conversations, a weave of new expressions emerges. The exhibition is presented at Dômen, both indoors and outdoors. Warm soup will be offered to visitors throughout the evening.

During the summer Dômen Art School students Amanda Sunding and Sonja Zornat have been working with the GIBCA theme at Konstpedemin. Take part of their work in Ateljé Kollegiet at Konstpedemin, 5–7 September.



Dômen Konstskola *Tankevävar* Photo: A. Urban

XTENDED GIBCA EXTENDED



Ekobank Gärds mossen Ulla Mogren

EKOBANK GÄRDS MOSSEN

Address: Gärds mossen, Bergsjön, Gothenburg
Website: ullamogren.se
Contact: ullamogren@yahoo.se
Opening hours: Mon 11 Nov 11am

Release for *Ekobank Gärds mossen*, a checkbook with documentation of the public and process-based artwork, from its coming into being on 15 September 1997 up until today. Conversation about the work, in situ in Gärdsås, Bergsjön. The ecological art process *Ekobank Gärds mossen*, began on 15 September 1997, when ten logs of oak were dug down in the wetland Gärds mossen in Bergsjön, which had been restored at that same period. The logs of oak lay dug down at a depth of 4–5 meters in an anaerobic environment to develop with nature's own means, microbes, to become black oak. The process for oak logs to become black oak takes around 100 to 300 years. This process involves a transformation which maximises its value. The work shows the potential of long-term thinking, and what an ecologically sustainable process can create. This artwork is possibly Gothenburg's most invisible, most anonymous and perhaps first ecological public artwork.

FOUR

Address: Risåsgatan 5, Gothenburg
Website: fourgallery.com
Contact: karin@karin-roy.se
Opening hours: Wed–Fri 12–6pm, Sat 12–4pm

CAKE

5 Sep–28 Sep

CAKE is a collaboration between Edward Cabral and Matt Lambert. It is a conversation on gender, ornamentation, abundance and sweetness.

Future Utopia Community Key Skördetid



How something can offer pleasure but at the same time become troublesome or even give rise to disgust. The project contains images of Christine Fielder, decorated and decorating silicon objects, pastries and a performance where the works are being worn, cakes and pastries are consumed, and ideas on gender, patriarchal systems and other sweet topics are discussed.

Opening: Thu 5 Sep 5–8pm. Performance 6–7pm.

FUTURE UTOPIA COMMUNITY KEY

Address: Samodlingen in Uddebo, Kilavägen, 514 92 Uddebo
Website: futureutopiacomunitykey.org
Contact: future.utopia.community.key@gmail.com

Skördetid

Sun in Sep 11am–2pm or according to the needs of the crop

September is harvest time and time for preparation for the coming season. *Samodlingen* (The Co-Cultivation), a grassroots project in the village of Uddebo, works towards knowledge distribution, the development of growing methods and an increase in the degree of local self-sufficiency.

Four Edward Cabra and Matt Lambert



ciency. It is a meeting place for social interaction. Future Utopia Community Key, in collaboration with *Samodlingen*, invite the public to share the experience of the work in the field, and its immaterial values. In connection to this, guests will also be offered an insight into the past season's programme within the framework of Future Utopia Community Key. Future Utopia Community Key is an artist-run platform that wants to link interactions between artistic, practical, scientific and humanist research in order to ask questions around sustainable cultures in the countryside.

GALLERI 54

Address: Kastellgatan 7, 413 07 Gothenburg
Website: galleri54.com
Contact: info@galleri54.com
Opening hours: Tue–Fri 1–5pm, Sat–Sun 12–4pm

Johanna Arvidsson

5–29 Sep

Each historical moment has its own cultural codes. The images created in our society constitute a source of important historical documentation of the background of today's ideas and values. In her project, Arvidsson deals with the depiction of the female body through different epochs and philosophical traditions in Western (Art) History, where history of medicine and religion shine through. By using historical images and texts, taking details from symbolism and objectification and working with textiles chosen according to historical references, she explores female perspectives and narratives to erase borders of time and to bring the discussion under today's light.

Opening: Thu 5 Sep 6–9pm with an intra-active performance by and with Berth Stenabb

Sian Hedberg: *Acedia*

4–6 Oct

The exhibition is an attempt to visualize a feeling of mental illness, above all depression, where the self has disappeared into the haze and completely lost itself and its reality. Sometimes there are obstacles and problems, which we must overcome, everything changes and the only thing we can do is to try to navigate our way through these changes without really knowing what we are aiming for.

Opening: Fri 4 Oct 6–9pm

Public reading/Conversation: Sat 5 Oct 12pm, on Karen Barad's text *Meeting the Universe Halfway*. The conversation is moderated by Elisabeth Belgrano and Fredric Gunve

Artist talk: Sun 6 Oct 2pm. Sian Hedberg in conversation with Stefan Karlsson.

Richard Alexandersson

11 Oct–3 Nov

Richard Alexandersson's 3D animated video installations unravel as dreamy and labyrinthic



Galleri 54

existential contemplations of value, dignity and authenticity. In the works of Alexandersson there is a feeling of collapse and at the same time, of becoming. The works wager a quiet struggle between the inner and the outer, the private and the social, the utopian and dystopian moods. The artist mixes motifs and tropes from kitchen sink realism as well as sci-fi horror.

Opening: Fri 11 Oct 6–9pm

Public reading/Conversation: Sat 12 Oct 12pm. On Karen Barad's text *Meeting the Universe Halfway*. The conversation is moderated by Elisabeth Belgrano and Fredric Gunve

Elena Morena Weber: *GEORGE 2.0*

8–10 Nov

GEORGE is lonely. Really lonely. For he is the last of his kind. GEORGE lives at his own surreal pace. A paradox in the time of restless multitasking. GEORGE longs for the end and thinks of loved ones, memories, and the recipe for a roast of meat stuffed with the cutest animals in the world. Melancholia and sadness define his existence, but GEORGE is just fine...

Opening: Fri 8 Nov 6–9pm

GALLERI BOX

Address: Kastellgatan 10, 411 22 Gothenburg
Website: galleribox.se
Contact: info@galleribox.se
Opening hours: Tue–Fri 1–5pm, Sat–Sun 12–4pm

The Comissioned Drawings

30 Aug–29 Sep

The Comissioned Drawings is a project that José Luis Martinat embarked on in 2007, in which the artist works with portrait painters and street artists in Latin America. First, he asks the artists to paint a classical portrait of him, and then he urges them to portray him as though he was deceased. They are allowed total freedom in how they choose to depict his 'death'. So far the project consists of 120 paintings and has taken place in cities in Mexico and Peru.

Participants: José Luis Martinat

Inauguration: Thu 5 Sep 5–8 pm. During the sneak preview of GIBCA Extended, the exhibition will be open and the artist José Luis Martinat will be present.

If the LORD Your God Enlarges Your Territory

4 Oct–3 Nov

The origins of archaeology as a discipline are tied to the colonial capitalist power regime that is rarely questioned today. *If the LORD Your God Enlarges Your Territory* is a process-based project that was initiated in 2001 at Tepe Sial, a large prehistoric archaeologic excavation site situated in a suburb outside the city of Kashan in Iran. The project investigates how archaeology and cultural heritage perform a political function today. How do archaeology's current purposes rhyme with today's conceptions of cultural heritage, of national treasures and of patriotism? Furthermore, the project moves on to raise questions about material culture, the object's ability to carry memories and traumas, as well as the relationship between cultural heritage, citizens and territories.

Participant: Azadeh Esmaili Zaghi

Opening: Fri 4 Oct 5–8pm

Den allmänna ordningen och den inre säkerheten

8 Nov–8 Dec

In the exhibition *Den allmänna ordningen och den inre säkerheten* the artist David Larsson presents



Galleri Box Azadeh Esmaili Zaghi

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material from the mapping of arson at refugee and asylum centers in Sweden. This is something he has been working on during the past three years. In a growing series of photographs, we encounter places that exist beyond the singular event that is being portrayed. We are fed with images that on one hand show the usual Sweden, that many of us might recognize, and on the other hand, these places are nodes in a historical and political moment, which contains histories of violence, hatred, migration and vulnerability.

Participant: David Larsson

Opening: 8 Nov 5–8pm

Workshop: 10 Nov 11am–3pm. *What was the "refugee crises"?* Currently, up to 70 million people around the world have been forced to leave their homes. The highest number ever. In Sweden and Europe, we proclaim that the so called "refugee crises" has come to an end. In a workshop we discuss and work together in order to come to an understanding of what the idea of a "refugee crises" may or may not be. The workshop is open to the public and requires no previous knowledge. Coffee and snacks will be served during the day. Please notify mail@davidlarsson.net if you are interested in joining the workshop.

Artist talk

9 Nov 2–3pm

Conversation between the artists José Luis Martinat, Azadeh Esmaili Zaghi and David Larsson who all exhibit at Galleri Box during GIBCA Extended. For further information on the exact location, please visit galleribox.se.

GERLESBORGSSKOLAN

Address: Gerlesborg 1, 457 48 Hamburgssund

Website: gerlesborgsskolan.se

Contact: klara@gerlesborgsskolan.se

Opening hours: Mon–Fri 8am–4:30pm

Herring, Iron, Gunpowder, Humans & Sugar

4 Sep–6 Oct

Herring, Iron, Gunpowder, Humans & Sugar is a project that examines the triangular trade in the 16th century to the 19th century: the economic system that is founded upon the transatlantic slave trade and that still continues to affect current economic and cultural structures. The project is a collaboration between the Jamaican dancer Olando Whyte and the Swedish

visual artist Rut Karin Zettergren, and consists of four parts: collecting facts; creating sculptural objects; dance performances; the construction of an app that will recount the history of the triangular trade and the transatlantic slave trade from an intercultural perspective. The artists will explore questions of legacy, return and the rewriting of history, and with the use of artistic methods discuss and process a historical trauma.

Opening: Wed 4 Sep 6:30pm

GÖTEBORGS KONSTSKOLA

Address: Galleri Fönstret, Första Långgatan 10, 413 03

Gothenburg

Website: gbgkonstskola.se

Opening hours: 7 Sep–17 Nov, day and night

The artist Maria Lindberg presents *As Above So Below* at Galleri Fönstret.

"As above so below is an aphorism associated with Sacred geometry, hermeticism and the tarot. I remember a reference to Max Ernst: *Men Shall Know Nothing* (1923)."

KIOSKEN

Address: Järnmalmsgatan 5, 417 07, Ringön

Website: kiosken.org

Contact: hej@kiosken.org

Opening hours: visit website

KIOSKEN is a-maze-thing

7 sep–17 nov

Kiosken is a multi-functional kiosk in the heart of Ringön. It opened in September 2018 and aims to

be a mainstay of the area, that develops in relation to the surrounding community, which itself is rapidly changing. During the day, Kiosken is a place for spreading information about the area, coffee drinking and ice cream eating. At night it turns into a venue, where Kiosken facilitates a wide range of projects such as performances and exhibitions, as well as producing external collaborations and events. During GIBCA Extended, Kiosken will collaborate with artists and local companies to present and produce objects that explore alternative approaches to fabrication and manufacturing, where artists and artworks question the commodification of art, while trying to survive as artists. Welcome, and Welcome back to Kiosken!

