

**Göteborg International Biennial
for Contemporary Art 2017**

**Wheredolendandyoubegin
On Secularity**

9 Sep — 19 Nov

GIBCA

Göteborg International Biennial
for Contemporary Art



For many people, art is associated with religion, and has an undeniably long history of conveying existential, spiritual and religious messages. Judaism, Christianity and Islam have a historically common approach to depictions of God, based upon the book of Exodus. Nothing should stand between man and God, and no one can know what God looks like, thus, God cannot be depicted. Within Judaism and Islam this is interpreted more strictly than it is within Christianity. Within Islam, a more abstract and ornamental imagery has been developed, while Christianity's belief in Jesus as 'God's image' has led to more figurative art. During the Reformation, the Protestant reformer Calvin proclaimed that all images should be destroyed. Buddha is also said to have warned against depiction—which seems hard to imagine today, given the prolific use of images in Buddhism.

Artists usually base their work on subjects that interest them, often relating to personal experiences, political or social issues. But their works can also sometimes be more explicitly spiritual or religious.

This publication is an introduction to the Göteborg International Biennial for Contemporary Art (GIBCA). GIBCA is a major exhibition held every two years, highlighting contemporary art of current interest from all over the world. This year, the biennial explores issues relating to the secular society. How can art take part in a multi-religious discussion, and how should we live together?

GIBCA presents works by some 50 artists. They were selected by the curator Nav Haq, who also determined the topics the biennial will address. GIBCA is shown all over Gothenburg. Some of the art is presented in public spaces, for instance in Masthuggskyrkan, or on a rooftop in Gamlestan. Other venues, such as Röda Sten Konsthall, Göteborgs Konsthall and Gothenburg Central Library, feature major exhibitions.

Furthermore, GIBCA's satellite programme, GIBCA Extended, includes more than 50 galleries, art museums and artists throughout Västra Götaland, who contribute to the Biennial's thematic with their thoughts on secularity.

Our hope is that art will give rise to new experiences and spark thoughts and discussions between people. The work can be just as challenging and incomprehensible, as it is straight-forward and inviting. Sometimes, discussing a work of art can help us see what escaped us at first. Sometimes, we can help someone else see and think in new ways. Perhaps the same can apply to belief?

GIBCA offers an enormous programme of guided tours, discussions, lectures and opportunities for creative activities throughout the exhibition period. We encourage you to use GIBCA as a chance to broaden your mind, and meet new people while encountering a work of art.

Welcome!

Mia Christersdotter Norman

Director Röda Sten Konsthall

Röda Sten Konsthall is the Organiser of GIBCA

Göteborg International Biennial for Contemporary Art 2017

Over fifty internationally acknowledged artists are exhibiting works in *Wheredolendandyoubegin – On Secularity*. The Biennial takes on questions regarding the role of secularity in society today. Here you can read curator Nav Haq's thoughts on the exhibition.

Wheredolendandyoubegin On Secularity

An Introduction

The secular society's principle is based on a separation of religious belief (and non-belief) from the state. It protects the most important cornerstones of the contemporary Western social structure: political and social equality, minority rights, religious freedom and the legal separation of private and public domains. Secularity—not to be confused with atheism—plays an essential role in our everyday life. It has created the conditions for encounters between the citizens within such complex areas as sexual freedom, freedom of religion, gender equality and freedom of expression. Its strength lies in allowing different modes of living to co-exist, due to protections and rights drawn from this principle and provided under the law. Secularity is not new. It has taken many forms throughout history, key examples of which would include the 'Averroism' of Islamic Andalusia in the Middle Ages formed through the thinking of the polymath Averroës (Arabic: Ibn Rushd). Also Mustafa Kemal Atatürk's modernising 'Kemalist' secularism in Turkey in the early 20th century is an important example, as well as the constitutional secularism of *Laïcité* in France, and the secular principle of citizenship in the constitution of the United States of America.

The subject of secularity has become highly topical of late. One might even claim that the principle of secularity finds itself in crisis, in relation to the current geo-political catastrophe and upheaval. Many recent events make the rights, freedoms and people's right to protection offered by the principle of liberal secularity feel increasingly threatened; events that have become part of a global consciousness of fear, insecurity and a sense of increasing injustice. They would include most infamously: the 9/11 attacks in 2001, the invasion of Iraq in 2003, or the founding of the Guantánamo Bay detention camp and subsequent accounts of torture. They also include the murder of Theo van Gogh and subsequent right-wing nationalism in the Netherlands, the publishing of 'blasphemous' cartoons in the Danish newspaper *Jyllands-Posten*, the attacks of Norwegian Anders Bhering Breivik on the island of Utøya and in Oslo, the rise of the Islamic State (ISIL), the attack on the office of the magazine *Charlie Hebdo* in Paris, the extensive amount of refugees escaping civil war in Syria and Iraq, and the subsequent response of different European nations to the arrival of this migration.

All of these events, which are just some of the most known, seem to point to a secular collapse and a cultural breaking point in Europe. There are wide-ranging symptoms of similar events that are—also—used for political mobilisation. We can see the emergence of movements and groups where people occupy a deep conservative attitude and claim monocultural values. Everything with a strong feature of nationalistic rhetoric. The situation evokes the feeling of unsustainability, identity politics has returned and more worse than we could ever imagine. When circumstances seem so severe, we need to raise fundamental questions about the future: *What happens to secularity during moments of crisis such as these? How can we sustain freedoms—social, sexual, cultural or religious—in a situation of stark cultural differences? What do we mean by 'belief' today?*

The 2017 edition of the Göteborg International Biennial for Contemporary Art highlights some of these fundamental questions about the contemporary Europe, and the at times subtle border between violence and protection. Art has its historic roots in religion, and its contemporary roots in the idea of the secular. Thus, it is well-positioned for offering reflections on this complex situation. Art is already a well-established space for the consideration of complex socio-political issues. It has also delved into the issues of religion—by some considered to be the last remaining taboo—by examining how religious conflict, repression, freedom of expression, and even spirituality, are intertwined. Art and the freedom for artists to pursue their profession characterize a secular society. Therefore it is important to note why the various artworks have been included in the exhibition, but also to explain why some artworks are *not* displayed.

Art has a vital role to play in a discussion about the relations between governance, belief and freedom, and this is the starting point for *Wheredolendandyoubegin – On Secularity*. The Biennial is a multi-faceted project, incorporating significant events and activities functioning at the societal, academic, cultural and political level. The works are presented in some of the renowned cultural organizations of Gothenburg, including Röda Sten Konsthall, Göteborgs Konsthall and the Gothenburg City Library, and several new works have been created specifically for the Biennial and public space.

Artists

Alexander Tovborg / Archivo F.X. in collaboration with Bassam El Baroni & Pedro G. Romero with the participation of Doris Hakim, Yassine Chouati & Equipe Media Basim Magdy / Dimitri Venkov / Etel Adnan Fahd Burki / Fatma Bucak / Francesc Ruiz Haegue Yang / Haseeb Ahmed & Daniel G Baird / Hilma af Klint / Jens Haaning / Joakim Forsgren / Jonas Staal / The Kingdoms of Elgaland-Vargaland / Lawrence Abu Hamdan L.E.FT Architects / Maddie Leach / Michèle Matyn / Måns Wrangé / Olivia Plender Public Movement / Riikka Kuoppala / Rose Borthwick / Santiago Mostyn / Saskia Holmkvist, Ellen Nyman & Corina Oprea Shilpa Gupta / Sille Storihle / Vector

We're Saying What You're Thinking

A selection of moving image artworks from the Nordic Region

Catti Brandelius / Cecilia Lundqvist / Claes Söderquist / Dorinel Marc / Elin Magnusson Ellen Nyman / Eva Linder / Guds söner/Sons of God (Leif Elggren/Kent Tankred) / Jannicke Låker / Jesper Nordahl / Johan Tirén / Lene Adler Petersen & Bjørn Nørgaard / Lene Adler Petersen, Bjørn Nørgaard & Henning Christiansen / Loulou Cherinet / Marko Raat

Interview with Nav Haq

Wheredolendandyoubegin—why did you choose the title of the artist Shilpa Gupta's work as the title for the exhibition?

Firstly, Shilpa Gupta is, for both myself and my generation of practitioners, a key artist and reference because of how her work deals with geopolitical reality, with questions of conflict, minoritisation and precarity. She has a particular way of dealing with these topics using a balance of poetics with politics in her work. And I am also interested in how she uses text: the sentences are like propositions, open and not fixed, so the viewer has to do some of the work to give meaning. This particular text work functions like concrete poetry as the spaces between the words are deliberately removed. Also, there is no question mark at the end of the phrase, as it answers itself rhetorically through the removal of spaces and therefore distinctions between words. As a phrase, the work talks about what is at the heart of the Biennial: What is private? What is public? How do the actions of one person relate to that of another? It is also not specifically about faith.

Secular society is a very broad theme. What is your approach to dealing with the issue?

Secularity is about creating structures that provide rights, freedoms and protections to different modes of living. Historically, secularity was formed to protect religious minorities by taking faith out of the equation in the decision-making process relating to what people can and cannot do. Anti-racist or anti-sexist policy can, for example, be considered a contemporary form of secularity. The subject of secularity has become another aspect of my broader interests in equality.

Art is interesting in relation to the topic of secularity because, historically, art would be found in the space of religion. But when it left the confines of religion, that's when it took on its new set of values, aesthetics and discourses. It placed itself in other contexts, relating to other discussions. For this reason, art is a good means to open a debate on secularity.

I picked up six themes that have been quite easy to identify: gender equality, sexual freedom, minority rights, freedom of religion, freedom of expression, and governmentality. These seemed like the most important aspects of the secularity question, and it has been very interesting to talk to experts and learn about the contemporary conditions of the secular. I understand now that in Europe we have had the perception of a decline in faith, but the idea that greater modernisation leads to a decline in belief is actually a misrepresentation. The world is just as religious as ever. Rather, with modernisation comes a pluralisation of belief.

You have highlighted a number of historical materials within the framework of the Biennial, including anti-Semitic caricatures printed in the early 20th century in

Swedish newspapers, founding documents for the Reformation and of the official secularisation in Sweden. Could you expand on why you chose to include these in the Biennial?

Presenting artefacts gives specificity and context to a particular subject or debate, and it is something I have done increasingly in recent years. There is relevant material related to the subject of secularity in the context of Sweden that I felt made sense for this exhibition. After learning about the history of anti-Semitic cartoons in Sweden, specifically from the early 20th century, it felt important to exhibit them. It is important that people know about them because they hold up a mirror to the society that made them. It is powerful material that puts anti-Semitism in Sweden within the broader context of what was happening across much of Europe at that time. The artefacts also show us that the recent debates around cartoons and their ability to offend is by no means a new thing. The document related to the Reformation pinpoints the moment the king became the head of the Church in Sweden. It is coincidentally the 500th anniversary of the Reformation in 2017. The more recent document about the official separation of church and state in Sweden informs us that, despite having had the reputation as a socially progressive place for a long time, Sweden only officially became secular on the 1st of January 2000. I felt that a handful of items like these would provide a lot of informative material for visitors to the exhibition.

The Biennial engages in subjects that can be sensitive. How did you deal with these in the curatorial process?

There have been a number of exhibits in the biennial that have proved sensitive, but we have mostly managed to work through the nature of these sensitivities and deal with them accordingly, through talking to experts, educating ourselves, and providing good contextualisation. I decided early on that if there was something that we were unable to exhibit due to reasons of societal sensitivity, I wouldn't be the one making that decision, and that we would make the process transparent.

And there are works that we have not been able to exhibit. Firstly, there is a work by the British artist John Latham. It is from a particular series called *God is Great* he made in the early 1990s, which incorporates Holy Books from the three main monotheistic religions. Latham incorporated different kinds of books in his works, as he saw them as containers of energy. This work in particular is very much about cosmic and spiritual energy, and the shared place in the human mind at the root of religious belief. At the time when he made the work, there would have been no issue in presenting it. But the world has changed since then, and there are new sensitivities concerning what can and cannot be exhibited. In recent years there have been incidents around other works by Latham from the same series, including an instance of institutional self-censorship.



Shilpa Gupta
Wheredolendandyoubegin, 2012
 LED based light installation, 880×68 cm
 Photo: Courtesy Faurschou Foundation
 Courtesy: The Artist & Galleria Continua / Le Moulin, San Gimignano / Beijing / Les Moulins / Habana

Reflecting on its absence here in the biennial is important for understanding this shift that has taken place in our society.

There has also been a site-specific proposal by the artist Maddie Leach for Keillers Park in Gothenburg, that was not approved. It was a proposal related to the murder of Josef Ben Meddour, 20 years ago in the park, at the site of a water tower. One of the murderers was Jon Nödtveidt, lead singer of the black metal band Dissection, who was convicted of murdering Ben Meddour in a fatal homophobic hate crime. The artist wanted to make a small intervention in the park as a quiet memorial to Ben Meddour, by inscribing a small pentagram, an ancient symbol for protection, harmony or good luck onto the water tower. But rather than making it 'upside-down,' as commonly used within the aesthetics of black metal, the artist would inscribe it the 'correct' way around. Even though we had been planning thorough contextualisation for the work, the proposal was turned down, claiming it was ambiguous and could be misunderstood.

Can you tell me more about the new art commissions in numerous public spaces around Gothenburg?

It has been very rewarding to organise new projects and displays around the city, mainly in 'non-art' spaces. To organise an exhibition of historic video works in the City Library has been

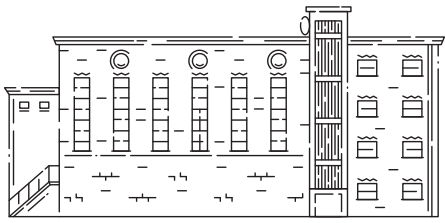
very interesting as it is a rather dynamic space. Installing Jens Haaning's formative sound work *Turkish Jokes*, first presented in 1994, at the transit point Hjalmar Brantingsplatsen, has been great to re-represent in Gothenburg as part of the survey of his work that we have organised as a section of the Biennial.

Similarly, the work the biennial has taken its title from—*Wheredolendandyoubegin* by Shilpa Gupta—is presented in Gamlestaden, considered a sort of industrial no-man's-land between the city centre and the suburbs. Viewable primarily from the tram, the work is presented symbolically in this 'in-between' zone. Gothenburg is a highly segregated city and it felt meaningful to have the work here.

In total, we have eleven projects in non-traditional spaces for art.

What are your aims for the Biennial?

I want to raise awareness that secularity has brought important things to our society. We have a sort of crisis of secularity today. Even though it was created to provide protection for minorities, secularity can be turned on its head and used as form of violence against minorities. We need to find ways of protecting secularity, perhaps through the necessity of reinventing it. A secular Europe is worth investing our energy in.



Röda Sten Konsthall

1

Artists:

Archivo F.X. in collaboration with
Bassam El Baroni & Pedro G.
Romero with the participation of
Doris Hakim, Yassine Chouati &
Equipe Media
Basim Magdy
Etel Adnan
Haegue Yang
Haseeb Ahmed & Daniel G. Baird
Jens Haaning
L.E.FT Architects
Lene Adler Petersen,
Bjørn Nørgaard &
Henning Christiansen
(part of the video exhibition
We're Saying What You're Thinking)
Michèle Matyn
Olivia Plender
Riikka Kuoppala
Rose Borthwick
Sille Storihe

Outside Röda Sten Konsthall:

Francesc Ruiz



Masthuggskyrkan

2

Artist:

Alexander Tovborg



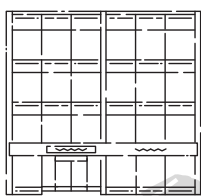
Götaplatsen

3

Artists:

Vector

GIBCA

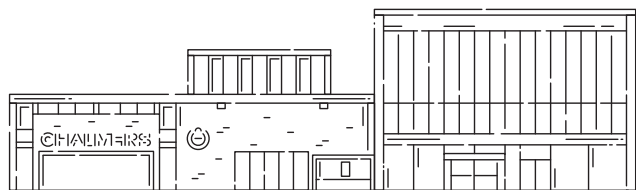


Myrorna Järntorget

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Artist:

Dimitri Venkov



Chalmers University Of Technology

12

Artist:

Jonas Staal



The Museum Of Gothenburg

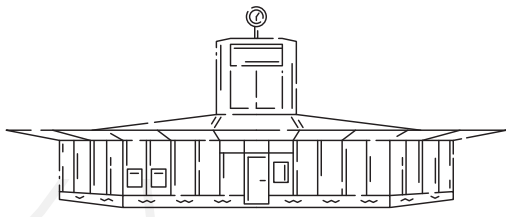
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Artist:

The Kingdoms of Elgaland-Vargaland

2

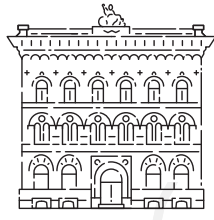
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Hjalmar Brantingsplatsen

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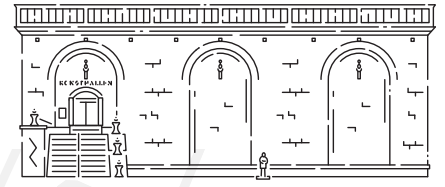
Artist:
Jens Haaning



Elite Plaza Hotel

5

Artists:
Public Movement

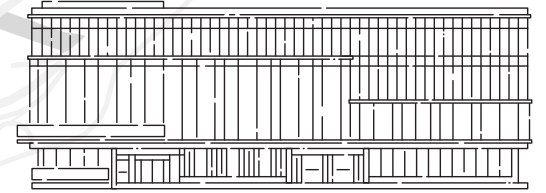


Göteborgs Konsthall

6

Artists:

Fahd Burki
Fatma Bucak
Haegue Yang
Haseeb Ahmed & Daniel G. Baird
Hilma af Klint
Jens Haaning
Joakim Forsgren
Jonas Staal
Lawrence Abu Hamdan
Santiago Mostyn
Saskia Holmkvist, Ellen Nyman
& Corina Oprea



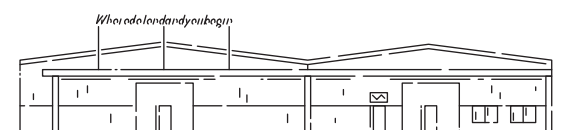
Gothenburg City Library

7

Video exhibition

We're Saying What You're Thinking

Catti Brandelius
Cecilia Lundqvist
Claes Söderquist
Dorinel Marc
Elin Magnusson
Ellen Nyman
Eva Linder
Guds söner / Sons of God
(Leif Elggren/Kent Tankred)
Jannicke Låker
Jesper Nordahl
Johan Tirén
Lene Adler Petersen & Bjørn Nørgaard
Loulou Cherinet
Marko Raat



Gamlestaden – Hjällbo

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Artist:
Shilpa Gupta

A 2017

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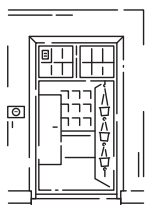
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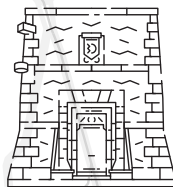
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Musiclovers Records

10

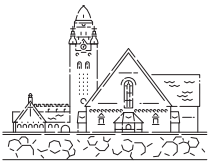
Artist:
Maddie Leach



Keillers Park

9

An symbolically important site for
Maddie Leach's project *The Grief Prophecy*



Masthuggskyrkan



Photo: Ola Kjelbye

Alexander Tovborg

Alexander Tovborg creates art channelled through his faith as well as his desire to understand the allegory and meaning at the heart of European mythology. Primarily working with a unique semi-abstract style of iconographic painting, but occasionally through sculpture and performance, he depicts scenes from scriptures and folklore that also offer reflection on today's society.

Tovborg presents two new paintings in Masthuggskyrkan, a church created in the 'romantic nationalist' style just over a century ago. The paintings have been made directly on to a section of a sail from a royal Danish ship, echoing the tradition of displaying model ships within churches located in ports.

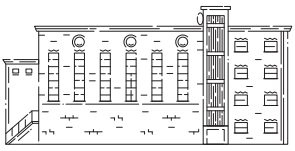
His work *The Rape of Europha* is a depiction of one of the foundational myths of European civilisation from Greek Mythology, that of the abduction of the Phoenician princess Europa by Zeus. In the story, Europa is abducted from Phoenicia, modern

day Lebanon and Syria, and taken across the Mediterranean to Crete on the back of Zeus who has transformed into a bull. In some iterations, Zeus—having regained human form—rapes Europa, who then gives birth to three children, Minos, Rhadamanthys and Sarpedon.

Tovborg uses the story of the abduction of Europa to reflect on the current crisis in Europe, particularly of the asylum seekers fleeing conflict in Syria, whose route to Europe mirrors that of Zeus and Europa.

The second painting, *MAMMON*, refers to a term used in the New Testament thought to describe money, materialism and greed. The work considers money and capital as having replaced God as the dominant focus of worship.

Alexander Tovborg is based in Copenhagen



Röda Sten Konsthall



Archivo F.X. / Pedro G. Romero
Wirtschaft, Ökonomie, Konjunktur, Württembergischer Kunstverein Stuttgart, 2012
Courtesy the artist
Photo: courtesy Hans D. Christ

Archivo F.X.

in collaboration with Bassam El Baroni and Pedro G. Romero with the participation of Doris Hakim, Yassine Chouati and Equipe Media

Supported by: AC/E – Acción Cultural Española, Embassy of Spain in Sweden, Mophradot

Pedro G. Romero has developed the Archivo F.X. since 1999. It consists of a vast collection of images and artefacts documenting examples of Spanish political and religious iconoclasm in the first half of the 20th century. For example, the archive includes decapitated statues, deteriorated pictures, expropriated sacred spaces, or melted religious items reused for civil industry. GIBCA 2017 marks the first time an artistic researcher has been invited to develop a new project using Archivo F.X.

Curator and theorist Bassam El Baroni's project considers the history and contemporary valence of the largely underrepresented figure of Averroes (Arabic name: Ibn Rushd), the 12th century philosopher who created early and highly influential examples of secular thought during the era of Islamic Andalusia. Averroism was a late 12th century movement of mostly Paris-based philosophers, who contributed to founding modern secularity through their separation of theological and philosophical perspectives. Archivo F.X. and Pedro G. Romero additionally invited artists Doris Hakim and Yassine Chouati, and the activist media collective Equipe Media to collaborate.

The installation is composed of numerous elements. Essential to the work is the 'conversation piece,' a wall text representing a long e-mail correspondence between all the contributors to the project, moderated by El Baroni. In this thread, they discuss secularity and Averroes' legacy in relation to their contexts, art, the image, and contemporary political struggles. Moreover, Romero and the Archivo F.X. team have collated for display a selection of documents and images from the archive under the entry *Averroes and Averroism*. The aim of the archive selection is to parse together underlying connections and associations between Averroism's historical and philosophical trajectory, its possible concrete manifestations, and questions around sovereignty in Spain.

Pedro G. Romero and Archivo F.X. (Jose Iglesias Ga-Arenal and Charo Romero Donaire) are based in Seville

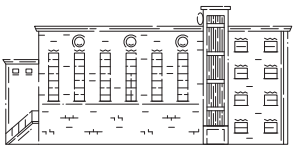
Bassam El Baroni is based in Alexandria

Doris Hakim is based in Seville

Yassine Chouati is based in Seville

Equipe Media is based in the occupied territories of Western Sahara

Commissioned for GIBCA 2017



Röda Sten Konsthall



Basim Magdy
They Endorsed Collective Failure as the Dawn of a New Renaissance, 2013
Acrylic, spray paint and watercolour on paper
45.5 × 60.5 cm
Courtesy Deutsche Bank Collection



Basim Magdy
Bringing the Sun Back to Earth on a Blue Day, 2011
Spray paint and acrylic on paper
33 × 43 cm
Courtesy the artist

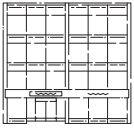
Basim Magdy

Basim Magdy's multi-faceted practice brings to light a hallucinogenic and satirical universe, where notions of past, present and future float within the same realm. His depictions of dreamlike scenarios propose alternative realities, whilst aiming to deconstruct dogmatic thinking.

The film *On the Good Earth* combines constructed footage together with audio of the 1969 televised broadcast of Apollo 8 astronauts Bill Anders, Jim Lovell and Frank Borman describing the surface of the moon as their space capsule orbits around it. The astronauts ended the broadcast by reading the first ten verses of The Book of Genesis, causing some controversy. Legal proceedings were taken against NASA to ban the astronauts, as public-sector employees, from prayer in space. Satirically depicting some astronauts behind bars, the film considers this curious situation of when the secular tenet of restricting religious practices to within the private sphere, and away from public sphere, is applied to outer space.

Magdy has also created many images of rather colourful dreamlike narratives, each of which also possesses an evocative title. The images can be seen as portals to a world of parallel situations, somehow reflecting events and advancements in our own world—whether diplomatic, civic or ritualistic. Neither utopian or dystopian, and somehow occupying a more ambiguous domain, the images tell us about the literal inability of the human psyche to offer new paths into the future, rather repeating the same ideas and mistakes, over and over, in a cycle of action and defeat.

Basim Magdy is based in Basel



Myrorna – Järntorget



Dimitri Venkov
I Wanted to Be Happy in the USSR, 2015
SD video, film, 45 min.
Courtesy the artist

Dimitri Venkov

Dimitri Venkov is one of Russia's emerging, politically engaged artists who reflects on a society torn by political, historical and social conventions. During the Biennial he is presenting the video work *I Wanted to be Happy in the USSR*, which follows a family fleeing from Russia to Norway.

Please tell us about your work.

I Wanted to Be Happy in the USSR is a film that follows George Blemu, a Guinean immigrant, his Ukrainian wife Elena and their two daughters Anne and Maria. I met the family in Moscow in late 2007. George came to the Soviet Union to study medicine in 1979 as a part of the Soviet Union's ambition to create 'friendship among peoples.' However, when I met them they were initially trying to leave Russia to escape racism and seek asylum abroad. They were advised to go to Norway.

Originally, it was an immigration story. Ten years later, I am viewing it in a larger context of migration from the global South to the global North, where the USSR was for George a prolonged, yet temporary stay. During the Cold War, the USSR offered an alternative to capitalism. With the dissolution of the USSR, this alternative disappeared and many of the poorer countries were left to the forces of capitalism, which led to more inequality. Now the hostile atmosphere between Russia and the Western world has seemed to have increased, and migration has become more complex.

The film's title is important because it references a Russian film from 1936 about a circus performer who is welcomed as an immigrant in the Soviet Union. On her deathbed she says, "I

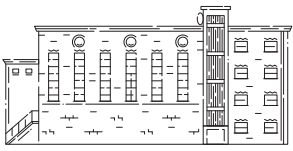
wanted to be happy in the USSR"— the official stance that 'friendship among peoples' remains in Russia. When the Soviet Union collapsed, the nationalist tendencies increased along with tensions linked to ethnicity. This led to more hate crimes and increased racism against minorities. In the end, you can see this as the reason that the Blemu family left the country. However, the conditions have changed since then, the tensions have fallen.

How did you get the idea for this film?

I wanted to depict a story where there was potential for a change. Where someone is working towards something, and striving to get out of a difficult situation. The question of identity is a major theme in the film. The Blemu family never felt at home in Russia. The daughters had ambivalent feelings about their identity. They felt pressure to blend into a predominantly Russian society, which made them want to deny their African background. It was difficult to be different in the working class part of Moscow where they lived. Now, their daughter Maria has a new identity—she speaks both Russian and Norwegian well. It is unusual. There weren't very many people who went to Russia to start their education—and they generally returned to where they came from. Now, as the daughters have grown up and their cultural background has become richer, I would like to go back to the question of identity when I film a conclusion to the story.

Dimitri Venkov is based in Moscow

The screenings take place every hour on the hour.



Röda Sten Konsthall



Etel Adnan
Kalimat II, 2015
Ink, wash drawing, watercolour, pomegranate juice
Folded: 25 × 12.5 cm
Unfolded length: 444 cm
Courtesy the artist and Galerie Lelong and Co.
Photo: Courtesy Fabrice Gibert.

Etel Adnan

Etel Adnan is a philosopher, poet, writer and artist. Having lived in Lebanon, America and France, Adnan has worked with subjects such as conflict, belief and the human condition. Adnan's practice as a visual artist, specifically her 'leporello' folded-paper works, combines text with vivid imagery. Floating between sculpture and painting, poetry and image, these works are complex in form and content.

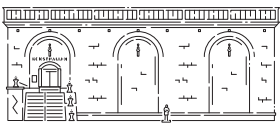
The work *Mahmoud Darwish* is named after a renowned Palestinian national poet. Darwish (1941–2008) considered the city of Haifa his home, but was banned from re-entering Israel after joining the Palestinian Liberation Organisation (PLO). He reflected on occupation and exile in his writings. Though opposed to the actions of the Israeli state, he believed in reconciliation between Palestinians and Jews, due to their deep historical connections. Adnan uses Darwish's poem *I See What I Want* (1990) on this leporello, which describes the desire to define one's own perception of the world.

Kalimat, the title of another of Adnan's works on display, means 'words' or 'sentence' in Arabic. Spread across the leporello we find singular words in Arabic such as Moon, Eye, Crystal and River. In the Islamic world, religious scripture is considered the actual word of Allah, rather than a historical account or interpretation by human hands. Adnan's text-based artworks reflect on the transition from God's will to self-will, a key facet of secularisation.

The work *Freedom of People, Freedom of Animals, Freedom of Plants, Freedom of Nature* repeats in Arabic the phrases of the title in different orders. By repeating the word 'Freedom', the work poses a holistic understanding of humanity as part of the natural world.

