
Viet Nam Discourse Stockholm
By Marion von Osten with Peter Spillmann
The Center for Post-Colonial Knowledge
and Culture Berlin (CPKC)
As part of The Eros Effect:
Art, Solidarity Movements and
the Struggle for Social Justice
10.6–25.9 2016



Tensta konsthall

In March 1968 *Viet Nam Discourse* premiered in Frankfurt, a performance that would shake the foundations of the Western theater world. The drama was written by the Stockholm-based author, filmmaker, and artist Peter Weiss (1916–1982) who was one of the most influential German writers of the postwar period. It was one of the first documentary pieces, addressing the day's most burning issues on the stage with forceful set design by Gunilla Palmstierna-Weiss. In a harsh tone, *Viet Nam Discourse* attempted to teach the theater audience about the rich history of Vietnam and the long liberation struggle of the population.

For the project *Viet Nam Discourse* Stockholm, the artist and researcher Marion von Osten and Peter Spillmann from The Center for Post-Colonial Knowledge and Culture Berlin have revisited the drama's complex production history as well as the political and cultural context in which the play was created. Their ongoing research is creating a virtual archive of the radical politics of the 1960s and how they became a part of film, theater, and art. Few international solidarity movements have been as influential as the Vietnam liberation movement. It deeply engaged several generations and formed the breeding ground for future political involvements. At the core of *Viet Nam Discourse* Stockholm stands the importance that Tricontinental—as in the case of North Vietnam—liberation and solidarity movements had for the emergence of the New Left in Europe and the emergence of radical political art in the 1960s and 1970s.

During the summer *Viet Nam Discourse* Stockholm at Tensta konsthall is creating a platform for conversations, interpretations, and readings about and of the entangled histories of art practice and solidarity movements. The play's legendary set design by Gunilla Palmstierna-Weiss will be presented in the form of sketches, photographs, texts, and testimonies.

The film documentation of the play's premier in Frankfurt 1968 and of the Russell Tribunal held in Stockholm in 1967 by film maker Staffan Lamm will be on view, as well as private and press photographs from trips to Vietnam, demonstrations, and meetings.

Through a series of conversations over the last year with Gunilla Palmstierna-Weiss, Staffan Lamm, film maker Lennart Malmer, and film scholar Malin Wahlberg, the artists selected exhibits, documents, and materials in dialogue that will be activated and built upon through film screenings, talks, lectures, and personal guided tours of the exhibition. As part of the project, a summer course in collaboration with the University of Dance and Circus (DOCH), Tensta konsthall, and Center for Post-Colonial Knowledge and Culture (CPKC) will be organized. The choreographers Stina Nyberg and Nadja Hjorton will examine the historical material in relation to contemporary contexts, examining transnational meetings between art, solidarity and choreography. The goal is to put on parts of *Viet Nam Discourse* in Sweden for the first time ever.

Gunilla Palmstierna-Weiss designed both the stage and costumes for *Viet Nam Discourse*. Historical experts and advisors were involved in the production of this early “documentary play” addressing topical issues. The production gave an account of Vietnam's occupation history from the ancient Chinese to French colonization, Japanese occupation and, finally, US aggression. Its choreography was stylized with sharp silhouettes and geometric shapes, inspired by historical drawings from Vietnam. Palmstierna-Weiss compared the scenic presentation to a chessboard where the people acted like pieces in an endless game of war. The premiere caused heated debates and antagonisms. The dialogue was demanding with its objective, declaring content. In addition, Frankfurt student's movement was trying to occupy the stage and boycott the theater performance, while police forces were protecting the theater.

Nevertheless, for Peter Weiss, the stage functioned as a device for political mobilization: the Western bourgeois society should be confronted with histories of Vietnam that point towards an anti-colonial and non-imperialist future.