Participants: Sara Beach-Hansen, Dalfrids Kärvirke, Henrik Franklin, Claessons Trätjära, Andreas Braun, James Duffy, Lundby Plåt, Evelina Åhrman, Sixten Sanne, Allt i Skyltar, A-Gravyr Ab

KKV BOHUSLÄN

Address: Konstnärernas Kollektivverkstad Bohuslän,

Skärholmen, 457 48 Hamburgsund

Website: kkv-b.se

Contact: soft.rock.bohuslan@gmail.com

Opening hours: Sat–Sun 12–4pm

Soft Rock

14–15 Sep and 21–22 Sep

Soft Rock is a project based on collaboration and closeness, initiated by the artists Yoeri Guépin and Agnes Mohlin. Over the course of fourteen days the project gathers ten local and international artists at Konstnärernas kollektivverkstad (KKV) in Skärholmen, a former stone industry venue in the heart of Bohuslän. The artists are invited to use KKV as a produc-

Kiosken



tion site to create new work in dialogue with one another and the surrounding landscape. *Soft Rock* encourages the artists to explore the sociopolitical history of Bohuslän with the Bohus granite as a navigational tool. The rock is a commodity that ties Bohuslän with the world, connects labour with landscape and craft with industry. *Soft Rock* is about learning from each other and our surroundings, to see the human traces in the landscape and the landscape's traces in us. The results of these endeavors are presented in a group exhibition in the stone hall at KKV Bohuslän.

Participants: Agneta Ekman, Britt Ignell, Rei Kakiuchi, Yoeri Guépin, Anna Ihle, Maike Hemmers, Idun Baltzersen, Angelica Falkeling, Malena Norlin, Agnes Mohlin.

Opening: 14 Sep 12–6pm

KKV BOHUSLÄN – LILLA GALLERIET

Address: Lilla Galleriet, KKV Bohuslän, Skärholmen 1, 457 48 Hamburgsund

Website: kkv-b.se

Contact: adamhaugbak@gmail.com

Opening hours: Mon–Sun 12–4pm

The World Without Me – Memorial Display in XYZ 14–21 Sep

The exhibition consists of a communally constructed monument. The monument is raised to commemorate the historic and contemporary production of public art works at KKV Bohuslän. In the project, memorial marks are explored alongside ideas of how they could function in a contemporary context. The word memorial not only refers to remembering something – through these objects we can also learn about the future. This site-specific group exhibition presents six works that relate to the monument and its future.

Participants: Adam Haugbak, Leo Larsson, Fanny Fermelin, Andreas Sandberg, Marie Flarup Kristensen and Isabella Kalén.

Opening: Sat 14 Sep 12–6pm

Lilla Galleriet KKV Bohuslän *The World Without Me – Memorial Display in XYZ*



Konstepidemin Screens Emelie Røndahl
Photo: Ian Hobbs *Weaving Labour*, Barometer Gallery, Sydney, Sydney Craft Week, 2017

KONSTEPIDEMIN

Address: Konstepidemin's väg 6, 413 14 Gothenburg

Website: konstepidemin.se

Contact: galleri@konstepidemin.se

BRA10

5 Sep 8pm–late and 14 Nov 7pm–12am

BRA10 is a collective platform for artists, cultural workers and those who are interested, living in or visiting Västra Götaland region. The programme presents all different kinds of contemporary artists: musicians, authors, film makers, visual artists amongst others. The concept of BRA10 is simple – an evening combining lecture, performance, music, installation, food, conversation and socialising.

Where: Hus 10

The Female Choir – Emelie Carlén

5–29 Sep, Tue–Thu 12–5pm, Fri–Sun 12–4pm

The Female Choir is a sound sculpture installation. The sound piece is created in collaboration with the musician Sanne Desseville. *The Female Choir* is based on how the soundscapes around us, have



Konstepidemin *The Female Choir* Emelie Carlén
Photo: David Stjernholm

come to be dominated by the female voice. Voices from vending machines, telephones, speakers in the metro, the caring and helping voice. In *The Female Choir*, lip movements are synchronised in the pursuit of change, with the use of affective experiences as a method to see through and as an instrument of critique of power relations.

Where: Pannrummet, Galleri Konstepidemin

Opening: Thu 5 Sep 5–8pm

Screens – Emelie Røndahl

5–29 Sep Tue–Thu 12–5pm, Fri–Sun 12–4 pm

With Google as a drafting method, Emelie Røndahl is drawn to fast decisions. The world of images is shared by all internet users, which leads us to the question: whose image is Røndahl reproducing? In her search Røndahl found her way to stock photos on the internet, where images with common visual tropes, present a flat, silly and posing expression, regardless of their content. Røndahl weaves long pile rugs by hand, it takes time and requires attention. Two threads are fastened as a knot around two warp threads in a long row from one edge to the other. The knots are locked in with a few rows of plain weave. The pixels in the printed internet image are pinned beneath the warp and influence the choice of colours.

Where: Galleri Konstepidemin

Opening: Thu 5 Sep 5–8pm

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Älskarna – Stina Östberg

5–29 Sep, Tue–Thu 12–5pm, Fri–Sun 12–4pm

To bleed slowly enables the act of stillness that is contained in each image. Byproducts find their way across the paper. Notes are made on different days, at different hours and in different places. They partake in a community like an anthology bound into a book. A history of creation behind each image and tale, in each motif. The story of the gap between activities that shape days and years. Gaps that hold everything into place. Images functioning like mortar trying to create life. To shape more than to create. Cut the paper, wet the paper, let the paint float out across the paper, paint in different tempos and degrees of wetness. Controlled and uncontrolled. Perfect pitch and tone deafness. In darkness and in light. Half floating substances in one and the same person. The lovers intertwined and separable to not spoil the act of loving.

Where: Galleri Konstpidemin

Opening: Thu 5 Sep 5–8pm

Skör mark: new place/ new work – Carrie Bobo

5 Sep–2 Oct, Mon–Fri 10am–4pm

A year after arriving in Sweden, Carrie Bobo will exhibit the work she made during this year, a reflection on both Swedish and American archetypal imagery of home. This exhibition of prints and paintings was created within, and influenced by, the atmosphere and community of Konstpidemin. Carrie Bobo's works connect art and architecture and explore cultural conceptions of home and belonging; they investigate façade, control, inclusion and exclusion; they are portraits of home.

Where: Blå Huset

Opening: Thu 5 Sep 5–8pm

Dömen Scholars at Konstpidemin

5–7 Sep

Over the summer, students Amanda Sunding and Sonja Zornat from Dömen Art School have been working at Konstpidemin with the theme of the biennial. Take part of their work in Ateljé Kollegiet.

Where: Ateljé Kollegiet

Opening: Thu 5 Sep 5–8pm

Coast to Coast

5 Sep–6 Oct, Mon–Fri 8am–8pm, Sat–Sun 10am–6pm

In the spring of 2018 four Western Swedish artists travelled to Dakar and exhibited at the DakArt Biennial's OFF programme. This year, four artists from Dakar have travelled to Gothenburg to work together with the four Swedish artists around the GIBCA theme and present the result during GIBCA Extended. The aim of the project is to create a longstanding link between artists and artist run initiatives in the two cities. The idea is to make the collaboration last for eight years, at four biennials in Dakar and four in Gothenburg, with 32 artists in total: 16 from western Senegal and 16 from western Sweden. The project is run by Konstpidemin



Konstpidemin *Skör mark: new place/new work* Carrie Bobo



and Conseil Sénégalais des Arts with the support of IASPIS Konstnärsnämnden, the Swedish Council of Culture and the Västra Götaland Region.

Participants: Sara Andreasson, Kristian Berglund, Amy Célestina Ndione, Serigne Ibrahima Dieye, Peter Eccher, Ndeye Fatou Thiam aka Ina, Mor Faye, Jill Lindström

Where: Gothenburg City Library, Götaplatsen 3

Opening: Thu 5 Sep 3–6pm

Artist talk: Sun 8 Sep 3–5:30pm

Arrival & Time of Our Life – iDance

10–11 Sep 7pm. Doors open at 6:55pm

iYoung is iDance's project based professional youth ensemble. *Arrival* is a vivid exploration of the breaking point between our expectations and what we actually meet when a new situation arrives. The piece captures the moment when we realise that our perception of the encounter with a person or a place might not be fulfilled. *Time of Our Life* is a communal intimate experience shared between the dancers and the audience. The work is based on personal stories from the lives of the ten stage performers and explores the current

Teater Spira *Osynliga Statskuppen* **Photo:** Robert Bolin



time, albeit through a nostalgic gaze. How large is the gap between where we once were and where we are now?

Participants: Israel Aloni, Lee Brummer & Cast Performers: Inanna Argati, Ella-My Blomdahl, Marni Green, Karolina Janhager, Jacinta Jefferies, Naomi Kats, Valtteri Keinänen, Linn Lindström, Rebecca Lång, Kady Mansour

Where: Gröna Rummet in Blå Huset

Tickets: kulturbiljetter.se

Website: ildance.se

Voice Workshop for Women Only

13 Sep 5–9pm, 14 Sep 11am–5pm, 15 Sep 10am–4pm. Participation is required all days, 16 hours in total (inclusive breaks)

This workshop addresses those who have experience of working with the voice as a form of expression. Through physical exercises we seek the voices that occur in our own particular bodies. This specific way of working with the voice is founded on the idea that the voice is a passage to life experiences and expressions. With our voices we can go beyond the muscular and emotional borders our cultures and bodies maintain, and discover other experiences, other possible voices and sounds, other ways to be human. The workshop is led by Fia Adler Sandblad, artistic director of ADAS Musical Theatre at Konstpidemin.

Organiser: ADAS Musical Theatre

Participants: Fia Adler Sandblad

Where: Gröna Rummet i Blå Huset

Sign up: adas@konstpidemin.se no later than 9 Sep

Osynliga Statskuppen – Teater Spira

Each Tue in Oct and Nov 6:30–8pm

A documentary performance about New Public Management and deregulations in Sweden today. Our world is in transit; our way of thinking about each other, ourselves, our system, on the civil contract. A performance about how we want to live together in society. A journalistic scenic settlement with NPM, deregulations and privatisations

GIBCA EXTENDED GIBCA EX



Konsthallen Blå Stället Förpackad – Ett undersökande konstprojekt om plast Mattias Käll

in contemporary Sweden. Artists are supposed to make art that is innovative, useful, democratic, inclusive – noble values, but the governance is done by bureaucrats who lack art knowledge. The concerns become bureaucratic, not qualitative, and reduce the art. The governance ends up only few steps away of moralizing shouts and nationalistic art. Where does this governance comes from? The answer is surprising!

Director: Robert Bolin
On stage: Jonas Fröberg
Manuscript: Robert Bolin and Jonas Fröberg
Produced with the support from: Västra Götaland Region and the City of Gothenburg
Premier: Tue 1 Oct 6:30pm
Where: Rosa Huset. Accessible performance in Hus 10
26 Nov 6:30–8 pm
For further information: teaterspira.se

Trädet mitt i skogen – Lena Danielsson Wulcan
55–27 Oct Tue–Thu 12–5pm, Fri–Sun 12–4pm

In Lena Danielsson Wulcan's exhibition, moving images of trees are presented. Trees with different personalities: trees that have been left after clearing; a seeding tree, perhaps useless, or too crooked, or old or for any other reason. Trees that sometimes are named eternity trees. The place where each tree grows is marked out, they have a chosen position. Their age is unknown, but they have their own history. The forest lives its own life but is affected by humans, climate and fires. The forest is also expected to save the world with its power to swallow carbon dioxide, either as fuel, biomass or simply by existing. The trees have been part of a larger forest. Now they are left on a clearing with sticks and other type of vegetation such as brushwood and raspberry bushes. But once upon a time, those trees were in the middle of the forest.