Etel Adnan is based in Paris

Supported by: French Institute in Sweden



Göteborgs Konsthall



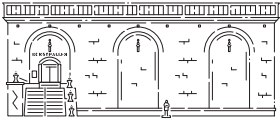
Fahd Burki
Believer, 2012
Acrylic and collage on paper,
152 × 122 cm

Fahd Burki

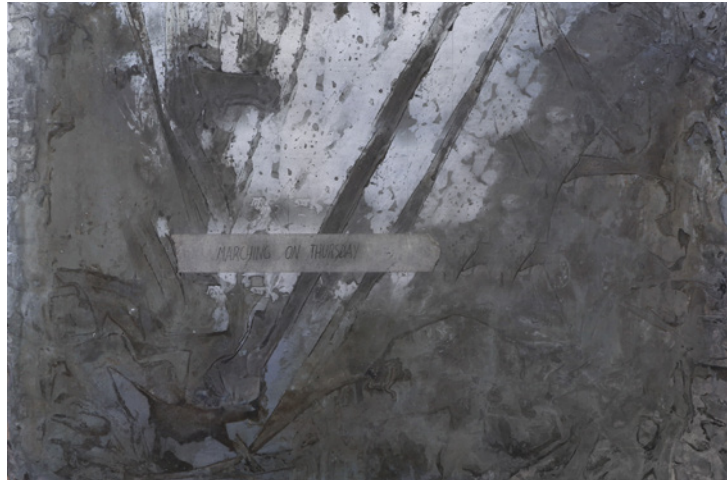
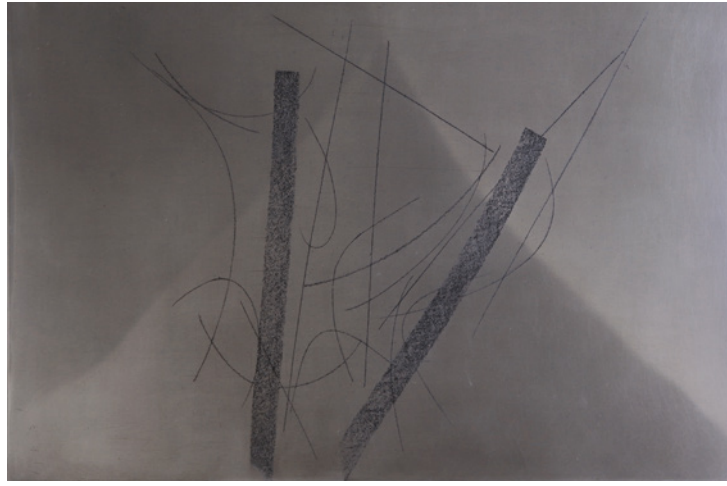
Fahd Burki's paintings, prints and sculptures are inspired by a spectrum of interests, ranging from primitive archetypes, iconography and science fiction, to early-Modernist paintings by Paul Klee and traditional, figurative miniature painting in South Asia. They embody a synthesis of different aesthetic forms. The compositions employ figures that are constructed rigorously—yet economically—using flat graphic colours, and always set in a monochromatic ground.

Often making his artworks in series, Burki has created a lexicon of different symbols, totemic forms and personalities. Together with their titles that are predominantly single-worded, like *Believer* or *Progress*, they allude to moral or ideological dimensions, while ruling out a fixed interpretation. These characters, which coexist in the same universe, fluctuate between body and monument.

Fahd Burki is based in Lahore



Göteborgs Konsthall



Fatma Bucak

From Fantasies of Violence, 2017

117 zinc plates, etching – cera molle, dimensions variable

Photo: courtesy the artist

Courtesy the artist

Fatma Bucak

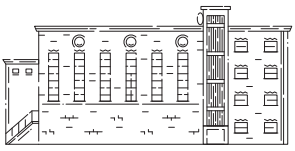
Fatma Bucak's installation *Fantasies of Violence* comprises of 117 double-sided, zinc printing plates, each of which is etched with abstract markings derived from representations of violence. These images have been taken out from recent newspapers that the artist has collected, first from Turkey and later from France and America, where public spaces have been increasingly and insidiously militarised. The original photographs typically include depictions of police violence, reflecting the mass influx of images that infer the 'state of emergency', where the broader global tendency has been to suspend civil rights and protections, particularly for minorities, to the point of normalisation.

The abstraction of the markings breaks the images down into the basic compositional lines—as if revealing the 'bones' of the image. This is a way for the artist to reach the reality behind the represented violence, and address how our perception of it is communicated.

On the reverse face, the plates show the acid erosion produced during the etching of the images onto the metal, which was achieved using the intaglio technique that the artist has had specialised training in. The fine lines of the anterior etchings are contrasted with the consumed raw metal on the back. These numerous plates are not actually being used to print onto paper, but instead become the focus of the work. The use of metal is an important aspect of the installation, as it is a cold and clinical material used for weaponry.

Fatma Bucak is based in London and Istanbul

Commissioned for GIBCA 2017



Outside Röda Sten Konsthall



Photo: Ola Kjølbye

Supported by: Culture Foundation of the Swedish Postcode Lottery, AC/E – Acción Cultural Española, Embassy of Spain in Sweden

Francesc Ruiz

The artist Francesc Ruiz has studied the history of comic magazines, especially in relation to subcultures, class and sexuality. His work *The Street* consists of a 25-metre constructed and illustrated street, placed in the area behind Röda Sten Konsthall, where visitors are invited to walk along the shopfronts. The work explores the diversity of the street, the way people live together, the liberties and rights we have or take.

You have created a new work based specifically on Gothenburg, to be placed outside Röda Sten Konsthall. Can you tell us about your artistic process?

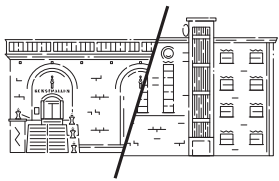
In the spring 2017, I was invited to an artist residency in Gothenburg. During that period, I walked around the town and visited several Gothenburg suburbs. What fascinated me was the cacophony and diversity of the city's commercial centre, which is characteristic of so many cosmopolitan cities. Here, the supermarket is next door to a Thai restaurant, the second-hand store run by some Christian organisation sits beside a sex shop, the Scientologists share a street with a gay club, a library, a gym, and a kiosk selling lottery tickets and cigarettes, and so on... There is so much diversity when it comes to both people and shops. But different power relationships are associated with this diversity, a hierarchy. This also mirrors a narrative about our dreams and desires—about class and in-

come. Several places tell a story about poverty. I'm thinking about the places where people bet on horses or football, the ATM's where there's always a queue. All these are what I am exploring in my work *The Street*.

In connection with *The Street*, you also made the work *Pocket*, a pocket zine that visitors can take home. What's the idea behind this work?

Pocket serves as a sequel to *The Street*, a small publication that adds detail. The kind of information you can put in your pocket and carry with you. Comics can be used for anything. I think the size is interesting. It's made in a format that is often used for small information booklets for sexual education, or political or religious messages. In this work, I examine ideas on ideologies and private life. I am using *The Street* to discuss things in a surrealist way, and *Pocket* helps spread information about where one can find *The Street*. Everything is pretence—for me, it's more about how ideas are constructed.

**Francesc Ruiz is based in Barcelona
Commissioned for GIBCA 2017**



Göteborgs Konsthall/Röda Sten Konsthall



Haegue Yang

Series of Vulnerable Arrangements - Version Seoul, 2006/2017
7 light sculptures
IV stand, light bulbs, fluorescent circular tube, infrared lamp, cable, fan, fabric ribbons, timer
Courtesy of the artist
Photo: Courtesy Hyunho Kim

Haegue Yang

Swedish Villa, 2012
Aluminum Venetian blinds, aluminium hanging structure, powder coating, steel wire, cable, light bulbs
118 × 244 × 200 cm
Collection Moderna Museet, Stockholm
Photo: Courtesy Florian Kleinfenn



Supported by: Institut für Auslandsbeziehungen (Ifa)

Haegue Yang

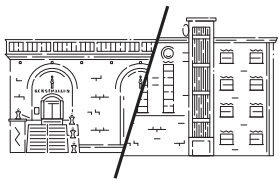
Haegue Yang rearranges everyday objects—such as blinds, electrical fans, lights and racks—into fragile sculptural arrangements. Balancing poetics and politics, her installations reflect a sense of precarity, particularly in relation to the subjects of migration, displacement, social class, labour and gender inequality—all factors in the processes of minoritisation.

Series of Vulnerable Arrangements - Version Seoul is an early formative installation by Yang, typically combining elements that are 'hard' and 'soft.' The objects engage in a coexistence of mutual dependency. The installation consists of seven IV drip stands, which are animated with coloured lights, cords and a fan, arranged sculpturally and spatially in a way that provides them with a frail anthropomorphic quality. The humble life of these

'vulnerable arrangements' can be seen as a metaphor for the fragility of coexistence in today's society.

Swedish Villa, made of yellow and blue Venetian blinds, references the Swedish flag. The arrangement is neither open nor closed, alluding simultaneously to both inside and outside, to the private and the public. The use of blinds in many of Yang's installations references what the artist describes as 'communities of absence'—those that sit on the periphery, closed off from mainstream society. The title *Swedish Villa* also tells us something about the banal aspirations cultivated by national cultures.

Haegue Yang is based in Berlin and Seoul



Göteborgs Konsthall/Röda Sten Konsthall



Haseeb Ahmed & Daniel G. Baird
Has the World Already been Made? X 10: Belfries, 2017
Mixed media installation, dimensions variable
Courtesy the artists

Haseeb Ahmed & Daniel G. Baird

Could you please describe the art project you will be presenting at the Biennial?

HASSEB AHMED (HA) – For the Biennial we are working on a project called *Has the Work Already Been Done?*. Over the past six years, Dan and I have been taking moulds of small fragments of buildings and objects from around the world.

DANIEL G. BAIRD (DB) – Over the years, we’ve accumulated a very large library of moulded fragments. The project keeps growing, and is full of references between the collected fragments.

HA – Yes, the mouldings are self-referencing and are full-sized copies of things that exist in real life. All these pieces are consolidated in sculptures or installations, and our mouldings are from as distant places as Moscow, California and Pakistan. Sometimes, we say that we are constructing spaces or places, with a sculptural vocabulary, a kind of “grammar of ornaments,” to use a term coined in the 19th century by the architect and designer Owen Jones.

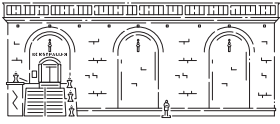
DB – Our work for GIBCA is in two parts, one for each venue. They are based on our notion of a clock tower, or, more specifically, the belfry. The central component of each piece is a mould of the part of the clock tower that houses the actual clock face.

HA – We always take an architectural archetype as our starting point for an installation, for instance, fountains, bridges or facades. The belfries are classed as French-Belgian world heritage sites today, and are regarded as early examples of secular architecture. Every town had two buildings with towers: the cathedral or church, and another for more secular purposes. The courthouse would have a secular tower, often adorned with a clock. These two parallel buildings and towers can be seen as an early separation of the church and the state.

What questions do you want to raise with your work?

HA – The idea of a universal aesthetics arose in the 18th century, at the height of colonialism, when things moved around the world. Could the parts that we’ve moulded represent the whole that they are a part of? Can this single fragment make the totality present in a different place? Are the same aesthetic preferences found all over the world? Normally, we emphasise the differences when we look at the world. But for us, the similarities are more interesting. Our project is called *Has the World Already Been Made?* How can the world be reconstructed in its own image?

Haseeb Ahmed is based in Brussels
Daniel G. Baird is based in Chicago
Commissioned for GIBCA 2017



Göteborgs Konsthall



Hilma af Klint
Blå Bok # 4, October – December 1907
Sketchbooks of automatic drawings by "The Five"
Courtesy of the Hilma af Klint Foundation
Photo: Courtesy Albin Dahlström / Moderna Museet-Stockholm

Hilma af Klint

Active at the beginning of the 20th century, Hilma af Klint is considered a pioneer of abstract modernist painting. Her work is sometimes understood in the context of early Modernism, where artists were searching for new ways of representing aesthetics, politics, science and spirituality. Yet for af Klint, the paintings resulted through direct influences from the spirit world. Her paintings were very much connected to her beliefs in Theosophy and Rosencreutz. Hilma af Klint created over 1,200 paintings that are vivid and experimental, incorporating symbolism and text. However, the artist never exhibited these paintings during her lifetime, understanding they offered a radical new trajectory for art that might only be appreciated in the future.

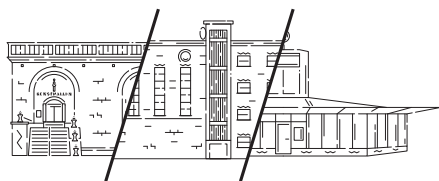
Hilma af Klint's *Blue Sketchbooks* have a discursive quality as part of the artist's everyday experiences. They contain photographs of her paintings alongside painted reproductions in colour—as photography only existed at that time in black and white. The painter would show the images in her books to people she met, and engage them in conversation about what the meaning of the image could be.

This life of searching for meaning was also enacted through spiritual activities together with others practicing theosophy—a small community in Sweden at that time, in a country with low

levels of belief. She was part of a group of female artists named 'De Fem' (The Five), who would meet each Friday. The group conducted Christian sermons and meditated, analysed the New Testament and attempted to contact the spirit world. The group would also create 'automatic drawings' in sketchbooks through channelling 'The High Masters.'

Hilma af Klint (1862 –1944) was based in Stockholm

Courtesy of the Hilma af Klint Foundation, Supported by: Milox



Göteborgs Konsthall/Röda Sten Konsthall/ Hjalmar Brantingsplatsen

Supported by: Danish Arts Foundation, Danish Art Workshops, The Cultural Foundation of the Swedish Postcode Lottery



Jens Haaning

Turkish Jokes (Grønlands Torg, Oslo), 1994

Poster, 83,5 × 59,5 cm

Courtesy of Studio Jens Haaning

Photo: Courtesy the artist

Jens Haaning

Jens Haaning is one of the most significant and critically-engaged artists of his generation. Haaning has produced a body of conceptual artworks since the 1990s, which—when seen together—offers an acute reflection of a complex and changing society in the West. The works necessitate a debate around secularisation, including the related subjects of migration, displacement, gender equality, nationalism, and freedom of expression.

For this edition of GIBCA, a significant section of the biennial is devoted to Jens Haaning's practice, functioning as an early-career survey. It begins with the work *Turkish Jokes* from 1994, which could be seen as his artistic 'big bang.' For the duration of the biennial, the work will be presented in Hjalmar Branting Square in Gothenburg. The presentation in Göteborg International Biennial for Contemporary Art is one of the largest of Jens Haaning's work to date, particularly in the Nordic Region.

Jens Haaning is based in Copenhagen

Jens Haaning →

Sverige, 2017

Courtesy Studio Jens Haaning

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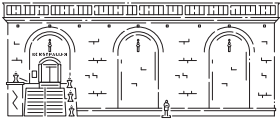
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Svenska Dagbladet tisdag 25 april 2017

Sverige

SVERIGES ÅKERIFÖRETAG



Joakim Forsgren
Vindtunnel / Wind Tunnel, 2015
From the installation *The Resurrection of Carolus Rex*
240×103×40 cm
Courtesy the artist
Photo: Courtesy Ari Luostarinen



Joakim Forsgren
Gobelänger / Tapestries, undated
From the installation *The Resurrection of Carolus Rex*
103×235 cm
Courtesy the artist
Photo: Courtesy Ari Luostarinen

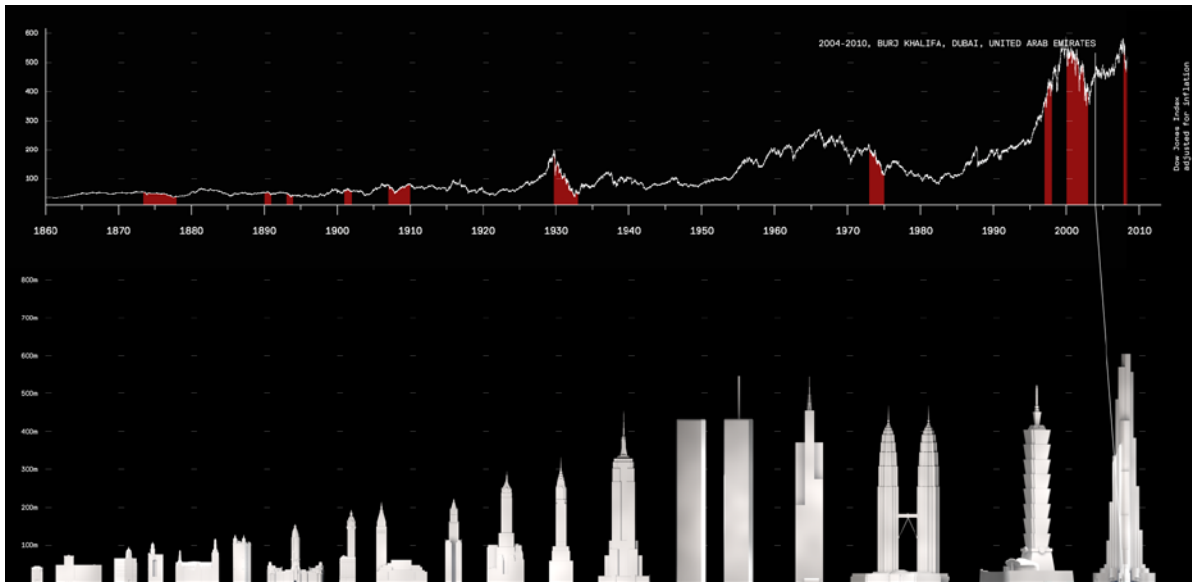
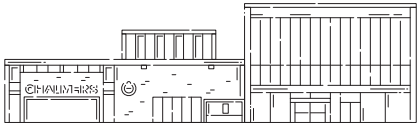
Joakim Forsgren

Joakim Forsgren has spent a number of years looking to understand the mindset and motivations of right-wing nationalist movements in Sweden. His art seeks to unpack the historical symbols and figureheads appropriated in ideological ways by these movements.

The work *The Resurrection of Carolus Rex* has numerous components and continues to expand. It considers the figure of Carolus Rex (Charles XII), the infamous Swedish 'warrior king' appropriated as a nationalist icon. Research led the artist to some surprising anecdotes that bring a complexity to the figure of Carolus Rex: whilst lying sick in the city of Bender, present day Moldova, the king became obsessed with depictions of the landscape gardens of Constantinople sent back by emissaries. Mistaking the cypress trees for Norway spruce (*Picea abies*), the king had the idea for a similar plantation in Stockholm—a proposal that was immediately discarded by the royal architect. During the same era, the natural spruce forests in rural Sweden were continuously cut down to supply heat in iron mills. Today, most of the spruce forests, the symbol of Swedish nature, have been planted by man.

There are a number of items in the display, including tapestries, sound sculptures, and silhouettes of Carolus Rex, all made in Forsgren's typical homespun garage aesthetic. Additionally, the works focus on the bullet hole in the king's head, as photographed when the body was exhumed in modern times.

Joakim Forsgren is based in Stockholm
Commissioned for GIBCA 2017



Jonas Staal
Monument to Capital, 2013
 Video still
 Courtesy the artist

Jonas Staal
Monument to Capital, 2013
 Lightbox
 Courtesy the artist



Jonas Staal

Jonas Staal is an artist whose practice is located at the intersection of art, architecture, democracy and ideology.

Staal is the founder of the New World Summit, an artistic and political organisation, which seeks to develop alternative parliaments with and for stateless peoples, autonomist groups and blacklisted organisations excluded from democratic processes. The fifth and most recent iteration is *New World Summit: Rojava*, located in the originally Kurdish region of Rojava in Syria. The region is populated by Kurds, Arabs, Assyrians and other groups, who have sought to self-govern, establishing the Democratic Self-Administration of Rojava in support of grassroots democracy, gender and religious equality, and a communal economy. This autonomous government commissioned the New World Summit for a collaboration to design a new parliament for facilitating their 'stateless democracy.' For GIBCA, the scale model of the Rojava Parliament is on display at Göteborgs Konsthall.

Jonas Staal's work *Monument to Capital* proposes the idea that architectural monumentality is connected to deep financial precarity. Staal uses the Barclays Skyscraper Index as a basis

to elucidate the parallel relationship over time between the construction of the world's tallest buildings and the largest crashes in the Dow Jones stock exchange. In each instance, the height of the new tallest building is in symmetry with the largest stock market crash. *Monument to Capital* considers capitalism as the dominant belief system in post-secular times. The installation has been developed as a site-specific installation within the vast atrium of Chalmers University of Technology.

Jonas Staal is based in Rotterdam and Athens
Commissioned for GIBCA 2017



The Museum Of Gothenburg

The Kingdoms of Elgaland-Vargaland
Elgaland-Vargaland Declaration, 1993
A4 offset on paper
Courtesy the artist

The Kingdoms of Elgaland-Vargaland
Elgaland-Vargaland Passport, 1993
Offset- and letterpress-print, 10×13 cm booklet
Courtesy the artist



Supported by: The Cultural Foundation of the Swedish Postcode Lottery

The Kingdoms of Elgaland-Vargaland (KREV)

The Kingdoms of Elgaland-Vargaland is a conceptual artwork consisting of a nation created by the artists Carl Michael von Hausswolff and Leif Elggren in 1991–1992. KREV is now celebrating its 25th anniversary by establishing the *Ministry of Constitutions and Hierarchical Matters* in Gothenburg. Through the ritual *Transubstantiation II* (dedicated to Margareta Orreblad, 1934–2016) KREV reflect on the purpose of nations, citizenship, and the rights of citizens as stipulated by constitutional law.

Tell us about the Kingdoms of Elgaland-Vargaland.

The territory of Elgaland-Vargaland consists of all borderlands in the whole world. By these means, KREV neighbours all nations. The first thing we did after founding KREV was to send letters to all existing nations informing them of their new neighbour. The message was that either KREV takes over the borderland, or all borders between countries are removed.

On some occasions, we present ourselves as kings. We have a realm each, thus KREV is two states that together form a nation, a kingdom.

What is happening in Gothenburg during the Biennial?

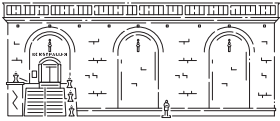
We will invite visitors to participate in a ritual, elevating those who wish into being kings. Being a king, we believe, is the same as being God. Everyone who has been through the ritual will be luminous with their inner exaltation. In this way, our social hierarchies will be abolished. We seek to even out the differences in society, along with the notion that some people are worth more than others.

During the Biennial, visitors can read the constitutions of Elgaland-Vargaland and other countries, and are invited to write their own. Some rights are common to all national constitutions, while others vary. How do we view our rights, our obligations and our freedoms, given the opportunity to stipulate our own constitution?

Carl Michael von Hausswolff is based in Stockholm

Leif Elggren is based in Stockholm

Commissioned for GIBCA 2017



Göteborgs Konsthall

Lawrence Abu Hamdan

Lawrence Abu Hamdan's practice considers the relationship between speech acts, listening and human rights, particularly in the case of religious minorities seeking self-protection. Abu Hamdan's work *Contra Diction: Speech Against Itself* is based upon the stories of alleged mass conversions of the Muslim Druze minority in Northern Syria by the more dominant fundamentalist Wahhabi Muslim groups. It describes how minor speech acts can help us to re-appraise the precision of speaking, the many ways of remaining silent and the unfaithful nature of one's voice. Within the work, the artist himself considers the linguistics of Taqiyya, an old piece of Islamic jurisprudence practiced by esoteric minorities. It allows believing individuals to deny their faith or commit otherwise illegal acts when they are at risk of persecution or in a condition of statelessness.

The work is a two-channel video installation. One of the screens is a teleprompter—an apparatus from which the political lie often originates. The viewer is invited to watch the video work through this transparent device, with its scrolling text, symbolising both duplicity and transparency.

Lawrence Abu Hamdan is based in Berlin

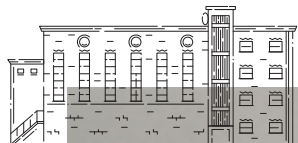
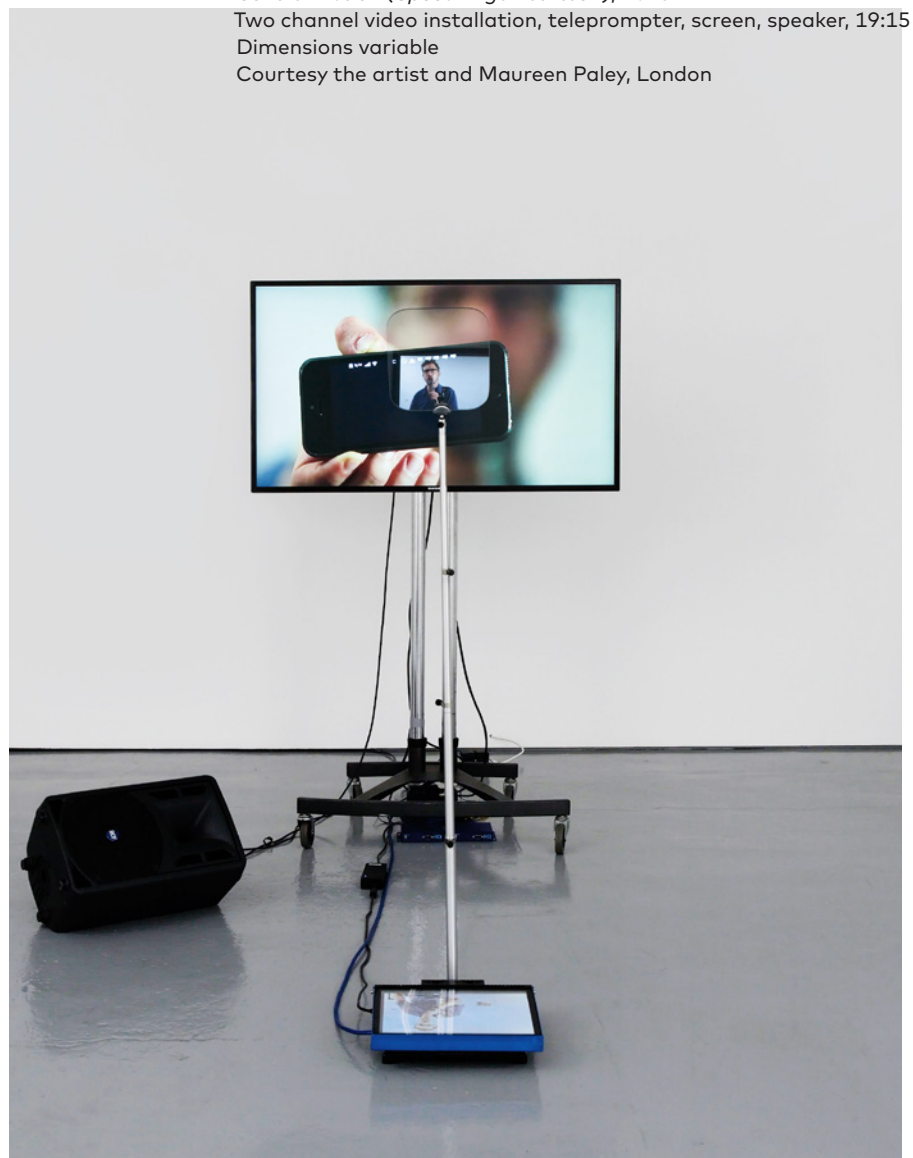
Lawrence Abu Hamdan

Contra Diction (Speech Against Itself), 2015

Two channel video installation, teleprompter, screen, speaker, 19:15 min.

Dimensions variable

Courtesy the artist and Maureen Paley, London



Röda Sten Konsthall

L.E.FT Architects

(Makram el Kadi and Ziad Jamaledine)

with the participation of artists Lawrence Abu Hamdan and Nesrine Khodr

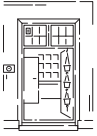
The Amir Shakib Arslan Mosque is a newly constructed place of worship in Moukhtara, located in the Chouf mountains of Lebanon, designed by L.E.FT Architects. It offers a contemporary interpretation of the architectural typologies of a conventional mosque, designed with a certain lightness to be a space of worship for all denominations of Islam. The 100sqm mosque, commissioned by Walid Joubblatt, leader of the Progressive Socialist Party (PSP), is a reincarnation of a mosque that once stood in the same village, and which was destroyed in 1823. Mokhtara is a village shared by a small community of Druze and Christians, neither of which typically pray in mosques, so the building exists somewhere between a religious structure and a political gesture. At the entrance to the mosque, the word 'Insan' (Human Being) is inscribed, creating a Hegelian dialectic of God/Man, putting humanity as an integral part of the equation with God, as a reminder of the humanistic tradition of Islam. The mosque is designed as a rare anti-populist gesture against identitarianism in a moment when violence is increasing against those considered having the 'wrong' identities.

The artist Lawrence Abu Hamdan collaborated on certain design aspects of the mosque, particularly on non-architectural, aesthetic factors of its religious function. Working with the idea of the space being non-denominational, Abu Hamdan designed the prayer carpet, incorporating an image of soundwaves taken from a recording of Qur'anic recitation. Abu Hamdan together with Nesrine Khodr additionally created a new call to prayer for broadcast within the space.

L.E.FT Architects have offices in Beirut and New York



Photo: Bhaa Ghonssainy



Musiclovers Records

Vattentorn, Keillers Park, Göteborg, 8 August 2017
Photo: Maddie Leach



Maddie Leach

Mapping and interpreting the historical specificity of a particular site, Maddie Leach's practice offers testament to communities, events and histories. Her project for GIBCA delves into black metal subculture in Sweden. Leach examined the story of the band Dissection from Strömstad, who became recognised as black metal pioneers in the 1990s. As typical within black metal culture, the group's identity adopted images and symbols of darkness associated with the occult and the satanic.

