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# Tensta Konsthall

Tensta Museum: Reports from New Sweden is about history and memory in Tensta, both in relation to the place and to the people who live and work here. After Tensta Museum Fall Department (26.10 2013–13.1 2014) and Spring Department (18.1–18.5 2014) as well as branches in the same period at the Stockholm City Museum, and Museum of Medieval Stockholm, the museum the area can now call its own is continuing in the form of Salon Tensta, a classroom for Swedish lessons, original drawings of Tensta by architect Igor Dergalin, posters by artist Jakob Kolding, an Arts and Literature walk in Tensta and seminars. The online platform Space and Beirut's Arab Image Foundation present Rifat Chadirji's Collection of photographs with late modernist architecture and people in public space in Iraq from the period around 1950–75. A language café is organized through The Silent University.

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#### Salon Tensta: Work in Focus

Wednesday, 11.6, 19:00 TBC

Wednesday, 23.7, 19:00 TBC

Thursday, 21.8, 19:00 TBC

Tensta Konsthall invites a new local artist network with artists based in Järva, including among others the participants from the 2013 project Salon Tensta. During the meetings, individual practices will be in focus through extended studio visits. Would you like to talk with the group about a work that you are having trouble moving forward with? Or maybe you need some feedback on a proposal for an art project? Are you looking for a test audience for a new performance? Anything is possible. The club is shaped by individual initiatives and collective power. The meetings will take place at Tensta Konsthall and at other locations in the city. Are you interested in participating? Please contact Ulrika Flink  
[ulrika@tenstakonsthall.se](mailto:ulrika@tenstakonsthall.se)

## **SFI's summer courses at Tensta Konsthall**

**Mon–Fri 30.6–25.7, 09:00–12:00,**

During the month of July SFI Västerorts summer courses will take place at Tensta Konsthall. The four classes held this summer will inhabit the art gallery for one week at a time. The regular instruction and schedule will be integrated with artistic workshops and tours of the current exhibitions led by the staff at Tensta konsthall. With “the common” as a thematic starting point we will explore Järvafältet as a site and landscape painting as a mode of expression.

SFI (Swedish for immigrants) Västerort is a public school located in Tensta that offers all different kinds of SFI courses, but with a particular focus on students with a limited educational background. Approximately 500 students study at SFI Västerort and more than 30 people work there.

## **Arts and Literature walk in Tensta with Emily Fahlén and Tal Lewinsky**

**Thursday 3.7, 15:00**

**Thursday 31.7, 15:00**

In the Tensta subway, Helga Henschen conjures an image of the 70s using words like solidarity and sisterhood. When the poet Meron Mang Asha makes a contemporary depiction of the same site, the metro's blue line becomes royal blood. On the adjacent Järvafältet the Taikon family once upon a time set up their camp in the childhood portrayal of the young Katitzi. Tensta emerges through a motley and interesting patchwork of literary and artistic narratives. Join us on an alternate walk through Tensta's settlements, lookouts and public spaces. In collaboration with Tensta Library. The tour starts at Tensta Konsthall.

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## **The Silent University: Language Cafe with Fahyma Alnablsi**

**Wednesdays 13:00–15:00, 2.7–15.8**

Every Wednesday afternoon a Language Café led by Fahyma Alnablsi will be arranged. The Language Café welcomes those who wish to learn the basics of the Swedish language, meet new friends and share experiences and ideas. Especially welcome are those students who are currently outside the Swedish education system while awaiting asylum. During the meetings we will practice grammar, socialize, read simple books and do conversational exercises.

For registration and information please contact [fahyma@tenstakonsthall.se](mailto:fahyma@tenstakonsthall.se)

## Igor Dergalin's city plans for Tensta

Wednesday 27.8, 18:30 Conversations  
about Igor Dergalin between Ulf  
Melander and Maria Lind

Architect Igor Dergalin (1929–2013) created the recognized plan for Tensta along with Joseph Stäck (1918–98), including a consistent traffic separation and bridges inspired by Venice. 5,600 housing units were built between 1967–72 with the help of many different architects and building technology solutions. No less than twenty construction companies were involved, and the chaos that ensued when the city failed to coordinate between them and the planning of infrastructure underlied the bad reputation Tensta quickly gained. The original drawings that are presented here were rescued in 2001 by architect Ulf Melander, a resident of Tensta, when they were about to be thrown away at the City planning office.

