

Tensta Museum on the Move
Galerija Nova, Teslina 7 in Zagreb,
16.12 2013–15.2 2014





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Petra Bauer, Thomas Elovsson & Peter Geschwind, Järvaprojektet, Livstycket, Meron Mangasha & Senay Berhe, Adam Taal

Curated by Maria Lind, director of Tensta konsthall, Stockholm

Tensta Museum on the Move is an extension of the exhibition **Tensta Museum: Reports from New Sweden**, which takes place at Tensta konsthall, Stockholm, 26 October 2013–18 May 2014. Tensta Museum is about history and memory in Tensta, a suburb of Stockholm dominated by a large late-modernist housing estate, both in relation to the place and to the people who live and work there. Some forty artists, architects, local associations, performers, sociologists, cultural geographers, philosophers, and other practitioners address the past in artworks, research projects, seminars, and guided walks. In Zagreb, eight contributors to the exhibition at Tensta konsthall present work from, or related to,

share space with iron-age graves, rune stones, one of the Stockholm region's oldest churches from the 12th century, a famous baroque chapel, and a former military training area from the early 20th century, which is now a protected nature reserve. Stockholm is one of Europe's most segregated cities and among the around 19,000 people living in Tensta today, roughly 90% have a trans-local background, many from the Middle East and North Africa. This means that the collective memory of Tensta splits at numerous angles; it also means that tensions and conflicts erupt around questions of "whose history?" and "whose heritage?"

Tensta Museum: Reports from New Sweden also touches upon the concept of cultural heritage and the complicated matter of how it is used in Sweden and elsewhere in Europe today.

Just as the struggle for collective memory can be liberating, it can also exclude certain people and even lead to war. A preoccupation with the past is fundamentally ambivalent. And yet it is impossible to deny the close bonds between a new "respect" for history – both real and imaginary – and the sense

the larger version of Tensta Museum. At the same time, the participants in Tensta Museum report on the condition of Tensta today as a concrete image of what can be described as the New Sweden – a Sweden that must be understood very differently than it was several decades ago. This is a Sweden containing people of vastly different backgrounds, where economic and social divides are intensifying drastically. According to a new report by the Organisation for Economic Cooperation and Development, of all of the thirty-four member states of the OECD, income gaps in Sweden are increasing the most rapidly.

In their contributions to Tensta Museum, some of the invited participants will also be looking forward and proposing future scenarios.

Tensta is an unusually multi-faceted and complex place. Its most tangible feature is a large, late modernist housing area built in 1967–72 as part of the Million Programme, a nation-wide scheme by which one million housing units were constructed between 1965 and 1974.

Tensta is one of the biggest and most well-known Million Programme areas. In Tensta, nearly six thousand dwellings

of belonging, collective consciousness, memory, and identity promised by shared memory. With the concept of "cultural heritage"

as a thematic point of departure, Tensta Museum: Reports from New Sweden examines what it actually means when the public debate concerning memory and history is replaced by a preoccupation with memory and "heritage." This is also a question of what it means for extreme right-wing organisations and parties – and fascists in particular – to claim rights of interpretation over the idea of national heritage.

Tensta Museum: Reports from New Sweden offers a richly contrasting quilt stretching across seven months, in which manifold interests and forms of expression narrate the past, present, and future. For this reason, Tensta konsthall is playing at being a museum in order to produce the authority necessary for discussing history, but also to indicate a desire for stability, continuity, and seriousness in such discussions. It is a self-institutionalizing gesture that should be seen in light of a need for Tensta konsthall, a private foundation founded in 1998 by a group of local artists and social workers aided by

a regeneration scheme instigated by the city of Stockholm, to become itself more stable and continuous. In fact, Tensta konsthall has been run more like a project than an institution since it began. This is a condition that is shared by among others WHW and Galerija Nova.

