

---

Tensta Museum Branch at ArkDes  
Winter Department 26.9 2018–13.1 2019  
as a part of Public Luxury



**Tensta Museum Branch at ArkDes  
Winter Department  
26.9 2018–13.1 2019  
As a part of Public Luxury**

**With Adam Tensta, Aktion Arkiv with Sara Brolund de Carvalho, Meike Schalk and Helena Mattsson, Ane Hjort Guttu, Brita Landoff, Claudia del Fiero, Kvinnocenter i Tensta-Hjulsta, k.ö.k., Marie-Louise Ekman, Meron Mangasha and Senay Berhe, Nina Svensson and Bernd Krauss, Sergio Montero Bravo, StreetGäris, Tensta konsthall's Text Prize, and works by Mona Johansson and Olle Nyman from public schools in Tensta.**

Tensta Museum is Tensta konsthall's multi-year project about history and memory in the Stockholm suburb of Tensta, seen through people living and working there as well as the location itself with its many physical layers. Tensta Museum is the art centre 'playing museum', which has now opened a branch at ArkDes as part of the exhibition **Public Luxury**, which will stay open until 13.1 2019. Born out of the exhibition **Tensta Museum: Reports from New Sweden (2013/2014)**, Tensta Museum has since continued at the konsthall and beyond in the form of a programme focusing on local history and memory, while looking forward and proposing future scenarios for the suburb.

Tensta's most tangible feature is a large, late modernist housing area built on old farmland between 1967 and 1972 as part of the Million Dwellings Programme. Homes share space with Iron Age graves, rune stones, one of the Stockholm region's oldest churches (which dates from the 1120s), a famous baroque chapel, and a former military training area from the early 20th century which is now a protected nature reserve. Around 20,000 people live in Tensta today, and roughly 90% have a translocal background, many from the Middle East and East Africa. Here, the rapid population growth from the consistent influx of newly arrived migrants is apparent, as are the high unemployment rate, low income demographics, and the

fragile state of community services.

Tensta konsthall is a private foundation, founded in 1998 as a grassroots initiative by a Tensta-based artist, working with global contemporary art inside a former storage space underneath the area's shopping mall and in other venues.

At the same time, the konsthall is decisively embedded in the neighborhood, forming part of the fabric of life there. Funded by both public and private sources, the art centre currently employs seven people. Tensta konsthall likes to call itself 'the generous edge, or 'den generösa spetsen' in Swedish – we work with the sharpest art in generous ways that can be meaningful locally, with mediation based on matters common to the artwork, the artists, the konsthall, and individuals and groups in and beyond Tensta.

Within the framework of **Tensta Museum** some sixty artists, architects, local associations, performers, sociologists, cultural geographers, philosophers, and other practitioners have so far contributed artworks, research projects, seminars, guided walks, workshops, and much more. A thematic thread in the project is the way that artists from all over the world deal with late modernist housing and suburbs in general. The various contributors simultaneously report on the past and the current condition of Tensta, as a concrete image of what can be described as the New Sweden – a Sweden that must be understood very differently from how it was several decades ago. This is a Sweden containing people of vastly different backgrounds, where economic and social divides are intensifying. **Tensta Museum** is a richly contrasting patchwork stretching over the past five years, in which manifold interests and expressions together form a narrative. As Tensta is an unusually multi-faceted and complex place, the collective memory of Tensta is splitting at numerous angles; it also means that tensions and conflicts erupt around questions of 'whose history?' and 'whose heritage?' **Tensta Museum** also touches upon the concept of cultural heritage and the complicated matter of how it is used in Sweden and elsewhere in Europe today.

---

Over the course of seven months, **Tensta Museum** will evolve as a mini-exhibition at ArkDes. The **Winter Department** is on view until **13.1 2019**, having been preceded by the **Summer Department** which took place between **1.6.-23.9 2018**.

**Participants in the Summer Department:** Adam Tensta, Ahmet Ögut and Emily Fahlén, Erik Stenberg, Lili Reynaud-Dewar, Magnus Bärtås, Marie-Louise Ekman, Meron Mangasha and Senay Berhe, Sergio Montero Bravo, Spånga local history and folklore society, Stockholm County Museum with artworks by Carl Larsson and Veronica Nygren from Tensta gymnasium, Tensta konsthall's Women's Café, and Ylva Westerlund.