One year before Viet Nam Discourse premiered, the Russell Tribunal, a worldwide highly acclaimed international war crime tribunal, was conducted at Folkets Hus in Stockholm in 1967. The aim of the tribunal was to investigate US war crimes in Vietnam. It was initiated and organized by the philosopher Bertrand Russell and realized in Stockholm in collaboration with the doctor and activist John Takman, the author and public intellectual Sara Lidman, Peter Weiss and Gunilla Palmstierna-Weiss, and others. The tribunal had a major international impact and was supported and realized by some of the most prominent thinkers of that time such as the philosopher Jean-Paul Sartre, the writers Simone de Beauvoir, Günther Anders, Alice Walker, James Baldwin, and many others.

The travels, friendships, and physical meetings between cultural workers and politicians in the West and North Vietnam are central to understanding Viet Nam Discourse and the Russell tribunal. In May 1968, Palmstierna-Weiss and Weiss travelled to North Vietnam, invited as eye-witnesses with the mission to write about what was happening at the front. They also met with North-Vietnamese revolutionaries and fighters, historians, writers, playwrights, and visual artists in order to understand the central role of culture in the liberation movement. They discovered poems, plays, and images created despite daily bombing. Their insights and experiences from the trip were later published in the form of a travel notebook entitled "Notes on the cultural life of the Democratic Republic of Viet Nam" (1968).

Travel and encounters like these constitute a kind of meta-narrative for the understanding of radical political art in Europe, where solidarity was not just a unilateral giving but an exchange of

thoughts and ideas. At the core of the project Viet Nam Discourse Stockholm at Tensta konsthall stands the production of a particular kind of political theater and its transnational contexts. However, the project does not want to offer a definitive version of the story. Rather, its fragments should be considered as an invitation to re-interpretation and activation.

Thanks to Gunilla Palmstierna-Weiss and Staffan Lamm.

With support from Goethe-Institut Schweden, Institute for Foreign Cultural Relations (IFA) and ABF Stockholm.

This exhibition is part of the joint project with whw (Zagreb), LCCA (Riga) This Is Tomorrow. Back to Basics: Forms and Actions in the Future, realized with support from the European Union Programme Creative Europe.

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

The Vietnam War

The Vietnam War, also referred to as the second Indochina War and known in Vietnam as the Resistance War Against America, lasted between 1957–1975 in the era of The Cold War. The war has its history in the French colonial war between 1946–1954 which caused the separation of Vietnam into a communist North-Vietnam and a South-Vietnam that was supported by the USA. The USA invaded and started its war of aggression against the whole country in 1965 in order to stop the expansion of the communist and dissident FNL-guerrilla in South-Vietnam. The USA pulled out of Vietnam in 1973 after a massive international outcry against the brutal war. The FNL eventually won after conquering South-Vietnam's capital Saigon.

The Eros Effect: Art, Solidarity Movements and the Struggle for Social Justice

The project is a multi-year inquiry into the relationship between art and solidarity movements, performed in a series of commissions, exhibitions, workshops, presentations, and film screenings. Faced with fascist parties gaining ground in Europe and an increasingly tough social climate, we see the necessity to return to the notion of solidarity in order to try its validity today. Will solidarity still be relevant in the future, or is it a historical concept? Do we need to find new ways to describe the political movements of today and their struggles, sympathies, and commitments? What does recognizing the urgency of a situation imply, and how do we act upon it? The Eros Effect project borrows its title from the researcher and activist George N. Katsiaficas's essay by the same name from 1989. We will continue to build on the analytical tool "Eros Effect" which is an attempt to acknowledge the emotional aspects of social movements. The concept thus aims to turn away from earlier theories that considered "mass movements" as primitive and impulsive, as emotional outbursts, or as exclusively rational efforts in order to change the norms and institutions of a society. With his notion the Eros Effect, Katsiaficas suggests that social movements always constitute both and that the struggle for liberation is equally an "erotic" act and a rational desire to break free from structural and psychological barriers. Franz Fanon made similar observations when he stated that resistance towards colonialism causes positive effects on the emotional life of individuals.