Tensta Museum on the Move deals with history and memory in Tensta more indirectly than directly. Thomas Elovsson & Peter Geschwind's model of a 1969 brutalist pavilion in Peterlee, a so-called New Town in England, has been remixed into something between a spacecraft and a ruin, reminding us that Tensta and the Million Program is far from a singular case of large-scale postwar housing. *Sisters!* by Petra Bauer is a video portrait of the day-to-day work of the feminist organization Southall Black Sisters in south London, which parallels the way that Kvinnocenter i Tensta-Hjulsta (The women's center in Tensta-Hjulsta) and Livstycket operate in Tensta. Bauer is currently working on a long-term project with Kvinnocenter i Tensta-Hjulsta, exploring listening as a potential political strategy. A discreet fish, the Stone Loach, is the main character in one of Järvaprojektet's videos. The Stone Loach

Petra Bauer

Sisters! video, 72 min, 2011

Basement

Petra Bauer's film *Sisters!* is part of the artist's ongoing investigation of film as a political act. It was produced in collaboration with the feminist organization, Southall Black Sisters in London, and concerns their work against the oppression of black women. The film shows us political resistance in its most everyday form – in the women's work where political perseverance is central. The film is part of a larger project, which includes research on British feminist film production and theory formation from the 1970s. *Sisters!* reflects the possibilities provided by the moving image for social and political negotiations. Petra Bauer is an artist and filmmaker, based in Stockholm. She is interested in film as a political and collective practice, and how stories are created, presented, and represented through the moving image.

Thomas Elovsson & Peter Geschwind

Time – Space Shuttle (Apollo Pavilion), model in mdf and video projection, 2013

Libretto for a punk rock opera

First room

lives in a creek on Järvafältet, a natural reserve bordering on Tensta. As a protected species it has prevented the capital of Sweden from expanding on this green area. The artistic collective Järvaprojektet is looking at both the green area and the stone loach as catalysts for the relationship between the urban and the rural, the city and its surroundings.

Situated along the blue subway line, known for its many neighborhoods with large trans-local populations, Tensta is home to the poet Meron Mangasha. His poem turned video, *Blue Blood*, on Tensta konsthall's online curatorial platform, *Space*, is a tribute to this part of Stockholm, depicted without people so as to emphasize that it belongs to everybody and nobody. Senhay Berhe worked with Mangasha on the sound and the visuals. On the alternative textile map of Stockholm, the women's association Livstycket has placed Tensta right where the famous historical city center is located. Finally, the hiphop star Adam Tensta made a soundtrack exclusively for Tensta Museum, which consists of a distinct rhythm with a strong bass line resonating through the space for thirty minutes. The exhibition is then left quiet for the rest of the hour.

The sci-fi inspired model **Time – Space Shuttle (Apollo Pavilion)** is a reworked version of the painter Victor Pasmore's abstract sculpture **Apollo Pavilion** from 1969, located in the middle of a residential area of Peterlee. Peterlee is a small town south of Newcastle in the UK and part of the 1950s British housing initiative, the New Town project. The New Town project is in many ways similar to the Swedish Million Programme (1965–74), and was a major investment in residential areas and buildings. The original pavilion is a mix of a pavilion, a bridge and a sculpture. It has been vandalized and reviled, but a few years ago it was saved from demolition by a grassroots campaign. Today it is newly renovated and appreciated by many residents in Peterlee. It has even been declared English National Heritage.

For Tensta Museum on the Move, Elovsson and Geschwind present a version of the pavilion that is moved and redesigned in the form of a model. It holds its history, but has also been given a new, more speculative form. Projections showing the back of Sex Pistols' first album and the Apollo Pavilion covered with graffiti, among other things, contribute to such speculations. A larger

version of the work is on view at Tensta konsthall's exhibition **Tensta Museum: Reports from New Sweden.**

Elovsson is a teacher at Konstfack (University College of Arts, Crafts and Design) in Stockholm and has previously exhibited at art venues all over Sweden, including Gävle Konstcentrum (Gävle Art Centre) and Marabouparken in Sundbyberg. His production has inherited much from conceptual art of the 60's and 70's, emphasizing the idea instead of more material aspects, and in wall paintings and installations, Elovsson has focused on myths, sayings, and quotes from the arts as well as popular culture.

