



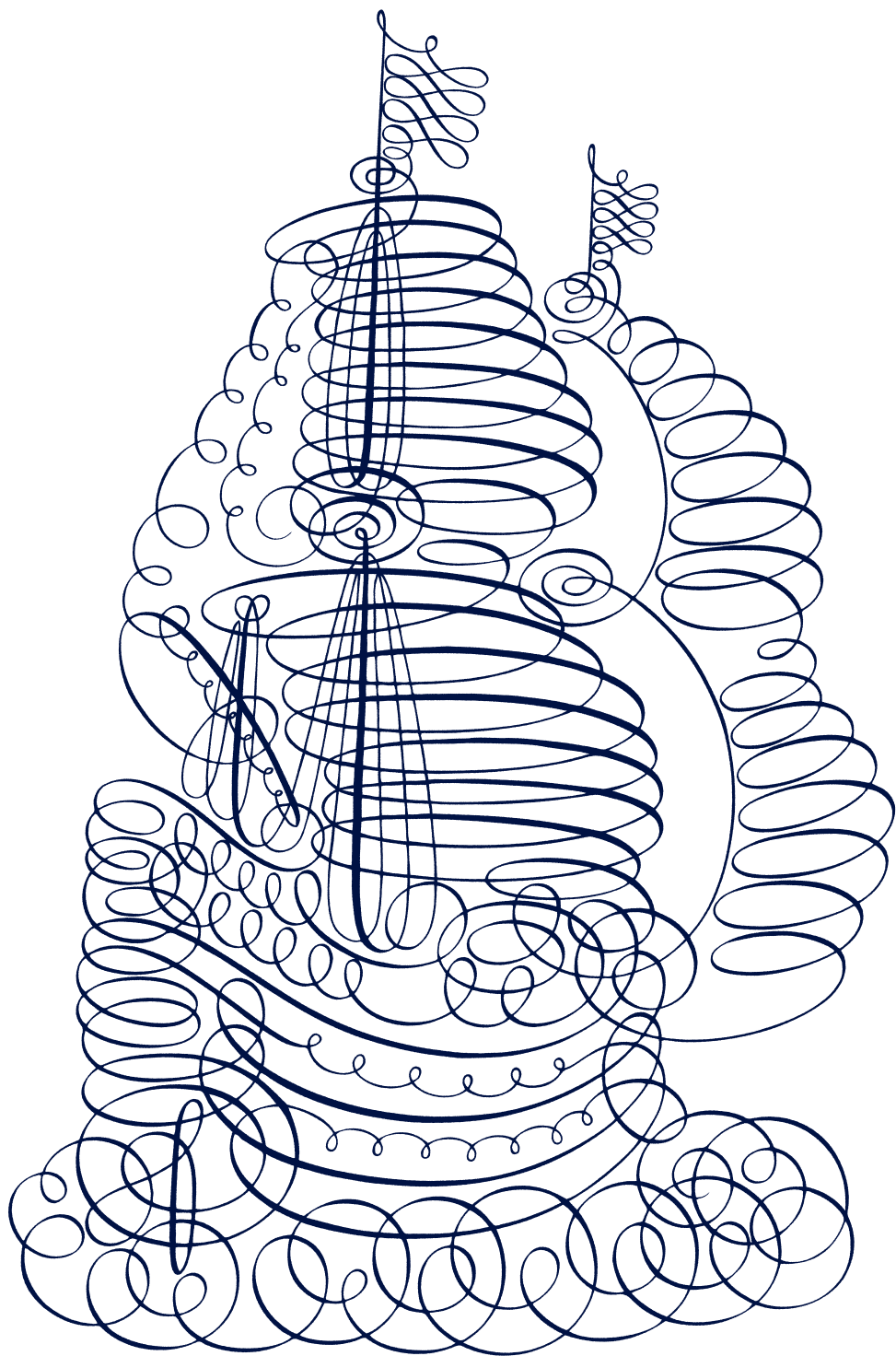
English

5.6—4.9—21.11 2021

THE GHOST SHIP AND THE SEA CHANGE

11th edition of Göteborg International
Biennial for Contemporary Art

Introduction to the artworks
Röda Sten Konsthall



THE GHOST SHIP AND THE SEA CHANGE

11th edition of Göteborg International Biennial for
Contemporary Art

Part One: June 5–August 22

Artists: Michael Baers, Evan Ifekoya & Ajamu X, Damla Kilickiran, Susanne Kriemann, Anna Ling, Ibrahim Mahama, Silvano Lora, Hira Nabi, Daniela Ortiz, Manuel Pelmuş, Tabita Rezaire, Jessica Warboys.