On 22 July 1997, the band's lead singer Jon Nödtveidt and his friend murdered Josef Ben Meddour, a homosexual, Algerian man, in Keillers Park in Gothenburg. He had been shot two times and was found near a stone water tower. Described as a homophobic hate crime, both men eventually confessed and were imprisoned for the murder. The lead singer was released in 2004 and reformed Dissection before committing suicide in 2006.

The title of Leach's project, *The Grief Prophecy*, references Dissection's first demo *The Grief Prophecy* from 1991. Leach has collaborated with the artist Kristian Wåhlin ('Necrolord'), who produced album covers for Dissection, asking him to create an image of the water tower in Keillers Park. Here we also see the Gothenburg Mosque, symbolising the pluralisation of beliefs and backgrounds of people in Sweden over recent decades. This image appears on the cover of a new vinyl recording containing slowed-down versions of a Dissection instrumental called *Into Infinite Obscurity*, performed

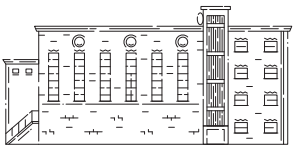
on hurdy-gurdy and oud. Hurdy-gurdy (vevlira) is an instrument associated with the kind of Swedish folk music that nationalistic parties promote as 'Swedish culture.' The oud is an instrument originating in North Africa and the Middle East. As a form of lament, these elongated recordings sit in relation to ideas of continued invisibility and memory that underpin *The Grief Prophecy* project.

An unrealised part of the project was based in Keillers Park itself. Leach observed a roughly drawn inverted pentagram, marking the water tower site, on a public map depicting key features in the park. As a response to this coded gesture, the artist proposed to engrave a small pentagram on the water tower's entrance. The pentagram, a symbol common to different religions and folklore is, to many, inextricably linked to satanic aesthetics and the occult. However here the pentagram was to be configured the 'opposite' way round, in which it is associated with notions of protection, banishing, harmony and justice - intended as a quiet counter-action to mark 20 years since the murder of Meddour. Permission was declined for the proposal.

An edition of 417 records of the sound piece *The Grief Prophecy* will be released and handed out at Musiclovers Records/Café Höga Nord, Tuesday, 26 September, 5-7 pm.

Maddie Leach is based in Gothenburg
Commissioned for GIBCA 2017

Supported by: The Cultural Foundation of the Swedish Postcode Lottery, Valand Academy, University of Gothenburg



Röda Sten Konsthall



Michèle Matyn
Drool, 2016
Courtesy the artist and Base-Alpha Gallery, Antwerp
Photo: courtesy the artist



Michèle Matyn
Protected by the Kindness of Your Nature, 2017
Courtesy the artist and Base-Alpha Gallery, Antwerp
Photo: courtesy the artist



Michèle Matyn
Made Mayrem, 2016
Courtesy the artist and Base-Alpha Gallery, Antwerp
Photo: Courtesy M HKA

Michèle Matyn

Michèle Matyn considers the ways myths, folklore and religiosity are formed through our interaction with nature. Matyn's work often begins with a journey to remote locations that might inspire belief in the supernatural. Her works typically feel 'homespun,' evoking esoteric culture as well as the anthropomorphic gaze onto the outer world.

Matyn has produced a body of photographs and sculptures—often used for performances—that depict natural forms and shrines and consider objects and environments as living entities. Her display brings together different forms, characters and encounters which relate to the roles of women in society.

Matyn has made a new performance for the pier outside of Röda Sten Konsthall using the costumed characters *Drool*, *Very Very Happy* and *Difficult Road I & II*. Her performance is based on the historic folk art-based myth behind the Jenny Haniver—a ray's carcass that has been modified and dried resembling a devil-like creature, believed to possess magical powers in 16th century Belgium ports. The Jenny Haniver is used as a votive offering to be returned to the sea, restoring balance in the world.

The sculpture *Bilpannen* (English: *Thigh-Tiles*) is a sculpture made through a performance Matyn made together with six other women by placing clay over their thighs, before baking them in a paper kiln. This method is a pre-industrial tile-making technique by women in rural regions of Europe. The tiles use the woman's body to create protective structures. The work *Made Mayrem* is a photograph of a shrine for women in the Caucasus mountains, a region with strong pagan beliefs.

Michèle Matyn is based in Antwerp
Commissioned for GIBCA 2017



Photo: Courtesy Måns Wrange

Måns Wrange

With a background in moral philosophy, Måns Wrange has developed many artistic research projects into the dynamics of behaviour and social consciousness in the contemporary world. Wrange's projects can last many years or even decades, and regularly involve collaborations considered unusual within the artistic sphere. This will often, for example, include collaborations with agencies involved in developing technology for tracking and even manipulating the conversations and behaviour of the public. They are agencies that develop sophisticated methods and algorithms for mapping the debates and mood patterns in the digital sphere, which are regularly utilised by political lobbyists and PR, security services, financial markets and technology companies alike. By exploring the same technologies and methods, Wrange's projects investigate the ability for effective and genuine pluralistic debate in politics and society.

Måns Wrange's project for GIBCA 2017 will take the response to the biennial, and other current events in Gothenburg during

the exhibition period, as the starting point for an exploration of the increasingly polarized public discourse in relation to the transformation of the media landscape. By the use of interviews, opinion polls as well as AI-based text analysis technology, the project will explore the dramaturgy of sentiments and opinions in the public sphere during the period of the biennial. The project will result in a film, which will be produced in collaboration with Igor Isaksson at Mu.

Måns Wrange is based in Stockholm

Commissioned for GIBCA 2017

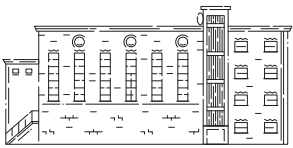
The project is conducted in collaboration with:

Igor Isaksson, Architect and Designer

Maria Karlsson, Senior Lecturer in Literature, Researcher in Rhetoric

Ingela Ekwall, Dramaturg

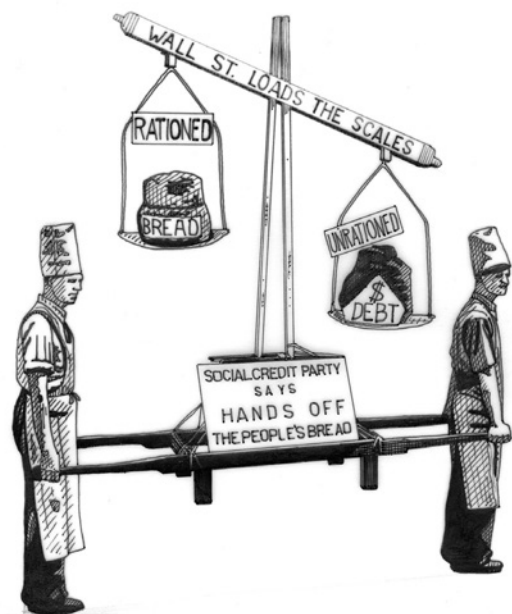
Jussi Karlgren, Adjunct Professor in Language Technology, Co-Founder of Gavagai



Röda Sten Konsthall



Olivia Plender
Bring Back Robin Hood, 2008 (works from the series)
Ink on paper
29.7 × 21 cm
© Olivia Plender, courtesy Maureen Paley, London



Olivia Plender

Olivia Plender's research-based artistic practice has considered alternatives modes of living, education and belief. Plender's work is based on case studies from social history, often of fringe or working-class movements in the 19th and early 20th century. She examines the emancipatory potential of these groups, and their connections to causes such as the campaign for women's suffrage and the co-operative movement.

Plender's work presented in the biennial is a set of drawings inspired by the Kindred of the Kibbo Kift, a renegade boy-scout splinter movement founded in 1920, who sought alternative models for education and self-learning. Led by John Hargrave,

the Kibbo Kift evolved from being an arts and crafts influenced democratic youth movement into something more like a religious cult, and then later into a campaign for monetary reform. The Kibbo Kift was opposed to the 'useless toil' of the factory, adopting William Morris's ideal of a return to a pre-industrial golden age. They later outlined a plan for a universal basic income, in order to free people from the necessity to work. However, during the Great Depression of the 1930s between World War I and II, they mobilised as a uniformed group, a period during which Europe also saw the rise of fascism.

Olivia Plender is based in Stockholm



Elite Plaza Hotel



Public Movement
Debriefing Session I, 2013
Performance
Photo: Courtesy Carmen Uriarte
Courtesy the artist

Public Movement

What is Public Movement?

Public Movement is a research and action body that investigates political actions through performance in public space. We are interested in public choreographies and ask questions such as: What does it mean to move as a citizen? How does the state move? We study and work with state institutions, but also collaborate with activists and groups of civil resistance. Over the past few years we have started working with what we call discursive events, to explore the choreography of discourse, different compositions of knowledge exchange, and how information travels.

How does your work relate to the Biennial's theme on secularity?

One phenomenon we are researching is that of 'civil pilgrimage' which started to appear in the field of sociology and anthropology around the 1980s. It referred to the way nation-states adapt, co-op, or adjust religious phenomena and practices to aid in nation building and in the construction of national identity. In particular, we have studied Birthright Israel, which is a ten-day trip given for free to Jews between 18 and 26 years old. It started as an American phenomenon, but is worldwide now. This year, there are 28 Swedish Jewish youths who are taking this trip. The participants of these trips form a strong bond to the state of Israel, even if they didn't share an ideology before. This bond is built through carefully choreographed physical, mental and intellectual experiences. The anthropologist Victor Turner uses the term 'communitas' to describe religious rituals that transform a subject into a member of a community. We are looking at Birthright Israel as one such phenomenon, and at some cases in which the philanthropy behind it is motivated by parallel ambitions in the art world.

Can you tell us about *Debriefing Sessions*?

Debriefing Sessions is a performance-based artwork comprising of one-on-one meetings. The audience comes and interacts with a Public Movement agent, who delivers an account of our research about the cultural boycott of Israel, civil pilgrimage, and the ways that art and politics meet through funding.

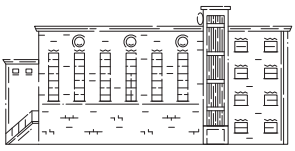
Debriefing Sessions is set in a prestigious hotel—one where diplomats and politicians would stay, a place where informal exchanges, the transfer of knowledge, and secret handshakes take place. The attendees of the performance find themselves situated in an illicit scenario, to create a lived experience.

Can you tell us about your collaboration?

Public Movement is a multifaceted body composed of many collaborators and participants, Members and Agents. We met in 2011 while working on a project for the New Museum in New York and have been collaborating ever since, and we co-created several key exhibitions and co-authored the book *Solutions 263: Double Agent*, published by Sternberg Press. Together we explore meeting points between the choreographic and the curatorial, to understand the ways in which political actions are experiences, embodied, and archived. The movement of knowledge and research uses the body as a conduit.

Public Movement is based in Tel Aviv

Access to *Debriefing Session*: Gothenburg is limited, and a reservation is required. Email: debriefingsessions@gibca.se to schedule your one-on-one session, and you will receive instructions for how to participate in *Debriefing Session*: Gothenburg.



Röda Sten Konsthall

Riikka Kuoppala

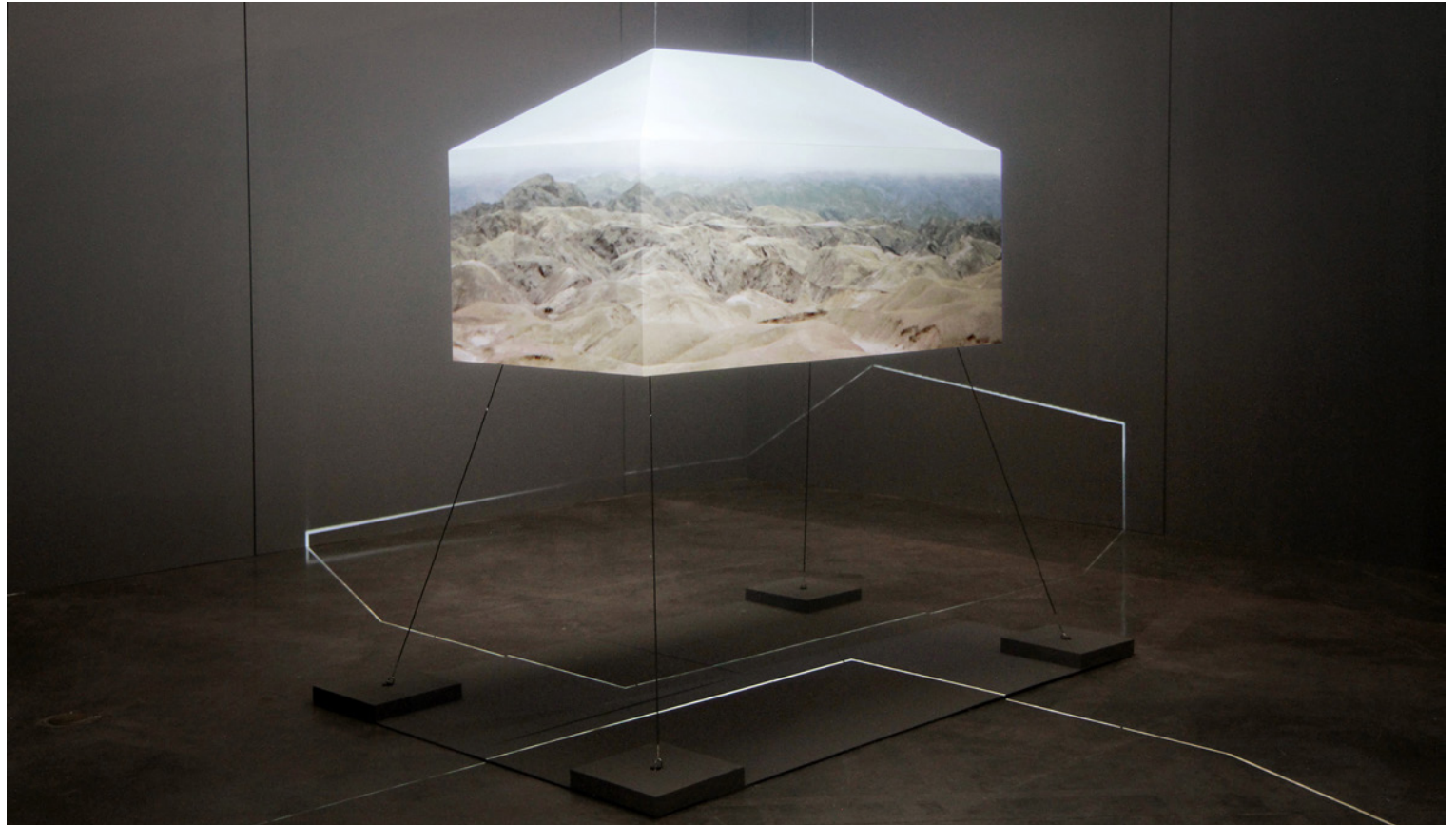
And That's All I Remember, 2015

Video installation with mapping, 17 min.

Production: Le Fresnoy – Studio national des arts contemporains

Courtesy the artist

Photo: courtesy the artist



Riikka Kuoppala

Riikka Kuoppala works primarily with video and investigates memory and personal narrative within the wider context of historical events, seeking to understand subjects such as colonialism, violence and trauma.

In her installation *And That's All I Remember*, Kuoppala traces the history of her grandparents, who were Christian missionaries in Namibia during the 1950s. The video follows the artist looking at the story of her grandmother Eila Plathan-Saarinen, a young doctor, focusing on the day of her sudden death in 1954. Looking to present a story in three dimensions and from multiple perspectives, the personal memories in the film intertwine testimonies with historical events. These stories address how missionary work, apartheid and colonialism suppress rights to self-determination. Namibia had suffered genocide under Ger-

man colonial rule at the beginning of the 20th century, and most of the population was converted to Protestantism primarily through German and Finnish missionaries. Half of the population still identifies as Lutheran today. Religious conversion, particularly the presence of Lutheranism in this case, can be identified as part of the chain of colonialism, as Finland itself identifies primarily as a Lutheran nation due to the historic colonialism by Sweden.

Riikka Kuoppala is based in Brussels

Cinematography: Pekka Niskanen

Sound design: Valentine Gelin and Pierre George

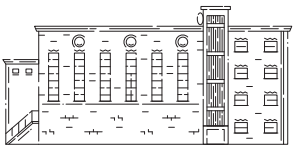
Mix in situ: Sébastien Cabour

Colour grading: Baptiste Evrard

Programmation: Paul Guilbert

Production: Le Fresnoy – Studio national des arts contemporains

Production support: AVEK, Oskar Öflund Foundation



Röda Sten Konsthall



Rose Borthwick

Production image: The Church of Jesus Christ of Latter-Day Saints, Paris, France. Temple Open House, May 2017
Photo: Rose Borthwick

Rose Borthwick

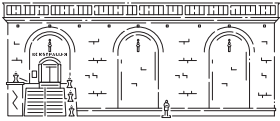
Recent projects by Rose Borthwick look at the modes of conversation and persuasion employed by different religious groups for the purposes of recruiting individual members of the public to their faith or community. The artist has held conversations with members of groups such as Mormons and Jehovah's Witnesses, looking to recruit her, whilst she has in turn sought to engage them in a discourse about art, trying to convert them to believe in art's value.

Her new work, *In But Not Of*, similarly draws attention to a possible middle ground between modern faith systems and artistic practices, and was triggered by an accidental encounter in Gothenburg with two American missionaries from the Mormon Church (The Church of Jesus Christ of Latter Day Saints). A dialogue unfolded about the meaning of having strong faith in

the context of an art project, revealing two kinds of engagement towards the subject matter; the missionaries to proselytise, and the artist to research and generate material for an artwork.

The work reflects the realities of exchange between different positions, including the difficulty to accept other perspectives or rights, but also the occasional formation of unexpected alliances. Within the installation notionally resembling a Mormon 'instruction' room, Borthwick presents films based on her encounters with Mormon representatives, and the rhetorical and pedagogical strategies employed in these contexts.

Rose Borthwick is based in Gothenburg
Commissioned for GIBCA 2017



Göteborgs Konsthall

Santiago Mostyn

Citizen (video still), 2017

Two-channel, HD video projection
channel 1: 27 min., channel 2: 4 hours. 50 min.

Courtesy the artist



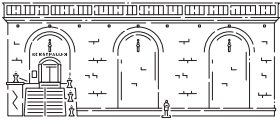
Santiago Mostyn

Santiago Mostyn places the body, most often his own, at the centre of his practice to examine notions of self and otherness. Often undertaking actions that require physical or mental endurance, he places himself in situations where he is left to negotiate what he encounters.

Mostyn's work *Citizen* documents a recent action in which the artist bought a small boat and rowed across the Mediterranean Sea, from Dilek Peninsula in Turkey to Samos in Greece. Presented as a double-projection, the work follows the journey in real time. One side documents the artist departing Turkey and rowing away in the direction of Greece, and the other shows Mostyn coming towards the Greek side. Most of what we see is the serenity of the artist in his boat

surrounded by the sea, in a vast space of openness and surrender. It is also significant that the artist undertook this action without the necessary permissions, aware that Europe has a policy to protect its borders against mass migration. In undertaking this journey, mirroring that taken by asylum seekers in recent years, Mostyn acknowledges that the history of the Mediterranean has been significant in understanding both the origins and development of modern societies, and the European self-image. The ocean is something integral to sustaining life, yet also to death—not least, considering the number of undocumented migrants drowning during their journey across the Mediterranean.

Santiago Mostyn is based in Stockholm



Saskia Holmkvist, Ellen Nyman och Corina Oprea
Sicherheit (video still), 2017
Videowork, 24:20 min.
Courtesy the artists

Saskia Holmkvist, Ellen Nyman & Corina Oprea

Saskia Holmkvist, Ellen Nyman and Corina Oprea are present in the biennial with their joint video work *Sicherheit* (German for security) taking the form of an installation at Göteborgs konsthall. The film lays bare the Western contradictory approach to conflicts in other countries, and portrays the cynicism of being a successful arms-exporting nation and the epitome of humanitarian values.

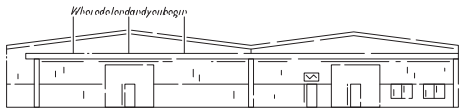
Please tell us about your work.

The film is a parafictive road movie based on documentary material. We seek to give a voice to the people who are affected by armed conflicts, highlighting the fact that several of the countries involved in armed conflicts don't actually produce weapons themselves, but import them from other countries. We were curious about the link between exports and security policy, or exports as security policy, and what the consequences are for others, in terms of conflicts, refugee flows, migration. One of the people we interview in the film refers to the German sociologist Ulrich Beck, who says that if we put democracy in relation to safety, safety will always win. That is why the greatest task for a democratic society is to avoid being faced with the choice between democracy and safety. So, the paradox with safety is that it is not necessarily that safe... Indeed, conflicts are often accelerated by increased demands on safety and security.

Where did you get the idea for the film?

In his movies *I Am Curious (Blue)* and *I Am Curious (Yellow)*, Vilgot Sjöman uses an approach that inspired us. He takes the temperature on society by confronting people in the street with direct questions. It felt important to check the situation with regards to several current issues relating to the national self-image. It took us two years to make the film, and we did fairly extensive research before being able to specify that safety, from various perspectives, was a question that we felt was urgent today. We began with migration and how we could work on that issue without repeating the narrative that media is already telling. In the course of our work on the film, the conflict in Syria escalated, and even if Sweden doesn't export arms directly to Syria today, it nevertheless prompted questions about responsibility and participation: the paradoxical thing about being both passive and active in armed conflicts, in both promoting exports of defence material and weapons and engaging in peace-keeping activities and in both opening and closing one's borders. A Western Catch 22 that several countries, apart from Sweden, are embroiled in or allow others to be entangled in.

The film is more opaque than a classic documentary; the weapon factories are never shown, for instance. Instead, we travel through a landscape and never actually get to the arms industry. It looms over the country, forever intangible and evasive.



Gamlestaden – Hjällbo

Shilpa Gupta

Wheredolendandyoubegin, 2012

LED based light installation, 880×68 cm

Photo: Courtesy Faurshou Foundation

Courtesy: The Artist & Galleria Continua /

Le Moulin, San Gimignano / Beijing / Les Moulins / Habana



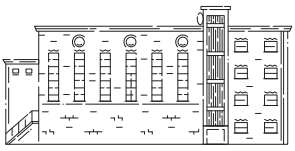
Shilpa Gupta

Shilpa Gupta creates artworks that examine notions of desire, conflict and security. Though her works could be interpreted as being based on social or political situations, rooted in particular cultural contexts, Gupta keeps their specificity decidedly open, allowing them the space for reinterpretation wherever they are shown.

Wheredolendandyoubegin is a neon sign text work by Gupta. Functioning as a piece of visual poetry, the spaces between the words and the question mark are absent, making one compounded word. The work can be understood as a reflection on the make-up of society, considering the tensions between private and public, and the boundaries of where one person's actions

encroach on the space of another. The work is always presented in locations that are in one way or another 'in between' spaces or situations. For example, the work was previously presented on the Danish coast, and on another occasion presented in Edinburgh during the lead up to the referendum on Scottish independence. Here—in the heavily segregated city of Gothenburg—the work is presented in the Gamlestaden district, considered a transitional zone or industrial no-man's-land, between the city centre and underprivileged suburban zones, such as Angered, that have seen heavy migration.

Shilpa Gupta is based in Mumbai



Röda Sten Konsthall

Sille Storihle

The Stonewall Nation (video still), 2015

HD video, 15 min.

Courtesy the artist

Photo: Courtesy the artist



Sille Storihle

Sille Storihle makes experimental videos and documentaries that consider power in relation to questions of citizenship, gender and sexuality. Her work is research-based, looking at historical narratives that are ideologically loaded.

ONE MAN SHOW is an installation comprising three components, drawn from archival material from the ONE National Gay & Lesbian Archives at the USC Libraries, and the UCLA Film & Television Archive. It examines the politics of archival documents, and attempts to exhaust the focus on the gay white male as the central figure of queer history.

The video *The Stonewall Nation* is a re-enactment of an interview between gay activist Don Jackson and artist Olaf Odegaard (1938–1997) in 1986. After reading Carl Wittman's gay manifesto, Jackson aimed to establish a separatist gay community in Alpine County, California, in 1970, which ultimately never came to fruition. Storihle questions the ideological reasoning behind this movement, on the one hand, unpacking the

desire for a promised-land allowing sexual freedom, yet on the other, seeing it as an identitarian and colonialist vision to force through an exclusively gay colony.

The Tomorrow Show is an interview with the actor Michael Kearns, who plays Don Jackson in *The Stonewall Nation*. Set in Kearns' bedroom, the work focuses on his life as 'the Happy Hustler' in the mid-1970s, a fictional role he took both on and off-screen. Attempting to recall the wild days of his alter ego Grant Tracy Saxon, the work presents an unsettling narrative of identity and selfhood, where an aging gay man sees himself in another man from a distant memory.

Sille Storihle is based in Berlin and Oslo



Götaplatsen



Photo: Courtesy the artist

Vector

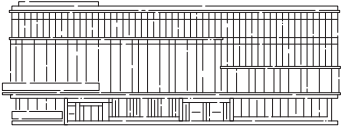
Vector is a newly formed interdisciplinary group working with projects that examine social and political issues through interventionist strategies. Vector construct their projects as a form of socio-political 'stress tests,' in order to expose rifts in the social fabric of the contexts where their projects take place.

During the exhibition period of the biennial, Vector will create the social sculpture *The Banned Image* on the main public space of Gothenburg, Götaplatsen. The social sculpture investigates the

limits of what is allowed to be visible in public space in the secular Swedish society. When completed, the work will be presented sometime at the second half of biennial period.

The members of Vector are, parallel with their work with the projects of the group, also active in other constellations and contexts on several continents.

Commissioned for GIBCA 2017



We're Saying What You're Thinking

Presented as a mini-exhibition entitled *We're Saying What You're Thinking*, after a film by artist Johan Tirén, these historic works, many of which are from the period of the 1990s—early 2000s, consider how artists have addressed a range of issues related to secularity over recent decades. Focusing on Sweden as well as the wider Nordic region, these artworks in their individual ways consider subjects such as governance, migration, gender roles, sexuality and empowerment. As video works, they also reflect on the role of video as a means for engaging in social and political questions, and spark a debate about the right to speak on behalf of others.

Jesper Nordahl

Jinnah Cricket Club, 2004
Video, 23 mins.

Jinnah Cricket Club is a video Jesper Nordahl made in collaboration with a cricket team in Fittja, a suburb of Stockholm. The video is based on a series of interviews with team members, all of whom have come to Sweden from Pakistan, Afghanistan and Bangladesh. As a consequence of immigration, this British colonial sport is now a relatively widespread activity in Sweden. One wish expressed by several team members is to set up a Swedish national cricket team, so that they can represent their new country.

Ellen Nyman

SPACECAMPAIGN Danish Election, 2002
Video, 3:45 mins.

The actor, artist and activist Ellen Nyman has run a political project called SPACECAMPAIGN, that organizes actions, often with high media appeal, in order to challenge and introduce new, more inclusive images of society. On the 20th of November 2001, the evening of an election in Denmark, Nyman stood at the entrance of the Danish Parliament in the glare of the broadcast-

ing media, wrapped in an Ikea tablecloth to resemble a stereotype of an Eritrean woman. Aiming to directly address the right-wing populist Danish People's Party, who openly reject the idea of multicultural society, she sings the Danish National Anthem just as their party leader, Pia Kjaersgaard, walks past and into the building.

Courtesy Gothenburg Museum of Art

Lene Adler Petersen & Bjørn Nørgaard

The Female Christ II, The Expulsion from the Temple, 29 May 1969, 1969
8mm film transferred to video, 30 mins.

At 15.30 on the 29th of May 1969, a Female Christ walks naked and unannounced through the large hall of the Copenhagen Stock Exchange whilst carrying a large cross. In this public, yet male-dominated space, we witness the startling contrast between the lone naked woman (Lene Adler Petersen) and the many formally-dressed businessmen. The action can be considered an investigation into social and cultural structures, of spiritual versus material values, and of gender roles and power. These actions organized by Adler Petersen and Bjørn Nørgaard became

some of the most iconic images of modern art in Denmark. The action took place the day before pornography was legalised in Denmark, making it the first European country to do so.

Lene Adler Petersen, Bjørn Nørgaard & Henning Christiansen

Hesteofringen (Horse Sacrifice), 1970
8mm film transferred to video, 17:35 mins.

Horse Sacrifice was an action initiated by Bjørn Nørgaard in protest against the indifference towards the Vietnam War. The work received protests and was regarded as highly controversial. It took place on the 30th of January 1970 in a field at Kirke Hyllinge in the Hornsherred peninsula of Eastern Denmark. The action, which was considered Nørgaard's artistic breakthrough, was organized and filmed in collaboration with Henning Christiansen and Lene Adler Petersen, and like many of his early works together with Adler Petersen, deals with religion and myth. We see a ritualistic slaughtering of the horse in a manner drawing on ancient Nordic myth and symbolism. Adler Petersen is singing, Christiansen is performing music and Nørgaard in the role of the shaman is dissecting the horse – an ancient symbol of both fertility and death. After the slaughter, the segments of the horse were put into 199 preservation jars.