Marion von Osten is a visual artist, writer and exhibition maker based in Berlin. She is a founding member of the Center for Post-colonial Knowledge and Culture, Berlin, Labor k3000 Zurich and kpD (kleines post-fordistisches Drama) Berlin. Curatorial and research projects include: Research and exhibition projects include Aesthetics

of De-colonization, Institute for Theory; ZHDK Zurich; Model House—Mapping Trans-cultural Modernisms, Academy of Fine Arts Vienna, 2010–2013; Action! painting/publishing, Les Laboratoires d'Aubervilliers, Paris, 2011–2012; In the Desert of Modernity—Colonial Planning and After, Les Abattoirs de Casablanca, 2009 and Haus der Kulturen der Welt, Berlin, 2008. Since 2013, is doing a PHD in Fine Arts Candidate at Lund University/Malmö Art Academy.

Peter Spillman is an artist, cultural producer and curator. He is co-founder of Labor k3000 Zurich and Center for Post-Colonial Knowledge and Culture, Berlin. Curatorial and research projects include: Off Offoff Of?-Swiss cultural policy and self-organization in art since 1980, Lucerne University of Applied Sciences and Arts, 2015-2018; Model House-Mapping Transcultural Modernisms: 3, Academy of Fine Arts Vienna, 2010–2012, Top of Experience oder die Kunst der Erlebniswelt, Kunstpanorama, Kunsthalle Luzern, Lucerne, 2008; Publications include: No. 2-Destination Kultur, interact Verlag, 2012, Lucerne; TRANSIT MIGRATION Forschungsgruppe (Hg.): Turbulente Ränder. Neue Perspektiven auf Migration an den Grenzen Europas, transcript, Biedefeld, 2007. Since 2009 he is a lecturer at Lucerne University of Applied Science and Arts. Peter Spillmann lives in Zurich and Berlin.

The Center for Post-Colonial Knowledge and Culture (CPKC) is an independent transdisciplinary cultural research center based in Berlin. CPKC initiates and supports research processes in transdisciplinary networks, publishes and develops new formats of knowledge transfer and representation, with the help of exhibition making, video and film, as well as interactive archives and mappings. It explores, publishes and exhibits the transcultural and entangled histories of colonial, anti-colonial and postcolonial governance. CPKC is interested in the role of culture and aesthetics in the production of counter-narratives and actions. The Center for Post-Colonial Knowledge

and Culture was founded in 2008 by Serhat Karakayali, Peter Spillmann and Marion von Osten. It is supported through the non-profit organizations transit eV Berlin and Labor k3000 Zurich. www.transitmigration.org/migmap, www.this-was-tomorrow.net, transculturalmodernism.org, mapping.postkolonial.net; tricontinentale.net.

Peter Weiss (1916–1982) was a writer, artist and director. His family understood early on the danger of the Nazi party and emigrated to England, after which they moved to Warnsdorf, in former Czechoslovakia. During the Germans annexed the area forcing the family to flee to Alingsås. During the early 1950s Weiss was active in the documentary short film context. He made the experimental feature film *Mirage* and participated in the production of the commercial feature film *Swedish girls in Paris* together with Barbro Boman. Weiss earned his reputation as a politically engaged playwright in the literary world of post-war Germany. One of Peter Weiss' most important literary works is the trilogy *The Aesthetics of Resistance* (1975–1981) which is now a classic which all literature students in Germany are encouraged to read. Another of Weiss' books *Diagnosis* (1963), has until recently been compulsory in German secondary schools.

