Standard Length of a Miracle
By Goldin+Senneby
27.1—15.5 2016
Standard Length of a Miracle is a mutating retrospective by Goldin+Senneby. Over the past ten years, the Stockholm-based artist duo has explored virtual worlds, offshore companies, withdrawal strategies, and subversive speculation. In a unique and subtle way, they combine artistic practice, financial theory, and performative methods, which are sometimes borrowed from the world of magic. The retrospective will be presented as installations and performances at Tensta konsthall as well as at other places not primarily associated with contemporary art. Stockholm School of Economics, the Third Swedish National Pension Fund, the Financial Supervisory Authority, the clothing store A Day’s March, Cirkus Cirkör, and the historical art museum Prince Eugen’s Waldemarsudde all serve as stages for reactivations of Goldin+Senneby’s oeuvre from the past ten years. Introducing the artistic field to public institutions and commercial centers enables a shift of perspective about where art takes place and who the audience is.

Economic and financial structures govern our lives increasingly. But, for most people, terms such as repo rates, tax havens, and derivatives are abstract and difficult to grasp. The artistic practice of Goldin+Senneby masters economic strategies and thus punctures the idea that this kind of knowledge is too complex to acquire. Instead of rejecting the financial sector, the artist duo borrows market-inspired methods in order to infiltrate and illuminate the consequences of our late capitalist system and its neoliberal approach. The retrospective highlights the precarious labor market of our time, the increased commercialization of the art world, and the new all-time highs and stock market crashes within the financial economy.

Standard Length of a Miracle is a mutating retrospective, meaning it will appear in different forms in different cities. The first, in Stockholm, activates Goldin+Senneby’s history through a newly commissioned short story by Jonas Hassen Khemiri responding to Goldin+Senneby’s artistic practice and through connecting their works to various institutions and activities in the city. Additional mutations are scheduled for Brisbane, Paris, and New York.

Part of the exhibition is Goldin+Senneby’s research project at the Royal Institute of Art in Stockholm, which is presented through the magic show On a Long Enough Time Line The Survival Rate for Everyone Drops to Zero (2015) and the magic box Zero Magic (2016).
Tensta konsthall
27.1–15.5
Taxinge gränd 10
Opening hours: Wed, 12:00–20:00
Thur–Fri, 12:00–18:00
Sat–Sun, 12:00–17:00

Standard Length of a Miracle (2016)
With Jonas Hassen Khemiri (author),
Behnaz Aram (costume designer),
LiLaRo (tailors), Mehrdad Arta
(designer), Zhala (musician), Anna
Heymowska (set designer), Moa
Ott (carpenter), Samir Al-Nehlaoui
(arborist).

On view at Tensta konsthall is a new
production developed in collaboration
with the writer Jonas Hassen Khemiri.
Khemiri’s meta-fictional response
to Goldin+Senneby’s practice will
be read out loud at the konsthall
every day at 14.12. In the short story
Standard Length of a Miracle, the
narrator changes his name to Anders
Reuterswärd, hoping to increase his
chances of getting hired at a konsthall.
At a brisk pace without any full stops or
breathing space, the reader gets thrown
into a stream of consciousness where all
associations are equally important. The
short story’s monologue is connected to
the installation of an oak in the gallery
space. The tree refers to the oak that
occurs in Khemiri’s text and also to
the surrealist Georges Bataille’s secret
society Acéphale, which is said to have
gathered around an oak tree in the late
1930s. Acéphale—Greek for headless—
has long been of interest to the artist
duo and figures in their multi-year
project Headless. Khemiri’s short story
was published 10.1 in Dagens Nyheter.

The oak will function as a meeting place
for discussions and seminars during the
exhibition period, and, as the carpenter
Moa Ott takes on the tree, new furniture
will be produced around it. The clothing
line Anders Reuterswärd, developed in
collaboration with Behnaz Aram, fashion
and costume designer, will be on view
in the entrance. The materials for the
clothes originally come from garments
left behind at dry cleaners around
Stockholm. The clothing line will be
worn by the konsthall’s staff during the
exhibition as a new conceptual uniform.
It will also be available for sale in the
clothing store A Day’s March, located at
Kungsgatan 3 in Stockholm. The clothes
are inspired by Reuterswärd’s quest to
leave his job at the dry cleaner in order
to focus on an artistic career. Aram
designed a new conceptual uniform
by deconstructing and re-sewing the
clothes. The artists have registered
Anders Reuterswärd as a trademark at
the Swedish Patent and Registration
Office. The clothes will be accompanied
by a new soundtrack composed by the
musician Zhala, using sound recordings
from dry cleaners.