Nørgaard later stated: "The fact that *Horse Sacrifice* was so shocking to people presumably resided in the fact that it introduced death into the reality of modern people—deliberately and brutally. And by the fact that if anything evokes pity when it involves human beings, it always evokes more pity when it involves animals. But we can only live if we recognize death."

The work will be presented at Röda Sten Konsthall.

Marko Raat

For Aesthetic Reasons, 1999
Video, 28 mins.

For Aesthetic Reasons documents the journey of Estonian art historian Andres Kurg, travelling by road from Estonia to Denmark, via Germany. At the Danish border, he states that he would



Ellen Nyman
SPACECAMPAIGN Danish Election, 2001
Video, 4 min.
Courtesy the artist

like to move to Denmark because he likes Danish Modernism and design, and desires for example to live in a home designed by Arne Jacobsen containing items by Bang & Olufsen. Bemused by this unusual request, the border agents refer him to the police, who in turn refer him to the criminal police, who then refer him to the immigration office. Not surprisingly, this chain of referrals leads nowhere. In 1999, Estonia had not yet joined the EU, and Estonians did not yet benefit from its freedom of movement. With a distinct ironic humour, it asks two serious questions: Why can't people move around for nice reasons, and not only the bad? and, Is there an aesthetic dimension to migration?

Claes Söderquist

The Return of the Buffalo, 1970–2012
16mm film transferred to video, 19 mins.

The Return of the Buffalo is a film about Claes Söderquist's experiences in 1970 of the occupation of Alcatraz Island by the Indians of All Tribes group, and his visit many years later. Demanding emancipation and equality for indigenous 'first nation' people in America, the occupiers had built a functioning society on the prison island, with family life, cultural centres and schools. In a voice-over, the school teacher Bob Bradley discusses the reasons for the occupation—political inequality, social problems and the difficult situation for minorities in the United States.

Courtesy Filmform and the artist

Jannicke Låker

Nr. 17, 1997
Video, 11 mins.

Nr. 17 is a video by Jannicke Låker in which she meets an American man in the street and invites him back to her home, filming him the whole time. She talks to him in a forward and flirtatious manner, even asking him to pose, remove his shirt and dance for her. In a reversal of typical gender roles, she pushes the levels to which she can objectify him, and eventually forces him to leave due to his visible discomfort in continuing to do as she desires. The work was inspired by talk shows such as Jerry Springer, where regular people were exposed in humiliating ways.

Courtesy Filmform and the artist

Catti Brandelius

En vanlig dag (An Ordinary Day), 1996
Video, 5:14 mins.

An Ordinary Day is a video by Catti Brandelius in which she introduces the everyday life of her alter ego Miss Universe. Taking place in her own apartment, we witness the privileged life of a beauty queen, in which her servants feed, clean, dress and entertain their successful and beautiful master. The work can be seen as a feminist satire on the roles as well as role models for women in Western society that limit aspirations to those based on looks.

Courtesy Filmform and the artist

Elin Magnusson

Get Off, 2008
Video, 6 mins.

In her video *Get Off*, the artist Elin Magnusson undertakes a journey to take back what she believes has been taken from her—the right of sexuality on her own terms within the public sphere. We see her visit four locations in the city—the zoo, a church, a football match and a library. For the artist, her actions are considered as both a manifestation and a ceremony.

Courtesy Filmform and the artist

Guds söner (Leif Elggren & Kent Tankred)

Makten är din! (The Power is Yours!), 2003
Video, 7 mins.

For the Sons of God, their video *The Power is Yours!* is a tool for transcendence. It aims to restore balance and equality of values and rites between all people in this life. The video seeks to short-circuit the hegemony of the Pope and the Catholic Church, but ultimately of organized religion of all kinds. A new system is established by the artists, which keeps us in contact with the creator of everything, where there is no organized power structure and no rules. This video itself provides an open channel to that which has been withheld to everyone on earth—the right to self-determination, and to be one's own god.

Courtesy Filmform and the artists

Cecilia Lundqvist

Emblem, 2001
Video, 2:27 mins.

Emblem is an animation video addressing domestic violence—the physical and psychological violence towards women within the private space of the home. The animation illustrates the rather monotonous life of two characters and the submission of the wife to her husband's misogynist and violent behaviour. In one scene, the woman is, for example, dressed in a bathing costume performing certain gymnastic movements, observed by the man. In others, the woman is seen with several bruises visible on her body. In the soundtrack, we hear a dialogue between the man and the woman, monotonous and repetitious, giving the sense of being trapped on a treadmill.

Courtesy Filmform and the artist

Eva Linder

Det är sexigt att betala skatt (It's Sexy to Pay Tax), 2005
Video, 19:40 mins.

It's Sexy to Pay Tax is a video portrait of Maud, a woman who has worked for the Swedish Tax Agency for over 30 years. We gain insight into Maud's working life, answering tax questions by telephone. Maud likes her job and is very proud to be good at it. She talks at length about the subject of tax, as well as how the Swedish people often tell on each other if they think someone is not paying their taxes. It leads her to talk about a

tattoo she had done that she shows particular pride in. She eventually exposes it—we see the logo of the Tax Agency tattooed on her bottom. "It's sexy to pay tax," is a renowned misquote from the Swedish minister Mona Sahlin in the mid-1990s.

Courtesy Filmform and the artist

Johan Tirén

We're saying what you're thinking, 2005/2007
Video, 83:30 mins.

We're saying what you're thinking is an investigation of the core concepts behind the ideology and history of Sverigedemokraterna (Swedish Democrats), an ultranationalist party primarily concerned with immigration and how this issue affects Sweden. The party had received wide support in Skåne (the southern region of Sweden) during the September 2006 general election. In Sweden, as with many other European countries, far-right parties have managed to build a mainstream parliamentary platform. The video documents an interview with Jonas Åkerlund, who at the time was the party's press secretary.

Dorinel Marc

Faran är över, tur att någon tror på Sverige (The Danger is Over, Lucky that Someone Believes in Sweden), 1995
Video: 1:48 mins.

The Danger is Over, Lucky that Someone Believes in Sweden provides a short documentation or field study from Stockholm in the 1990s, a period during which many people immigrated to Sweden from Eastern Europe after the collapse of the Soviet Union, or in the effort to flee the conflict in the Balkans. The film depicts these new arrivals taking care of people's children, cleaning homes or performing music in the streets. In the video, the text we see behind the musician—"Faran är över, tur att någon tror på Sverige," meaning "The danger is over, lucky that someone believes in Sweden"—is from a political poster during an election campaign, providing this scenario with an ironic twist.

Courtesy Filmform and the artist

Loulou Cherinet

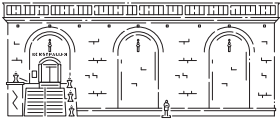
Innat Etiopia (Mother Ethiopia), 2001
Video, 52 mins.

In the video *Innat Etiopia (Mother Ethiopia)*, 50 interviews were performed and filmed around the Arat Kilo district of Addis Ababa, Ethiopia. All the interviewees were asked the three questions most frequently asked to a stranger:

- Where do you come from?
- How long have you been here?
- What do you think about this place?

Being residents, they often appear bemused but still responsive to such questions. The work provides a reversal of the typical gaze towards those considered outsiders, highlighting a certain absurdity in the assumptions and expectations we have towards those we perceive as foreign.

Directed, filmed, edited and produced by Loulou Cherinet
Interviews by Tarik Taye



Göteborgs Konsthall

A selection of historical artefacts are also presented in the exhibition. This includes the Västerås ordinantia, from the era of The Reformation in Europe, which was King Gustav Vasa's order in 1527 to make the crown the head of the church, thus turning to Lutheranism, as well as the legislation that came into force on 1st January 2000 for separating church and state in Sweden. Below you can read about two more historical projects in the biennial.

An archive exhibition on the presence of Sigrid Hjertén and Isaac Grünewald in Gothenburg

An archival presentation by Andréas Hagström,
program coordinator at Göteborgs Konsthall

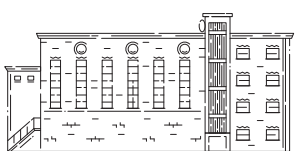
As part of GIBCA 2017, Göteborgs Konsthall has organised a small archive exhibition, with material from the exhibitions of Sigrid Hjertén and Grünewald in 1923 and 1935, highlighting various facets of anti-Semitism and patriarchal oppression, and how this has influenced the historiography in relation to two of Sweden's most prominent modernist artists. On 10 October, 1935, Sigrid Hjertén, Isaac Grünewald and their son Ivàn Grünewald opened their exhibition at Göteborgs Konsthall. Isaac Grünewald, who had compiled the exhibition, gave the entire main gallery to Hjertén. He placed his own and Ivàn's works in the Small and Long Galleries. In effect, this exhibition was Sigrid Hjertén's major breakthrough, not least among the art critics.

But racism and sexism were rife in the media and followed the two artists throughout their careers. They were consistently compared to one another, often to belittle Grünewald's art. The worst racism had been weeded out from the daily papers at this

time, however. Instead it was proliferated in openly anti-Semitic publications, including *Vidi* in Gothenburg, which berated the couple – and especially Isaac Grünewald – in almost every issue until 1931.

The publications were less cautious in 1923, however, when reporting on an incident at Bohus Station. Grünewald and Hjertén were taking the train back to Gothenburg, where they were featured at the Jubilee Exhibition together with other Matisse students, after a party in Kungälv. Grünewald was stopped from boarding the train, and this culminated in a fight that led to one month in Långholmen Prison for Grünewald in 1926. The legal proceedings and the ensuing newspaper reports were full of overtly anti-Semitic sentiments.

The presentation tells this story deeply rooted in Gothenburg's past, and the historiography of two of Sweden's most prominent modernists.



Röda Sten Konsthall

Anti-Semitic Cartoons in Sweden

Selected by Lars M. Andersson,
Senior Lecturer in History, Uppsala University

The items in the exhibition are a selection of cartoons and comic strips published in Swedish newspapers and magazines in the early 20th century. The cartoons, regularly published between 1880 and 1930, are anti-Semitic in nature, depicting Jewish people in stereotypical physical forms and scenarios. They were included regularly in periodicals of all ideological inclinations, including *Karbasen*, *Naggen*, *Kasper*, *Strix*, *Söndags-Nisse* and *Nya Nisse*. The depictions of Jews typically stood in opposition to the stereotype of the Swede, offering insight into the construction of the Swedish self-image in relation to its supposed 'other.' For example, Jews are depicted as being overweight, unclean, dark-haired, and as money-obsessed traders, whereas the Swede

is in contrast healthy, well-groomed, and blonde, and as an innocent bystander as they are being swindled. Artefacts such as these can also be seen in the wider context of anti-Semitism in much of Europe at that time.

An essay by Lars M. Andersson, who made the selection, accompanies the display. The selection is taken from his book *En jude är en jude är en jude – representationer av "juden" i svensk skämtpress omkring 1900–1930* (*A Jew is a Jew is a Jew – Representations of "Jews" in the Swedish Media Between 1900–1930*), published by Nordic Academic Press, Lund, 2000.

PROGRAMME GIBCA 2017

From start to finish, GIBCA offers a rich programme of events. See below for detailed information on talks, lectures, film screenings, workshops, guided tours and lots more.

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

BRA 10 & GIBCA AT KONSTEPIDEMIN

BRA 10 is a simple concept: A meeting place for artists, by artists. Four artists are invited every month: one to create a performance work, one to DJ, one to design the setting, and one who does the food. Each BRA 10 starts with a lecture. It's a hit every time! During GIBCA's opening week, local artists will meet up with the international artists featured at the Biennial, all within the framework of BRA 10.

When: Tuesday, 5 September 6 pm–midnight
Where: Konstepidemin, Building 10

OPENING OF GIBCA EXTENDED

This year, all stops are pulled, and GIBCA Extended opens with the exhibition *I want to believe*, featuring thirteen local and regional artists who give their respective takes on the Biennial theme. The exhibition is presented at Konstepidemin. Participating artists: Ami Norda, Anna Liljedal, Anna Parker, Eaten Kate, Emille de Blanche, Karin Elmgren, Kristian Berglund, Marie Obbel Bondeson, Maxine Chionh, Olle Essvik, Rory Botha, Sara Ingrid Andersson and Yoko Andrén. The evening party takes place at both Kastellgatan and Konstepidemin, with previews, music and performances. Don't miss the art night of the year in Gothenburg! *Bedtime Stories* – Mia Maljojoki at *Four / UNLOGICAL MOVEMENTS* – Fredrika Anderson, Dorna Aslanzadeh & Linn Lindström at Kastellgatan 8 / *Inna di Video Light* – Anna Rokka & Rut Karin Zettergren at Gallery 54 / *It Starts With a Golden Rain* – Therese Parner på Gallery box / *X / All is Still, Still!!* – Attila Urban at Gallery Konstepidemin.

When: Wednesday 6 September 5 pm–9 pm
Where: Kastellgatan and Konstepidemin

BRA 10 & GIBCA AT KONSTEPIDEMIN

The evening continues with yet another intensive BRA 10!

When: Wednesday, 6 September 6 pm–midnight
Where: Konstepidemin, Building 10

RELEASE PARTY FOR PARSE JOURNAL – SECULARITY

This year, Valand Academy and GIBCA have joined forces to print a theme issue of *PARSE Journal*, titled *Secularity*, which will be presented in connection with drinks at Folk. DJs at the party will be Biennial artists Joakim Forsgren and Rose Borthwick, curator, Nav Haq and DJ Klas Trollius! Come and browse the journal and enjoy an unforgettable evening at Folk!

When: Friday 8 September 8 pm–late
Where: Folk, Järntorget



Röda Sten Konsthall
Foto: Hendrik Zeitler

OPENING:

WHERE DO I END AND YOU BEGIN – ON SECULARITY

The grand opening of the 9th edition of GIBCA entitled *Wheredolendandyoubegin – On Secularity!* Enjoy the whole opening day and an unforgettable party with Klubb Wonderland at Röda Sten Konsthall.

Saturday, 9 September

1.00 pm–1.30 pm: Opening address by Ann-Sofie Hermansson, Chairman of the Gothenburg Municipal Council, at Röda Sten Konsthall

1.30 pm–3.30 pm: A bus service will operate the route between Röda Sten Konsthall and Götaplatsen

10 pm–3 am: Klubb Wonderland at Röda Sten Konsthall & Restaurant

Klubb Wonderland is a group of artists, project organisers and DJs who arrange magical parties and happenings together. At GIBCA's opening party, Klubb Wonderland invites you to a dream-like, electronic evening with cool music, visuals and dancers! Featuring DJ Livsfarligt, DJ/VJ Studiokalejdo, DJ Feministpsykos, and more.

I WANT TO BELIEVE AND GIBCA EXTENDED AT KONSTEPIDEMIN

On Sunday, the local art scene meets for events, guided tours and performance art at Konstepidemin. This is the last opportunity to see the exhibition *I want to believe*.

Sunday 10 September

11.30 am: Gallery Konstepidemin VIP tour of Attila Urban's exhibition for kids

12 pm: Guided tour of the GIBCA Extended exhibition *I want to believe*

1 pm: Artist Talk: Marika Hedemyr with international guests in Blå Huset

2 pm: Artist Talk: Sandra Sterle, Artist-in-Residence in Angered

3 pm: A Room of One's Own – studio talk: Pecka Söderberg talks to Lina Ekdahl

4 pm: Performance: Experiment With Dreams by Chawki&Runesson

ARTIST TALK:

THE GRIEF PROPHECY

Maddie Leach, Thomas Bossius and Kristian (Necrolord) Wählin discuss black metal, aesthetics and memory.

Maddie Leach is an artist from New Zealand and a Senior Lecturer at Valand Academy who lives and works in Gothenburg. She created the audio work *The Grief Prophecy* for GIBCA, borrowing the title from a demo by the black metal band Dissection.

Thomas Bossius has a Ph.D. in Musicology, has studied religion, and is currently a lecturer at the Department of Cultural Sciences at Gothenburg University. His field of research is human living conditions, focusing on the importance of music and religion in everyday life.

Kristian Wählin, an illustrator and musician based in Skanör, has designed album sleeves for bands in the genre of extreme metal all over the world, and is known under his pseudonym, Necrolord. In the 1990s, he created a series of covers for Dissection. *The talk will be in English.*

When: Wednesday, 27 September at 6.00 pm–7.30 pm

Where: Göteborgs Konsthall



Ramborget, 417 01 Göteborg, Sweden. Kristian Wählin, 2017. Commissioned by Maddie Leach for *The Grief Prophecy*, 2017.

GENDER EQUALITY, WHITENESS AND SECULARITY

Mikela Lundahl, Lecturer at the Department of Global Studies at Gothenburg University, gives a lecture on gender equality, whiteness and secularity. As a researcher focusing on power, gender, sexuality, identity and culture, Lundahl will talk about the view on society that claims that secularity is neutral and objective, whereas religion is something other and deviating.

In association with Folkuniversitetet.

When: Saturday, 30 September, 5.00 – 4.30 pm
Where: Gothenburg Central Library, staircase stage

ARTIST TALK:

SANTIAGO MOSTYN

An artist talk with Santiago Mostyn, who will share his thoughts on his own artistic practice and the upcoming Moderna Exhibition, which he will be curating together with Joa Ljungberg.

Santiago Mostyn's oeuvre focuses on his own body as a way of exploring perceptions of Self and the Other, frequently exposing himself to situations that require both physical and mental endurance.

The talk will be in English.

When: Saturday 7 October at 2 pm–3 pm
Where: Göteborgs Konsthall

FILM SCREENING:

BURKA SONGS 2.0

In 2011, France outlawed face-coverings in public places. Hanna Högstedt received funding to make a film in which she walks along the boulevard Champs Elysées in Paris wearing a burqa and singing the national anthem, until she is arrested. But it didn't end the way she had expected. Burka Songs 2.0 is a film about what went wrong, and what narratives are acknowledged in Sweden today.

The screening is followed by a talk with Fatima Doubakil, featured in the film, and Hanna Högstedt, who directed it. The discussion will deal with the interpretative prerogative, solidarity and how we can contribute to the struggles of others.

Extra! If you miss the screening of Burka Songs 2.0, you will have another opportunity to see it later this autumn at Gerlesborg School of Fine Art and Atalante.

When: Wednesday, 18 October, 6 – 8 pm
Where: Gothenburg Central Library, auditorium

25TH ANNIVERSARY OF ELGALAND-VARGALAND AT FOLK!

This year is the 25th anniversary of the Kingdoms of Elgaland-Vargaland, and GIBCA is hosting the jubilee party at Folkbaren! The artists Carl Michael von Hausswolff and Leif Elggren, together with Joakim Nordwall, will perform various versions of the celebrated national anthem of the two kingdoms. The party also marks the release of artist Joakim Forsgren's 7-inch single, Resurrection of Carolus Rex, published by Firework Edition Records. The single was produced for the exhibition Gravöppning (The Opening of the Grave) with Leif Elggren, Joakim Forsgren and Jan Håfström in 2015, but this will be the official release night.

The violinist Jessica Moss, the visual artist James Hoff from New York, and Eli Keszler, American percussionist, composer and artist, will also perform.

When: Wednesday, 18 October at 8 pm –10 pm
Where: Folkbaren, Folkteatern, Järntorget

A DISCUSSION ON ISAAC GRÜNEWALD AND SIGRID HJERTÉN IN 1935

Andreas Hagström talks to Bernhard Grünewald about the exhibition of Isaac Grünewald and Sigrid Hjertén at Göteborgs Konsthall in 1935 and their previous presence in Gothenburg. Anti-Semitism and patriarchal oppression – how were the two artists affected by this, and what were the implications on how their work was described in art history?

In 2011, Bernhard Grünewald, Isaac Grünewald's grandson, published his book *Orientalen. Bilden av Isaac Grünewald i svensk press 1909–1946* (The Oriental. The Image of Isaac Grünewald in the Swedish Press in 1909–1946).

Andreas Hagström is the Program Ma-



25th Anniversary at Folk – official release of Joakim Forsgren's 7-inch single, Resurrection of Carolus Rex, published by Firework Edition Records.

25th anniversary of Elgaland-Vargaland At Folk! Wednesday 18th october, Folkbaren. Kl 20.00–late.

nager at Göteborgs Konsthall and a writer. He has compiled an archive exhibition for GIBCA on Grünewald/Hjertén in the Reading Room at Göteborgs Konsthall.

When: Saturday, 28 October at 2.00 pm–3.30 pm
Where: Göteborgs Konsthall

PANEL DISCUSSION:

PARODIES, CARICATURES AND STEREOTYPES

In the first decades of the 20th century, satirical magazines were an essential ingredient in both emerging mass culture and in political debate. Anti-Semitic images

of "the Jew" as a "race type" that was different from the majority population also became prolific and firmly established. The Biennial presents a selection of such pictures, from the Swedish daily press between 1903 and 1921. Our purpose is to show the rise of stereotypical portrayals, and explain the mechanisms of stereotyping that we see today. How can we recognise and understand derogatory and clichéd images? How do the anti-Semitic caricatures of yore relate to today's Mohammed caricatures or Charlie Hebdo's satirical drawings? How can we deal with a visual history based on anti-Semitism and racism without repeating it? Who can – and can't – show this kind of picture, and whose freedom of expression should be protected? This and much more will be discussed by Lars M Andersson, Senior Lecturer in History at Uppsala University and author of the thesis *En jude är en jude är en jude* (A Jew is a Jew is a Jew); Moa Matthis, PhD in literature, author, journalist and editor of the website *Kunskapsbanken Bilders Makt*; Tobias Hübinette, Reader in Intercultural Education at Karlstad University; and Benjamin Gerber of the Jewish Community in Gothenburg.

In association with Folkuniversitetet.

When: Sunday, 29 October, 2 pm
Where: Röda Sten Konsthall

ARTIST TALK:

ALEXANDER TOVBORG IN CONVERSATION WITH OLA SIGURDSON

The Danish artist Alexander Tovborg is featured in the Biennial with two grandiose paintings in the church at Masthugg. In his artistic practice, Tovborg deals with how religions and myths influence our self-image and society. In Masthuggskyrkan, Alexander Tovborg talks to Ola Sigurdson, professor of systematic theology at Gothenburg University.

In association with Folkuniversitetet.

When: Sunday, 5 November, 12.15 – 1.00 pm
Where: Masthuggskyrkan



Fatima Doubakil
Foto: Annika Busch

YOUTH ACTIVITIES

GIBCA works with a wide-range of programming to deepen visitors' understanding of the exhibition. The biennial offers creative workshops for families together with their children, exhibition tours in several languages, and even a stroller tour for those with babies.

GUIDED TOURS

During the Biennial, guided tours will be available on different topics and in different languages. No booking required—just turn up!

Swedish

Röda Sten Konsthall: Saturdays at 4 pm
Göteborgs Konsthall: Saturdays at 1 pm

English

Röda Sten Konsthall: Sundays, 17 Sep and 12 Nov at 1 pm
Göteborgs Konsthall: Sundays, 24 Sep and 19 Nov at 1 pm

GUIDED TOURS IN OTHER LANGUAGES

After the tour, we all meet up for tea and a conversation. Free workshop materials are available for the kids. No booking required—just turn up!

Guided Tour & Conversation in Persian

Röda Sten Konsthall: Sunday, 1 Oct at 1 pm–3 pm
Göteborgs Konsthall: Sunday, 8 Oct, at 1 pm–3 pm

Guided Tour & Conversation in Arabic

Röda Sten Konsthall: Sunday, 15 Oct at 1 pm–3 pm
Göteborgs Konsthall: Sunday, 29 Oct at 1 pm–3 pm

Guided Tour & Conversation in Somali

Göteborgs Konsthall: Sunday, 22 Oct at 1 pm–3 pm

Guided Tour & Conversation in Kurdish

Röda Sten Konsthall: Sunday, 29 Oct at 1 pm–3 pm
Göteborgs Konsthall: Sunday, 5 Nov, at 1 pm–3 pm

GUIDED TOURS FOR BABIES AND STROLLERS

Bring your baby and its stroller to a guided tour of the Biennial exhibitions. Stay after the tour and have a cup of tea and meet others on parental leave and their babies.

Röda Sten Konsthall: Thursdays, 21 Sept, 12 Oct, and 2 Nov at 12 noon–2 pm

Göteborgs Konsthall: Thursdays, 28 Sept, 19 Oct, and 9 Nov at 12 noon–2 pm

KIDS & TEENS

Art is important for everyone—including kids and teens! Art gives both young and old opportunities to express themselves, experiment, gain new insights, or just to be. At GIBCA, our exhibitions offer events and activities for all ages. Creative workshops, guided tours, graffiti and fun autumn holidays activities.

Saturday Workshop

On Saturdays, visitors can join in the workshop at Röda Sten Konsthall, where kids and adults create together, side by side, with inspiration from the exhibition.

Drop in. Included in the admission fee.

Röda Sten Konsthall: Saturdays at 12 noon–3.30 pm

Young & Creative

Röda Sten Konsthall's Young & Creative workshops for visitors aged 12–26 are free. Every weekend, we offer creative techniques and materials inspired by the exhibition.

Röda Sten Konsthall: Saturdays and Sundays at 1 pm–4 pm

Tuesday & Wednesday Groups

Young & Creative also give regular classes for visitors aged 12–26, where you can work in greater depth on your own artistic projects. On Tuesdays the focus is on graffiti, and on Wednesdays you can work in the material of your choice. Please enrol for these classes. Information is available at www.gibca.se and www.rodastenkonsthall.se.
Röda Sten Konsthall: Tuesdays and Wednesdays at 5.30 pm–8 pm

Young & Creative Autumn Holidays

During the autumn holidays, we offer a three-day course (advance booking required) for visitors aged 12–19. For more information, please see www.gibca.se and www.rodastenkonsthall.se.

Röda Sten Konsthall: Tuesday, 31 Oct–Thursday, 2 Nov at 1 pm–4 pm

Kulturnatta – Culture Night

Röda Sten Konsthall: Friday, 13 Oct, 6 pm–10 pm

On Kulturnatta – Culture Night, we will build a house, a public space, or a hut together. Come and share your thoughts, wishes and ideas! The exhibition is open until 10 pm, with introductions at 7 pm, 8 pm and 9 pm.

Göteborgs Konsthall: Friday, 13 Oct at 6 pm–10 pm
Göteborgs Konsthall will be open later than usual during the Culture Night, with introductions to the exhibition at 7 pm, 8 pm and 9 pm.

School Activities

Are you a teacher who want to visit GIBCA with your class? All schools in Gothenburg can book free lessons at www.museilektioner.se. Look for the GIBCA logo! Others can book guided tours and workshops by sending an e-mail to: bokningar@gibca.se, or call +46 31 12 08 46. We can offer activities for all ages, classes and interests!

Teacher's Guides

This year, we also provide a Teacher's Guide with texts, questions, and discussion exercises. Read more about it at www.gibca.se!

THE POST-CHRISTIAN SWEDES – ON RELIGION IN THE WORLD'S MOST SECULARISED COUNTRY

Secularism as self-image, sympathy with Buddhism, embarrassment over Christian fervour—these themes came up in David Thurfjell's interviews with secular middle-class Swedes when asked how they perceive religion in society today. David Thurfjell is a writer and Professor of Religion at Södertörn University. Based on his book *Det gudlösa folket* (The Godless People), he lectures on the Swedish majority culture's relationship to their Christian cultural heritage.

In association with Folkuniversitetet.

When: Monday, 6 November, 6.00 – 7.30 pm

Where: Gothenburg Central Library, staircase stage

GIBCA AND GOTHENBURG CITY THEATRE PRESENT A CULTURAL DEBATE ON THE THEME OF THE PRACTICE OF RESISTANCE – ART AND CONTEMPORARY AUTHORITARIAN IDEAS

Populist, nationalist and socially conservative agendas are once more gaining a foothold in Europe. In Sweden, art is under distinct threat from the Sweden Democrats: they want to withdraw funding for artistic practices that are not in line with their political project. What are the cultural strategies in this escalated state of violence, censorship and encroachments on the freedom of speech? How can art offer resistance to extremism, nationalism and religious radicalisation?

These questions will be discussed by Niklas Orrenius, journalist; Cecilia Hansson, poet and author; Andreas Boonstra, stage director, playwright and Artistic Director at moment: theater; Annica Karlsson Rixon, artist; and Johannes Anyuru, author and poet. *The discussion is moderated by Sewillius Berg and Lena Ulrika Rudeke, Gothenburg City Theatre.*

When: Sunday, 12 November, 3 pm

Where: Gothenburg City Theatre

FILM SCREENING OF THE RASHOMON PROJECT BY MÅNS WRANGE

A screening of the film *The Rashomon Project* by Måns Wrangé in collaboration with Igor Isaksson. The film follows the response to the biennial and other current events in Gothenburg during the period of the biennial as the starting point for an exploration of the increasingly polarized public discourse in relation to the transformation of the media landscape and the growing populism. Time and place for the screening of the film will be announced at a later date.