Gunilla Palmstierna-Weiss is an artist, set designer and costume designer. Palmstierna-Weiss was born in 1928 in Lausanne, Switzerland. After the stay in Switzerland, she moved with her family to Paris. At the age of one, her family to Stockholm after which she moved many times, living in cities like Halmstad, Vienna and Rotterdam. She also lived in Amsterdam where she pursued an education in European literature and art. She studied at the Technical School (today Konstfack) in Stockholm, Rietveld Academie in Amsterdam and The Ecole Nationale Supérieure des Arts Décoratifs in Paris. The collaboration with her partner Peter Weiss began in 1953 when they began working on joint film productions, which graduated in

1963 to focusing primarily on working with theatre. Together they became international figures in both New Leftist movements and the development of modern theatre. Palmstierna-Weiss has also done set design for Peter Brook at the Royal Shakespeare Company, for the Götz Friedrich opera festivals in Holland and for Ingmar Bergman at the Royal Dramatic Theatre in Salzburg and Munich. Her ceramic wall art adorn many public places in Sweden. In 2014 she published her memoirs *Minnets spelplats* at Bonniers publishers.

Staffan Lamm is a Swedish director, screenwriter, photographer, producer and actor. During the early 1960s Lamm began collaborating with Peter Weiss through the film *Strange Walks In and Through and Out* (1987). Lamm was the cinematographer of Johan Bergenstråhle and Marie-Louise Ekman's 1976, revered, film *Hello Baby* and in 2002 he completed the film *Russell Tribunal* which he shot in 1967. Lamm is best known for his compelling short films. Many of them are personal reflections on marginalised groups and individuals. Lamm is also the author of several books, including *The Photographer Zorn* (2015) and his autobiography *The Story of Me* (2000).

**A conversation between
Marion von Osten, Peter Spillmann
and Emily Fahlén**

**Emily Fahlén: Why has it been
interesting for you to revisit the play
Viet Nam Diskurs 1968?**

Marion von Osten+Peter Spillmann: Viet Nam Discourse Stockholm takes the play and its multiple receptions as a starting point to reflect the relation of Third World Solidarity and the emergence of radical aesthetics. It looks back on the plays background and production history in the Swedish context of Anti-Vietnam War campaigning. Peter Weiss's drama uses the stage as an annotation to our Eurocentric cognition. It is not about the US bombing or Vietnam in the 60s only but about the peoples' long struggle for liberation. That is a side of the drama we found highly interesting, the idea of annotating history and intervening in the institution of "bourgeois theater." Our project not only revisits the complex histories of the famous drama, but also asks for contemporary interpretations. The summer course directed by the performers Stina Nyberg and Nadja Hjorton aims to create a contemporary re-reading of Peter Weiss's play (which has not yet been performed in Sweden) as well as to establish debates on global solidarity and artistic practices in our contemporary condition of 2016.

**EF: Viet Nam Discourse was challenging
both in its political content and its
artistic form. How could this radicalism
be understood?**

MvO+PS: Peter Weiss's drama uses the stage as an annotation to our Eurocentric cognition. It is not about the US bombing or Vietnam in the 1960s only but about the peoples' long struggle for liberation. That is a side of the drama we found highly interesting, the idea of annotating history and intervening in the institution of "bourgeois theater." Moreover, the play itself was a marking stone for documentary theater—a notion established by Weiss that created several theater scandals as it

consciously took a stance to use the theater stage as a political mobilization and education device. The protest events around the play—separate from the play itself—also asked for a change in work relations inside institutions. For example, Mitbestimmungstheater (participation theater) wanted to intervene in the division of labor in the cultural field. The discussions around the play, about if the theater is the right context or if other forms of performance practices would need to be developed, are crucial and can be witnessed in the footage shot by filmmaker Staffan Lamm at the premier.

Another point of interest is in the critical vocabulary of materialism with which the play was critiqued, debated, and analyzed. Debates on communism were also shaping the discussions on radical art. We are interested in the affect-laden discussions these theoretical and institutional concerns have created as well as in the change in practice that the Weisses took after Viet Nam Discourse. For example, the heydays of Documentary Theater in the 60s have had an afterlife in the post-dramatic theater of today like Elfriede Jelinek, Christoph Schlingensiefel, Feridun Zaimoglu, or René Pollesch, but the antagonisms disappeared, and it has become more about governing political issues in the art field.