Where: Pannrummet, Galleri Konstepidemin
Vernissage: 5 Oct 12–4pm

Moderskeppet – Pecka Söderberg
5–27 Oct Tue–Thu 12–5pm, Fri–Sun 12–4 pm

Pecka Söderberg's stories are about the human being, with a focus on our journey here and into the future. Is the future bright or is an impending apocalypse? How can we as humans reach our full potential? The humans depicted are often on a journey to somewhere, with light luggage. They have stopped and are trying to relate to the new circumstances they have encountered. The comforts of civilisation are in contrast with the wilderness within us, the longing of the soul for nature.

Where: Galleri Konstepidemin
Opening: Sat 5 Oct 12–4pm

Voice Workshop
16 Oct 9am–9:30pm

In this workshop, open to all, we introduce the idea of the voice as a carrier of life experiences. Through easy exercises we seek out the voices that occur in our own bodies. Come along on a thrilling journey together with others into the universe of the voice!

Participants: Fia Adler Sandblad, artistic director ADAS Musical Theatre at Konstepidemin
Producers: Cassandra Production and ADAS Musical Theatre
Where: Galleri Konstepidemin
Sign up with: galleri@konstepidemin.se no later than 13 Oct

Performance
25 and 27 Oct 7–8pm and 10–11pm

The visual artist Pecka Söderberg meets the theatre and performance artists Annika B Lewis and Fia Adler Sandblad. The artists explore the interplay between human and nature, with its breath-taking ways. Just as the professor of Microbiome science Ruth Ley puts it: "your body isn't just you". Your body does not only belong to you. You are inhabited by a cluster of bacteria. What happens when us humans accept that we are nature, that we are not only us, but also parts

in an intricate weave of viruses, bacteria and fungi? Could the microbiomes in our stomachs and bodies speak to us, and if so, can we listen to them? Welcome to a world of break downs, new horizons and possibilities!

Where: Galleri Konstepidemin

My Library Was Dukedom Large Enough – Carina Fihn, Lina Nordenström, Ulla West, Bibliotek Nordica
2–24 Nov, Tue–Thu 12–5pm, Fri–Sun 12–4pm

Four artists' book project, that relate to the notion of the library, are presented in Glasrummet. Every library is its own universe. On the shelves in silent halls, truths, lies, fantasies, dreams, claims, evidence and counter evidence, sit side by side. All according to fixed systems. The signs of the alphabet arranged into sentences in chapters, headlines and paragraphs. Humanity's thoughts, experience and knowledge throughout history has been made accessible for the future in this way. An artist's book borrows the idea or the form of the book but is not literature in any ordinary sense, rather an alternative space, a unique work, a container for the artist's ideas and thoughts. The artists create their own universe, truth, lie and sometimes their own library. It can contain everything... or nothing. Meaning is in the eye of the beholder.

Where: Glasrummet, Galleri Konstepidemin
Opening: Sat 2 Nov 12–4pm
Website: odexpolaris.com/bibliotek-nordica, ullawest.com, grafikverkstan.se/lina-nordenstrom

Nordic Match F.I.L. Exhibition
– Goda Palekaite and Annika Lundgren
2–24 Nov, Tue–Thu 12–5pm, Fri–Sun 12–4pm

This is the second year of a three-year Artist in Residence programme that focuses on Finland, Iceland and Lithuania. A collaborative project in which the chosen Nordic Match F.I.L. artist is put in contact and collaborates with a professional artist living and working in Gothenburg or its vicinity. Together the artists create a joint exhibition at Galleri Konstepidemin. Each residency consists of a three-month stay for each artist, thanks to a three-year grant from the Nordic Culture Fund.

Where: Galleri Konstepidemin
Opening: 2 Nov 12–4pm
Conversation: Thu 14 Nov 6–7pm. Nordic Match F.I.L. with Goda Palekaite, Annika Lundgren and guest.

Orael – Malin Griffiths
2–24 Nov, Tue–Thu 12–5pm, Fri–Sun 12–4pm

Setting topics such as identity, coming of age and time in relation to nature and growth, Malin Griffiths explores how everything is connected. The exhibition *Orael* is a self-portrait in which the artist, in a creative process, reproduces herself by casting body parts in silicone. The body is then filled with symbolic objects and physical traces that carry memories, for instance a drop of blood, a tear and hair from the artist's

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children. The psychoanalyst Jacques Lacan said that within us there is an inner room where we own true knowledge of ourselves and our history, separated from the I. Carl Jung talks about the "Shadow", a mirroring of ourselves but the opposite of our conscious self. The "Shadow" is all the things we do not want to acknowledge.

Where: Bergrummet
Opening: Sat 2 Nov 12–4pm

KONSTHALLEN BLÅ STÄLLET

Address: Kulturhuset Blå Stället, Angered's torg 13, 424 21 Angered
Website: blastallet.goteborg.se
Contact: bibbi.forsman@angered.goteborg.se
Opening hours: Mon–Thu 12–5pm, Fri–Sat 12–4pm, Sun 1–4pm

Made in Angered #2 11 Sep–20 Oct

The Salon is an arena for image makers in Angered or other suburbs. Both amateurs and professionally active artists are invited to show works that in some way have a connection to the place, the suburb, or are made by someone who lives or works in Angered. In the social fabric of Angered there are threads from many parts of the world. Among the residents in the area there is an artistic force that is not always visible outside the local circuits.

Opening: Wed 11 Sep 6–8pm

Dekorativ Demokrati 11 Sep–20 Oct

Elin Alvemark is an artist educated at HDK in Gothenburg. With craft as a point of departure

Alvemark wants to lead a discussion about existential conditions and find ways to declare causality through materiality. The artist experiments with materials and clay and plaster dominate her work. The urn for the dead or the vase for the flower – this archetype shape has become a symbol for Alvemark's work in recent years. The interest in dissolving and deconstructing techniques is related to an interest in change and a respect for the transformation of identities. In relation to crafts, she is interested in tradition, the economy of production, the high/low and function/dysfunction distinctions, collection, the history and theory of objects, knowledge of materials. Alvemark embarks on a journey about expression: who owns the power to express oneself?

Opening: 11 Sep 5pm

Förpackad – Ett undersökande konstprojekt om plast 30 Oct–13 Dec

A research art project about plastic. Twelve photographs and one sculpture. During one whole year Mattias Käll collected all the packaging plastic that his family accumulated when they went shopping. He documented how the orange red recycling bags amounted. Month after month he carried the growing pile of bags with him out into nature, to different places that are meaningful to him, and photographed them in the landscape. "Because this is where they end up, sooner or later. As micro plastics or invisible carbon dioxide molecules. I simply make sure that the ugliness shows. To carry the plastic is an endeavour that makes the abstract problem concrete. What is the legacy I leave behind?"

Participants: Mattias Käll
Opening: Wed 30 Oct 6–8pm

KONSTKOLLEKTIVET

Address: Pixbovägen 5, 431 64 Mölndal
Website: konstkollektivet.se
Contact: info@konstkollektivet.se

Above Sea 6 Sep–8 Sep

Above Sea is a series of drawings that tries to find its way back to the joyful and meditative as method. The drawings find their inspiration in life's contradictions and contrasts. Those things that cannot be found without its opposite: highs and lows, land and sea, close by and far away, surface and depth, life and death.

Participants: Johanna Ljungberg
Where: Whitebox, Stora huset
Opening: Fri 6 Sep 6pm

Popkollo Folkmusik Sun 8 Sep 4–8pm

Folk Festival Gothenburg closes its festival at Konstkollektivet with a workshop in folk dance

and folk music. The evening will later turn into a music jam where everyone is welcome to join. An evening for the whole family to enjoy.

Organiser: Folk Festival Gothenburg
Where: Kvartersscenen Under is located in the narrow wooden building next to Konstkollektivet's main building.

Min värld i akvarell och torrpastell 27–29 Sep

Watercolour and dry pastel are the techniques Yvonne Jensen uses the most. Jensen is inspired by the play of colours and shapes, rather than specific motifs.

Participant: Yvonne Jensen
Where: Whitebox, Stora huset
Opening: Fri 27 Sep 6pm

Orossalongen - konstupplevelse och samtal om rädsla

15 Nov 9.30am, 17 Nov 6pm. The conversation is about 1 hour without break, the doors open 30 minutes in advance.

Orossalongen will host experts on the topics of fear and organizing knowledge. Have you ever felt that you are in a place where you have no possibility to affect your situation? Do you have the right to affect your surroundings, your place or situation? The conversation will be based on a specially commissioned artwork. Join and observe quietly or get embarrassingly involved, the way in which you choose to participate is equally valuable. No previous knowledge on fear or organization is required.

Organiser: Amygdala Art Association
Where: Kvartersscenen Under is located in the narrow wooden building next to Konstkollektivet's main building.

Konstkollektivet Autumn Salon 1 Nov 6–9pm, 2–3 Nov 10am–6pm

Konstkollektivet invites you to the Autumn Salon and its pop-up art centre. The autumn salon will be presenting a selection of local artists working with different expressions and mediums. In connection to the opening, Kvartersscenen Under at Konstkollektivet will be open, with a café and a secret stage act.

Where: Lorry, Gamla Torget 43, 431 34 Mölndal
Opening: Fri 1 Nov 6–9pm

Improviserat verk Sat 2 Nov 6–11pm

The opening of Konstkollektivet's Autumn Salon ends with an improvised evening. During an evening the audience gets the chance to be part of creating an artwork. A work that only emerges once, in one room, in one time. The participants' observations of the Autumn Salon will together create a body, a form and a story. An evening of participation, or if you prefer, of only observation.

Organiser: Improfest
Where: Kvartersscenen Under is located in the narrow wooden building next to Konstkollektivet's main building.



Konstkollektivet Konstkollektivets Höstsalong



Konstmuseet i Skövde Still from *SINKING: Xa Sinqamla Unxubo* Lhola Amira

KONSTMUSEET I SKÖVDE

Address: Trädgårdsgatan 9, Skövde

Website: skovde.se/konstmuseet

Contact: konst@skovde.se

Opening hours: Tue–Wed 12–6pm, Thu 12–7pm, Fri–Sun 12–4pm

Bayeza namaYeza/De kommer med medicin

7 Sep–17 Nov

The works of the South African artist Lhola Amira revolve around questions on colonialism and its effects on today's post-colonial world. Her sculptural installations and video works highlight how colonialism ideas are present in everything from what and how we tell our own history, to global economy, to bias and racist mindsets. Another prominent theme in Lhola Amira's art is the healing traditions and the ever-present spiritual world in which past and present are fully intertwined of the Zulu people. In 2017 Lhola Amira was in Skövde for two months, thanks to the Art Museum's International Residency Programme (AIRS). During this time, Lhola Amira researched the rather large involvement of Sweden, be it directly or indirectly, in the slave trade, and the unwillingness Swedes have still today to talk about it, and to come to terms with this dark period of its history. Lhola Amiras residency resulted in a new video piece, *Lagom – Breaking Bread with the Self-Righteous*, which is now part of the museum's collection.