The ArkDes Tensta Museum Branch follows up on the highly acclaimed exhibition **Tensta Museum: Reports from New Sweden** which was about the history and memory of Tensta **26.10 2013–13.1 2014** (the Fall Department) and **18.1–18.5 2014** (the Spring Department). During that period, two branches of the Tensta Museum opened at the Stockholm City Museum and Stockholm's Medieval Museum respectively. The exhibition travelled in the form of **Tensta Museum on the Move** to WHW's Galerija Nova in Zagreb (2014), to Survival K(n)it 7 in Riga (2015), and Stockholm County Museum (2015–2016). **Tensta Museum** is currently present at Tensta konsthall as **Art Treasures: Grains of Gold from Tensta's Public Schools**, showcasing some thirty works from Swedish art history borrowed from the local schools.

## **Tensta Museum Winter Department**

### **1. Sergio Montero Bravo**

Spatial design by designer and educator Sergio Montero Bravo (Stockholm) in collaboration with his brother, the artist Alejandro Montero Bravo (Stockholm). The screens are re-cycled from Marion von Osten's 2016 exhibition **VietNam Discourse** Stockholm

### **2. Adam Tensta**

#### **Soundtrack to Tensta Museum: Reports from New Sweden, 2013**

A driving, drum-and-bass rhythm goes on for 30 minutes in the gallery space, then dies away and starts up again after 30 minutes. This is a soundtrack, written by Adam Taal (better known as Adam Tensta) specifically for the first iteration of Tensta Museum. One of the things that stimulated Taal's musical interest was **Vår teater's** break dance at **Blå huset** (the Blue House), when he was growing up in Tensta. Since he was a child until just a couple of years ago, Taal lived in the same flat at Tensta allé.

**3. SR urbana 94.4** is a radio program by Adam Tensta. The future is already here in SR urbana. It is the year of 2030 and Tensta is no longer situated at the outskirts of the subway map. New stations have been added and more Million Program areas have been built. There are still traces from the car fires and youth revolts of the 2010s, but the common view of Tensta is still radically different.

This is largely because of the renowned Tensta model—a social effort that involves direct democracy, reorganisation of the curriculum, gender quotas, school classes and abolishment of the selective school system. SR urbana is simultaneously a utopian scenario and a sharp social satire. In the year of 2030 the city-centre parents are queuing to put their children in Tensta's schools and the apartments in the borough are coveted by everyone. E-mails are sent to the radio program with questions like: "I have heard so many positive things about Tensta. I live in Hornstull today—how can I move to Tensta?"

#### **4–5. Aktion Arkiv**

**with Sara Brolund de Carvalho, Meike Schalk and Helena Mattsson**

**Mobile archive module and posters from the Cooperative Project Tensta, 1989–1995 at Glömmingegränd by Loggia architects AB and the architect, Ylva Larsson. TENSTA Förändring under Samverkan 1989-1995, film produced in cooperation between Familjebostäder AB in Stockholm, Loggia Architects AB, NCC and SABO, video 17 min, 1995/2008**

Aktion Arkiv is an association led by Helena Mattsson, Meike Schalk and Sara Brolund de Carvalho. Aktion Arkiv develops a participatory historical record through actions that bring together various actors and the public around urban cultural, historical and political issues. The archive collects material and functions as a generator for discussion, like a round table, which contributes to the collection and documentation of narratives and material.

In Tensta Museum Branch at ArkDes, Glömmingegränd is the focus of the archive module, which is painted the same colour as the majority of the buildings in the neighborhood, as well as posters from the Cooperative Project Tensta that took place between 1989 and 1995. Between these years Loggia Architects AB collaborated with the residents of the public housing community of AB Familjebostäder. Seven blocks of 960 households in Tensta were involved when Ylva Larsson and her colleagues worked in continuous dialogue with people, adults and children, with backgrounds from around the world. All languages were working languages, and the work was based on life on the spot. Creating social renewal with the help of local capacities being the goal, a tenant care manager was chosen for each block. The architects also collaborated with the Swedish Union of Tenants, social district, local government, and city planning office.

During the exhibition period, Aktion Arkiv is activated through a series of program activities.

#### **6. Ane Hjort Guttu**

**This Place is Every Place  
video, 17 min, 2014**

The film *This Place is Every Place* by Ane Hjort Guttu consists of a dialogue between two women in the suburb of Tensta in Stockholm. The Arab Spring is a backdrop for their conversation, and the film puts forward a connection between the global protest movements of the past three years and the riots in the Swedish suburbs in May 2013. *This Place is Every Place* is a seductive, beautifully shot study of the relationship between political and personal crises. The Oslo-based artist Ane Hjort Guttu works with fundamental existential and political conditions, often in the form of video and installation.