**EF: And they became very influenced by
Vietnamese theatre production?**

Yes, through Gunilla Palmstierna-Weiss's and Peter Weiss's notes about the visit to North Vietnam that they took after the drama's publication, one understands that cultural and political practices in Vietnam were seen as blueprints for a coming society that had not yet arrived in Europe. Even in the war zone, at the demarcation line, as Gunilla Palmstierna-Weiss related in one of our conversations, theater performances were of central relevance still. This theater had a participatory relation with the audience and was routed in classical Asian drama, which was changed and adapted. This usage of culture as a popular form deeply impressed Peter

and Gunilla and is a line of thought that one should examine for the field of cultural practices in expanded societal fields today as well. Is it aiming to change, or is it affirming the existing conditions? If we today hear the Ho Chi Minh shouting in documentaries on the May 68 manifestations, we do not understand these facets and the polyphony of ideas, desires, and projections. They were viewing these cultural and political practices as a horizon for a society that had not yet arrived in Europe.

EF: You have chosen to present your material from the research in a virtual archive; why this form?

MvO+PS: Our project writes itself into a genealogy of the left creating other historiographies than the existing. Peter Weiss was an archivist himself, and documentary theater is a performative approach to archival work and to dealing with fragments, a collage. From constructivism to the New Left, it was about creating new forms of distributing and publicizing knowledge, as well as creating a different take on history. Also, Gunilla Palmstierna-Weiss speaks about her research phases for the costumes and the props and how she had to create a virtual archive for each project.

Revisiting the work of Peter Weiss and Gunilla Palmstierna-Weiss and the production context of the play is an ongoing and open process. It can only be fragmented, and thus our project does not at all intend to give a factual history or the real story of the play. We will not bathe in the nostalgia of a great hero story of Swedish/German authors in solidarity with the Vietnamese struggle. Our temporal archive is an attempt to create possible and different forms of reading the production history of a political theater play and its local as well as transnational context. A virtual archive that has no end in view but tries to connect differently and anew in the mode of intergenerational conversations. It is thus not an exhibition or exhibit in the classical sense. It is a prospect and a platform of how and what we can do with the past.

I would also like to quote Peter Weiss here (from *Die Ästhetik des Widerstands*, Bd. 3, 1981). “The purpose of my long waiting would be rather to clarify earlier notations from the point of view of my future insights, and maybe then it would be not so important to understand my former I, but to be closer to the one who remembers, because this is indeed the essence of time that we continually compose our self, lose sight of it, find it again in a new way, a process in which the investigation of all details is imposed on us, and writing would be the activity with which I might fulfill this task, and with which I differentiate from practitioners, who immediately took from each single moment what was applicable to them.”

EF: Gunilla Palmstierna-Weiss holds a central position in your project. She was the stage and costume designer of the play, as well as an important member in the radical intellectual community during the 60s. Palmstierna-Weiss has been contributing with materials from her private archive, and, during the process, the conversations with her have slightly shifted your focus. Can you please describe her role in the project?

MvO+PS: The conversations with Gunilla Palmstierna-Weiss are absolutely central for the project as well as the contact with and films by Staffan Lamm. The conversational mode has brought up several issues we had not thought about before, which are the roles of exile and migration in the formation of language—it is not by chance that the project will always switch between languages. Gunilla Palmstierna-Weiss’s work with and for the drama as well as her research for the stage design, costumes, and choreography and the fact that she wrote the report on the demarcation line in Vietnam are of major importance. But her name was always mentioned second. This is a fact that we want to shift by showing her work in the center of the exhibit, especially in the year of Peter Weiss’s reception, as 2016 is his 100th birthday. We of course want

to celebrate this anniversary of this fantastic writer, artist, and activist with all his friends and contemporaries, but we also decided to celebrate one of his most influential collaborators, namely Gunilla Palmstierna-Weiss. We were also interested in the work of a younger collaborator, Staffan Lamm. His historical film documents will give an insight into the complex production history of the play.