When: Saturday, 18 November

Time and place: TBA



David Thurfjell

CALENDAR

September

TUESDAY 5th

BRA 10 & GIBCA

6 pm–midnight at Konstepidemin

WEDNESDAY 6th

Opening GIBCA Extended

5 pm–9 pm at Kastellgatan/Konstepidemin

BRA 10 & GIBCA

9 pm–midnight at Konstepidemin

FRIDAY 8th

Release Party for PARSE Journal – Secularity

8 pm–Late at Folk, Järntorget

SATURDAY 9th

Opening *Wheredolendandyoubegin* – *On Secularity*

Inauguration, 1 pm at Röda Sten Konsthall
Opening Hours: 11 am–18

Opening Party with Klubb Wonderland

10 pm–3 am at Röda Sten Konsthall & Restaurang

SUNDAY 10th

I want to believe and GIBCA Extended

12 noon–5 pm at Konstepidemin

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

TUESDAY 12th

The Tuesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

WEDNESDAY 13th

The Wednesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

SATURDAY 16th

Saturday Workshop

12 noon–3:30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

SUNDAY 17th

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour (in English)

1 pm at Röda Sten Konsthall

TUESDAY 19th

The Tuesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

WEDNESDAY 20th

The Wednesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

THURSDAY 21st

Guided Tour for Adults with Babies (Swedish)

12 noon–2 pm at Röda Sten Konsthall

GIBCA Extended: Bus Tour to Marstrand

6 pm departure from central Gothenburg,
return approx. 9:30 pm

FRIDAY 22nd

GIBCA Extended: Bus Tour to Marstrand

6 pm departure from central Gothenburg,
return approx. 10:30 pm

SATURDAY 23rd

Saturday Workshop

12 noon–3:30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

SUNDAY 24th

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour (in English)

1 pm at Göteborgs Konsthall

TUESDAY 26th

The Tuesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

Record Release *The Grief Prophecy*

5 pm–7 pm at Music Lovers Record/Café
Höga Nord

WEDNESDAY 27th

The Wednesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

The Grief Prophecy: Artist Talk

Maddie Leach in Conversation with Thomas
Bossins and Kristian (Necrolord) Wählin
(in English) 6 pm–7:30 pm at Göteborgs
Konsthall

THURSDAY 28th

Guided Tour for Adults with Babies (Swedish)

12 noon–2 pm at Göteborgs Konsthall



The Grief Prophecy: Artist Talk Maddie Leach
6 pm–7:30 pm at Göteborgs Konsthall.

SATURDAY 30th

GIBCA Extended: Bus Tour to Dalsland

9 am departure from central Gothenburg,
return approx. 9 pm

Saturday Workshop

12 noon–3:30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

Gender Equality, Whiteness and Secularity

Lecture by Mikaela Lundahl in collaboration
with Folkuniversitetet (Swedish) 3 pm–4 pm
at Göteborgs Stadsbibliotek, the staircase
stage

October

SUNDAY 1st

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour & Conversation (in Persian)

1 pm–3 pm at Röda Sten Konsthall

TUESDAY 3rd

The Tuesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

WEDNESDAY 4th

The Wednesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

SATURDAY 7th

GIBCA Extended: Bus Tour to Bollebygd.

12 noon departure from central Gothen-
burg, return approx. 6:30 pm
2:30 pm departure from Borås, return
approx. 5 pm

Saturday Workshop

12 noon–3:30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

Artist Talk: *Santiago Mostyn* (in English)

2 pm–3 pm at Göteborgs Konsthall

SUNDAY 8th

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour & Conversation (in Persian)

1 pm–3 pm at Göteborgs Konsthall

TUESDAY 10th

The Tuesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

WEDNESDAY 11th

The Wednesday Group

For ages 12–26 years

5:30 pm–8 pm at Röda Sten Konsthall

THURSDAY 12th

Guided Tour for Adults with Babies (Swedish)

12 noon–2 pm at Röda Sten Konsthall

FRIDAY 13th

Kulturnatta

With introductions 7, 8 and 9pm

6 pm–10 pm at Röda Sten Konsthall

6 pm–10 pm at Göteborgs Konsthall

SATURDAY 14th

Saturday Workshop

12 noon–3:30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

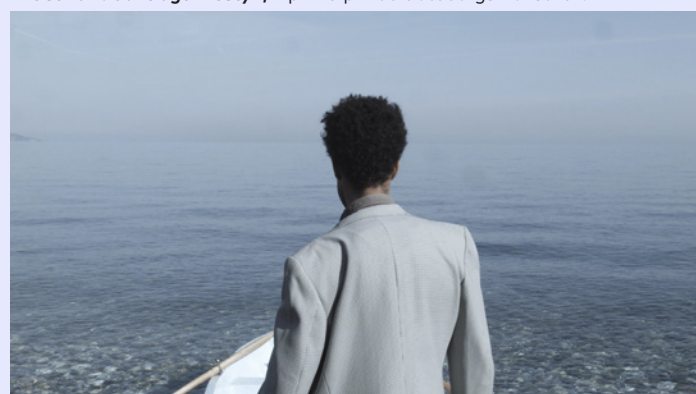
1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

Artist Talk: *Santiago Mostyn*, 2 pm–3 pm at Göteborgs Konsthall.



5 Sep – 19 Nov

SUNDAY 15th

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour & Conversation (in Arabic)

1 pm–3 pm at Röda Sten Konsthall

TUESDAY 17th

The Tuesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

WEDNESDAY 18th

The Wednesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

Film Screening: *Burka songs 2.0*

6 pm–8 pm at Göteborgs Stadsbibliotek, the auditorium

25th Anniversary for Elgaland-Vargaland!

8 pm at Folkbaren

THURSDAY 19th

Guided Tour for Adults with Babies (Swedish)

12 noon–2 pm at Göteborgs Konsthall

SATURDAY 21st

Saturday Workshop

12 noon–3.30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

SUNDAY 22nd

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour & Conversation (in Somali)

1 pm–3 pm at Göteborgs Konsthall

TUESDAY 24th

The Tuesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

WEDNESDAY 25th

The Wednesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

SATURDAY 28th

Saturday Workshop

12 noon–3.30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

A Discussion on Isaac Grünewald and Sigrid Hjertén in 1935

2 pm–3.30 pm at Göteborgs Konsthall



Photo: Ola Kjølbye

Artist Talk: Alexander Tovborg kl. 13 i Masthuggskyrkan.

SUNDAY 29th

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour & Conversation (in Kurdish)

1 pm–3 pm at Röda Sten Konsthall

Guided Tour & Conversation (in Arabic)

1 pm–3 pm at Göteborgs Konsthall

Parodies, Caricatures and Stereotypes

Panel discussion with Benjamin Gerber, Lars M Andersson, Tobias Hübinette and Moa Matthis (Swedish) 2 pm at Röda Sten Konsthall

TUESDAY 31st

Young & Creative: Autumn Holiday Art Course

For ages 12–19 years

1 pm–4 pm at Röda Sten Konsthall

The Tuesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

November

WEDNESDAY 1st

Young & Creative: Autumn Holiday Art Course

For ages 12–19 years

1 pm–4 pm at Röda Sten Konsthall

The Wednesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

THURSDAY 2nd

Young & Creative: Autumn Holiday Art Course

For ages 12–19 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour for Adults with Babies (Swedish)

12 noon–2 pm at Röda Sten Konsthall

SATURDAY 4th

Saturday Workshop

12 noon–3.30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

SUNDAY 5th

Artist Talk: Alexander Tovborg in Conversation with Ola Sigurdson (in English)

12.15 am–1 pm in Masthuggskyrkan

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour & Conversation (in Kurdish)

1 pm–3 pm at Göteborgs Konsthall

MONDAY 6th

The Post-Christian Swedes – About Religion in the World's Most Secular Country

Lecture by David Thurffjell in collaboration with Folkuniversitetet (Swedish)

6 pm–7.30 pm at Göteborgs Stadsbibliotek, the staircase stage

TUESDAY 7th

The Tuesday Group

For ages 12–26 years

kl. 17.30–20 på Röda Sten Konsthall

ONSDAG 8/11

The Wednesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

THURSDAY 9th

Guided Tour for Adults with Babies (Swedish)

12 noon–2 pm at Göteborgs Konsthall

SATURDAY 11th

Saturday Workshop

12 noon–3.30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

SUNDAY 12th

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour (in English)

1 pm at Röda Sten Konsthall

The Practice of Resistance

– Art and Today's Authoritarian Ideas

Cultural Debate with Johannes Anyuru, Andreas Boonstra, Cecilia Hansson, Niklas Orrenius and Annica Karlsson Rixon
3 pm at Göteborgs Stadsteater

TUESDAY 14th

The Tuesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

WEDNESDAY 15th

The Wednesday Group

For ages 12–26 years

5.30 pm–8 pm at Röda Sten Konsthall

SATURDAY 18th

Film Screening: *The Rashomon Project* by Måns Wrang

Time and place will be announced at gibca.se

Saturday Workshop

12 noon–3.30 pm at Röda Sten Konsthall

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tours (in Swedish)

1 pm at Göteborgs Konsthall

4 pm at Röda Sten Konsthall

SUNDAY 19th

Young & Creative

For ages 12–26 years

1 pm–4 pm at Röda Sten Konsthall

Guided Tour (in English)

1 pm at Göteborgs Konsthall

Film Screening: *The Rashomon Project*

by Måns Wrang. Time and place will be announced at gibca.se





GIBCA Extended

Throughout the entire autumn, the art scene in Västra Götaland gives you the opportunity to enjoy a goldmine of exciting and interesting experiences. In a satellite programme to GIBCA, art galleries, museums, artist collectives and artists have created a panoply of events inspired by the Biennial's theme. With art as its medium, GIBCA EXTENDED invites you to share thoughts, experiences and challenges relating to how we can meet within —or despite—our different religious or spiritual beliefs.

You can browse the programme here, for a taste of what the art scene in Gothenburg and Västra Götaland has to offer. Remember, all these activities were created by the art platforms themselves, giving you the opportunity for unique art experiences practically every day from 6th of September to 19th of November. Treat yourself to a life-changing and mind-expanding autumn of art—nothing is stopping you!

BILAGA limited editions / Borås Konstmuseum / Boy Konsthall / Chawki&Runesson / Dömen Konstskola / Felicia Bodin & Sofia Rydbrand Folkstaden / Four / Fredrika Anderson, Dorna Aslanzadeh & Linn Lindström / Frihetsförmedlingen / Frøidi Laszlo m. Club Antropocen / Galleri 54 Galleri BOX / Galleri HEMMA-HOS Sara-Lo af Ekenstam / Galleri Konstepidemin / Galleri Sockerbruket / Gerlesborgsskolan / Göteborg Konst Hammarkullen 365 / Hammarkullen Konsthall / Humanistiska Biblioteket, Göteborgs Universitetsbibliotek / Imad Rashdan Karin Sandberg & Vilda Kvist / Kassel/Zackariassen / Konsthallen Blå Stället / Konsthallen Trollhättan / Konstmuseet, Skövde Kulturhus Konstnärscentrum Väst / Konstrummet i Skärhamns Bibliotek / Kungsbacka Konsthall / Långedprojektet / Marika Hedemyr Monica Funck / Nordiska Akvarellmuseet / Nordiska Folkhögskolan / NSFW in association with 3:e Våningen / Nääs Konsthantverk Panncentralen Galleri Mariestad / Pannrummet at Konstepidemin / Skjul Fyra Sex / Smittande oro och mod / Sockerbruket 17 / Steneby Konsthall StoneZone / Strandverket Konsthall / Studio OAS / Studio Stenkolsgratan / Textival / Upper Hand / Vänersborgs Konsthall

Let us take you there!

To make it easier to get to our exciting regional destinations and exhibitions, GIBCA has arranged for buses to take you to and from some of the venues this autumn. Get cheap tickets to visit Marstrand, Dalsland and Borås & Bollebygd to see great contemporary art!

Buy and book your tickets at gibca.se, unless otherwise stated. Limited availability!

Performance Art x 2 at Strandverket Art Museum

Strandverket Art Museum on Marstrand invites you to two evenings of performances in their unique venue. Buses will operate between Gothenburg and Marstrand on both nights! On Thursday, Frauke and Andreas Tilliander will perform *Yama – three bodies* with Butoh dance and music. On Friday, *Yama – three bodies* will be performed again, along with Chawki&Runesson's *Experiment With Dreams* (p. 59).

Thursday, 21 September: The bus departs from central Gothenburg at 6 pm and returns around 9.30 pm. The bus will also pick up passengers from Ytterby station around 6.30 pm and will return around 9 pm.

Price: Ticket for the bus and performance SEK 200. Book at strandverket.se.

Friday, 22 September: The bus departs from central Gothenburg at 6 pm and returns around 10.30 pm. The bus will also pick up passengers from Ytterby station around 6.30 pm and will return around 10 pm.

Price: Ticket for the bus and performances SEK 300. Book at strandverket.se.

TO STAND BEFORE and Långed's Place in Capitalism in Dalsland

Dalsland has a creative cluster of artists, art schools, artist studios, etc. This bus takes you to two exciting art projects, and stops for coffee at the wonderful Not Quite cafe. We visit *Långed's Place in Capitalism* (p. 56) and Paula Urbano's & Elin Berge's exhibition *TO STAND BEFORE* at Steneby Konsthall (p. 59). The artists will talk about themselves and their works.

Saturday, 30 September: The bus departs from central Gothenburg at 9 am and returns around 9 pm.

Price: SEK 100.

In situ in Borås and newly-opened Boy Konsthall in Bollebygd

The exhibition *In situ* is shown in the Gustav Adolf Church in Borås and in the plaza between the church and Borås Konstmuseum, featuring works by Susan Hiller and Younes Baba-Ali (p. 48). Both works address the attempts of religion to show us the right path, and how prayer can be a cry for help. The next stop is the newly-opened Boy Konsthall in Bollebygd, which explores what an artist-run art space can look like and do in the area. Boy Konsthall will show works by six artists (p. 48).

Saturday, 7 October: The bus departs from central Gothenburg at 12 noon and returns around 6.30 pm. The bus will stop to pick up passengers in Borås at 2.30 pm, and departs from Borås around 5 pm.

Price: SEK 50.

Opening of GIBCA EXTENDED

Kastellgatan and Konstepidemin, Gothenburg

On Wednesday 6th of September, GIBCA EXTENDED opens, with festivities, previews, music and performances in central Gothenburg. The focus is on the galleries around Kastellgatan and Konstepidemin. Six exhibitions are presented within the framework of the satellite programme. The evening concludes with several previews, DJs and BRA 10.

Bedtime Stories – Mia Maljojoki at Four / *ILLOGICAL MOVEMENTS* – Fredrika Anderson, Dorna Aslanzadeh & Linn Lindström at Kastellgatan 8 / *Inna di Video Light* – Anna Rokka & Rut Karin Zettergren at Galleri 54 / *Det börjar med ett guldregn* – Therese Parner at Galleri BOX / *X / All is still, still, /!* – Attila Urban at Galleri Konstepidemin / *I want to believe* – GIBCA EXTENDED-exhibition in various locations at Konstepidemin.

Wednesday, 6 September at 6 pm–9 pm

For updates on the opening night, see gibca.se

Exhibition: I want to believe

This year, all stops are pulled, and GIBCA EXTENDED also opens with the exhibition *I want to believe*, featuring thirteen local and regional artists who give their respective takes on the Biennial theme. The exhibition is presented at Konstepidemin. *I want to believe* opens in conjunction with the rest of the GIBCA EXTENDED program on Wednesday 6th of September. On Sunday 10th of September, the exhibition will end with lectures, artists talks, performances and more.

Participating artists: Ami Norda, Anna Liljedal, Anna Parker, Ea ten Kate, Emille de Blanche, Karin Elmgren, Kristian Berglund, Marie Obbel Bondeson, Maxine Chionh, Olle Essvik, Rory Botha, Sara Ingrid Andersson, Yoko André

Exhibition Opening: Wednesday, 6 September 6 at 6 pm–9 pm

Opening Hours: 6–10 September. Wed 6 pm–9 pm, Thur 12 noon–5 pm, Fri–Sun 12 noon–4 pm

Address: Konstepidemin, at various locations, Konstepidemins väg 6, Gothenburg

Final exhibition day and events at Konstepidemin: Sunday, 10 September

11.30 am Gallery Konstepidemin, VIP tour for kids of Attila Urban's exhibition

12.00 noon Guided Tour of the GIBCA EXTENDED exhibition *I want to believe*

1.00 pm Artist Talk: Marika Hedemyr with international guests at Blå Hus

2.00 pm Artist Talk: Sandra Sterle, Artist-in-Residence in Angered

3.00 pm A Room of One's Own – Studio Talk: Pecka Söderberg talks to Lina Ekdahl

4.00 pm Performance/Reading: *Experiment with Dreams*, Chawki&Runesson in House 10



BILAGA limited editions

To Whom It May Concern 26 Sep–1 Oct
Exhibition/Mail art

Address: Kungssportsplatsen, Järntorget, Drottningtorget
Opening Hours: Everyday 11 am–6 pm (Tue–Wed at Kungssportsplatsen, Thu–Fri at Järntorget, Sat–Sun at Drottningtorget)
Contact: bilaga.limited.editions@gmail.com
Website: www.bilaga.wordpress.com

Under the title *To Whom It May Concern*, the mail art project *LIMITED EDITIONS* has invited nine artists to reflect on freedom of expression. Who can we address? Of what and to whom are we entitled to speak? Can we say whatever we want, and do we have something to say to one another?

The artists represent diverse geographical and ideological backgrounds. What unites them is that their works are collected in Gothenburg for a short period before being mailed across the world. The works are printed in an unlimited edition on A3 paper. All visitors are welcome to take a copy, fold it into an envelope, write an address of their choice, add a postage stamp and slip the work of art into a letterbox.

Participating artists: Fadwa Attia (EG), Eva Björkstrand (SE), Christine Clemesen (DK/GR), Nadya Gorokhova (RU), Gun Holmström (FI), Raquel Meyers (ES), Sophy Naess (US), PoniWeck (BE) och Catriona Shaw (DE).

Exhibition Design: Sven Drobnitz & Mari Lagerquist



BILAGA limited edition
To Whom It May Concern, GRRRRRRRRRRRRRRRRRRRR
- Raquel Meyers (PETSCII, C64, KYBDsläjd)



Borås Konstmuseum

In situ 15 Sep–5 Nov Exhibition

Address: Gustav Adolf Church and P.A. Halls terrass, Borås
Opening Hours: Gustav Adolf Church: daily 8 am–4 pm (and during worship); P.A. Halls terrass: 24 hours
Contact: bokningar.konstmuseum@boras.se
Website: www.boras.se/konstmuseum

The exhibition *In situ* explores and inverts the concept of 'on site.' The locations for these works were chosen meticulously. The exhibition is a pilgrimage through contemporary art's attempts to understand the position of religion in society. The role of religion has changed with society, and faith is no longer the only moral compass. Instead, people look to other sources for guidance. When society's fundamental tenets are shaken by current events, the church has provided stability, and now engages extensively in crisis management activities. When family relations break down and skyscrapers explode, the church is there to offer comfort and understanding, and to find a way forward by discussing existential issues.

The exhibition *In situ* features works by Susan Hiller at the Gustav Adolf Church and Younes Baba-Ali at the Borås Museum of Modern Art. Both works address the attempts of religion to show us the right way, and how prayer can be a cry for help.

Boy Konsthall

7–15 Oct Exhibition

Address: Göteborgsvägen 21 A–C, Bollebygd
Opening Hours: Sun–Fri 11 am–4 pm, Sat 11 am–7 pm
Contact: boykonsthall@teaternu.se
Website: www.scenkonstguiden.se/boy-konsthall

Boy Konsthall dives deep into the real and fictive municipality of Bollebygd.

The exhibition raises issues concerning coexistence and how it is practised. How contradictory ideas and desires can, and are allowed to, live side by side within an individual or a group. What is presented and what is suppressed in a small community such as Bollebygd?

Boy Konsthall examines the colours and aesthetics of Bollebygd, combines seemingly incompatible worlds, generates dialogues using

common objects, stages alternative worlds and parallel universes, and uses Venetian blinds as a symbol of the separation between the private and the public spheres.

The exhibition also explores how an artist-driven art space could be designed and operated in Bollebygd. The initiative is run by Teater Nu and Scenkonstguiden.

Participating artists: Kristin Ylikiiskilä Broberg (SE), Karou Calamy (NO/IR), Dennis Delwér (SE), Lotta Grimborg (SE), Sara Östebro (SE) och Maja Östebro (SE).

Opening: Saturday 7 October 3 pm–7 pm.

An interview with Sara Östebro and Maja Östebro, Boy konsthall

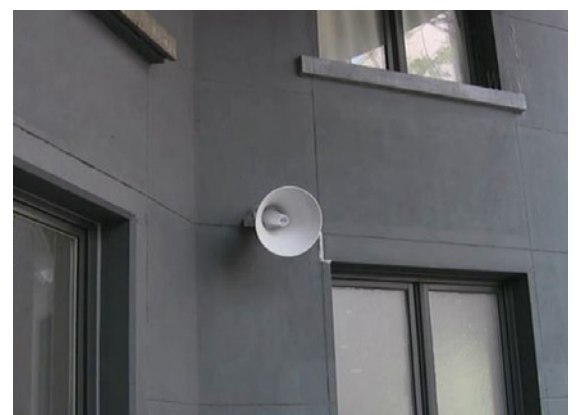
In the exhibition at Boy Konsthall, six artists with roots in Bollebygd explore the potential of designing and running an artist-driven art space there. The initiative is run by Teater Nu and Scenkonstguiden.

What will be happening at Boy Konsthall in Bollebygd in October?

We are six artists who grew up in Bollebygd and needed a place where we could think and create. We asked ourselves how we could build something there today. Bollebygd is one of the fastest-growing municipalities in Sweden, and yet there is no planning for the arts.

We want to base ourselves on the concept of co-existence. In Bollebygd people live close to each other, we meet in different ways here, and the place can be a starting point for a discussion on how to live together.

Borås Konstmuseum In situ Photo: Younes Baba-Ali



Lotta Grimborg will study the colours of Bollebygd, and the symbols relating to how value is generated. Caro Calamy will make an installation with two windows symbolising what things look like from different sides. Kristin Ylikiiskelä Broberg bases her work on our communal electricity grid.

Where does the name Boy Konsthall come from?
It's from Bollebygd Yttre train station, which is abbreviated BOY.

What do you hope to achieve?

We want to create a space where people can reflect on big and small things. What do we want to achieve with this space? What do we want for Bollebygd? You shouldn't have to go somewhere else to experience art, you'll be able to get that here. We want to encourage local support for making this a permanent art gallery.

Chawki&Runesson

Experiment with Dreams
Touring Performance Art Concert

Address: See tour schedule below
Opening Hours: See the website and Facebook for times
Contact: ciarunesson@hotmail.com

Chawki&Runesson present their own interpretation of Leif Elggren's & Thomas Liljeborg's work *Experiment with Dreams*.

It consists of 200 letters addressed to political and business leaders, organisations, institutions and celebrities. The work of art is a reflection on the global social and economic situation. *Please send us some money* is the consistent and final message in all these letters. The phrase itself also embodies an idea of equality; haven't we all collectively shared the thoughts of the American science fiction writer William Gibson, or the psychoanalyst Sigmund Freud, and haven't we all collectively created what others have created, if only in our imagination?

"Thus, letter is laid upon letter on the poetic map. One begins in a dream, a memory, a refrain, or a word in a completely different letter. New names and new roles grow out of other names and meetings. Leif and Thomas become one, become three, become four."

Cia Runesson, performing artist, reads selected letters, and Hanna Chawki, musician, artist and poet, accompanies the readings with improvisations on the synth.

Tour Schedule (see the website and Facebook for exact times):

- 10 Sep Konstepidemin, Gothenburg
- 23 Sep Strandverket Art Museum, Marstrand
- 5 Oct Mölnlycke Cultural House, Mölnlycke
- 6 Oct Nääs Castle, Floda
- 14 Oct Nordiska Akvarell Museet, Skärhamn
- 21 Oct The Contemporary Art Gallery – Bohuslän Museum, Uddevalla
- 28 Oct Gerlesborg School of Fine Art, Hamburgsund
- 17 Nov KonstKollektivet Mölndal, Mölndal
- 18 Nov Hakelverket Kök & Bar, Majorna, Gothenburg



Dömen Konstskola Photo: Attila Urban

Dömen Konstskola

Den Wald wieder erobern 15 September
Performance/Installation

Address: Dömen Art School – Slottsskogen, Dufvas Backe 3, Gothenburg
Opening Hours: Friday, 15 September 9 pm–11 pm
Contact: info@domenkonstskola.se
Website: www.domenkonstskola.se

At night, the beautiful forest appears frightening, and we prefer not to err from the broad roads—if we even dare venture into the park in the evening. With this project, Dömen Art School seeks to reclaim Slottsskogen during a few hours of darkness on one September evening, to create an alternative space for multimedia installations by the Art School's students. Together, we walk between ten different sites and contemplate the works shown. What happens when the boundary between indoors and outdoors shifts, and the hidden becomes visible?

Felicia Bodin & Sofia Rydbrand

Thin Places 28 October Film Screening

Address: Arts Association Filialen in Skår, near Falköping
Opening Hours: Saturday 4 pm–7 pm
Websites: www.sofiafelicia.com / www.feliciabodin.com / www.sofiak.se

The concept of 'thin places' exists in Celtic Christianity, referring to places where the presence of God is especially conspicuous. This can be a physical place, but it can just as well arise in an encounter or cultural experience. We never know beforehand where and when a thin place exists.

This project of Felicia Bodin and Sofia Rydbrand involves a journey. In an intuitive process, they explore the phenomenon of thin places by engaging in a conscious and unconscious quest.

"Rather than have to think, always and endlessly, what else there could be, we sometimes seem to connect with a layer in our existence that simply wants the things of the world close to our skins." Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey*, 2004:106.

The project will be presented in a film screening at the Arts Association Filialen in Skår.

Folkstaden

The Cathedral of Clouds Sep 7–Oct 13
Exhibition/Workshop

Address: Gathenhielska ateljéerna, Allmänna vägen 2B, Gothenburg
Opening Hours: Every Thursday 7:30 pm–10 pm
Contact: hem@folkstaden.se
Website: www.folkstaden.se

Accelerating neo-liberal globalisation is heading straight for a brick wall. Who will take the impact? "Not us! Them!" right-wing populists cry and shift into reverse. The liberals and left-wing want a new car, thinking this will improve safety and growth. Then, the weak can afford to take the place of the strong, which will probably be vacant, because the strong will have fled in time.

Hard-set, but with stubborn optimism, Folkstaden invites you to take part in their work for a post-consumerist, collaborative society. In addition to cooperative models for building and owning, *Folkstaden's Cathedral of Clouds* features material on new social movements with religious undertones, best-selling Shinto for post-consumerism, and the practical love ethos of natural farming. Everyone is welcome to collaborate on building this project!

Folkstaden promotes sustainable social planning and quality urban development, focusing especially on housing, inclusive participation, and post-consumerist culture. As an idea-based movement, it strives to organise alternative planning, building and ownership of housing, with more cultural empowerment to enable the civil society to realize sustainable goals.

Opening: Thursday, 7 September 7:30 pm–11 pm, workshop 5 pm–7 pm.

Last Day: Culture Night, Wednesday, 13 October at 7:30 pm–11 pm, workshop 5 pm–7 pm.



Felicia Bodin & Sofia Rydbrand
Thin Places (video still), 2017



Four *Magic Flute III* Tanel Veenre Necklace
Photo: Tanel Veenre

Four

Exhibition

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

Bedtime Stories – Mia Maljojoki

1–30 Sep Art Jewellery

What happens with secularisation in a crisis? How do we maintain our balance in a shaky existence of ups and downs, everyday stress and global problems? Mia Maljojoki's exhibition at Four offers a peaceful haven. Her wearable sculptures give protection and strength, offering a moment of calm and tranquillity.

Mia Maljojoki was born and raised in Finland but has been living in Munich for many years. Her works have an immediate and spontaneous style. At first glance, they seem random, but the composition is balanced and carefully designed. Well-directed but unpredictable events are refined with sensitive intuition and long artistic experience. Maljojoki combines bright colours and shapes with an elegance that lends harmony to a bold chaos.

CRUX – Tanel Veenre 13 Oct–4 Nov Art Jewellery

Tanel Veenre looks for similarities between the cross and male genitalia. Power, religion and male dominance have been decisive to the development of Christian culture. As a jewellery artist, Veenre analyses the subject through body-related objects that allude to religious themes and eroticism.

Estonian Tanel Veenre is one of the brightest stars on the art jewellery scene. He fishes creatures out of the deep ocean and embeds them in a shimmer from distant galaxies. Tanel Veenre blends musical notes with aesthetics and poetry to create a magical, magnetic universe that attracts and enchants. He is also a professor at the Estonian Academy of Arts in Tallinn.

Fredrika Anderson, Dorna Aslanzadeh & Linn Lindström

ILLOGICAL MOVEMENTS 6–17 Sep Exhibition

Address: Kastellgatan 8, Gothenburg
Opening Hours: Tue–Fri 1 pm–5 pm, Sat–Sun 12 noon–4 pm

The exhibition *ILLOGICAL MOVEMENTS* is based on an encounter on board an aeroplane with an elderly man who was eagerly studying graphs in a thick folder with 300 printed pages, noting and tracing each curve. In the course of a conversation, these graphs turned out to be printouts of stock-exchange listings. As though they were organic creatures, he said, he was "trying to understand the market" through these ECG-like fluctuations in their ordinary-looking printed bible. A holy scripture, and yet totally worthless, since he left it behind on his seat. The document is now in the hands of the artists, to be deciphered.

Participating artists are Fredrika Anderson, Dorna Aslanzadeh and Linn Lindström.