(x)sites *Colour in Waves* Rachel Barron

Sissel M. Bergh

7 Sep–17 Nov

Artist Sissel Mutale Bergh from the Norwegian part of Sápmi, has been researching the South Sami history, language and places. A landscape full of hidden history and non-human inhabitants, where the past is always present, hidden in shadows and in our spines. Through art she scrutinises the ignorance, disinterest and sometimes even falseness around the Sami presence in the southern parts of Norway, manifested by Nordic historians, which has led to the Sami presence being fully written out of history books and hence from people's minds. Sissel M. Bergh works with a range of techniques and materials, alongside different research disciplines and knowledges. With tools such as drawing, video, and different objects, the artist explores how she can understand the world through a re-reading of landscape, memory, power and magic, and hopefully find lost and intertwined connections, to make the whole more comprehensible again. The exhibition is a collaboration between Skövde Art Museum and Göteborg International Biennial for Contemporary Art.

Opening: Sat 7 Sep 1 pm. Meet the artists Lhila Amira and Sissel M Berg, at 2pm, in a conversation moderated by the artistic director Thomas Oldrell. They will talk about different forms of colonial oppression, but also about hidden landscapes, reconciliation and magic. The conversation will be in English.

Film Screening – Folkhemsterror

Thu 26 Sep 6pm

Skövde Pride starts at the museum with a screening of Lasse Långström's feature film *Folkhemsterror* from 2014. The film is a slanted depiction of the joy, warmth and sweet music that occur when self-proclaimed queer cultural Marxists take up weapons. In a propagandistic cavalcade set to the tune of attacks to the social body, we are offered a punk-production entertainment packed with violence, crime, drugs resistance and a feminist awakening beyond the grave.

KONSTNÄRSCENTRUM VÄST

Address: Along Sjuhäradsrundan and Kattegattleden and at Galleri Kc, Erik Dahlbergsgatan 6, 411 26 Gothenburg

Website: landart.se, kc-vast.se

Contact: matsanordlund@gmail.com

(X)sites 2019

7 Sep–6 Oct day and night

(X)sites is an art project in which 14 artists from all over the world, create temporary site-specific works of art in the landscape connected to Sjuhäradsrundan and Kattegattleden. '(X)' stands for the unknown that is to be explored, through the 'sites' the artists are to work with. The project is characterised by exploration: for the artists' work, the locations for the audience's encounter with the art and in the landscape in which that art is exhibited. The temporary nature of the artworks forces the artists to experiment with other types of materials and ideas that normally won't be used to create an artwork that would be more permanent. Temporality also entails a variety of underlying themes, such as life and death, transience and presence in the now.

Participants: Rachel Barron, Karl Chilcott, Agust Helgason, Sanna Magnusson, Laura Lio, Frank Nordiek, Hanna Romin, Stuart Frost, Willner-Olsson, Maiko Sugano, Alessandro Perini, Helena Ekäng, Kamila Szejnoch, Franziska Agrawal
Performance: *In-Tent-Interventions* 5–8 Sep in Ulricehamn, 5–6 Oct in Uddebo, in collaboration with Tiny Festival Producers and Ulricehamn and Tranemo municipalities.

(X)sites 2019 på Galleri Kc

7–22 Sep Tue–Sun 12–4 pm

In conjunction with *X(sites)*, Galleri Kc shows a documentation exhibition about this year's art projects. For more information, visit kc-vast.se.

KONST OCH KULTURFÖRENINGEN CASTOR

Address: Hjärtum, around 6 km north of Lilla Edet, 15 km south of Trollhättan by Göta älv

Contact: artfunck@gmail.com

VÄGEN

14 Sep 1–4pm

Roads and paths bind us together and enables contact. New roads are built on top of old ones or in parallel to them. Paths emerge where animals walk, and we walk in each other's footsteps. Hjärtum, Lilla Edet, Gothenburg and Europe are tied



Konst och kulturföreningen Castor *Vägen*

XTENDED GIBCA EXTENDED

together through highlighting and re-establishing the connection by Valdalsbäcken and Sollum, a small part of the old country road, which, according to the legend, Queen Kristina is meant to have travelled on her way to Rome in 1654. Today it is a part of the pilgrimage route Nidaros/Trondheim and Santiago di Compostela. Over several years the old road has become part of the cow pasture, and its nearly disappeared. We want to mark it out and make it walkable again.

Participants: Eddie Lagergren, Mary Lagergren, Lolo Funck Andersson, Monica Funck
Arranged with the support of: Lilla Edets Municipality, Ale Municipality, the Local History Museum in Hjærtum and Oskar Andersson's trust
Opening: Sat 14 Sep 1pm. Walk and inauguration on the re-established path from the Local History Museum in Hjærtum to Torps Gård, ca 2 km walk, past the old mill in Sollum.

KONSTRUMMET I SKÄRHAMNS BIBLIOTEK

Address: Kroksdalsvägen 1, Skärhamn 471 80
Website: tjorn.se/evenemang
Contact: maria.backersten@tjorn.se
Opening hours: Mon–Thu 8am–7pm, Fri 8am–5pm, Sat–Sun 11am–3pm

Vindlande
28 Sep–27 Oct

The art room in Skärhamn's Library presents a group exhibition of eight artists who have been invited to participate with works inspired by the theme of the biennial.

Opening: Sat 28 Sep 1–3pm

KULTURFÖRENINGEN TORNET

Address: Nohaga slott, Nohaga allé 14, 441 55 Alingsås
Website: platformprojectswalks.com, juliepoitrassantos.com
Contact: helenamarika@ekenger.se

Walking the Forest Imaginary: A Public Walk with Julie Poitras Santos
20 Sep 6–8pm

Julie Poitras Santos (USA) has been invited to Alingsås by Kulturföreningen Tornet. For more than a decade, Poitras Santos has focused on wandering and the methodology of field work to look for and share knowledge, to create temporary communities and new stories. The relationship between place, story and mobility gives rise to a series of explorations of the relation between natural history, myths and tales; wandering as a way to listen to a place. At Alingsås, a site-specific research will weave together local history in a public walk/sound essay, to explore the relation moss–human and to establish the necessary connections to be able to imagine a vital future.

KULTUR HÄRRYDA

Address: Mölnlycke kulturhus, Biblioteksgatan 2, 435 30 Mölnlycke
Website: kultur.harryda.se
Opening hours: Mon–Thu 8am–7pm, Fri 8am–5pm, Sat 11am–3pm

Charm och hälsa
7 Sep–5 Oct

In the exhibition Karin Kannisova Jonsson and Karin Elmgren explore human relations with nature, as well as gender and questions of equality in a surrealist way. Charcoal, mixed media, textile, film and installation.

Opening: Sat 7 Sep 12–3pm

Jonathan "Ollio" Josefsson
12 Oct–9 Nov

In the Nemes Hall the artist Jonathan Josefsson exhibits a world of patterns. Textile and painting.

Opening: Sat 12 Oct 12–3pm
Artist talk: Thu 17 Oct 6pm. Meet artist Jonathan "Ollio" Josefsson. Free admission.

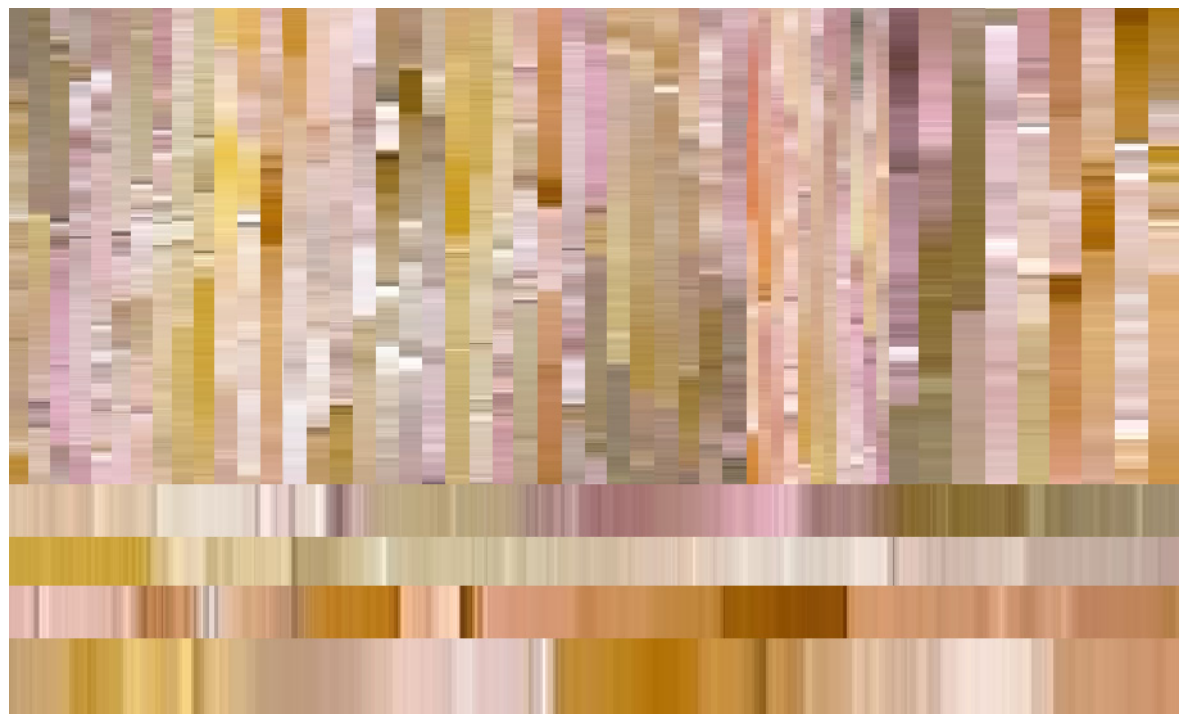
KULTURTEMPLET

Address: Kabelgatan 21, 414 57 Gothenburg
Website: undercurrents.se
Contact: antimmony@gmail.com
Opening hours: Thu–Fri 4–8pm, Sat–Sun 12–4pm

Undercurrents
14 Nov–17 Nov

Three artists based in- or with personal connections to Gothenburg, working with aspects and qualities of water, present an installation in Gråberget's old water reservoir. Together the artists create a site-specific experience focusing on depiction of memory traces. It's not a one-way communication. Follow us down the rabbit

Kulturtemplet *Undercurrents*



Kulturföreningen tornet *Green Is the Forest We Wander – a Locus an Echo an Amble, 2017* Julie Poitras Santos



Kultur Härryda *Matta nr 192* Jonathan Josefsson

hole. Throw yourselves into the current for a journey to the bottom of the sea, an underwater expedition in an immersive environment.

Participants: Anna Maria Saar, Rina Dedo, Anita van Doorn
Opening: Thu 14 Nov 4pm
Performances: Thu–Fri 6pm, Sat–Sun 2pm (duration ca 15 minutes). The doors will be closed during the time of the performance. Coming audiences will be asked to wait.