EF: You have been researching cultural production in post-colonial societies for a long time. In projects such as *In the Desert of Modernity: Colonial Planning and After*, you focused on North Africa and how Europe's modernist housing projects are rooted in colonial rule. *Viet Nam Discourse Stockholm* revolves around the Vietnam movement and its anticolonial struggle. What perspectives do you hope to contribute through this particular project?

MvO+PS: We still sit on the ruins of Imperialism and Colonialism, and some concepts of colonial governance are still in place today. In 1946, the French colonial powers had been involved in peace negotiations that declared the republic of Vietnam as a free state with its own parliament, but still as part of the French Union. The term independence was not expressed yet, but these new forms of dependence politics by the French in 'Indochina' can be understood in the context of the British colonial governance concept after WWII, "indirect rule," which Franz Fanon called "neo-colonialism" in *The Wretched of the Earth*. There is also a specific softer form of governance—in the sense of risk management—in the moment of anti-colonial uprising by European powers, that can be thought as a genealogy of neoliberal politics today or as the other side of the "new spirit of capitalism," as Luc Boltanski and Eve Chiapello called it. "Indirect rule" did not just take resources from and exploit cheap labor power of foreign territories but also aimed to build consumer societies and consumer markets in the colonies.

We still live in times of the international division of labor, and our governments are constantly creating international export markets. And the International Monetary Fund (IMF) and the World Trade Organization (WTO) put countries under international pressure to open their markets to our goods while their economies or socialist governments are being destroyed. And we still live in war times. But the shift towards a more indirect form of colonial governance in Indochina could likewise be interpreted as a reaction towards a new transnational and tricontinental solidarity that was calling internationally for independence right after the disaster of WWII. Colonial troops stationed in French-Indochina consisted as well of North African and Sub-Saharan soldiers likewise involved in anti-colonial resistance and calling for organized disobedience in the colonial troops in Indochina.

To emphasize this does decenter the idea of solidarity movements as having their origin in the West, which is less than true. The Democratic Republic of Vietnam became a role model for anticolonial resistance and an alternate pathway for independence and a new prospect of a third world socialism and a socialist culture worldwide. It created immediate reactions in other French colonial territories, like, for example, in Madagascar, which later chose the independence declaration of the Democratic Republic of Vietnam as a blueprint for its own liberation declaration. Thus, Vietnam and its role in the Tricontinental Movement of Third World solidarity needs to be considered as a context for artistic radicality, to become the other that we are not, which was the revolutionary. Not that they had to learn from us, but that we learned from them about us. Moreover, to decolonize knowledge and culture is still of central relevance today. We have created an online platform for the Tensta project www.tricontinentale.net, that maps links and intersections of the political movements and the radical aesthetic proposals emerging in that time and being reflected again today.

EF: Viet Nam Discourse Stockholm is conducted as a part of Tensta konsthall's multi-year inquiry The Eros Effect: Art, Solidarity Movements and the Struggle for Social Justice. What are your thoughts on the notion of solidarity?

We like to quote ideas by our colleague Serhat Karakayali from the Center for Post-Colonial Knowledge and Culture, as he states that, solidarity is more than helping others. "It bears the signature of bonds and social relationships other than those which are imposed on us, by the state, the workplace or the market. By showing or practicing solidarity we relate to what connects us to each other, beyond and despite empirical difference. To practice solidarity requires the capacity to collective imagination. That does not mean however that we should overlook the forms of life and existence in which we are situated. It rather is the capacity to extrapolate from those elements, which already bear the signs of planetary interdependence."

Emily Fahlén is a mediator at Tensta konsthall.