Documentation of artistic proposals for *Possible Monuments?*

Hanan Benammar, Aria Dean, Ayesha Hameed, Runo Lagomarsino, Fatima Moallim, Daniela Ortiz, Jimmy Robert.

Exhibition architecture: Kooperative für Darstellungspolitik.

Venues: Röda Sten Konsthall, Franska Tomten, online & offsite.

Part Two: September 4–November 21

Adding works by: Meira Ahmemulic, Henrik Andersson, Ariella Aïsha Azoulay, Gaëlle Choisne, Benjamin Gerdes, Cecilia Germain, Unni Gjertsen, Ayesha Hameed, HAMN (Nasim Aghili & Malin Holgersson), Salad Hilowle, Conny Karlsson Lundgren, Oscar Lara, Marysia Lewandowska, Erika Arzt & Juan Linares, Fatima Moallim, Jonas (J) Magnusson & Cecilia Grönberg, Pedro Neves Marques, M. NourbeSe Philip, Pia Sandström, The Situationist International, Shanzhai Lyric & Solveig Qu Suess, Lisa Tan, Lisa Torell, Alberta Whittle.

Venues: Konsthallen Blå Stället, Göteborgs Konsthall, Franska Tomten, Museum of World Culture, the Garden Society of Gothenburg, Röda Sten Konsthall, Risö, online & offsite.



Photo: Edvin Johansson

Welcome to the Göteborg International Biennial for Contemporary Art!

In 2021 we celebrate the 20th anniversary of our very first edition! The biennial is a contemporary art project established in 2001 by the Cultural Committee of the City of Gothenburg, and since 2006 it has been organized and developed by Röda Sten Konsthall.

A platform for the discussion and making of contemporary art, every other year the biennial takes the

form of an art festival made up of several exhibitions and programs at established cultural institutions and public spaces in Gothenburg.

For each of its editions, the biennial invites in internationally practicing curators to engage in a dialogue with the city of Gothenburg, its citizens, people interested in art, and artists around the globe. For each biennial Swedish and international artists present existing as well as newly produced site-specific artworks that respond to the curator's thematic proposal and that are developed

in collaboration with the biennial organization. In our ten previous editions, we have collaborated with 21 curators and more than 250 artists. For the eleventh edition of the biennial, coinciding with the 400th anniversary of Gothenburg's founding, the biennial has collaborated with curator Lisa Rosendahl, whose curatorial proposal you will discover across the different venues from June through November 2021.

To celebrate the city, this biennial edition spans twenty-two weeks and opens in two parts, in June and in September, transforming along the way.

The first part of the project is hosted by Röda Sten Konsthall and at Franska Tomten (currently Packhusplatsen). Starting in September, artworks are presented both online and throughout the city at Konsthallen Blå Stället, Göteborgs Konsthall, Franska Tomten, the Museum of World Culture, the Garden Society of Gothenburg and Röda Sten Konsthall.

The biennial app (GIBCA) acts as an exhibition space for a series of sound works connected to different places in Gothenburg and a tool we recommend

for organizing your visit around the city.

Through workshops, seminars and talks, visitors and art practitioners are invited to engage in a dialogue in the exhibition spaces and online. Art programs for children and youth, as well as workshops and tours in all the exhibition spaces of the biennial, are available for organized groups and individual visitors. You can find more information about the program on our website, www.gibca.se.

It is a pleasure and a privilege to be able to welcome you to the biennial exhibitions!

INTRODUCTION

Curator Lisa Rosendahl

The eleventh edition of the Göteborg International Biennial for Contemporary Art is conceived in response to the 400-year anniversary of the founding of the city of Gothenburg. *The Ghost Ship and the Sea Change* relates to the historical layers of the city, asking how different ways of narrating its past might affect its future. Located at the intersection between the historical and the fictive, the biennial explores artistic practice as a method of critical historiography and change.