### Jakob Kolding

Offset posters: Untitled (2000), Untitled (2000), Untitled (2001), Untitled (Schlachthof/Berlin) (2004), Untitled (Copenhagen) (2007)

figured in Kolding's work is not only utopian in terms of how to (mis)perceive their social plans and ideas, but also because we nowadays rarely see extensive social visions at all.

An important part of Tensta Museum is formed by works of art from different parts of the world that deal with the global phenomenon of late modernist housing estates. Jakob Kolding (Copenhagen / Berlin) is one of the artists who since the 1990s has developed this new genre in which the architecture and areas involved are seen as complex and interesting social phenomena rather than terrifying, dangerous and ugly. Kolding's primary artistic method is the collage, with roots in experimental film and avant-garde graphics, but also in arts and crafts and advertising history. His work contradicts both the architectural style's seemingly unquestionable ideologies and the reflexively causal explanations that dominate the way to look at so-called social housing as a source of ghettoization for socially weak neighborhoods. In Kolding's work the built room does not dominate the people - they use it in their own ways. The modern urbanism that

## Space – Rifat Chadirji Collection

Rifat Chadirji is reckoned to be one of the most important architects in the Arab world. He was born in 1926 in Iraq and trained as an architect in London. Soon after his graduation he returned to Iraq and participated in the large-scale, modernist building projects carried out in Iraq during the 1950s, made possible because of income from Iraq's oil industry. Chadirji had a prominent role in this work. In addition to his employment as advisor to the government, he also started the company Iraq Consult, in 1952, which became well known for its artistic use of architecture. Chadirji always shaped his projects in close cooperation with artists, writers and intellectuals and thus landed in the middle of the cultural-political debate. He asked how a language of art, which is both modern and traditional, can be formulated. How does architectonic sensitivity arise?

At Tensta Konsthall's curatorial platform, Space, photographs of Chadirji's work, which is both important and vital, will be shown – it ranges from private residences to government buildings and

national theatres. Amongst his many works, the magnificent Unknown Soldier Monument in Bagdad, from 1958, and the monumental Central Post Office, from 1957, must be mentioned. He is an accomplished photographer, documenting street life, cafés, mosques and public baths in Iraq. He also often photographs street advertising and political posters.

His images are now available at the Arab Image Foundation (AIF), an organisation and an archive which, since its start in 1997, has collected pictures and other visual material from the Middle East, North Africa and the Arab diaspora. This collection differs from other archives in that its members are not historians, but artists and curators, who in a critical way, want to pose questions around what an archive can be and do. AIF has initiated several research projects in the world and the images it contains cover many genres, from advertising images, still lives and nudes to a comprehensive documentation of Iraq's transformation of housing.

## de:tune Järva, Tarek Atoui

The artist Tarek Atoui is looking in to the district's musical identity along with musicians from Järva. Concerts are performed as part of the Stockholm Music and Arts at Skeppsholmen, 1–3.8 and Tensta Market, 6–7.9. Playlist in Tensta Konsthall café.

The core of Tarek Atouis work is an ongoing reflection on the instrument as an idea and of the performative act as a complex, open and dynamic process. He builds new instruments and invites groups of professional musicians to take on the music that is unknown to them and then create new music based on that, he has for exemple worked with deaf children and observed the Arabic music unwritten history. Atoui is an artist, composer and musician from Beirut who prefer collective approach and testing restrictive practice opportunities in performance, composition and improvisation. He has extensive experience in initiating and managing artistic innovation and workable common processes, among others at the art exhibition Documenta in Kassel summer of 2013 and at the biennial in Sharjah at the same year.

The music presented in Stockholm is the result of a process where a group of twenty people associated with Järva area through constant change and refinement of already existing music of their choice becomes the basis for a new piece of music. The project started in April when posters was put up in the Järva area with an invitation to musicians to an open meeting at Tensta Konsthall. After the audition process a new group of musicians was created playing everything from jazz, hip hop and afrobeat to reggae, folk and soul. All the musicians carries a curiosity and willingness to test their limits in a project whose foundation is in improvisation and experimental music.

In May they started recording new material in the EMS studio 2. The newly recorded music is shared among the group's members for reinterpretations and remixes. The final step in the creative process is that all the new versions of the music is collected and from this Atoui creates a new whole in which improvisation has a natural role to play, together they perform the piece of music on stage.





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