The film was recorded in Tensta and was made as part of Tensta konsthall's project *The New Model*. Ane Hjort Guttu, b. 1971, is an artist, filmmaker, and writer based in Oslo. Over the last several years, she has been working with issues of power and freedom in the Scandinavian post-welfare state through video works, picture collections, sculpture, and photography. Guttu also writes analytical as well as poetic texts, and several of her projects discuss historical art and architecture.

#### **7. Brita Landoff**

**BSB – Bland svartskallar och blekfishar  
(Pride of Race and Pride of Place)**

**A documentary film, produced and directed by Brita Landoff, photo by Erik Strömdahl. A co-production with Swedish Television, 58 min, 1988**

Tensta gymnasium in the spring of 1988. Half of the students have their family background in Sweden and the other half in around thirty other countries. The film shows the living organism that a school can be, a constant movement of people and ideas. Here, individuals with different references and experiences are placed together. What connects them is their youth and their ambition to acquire a Swedish education, but the exchanges between them are enlarged when different perspectives are confronted. In this

---

teeming film, we hear some of the student voices, like Therese from Borlänge, Alejandro from Montevideo, Aycan from Homs, Esperanza from Beirut, and Suad from Tigray, who would later become Sweden's first female imam.

It was another time, before the 1990's crisis, although hardly an idyllic place. The Swedish title 'BSB' stood for 'Bevara Sverige Blandat', which translates as 'Keep Sweden Mixed', in reaction to the racist 'BSS', or 'Keep Sweden Swedish'. It was also a time characterized by a certain optimism – the end of the Cold War – a short period before new conflicts prompted new waves of refugees. The film tried to capture the energy of that time. It's a rhapsodic narrative, an attempt to catch individual stories and perspectives in the turmoil, in the scheduled chaos, that is school. Today it is a piece of history.

**8. Claudia del Fierro**  
**El Complejo: Territorio Liberado**  
**(Liberated Territory), Spanish with**  
**English subtitles, 52 minutes, 2017**

The point of departure for Claudia Del Fierro's films *El Complejo* parts I and II is the forestry industry in Neltume, specifically *El Complejo Forestal y Maderero de Panguipulli* (The Panguipulli Forestry Complex), which was Chile's biggest and most ambitious forestry complex during the Salvador Allende period (1970–73).

The complex created a model of production with a strong focus on workers' participation. A few Swedish engineers and workers also worked in the complex. The film features former workers reflecting on the dream of a radical project with the goal of accomplishing social engagement and productivity. After the coup in 1973, the Complex was closed down. Many of the workers were either murdered by Pinochet's military, imprisoned, or exiled. One of the survivors is the Tensta resident Ricardo-Osvaldo Alvarado. Some of the former workers joined the underground resistance movement

initiated by MIR, and in 1978 they returned to form a guerilla force in the area of Neltume. After the harsh winter in 1980, most of the members of the resistance were massacred, with only a few managing to escape. Through the divergent reflections of former workers, the video looks for a common thread that can reconstruct the discourse around this outstanding project, which aimed to accomplish social participation and productivity. The film is a part of a long-term project that Claudia Del Fierro has been developing since 2012. Through video documentation, testimonies, and archival material, the works look into the Panguipulli Forestry Complex with an eye on the narratives of two periods of intense social participation and political turmoil. Claudia Del Fierro is a visual artist who works in a variety of media, including video, photography, and installation. Her practice often involves actions, public interventions, and filmmaking. Her video works are situated on the border between fiction and documentary.

**9. The Women's Center in Tensta-Hjulsta**  
**Wallpaper with a picture from the**  
**classroom at KITH as well as framed**  
**photographs from the association's**  
**archive**

The Women's Center in Tensta-Hjulsta is a non-profit women's association that started in 1997 and is located at Glömmingegränd 31 in Tensta. The center is a self-organized meeting place for women of different backgrounds to share knowledge with each other, learn languages, and build friendships. KITH has about 250 members who use the association's premises on the ground floor of a rental house as an extended living room. The Women's Center is constantly evolving, and new initiatives are emerging among the members by supporting and inspiring each other. KITH also contributes to increase women's opportunities for influence and commitment in the future's community building, especially at the local level. The Women's Center organizes outdoor activities for health and well-being, such as walks. The venue

at Glömingegränd is used to meet and socialize, study, sew, and cook. There are also computers for training and contact with the outside world.