The artistic practice of Goldin+Senneby
has long been of interest to Tensta
konsthall. During the group exhibition
Abstract Possible: The Stockholm
Synergies (2012), the duo contributed
with the work Abstract Possible: An
Investment Portrait, which consists of
detailed assessment of the collector
value of each work included in the
exhibition. The content of this strictly
confidential report was auctioned
off at Bukowskis. This kind of playful
yet critical exploration is of utmost
importance in our time which often
calls for simple answers to com-plex
questions. Tensta konsthall takes a
firm grip on Goldin+Senneby’s ten-year
practice with the retrospective Standard
Length of a Miracle and thus opens up
for new cross-fertilizations between art
and finance.
Money Will Be Like Dross (2012) is exhibited in the offices of the Third Swedish National Pension Fund. The work consists of two parts: the 18th century mineralogist August Nordenskiöld's alchemical furnace and a manual on how to produce a copy of the furnace today. Nordenskiöld was temporarily hired by the Swedish court to create gold for King Gustav III. However, Nordenskiöld's hidden agenda was to make the secret of gold-making publicly available and, in doing so, to undermine the entire monetary system. Is it possible to understand the pension fund's active asset management of all our pensions as a contemporary attempt to “modernize” alchemy?

Money Will Be Like Dross (2012), Manual
With Kunstgiesserei (material research), Daniel McClean (legal adviser), Johan Hjerpe (designer).

This manual provides the owner with a license to reproduce an unlimited number of alchemical furnaces similar to the one that belonged to August Nordenskiöld. The manual is available in a numbered but unlimited edition. For each edition sold, the price of the manual increases, and hence it becomes significantly more expensive to contribute to decreasing the uniqueness of the work. It is precisely the notion of the value of the unique art object that is the gold mine of today’s increasingly commercialized art world. Money Will Be Like Dross plays with the mechanics that govern how value is created and changes over time.

The Third Swedish National Pension Fund (AP3) is one of five so-called buffer funds within the Swedish national pension system. AP3 has twin roles in the pension system: serving as a buffer when inflows and outflows cause imbalance and promoting the overall financial stability of the system. The AP funds are state-owned pension funds with a government-appointed board of directors. AP3 manages a diversified global portfolio of listed equities, fixed income assets, and alternative investments.
The library of the Stockholm School of Economics features two works by Goldin+Senneby that, not unlike the curriculum of the school, explore methods and mechanisms in the world of finance.

Just as contemporary art sometimes appears both abstract and difficult for those without experience in the field, the world of economics can be perceived by some as a secret terrain. Short-selling, hedge funds, and other abstract terms often create a feeling of being controlled by unseen forces. The works Zero Magic (2016) and Banca Rotta (I Dispense, Divide, Assign, Keep, Hold) (2012) touch upon secret and possibly manipulative strategies in the world of finance. The invisible becomes visible through the magic box of props in Zero Magic, while Banca Rotta (I Dispense, Divide, Assign, Keep, Hold) tracks the history and etymology of the banking system.

Zero Magic (2016)
With Malin Nilsson (magician), Théo Bourgeron (sociologist of finance), Kevin Keener (patent attorney), Johan Hjerpe (designer), Moa Ott (carpenter).

A magician creates illusions, making us see things that don’t exist, that are not really happening. The word magic originates from magush (Persian), meaning “to be able” or “to have power.” In Zero Magic, the magic trick takes place in the financial markets. Goldin+Senneby have infiltrated a secretive hedge fund in the US and recreated its short selling practices, i.e. the practice of selling shares that one doesn’t own. They have, in collaboration with the magician Malin Nilsson and finance sociologist Théo Bourgeron, developed a magic trick for the financial market that has the capacity to influence the perception of a company’s value and to profit from this. The magic box contains the props and equipment needed to perform these financial manipulations and also historical references to other controversial magic tricks performed offstage, in real life.

Banca Rotta (I Dispense, Divide, Assign, Keep, Hold) (2012)
With Anna Heymowska (set designer).

Banca Rotta is a money changer’s table from the 1600s that the artists have had sawn in half. The word bank derives from the Old Italian word for these tables, “banca” (comparable to bench in English). When a money changer in Florence went bankrupt, his trading table was destroyed—“banca” became “banca rotta,” broken bench.