Franska Tomten (currently Packhusplatsen), a plot of land in the city's harbor that in 1784 was exchanged for the Caribbean island of Saint Barthélemy as part of a trade deal between Sweden and France, is used as the narrative point of departure for the biennial. How might it change the way we think about Gothenburg if we look at the city from the perspective of this particular plot of land and its colonial history? Until the 1840s, Saint Barthélemy was governed by a Swedish administration

as a hub for the transatlantic slave trade. In 1878 it was sold back to France. Reflecting on this history through the buildings and activities that occupy Franska Tomten today—a court of law situated in a former shipping palace, a casino, and a museum of migration housed in the harbor's historical customs house—the past is made visible as an ongoing present. The interrelated flows of goods, bodies, capital, and ideology connected to the site span centuries and geographies: just as the writing of law is historically bound up with regulations of international trade, the global circulation of capital is directly connected to contemporary routes of migration.

Through the artworks, the biennial traces this plot outwardly from Gothenburg Harbor to where it meets other places, voices, and histories. Taking the form of a polyvocal and multi-sited narration, it suggests that a city founded on transnational relationships can only become legible by looking at other places as well.



Colonial ideology established racism, sexism, and the destruction of nature as the new world order that has come to define the past 500 years. In this process, the discipline of history was used as an imperial tool, drawing boundaries between the past and the present and making other ways of telling about the world seem marginal or fictional. In the biennial, the artworks offer different possibilities for historical narration, making space for critical fabulation and counter-histories.

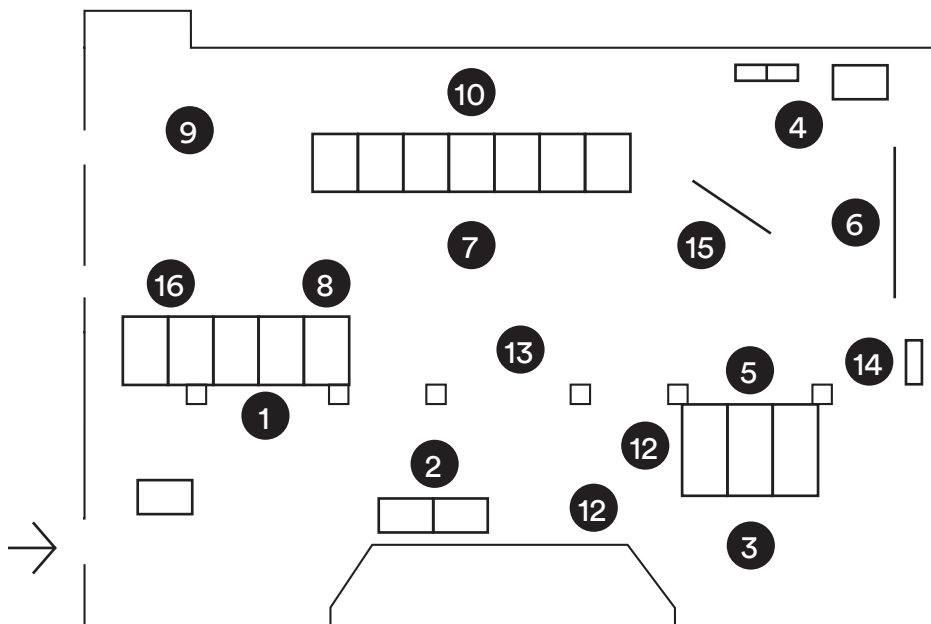
The double title of *The Ghost Ship and the Sea Change* refers to the necessity of both honoring the ghosts of the past and finding ways to move

beyond them—to acknowledge the violence and begin processes of repair. The exhibition architecture at Röda Sten Konsthall references the West Indies-bound frigate *Havmanden*, which was shipwrecked outside Gothenburg in 1683. Staged as a metaphorical replica of this ship, it represents how the past continues to frame the present, but also how the ruins of history can be re-purposed. Opening in June to coincide with the anniversary of Gothenburg’s founding, additional artworks will be added starting in September, reshaping the initial exhibition and extending the biennial across further venues and public spaces throughout the city.