#### 10. k.ö.k.

Poster k.ö.k.'s manifesto, pattern by Shabnam Faraee, design by Sara Kaaman, 2018

k.ö.k. (Kvinnor önskar kollektivitet (Women Desire Collectivity)), initiated in 2017 by Petra Bauer and Jenny Richards, experiments with ways to build a feminist institution from within the existing community of The Women's Centre in Tensta-Hjulsta. At the Tensta Museum's branch at ArKDes, k.ö.k. presents their manifesto, written together with the Women's Center in Tensta-Hjulsta. The pattern is produced by Shabnam Faraee, and the posters are designed by Sara Kaaman.

k.ö.k. is testing different ways of building a feminist institution based on the location, the experiences and the context of the Women's Center in Tensta-Hjulsta. k.ö.k. wishes to highlight the Center's daily routines that enable community and at the same time constitute a resistance to neoliberal demands and ideals.

k.ö.k. has a feminist activity programme based on mutual exchange of knowledge and encouraging all participants to reflect on women's ability to organize and oppose oppression, marginalization, and invisibility.

With the help of artistic methods, knowledge is shared with a wider audience and with other feminist organizations.

To find out more about k.ö.k.'s activities: follow K Ö K - Kvinnor Önskar Kollektivitet on Facebook or e-mail [kvinnoc.tensta@gmail.com](mailto:kvinnoc.tensta@gmail.com).

#### 11. Marie-Louise Ekman

**Fantasy Meeting**, lithograph, 2017  
Marie-Louise Ekman's lithograph **Fantasy Meeting** will be sold to benefit The Women's Centre in Tensta-Hjulsta (KITH), a cross-ethnic association with

approximately 250 members with over 30 different native languages. KITH was founded in 1997 and, among other things, hosts language and computer courses as an association on the premises in Tensta. It functions as an extended living room for women of all ages—a unique and safe meeting place that is shaped by the women's own terms. KITH is one of Tensta konsthall's most frequent partners in the area. **Fantasy Meeting** is available in an edition of 450 and costs 4500 SEK each. While sales are handled by Tensta konsthall, the money is given directly to KITH. For purchase, please email [didem@tenstakonsthall.se](mailto:didem@tenstakonsthall.se).

Since 2012, when Tensta konsthall showed the retrospective exhibition **Doing What You Want: Marie-Louise Ekman** accompanied by Sister Corita Kent, Mladen Stilinović, and Martha Wilson, KITH has had a dialogue with Ekman and her work. Besides special tours of the exhibition, KITH invited the artist to talk about her life and work as part of the series **One Woman, Nine Lives**. KITH has also made studio visits, participated in the release of Ekman's website, and seen her play **The Guinea Pigs** premier at the Royal Dramatic Theater.

#### 12. Meron Mangasha and Senay Berhe Blått blod (Blue Blood), 2013, 6 min

As part of **Public Luxury**  
**Blått blod** is an everyday portrait of the Blue Line in the Stockholm subway system, told visually and fueled by words. It is an attempt to mirror and immortalize the time and place where we presently live. **Blått blod** was filmed along the Blue Line in two recording sessions. The places and settings shown belong to everyone. So as not to put a specific face or tie a certain group of people to them, the film was shot during the night and in spaces that were empty. During the day, these spaces are filled with people from different backgrounds and cultures, but they are now being stripped down and de-identified. Inspired by a quote from the poet Arthur Lundquist displayed on the

Näckrosen subway station, Mangasha, active in poetry and spoken word, wrote the poem, which was then interpreted visually by Berhe, who works with film both commercially and artistically. *Blått blod* is a celebration of the Blue Line, and at the same time expresses mixed emotions in regard to the places along it.

#### **Art from Gullinge School in Tensta Mona Johansson**

##### **Gullinge School**

Gullinge School was built in 1969. It was designed by Gösta Uddén (1927-2017) and Olle Wåhlström (1926), who worked as a team from 1958 to 1975. The school hosts approximately 300 students, covering preschool through year 6. Around 70 staff members cooperate to educate and evolve the students. Gullinge School also has a primary school for children with intellectual disabilities. In the schoolyard, one of Tensta's finest public artworks – Siri Derkert's *Ren Luft-Rent Vatten (Clean Air – Clean Water)* from 1972 can be found.