Stockholm School of Economics offers reputable education programs within finance and economics. The library functions as the school’s main source of information and as a meeting point for students, researchers, and staff.
Financial Supervisory Authority  
29.1–29.4  
Brunnsgatan 3  
Opening hours: Mon–Fri, 9:00–17:00

The lobby of the Financial Supervisory Authority provides the setting for one of Goldin+Senneby’s installations, which, like the work of this state authority, tracks the hidden strategies and shady businesses of the financial world.

The Decapitation of Money (2010)  
With Angus Cameron (economic geographer), Anna Heymowska (set designer), KD (fictional author), Kerwin Rolland (sound designer), Johan Hjerpe (graphic designer), Alexandre Guirkinger (photographer).

In The Decapitation of Money (2010), we find ourselves in a spatial installation in two parts. One is a reconstruction of the lobby at the Russian-owned bank BCEN (EUROBANK), now known as VTB Bank. Behind a physical table and two comfortable leather armchairs is a backdrop with an extension of the room, including more furniture and an unmanned reception desk. During the first years of the Cold War, Soviet banks started to deposit US dollars in BCEN, with its headquarter in Paris. The Soviet State was concerned that the US would freeze their dollar reserves, but, through BCEN and a loophole in French law, the Soviets managed to create a new currency: the “Euro dollar,” named after the telex address of the bank “eurobank.” Eurodollars are dollars outside the control of the Federal Reserve. They thus break the historical connection between money and the sovereign state, something Goldin+Senneby’s spokesperson Angus Cameron refers to as a “decapitation of money.” Money is beginning to flow beyond the control of states and territorial boundaries. Money creates its own territory: the “offshore.”

The back of the backdrop displays the second part of the installation: a map of the Marly Forest outside Paris where the surrealist Georges Bataille’s secret society Acéphale met in 1937 to commemorate the murder of Louis XVI. Acéphale appropriated the form of a fascist cell but with the aim of creating an anti-fascist mythology. Some years after the meetings in Marly Forest, George Bataille published La Part Maudite (The Accursed Share: An Essay on General Economy) (1949) in which he argues that all human societies are characterized by excess. When an economic structure is no longer able to use its accumulation for growth, the surplus has to be used in a non-productive way, otherwise the entire system will collapse. However, for Bataille, waste is not necessarily a bad thing. On the contrary, much of his writing shows a fascination with man’s self-destruction. It’s only when you sacrifice a piece of yourself and indulge in others, taking part in movements like Acéphale, religious rituals, or erotic pleasures, that glimpses of true ecstasy can be perceived.

The Decapitation of Money connects Acéphale’s mysterious meetings in the Marly Forest with the introduction of the euro dollar. Goldin+Senneby suggest that Bataille’s secret society might have something in common with strategies for withdrawal employed by offshore companies. Is the void into which offshore companies’ money “disappears” part of the excessive luxury consumption that Bataille predicted in La Part Maudite?

The Decapitation of Money is part of Goldin+Senneby’s multi-year project Headless. Headless is also a meta novel in which the British author John Barlow is commissioned by the characters Goldin+Senneby to trace the mysterious offshore company Headless Ltd. Over the years, Headless has also manifested itself in the form of lectures, conferences, and exhibitions. Headless as a theme can be said to allude both to the company bearing this name and to the secret society Acéphale—Greek for headless—which serves as an uncanny backdrop for the project’s narrative. Headless can also be read as an image of the mindless society: a body without a brain.
The Financial Supervisory Authority is an authority that monitors the financial market in order to make sure that all companies obey national and international regulations. It also coordinates the supervision of measures against money laundering and aims to strengthen the consumer's rights on the financial market. The Financial Supervisory Authority hence constitutes an interesting context for Goldin+Senneby's work *The Decapitation of Money* (2010), which also tracks the hidden strategies and shady businesses of the financial world.

A Day’s March  
29.1–15.5  
Kungsgatan 3  
Opening Hours:  
Mon–Fri, 11:00–18:30  
Sat, 11:00–17:00  
Sun, 12:00–16:00  

Anders Reuterswärd (2016)  
With Jonas Hassen Khemiri (author),  
Behnaz Aram (costume designer),  
LiLaRo (tailors), Mehrdad Arta  
(designer), Zhala (musician).  