Kungsbäck Konsthall Evigt Ärr

KULTURVANDRING I HAMMARKULLEN

Address: Folkets Hus, Hammarkullen, Hammarkulletorget 62 B, 424 37 Angered
Website: kulturvandringihammarkullen.com
Contact: info@kulturvandringihammarkullen.com

Hammarkullen – en sammanflätning av oskiljaktiga olikheter
Sat 5 Oct 12–5:30pm

A group of artists from different countries, all active in Gothenburg and connected to Hammarkullen, respond to the biennial theme in a group exhibition. Hammarkullen is a place with an international character, linked to what has happened and is happening in the world, with people from all continents who came to Sweden as work force and as political refugees because of wars. The programme makes room for conversations, musical performances, readings with poets and authors, artists, dance groups and musicians active in the suburbs.

Participants: Rose Marie Boufadene, Mirna Ticona, Lorena Montes, Sebastian Villabona, 11an Visual Art group: Ronak Azeez, Hanna Al Sultani, Sawsen Tawfiq, Faruq Faaiq Omer, Mehdi Al Shawi, Khalid Baban, Samir Fatuhi, Jamil Jabbar, Kassem Shawi, Mehdi al Shawi, Johan Roman

Kulturvandring i Hammarkullen Photo: Randall Villalobos



KUNGSBACKA KONSTHALL

Address: Snäckan i kulturhuset Fyren, Borgmästaregatan 6, 434 32 Kungsbäck, 2nd floor
Website: kungsbacka.se/konsthallen
Contact: konsthallen@kungsbacka.se, telephone: 0300-834595

Evigt Ärr - Film screening
Thu 3 Oct 6–8pm, doors open at 5:30pm

The daily lives of human beings are in complex ways entwined with different systems of expertise. With *Evigt Ärr* the artist Ingela Johansson explores the Swedish and the global nuclear industry. The film, done in partnership with the film maker Camilla Topuntoli during a residency in Kungsbäck municipality, brings forth civil engagements and collective actions as possible ways of to influence. It takes as its point of departure encounters with local environmental groups and their long-standing engagement in the handling of nuclear waste and resistance towards the nuclear industry after the people's campaign in 1980. In total, around twenty individuals and organisations partake in the film that is about 80 minutes long. The screening is followed by a conversation with Ingela Johansson, on social engagement and artistic methods as means to grasp complex issues.

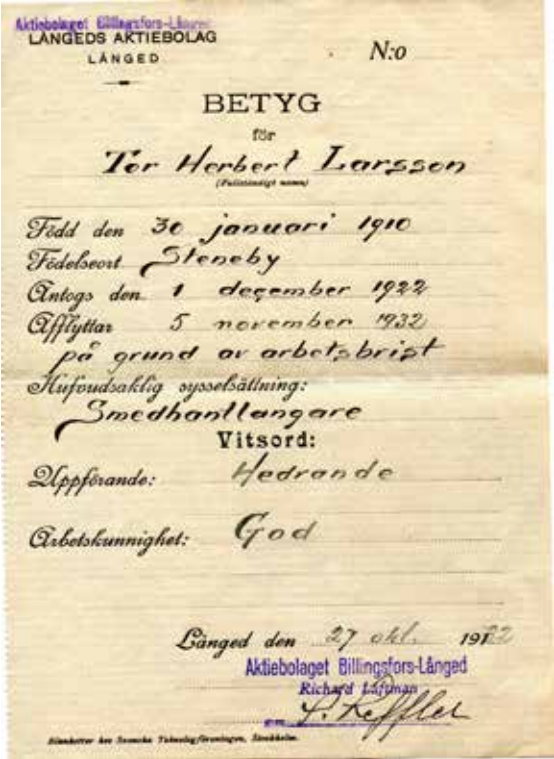
Organiser: Kungsbäck municipality, Konst i Halland/Hallands Konstmuseum and Region Halland.

LÅNGEDPROJEKTET

Website: langedprojektet.se

När Långedsborna utvecklade kulturen
Exhibition 5–20 Oct, Wed–Thu 4–7pm, Sat–Sun 1–5pm

The Långed inhabitants' engagement in the fields of art, music, sports and people's educa-



Långedprojektet Upppsagd betyg 057

tion, from the beginning of the 20th century, is in focus in this exhibition. Stories are told with the use of photography, texts and objects.

Where: Galleri Olika, Enetsvägen 3, Dals Långed
Opening: Sat 5 Oct 1pm

Retrospektiva ljudmiljöer at Rexcell Paper Mill in Dals Långed
Sat 12 Oct 1–5pm

Come along on an atmospheric journey where past meets future in the shape of a retrospective sound environments, housed in two magnificent and nowadays empty factory halls at the disused Rexcell paper mill, in Dals Långed.

Where: Rexcell's closed-down paper mill in Dals Långed

Storytelling Café
Sun 22 Sep 3pm

Tales from the times of the music association Decibel in Dals Långed, rock music, blues, the journal Backstage and life in the slums.

Where: Kafé Schuckert, Enetsvägen 3. Dals Långed

MARIE OBEL BONDESON & FRÖLUNDA KULTURHUS

Address: Frölunda Kulturhus, Frölunda Torg, main entrance: Frölunda Torg 5A 421 21 Västra Frölunda
Website: facebook.com/frolunda.kulturhus, mariebondeson.se
Contact: bondesonmarie@gmail.com
Opening hours: Mon–Thu 12–7pm, Fri–Sun 12–4pm

Ensamhetsmaskinen
5 Oct–10 Nov

Does the state take care of us? Society's institutions are machines of solitude. When the psycho-

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social environment makes the individuals angry and sorrowful, the bio-power treats their discomfort chemically. If it is so that medication improves the being, why is more and more people becoming sick? What happens to the inner ecology when the room for the humane diminishes? This is an exhibition that wants to trigger creative thoughts as healing process. An observation of the psychiatric system as a form of power, from a sustainable perspective, with the purpose to raise awareness and open a discussion on a possible path towards liberation, beyond pathologizing and medicating human experiences.

Opening: Sat 5 Oct 1–4pm

Conversation: Thu 24 Oct 6–8 pm. The network Den sociala frågan [The Social Issue] will be presented by its initiators Dr Carina Håkansson, psychotherapist, and Susanna Alakoski, author. The network aims to raise questions around our psychosocial environment on a political level.

Organisers: The Department of Social Work, University of Gothenburg, Folkuniversitetet and Frölunda Kulturhus.



Marie Obbel Bondeson *Ensamhetsmaskin*

MOSAIKFABRIKEN

Address: Kulturhuset Blå Stället, Angereds torg 13, 424 21 Angered

Website: mosaikfabriken.se

Contact: mosaikfabriken@nbv.se

Opening hours: 14 Sep 12–4pm, 19 Oct 12–4pm, 1 Nov 12–4pm

Mosaiken sammanlänkar staden

Under the artistic direction of Saber Rezgar Alipanah and visiting artists, you as a participant can be part in creating a mosaic artwork, working with the theme of the biennial. The mosaic will be installed at chosen locations in Gothenburg. To be part of a process of transformation creates a sense of belonging to a place, and a belief that change is possible. With these artworks Mosaikfabriken wishes for public space to belong to more people and to stretch the boundaries for what qualifies as public space, how our history is written, and whose voice is allowed to be heard.

Participants: Saber Rezgar Alipanah, Hamid Ghamamri and Masoud Yousefi

Organiser: Mosaikfabriken, NBV Väst in collaboration with HIGAB



Mosaikfabriken

largely is left to chance, embraces the unpredictable, includes found objects and functions as a comment on consumption society and its overproduction. Where raw aesthetics meets sci-fi and fantasy, Volkaert's sculptures and installations take shapes that are organic and totem like, natural and hand made. They underscore and amplify the presence of an insoluble relationship between the artist's control, the innate force in an organic material and artificial, already existing objects.

Opening: Thu 29 Aug 6–8pm and Thu 5 Sep 12–8pm

NEVVEN

Address: Molinsgatan 11, 411 33 Gothenburg

Website: nevvengallery.com

Contact: info@nevvengallery.com

Opening hours: Wed–Fri 12–6pm, Sat–Sun 12–4pm

Tom Volkaert

29 Aug–6 Oct

Nevven marks the opening of its new gallery in central Gothenburg with a solo presentation by the Belgian artist Tom Volkaert. Focusing on sculpture presented in wondrous and immersive installations, Volkaert works with clay, concrete, epoxy and metals. The creative process, which

NSFW/SVILOVA

Address: 3:e Våningen, Sockerbruket 9, 414 51 Gothenburg

Website: svilova.org

Contact: info@svilova.org

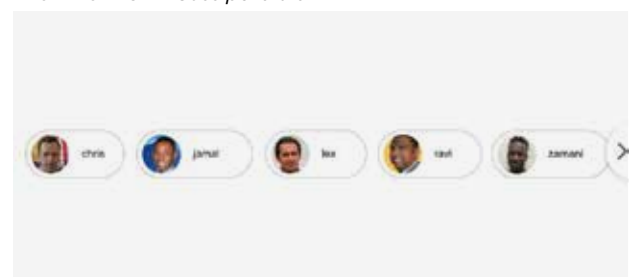
Opening hours: November, information to be released on svilova.org. Oct–Nov 24/7 online

CUSS Group

CUSS Group was founded in Johannesburg, South Africa, in 2011. The group's activities span from the founding of a web TV initiative, online publications, digital art and curatorial projects at their office in Johannesburg. The collective responds to commercial, cultural and technical super-hybridity, through a filter of urban trends, material artefacts and youth cultures in today's post-post-colonial South Africa.

NSFW/SVILOVA is an online/offline cultural platform based in Gothenburg that highlights and brings forth current questions of culture, art and social development. The purpose of the project is to develop new methods and strategies for stimulating the local scene by putting it in contact with an international contemporary art scene.

NSFW/SVILOVA *Cuss portrait*



Nevven Tom Volkaert

NORDISKA AKVARELL-
MUSEET & TEATER SPERA

Address: Nordiska Akvarellmuseet, Södra Hamnen 6, Skärhamn
Website: akvarellmuseet.org
Contact: info@akvarellmuseet.org
Performance: Sat 19 Oct and Sat 9 Nov 4–5pm. For the Nordic Watercolour Museum's general programme and opening hours, visit the website.

Sammanflätade Element

An interweaving of elements that strikes back. In the stage performance *Sammanflätade Element* Spero Theatre takes its starting point in Nancy Spero's exhibition at the Nordic Watercolour Museum, just like Nancy Spero, who has taken inspiration from an artist of another era—the playwright Antonin Artaud. We find ourselves between conflict, violence, feminist struggle, about ownership of space and body, to find the time for a struggle against exclusion and fear, a boundless language of expressions.

During the autumn of 2019 the Nordic Watercolour Museum presents a solo exhibition by the American artist Nancy Spero (1926–2009). With a body of work that tackled contemporary political questions such as racism, violence and sexism, Spero was one of the leading figures of the feminist art movement. At the end of the 60's Spero drew inspiration from the French playwright Antonin Artaud (1896–1948), who intended to shock the audience with, for instance, violent language and gestures that he called "the Theatre of Cruelty".