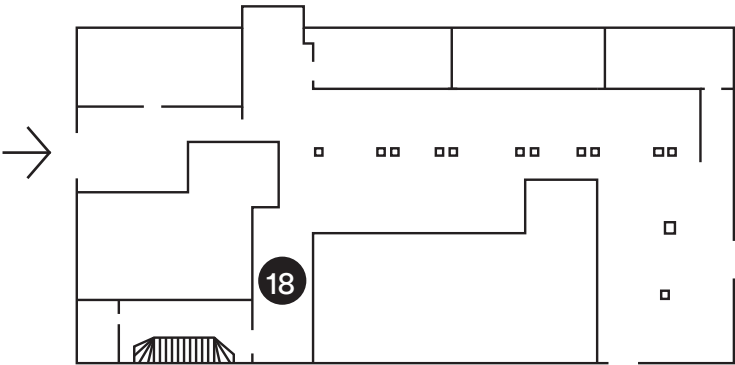
RÖDA STEN KONSTHALL

1. Hira Nabi
2. Silvano Lora
3. Michael Baers
4. Historiskt material (iron)
Historiskt material (tree)
5. Tabita Rezaire
6. Jessica Warboys
7. Anna Ling
8. Daniela Ortiz
9. Damla Kilickiran
10. Susanne Kriemann
11. Evan Ifekoya & Ajamu X
12. Benjamin Gerdes
13. Gaëlle Choisne
14. Cecilia Germain
15. Alberta Whittle
16. Marysia Lewandowska
17. Ayesha Hameed
18. Possible Monuments?

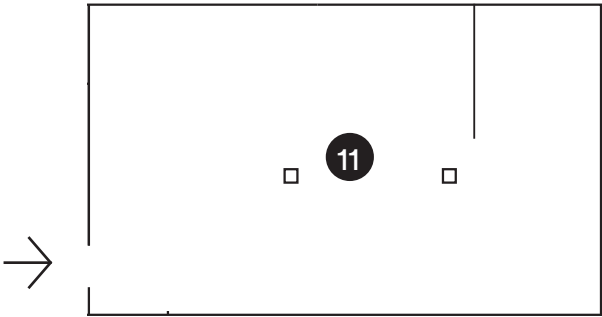
Second Floor



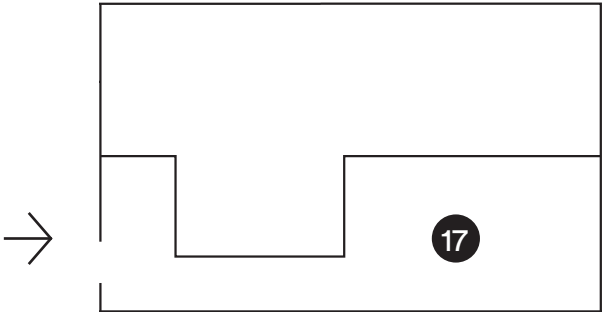
First Floor



Third Floor



Fourth Floor



All That Perishes at the Edge of Land

2019

Video

30 min 32 sec

Courtesy the artist

In Hira Nabi's film, documentary meets magical realism. We see how the container ship *Ocean Master* arrives in Pakistan. Ships from all over the world end up at the Gadani shipbreaking yard to be disassembled. The work is both dangerous and badly paid. As the ship is broken apart piece by piece, the workers recall the families and villages they have left behind. Their life by the polluted shoreline is precarious: "Our wages prevent us from dying, but don't allow us to live either." The ship itself is also given a voice. The dialogue between her and the workers moves between dreams, hope, fear, and death. Seen from the perspective of Gothenburg, the film can also be understood as an inverted portrait of what was once Sweden's most prominent ship-building city. How does our understanding of history change when told from the other side of the ocean?

2 SILVANO LORA

Crossing the Ozama River in Remembrance of the 500 Years of Indigenous Resistance in the Americas

1992

Reproductions of photographs documenting the action, text

Courtesy Quisqueya Lora and Fundación Taller Público Silvano Lora, Santo Domingo

In 1992, for the 500-year anniversary in Santo Domingo of Christopher Columbus's arrival in the Americas, a full-scale replica of his ship was built to celebrate the occasion. The colony of Santo Domingo on the island of Hispaniola was the first permanent European settlement in the region. Wishing instead to bring attention to the plight of the indigenous people who had suffered the conquest, artist Silvano Lora (1931–2003) performed a counter-action. Together with the craft artist Pachiro, Lora carved a canoe using traditional indigenous materials and techniques. The two artists paddled across the Ozama River, interrupting the path of Columbus's ship.