Frihetsförmedlingen

Tillståndsenheten 28–30 Sep Performance

Address: Central Gothenburg, for the exact location, please visit Frihetsförmedlingen's website.
Opening Hours: Thu–Sat 12 noon–4 pm
Contact: info@frihetsformedlingen.se
Website: www.frihetsformedlingen.se

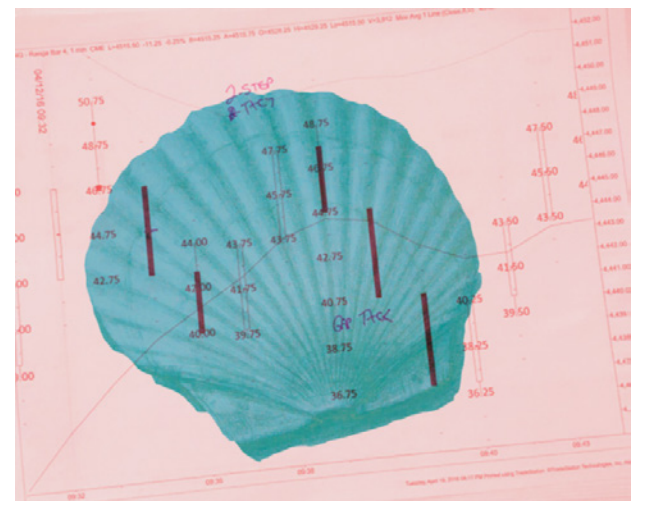
Since the start in 2014, Frihetsförmedlingen (the Freedom Agency) has offered support and assistance to freedom seekers throughout Sweden. The Agency is mainly web-based, but also organizes public freedom events and accepts applicants at various temporary offices around Sweden.

For three days, Frihetsförmedlingen's permission unit will circulate in central Gothenburg with its mobile office, manned with experienced freedom agents. Here, freedom seekers will be offered expert advice to identify the permits that can help them expand their freedom. Officers will also be at hand to issue the required permits, including permits to travel abroad, visas, building permissions, liquor licences, dance permits, or other new permits. The activities in Gothenburg are Frihetsförmedlingen's largest venture so far in its outreach programme in Sweden.

Frihetsförmedlingen's permission unit is produced by the Agency's founders, Lars Noväng and John Huntington. The artistic practice of both is characterised by indefatigable actions promoting independence through constructive norm-breaking. Since 2008, their collaboration has thematically focused on labour market policy issues, individual responsibility, and bureaucracy as art.



Frihetsförmedlingen Photo: Anna Huntington



Fredrika Anderson, Dorna Aslanzadeh & Linn Lindström
ILLOGICAL MOVEMENTS

Frøidi Laszlo w. Club Antropocen

The Beautiful Star – Dreams from the Micro World

13–15 Oct Exhibition and Workshop

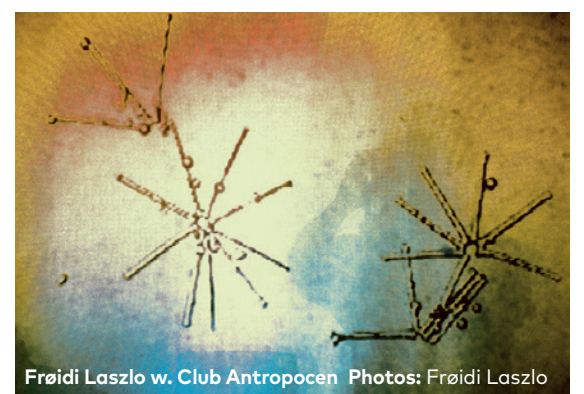
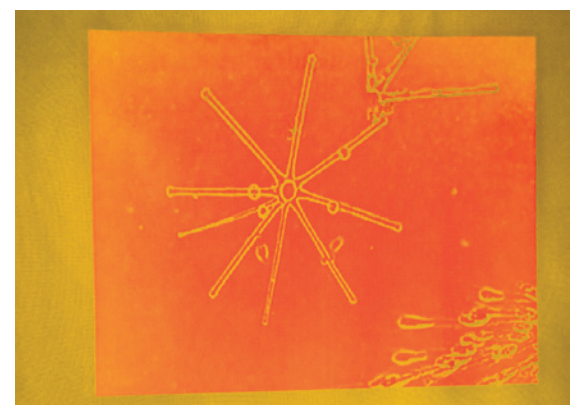
Address: Gallery 54, Kastellgatan 7, Gothenburg
Opening Hours: Saturday–Sunday, 12 noon–4 pm
Website: www.forlaget284.se

On 12–14 May 2017, the visual artist Frøidi Laszlo invited a group of artists, a priest and two kids to a workshop by the Lake Erken. The idea was to study microscopic plants and creatures to get closer to the micro world, both artistically and through collective learning processes based on natural sciences, human ecology and ethics.

The microscope reveals a world full of intricate designs at cellular level. Order, symmetry and beauty are associated with the divine in many cultures, whereas the monocellular life in Christianity and evolutionary theory represents something far below mankind, which was created in the image of God.

This artistic exploration is about how to portray life, movement and shapes in a world where we are accustomed to a one-point perspective, shadows and foreshortening to signify space and distance.

Welcome to take part of reflections on many different levels. Try drawing from enlarged projections of the micro world! You are welcome to bring your own water sample when you visit the exhibition.



Frøidi Laszlo w. Club Antropocen Photos: Frøidi Laszlo

Galleri 54

Exhibition

Address: Kastellgatan 7, Gothenburg

Opening Hours: Tue–Fri 1 pm–5 pm, Sat–Sun 12 noon–4 pm

Contact: info@galleri54.se

Website: www.galleri54.se

***Inna di Video Light* – Anna Rokka & Rut Karin Zettergren** 6 Sep–1 Oct Video Installation

In the video installation *Inna di Video Light*, viewers are guided through the dancehall of explosive music and dance culture by the Internet Dollz, two It Girl cyborgs. Meet the stars, dancehall queens and kings for 100 long party nights in Kingston, interlaced with life online in a dream-like hyperreality. The club scene is the setting for loud displays of emotion and physical outbursts that are intensified by the camera's presence. This debauchery has perhaps taken place in a time gone by, in the form of spiritual rituals, but is captured here by the parallel universe of virtual reality, where the users reinterpret and transform it. Here, the Internet epitomizes the collective subconscious of the globalised world, which encompasses everything from the most forbidden and brutal, to the most loving, accommodating and personal. Dive into the world of *Inna di Video Light*, where there is no longer a distinct boundary between the cinematic and the physical, or between dreaming and living.

On 5 September, an artist talk will be held at the City Library. The artists will also show the work to youths during the exhibition.

***Det var en tid då allt var möjligt – all makt till fantasin!* – Mats Eriksson Dunér**

6–8 Oct Video Installation

Mats Eriksson Dunér shows a collage film about the activity centre Gamla Bro in Stockholm. The title translates into English as *There was a time when anything was possible—power to the imagination!*

***BL-OM-MA, SK-A-LA* – Anne Pira**

20 Oct–12 Nov Exhibition

The title of this exhibition, *BL-OM-MA, SK-A-LA (FL-OW-WER, PE-EL)* indicates a theme that Anne Pira has been exploring for some time. The exhibition features works incorporating various techniques, including painting.

Galleri BOX

Exhibition

Address: Kastellgatan 10, Gothenburg

Opening Hours: Tue–Fri 1 pm–5 pm, Sat–Sun 12 noon–4 pm

Contact: info@galleribox.se

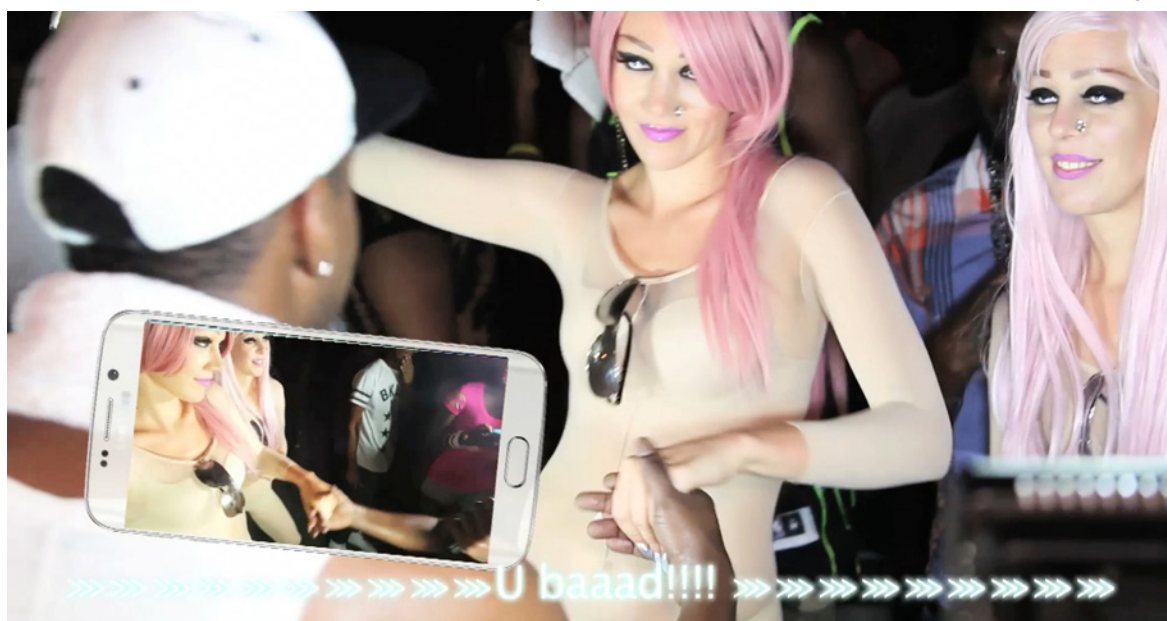
Website: www.galleribox.se

***Det börjar med ett guldregn* – Therese Parner**

25 Aug–24 Sep Exhibition

You need a body to shape a body, presence. The vital machinery that brings forth the soul's nervous being is the body. Here, the two are able to rest like the objects they are, born from another mother in their materiality. Beyond care, peaceful just peaceful. Things to look at in a new light, a golden rain.

The Stockholm-based artist Therese Parner's exhibition *Det börjar med ett guldregn (It Begins with a Golden Rain)*, incorporates stoneware



sculptures, whose common factor is the process of creating the work and the body as a physical form, but also on a more symbolic level. The body's wordless communication in gestures and actions. The sculptures have an inherent search for the body as a more ephemeral shape that slips through our fingers.

Opening: Friday, 25 August at 6 pm–9 pm
Evening opening hours during GIBCA EXTENDED's event on Wed, 6 September at 5 pm–8 pm.

***Något fint måste hända II* – Meira Ahmemulic** 29 Sep–29 Oct Exhibition

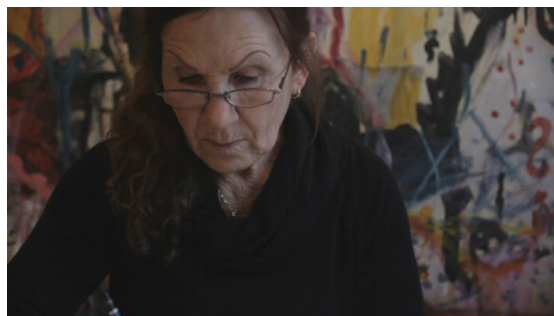
Meira Ahmemulic's film *Something Nice Needs to Happen* is based on the dream of an alternative life. In this case, the dream of America and Sweden, and the fact that Sweden today has become a country that many feel forced to leave. The situation in the Balkans has once more prompted people to leave their homes and seek a better life in Sweden, but more especially in America, which many see as the country where anyone can make it. The film also deals with the highly limited opportunities for people with a migrant background to choose an artistic profession in two entirely different social systems—Sweden and the USA.

Opening: Friday, 29 September 6 pm–9 pm.

Galleri BOX Therese Parner *Det börjar med ett guldregn*



Galleri BOX Meira Ahmemulic
Något fint måste hända II, video still 2017-05-27



Galleri HEMMA-HOS Sara-Lo af Ekenstam

***Bloodline* – Amalia Bille** 30 Sep Exhibition

Address: Övre Spannmålsgratan 2C, Gothenburg

Opening Hours: 1 pm–5 pm

Contact: amalia.lk@gmail.com

Website: www.amaliabile.se / www.sloslo.wordpress.com

Amalia Bille is a Gothenburg-based painter and sculptor. This exhibition is underpinned by issues of bloodline, belonging, heritage and family history.

Sara-Lo af Ekenstam is an artist who lives and works in Gothenburg. Her practice is interdisciplinary, combining a variety of fields and artistic media. Since 2014, she has been running the gallery HEMMA-HOS in her home on Övre Spannmålsgratan, featuring one-day exhibitions of contemporary art.



Galleri HEMMA HOS_Sara Lo af Ekenstam Amalia Billes
Photo: Johan Björkegren

Galleri Konstpidemin

Exhibition and Artist Talk

Address: Konstpidemins väg 6, Gothenburg
Opening Hours: Tue–Thu 12 noon–5 pm, Fri–Sun 12 noon–4 pm
Contact: galleri@konstepidemin.se
Website: www.konstepidemin.se/galleriet/

X /'All is still, still./! – Attila Urban

6–24 Sep Exhibition and Artist Talk

Attila Urban is an artist who works with performative enactments of individual and collective memories. Moments that challenge our contemporary relationship to history and identity. The images he creates explore the traces of displacement and its influence on traditions and rituals. The exhibition *X /'All is still, still./!* at Gallery Konstpidemin features ten works in various media. The film *Yxa (Axe)* is a documentation of a performance where the artist holds an axe over his head, locked in a waiting pose. Suddenly, the axe chops into the ground. The image is turned upside down, and the action is repeated. The work *Horisont (Horizon)* shows a brick wall with an empty space in the middle. The artist crawls along the wall and fills the space with his own body. The film was shot in Serbia, near the Hungarian border.

Artist Talk with Attila Urban: Sunday, 24 September at 3 pm.

SKYMMER OCH SER:2

– Jenny Magnusson & Patrik Elgström

30 Sep–22 Oct Exhibition and Artist Talk

Jenny Magnusson and Patrik Elgström work with sculpture and photography respectively. This exhibition focuses on central themes in both their practices: materiality, spatiality and architecture. An exploration of the viewer's and their own movements in relation to place and object.

With the title, the artists point to an activity linked to both their works. *SKYMMER (HIDES)* alludes to something that is obscured. Where the meaning lies behind what is hidden. The absence of a subject makes it ambiguous in all its simplicity.



Is something hiding something else? Am I the one hiding it? *SER (SEES)* is about the desire to study, notice details. Links and causes. To venture into the materiality of the material. See the meaning in what is before us. Literally. The space as a starting point for the nascence and presentation of the works. They are made for the specific site, where they interact with the architecture. The exhibited works are each imbued with their individual stories that meet in the space. An additional element arises.

Artist Talk with Jenny Magnusson, Patrik Elgström and Niclas Östlind: Sunday, 22 October at 3 pm.

Galleri Sockerbruket

MELLANRUMMET / THE GAP

– Graham Stacy, Mia Frankedal & Eva Wilms

8 Sep–29 Oct Exhibition

Address: Sockerbruket 18, Gothenburg
Opening Hours: Tuesdays and Sundays 12 noon–5 pm
Kontakt: galleri.sockerbruket@hotmail.com
Website: www.miafrankedal.com (Gallery Sockerbruket/IKON)

Gallery Sockerbruket is transformed ahead of the Biennial into a 'gap' for contemplation, art experiences and recuperation. The walls are covered with 'velvet' and art. Visitors are invited to sit in peace or talk to the guest artists, or take the opportunity to write a personal prayer/wish on a piece of paper, anonymously and in their own language, and to place it in the gallery's 'icon pillar.' Gallery Sockerbruket will publish all the anonymous prayers in a public place during the final days of GIBCA.

The artists Eva Wilms and Mia Frankedal have created the room where their non-religious ICON inspirations give the space its character. The sculptor Graham Stacy's sculpture/installation outside the gallery welcomes visitors inside. With curiosity and a faith in art as a unifying link between people, cultures and beliefs, *THE GAP* is created where nothing is demanded of the visitor.

The gallery is open daily on 8–10 September 12 noon–5 pm, and then on Tuesdays and Sundays until 29 October.

Gerlesborgsskolan

Exhibition and Film Screening

Address: Gerlesborgsskolan 1, Hamburgsund
Opening Hours: Monday–Friday 9 am–5 pm
Contact: info@gerlesborgsskolan.se
Website: www.gerlesborgsskolan.se

Burka Songs 2.0 – Hanna Högstedt

1 Nov Film Screening

In 2011, France outlawed face-coverings in public places. Hanna Högstedt received funding to make a film in which she walks through Paris wearing a burqa, singing the national anthem until she is arrested. But things didn't go as planned. *Burka Songs 2.0* documents the process from concept, via civilian police, guilt, shame, singing out of tune, to a discussion about white rooms, the burqa, and who's narratives are recognised in Sweden today.

After the film, a discussion will take place between Hanna Högstedt, the film director, and Maimuna Abdullahi, a freelance journalist focusing on social mobilisation with a Bachelor in Social Services. The discussion will deal with the interpretative prerogative, solidarity and art.

Screening: Wednesday, 1 November at 6.30 pm.

Blue – Annika Larsson 25 Oct–10 Dec Exhibition

Annika Larsson's video installations explore power, control and human relations. In fragmentary narratives created with slow close-ups of simple gestures and actions, or mass media images, she examines how we move and how our bodies move us, acting and reacting with our time.

The work *Blue* from 2014 consists of an extensive archive of photographic images and video sequences sourced from the Internet. The novel *Blue of Noon (Le Bleu du Ciel)*, written in 1935 by the French author and philosopher Georges Bataille against the backdrop of the emerging European fascism, underpins the work. Key words from the text have prompted Larsson's search for contemporary Internet images and videos for a work that reveals an increasingly nationalist and xenophobic Europe, with a sense of growing frustration and powerlessness, similar to those experienced by the main character in the book.

Opening: Wednesday, 25 October at 6.30 pm.

Göteborg Konst

Ut med konsten! 6–20 Sep Exhibition

Address: The exhibition room at Gothenburg City Library, Götaplatsen 3, Gothenburg
Opening Hours: Mon–Fri 10 am–9 pm, Sat–Sun 10 am–6 pm
Website: www.goteborgkonst.com

For 70 years, the City of Gothenburg has bought art to install and show in municipal workplaces. The collection currently includes nearly 9,000 works of art reflecting Gothenburg's multifaceted art scene from the 1940s to today, giving the public and staff opportunities to experience art in their everyday lives, while also forming a link between the city's inhabitants and its practising artists. The exhibition features selected works from the collection and related activities. In connection with the opening, a publication will



Galleri Konstpidemin
 Patrik Elgström and Jenny Magnusson



Göteborg Konst *Kumi Sugai National route nr 15* (1964), Oil on canvas, 100×81 cm.
Photo: Jan Dahlqvist/Göteborg Konst, ©Kumi Sugai

be released, where writers and poets have been asked to reflect and associate freely on a work from the collection. The idea is to highlight the subjective encounter with art, and what it can be like to interpret and associate on art.

Göteborg Konst is a department within the arts administration of the City of Gothenburg, whose mission is to work with public art in buildings and public spaces.

Opening: Wednesday, 6 September at 2 pm.

Hammarkullen 365

Kulturernas samexistens – Ronak Azeez, Khalid Baban, Faruq Omer & Kassem "Mehai" Shawi D., 21 Oct Exhibition

Address: Hammarkullen
Opening Hours: Saturday, 21 October 12 noon–5.30 pm
Website: www.facebook.com/Kulturvandring

Hammarkullen 365 aims to promote Hammarkullen by highlighting its rich arts scene, and by providing a platform for cultural practitioners in the area to meet—including both those who are currently active and those who have previously worked in the arts but are no longer practising for various reasons. The project seeks to find new forms for collaborating, to expand the residents' participation in the area's cultural life, and to increase the amount of activities for kids and teens.

The exhibition *Kulturernas samexistens* (Co-existence of Cultures) with the artists Ronak Azeez, Khalid Baban, Faruq Omer and Kassem "Mehai" Shawi D. will be shown on a Cultural Walk in Hammarkullen on Saturday, 21 October.

"We come from different cultures, and it's so nice that we have the experience to express ourselves through our art. We will show pictures from our wonderful cultures."



Göteborg Konst Sue Huang, Pascual Sisto and Fernando Sanchez
Yucca Valley Portraits #2 (2007), C-print, 51×51 cm.
Photo: Jan Dahlqvist/Göteborg Konst ©Sue Huang



Hammarkullen Konsthall

Klass 3Bs äventyr – Sarah Schmidt 1 Sep–10 Nov
 Installation

Address: Hammarkullen underground tram station
Opening Hours: Same opening hours as the tram station
Website: www.facebook.com/Hammarkullenkonsthall
Contact: bla.stallet@angered.goteborg.se

Hammarkullen Konsthall is the outreach programme of Blå Stället and is currently located in Hammarkullen's underground tram station. During GIBCA EXTENDED it features a project by Gothenburg-based artist Sarah Schmidt. Portraits of the new generation in Hammarkullen will move in the public display window that is part of Hammarkullen Konsthall. A performative event will take place when Class 3B at Em-maskolan visits a photo booth that is filmed and immortalised. The place, which is simultaneously a tram station, art gallery and public space, is transformed temporarily into a tribute to the children of Gothenburg's new generation.



Hammarkullen konsthall Photo: Hendrik Zeitler

Humanistiska Biblioteket, Göteborgs Universitetsbibliotek

Turkey and Secularity 19 Sep
 Lecture (in Swedish)

Address: Malmströmsrummet, Gothenburg University Humanities Library, Renströmsgatan 4, Gothenburg
Date: Tuesday, 19 September 6 pm–7pm
Website: www.ub.gu.se

In recent years, Turkey has developed in an increasingly authoritarian and undemocratic direction. This is often described as a transition from secularism to Islamism. But is it really that simple? Klas Grinell discusses the links between democracy, secularity, Islam and human rights in Turkey.

Klas Grinell is a docent in History of Ideas at Gothenburg University, a Curator of Global Contemporary Issues at the National Museums of World Culture, and author of the book *Imamen, kuppen och tjänarna: Gülenismen och Turkiet* (Celanders, 2017).

This lecture is part of Gothenburg University Library's open seminar programme Näckrostimmen (Water Lily Hour). The programme is a collaboration with the Faculty of Arts at Gothenburg University. The Water Lily Hours function as a platform for links between academia and society, aimed at both a broader audience and university students and staff. Subjects relate to current research, and the presentations can consist of anything from ordinary lectures to discussions in words, pictures or music.

Imad Rashdan

Stories about the Land... Stories about the Sky
 14–20 Oct Exhibition

Address: Kampenhofsgatan 2, Uddevalla
Opening Hours: Sat–Fri 11 am–4 pm
Contact: imadart@gmail.com

Holy or secular stories...

Our everyday stories are what unites and identifies us. Where politicians use religion to separate us, Imad Rashdan instead uses language to highlight our likenesses and how we harmonise.

Rashdan's work seeks to bring us closer, regardless of origin, religion or political affiliations. Our co-existence is founded on stories about people. Those who try to manipulate religions have no place here. People's daily activities are remarkably similar all over the world. They are instinctive and spontaneous. Rashdan assumes the role of narrator in his art, in contrast to those who adopt religion as their medium. His works express a human history that seeks to supplant fraud and manipulation. Rashdan proposes that those who use religion to justify their actions should make way for the enlightened and those who are informed by humanity.

Imad Rashdan *Berättelse om Födelsen* Photo: Somaia Al-Kafri





Karin Sandberg & Vilda Kvist *Children of the revolution?*
Photo: Eva Rocco Kenell

Karin Sandberg & Vilda Kvist

Children of the revolution?
Performance

For address and time: see www.gibca.se

The artists Karin Sandberg and Vilda Kvist acknowledge the upcoming generations' thoughts on the future in their first joint work, *Children of the revolution?*. They have collected young people's thoughts in interviews and writers' workshops. With loops, echoes and song, they interweave the questions and reflections that these youth and children have on the meaning of life, if there is one. To whom should they address the big questions, and what are the big questions?

Karin Sandberg's art focuses on themes of identity creation and marginalisation, based on statistics, fiction and poetry.

Vilda Kvist works on issues relating to how history is written, both on a personal and collective level. She explores truth as absurdity, courage, voice and bombastic emotionality.

Kassell/Zackariassen

Transition 30 Oct–7 Nov
Touring Dance Show

Address: The addresses of each performance venue can be found on the respective websites

Opening Hours: Performance dates and times can be found on the respective websites

Website: www.facebook.com/kassellzackariassen

Transition is a work that strives to highlight how we are affected by the perpetual change that society insists we are currently undergoing. Can it really be called a transition, or do we just go on behaving and consuming like before, in some kind of fantasy about general social progress to justify our own personal apathy? The choreographer duo Kassell/Zackariassen want to raise this issue by inviting the audience to an open space where everyone can create their own physical and intellectual experiences.

The show tours the Västra Götaland Region from 30 October to 7 November. Venues include

GIBCA EXTENDED

Small Stage at the Göteborg Opera, 3:e Våningen, Konstkollektivet in Mölndal and the Nordic Watercolour Museum in Tjörn. For updates and tour schedule, please visit the website.

Duration: approx. 35 min.

Choreography: Toby Kassell and Ingeborg Zackariassen

Dancers: Evelina Gustafsson, Nea Landin, Felix Skälberg, Moa Sobelius

Music: Linda Oláh

Libretto: Toby Kassell

Stage design, sound and lighting: Rasmus Persson

Tour Schedule:

GöteborgsOperans Small Stage: 30 Oct at 6:30 pm and 8 pm

Nordiska Akvarellmuseet, Tjörn: 3 Nov at 7 pm

3:e Våningen: 6 Nov at 6:30 pm and 8 pm

Konstkollektivet, Mölndal: 7 Nov at 7 pm



Kassell/Zackariassen *Transition* Photo: Chris Caig

Konsthallen Blå Stället

Exhibition, Workshop and Discussion

Address: Angereds Torg 13, Gothenburg

Opening Hours: Mon–Thu 12–6 pm, Fri 12–5 pm, Sat–Sun 12–4 pm

Contact: info@blastallet.goteborg.se

Website: www.blastallet.goteborg.se

HOMO FABER II 2 Sep–15 Oct Exhibition

The title of the exhibition, *Homo faber*, is Latin for 'man the maker.' It can be interpreted as questioning whether there is a divine creator, or if we are the creators of our own destiny.

The exhibition presents an ongoing dialogue in the form of wordless manual work, between five Thai and three Swedish craftsmen. Together, they explore creativity in many different materials, including textiles, ceramics and paper.

The exhibition is a sequel to *HOMO FABER I*, exhibited in Bangkok in 2015. This version is a collaboration between Konsthallen Blå Stället and the Art Centre at Silpakorn University, Thailand.

Participating artists: Chutimaree Chulakiet, Pim Sudhikham, Imhathai Suwattanasilp, Phantipa Thanchookiet, Karin Gustavsson, Jennifer Forsberg and Emma Linde. Paramaporn Sirikulchayanont, Director of the Art Centre Silpakorn University, will be present at the opening.

Opening: Saturday, 2 September, at 1 pm, including a presentation and guided tour.

HALVA HIMLEN – HALF THE SKY

28 Oct–10 Dec Exhibition, Workshops, Discussions
Feminism and the fight for gender equality are different in different cultures. The exhibition, and the events around it, encourages discussions and new perspectives:

MAGADI – Osborne Macharia, Kenya

The photographic series *Magadi* is a fictive story about women who used to be circumcisers but now live on the vast plains around lake Magadi, running a centre for ethnic fashion, protecting young girls from early marriage, and teaching them the skills of fashion design.

Osborne Macharia is called an Afro Futurist. His photographic narratives walk the line between fantasy and reality, highlighting culture, fiction and identity. His subjects include hot topics such as gender oppression, ivory poaching and albinism. Macharia breaks away from stereotypes and offers new perspectives on the world.

HALF THE WORLD

– Reem Kassem & Kariem Saleh, Egypten

Half the World is an interdisciplinary project aimed at promoting positive attitudes to gender issues, encompassing a variety of perspectives on equality and/or discrimination, from Arabic and 'Western' societies. It invites groups to take part and uses artistic approaches to inspire the



Konsthallen Blå Stället
Osborne Macharia, Kenya *MAGADI*

participants' own expressions and new ways of thinking. At Konsthallen Blå Stället, photos from places and countries the artists have visited previously are on display, together with new pictures from the workshops held in Angered. Workshops are organised in partnership with TILLT.

Opening: Saturday, 28 October, at 1 pm, including a workshop.

Konsthallen Trollhättan

I have enough guilt to start my own religion
– Maria Q Brising 16 Sep–15 Oct
 Exhibition and Panel Discussion

Address: The Annex, Konsthallen Trollhättan, Nohabgatan 11, Trollhättan
Opening Hours: Tue–Sun 11 am–4 pm, Wed 11 am–7 pm
Website: www.mariaqb.com

With an installation of drawings and an open panel discussion, Maria Q Brising explores the role of art in secular society, and how we can meet constructively despite different beliefs. The installation demonstrates symmetry, focus and tranquillity. Caring for the darkness; taking care of darkness, fear and guilt. The art space as a refuge and breathing space.

The panel discussion deals with human rights, art, science and faith. Can contemporary art serve as a link, a catalyst for dialogue? Are science and knowledge the only way to develop, or do we need some form of 'spirituality,' perhaps now even more than ever?

