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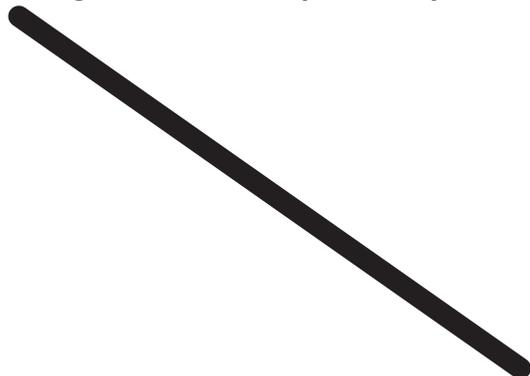
**New Visions**  
**With Rana Begum, Nadia Belerique,**  
**Monir Farmanfarmaian, David Maljkovic,**  
**Philippe Parreno, Adam Pendleton, Yelena Popova**  
**27.1–15.5 2016**

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# **Tensta Konsthall**

How do we see? With what gaze and from what horizon? The group exhibition *New Visions* includes works that focus on the mechanisms and conditions of seeing. In paintings, prints, and photographs by Rana Begum, Nadia Belerique, Monir Farmanfarmanian, David Maljkovic, Philippe Parreno, Adam Pendleton, and Yelena Popova, the attention is pointed back to the encounter between the work of art and the observer. As an observer, one contributes to the formulation of the work, affecting the patterns that appear and the associations that come forth. By refocusing and refiguring the way the eye apprehends a given space, *New Visions* contests the habits of seeing and the methods of directing the eye.

If contemporary times demand clarity, orderliness, transparency, and intelligibility, then *New Vision* calls for other possibilities. The abstract image and the state of vagueness suggest viewpoints and speculations that are seldom given room in the public debate. Reflections, refractions, and opacities are brought to the foreground, as the penetrating light that creates clarity, and, often, a sense of control, fades into the background. New effects and meanings arise in the in-between spaces. What and how we see is not a given law of nature but rather a continuing mediation. Since the age of the Enlightenment, light has stood as a metaphor for the rational and the disambiguating society. For pure reason. However, with colonialism in hindsight, a necessity develops to examine these metaphors anew. To distrust the gaze. To adjust the lens. In *New Visions*, appearances are of a vacillating nature: challenging, ambiguous, but visually visionary.



**Rana Begum**  
**No. 555 (2014)**  
**Paint on mild steel**  
**No. 579 (2015)**

Reminiscent of origami models, these works are constructed through a series of considered and deliberate folds. These folds create a fascinating play of light and color which shift and intensify depending on one's viewpoint. Angular shadows and diffused hues unfold onto the walls behind resulting in an infinite composition. These works are simultaneously light and resolute – the fragility of their form juxtaposed with the steel's solidity. Drawing inspiration from Islamic art and architecture, this resulting work is a playful balance between form, colour and light. Rana Begum (Sylhet/London) has had solo shows at Bischoff/Weiss, London, The Third Line, Dubai, Galerie Christian Lethert, Cologne, Jhaveri Contemporary, Mumbai, Galeri Mana, Istanbul. She is currently preparing for a retrospective show at Parasol Unit, London. In 2013 Begum received the Jack Goldhill Award for Sculpture.

**Nadia Belerique**  
**The Archer (2014)**  
**Photographs mounted on**  
**aluminium and plexiglas**

*The Archer* is a series of collages that bear witness to and reflect upon the process of their own making. On the works, one is able to see traces of the tape that holds the filters together, the impact of ambient light, and artist Nadia Belerique's (Toronto) own fingerprints. The images are created using a scanner and discarded mask filters from the archive of the Toronto Stars, one of Toronto's largest newspapers. The collages combine analog and digital techniques and become a documentation of the material conditions of their own creative processes, an effect that is often the case in so-called post-internet art. At the same time, the images in *The Archer* insist on an almost uncanny detective work where it is uncertain what the central motif of the photograph really is. Belerique's oeuvre is characterized by a

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poetic sense of the uncertain state, of the in-between spaces in sculptures and the fragility of photography. Her work has been exhibited at the Kunsthalle Wien, Tomorrowland, New York, and The Power Plant, Toronto. In 2015, she received the Toronto Friends of the Visual Arts Artist Award.

**Monir Farmanfarmaian**  
**Convertible series, Group 4 (2010)**  
**Mirror and reversed glass painting on plaster and wood**

In artist Monir Farmanfarmaian's (Tehran) glass mosaics, glassy surfaces are interspersed with opaque layers in a diverse kaleidoscope. Depending on how the pentagons are placed on the wall and how the viewer moves around in the room, changing geometries and reflections are created. The visually seductive art works draw their inspiration from Islamic principles and Iran's rich tradition of mirror mosaics in shrines and palaces. Since the 1960s, traditional mosaic techniques and geometric abstraction have been a central part of the 92-year-old artist's avant-garde imagery. Her work has been exhibited at the Venice Biennale and the Sao Paulo Biennale. In 2015, a large part of her overall production was shown in a solo exhibition at the Guggenheim Museum in New York.