3 MICHAEL BAERS

Invisibility Chronicles: Part One

2020–ongoing

Newspaper, Euro-pallet, works on paper

Dimensions variable

Courtesy the artist and After the Butcher, Berlin

Presentation with support from ifa (Institut für Auslandsbeziehungen)

Invisibility Chronicles, Part One narrates the true story of the *FSO Safer*, a Yemeni oil tanker currently stranded in the Red Sea with a cargo of 1.1 million barrels of crude oil. Calling it “a ghost ship, a hostage ship, a bomb ship or ship-bomb,” Baers shows how the vessel is part of a complex set of mechanisms dictated by geopolitical interests. The story of the ship connects colonial pasts with contemporary geopolitical brinkmanship and a threat of environmental catastrophe reaching far into the future. In the work, the specific story becomes a vehicle for asking broader questions about historiography and public visibility: Why do some conflicts and situations become well-known in Western civil society while others remain obscure, and what consequences arise when certain stories fall out of the media’s hegemonic narration of the world?

4 HISTORICAL MATERIAL: IRON

Sweden's iron industry played a central role in European colonialism, the transatlantic slave trade, and the emergence of the capitalist system. Swedish iron was a key product for the Caribbean plantation economy. It was used as a trade commodity in the African slave trade and in the manufacture of weapons, chains, and ships. Iron was extracted from mines from Uppland to Tornedalen and shipped out to the world, often via Järntorget (Iron Square) in Gothenburg. The economic prosperity and expertise generated by the production of metals in Sweden during the seventeenth and eighteenth centuries laid the foundations for the modern steel industry and the welfare state. The pictures show mines, ironworks, and manor homes in Sweden and Sápmi between 1660 and 1850 and were made by artists such as Erik Dahlbergh, Claes Tamm, and A. F. Skjöldebrand. The fountain known as *De Fem Världsdelarna* (*The Five Continents of the World*) was made by Tore Strindberg and dedicated in 1927 to mark the spot on Järntorget where the scale used to weigh iron stood from 1785 until 1892.

The pictures come from Jernkontoret, an iron industry association, and Wikipedia.

4 HISTORICAL MATERIAL : CULTURALLY MODIFIED TREES

Sweden's exploitation of Sápmi, the northernmost reaches of the country, and the displacement of the Sámi people's culture by the forestry and mining industries is a manifestation of the same colonial ideology seen in other parts of the world. And the two are linked: the iron extracted from the North was used in colonial expansion in the South. The pictures show culturally modified trees in Sápmi. Unique trees like these are to be found in protected forests in the north of Sweden, as well as in other parts of the world with indigenous populations and a colonial history. The markings were significant indicators in the landscape of the Sámi culture and can be dated back to the seventeenth and eighteenth centuries. They were used to indicate directions or to mark boundaries and sacred sites. A lack of formal protection and respect for Sámi cultural heritage in forest landscapes is representative of Sweden's oppression of the Sámi people, which continues in modern times and have meant that many traces of their cultural history have been lost. The tree with the face was felled in the 1970s, and the part with the markings turned over at that time to the Silver Museum in Arjeplog.

Photographs and source materials: Professor Lars Östlund, Swedish University of Agricultural Sciences, Umeå/The Silver Museum in Arjeplog.

5 **TABITA REZAIRE**

Sorry for Real

2015

HD video with sound

16 min 58 sec

Courtesy the artist and Goodman Gallery (South Africa)

In *Sorry for Real*, Tabita Rezaire questions the function of narratives of reconciliation in relation to structures of oppression. The video starts with an incoming call from “the Western World.” A hollow, automated voice calls out the crimes of Western culture in the form of an apology. Historical injustices such as slavery, colonialism, and the stealing of land and resources are acknowledged. But what is the actual purpose of asking for forgiveness when the culture of exploitation is continued through contemporary capitalism, white supremacy, and hetero-patriarchy? The work invites us to reflect on the power dynamics created by symbolic gestures of reconciliation, such as apologies, and whom they really benefit. Rezaire humorously portrays the false sense of progress and feelings of pre-empted anger created by the mechanisms of apology and forgiveness, encouraging us instead to imagine real processes of change.