NORDISKA FOLKHÖGSKOLAN

Address: Olof Palmes väg 1 442 31 Kungälv
Website: nordiska.fhsk.se

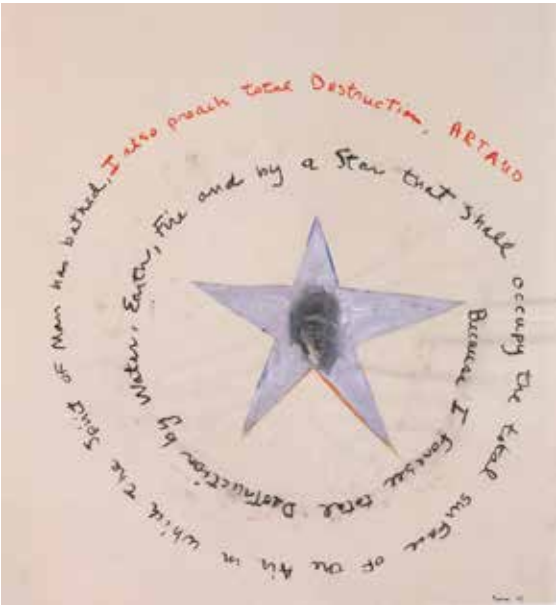
At Nordiska Folkhögskolan the world is interwoven in small format. Forms of expression and narratives cross paths. Today, the school is located in Kungälv, with views over Göta älv and the Bohus fortress, a historically conflict-ridden border district, where people with multiple experiences and of different backgrounds and goals meet.

Nordiska Folkhögskolan offers courses in music, art, film, photography, theatre, text and languages. What happens in these encounters?

Nordiska Folkhögskolan



Nordiska Akvarellmuseet & Teater Spera Sammanflätade Element



Nordiska Akvarellmuseet & Teater Spera
Artaud Painting 1969 Nancy Spero
Photo: Museum Folkwang

How does place and time affect our identity? In what ways do we impact the world? How can these questions be explored through various art forms and ways of expression?

During a few days in November, Nordiska Folkhögskolan invites all those who are curious, to take part in the work of their students concerning these questions. For further information and programme, please visit website.

NÄÄS KONSTHANTVERK

Address: Nääs Slott, Nääs Alle 3, Floda
Website: naaskonsthantverk.se
Contact: m.j@naaskonsthantverk-se
Opening hours: Fri-Sun 11am–4pm

Cristal Talk
6 Sep–17 Nov

An animated film by Miko Söderlund. Explaining the smallest units, the cohesive forces, or the

construction of all systems – everything can be contained in the language of science. But, is this enough to understand the world? The question has been the starting point for this film. A much larger story, where every human being puts the world together as a whole.

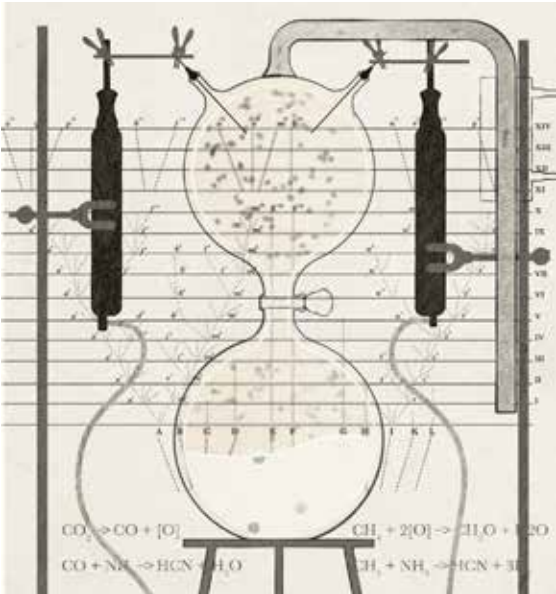
Opening: Folkets Bio Tollerød, Fri 6 Sep 5–6pm

PEACHES AND BEACHES

Address: In a container outside of Röda Sten Konsthall
Website: peachesandbeaches.art

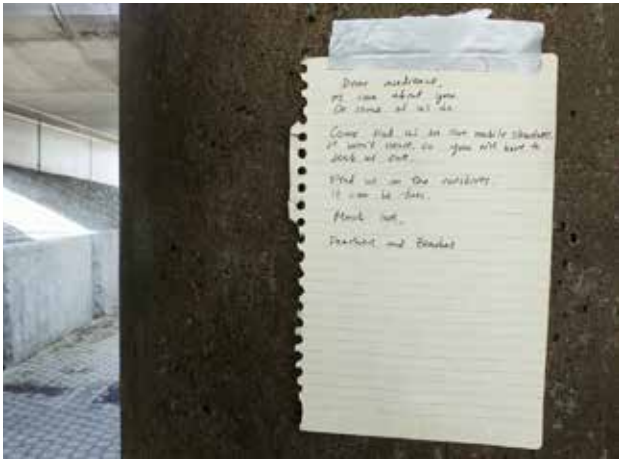
A Blue Horse
20 Sep–29 Sep

Peaches and Beaches seek interdependent relationships. "Entanglement is a fact not a choice. Morning joggers, dogs and steam from bodies are absorbed into the background hum that links us to one another. Accompanied by selected readings and set parameters, we have experienced together: the sauna, the forest, odd



Nääs Konsthantverk Crystal Talk

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Peaches och Beaches

materials, screaming into the sunrise and velvety colours in an empty cocktail bar."

Peaches and Beaches consists of Cilla Berg, Danielle Heath, Kaisa Luukkonen, Hanna Romin and Lucy Wilson. To coincide with GIBCA Extended the group constructed *A Blue Horse* – a temporary stage and exhibition space where a series of performative and interactive works will take place.

PUUT, PUBLICERING & UTLÅNING

Address: Kvibergs stallgårdar 2, 415 28 Gothenburg

Website: puutpublishing.wordpress.com

Contact: put@karllarsson.se

Opening hours: 7–8 Sep, 28–29 Sep, 19–20 Oct, 26–27 Oct, 10am–3pm or by appointment

An initiative of Karl Larsson, where publications form a library. Publications created through dialogue between initiators and invited artists. Departing from the PUUT format, they search for possibilities for art making instead of seeing this



Scenkonst Gerlesborg

procedure as an obstacle for creation. The choice of location, Kvibergs Marknad, is a marker and a guarantor for the works, as they become part of a context where dialogues happen beyond recognisable aspects. A method to work with, and question art and aesthetics, through the exchange that takes place in a library structure. In a time of simplification and permanent attacks on collective culture, the library as phenomena becomes an antithesis. A place for contemplation, where everyone is allowed space to exist, through collective ownership.

Participants: Karl Larsson, Jenny K Lundgren, Magnus Grehn, Maggan, Zurab Rtvelashvili, Christer Boberg & Magnus Axelsson, and others.

Opening: Sat 7 Sep 12pm, Sat 28 Sep 12pm, Sat 19 Oct 12pm, Sat 26 Oct 12pm. On each occasion a new publication will be presented.

SHADOW OF THE MIDNIGHT SUN

Address: Gathenhiemska Huset, Stigbergstorget 7, 414 63 Gothenburg

Website: driftingnarratives.net

Contact: outgrain@gmail.com

Opening hours: Fri 4 Oct 6pm

Friday 4 October at 6pm, *Shadow of the Midnight Sun*, will be presented. It is the second part in the trilogy *Drifting Narratives*, a work in progress in collaboration between Khaled Alesmael, Syrian refugee and author, Torgeir Vassvik, Sami performance artist, Ingilda Tapio, Sami poet, and Creatmosphere light studio.

PUUT Publicering och utlåning



SCENKONST GERLESBORG

Address: Övre Högslättsvägen 16, 457 48 Hamburgssund

Website: scenkonstgerlesborg.se

Contact: gunilla.rahm@scenkonstgerlesborg.se

Opening hours: Fri 13 Sep 6pm (dress rehearsal), Sat 14 Sep 4pm (premiere), Sun 15 Sep 6pm. For further dates visit our website.

Kabaré Platsens Ande

A performing arts collage that depicts what can be found when one dwells on the place in which one is based. Nothing is new under the sun, humans search, now as before, search for food and the meaning of life under various circumstances and with various strategies. The spirit of the place is the source, the origin, is contrasting and faceted, something to orient to, and to relate with. Through music, images, words and a scenic performance, Scenkonst Gerlesborg mediates its locality's complexity and richness.

Participants: Eva Dal Norlind, Michael Norlind, Gunilla Rahm, Harald Svensson and Patrik Wingård.



Shadow of the Midnight Sun Sami cup

GIBCA EXTENDED GIBCA EX

STATIONEN

Address: Svenshögens stationshus, Svenshögen 421, Svenshögen 444 97
Website: stationen.org
Contact: kontakt@stationen.org
Opening hours: 5–13 Oct, the films can be viewed 24/7 during the exhibition period

Samtidigt i Svenshögen

Agency is constantly produced in every entanglement that we are a part of. Between all matter, human and non-human. We do not own it. It exists and comes into existence before, but also after our actions. We are a part of it. Stationen explores the notion of "agency" through video and performance art that in different ways affect natural and cultural relations. *Samtidigt i Svenshögen*'s opening day begins with video works, performances and workshops. Stationen is a space for contemporary art and culture located in the Svenshögen's old train station built in 1907. The trains travelling between Gothenburg and Strömstad stop here each hour, which makes the place accessible despite its peripheral location.

Participants: Anastasia Savinova, Ingela Ihrman, Annette Arlander, Thomas Laurien, Theo Ågren, Annika Carlsson Bergdahl, Gunnar Bergdahl, Julia Boström, Camilla Johansson Bäcklund
Opening: Sat 5 Oct 11am

STEN, STOCK, LERA

Address: Fältspatsgatan 3, 421 30 Västra Frölunda, follow the signs around the building to the loading dock.
Website: stenstocklera@gmail.com
Contact: amaliabille@gmail.com
Opening hours: 7 Sep–17 Nov Sat on even weeks, 12–4pm

Högsbo industrial area is at the beginning of a regeneration process. In the demolition emerge materials such as clay and fallen trees. During GIBCA Extended 2019 the artists Sanna Lindholm, Olof Marsja and Hanna Norrna work with the possibilities and questions that arises from the demolition. The starting point is the artists' studios on Fältspatsgatan 3 and the adjacent plots. Here artists find themselves in the gap between what has been and what is becoming, and we are invited to an installation of clay, logs and stones.

Opening: Sat 7 Sep 3–7pm



Sten Stock Lera Fältspatsgatan



Stationen Samtidigt i Svenshögen

TINY FESTIVAL PRODUCERS

Website: tiny.cc/kcmk7y
Sites and hours: X(sites), Ulricehamn municipality – opening 5 Sep 12pm, public events 6–8 Sep 11am–6pm Bohusläns Museum, Uddevalla municipality – 28 Sep 11am–6pm X(sites), Uddebo, Tranemo municipality – 5–6 Oct 11am–6pm, potential nightly event.

In-Tent-Interventions

In-Tent-Interventions are presentations of public and urban places in Gothenburg and Västra Götaland region. Places are presented through performative site-specific actions in the form of nomadic salons. With "one-to-one performances" Tiny Festival Producers approach the places' unique conditions. Through their artistic practice and methods,

performance art turns everyday situations into fiction and vice versa. In the salons/tents, the visitors are invited to take an active role. Intra-actions, installations, conversations and what is not-yet explored stands for the content. The project takes the notion of "Heterotopia" as the point of departure, a term used by philosopher Michel Foucault to refer to certain cultural, institutional and discursive spaces that in some way are "another"—disturbing, intense and incompatible. Heterotopias are worlds within worlds. Foucault offers as examples ships, cemeteries, brothels, prisons, antique gardens, fairs, Turkish baths. Tiny Festival Producers add tents, camping grounds, refugee centres and the right to the commons to this list. Tiny Festival Producers is run by Anikki Wahlöö, Benedikte Esperri and Cia Runesson.