In Geschwind's work, youth culture's darker sides often mix with references to a consumerist society and its bushy aesthetics. There is often a clear relationship between his installations and spectacular historical contexts, such as theme parks and the late 19th century's more or less successful experiments with moving images and film. He is a professor at Kungl. Konsthögskolan (The Royal Institute of Art) in Stockholm and has previously shown his work in galleries and museums all over Sweden and Europe, including Färgfabriken and Liljevalchs

of the year, was, via researchers at the Swedish Museum of Natural History, given a decisive role in city planning and unexpectedly halted the exploitation of Järva Field during the 1990's building boom. In a Gogol-like way both the field and the unique fish, the Stone Loach, show how cities grow out of the patchwork of political visions. The artists are not only interested in a narrative that relates critically and analytically to the image of the place that is reproduced in various media, but also to different forms of narrative. The project began as a site-specific production space at Tensta konsthall, and since 2009 has resulted in a solo exhibition at Tensta konsthall in 2010 and a publication. The research material generated is collected at www.jarvaprojektet.se.

The second film is a portrait of 99 year-old Mila Ivanow, who moved to Rinkeby in 1969, but has lived in Kista for a year. She was born in 1914 in Vasa, now Finland but then Russia, and came to Sweden after the Second World War. As Stockholm's first immigrant consultant she worked in Tensta during the 1970s, trying to ensure that children with another mother tongue than Swedish would be able to keep their

konsthall in Stockholm.

The Järva Project

Stone Loach (Barbatula Baratula) in Igelbäcken, video, 15 min, 2013
Second room

Video portrait of Mila Ivanow, video, 25 min, 2013
Second room

The Järva Project, an artistic collective initiative consisting of the Stockholm-based artists Fredrik Ehlin, Patrick Kretschek, and Erik Rosshagen, show a video, which using documentary film methods investigates the relationship between fauna and the suburbs, nature and the surrounding built environment. The work centers on the rare and protected fish, the Stone Loach, who lives an anonymous life in an overgrown stream (Igelbäcken) that flows through the nature reserve, Järva Field which is bordering on Tensta. Järva Field is a former military training ground, which is now a recreation area for the surrounding suburbs of Rinkeby, Tensta, Hjulsta, Kista, Huby, and Akalla. The Stone Loach, which lies buried in sandy creek bottoms most

first language. In the film she also talks about her activities as an amateur painter.

Livstycket

Stockholm by Livstycket, fabric printing, 2012
Second room

The pattern is Livstycket's unique map of Stockholm. The participants of Livstycket, a knowledge and design center where women learn Swedish through textile creation, live in Stockholm but only feel at home in their respective suburbs. With the project "Stockholm: my place on earth," Livstycket wanted to change that, because Stockholm is where the women now live no matter where they were born. "Stockholm: my place on earth" started in August 2011. The participants were divided into groups responsible for different neighborhoods. Then they all made trips into the city to walk around and explore the different areas. The trips gave the participants their own experiences and images of Stockholm, and drawing from that, these have now become a textile pattern Stockholm created by Livstycket.

The "Livstycket" Association is an education and design center, whose

aim is to strengthen women's position in society and to break isolation. Livstycket's pedagogical method, applied for twenty years, has been based on the idea of combining learning Swedish with creativity, focusing on sewing, embroidery, and textile printing. Their premises are located across from the Tenta subway station.