In the exhibition (see map)

1. From the chapter "Vietnamdiskurs" in Gunilla Palmstierna-Weiss's book *Minnets spelplats* (Stockholm: Albert Bonniers förlag, 2013). Translation by Tensta konsthall

1.1. Viet Nam Diskurs by Peter Weiss, copies of the play script in German (Frankfurt am Main: Suhrkamp, 1967), Swedish (Translation by Johannes Edfelt, Lund: Bo Cavefors Bokförlag, 1968) and English (Translated by Geoffrey Skelton, London: Calder and Boyards, 1970)

1.2. First edition of Viet Nam Diskurs by Peter Weiss (Translation by Johannes Edfelt, Lund: Bo Cavefors Bokförlag, 1968)

First edition of Viet Nam Diskurs by Peter Weiss (Translation by Geoffrey Skelton, London: Calder and Boyards, 1970)

2. From the chapter "Vietnamdiskurs" in Gunilla Palmstierna-Weiss's book *Minnets spelplats* (Stockholm: Albert Bonniers förlag, 2013). Translation by Tensta konsthall

2.1 Premier of Viet Nam Diskurs at Städtische Bühnen Frankfurt am Main, March 1968. 16mm footage, Video DVD, 16'20", Staffan Lamm, 1968. Transcript of video in English and Swedish available

2.2. First edition of Viet Nam Diskurs by Peter Weiss, (Frankfurt am Main: Suhrkamp, 1967)

Program folder with an insert by Städtische Bühnen, Frankfurt am Main, 1968

Flyer made by Frankfurt students found in the program folder

Theater Heute, volume 6 (June 1968) Column on Street Theater organized by students in Frankfurt in front of the Opera house after the premier of Viet Nam Diskurs

2.3. Photos from the Frankfurt Premier Städtische Bühnen Frankfurt am Main, march 1968. Digital slideshow, CPKC Berlin, 2016.

3. Props, drawings by Gunilla Palmstierna-Weiss
Mixed media, 1968. Private archive of Gunilla Palmstierna-Weiss

3.1. How They Wished The Future Should Become, Gunilla Palmstierna-Weiss in conversation with Marion von Osten and Peter Spillmann. HD Video 22', CPKC Berlin, 2016. Transcript of video in English and Swedish available

3.2. Drawings by Gunilla Palmstierna-Weiss, mixed media, 1968. Private archive of Gunilla Palmstierna-Weiss

3.3. Drawings by Gunilla Palmstierna-Weiss, mixed media, 1968. Private archive of Gunilla Palmstierna-Weiss

4. From the chapter "Resan till Vietnam" in Gunilla Palmstierna-Weiss' book Minnets spelplats (Stockholm: Albert Bonniers förlag, 2013). Translation by Tensta konsthall0+

4.1. A selection of private photos from Peter Weiss and Gunilla Palmstierna-Weiss's travels to North Vietnam, 1968. Private archive of Gunilla Palmstierna-Weiss

5. From the chapter "Resan till Vietnam" in Gunilla Palmstierna-Weiss' book Minnets spelplats (Stockholm: Albert Bonniers förlag, 2013). Translation by Tensta konsthall

5.1. Notes on the cultural life in the Democratic Republic of North Viet Nam publications in German (Suhrkamp 1968) and Swedish (Bo Cavefors Bokförlag 1969) and English (Dell Publishing Co. 1970)

Notes on the cultural life in the Democratic Republic of North Viet Nam, publications in German (Suhrkamp 1968) and Swedish (Bo Cavefors Bokförlag 1969) and English (Dell Publishing Co. 1970)

6. From the chapter "Russelltribunalen" in Gunilla Palmstierna-Weiss' book Minnets spelplats (Stockholm: Albert Bonniers förlag, 2013). Translation by Tensta konsthall.

6.1. Russelltribunalen
16mm film on Video DVD, 9'27"
Staffan Lamm, 1967/2002

6.2. Private Viet Nam travel archive by John Takman (1965–1967)
Visit at Arbetarrörelsens arkiv och bibliotek (Labour Movement Archive) Stockholm, HD Video, 11'20", CPKC Berlin, 2015

6.3. Folkets Hus Stockholm Today
HD Video, 1'33", CPKC Berlin, 2015

6.4. Press images from anti war protests in Stockholm, Aftonbladet. Visit at Arbetarrörelsens arkiv och bibliotek (Labour Movement Archive) Stockholm, HD Video, 8'22", CPKC Berlin, 2015

6.5. The Future is Ours
30 min, Lennart Malmer, Ingela Romare, 1972. The Future is Ours is based on images recorded in 1971 and was compiled when the massive bombings began in 1972. In the film workers are sharing their stories on how they, despite massive bombings, continue their lives in caves, building new homes and how they see the future.