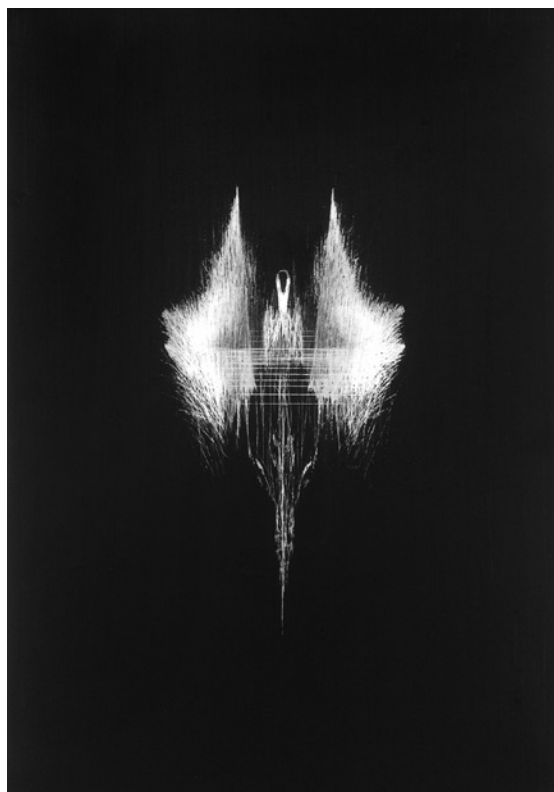
Panel Discussion (in Swedish): Saturday, 16 September, at 4 pm–6 pm, *Hur kan vi skapa dialog mellan olika livsåskådningar? (How can we achieve dialogue between different faiths?)*.

Konstmuseet, Skövde Kulturhus

HARVEST – Julian Oliver 14 Sep–19 Nov Exhibition

Address: Trädgårdsgatan 9, Skövde
Opening Hours: Tue–Wed 12 noon–6 pm, Thu 12 noon–7 pm, Fri–Sun 12 noon–4 pm
Contact: konst@skovde.se
Website: www.skovde.se/Konstmuseet

Julian Oliver (NZ/DE) has his roots in the 1990s activist hacker culture, and has scrutinised issues relating to society's vulnerability and dependence on technology for more than 20 years.



Konsthallen Trollhättan Maria Q Brising *I have enough guilt to start my own religion* graphite drawing

HARVEST is his new work, based on secular society's worship of power and technology, and the frequently negative environmental impact of this blind faith.

INPUT is a sculpture, land art, and a technical innovation at the same time that will be placed on a cliff somewhere in the world. Inside the work there is a wind turbine and a powerful computer that generates cryptocurrency. This production is entirely legal, and anyone can, and is allowed to, do it, which makes it a global, democratic currency, free from protectionist interest rate policies and currency speculation. The system of *HARVEST* is completely self-sufficient, and its environmental impact is minimal; moreover, all the money it produces is donated to environmental organisations.

Konstmuseet will monitor *HARVEST*'s processes via satellite in real time, study models, drawings and provide everything visitors need to build their own, environmentally friendly, money machine.

Konstnärscentrum Väst

(X)sites Sjuhäradsrundan / (X)sites Kattegattleden
 5 Aug–1 Nov Exhibition of Site-Specific Art

Contact: info@landart.se
Website: www.landart.se

(X)sites is an exhibition organised by Konstnärscentrum väst, featuring site-specific temporary art in the landscape along the bike routes Sjuhäradsrundan and Kattegattleden. (X) stands for what we don't know, sites represents the places, and excites = engages. The project is characterised by all these explorative elements: from the artists' work on site, to the visitors' encounter with the art and the countryside. Regional, Swedish and international artists will be involved in making works of art in specific locations throughout July until the opening on 5 August.

Tours, workshops and happenings will be organised near the works throughout the exhibition period, 5 August to 1 November.

Information on times and exact locations will be posted on the website.



Konstrummet in Skärhamn library Tjörn kommun
Photo: Maria Johannessen

Konstrummet in Skärhamn Library

20 Sep–5 Nov Group Exhibition

Address: Kroksdalsvägen 1, Skärhamn
Opening Hours: Mon–Thu 8–7 pm, Fri 8–5 pm, Sat–Sun 11–3 pm
Contact: marie.bergdahl@tjorn.se
Website: www.tjorn.se

Tjörn has plenty of room for art and culture! The art room in Skärhamn Library presents a group exhibition of some of Tjörn's practising professional artists who have been invited to participate with works on the theme of "The Secular Society."

Opening: Saturday, 30 September at 1 pm, which also marks the start of Tjörn Arts Week.

Kungsbacka Konsthall

Objekt Plats Tillbaka – Kihlberg & Henry, Anna Liljedal och Simon Rydén 1 Sep–15 Oct Exhibition

Address: Kulturhuset Fyren, Borgmästaregatan 6, Kungsbacka
Opening Hours: Wed–Thu 12 noon–6 pm, Fri 12 noon–4 pm, Sat–Sun 11 am–3 pm
Contact: konsthallen@kungsbacka.se
Website: www.kungsbacka.se/kultur

The artists in the exhibition *Objekt Plats Tillbaka (Object Place Back)* all have their roots in Kungsbacka, but none of them live there anymore. Maybe, whatever place we choose to describe, we are also describing the place we come from—be it the ocean, the myth of Atlantis and the architect Jørn Utzon's legendary house on Mallorca, or the image hiding in the lines of a failed printout. There are threads here that interweave, linking memory and place.

Guided Tours: Evening Tour, 5 September at 6 pm; Lunchtime tours, 20 September and 11 October at 12 noon.

Konstnärscentrum Väst (X)sites





Långedsprojektet Sign and stock of paper in Långed paper mill. **Photos:** Lena Adamina Waldau



worlds and links, but it can also create isolated bubbles and stratified societies. In *Next to You at Korsvägen*, Marika Hedemyr examines this paradox with an interactive walk where your choices decide the course of events—a private Mixed Reality situation is generated where our perception of the place and the passers-by is enhanced. *What direction are you going? Be prepared!*

The work was created for, and can be experienced at, Korsvägen in Gothenburg. Take the walk on your own with your mobile and headset, or borrow equipment when the team is on site.

Marika Hedemyr's art explores emotional and political relations between people and places. Her recent public works expand choreography and narratives with new technology.

Artist Talk (in Swedish): Wednesday, 11 October at 6 pm–7 pm, Museum of World Culture. Meet the artist in a talk with Klas Grinell, Research Coordinator and Curator for the Museum of World Culture's exhibition *Crossroads*.

For more information and opening time: www.nexttoyou.art.



Monica Funck *På oplogade vägar*

Monica Funck

På oplogade vägar 23 Sep–19 Nov
Site-Specific Installation

Address: Torp 102 Hjärtum, Trollhättan
Opening Hours: The work is accessible throughout the whole period. On 23–24 September, the work is manned by the artists between 11 am–5 pm
Website: www.monicafunck.se / www.lolo.se

As part of GIBCA EXTENDED, a meeting place/rest stop in nature is created along the old main road near Valdalsbäcken, between Sollum and

Torp (Hjärtum), now the pilgrim route between Lödöse and north towards Trondheim. People and animals can walk to this place together, regardless of religion, gender or age. This is a place for everyone. It becomes a meeting place when art and people are added. During the weekend of 23–24 September, between 11 am and 5 pm, artists will be there, to greet visitors and offer them something to eat and drink. A poet will read poetry, and those who wish can participate in adding to the house that is standing there.

Installation by Monica Funck, poetry by Katarina Fleicher, music by Lolo Funck Anderson, Joel Edin and Anton Samsson.

The place will be open and accessible throughout GIBCA, and the organisers will be present on agreed times.

Directions: 2 km north of Hjärtum, turn left at the Valdalsbergen Nature Preserve, park by the barn.
Bus stop: Torps Gård, and follow the signposts.

Nordiska Akvarellmuseet

Sekularitet och religion i Japan 30 Sep
Lecture (in Swedish)

Address: Nordic Watercolour Museum, Södra Hamnen 6, Skärhamn
Date: 30 September at 3 pm
Contact: info@akvarellmuseet.org
Website: www.akvarellmuseet.org

The Nordic Watercolour Museum invites you to *Sekularitet och religion i Japan (Secularity and Religion in Japan)*, an open lecture on religiosity in two of 'the world's most secular nations': Japan and Sweden. In conjunction with its ongoing exhibition of Japanese contemporary art and GIBCA's thematic on secularity, the lecture challenges the concepts of *secularity* and *religiosity* as universal phenomena.

Japan is often regarded as a country where religion plays a marginal part in society. Few Japanese consider themselves religious, and the state and religion are strictly separated according to the constitution.

And yet, more religious traditions coexist here than in any other country; some say that the Japanese are born as Shintoists, marry as Christians, and are buried as Buddhists. How is this reconciled with the image of Japan as 'the world's most secular nation,' is one of the issues that will be discussed in the lecture.

Ernils Larsson is a doctoral student at the Religion and Society Research Centre, Uppsala University. In his doctoral thesis he studies how Japanese courts address the issue of what is religion and what is not.



Långedprojektet

Långeds plats i kapitalismen 23 Sep–15 Oct
Exhibition

Address: Gallery Olika, Enetsvägen 2, Dals Långed
Opening Hours: Wed–Thur 4 pm–7 pm, Sat–Sun 1 pm–5 pm
Contact: artfool@telia.com
Website: www.langedprojektet.se

The paper mill in Dals Långed in Dalsland closed in autumn 2015. The position of Långed in the capitalist system is the theme for the Långed Project's exhibition. Starting from the local community, the place and the paper mill, the exhibition looks further, to the systemic level, where capitalism appears as incontestable as a religion. The god of capitalism is Mammon: property and materialism. Capitalism exploits Muslims, Christians and Buddhists, men and women, and makes no distinction between ethnicities or skin colour. But the resistance is often secular, such as trade unions, women's rights movements, and environmental organisations.

Marika Hedemyr

Next to You at Korsvägen 6 Sept–19 Nov
Mixed Reality Walk and Artist Talk

Meeting Place: Korsvägen 2, Gothenburg, outside the waiting room at Pressbyrån
Opening Hours: Open to the public at any time to experience with the 'Next to You' app. A team will be onsite on the following dates; times to be announced: 6–24 September, 11–15 October, 14–19 November. For more details visit: www.nexttoyou.art
Contact: www.marikahedemyr.com
Project's Website: www.nexttoyou.art

Where are you going? How do you relate to the person next to you? A smartphone can open new



Marika Hedemyr *Next to you* Photo: Marika Hedemyr

Nordiska folkhögskolan

Utsikten måste vara fri! 7–10 Nov
Exhibition

Address: Olof Palmes väg 1, Kungälv
Opening Hours: Information on the website and on Facebook
Contact: sanna.levelius.nordiska@folkbildning.net
Website: www.nordiska.fhsk.se

"The school in Kungälv needs to keep a clear view, not just of the Nordic region, but the whole world; Here, the focus must be on modern society and democracy, with a vigorous debate on ideas, and a passionate approach to issues of faith and philosophy." These were the words of Carin Cederblad, co-founder of Nordiska folkhögskolan in 1947.

This autumn, GIBCA's theme and the role of the arts will be processed by students at the Nordiska folkhögskola. For a few days in November, the public is invited to an exhibition, lively debates on ideas and a passionate approach to issues of faith and philosophy. Come and help keep a clear view.

Opening: Tuesday, 7 November at 2.30 pm–4 pm.

NSFW in association with 3:e Våningen

Making Others Mad 7 Sep–3 Nov Exhibition

Address: 3:e Våningen, Sockerbruket 9, Gothenburg
Opening Hours: Wed–Fri 12 noon–4 pm
Contact: info@svilova.org / kontakt@3vaningen.se
Websites: www.svilova.org / www.3vaningen.se

Making Others Mad is in many ways based on black metal, but is more about 'teenage rebellion' and finding one's own identity through a group. Subcultures are interesting alternatives to ideology and religion, but nevertheless have two things in common with them: a group of people with common goals.

The exhibition features artists who deal with subcultures and identity through installation, drawing and performance art.

Curated by NSFW (Malin Huber, Alida Ivanov and Oscar Ramos).

Opening: Thursday, 7 September at 6 pm.

NSFW in association with 3:e Våningen
Making Others Mad



Nääs konsthantverk *A clear day*
Photo: Mikael Hansen



Nääs Konsthantverk

Sculpture, Exhibition and Choral Work

Address: Nääs Slott, Nääs Alle 3, Floda
Opening Hours: Please visit the website for dates and times
Contact: m.j@naaskonsthantverk.se
Website: www.naaskonsthantverk.se

En Plats i Europa Mixed Sculpture

The artist Cecilia Parsberg has designed *The House*—a mobile image sculpture with projections of light, photography and videos from within the translucent walls and roof. What and how much is determined by the location and the context in which the *House* participates. Cecilia Parsberg highlights and visualises the living conditions of many migrants, in and outside Europe—a condition that is becoming more common and is often hidden from the general public. *The House* juts into the ground. Like some of the boats with migrants on the Mediterranean that are unsuitable for transporting people, the EU and the Swedish rules are unsuited to the well-being of the people who arrive here. *The House* is Cecilia Parsberg's and Nääs Arts and Craft's attempt to take part in a positive discussion about the situation. How can integration and community be created?

A Clear Day until 31 Sep Exhibition

Participating artists: Helena Marika Ekenger (SE), Mikael Hansen (DK), Kaisu Koivisto (FI), Maria Lilja (SE), Cecilia Parsberg (SE), Agneta Segerfelt (SE), Greger Ståhlgren (SE) och Lise Wulff (N).

The artists present site-specific sculptures and installations on the subject of migration and the flexibility of modern mankind. The exhibition focuses on the migration of modern human beings from Africa to Europe and Scandinavia some 70,000 years ago. The artists relate to a few historic places along this route. As a whole, the exhibition pieces together a timeless puzzle from various aspects of one of our major contemporary issues.

Flykten Valde Oss 26 Aug Choral Work

The composer Tormod Tvette Vik has written a choral work for twelve parts on the poem *Flykten valde oss* (*Flight Sought Us Out*) by Stig Dagerman. The six-minute work is about having to flee from one's country. Stig Dagerman's poem was written in 1954 and has a lot to say about the world we live in today. The first performance will take place in Lekhuset at Nääs Castle with 150 singers on Saturday, 26 August.

Panncentralen Galleri Mariestad

Exhibition

Address: Verkstadsgatan 10, Mariestad
Contact: konstforening@panncentralen.nu
Website: www.panncentralen.nu

A secular society is recognised by its intercultural influences and the resistance that these can provoke. For this edition, Panncentralen is participating in GIBCA EXTENDED to more clearly define the rights that should be accessible to all. Democratic values are not something that, once they have been won, belong to us forever. Protecting human rights is a daily battle.

Panncentralen's contribution highlights the right of every human to be themselves. To own their body and to have their values respected. Global information technology has given those with hidden agendas a forum where they can vent their dark thoughts, putting especially children and young adults in jeopardy.

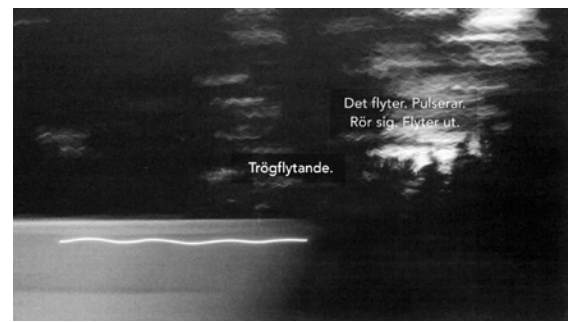
Panncentralen is committed to clarifying the importance of the arts, democratic rights and the economy for social development, both locally and regionally. With exhibitions, installations and participation in events such as GIBCA, Panncentralen seeks to reach more people with its message.

Information about all activities is available online at panncentralen.nu.

Panncentralen Galleri Mariestad Siri Holm
Texttonkonst



Pannrummet på Konstepidemin Angelica Olsson
Photo: Angelica Olsson © BUS Angelica Olsson 2017



Pannrummet at Konstepidemin

The Yellow Submarine – Angelica Olsson
30 Sep–20 Oct Film Screening

Address: Konstepidemin väg 6, Gothenburg
Opening Hours: Tue–Thu 12 noon–5 pm, Fri–Sun 12 noon–4 pm
Website: www.konstepidemin.se

A cinematic essay (15:30 mins.) by Angelica Olsson, with music by Dag Rosenqvist.

In a traumatic situation, our perception ceases to be logical, our sense of time changes, and the brain constructs highways to that which is painful. Our awareness fragments into abstraction. Memory, the present and dreams fuse. *The Yellow Submarine* is a portrayal of a grieving process and a story about losing a family member. Grief is a subjective experience, but a condition we all share. Death is an inevitable part of life, but the why and when are highly dependent on the life we lead. The film is based on diary notes, text fragments and sporadic footage. Angelica Olsson uses media such as drawing, text and moving pictures. The imagery features compositions in greys, alternating from concrete figuration to abstraction. Her works often spring from specific situations that reveal details or fragments from a broader narrative.

Skjul Fyra Sex

Den kollektiva ensamhetens disharmoni
21–29 Oct Exhibition

Address: Fiskhamnsgatan 41, Gothenburg
Opening Hours: Sat–Sun 12 noon–6 pm
Contact: skjulfyrasex@gmail.com

The Fulet Arts Association has created a room of disharmony in one of the old warehouses in the Fiskehamnen docklands, in the hope that individuals will join in the collective effort to build bridges out of notes that explore the discord of loneliness. Together.

Opening: Saturday, 21 October at 12–6 pm, with food and drink.

SMITTANDE ORO OCH MOD: An art project about freedom of expression

During GIBCA EXTENDED, this project will participate via five municipalities with four works that were previously shown separately. This is the first and last time they are shown together.

From 1 February to 17 May, the 12 municipalities participating in the project *Smittande oro och mod* (*Contagious Fear and Courage*) have simultaneously and periodically shown a new, unique work of art in 12 copies, highlighting fear and courage in the context of democracy and freedom of expression. The participating artists are: Nina Bondeson (SE), Kendell Geers (ZA), Carl Michael von Hausswolff (SE) and Esther Shalev-Gerz (FR). Curator: Jörgen Svensson.

For information about all the participating municipalities and the project in general, please visit: www.smittandeoromod.se

Härryda: Nemeshallen, Mölnlycke kulturhus
30 Sep–14 Oct

Address: Biblioteksgatan 2, Mölnlycke
Opening Hours: Mon–Thu 8 am–7 pm, Fri 8 am–5 pm, Sat 11 am–3 pm
Website: www.harryda.se/kultur

Events at Mölnlycke Kulturhus:

Lecture (in Swedish): *Vad är grejen med samtidskonst? (What's the Thing with Contemporary Art?)*, Thursday, 5 Oct at 5 pm, in Lilla Salen. Maria Carlgren from Kultur i Väst talks about contemporary art, what it is and can be, in various styles and media. Admission free.

Skjul Fyra Sex *Den kollektiva ensamhetens disharmoni*
Photo: Glenn Johansson



Performance: *Experiment with Dreams*, Thursday, 5 Oct at 6 pm, in Lilla Salen. Musical reading of a text by Leif Elggren and Thomas Liljenberg, performed by the artists Cecilia Runesson and Hanna Chawki. Admission free.

Kungsbacka: Kulturhuset Fyren 5–17 Sep

Address: Borgmästaregatan 6, Kungsbacka
Opening Hours: Mon–Thu 10 am–8 pm, Fri 10 am–6 pm, Sat–Sun 11 am–3 pm
Website: www.kungsbacka.se/kultur

Events at Kulturhuset Fyren:

Guided Tour: Wednesday, 13 Sep at 6 pm.

Lilla Edet: Outside the Town Hall 16 Sep–1 Oct

Address: Järnvägsgatan 12, Lilla Edet
Opening Hours: 24 hours
Website: www.lillaedet.se

Events at Lilla Edet:

Opening: Saturday, 16 September at 11.30 am–12 noon. The exhibition starts with a performance by the music school, an opening address by the municipal commissioner Carlos Rebelo da Silva, a song by Jomard Ammara and his daughter Sherin Ammara (one of Sweden's biggest YouTube sisters), and a presentation of #Jagärhär, an anti-hate group on Facebook, which is contagiously courageous.

Stenungsund: Kulturhuset Fregatten 9–23 Sep

Address: Fregatten 2, Stenungsund
Opening hours: Mon–Fri 10 am–7 pm, Sat 10 am–3 pm
Website: www.stenungsund.se

Events at Kulturhuset Fregatten:

Lecture (in Swedish): *Yttrandefrihet/Bildkonst (Freedom of Expression/Visual Arts)* with Thord Tamming, Tuesday, 19 September at 7 pm.

Öckerö: Utställningshallen, Öckerö Library
9–23 Sep

Address: Sockenvägen 4, Öckerö
Opening Hours: Mon–Thu 10 am–7 pm, Fri 10 am–4 pm, Sat 10 am–2 pm
Website: www.ockero.se/utstallningshallen

Sockerbruket 17

Existance – Acceptance: Ida Erika Abrahamsson, Steve Bettman, Katarina Norrby & Lena Selander
6–15 Oct Exhibition

Address: Sockerbruket 17, Göteborg
Opening Hours: Mon–Fri 4 pm–7 pm, Sat–Sun 12 noon–5 pm

A game is only as good as its rules allow. An exhibition about co-existence. Paintings and sculptures by Ida Erika Abrahamsson, Steve Bettman, Katarina Norrby and Lena Selander.

Opening: Friday, 6 October at 5 pm–8 pm
Kulturnatta: Friday, 13 October at 5 pm–late

Steneby Konsthall

TO FACE – Paula Urbano & Elin Berge
28 Sep–5 Nov Exhibition

Address: Steneby Konsthall, Enhetsvägen 1, Dals Långed
Opening Hours: Mon 10 am–6pm, Tue–Thu 1 pm–5 pm,
Sat–Sun 3 pm–5 pm
Website: www.steneby.se/konsthall/

In *Flyktens väntrum* (*The Waiting Room of Flight*) Paula Urbano constructs the spatial realities that asylum seekers encounter or are referred to. In the film *Flyktingen av den sorgliga skepnaden* (*The Refugee of Sad Countenance*), we meet an asylum seeker with all the usual human flaws and advantages, and a question that remains unanswered. Urbano also shows a project based on her own origin, where she challenges our attitudes to nationality, borders and identity.

Elin Berge meets people with an inquisitive gaze. She candidly explores different groups, many of which are surrounded by prejudice, highlighting individuals and their stories, forcing us to look beyond stereotypes. With her camera, she gives people back their sovereignty. Berge shows pictures from her projects *Slöjor* (*Veils*) and *Drottninglandet* (*Queensland*).

The oeuvres of Elin Berge and Paula Urbano readily bring to mind the philosopher Emmanuel Levinas' ideas on our moral responsibility in the encounter with the Other. Berge and Urbano challenge the viewer to see and understand. It's our choice whether we meet a gaze or turn away.

StoneZone

Reflections 7–15 October Exhibition

Address: Hällevadsholm 16, Hällevadsholm
Opening Hours: Everyday 12 noon–6 pm
Contact: galleri@stonezone.se
Website: www.stonezone.se/gallery

The non-profit organisation StoneZone presents an exhibition of works by invited guest artists and their own artist members. Together, 12 professional and internationally recognized artists produce an exhibition described as a 'reflection' on today's secular society, where the very choice of exhibition venue, in the countryside far from the city, is a positioning in itself. GIBCA's overall theme this year, 'secularity,' informs the works of the artists individually, and the exhibition as a whole. The multicultural perceptions that have



Steneby Konsthall *Drottninglandet - This brudklänning*
Elin Berge

arisen or developed in the respective countries represented in the exhibition, guarantee a comprehensive and colourful interaction.

Opening and Performance: 7 October

Workshops: 8 and 14 October

Concert: 14 October

For updates, please visit:

www.stonezone.se/gallery

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Strandverket Konsthall

Performance

Address: Hamngatan 56, Marstrand
Contact: info@strandverket.se
Website: www.strandverket.se

Both works, *Yama – three bodies* (with Frauke & Andreas Tilliander) and *Experiment With Dreams* (with Chawki&Runesson) are presented at Strandverket Art Museum as part of GIBCA EXTENDED.

Yama – three bodies – Frauke & Andreas Tilliander
21 & 22 Sep Butoh Dance, Performance

The work *Yama*, which means mountain in Japanese, explores our relationship to undomesticated nature. The mountains represent climax, revelation and transition—they are our highest points, and also the omphalos of the world, the origin of everything. *Three bodies* refers to nature's cyclical changes and the three bodies, or phases, that nature goes through in its perpetual flow. *Yama – three bodies* is a unique live performance with the butoh artist and dancer Frauke and the electro/glitch musician Andreas Tilliander.

The show takes place when day meets night at Strandverket Art Museum, on the craggy island of Marstrand. Strandverket Art Museum is located in a stone fortification that juts out into the sea, beautifully surrounded by water.

Date: Thursday, 21 Sep 7.30 pm–8.15 pm
and Friday, 22 Sep 8.45 pm–9.30 pm

Experiment with Dreams – Chawki&Runesson
22 Sep Performance

In *Experiment With Dreams* the artists Hanna Chawki and Cecilia Runesson read an eponymously titled text by the artists Leif Elggren and Thomas Liljenberg, creating an intimate recital/séance on the boundary between dream and waking, reality and fiction, repetition and surprise, in a hypnotic twilight soundscape (approx. 40 mins.).

Date: Friday, 22 Sep 7.30 pm–8.15 pm

An interview with Frauke.

The work *Yama* explores our relationship to undomesticated nature. The mountains represent climax, revelation and transition – they are our highest peaks, and also the omphalos of the world, the origin of everything. *Yama – three bodies* is a unique live performance with the Butoh artist and dancer Frauke and the electro/glitch musician Andreas Tilliander.

Tell us about your performance Yama!

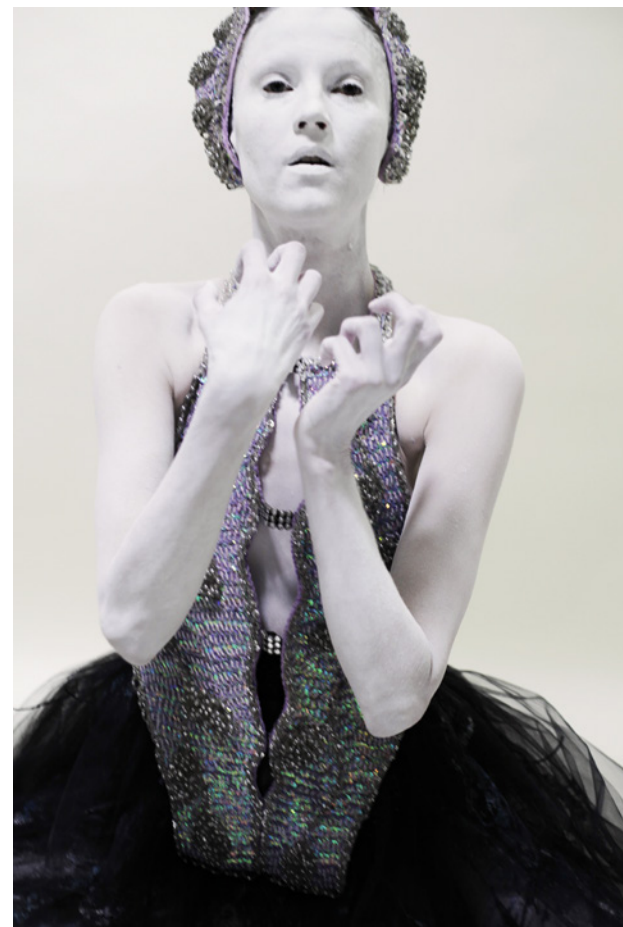
Yama means mountain in Japanese. That's what inspires me, along with our relationship to wild nature. Last year, I became fascinated with predators, I created the work *Wolves*, and I am pursuing that now – exploring the untamed. Japan inspires me, living in the midst of undomesticated nature, in the wild, surrounded by waterfalls and mountains. I'm also very interested in ancient Japanese folk traditions.

Yama is part of a trilogy, *Three Bodies*, about nature's cyclical change. I see movement as a cycle, a state. It's about my body, the mountain, and what happens between them.

What brought you to Butoh?

Frauke is a part of me. Frauke is my body. But she is also a gift. With Frauke I turn into something bigger that is all body. I step out of Caroline, the social being, who inhabits social structures. With Frauke I become universe, material, clouds, nature, ocean... I am so grateful for being able to prioritise erasing myself and being just body. There is so much thinking in the West, it takes over practically everything.

I feel at home in Japan. Now I've developed my own form of Butoh, a Scandinavian Butoh. I feel I have something to offer, both in Sweden and Japan.



Strandverket Konsthall Frauke *Yama*
Photo: Anna Drvnik

In Butoh there is no hierarchy. I see under the soles of my feet, my back sees. Above all, I dance for dance. I dance for the mountains and the sky. I think with my body. I take a stand for my body and hope to give energy to others.

Thursday 21 Sep you can see *Yama* for 150 kr and Friday 22 Sep can see both *Yama* and *Experiment with Dreams* for 250 kr. The buses leave from central Gothenburg both evenings and take you to and from Strandverket konsthall. The bus journey costs 50 kr. Tickets and buses can be booked on www.strandverket.se

Studio OAS

Enchanté
22–27 Sep Exhibition



Address: Studio OAS, Daniel Petterssons gata 5, Gothenburg
Opening Hours: Sat–Sun 12 noon–6 pm, Tue–Wed 5 pm–8 pm
Contact: hej@studiooas.com
Website: www.studiooas.com

Re-enchantment is a concept that describes the counter-reaction to secularised society, where the world, life, nature and society are explained from a rational perspective, and religious institutions lose their influence, while individualistic spirituality is increasing. In an age where everything around us is increasingly measured and calculated in economic and technological terms, there is a growing hunger for intuition, mysticism and magic.