Meron Mangasha & Senay Berhe

Blue Blood

www.tenstakonsthall.se/space and

www.whw.hr, 6 min, 2013

Blue Blood is a portrayal of the Blue Line in Stockholm's underground, narrated visually, and powered by words. It is an attempt to reflect and immortalize the time and environment we are living in now. Blue Blood was recorded along the route of the Blue Line on two occasions, and it shows places and environments that belong to all. In order to avoid connecting a face or a particular group of people to the place, the film has been made at night, in empty places. During the day these places are full of people with different backgrounds and cultures, but in the film they are now bare and anonymous. Inspired by a quote from the poet Arthur

Lundqvist at the Näckrosen subway station, Mangasha, who works with poetry and the spoken word and who is part of the cultural and political network Revolution Poetry, wrote a poem which was then interpreted visually by Berhay, who works with film, both as an artist and commercially. Blue Blood is a tribute to the Blue Line but also conveys mixed feelings about the places along its tracks.

Adam Taal

Soundtrack, 30 min, 2013

A driving, drum-based rhythm goes on for thirty minutes in the gallery's large room, then dies away and starts up again after thirty minutes. This is a soundtrack, written especially for Tensta Museum, by Adam Taal, better known as Adam Tensta. One of the things that stimulated the very well-known hip hop artist Taal's music interests was Vår teater's break dance at Blå huset (the Blue House), when he was growing up in Tensta. He has lived in the same flat at Tensta allé since he was a child. Today he has new interests and challenges – for instance, challenging prevailing norms and creating one's own reality.

Organisation

What, How and for Whom / WHW

Coordination

Martina Kontošić@WHW

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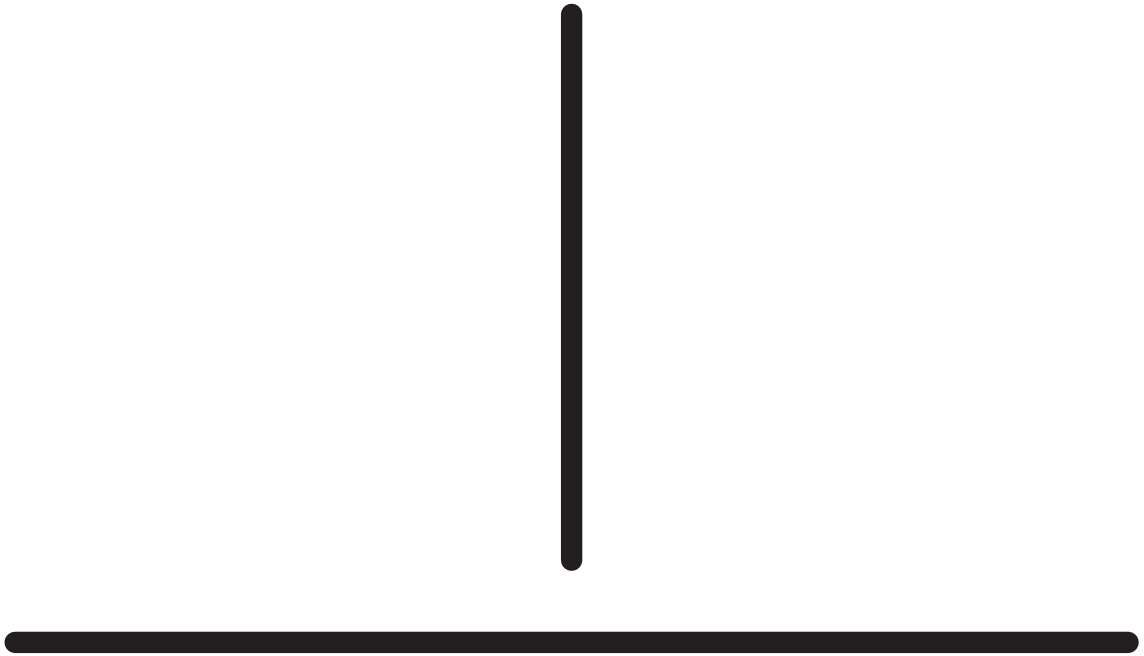
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