7 tricontinentale.net, Online archive and upcoming magazine edition CPKC Berlin, 2016

Program

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

June-September 2016

**Summer Course: Viet Nam Discourse –
The Choreography**

As part of the exhibition Tensta konsthall and DOCH arranges a summer course; Viet Nam Discourse – The Choreography. Participants will take on Viet Nam Discourse Stockholm materials and stories. The course is led by choreographers Stina Nyberg and Nadja Hjorton with Marion von Osten, Peter Spillmann and a number of guest lecturers'. Participants will do independent work as well as a joint performance with premiere 17.9.

Saturday–Sunday 11.6–12.6

Weekend Symposium:

Viet Nam Discourse and The Eros Effect: Art, Solidarity Movements and the Struggle for Social Justice

Saturday 11.6

12:30 Introduction: The Eros Effect by Maria Lind, director at Tensta konsthall

13:00 Guided tour/artist talk: Marion von Osten and Peter Spillmann

14:00–15:30 Conversation: Marion von Osten and Gunilla Palmstierna-Weiss

16:00 Screening: Strange Walks In and Through and Out (1987), a film about Peter Weiss by Staffan Lamm

Sunday 12.6

13:00 Screening: The Russell Tribunal (1967) by Staffan Lamm

13:30 Presentation: Vietnam in Transmission: Solidarity Films, War Protests, and Committed TV Programming (1967–72) by researcher Malin Wahlberg

15:00 Screening: The Future is Ours (1972) by Lennart Malmer

Thursday 16.6

18:00 Talk: How Political was the Dance? Professor Cilla Roos in conversation with Karin Thulin and Solweig Linde

Wednesday 10.8, 18:00 Presentation: America Vera-Zavala

Wednesday 31.8, 18:00 Conversation between the scenographer Gunilla Palmstierna-Weiss and the graphic designer Maryam Fanni

Wednesday 7.9, 13:00 Personal tour with Gunilla Palmstierna-Weiss in the exhibition Viet Nam Discourse Stockholm

Wednesday 7.9, 19:00 Lecture: Language in Exile: On Peter Weiss's Writing by literary scholar Markus Huss.

Wednesday 14.9, 19:00 Lecture: Peter Weiss: Life and Work: Documentary Dreams by writer Magnus Bergh

Thursday 15.9, 15:00 Personal tour with Sköld Peter Matthis, prominent figure in the Vietnam movement in Sweden

Friday 16.9, 13:00 Artist led tour with Marion von Osten och Peter Spillmann in the exhibition Viet Nam Discourse Stockholm

Saturday 17.9, 13:00 Premier: Viet Nam Discourse Stockholm – The Choreography (DOCH) with the choreographers Stina Nyberg and Nadja Hjorton and artist Marion von Osten and Peter Spillmann. At the theater in Blå huset

Wednesday 21.9, 19:00 Personal tour of the exhibition with the artist Petra Bauer and director Maria Lind

Sunday 25.9, 14:00 Presentation: FNL movement's history with the author Åke Kilander

Tensta konsthall staff

Fahyma Alnablsi, host
Maja Andreasson, assistent
Emily Fahlén, mediator
Ulrika Flink, assistant curator
Samuel Girma, assistant
Asrin Haidari, communication and press
Maria Lind, director
Hedvig Wiezell, producer

Hosts

Arazo Arif
Hamdi Farah
Alice Jansson
Minna Magnusson
Sofia Pappa

Interns

Alice Jansson
Sefora Tekle
Ahmed Omar

Technical staff

Johan Wahlgren
Carl-Oskar Linné