6 JESSICA WARBOYS

Sea Painting, Atlantic

2021

Canvas, mineral pigment

Dimensions variable

Courtesy the artist

Warboys' ongoing series of sea paintings are made at different locations where land meets sea. Large raw canvases are submerged in the sea before being pulled ashore, where mineral pigments are applied directly onto the sea-soaked canvas. As the canvases are dragged to and from the waves of the sea to the beach, creases and folds capture traces of movement. The process alludes to ritual, performance and landscape painting. As the waves, wind and sand spread the pigments across the canvas, each painting becomes a record of a particular place and time. The paintings at Röda Sten Konsthall were made in summer 2021 at the edge of the North Sea in the Atlantic Ocean.

Zostera marina (ålggräs) #1-5

2021

Ink on linen

145 × 200 cm each

Courtesy the artist and Elastic gallery

The history of a city is often told from the point of view of human activities and perspectives. But the conditions for human life are interwoven with other organisms that are seldom ever mentioned. Ling's paintings are based on photographs of eelgrass meadows outside the island of Tjörn taken from above the surface of the sea and looking down toward the bottom. The transparent layers of ink wash capture the feeling of looking down into the billowing masses of eelgrass blades. Ling's interest in eelgrass began with her ruminations over why there were no longer as many fish in the waters she had fished as a child. One of the causes turned out to be the fact that most of Bohuslän County's eelgrass meadows, which are often referred to as "the nurseries of the sea," had disappeared due to over-fertilizing and development. For some time, the county administrative board and scientists have been working to protect and reestablish the eelgrass meadows, a time-consuming effort because the grass must be replanted by hand, one shoot at a time, using scuba divers.

The Empire of Law

2018–2019

Video with sound

30 min

Courtesy the artist

The film *The Empire of Law* critically analyses the relationship between law, justice, and colonialism. Ortiz uses the architecture, history, and context of two law courts—the Brussels Palace of Justice in Belgium and a replica of the same building, the Palace of Justice in Lima, Peru—as her starting points. She examines the role of the legal system in legitimizing colonialism, showing how historical injustices are continued in the present through extractivist, racist, and neo-colonial global structures. The result, according to Ortiz, is a European “empire of law,” rooted in colonialism, in which justice for the colonial territories and racialized people can never be found.

Daniela Ortiz will stage an action by the Delaware Monument at Stenpiren during autumn 2021. Please visit gibca.se for more details.

On Sense and Glyphs

2021

Aluminum rulers, stand, drawing in salt on the floor

Dimensions variable

Courtesy the artist

Presentation with support from OCA (Office for Contemporary Art Norway)

The ongoing series *On Sense and Glyphs* grew out of artist Damla Kilickiran's insight that the square-edged ruler is not a neutral tool, but instead represents a world view based on fixed value relationships. The rulers we see here were made by the artist herself based on motifs found in her drawings and executed in a kind of psychographic state through which the body's inner imagery is given expression. Creating tools that are based on one's own body rather than an external logic opens the door to other ways of seeing and navigating. In Kilickiran's drawings, lines that would have remained parallel in Euclidean geometry are allowed to meet. Salt is considered by many cultures to have cleansing and protective qualities. It is also used for paranormal purposes, such as keeping out spirits or indeed creating space for them. The drawings on the floor will eventually dissolve, but they will be recreated during the course of the exhibition, like incantations or magical formulas.

Mngrv (polymersday)

2021

Archival inkjet prints, gum transfer prints with marine plastics, pigments

Framed diptychs, 53 × 78 cm each, unique

Courtesy the artist

Presentation with support from ifa (Institut für Auslandsbeziehungen)

Kriemann has photographed mangrove forests in Southeast Asia entangled with plastic waste and oil spills. When making the final prints, the artist incorporates debris and oil collected from the places where the photographs were taken. The work explores how climate change and environmental pollution blur the boundaries between nature and culture. Growing at the edge between sea and land, the mangroves create sensitive ecosystems that change with the tidal flows. Kriemann's images too inhabit an uncertain terrain—between photographic representation and material testimony. The imprints of the waste on the photographic paper appear concrete and ghostly at the same time, just as the plastic waste of consumer culture will inevitably come back to haunt us for generations to come.