**David Maljkovic**  
**In Low Resolution, 2014**  
**Inkjet print**

In David Maljkovic's (Zagreb) photography series, pixels are taking over. They form an orange geometry that seems to live its own life, taking place as a figure between someone's hands. But what do we actually see? And why can't it show its own contours? Pixels are often used to hide something. Faces that for some reason have to be anonymous. A delicate situation, an inconvenient moment. Yet they also draw attention to precisely what you are not supposed to see, and therefore seem even more visible, standing out in mysterious obscurity. Maljkovic's elegantly composed photomontages,

drawings, and sculptures explore the effects of time, the erosion of memory and exposes the corruption of information. Among Maljkovic's recent solo exhibitions are the Palais de Tokyo, Paris and the Baltic Art Centre for Contemporary Art, Gateshead. In 2015, he participated in the Venice Biennale.

**Philippe Parreno**  
**Firefly, 2014**  
**Ink on paper**

The series Firefly consists of a total of 227 drawings of dying fireflies. Against the shadowy ink background, languishing insects can be glimpsed. In some drawings, only the contours of the fireflies are noticeable: a wing, an antenna, a fossil-like shell. The different versions can be seen as a repetition of the death moment. But at the same time, each firefly is caught in its exceptionalism, the frozen, outsized moment. Philippe Parreno (Paris) has spread his fireflies worldwide. By systematically giving them away as gifts, he has created a process that resembles potlach: a gift economy where time and gesture are more important than the economic capital. Parreno is a filmmaker and artist who became known to a wider audience with the documentary *Zidane: A 21st Century Portrait* (2006, made together with Douglas Gordon). Parreno's artistic practice moves between different media and methods in a landscape where dichotomies such as reality and fiction are dissolved and merged. Among his most recent solo shows are the Palais de Tokyo, Paris and Garage Center for Contemporary Culture, Moscow.

**Adam Pendleton**  
**Victim of American Democracy I**  
**(wall work) (2015)**  
**Victim of American Democracy II**  
**(wall work) (2015)**  
**Vinyl**

Adam Pendleton's (New York) conceptual practice throws a shadow over the Western self-image. Pendleton's wall works, *Victim of American Democracy I* and *II*, are reminiscent of

the instant expression of graffiti-art, yet, at the same time, the works draw influence from a materialist approach to language that wants no more than to break down sentences from within. In *Victim of American Democracy I and II*, the language is deconstructed and each syllable is seen as part of a larger system. What does a word like democracy actually mean if you tear apart its foundation? If you separate the letters from each other, alienating the obvious pronunciation? Pendleton's silkscreens and photo montages explore the performative power of language to formulate the subject and create realities. He received much attention for his conceptual project *Black Dada*, a new kind of Dadaism that both looks forward and keeps the past in active consciousness. In 2011, a painting from his *Black Dada* project was selected for the collection of the Museum of Modern Art in New York.

**Yelena Popova**  
**Untitled from Evaporating Paintings Series, 2015**  
**Mixed media on linen**

The paintings in the *Evaporating Paintings* series sit on the verge of the visible. Artist Yelena Popova (Ekaterinburg/Nottingham) has made use of both traditional and invented recipes to create images that "withdraw" from the linen canvas. Instead of relying on color as the only significant element, Popova has used dilution and reduction as methods, forcing the viewer to slow down and heighten their perceptual capacities, as if to learn anew how to look. Bright pastels sweep through the paintings, creating biomorphic shapes suggestive of plants or bodies something living and, at the same time, passing quickly by. Instead of mapping a defined object, the works in *Evaporating Paintings* form a cluster of propositions that change their appearance depending on how the works are displayed and from which direction the visitor sees them. In recent years, Popova has had solo exhibitions at Figge von Rosen in Cologne, *Paradise Row* in London and *Why Painting Now?* in Vienna. She's included in *100 Painters*

of *Tomorrow (2015)* by Thames and Hudson and *Vitamin P3 Edition (2016)* by Phaidon Press. She will have a solo show at Nottingham Contemporary, Nottingham in 2016.

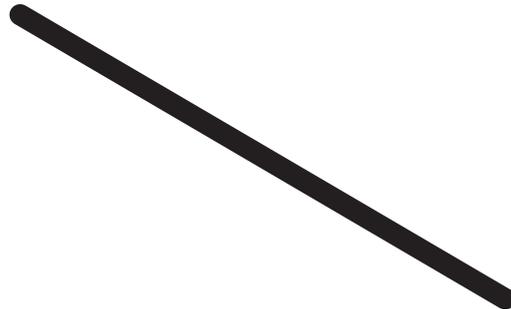
Thursdays and Saturdays, 14:00  
Guided tours of the exhibition

Tuesday 26.1, 17:00–20:00  
Opening of *New Visions* and introduction by Maria Lind

Wednesday 27.1, 12:00 Rana Begum, David Maljkovic and Yelena Popova introduce their works in *New Visions*

With support from the Creative Europe programme of the European Union, ABF Stockholm, The Third Line, Art Gallery in Dubai

With organizational funding from the Swedish Art Council, the Stockholm County Council, and the Stockholm Municipality



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