The clothing line Anders Reuterswärd will be on sale in the store A Day’s March at Kungsgatan 3 in Stockholm. The clothing line is developed in collaboration with fashion and costume designer Behnaz Aram and is based on Jonas Hassen Khemiri’s short story *Standard Length of a Miracle*, which will be read out loud at Tensta konsthall every day at 14:12. The short story throws the reader into a voluble stream of consciousness in which the narrator changes his name to Anders Reuterswärd, hoping to leave his job at the dry cleaner and make an artistic career. Aram let herself be inspired by this striving motion and Reuterswärd’s desire to re-create himself. The material for the clothes originally came from forgotten garments gathered at dry cleaners around Stockholm. Aram designed a new conceptual uniform by deconstructing and re-sewing the clothes.

A Day’s March is a Swedish menswear label specializing in classic cuts and quality shirts at lower prices, achieved by selling solely in its own stores and online. The collection also includes T-shirts made of organic cotton and crocheted silk ties in different colors. A Day’s March is an old military term referring to how far an army could move during one single day and thus reflects the company’s ambition to offer clothes that help you get through the day in style.
Prince Eugen's Waldemarsudde
30.1–15.5
Prins Eugens väg 6
Opening hours:
Tue–Sun, 11:00–17:00,
Thu, 11:00–20:00

Three works presented at the art historical museum Prince Eugen's Waldemarsudde revolve around landscapes, their representation and ownership status. A3 The Plot (2015), Not Approved (2011), and After Microsoft (2007) thus enter into dialogue with the older landscape paintings also on view at the museum.

A3 The Plot (2015)
With Pamela Carter (playwright), Johan Hjerpe (designer), Moa Ott (carpenter), Natali Hallberg (scenic painter).

A3 The Plot is a 1:10 scale stage model visualizing a tiny piece of real estate in Kent that Goldin+Senneby acquired. Accompanying the model are the artists’ title deed and a script written by Pamela Carter. Carter’s text is a dramatization of the land area’s changing ownership from Roman times to today. If the work of art is sold, the ownership of the real estate will also be transferred, adding another scene to the drama. A public table read of the script will be held on 14.4, 18:00 with the actor Hamadi Khemiri.

Not Approved (2011)
With the County Administrative Board of Skåne, Stockholm, and Värmland.

These landscape photographs were taken by Swedish bureaucrats. The work departs from a reform implemented by the EU in 2003. The reform decoupled agricultural subsidies from production, which changed the role of the farmer from someone who produces food to someone who provides open landscape. The images in the series were taken in order to make an aesthetic assessment of the quality of the landscapes provided by the farmers. The photographs show a selection of landscapes that fail to meet the aesthetic standards of EU funding.

After Microsoft (2007)
After Microsoft revisits the site of Windows XP’s default computer wallpaper Bliss, a green hill with blue sky and clouds that is the most distributed image ever. The original photo was taken by the National Geographic photographer Charles O’Rear, who sold it to the picture agency Corbis. From there it was picked up by Microsoft, which was attracted to the image’s bright green and blue colors. O’Rear claims that the photo was never digitally manipulated. The intense green color was due to the fact that the vines which usually cover the hill had been temporarily replaced by grass because of a phylloxera invasion. When Goldin+Senneby returned to the hill in Sonoma Valley, California, the vineyards were back, and a gray cloud covered the drab vines. The production of After Microsoft coincided with the phasing out of Windows XP and the Bliss image. The work is presented in the form of a still image with a 3 minute voice-over.

Prince Eugen’s Waldemarsudde was originally the private home of Prince Eugen (1865–1947) and is today one of the most visited art museums in Sweden. A selection of Prince Eugen’s own art is on view year round, as are works from the collections and temporary exhibitions of both historical and contemporary art. The exhibition Ljusets magi – Friluftsmålare från sent 1800-tal (Magic Light – Plein-air painting from the late 19th-century) (13.2–28.8 2016) provides an exciting context for the landscape-based work of Goldin+Senneby. This connection raises urgent questions regarding the mythical aspects of nationalism and nature as well as nature images as branding tools. There may be significant differences between the outdoor oil paintings from the 1800s and Microsoft’s wallpaper Bliss (1996), but in the open air landscapes, beneath clear blue skies, obvious points of contact emerge. What beliefs about French or Swedish nature and the US company are conveyed through these images? Which dreams and ideals are reflected through an image of a landscape?
On a Long Enough Time Line the Survival Rate for Everyone Drops to Zero (2015)
With Malin Nilsson (magician) and Théo Bourgeron (sociologist of finance).