Tiny Festival Producers

XTENDED GIBCA EXTENDED



Varbergs Konsthall *Det du inte anade skulle återkomma*
2019 Peter Eccher

VARBERGS KONSTHALL

Address: Kulturhuset Komedianten, Varbergs konsthall, Engelbrektsgatan 7, Varberg 432 80
Website: kulturhusetkomedianten.se/varbergs-konsthall
Contact: konsthallen@varberg.se
Opening hours: Tue–Thu, 12–5pm, Fri–Sat, 12–4pm

DSM 6:66 - Diagnostic and Statistical Manual of Mental Disorders

21 Sep 2019–5 Jan 2020

Materialised symptom, diagnosis for catharsis and aesthetic penance. The artist Peter Eccher works at the border between inexplicable phenomena, rituals and science. Focusing on strategies of mental survival, he explores taboo topics such as anger, violence and curse, through an artistic mapping of human suffering and power. Present are references from intuit mythology, with its magical figures – tupilaqs, expressed through artefacts where the material often is bone, teeth and hair in conjunction with contemporary expressions like drawing, sculpture and large-scale site-specific installations.

Opening: Sat 21 Sep 1:30 – 4pm

VARIA2019 IMPROVISATION FESTIVAL

Address: Esperantoscenen (former Teater Uno), Esperanto-platsen 7–9, 411 19 Gothenburg
Website: varia-impro.se
Contact: info@varia-impro.se
Opening hours: Guided tour 15 Oct 6–8pm. Performance 18–19 Oct 7–8:15pm. Seminar 17 Oct 7–9pm and 19 Oct 1–3pm

VARIA presents Performance Improvisation as an independent form of Performing Arts. In this setting, the action's point of departure is based on the artists knowledge. Vigorous expressions emerge from faith and a deep understanding of expanded relations between the body and the

intellect, between movement, dance and the verbal, between the unknown and the familiar, fantasy and reality, time and space, practitioner and observer. Artist from Australia and Sweden participate in VARIA2019, in a programme of performances and practical seminars: *The audience's role in relation to viewing and being seen* and *Fantasy*. A group of students is invited to lead an informal guided tour as part of the educational programme at some periods of time.

Participants: Performers Andrew Morrish, Peter Trotman and Lisa Larsfotter Petersson. Student group with participants from Sweden and Poland.

VEJDESÄLLSKAPET

Address: Växtverket, Karl Johansgatan 95, Gothenburg 414 51
Website: vejdesallskapet.wixsite.com/website
Contact: vejdesallskapet@gmail.com
Opening hours: 21–22 Sep 2pm

Finding Blue

In *Finding Blue* the artists Anni Foglert, Amanda Selinder and Amanda Björk meet in a performance and workshop where the starting point is the history of the woad plant and the extraction of its blue pigment. Woad was historically the foremost plant in Sweden for the extraction of blue pigment - a process regarded as complicated, which only certain artisans could master. In a common search for the woad's significance in Gothenburg, the artists delve into text archives and preserved collections. Over the summer they have grown their own woad plants and experimented with different processes of fermentation to extract the pigment. Visitors of all ages are invited to investigate the colour blue with the art-

ists. It is recommended to wear work clothes and to bring along pieces of textile and old clothes that can be dyed. The event opens with a performance and is followed by a workshop.

VÄRLDSKULTURMUSEET I GÖTEBORG

Address: Södra vägen 54, Gothenburg 412 54
Website: varldskulturmuseerna.se
Contact: arjumand.carlstein@varldskulturmuseerna.se
Opening hours: The museum is open on Wed 11am–8pm. For other opening hours visit the website. Interruptions continues until 6 Oct.

Interruptions - guided tour with the artist duo

Cooper & Gorfer

11 Sep 6:30–7:30pm

The artist duo Cooper & Gorfer present their exhibition *Interruptions*. The artists talk about their work process for the portraying of Sami culture, with focus on women, and answer questions. We gather in the museum entrance at 6:20pm (the exhibition is on the fourth floor). Please note that the number of participants is limited.



Vedjesällskapet *Finding Blue*



VARIA2019 Photo: Lisa Larsdotter Petersson

KULTURIMPERIET

Nå kulturpubliken!

Annonsera i Kulturimperiet och nå fram med ditt budskap till de verkligt intresserade. Kulturimperiet är en kulturtidskrift med effektiv och riktad gratisutdelning i Halland, Västra Götaland, Kronoberg och nordvästra Skåne. Kontakta oss för ytterligare information och aktuella priser.

www.kulturimperiet.se
www.facebook.se/kulturimperiet

Ute 21 september

Ord & Bild

om brev.

Ingeborg Bachmann, UKON,
 Ida Börjel & Linda Östergaard,
 Aris Fioretos & Durs Grünbein,
 Elis Burrau & David Zimmerman
 och Dana Sederowsky med flera
 skriver (brev). Om brev.

www.tidskriftenordobild.se

Kulturtidningen Zenit

skildrar den västsvenska kulturens olika uttryck.
 I fyra nummer per år berättas i text och bild om vad som
 händer på scenerna, bakom kulisserna, i utställningsrummen,
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Lösnummer finns att köpa bl. på Göteborgs konstmuseum.
 Prenumeration 250 kr, kontakta Nätverkstan Ekonomitjänst.
 Göteborg. 031-743 99 05 (kl. 9-12), zenit@natverkstan.net

www.zenitkultur.com

PROVLÄS

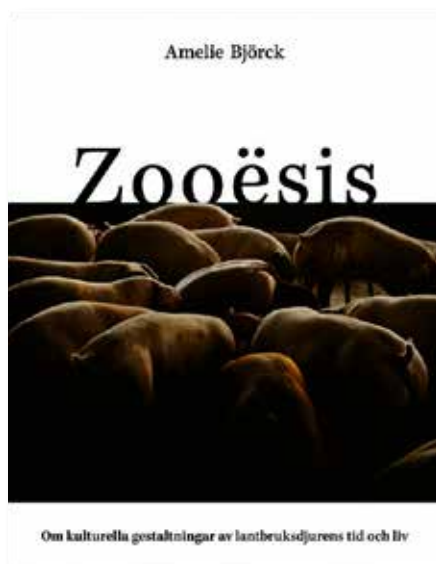
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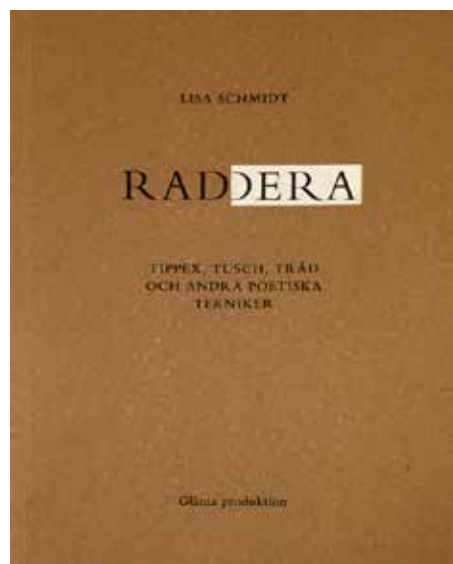
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Glänta



”Amelie Björcks essäistiska studie är helt unik. Boken är, i bästa mening, tankepräglade.” (GP)



”en studie som är ett nöje att läsa. Inte bara för att den är kunnig och uppslagsrik, engagerad och välkomponerad, på flera plan, utan också för att den realiserats i en snygg och passande trycksak.” (SvD)



– Känns litegrann som årets bok nästan, tycker jag.
– Ja den var skitbra!
(Lilla drevet)

Köp Gläntas böcker hos din favoritbokhandlare. Tidskriften Glänta utkommer med 4 nr om året. Om förra årets sanningstema skrev DN: ”detta är årets viktigaste tidskriftsnummer. Nästa års också.” Prenumerera och få en bonusbok på glanta.org.

»En snygg, kul, intelligent litteraturtidsskrift hamnar i mina händer«

Anna Hallberg, Dagens Nyheter

»Som en av få transnordiska plattformar för ny litteratur och kritik tycks Kritiker alltjämt oundgängliga och för sin pigga introduktion av samtida författarskap, liksom för det omedgörliga utpekande av en rad alltför ofta förbisedda – men så grundläggande – problem inom litteratursfären ska de ha fint beröm.«

Viola Bao, Svenska Dagbladet

**Teckna din prenumeration
→ → → → kritiker.nu**

BESÖK VÅRA EVENEMANG:

Familjehemligheter, Göteborg, Scener & Samtal, lör 28 september, kl 13:30
Att omförhandla kärlek, Göteborg, Scener & Samtal, lör 28 september, kl 15:15
Audre Lorde introduceras på svenska, Helsingfors, Arkadia Bookshop, fre 18 okt, kl 19



TRÖTT PÅ ATT BARA HÖRA OM PROBLEMEN?

Camino är magasinet som sprider berättelser om en grönare, godare och skönare framtid.

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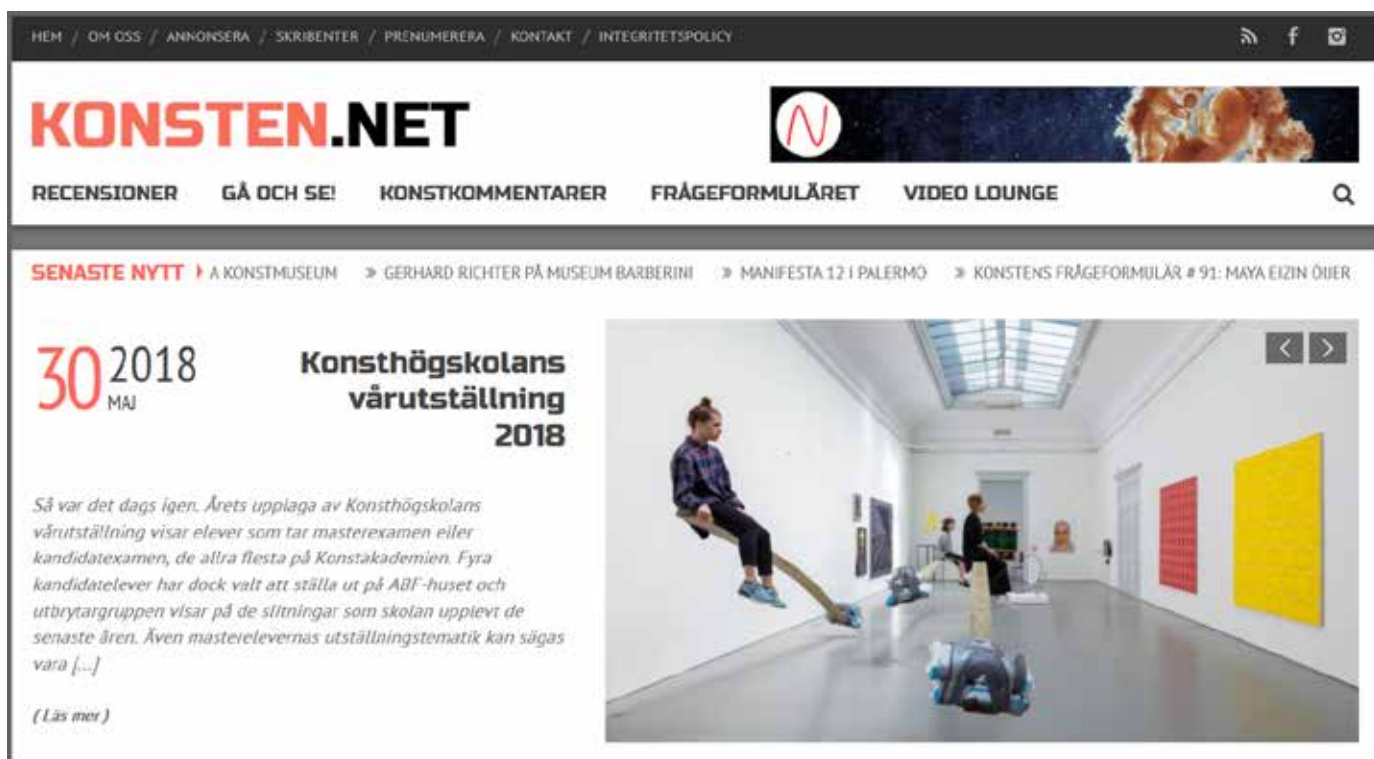
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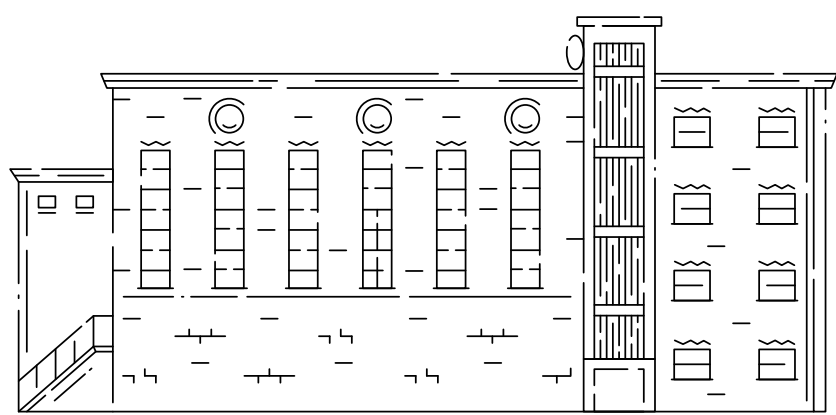
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www.omkonst.se