11 EVAN IFEKOYA & AJAMU X

Ritual Without Belief

2018

Sound installation

Dimensions variable

Courtesy the artists

Evan Ifekoya describes their 6-hour sound work as “a black queer algorithm across generations, locations, and political affiliations.” The installation explores how to create conditions for polyvocality. The soundtrack combines underwater and inner body sounds with vocal samples embodying and channeling other voices drawn from literature, theory, and music, as well as conversations with friends and intimate thoughts and reflections. A gray-scale ocean covers the floor, arching up in waves at either side of the gallery. The ocean is imagined as a site of transformation, where the cyclical nature of life and death is a rhythm reproduced in every wave and breath as well as across time. The balloons allude to The Loft, an LGBT club night started in New York in the 1970s. They also speak to the notions of time and decay, deflating and changing how the work is experienced over the duration of the exhibition. The photographic work *Bodybuilder with Bra* (1990) by artist Ajamu X is included in the installation as a further gesture of intergenerational dialogue and community building.

12 **BENJAMIN GERDES**

Det är ju alltid ett jättejobb att hålla ihop ett kollektiv

2021

Video with sound, 43 min

Courtesy the artist

With the support of the U.S. Embassy in Sweden

From 2016 until 2019, a highly public conflict raged between the Swedish Dockworkers Union and the employer APM Terminals in the Gothenburg container port. From the workers' perspective, the dispute, which led to a national strike and lockouts in ports across Sweden, was about working conditions and opportunities for influence in the workplace. In Gerdes's film, the dockworkers reflect on the conflict two years later, and also on how working in the harbor impacts their relationships with family and friends. In contrast to most of the media reports about the negotiations, Gerdes's film features the workers' personal stories. An underlying theme is how the specific conflict illuminates the tension between a local struggle for democracy and justice and the global system and infrastructures that encompass jobs in the harbor through multi-national corporations and flows of goods.

Glass Port

2021

Video without sound, 5 min

Courtesy the artist

The international networks that transport goods and data are central to our daily lives, but they are seldom seen by the public. Gerdes's video compares the activities on Gothenburg's loading docks, which are invisible to the public, with the daily floods of people streaming through the historical harbor district around Stenpiren, and sets these hubs in relation to other logistics sites, such as data centers and sorting facilities. The film brings together animations and simulations with documentary images. The words on the screen ask the public to consider the complex and overlapping systems and processes that play out on the sea: the infrastructure of Internet wiring beneath the surface, the container shipping companies, and the life and work of humans and animals. An underlying theme is how we encounter these global relationships on the local level, such as in passenger ferries and the development of new housing developments in coastal areas.

Temple of Love – To Be Ascetic (Tolalito)

2021

Concrete wire mesh, hand-painted flags, pool with bricks and water, lingam stone.
Dimensions variable

Courtesy Studio Gaëlle Choisne
Presentation with support from Institut Français de Suède

This installation is the most recent iteration of Choisne's ongoing project Temple of Love, which is inspired by Roland Barthes's book *A Lover's Discourse: Fragments*. Choisne's project explores love as a form of resistance and a catalyst for courage and transgression. Each iteration refers to a chapter in Barthes's book. Constructed as spatial and sculptural arrangements, the Temple of Love installations offer a delicate balance between shelter and confinement, and between the organic and the artificial. The flags were inspired by political banners used during elections in Haiti and were made in Port-au-Prince by the graphic designer James Ford Auguste. The bricks reference those used as ballast by Northern European ships deployed in the triangular trade. In the center of the pool is a lingam stone, which holds healing properties and the ability to protect against bad energy.

A Mermaid's Tears Are Always Blue

2021

Mixed media: artist's book, cyanotypes on glass, sound

Cecilia Germain thinks of the sea as an archive: unstructured, always in flux, but at the same time permanent and eternal. Information flows over, under, or in the fluctuating masses of water, but it never disappears. The world's seas hold a great deal of pain in reserve: true histories of power and violence, but also tales of resurrection, redemption, and utopian fantasies that give us hope and strength. In this piece, Germain seizes on facts and fictions within an Afrocentric paradigm. She brings to the surface stories from the archive of the sea and weaves together transatlantic experiences and memories with other places and people on land.

RESET

2020

Video with sound

32 min

Handmade quilted blankets, second-hand furniture

Courtesy the artist. Commissioned by Forma Arts and Frieze.