The magician Malin Nilsson will perform a magic show at Cirkus Cirkör in dialogue with the work Zero Magic, on view in the library at the Stockholm School of Economics. On a Long Enough Time Line the Survival Rate for Everyone Drops to Zero (2015) invites the audience to participate in a financial magic trick. The tickets for the show also function as an investment in a “short selling campaign,” i.e., the selling of borrowed shares against a listed company. The show will make the audience aware of the implications of the financial position they have bought in to. The speculation/trick will also be placed in a historical context, among other illusionists who used their methods for political purposes off stage, so-called “conspiracy magic.”

The 20-year jubilee Cirkus Cirkör is the largest circus company in the Nordic area. The name Cirkus Cirkör is a play on the French words “Cirque” and “Coeur,” circus and heart. It was formed in 1995 as a non-profit organization and premiered at Stockholm Water Festival. Today Cirkus Cirkör runs the first and leading contemporary circus education in the Nordic area and tours around the world with their playful performances at the crossroads of acrobatics, theater, dance, and performance. Cirkör LAB (Laboratory of Artistic Brilliance) is a platform for national and international circus performers and companies, as well as for artists working within other areas. Through Cirkör LAB, Circus Cirkör aims to create a space for cross-artistic meetings with circus at the core. Cirkör LAB’s cross-border approach presents a perfect setting for Goldin+Senneby’s magic show On a Long Enough Timeline the Survival Rate for Everyone Drops to Zero (2015).
The Royal Institute of Art
12.5
Flaggmansvägen 1
Muralen

PhD (2010–2016)
The Royal Institute of Art creates conditions for artistic investigations with experimental methods. Since 2010, Goldin+Senneby holds a practice-based PhD position at the Department of Fine Arts—the first doctoral position of its kind at the school. In their work, Goldin+Senneby consistently use artistic methods in order to renegotiate academic protocols. One example is the requirement of singular authorship, which is something completely absent for Goldin+Senneby. For their 25% seminar, they hired the management consultant Aliceson Robinson (former McKinsey & Co.) to compile an interim report based on interviews with fifteen collaborators that the duo worked with during the previous year (but not the artists themselves).

Nor is the dissertation a dissertation in the traditional sense. The artistic research of Goldin+Senneby will instead be presented through the magic show On a Long Enough Time Line the Survival Rate for Everyone Drops to Zero (2015), performed at Cirkus Cirkör 11.5 and 12.5, and through the magic box Zero Magic (2016), which is on view at the library of the Stockholm School of Economics.

The disputation will take place 12.5 in Muralen at the Royal Institute of Art. Manuel Borja-Villel, director of Museo Reina Sofía, Madrid will act as opponent.

“Goldin+Senneby define themselves as a “collaborative framework exploring juridical, financial, and spatial constructs.” The elusiveness of this description is somehow apt. Since 2004, when Simon Goldin and Jakob Senneby started working as a duo, they have speculated around the layering of contemporary economics, analyzing and employing different dimensions of financial markets. Their collaborative strategies have shaped a withdrawn approach wherein the artists are akin to puppeteers; their productions mostly comprise choreographing the labor of others.”
—João Laia, Frieze, 2013

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<td><strong>Prince Eugen’s Waldemarsuddde</strong>&lt;br&gt;&lt;br&gt;<strong>Saturday 30.1, 14:00</strong>&lt;br&gt;Opening: A3 The Plot (2015), Not Approved (2011), After Microsoft (2007) 14:00 Introduction by Karin Sidén and Maria Lind</td>
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Staff at Tensta konsthall
Fahyma Alnablsi, host
Maja Andreasson, assistent
Emily Fahlén, mediator
Ulrika Flink, assisting curator
Asrin Haidari, communication and press
Maria Lind, director
Hedvig Wiezell, producer
Carolina Oscarsson, intern
Aleksei Borisionok, intern

Hosts
Hamdi Farah
Rado Ištok
Carl-Oskar Linné
Ylva Westerlund

Technical staff
Johan Wahlgren
Carl-Oskar Linné

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Financial Supervisory Authority
“The Decapitation of Money”, 2010

A Day’s March
“Anders Reuterswärd”, 2016

AP3
“Money Will Be Like Dross”, 2012

Stockholm School of Economics
“Zero Magic”, 2016
“Banca Rotta”, 2012

Cirkus Cirkör
“On a Long Enough Timeline the Survival Rate for Everyone Drops to Zero”, 2015

Prince Eugen’s Waldemarshimude
“After Microsoft”, 2007
“Not Approved”, 2011
“The Plot”, 2015

Royal Institute of Art
PhD defense
May 12th 2016