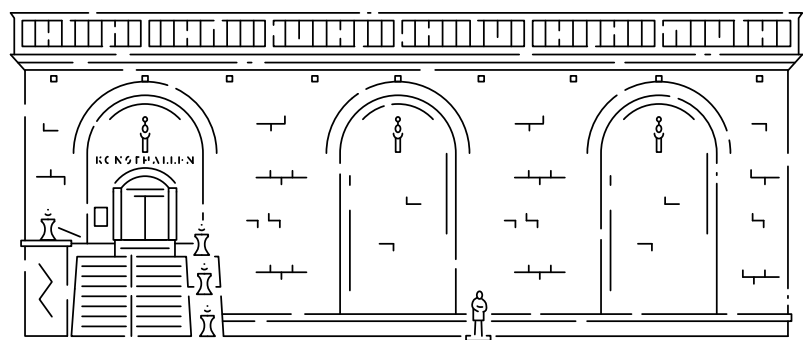
BIENNIAL ARENAS



RÖDA STEN KONSTHALL

Röda Sten Konsthall is the press center and main venue of GIBCA. Located at the harbour entrance of Gothenburg, under the Älvsborgs bridge, it is one of the most original sites of the city, where urban splendor meets the landscape of the Swedish West Coast. Röda Sten Konsthall is located in an old boiler house, now converted into a contemporary art centre with a popular restaurant and bar.

Opening hours Tue, Thu, and Fri 12–5pm, Wed 12–8pm and Sat–Sun 12–6pm
Address Röda Sten 1, 414 51 Gothenburg
Telephone +46 (0) 31 12 08 16
Website www.rodastenkonsthall.se
Public transport stops Vagnhallen Majorna, Klippan, Klippans färjeläge



GÖTEBORGS KONSTHALL

Göteborgs Konsthall is a well-known institution in Gothenburg’s cultural scene. Built in 1923, the art center is accommodated in a classicistic brick building in the central square of the city, Götaplatsen. Approximately five exhibitions of contemporary art are on show here annually and every other year the art biennial is a returning guest.

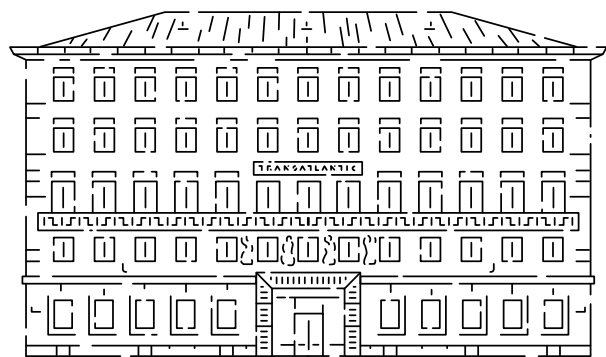
Opening hours Tue and Thu 11am–6pm, Wed 11am–8pm, and Fri–Sun 11am–5pm
Address Götaplatsen, 412 56 Gothenburg
Telephone +46(0)31 61 50 40
Website www.konsthallen.goteborg.se
Public transport stops Berzeliigatan, Valand, Götaplatsen



GOTHENBURG NATURAL HISTORY MUSEUM

Established in 1833, the Museum of Natural History is Gothenburg’s oldest museum. In 1923 the museum relocated at its current premises, in the park area of Slottsskogen. The museum has a collection of about 10 million animals and the permanent exhibition shows a wide selection of the Earth’s fauna, from single-celled amoeba to the proud African elephant. It is the first time for the museum to host the contemporary art biennial at its premises. Enjoy your visit!

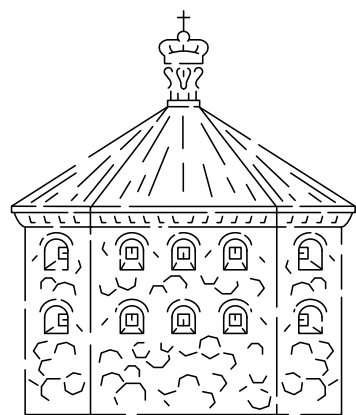
Opening hours Tue–Sun 11am–5pm, Thu 11am–8pm
Address Museivägen 10, 413 11 Gothenburg
Telephone +46 (0)10-441 44 00
Website www.gnm.se
Public transport stops Linnéplatsen



FRANSKA TOMTEN

Franska tomten (The French lot), officially named Packhusplatsen, is a place located in the old Gothenburg harbour. The site is strongly connected to Swedish colonial history. On the spot today is the headoffice of a maritime shipment company and the Court of Justice. Currently large construction works for the West Link project take place here.

Address Packhusplatsen 4, Gothenburg
Public transport stops Stenpiren, Brunnsparken



HAGA

Haga is one of the oldest neighborhoods in Gothenburg. During the early 1900s Haga was a working-class district with small apartments and low living standards. During the 1970s–1980s, the district underwent extensive demolitions and renovations, met with strong protests and occupations. Haga was characterized by a rich cultural life, political movements and lively night life. Today, the district is a popular residential area and tourist area, full of small cafés and shops.

Address Kaponjärgatan, by the staircase to Skansen Kronan
Public transport stops Hagakyrkan, Järntorget

EDITORIAL STAFF

Publication director:
Mia Christersdotter Norman

Editor:
Elin Liljeblad

Art Direction and Graphic Design:
Leon&Chris

Text producers:
Ellie Engelhem
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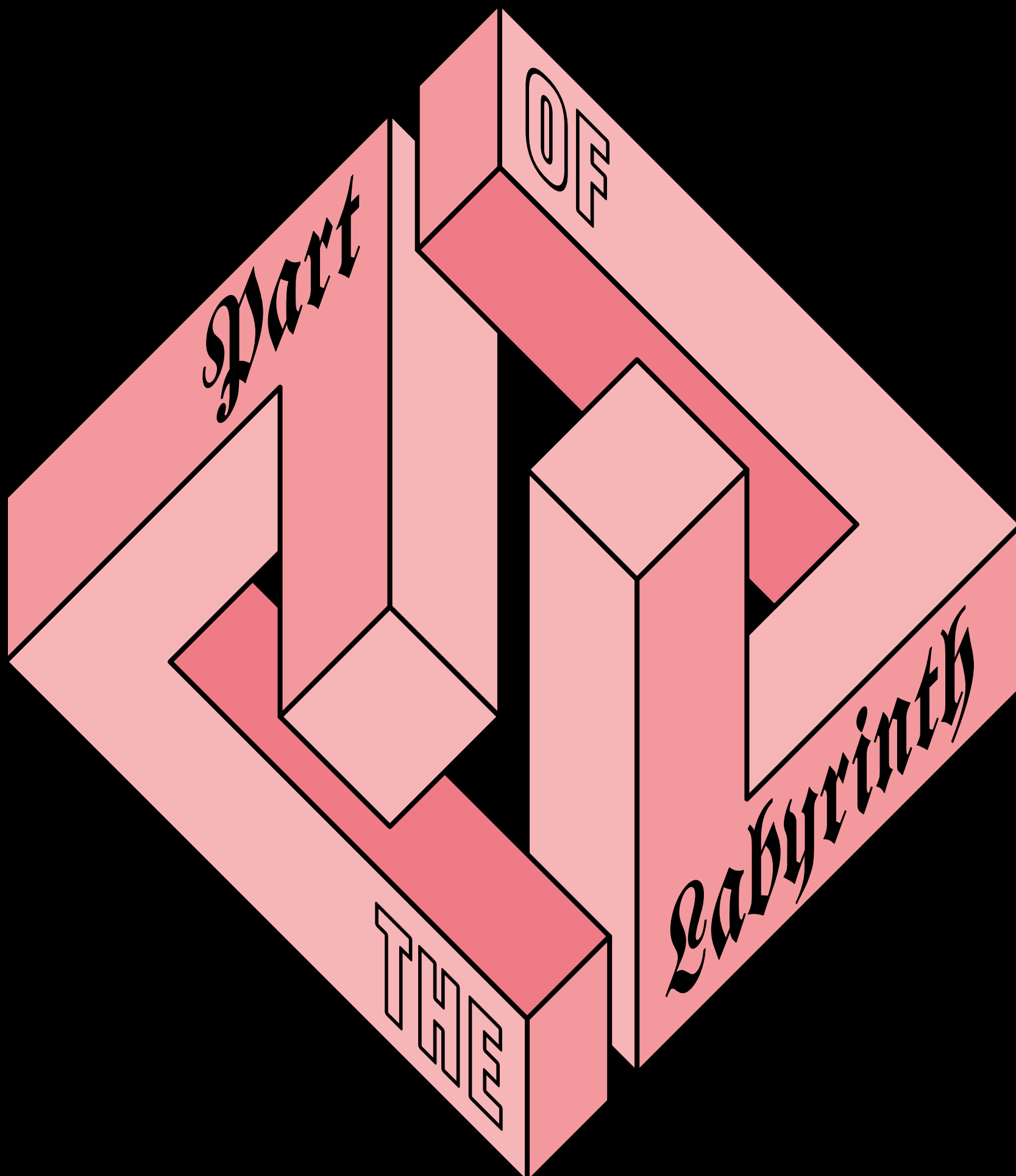
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