The participants are members of Studio OAS, a multidisciplinary collective based in Guldheden. The Studio is both a workplace and a physical creative platform for discussions, exhibitions, workshops and other events.

Participating artists: Hannes Ahremark, Filipa Andersson, Mathilda Björk, Robert Ek, Nini Hansen, Stephanie Johansson, Andreas Remfeldt, Pia Rätty and Hampus Wester.

Opening: Friday, 22 September at 6 pm–9 pm

Studio Stenkolsgatan

My God, it's full of stars 2–17 Sep Exhibition

Address: Saltet at Ringön, Stålvärksgatan 2, Gothenburg
Opening Hours: Sat–Sun 12 noon–4 pm
Contact: studiostenkolsgatan@gmail.com

In preparation for the exhibition *My God, it's full of stars*, the artists Björn Camenius, Therése Hurtig, Cecilia Jönsson, Mari Lagerquist, Filipa Levemark, Ami Norda, Jesper Norda and Christina Skårud, have discussed the concept of secular society. Their conversation explored the zone where boundaries are drawn between the private (faith, non-faith) and the public (religious structures, secular structures) and has served as a base for the artists to produce their works.

Participating artists: Björn Camenius, Therése Hurtig, Cecilia Jönsson, Mari Lagerquist, Filipa



Levemark, Ami Norda, Jesper Norda and Christina Skårud.

Opening: 2 September 11 am–6 pm

An interview with Jesper Norda, Studio Stenkolsgatan.

Studio Stenkolsgatan will be relocating for a couple of weeks to Saltet's premises on Ringön, for an exhibition based on the artists' discussions about secularity. This is a traditional exhibition in many ways, with a lot of paintings and a few installation-based works.

What will you be showing during GIBCA EXTENDED?

Jesper Norda will show parts of a graphic work in progress called *Benförteckning (Bone List)*, naming all the bones in the human body. Christina Skårud's works often highlight existential issues and the hidden, and for this exhibition she explores esoteric and art historic symbolism, with works that serve as incantations or reflections on the state of things. Björn Camenius will work on a painting based on the familiar image of the Tower of Babel, and Therése Hurtig is working on a series of images on nature as a sacred free zone. Ami Norda's painting is inspired by the concept of *acrasia*, which means to act contrary to your better judgement. Cecilia Jönsson presents a series that explores pictures as openings or limits respectively.

The works relate to our discussions on the Biennial's theme of secularity. The discussion

Studio Stenkolsgatan



often got onto secularity as a deficiency – a foundation for rootlessness. We've talked about the need to put your faith in something – but perhaps this doesn't have to be religion in the traditional sense.

What questions do you hope the exhibition will raise?

We want to highlight certain factors that have a significant impact on the contemporary world but are not always acknowledged. The lack of historic, religious or art historic perspectives. The problems that arise from not knowing or recognising the old stories. The rootlessness that can be the down side of being secular.

Textival

Skiljande tecken – platsens begär
2 Sep, 14 Oct, 4 Nov Walks

Address: Mollaryd Station, commuter platform (meeting place)
Opening Hours: 2 September 10 am–1 pm, 14 October 2–5 pm, 4 November 2–5 pm
Contact: info@textival.se
Website: www.textival.se

Textival invites you to walks, discussions, art and text on the theme of unifying factors, holy and secular places, and ethical, geographical and artistic boundaries.

Texts chosen by guest writers, librarians and artists—with or without relation to belief or non-belief—are presented, like greetings from a written voice, via a reading gaze, to a listening receiver. In places that can be regarded as in some sense holy, separating or desirable.

What happens when we compare the segregation of secularity with the separation between narratives, aesthetics, writers and readers? Or with different kinds of desire and their relationship to physical or mental spaces? If we regard secularity as a forum for negotiating different ways of life, what happens if that potential for negotiation disappears? And who

holds the power to formulate, or what norms govern, these spaces of negotiation?

A ten-kilometre walk: 2 September, with breaks and talks relating to the theme

Shorter walks: 14 October and 4 November, with readings and discussions

For more information, please visit www.textival.se

An interview with Textival

What happens when we compare the segregation of secularity with the separation between narratives, aesthetics, writers and readers? Or with different kinds of desire and their relationship to physical or mental spaces? If we regard secularity as a forum for negotiating different ways of life, what happens if that potential for negotiation disappears? And who holds the power to formulate, or what norms govern, these spaces of negotiation?

Tell us what you will be doing during the Biennial?

We've called the project *Skiljande tecken – platsens begär* (*Separating Signs – Desire of Place*), and it's about Mollaryd. We're inviting writers, artists, activists and religious representatives to talk about secularised and holy places. There will be readings, discussions and printed texts at three events.

At Fjällastigen Day, we will have breaks for art, where writers and activists from several countries participate in different languages: Polish, Arabic, Russian and English.

What are your thoughts on the Biennial's secularity theme?

We've been thinking about secularity as the separation of state and church, and what the implications are. Secularity is often seen as the opposite of religion, but that's not how it is. It's more about how we should live together, a negotiation.

Upper Hand

Never Again © – Rickard Eklund & John Salquist
15–24 Sep Exhibition

Address: Tritongatan 5, Gårda, Gothenburg
Opening Hours: Tue–Fri 1–5 pm, Sat–Sun 12 noon–4 pm
Contact: rickardeklund@gmail.com / mouvitz@gmail.com
Website: www.rickardljungdahleklund.com/neveragain

In the exhibition *Never Again ©*, Eklund and Salquist explore the *Claviceps purpurea*, an ergot fungus that grows on the ears of rye, wheat and barley, and has caused outbreaks of mysterious suffering throughout the ages. It may also have been at the core of a forgotten psychedelic ceremony.

The exhibition follows an ethno-botanical trail and iconography from popular culture to ancient times and the Eleusinian Mysteries. For 2,000 years, this goddess-focused rite was practised every September, as a mythological explanation of seasonal change, and a way of overcoming the fear of death. The exhibition adds a black grain of historic significance to the biennial GIBCA as a recurring myth-conveying festival, and its *deiknumena*, 'things shown.'

Upper Hand *Never Again* Detail from Rickard Eklunds *Mjöldryga på duk*, 58×60cm, 2017 **Photo:** © Rickard Eklund



Rickard Eklund and John Salquist studied at the Valand Academy. This is their first exhibition together at the artist-driven Upper Hand gallery at Gårda.

Opening: Friday, 15 September at 6 pm–10 pm

.....

Vänerns Konsthall

Debora Elgeholm 19 Aug–30 Sep
Exhibition and Lecture

Address: Kungsgatan 15, Vänersborg
Opening Hours: Mon–Fri 12–4 pm, Wed also evening opening 5 pm–7 pm, Sat–Sun 11 am–3 pm
Contact: konsthallen@vanersborg.se
Website: www.vanersborg.se/konsthall

Debora Elgeholm's practice focuses on how events in society impact on religious notions. Her exhibition is based on the 'ghost flyings' reported in Norrbotten in the 1930s. The defence forces concluded that the sightings were Soviet reconnaissance aircraft. In spring 1934, the Korpela movement emerged in Tornedalen. They believed

that an airborne, celestial silver ark was coming to take them to Palestine.

The next wave of flying objects came in 1946, when an image of Christ was seen in a mine in Kristineberg. A prophecy that "people will rise to the sky on a dragon-like, hissing object" began to circulate.

In 1951, the Pentecostal pastor Birger Claesson had a vision of how the Soviet Union would invade Sweden in the very regions where 'ghost flights' had been observed. This was around the same time and location as the Enbom spy affair took place.

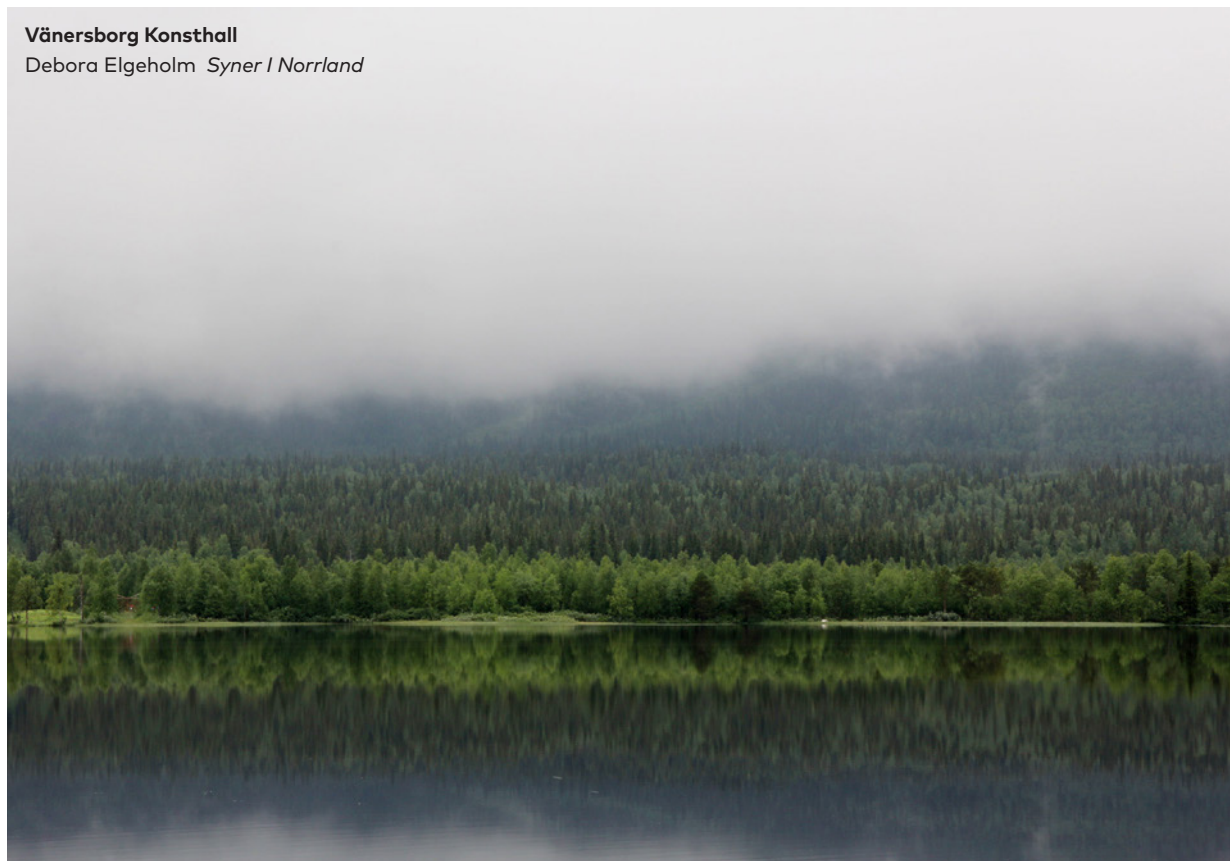
C.G. Ljung claimed that the UFO rumours in the USA originated in the 'ghost flyings' in Sweden in winter 1933/34, and that the myths of flying vessels sprang from the collective fear at the time of the *Cold War*.

Lectures (in Swedish) during the exhibition:

Saturday, 2 September at 2 pm: Thomas Arnroth on his graphic novel *Livets ord; Mina tio orimliga år som frälst*.

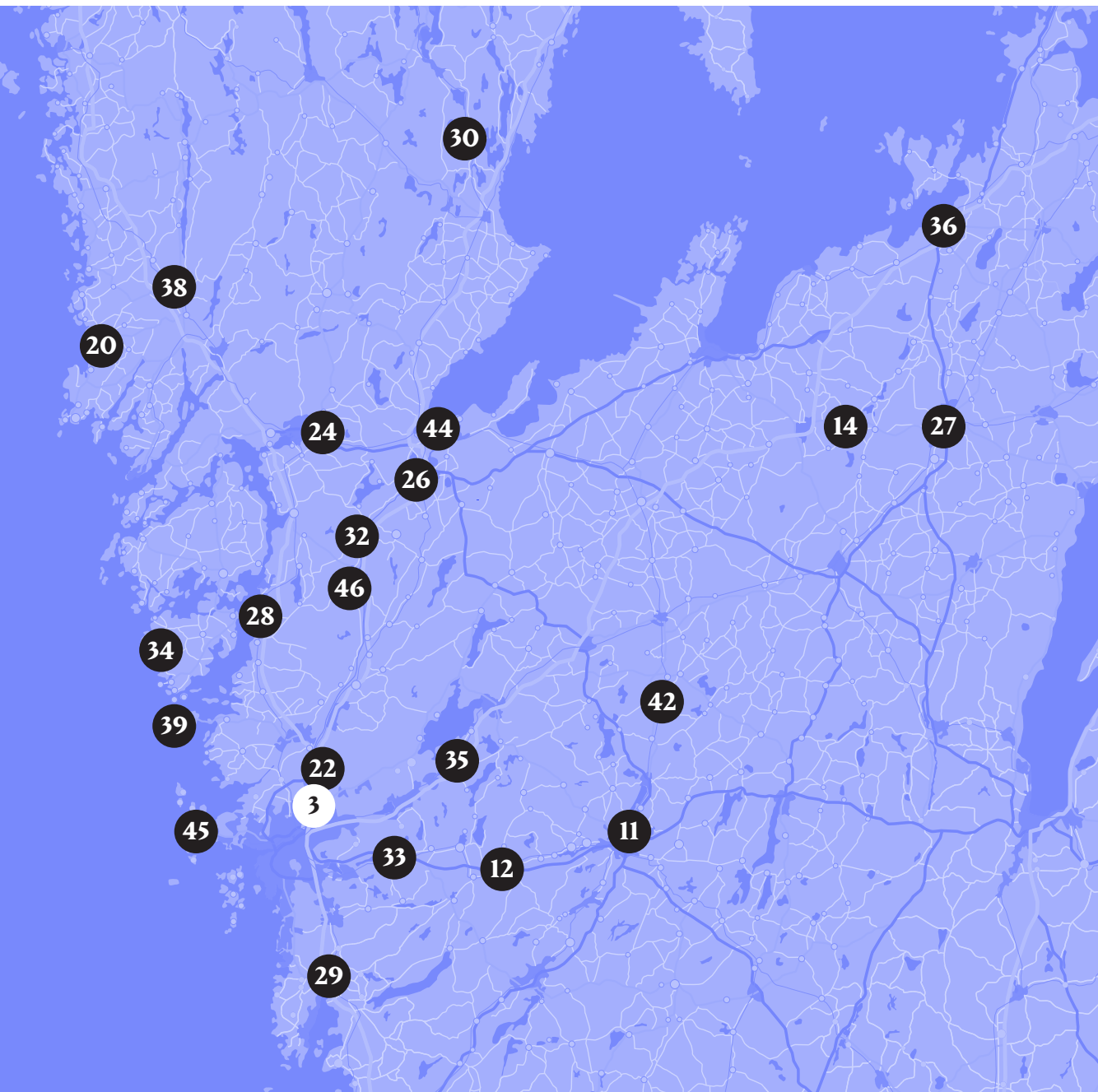
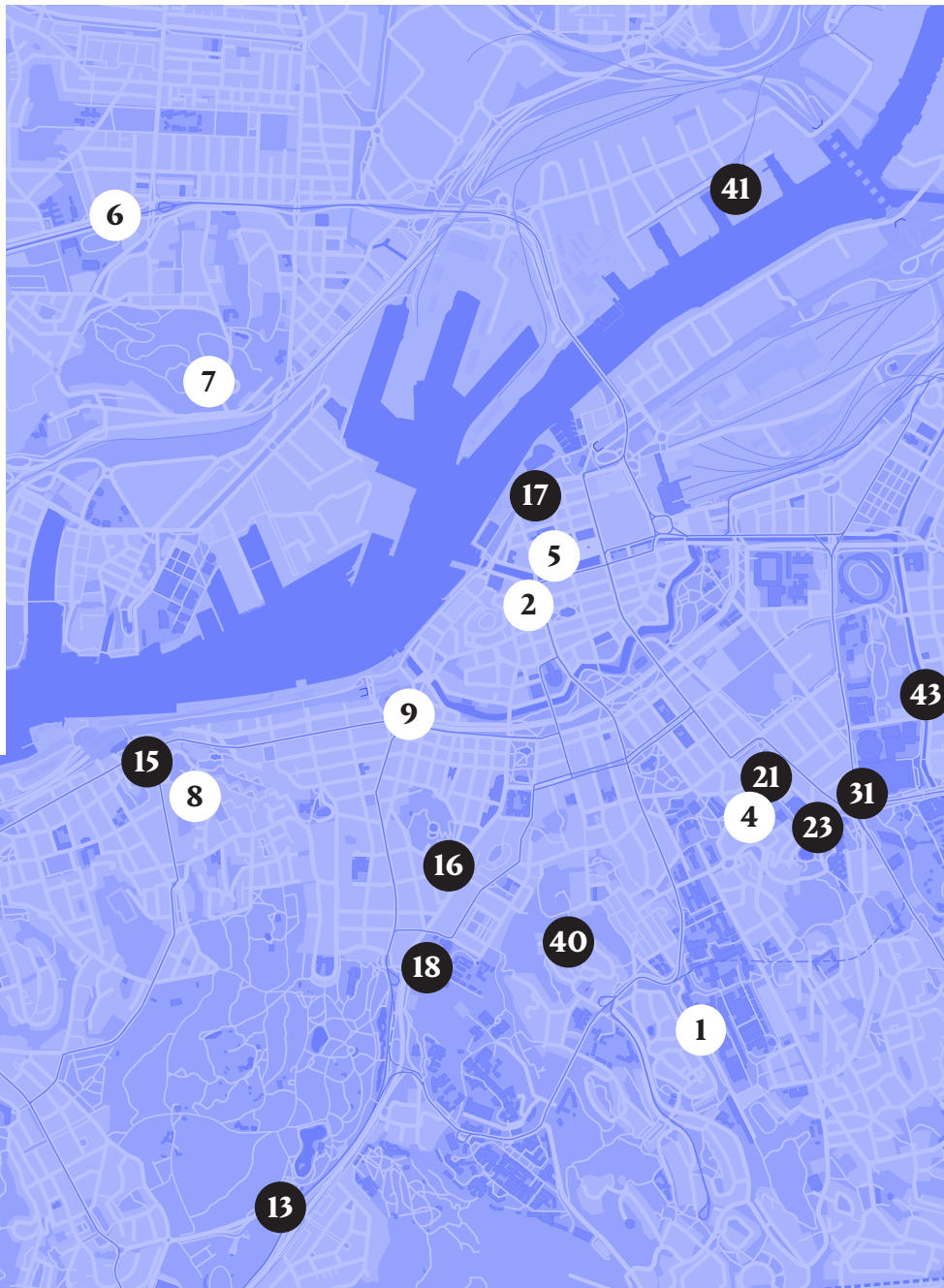
Saturday, 30 September at 1 pm: David Thurfjell, professor of religion at Södertörn University.

Vänersborg Konsthall
Debora Elgeholm *Syner i Norrland*



GIBCA

- ① Chalmers University Of Technology
Sven Hultins Gata 6, Gothenburg
- ② Elite Plaza Hotel
Västra Hamngatan 3, Gothenburg
- ③ Gamelestad - Hjällbo
Marieholmogatan 86, Gothenburg
- ④ Götaplatsen
Gothenburg
- ④ Göteborgs Konsthall
Götaplatsen, Gothenburg
- ④ Gothenburg City Library
Götaplatsen 3, Gothenburg
- ⑤ The Museum Of Gothenburg
Norra Hamngatan 12, Gothenburg
- ⑥ Hjalmar Brantingsplatsen
Gothenburg
- ⑦ Keillers Park
Gothenburg
- ⑧ Masthuggskyrkan
Storebackegatan 15, Gothenburg
- ② Musiclovers Records
Kyrkogatan 13, Gothenburg
- ⑨ Myrorna - Järntorget
Järntorgsgatan 19, Gothenburg
- ⑩ Röda Sten Konsthall
Röda Sten 1, Gothenburg



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- ⑮ Folkstaden
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Kastellgatan 10, Gothenburg
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Konstepidemins väg 6, Gothenburg
- ⑲ Galleri Sockerbruket
Sockerbruket 18, Gothenburg
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- ⑱ Konstnummet in Skärhamn library
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Fregatten 2, Stenungsund
- ㉙ Kulturhuset Fyren
Borgmästaregatan 6, Kungsbacka
- ㉙ Kungsbacka Konsthall
Borgmästaregatan 6, Kungsbacka
- ㉚ Långedprojektet
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- ㉛ Marika Hedemyr
Korsvägen 2, Gothenburg
- ㉜ Monica Funck
Torp 102 Hjærtum, Trollhättan
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Näs Slott, Näs Allé 3, Floda
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- ㊺ Vänersborgs Konsthall
Kungsgatan 15, Vänersborg
- ㊻ Öckerö Library
Sockenvägen 4, Öckerö
- ㊼ Outside the Town Hall
Järnvägsgratan 12, Lilla Edet

Visitor Information

Röda Sten Konsthall

Röda Sten Konsthall, the main venue of GIBCA, is located at the harbour entrance of Gothenburg and under the Älvsborg Bridge. It is one of the most original sites of the city, where urban splendour meets the Swedish west coast landscape. Röda Sten Konsthall is situated in an old boiler house now converted into a contemporary art gallery with a popular restaurant and bar.

Admission: 40 kr. Free entry under 26 years, 20 kr for students, unemployed and seniors.
Opening hours: Tuesday, Thursday and Friday 12 noon–5 pm, Wednesday 12 noon–8 pm and Saturday–Sunday 12 noon–6 pm
Address: Röda Sten 1, 414 51 Göteborg
Telephone: 031-12 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. The gallery was built in 1923 and is accommodated in a classicistic brick building at Götaplatsen, at the top of Avenyn. Approximately five exhibitions of contemporary art are on show here annually and every other year the art biennial is a returning guest.

Free admission
Opening hours: Tuesday and Thursday 11 am–6 pm, Wednesday 11 am–8 pm and Friday–Sunday 11 am–5 pm
Address: Götaplatsen, 412 56 Göteborg
Telephone: 031-61 50 40
Website: www.konsthallen.goteborg.se
Public transport stops: Berzeliigatan, Valand, Götaplatsen

Chalmers University Of Technology

Chalmers University of Technology was founded in 1829 conducting research and offering education in technology, science, architecture and maritime engineering and management. Ljussgården, an open inner courtyard with a high conical glass ceiling, can be found at the Department of Architecture and Civil Engineering located at Campus Johanneberg.

Free admission
Opening hours: Monday – Friday 8 am – 4.30 pm
Address: Chalmers Tekniska Högskola, samhällsbyggnadshuset, Sven Hultins gata 6
Telephone: 031-772 1000 (GIBCA)
Website: www.chalmers.se
Public transport stops: Chalmers, Sven Hultins plats

The Museum Of Gothenburg

The Museum of Gothenburg has a unique home – the Swedish East India Company building from the 1750s, a place where the channel connects to Göta älv. Our exhibitions tell the story of Gothenburg from prehistoric times to the present day – a trip through 12,000 years of history. In the museum, you can also find a café, restaurant, museum shop and children's playroom.

Free admission
Opening hours: Tuesday–Sunday 10 am–5 pm, Wednesday 10 am–8 pm
Address: Norra Hamngatan 12
Telephone: 031-368 36 00
Website: www.goteborgsstadsmuseum.se
Public transport stops: Brunnsparken, Domkyrkan

Gothenburg City Library

Gothenburg City Library is located at Götaplatsen, at the top of Avenyn. The library hosts collections of books and other media and there are also various reading places, a café and spaces for events and exhibitions. At the Gothenburg City Library the video exhibition *We're Saying What You're Thinking* is located on the lower, first and second floor.

Free admission
Opening hours: Monday–Friday 9 am–9 pm, Saturday–Sunday 10 am–6 pm
Address: Götaplatsen 3
Telephone: 031-368 33 00
Website: www.stadsbiblioteket.nu
Public transport stops: Berzeliigatan, Valand, Götaplatsen

Hjalmar Brantingsplatsen

Hjalmar Brantingsplatsen is one of the most important junctions for public transport at Hisingen – it is a place where thousands of inhabitants of the city pass and meet every day.

Free admission
Opening hours: 5 am–7 am and 2 pm–4 pm
Location: The artwork *Turkish Jokes* (1994) is located on a pole between the bus roads.
Public transport stop: Hjalmar Brantingsplatsen

Götaplatsen

Götaplatsen is the cultural heart of the city and is overlooked by the Gothenburg City Theatre, Gothenburg Museum of Art, Göteborgs Konsthall and Gothenburg Concert Hall. In the centre of the square stands Poseidon, who represents the symbol of Gothenburg.

Public transport stops: Valand, Götaplatsen, Berzeliigatan

Masthuggskyrkan

Those who manages to reach the top of Masthuggsberget will enjoy a far-reaching view over the city of Gothenburg. This is where Masthuggskyrkan is located. With its beautiful national romantic architecture, the church is one of the most visited attractions in Gothenburg.

Free admission
Opening hours: Monday–Friday 9 am–4 pm
Address: Storebackegatan 15
Telephone: 031-731 92 50
Website: <https://www.svenskakyrkan.se/masthugg/masthuggskyrkan>
Public transport stop: Stigbergstorget, Fjällskolan

Elite Plaza Hotel

The splendid Elite Plaza Hotel is the only five-star hotel in Gothenburg, located by Domkyrkan.

Free admission
Opening hours: Only available upon prior reservation for these dates: 9–16/9, 19/9, 23/9, 30/9, 7/10, 14/10, 21/10, 28/10, 4/11, 11/11 and 18/11. Book by sending an email to debriefingsessions@gibca.se. See website for updated information and available times www.gibca.se
Address: Västra Hamngatan 3
Telephone: 031-720 40 00
Website: www.elite.se/sv/hotell/goteborg/plaza-hotel
Public transport stop: Domkyrkan

Musiclovers Records

Musiclovers Records, established in 2012, is a record shop with both new and vintage vinyl records. Located on the street parallel to its "Big Sister" Kungsgatan, it is just next door to Kafé Höga Nord and several other small shops.

Free admission
Opening hours: Monday–Friday 11 am–6 pm, Saturday 10 am–5 pm
Address: Kyrkogatan 13
Telephone: 073-397 36 49
Website: www.musicloversrecords.wordpress.com
Public transport stop: Domkyrkan

Myrorna – Järntorget

Myrorna is the largest secondhand chain in Sweden with stores all over the country. The store at Järntorget has four floors offering various gadgets, books and furniture as well as clothes and retro shoes.

Free admission
Opening hours: Every day 10 am–7 pm
Address: Järntorgsgatan 19
Telephone: 031-701 89 32
Public transport stop: Järntorget

Gamlestaden – Hjällbo

The artwork *Wheredolendandyoubegin* by artist Shilpa Gupta is installed on the roof of an industrial building on Marieholmsgatan 86. You can see the artwork from trams 4, 8 and 9 between Gamlestadstorget and Hjällbo.

Keillers Park

Keillers Park at Ramberget is an important site for Maddie Leach's project *The Grief Prophecy*. This is the site where the notorious murder of Josef Ben Meddour took place in 1997.

Public transport stop: Wieselgrensplatsen

Practical Information

Accessibility

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

For information about the accessibility of other exhibition venues, see the website of each specific venue.

Social Media

Updates and further information about the biennial can be found on Facebook (facebook.com/GIBCA) and Instagram ([gibca2017](https://instagram.com/gibca2017)). Please feel free to use our hashtag [#gibca2017](https://twitter.com/gibca2017)

Contact details GIBCA

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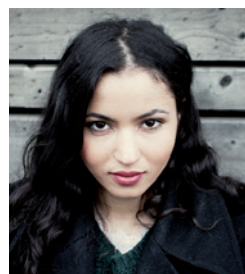
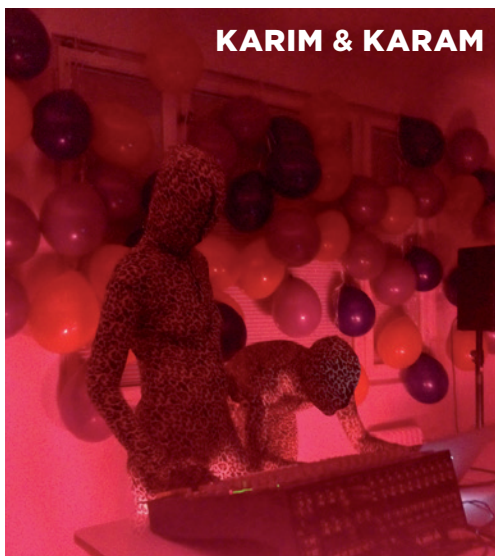
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Ioana Leca

Project Coordinator

Ola Carlsson

Art Direction and Graphic Design:

Leon&Chris

Curatorial Assistant:

Winke Noppen

Project Manager GIBCA Extended

and Art Educator:

Emelie Storm

Art Educators:

**Amanda Eriksson, Linda Magnusson,
Kjell Caminha och Behjat Omer**

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Information Officer:

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Carl-Henrik Andersson

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EDITORIAL STAFF

Publication Director:

Mia Christersdotter Norman,

Text Producer:

Cecilia Gelin

Editorial Coordinator:

Stina Edblom

Copy-editing English/Swedish:

Astrid Trotzig

Translation:

Gabriella Berggren (sv-eng),

Ylva Gisslén och

Magnus Nordén (eng-sv)

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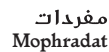
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