Filmed across Barbados, South Africa, and the United Kingdom, *RESET* is a poetic contemplation of the need and potential for change through individual, collective, and planetary struggle and recuperation. The film explores timely questions relating to personal healing and the cultivation of hope in hostile environments, such as the present global pandemic, colonialism, and climate change. Informed by the writings of queer theorist Eve Kosofsky Sedgwick, the film interweaves inner experience with outer political and natural landscapes, striking a balance between grief and reflection, empathy and desire.

16 **MARYSIA LEWANDOWSKA**

Dismantling the Faculty of Law

2021

4K video with sound

Polish with English subtitles

19 min 29 sec

Courtesy Galeria Miejska Arsenal, Poznań, Poland

The film reflects on the tool of law and how it shapes our lives, however unequally. Set as a close observation of the Faculty of Law in Poznań, where Lewandowska's great grandfather taught for many years, the work explores his legacy and its moral foundations through a poetically scripted voice. While looking for an absent legislator, the female protagonist comes across material traces of the legal apparatus, as she navigates the physical coordinates of a "soulless" law with no one available to take responsibility or be held accountable. Questions and reflections on how the legal code is used to make certain events appear and disappear reverberate through the empty hallways, implicating the misuse of law as a source of violence. The search for tenderness signals the work's commitment to a wider debate on the role of justice in a deeply divided world. As the impartiality of the law shows itself to be both utopian and cruel, her plea creates a longing for alternative measures through which justice can be served.

Two Ships

2021

5.1 sound

7 hessian textiles dyed in turmeric, cinnamon, cacao, coffee, barbary fig, soaked in the Thames and rusted with Iron

Composition and sound design by Mhamed Safa

Textile support by Natasha Eves and Andia Newton

Voices by Ayesha Hameed and Theodor Ringborg

Presentation with support of Embassy of Canada to Sweden.

The installation references the twin city plans and canal systems of Gothenburg and Batavia (Jakarta)—both built by Dutch city planners in the 1620s—and the 1852 hurricane that struck Saint Barthélemy during Swedish colonial rule. In the work, the colonial trading histories of the three places are interwoven by evoking the winds moving through them, carrying ships, slaves, seeds, and storms. The narrator reflects on the ecological manifestations of colonial violence, connecting the historical commodification of nature with contemporary environmental disaster. The textiles, whose color and scent will fade with time, are printed with pigments from plants and spices used as colonial commodities. The soundscape references two historical trade ships that were deployed by Scandinavian East and West India Companies, caught in storms, and shipwrecked outside Gothenburg.

18 POSSIBLE MONUMENTS?

Artistic proposals by: Hanan Benammar, Aria Dean, Ayesha Hameed, Daniela Ortiz, Runo Lagomarsino, Fatima Moallim and Jimmy Robert.

For the project *Possible Monuments?* seven artists with different backgrounds and practices were invited to respond to Franska Tomten, now Packhusplatsen, a site in Gothenburg harbour with connections to Sweden's colonial administration of the Caribbean island Saint Barthélemy. The artists were asked to reflect on if and how the history of this place should be the subject of a public monument.

The project addresses the need of remembrance and memorialization in honour of the victims of colonialism and its contemporary consequences, such as structural racism and global injustice. Inviting artists to respond in the form of a proposal is a way to sustain a public conversation on these topics and test ideas for future possible monuments.

Possible Monuments? is part of the biennial's series of public discussions and artistic interventions connected to Franska Tomten that began in 2019. The project asks what role contemporary art can play in critically re-reading and making Sweden's colonial history publicly visible. It also discusses the role of public art and monuments today. Should old monuments connected to exploitative actions be dismantled and new ones be built? For whom and by whom should such monuments be made? Has the digital age changed our relationship to memorial culture, replacing physical monuments with immaterial and time-based mediums like sound, performance and digital platforms?

Thanks to Magdalena Malm, Annika Enqvist, Rebecka Katz Thor and Andria Nyberg.

Possible Monuments? was organised by Göteborg International Biennial for Contemporary Art in collaboration with Public Art Agency Sweden. An online seminar discussing the proposals took place on 26 November 2020 and can be viewed at www.possiblemonuments.se

PARTNERS

GIBCA is arranged by Röda Sten Konsthall

Main funders



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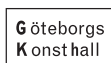
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