##### **13. Mona Johansson**

##### **Märta's Rag Rugs, lithograph, 1974**

In Mona Johansson's (1924-2010) lithograph from 1974, we step right into a small yard surrounded by wooden houses. The place is Östra Långgatan 24, in the block Postmästaren in Varberg, a block that no longer exists. Two rugs rest on a rail, the yard is deserted. Mona Johansson had a particular interest in architecture and communities that were disappearing as the city was being developed and reshaped. In charcoal, oil, and print, she captured yards, windows, streets, and rooms, motifs that seem to oscillate between public and private. Johansson was from Gothenburg but spent many summers in Varberg where she sold her paintings on the market square. During her lifetime Johansson collected a large number of posters, many with political themes, further showcasing her artistic interest in the public sphere.

#### **Art from Tensta Upper Secondary School Olle Nyman**

##### **Tensta Upper Secondary School**

By way of Norra Latin, Tensta Upper Secondary School, inaugurated in 1984, can trace its lineage back to medieval Stockholm. In fact, the school could have celebrated its 703rd year of existence in 2018 since the story of the village school in Gamla stan (Old Town) is documented as far back as 1315. The village school is said to have been located just north of Storkyrkan (The Cathedral), where the royal castle stands today. The education was conducted by the cathedral priests. The school's first known headmaster, named Arvidius, led the school in the 1310s. The most notable headmaster however is Olaus Petri who, under the reign of Gustav Vasa, led the Protestant Reformation in Sweden. In conjunction with the Reformation, the monasteries were closed including the Franciscan monastery at Riddarholmen, where the school had moved. The village school, which had changed its name to Stockholm Trivialskola (Stockholm Comprehensive School), remained at that address until 1666, when it moved back inside Old Town. In 1814 the school once again moved back to Riddarholmen, to Birger Jarls torg 7, but in 1890 it moved into a new grand palatial building at Norra Bantorget. When Norra Latin was opened in 1880, the school was considered to be one of the most important buildings in the district. The King himself, Oscar II, and his son Prince Eugen formally opened the school. Now began a truly bright era in the school's history. Norra Latin was seen as the most advanced and prestigious school in the whole country; but it was only for boys – girls were first allowed to study there at the end of the 1950s. Norra Latin closed down from 1983 to 1984 and the school was moved to Tensta. The Tensta Upper Secondary School was meant, as its predecessor, to be in the vanguard, a model for future education. The new school building was designed by Gösta Uddén; it is a modern building with generous access to light and a façade in oiled wooden panels. Its

winter garden attracted much attention when the school was opened. In 2014, more than 60 languages could be heard in the school and its 740 students followed a number of upper secondary school programmes. But the common focus was to integrate knowledge by means of the study of history. One thing that materially illustrates the school's history is its art collection, which has survived through all relocations and reorganisations of the school. Tensta Upper Secondary School is currently closed for renovations. The renovated building is planned to contain a campus, but no upper secondary school.

#### **14. Olle Nyman**

**Jakobs kamp med ängeln (Jacob wrestling with the angel), sculpture of stone and porcelain, 1982**

Jacob wrestling with the angel is a motif taken from the Bible, where in Genesis the story is told of Jacob wrestling an angel for an entire night. In Olle Nyman's (1909–1999) version, the figure of Jacob is small compared to the towering angel whose weight almost seems to fall upon him. The sculpture follows the Cubist manner that characterized much of Nyman's oeuvre. Nyman was a painter and sculptor who worked with still lifes and landscapes in a way that brings to mind the likes of Paul Cézanne. In the mid-1900s his childhood home in Saltsjö-Duvnäs became a meeting point for artists including Evert Lundquist, Roland Kempe, and Torsten Renqvist.

#### **15. Nina Svensson and Bernd Krauss Tensta Travsällskap (Tensta Trot Society), video produced by Kanal 75 (Channel 75), 4 min, 2014**

If you had to choose, would you jump off a cliff or kill 100 horses? Have you ever fought someone you've raced? How does it feel to be someone's girlfriend? These are some of the questions asked when children from Tensta travsällskap visit stables. The video is a TV show produced by ATG's production company Chanel 75 when Tensta travsällskap received a grant to visit famous trot coaches. Tensta

travsällskap was founded during a trot/art camp at Tensta konsthall in 2014 led by artists Nina Svensson and Bernd Krauss. Tensta Travsällskap is an art project started in 2013 to shed light on and develop the relations between Tensta and the Swedish trot scene, historically and currently. Before the Million Dwellings Programme was built in the late 1960s, farms in Tensta served as summertime pasture for Solvalla's horses. Tensta travsällskap has joined tours and visited the Solvalla trot arena. They have participated in races in Taxingeplan outside Tensta konsthall, seen an exhibition at Museum of Medieval Stockholm, made excursions to Bergsåker with students from Sundsvall and Skvadern Upper Secondary School, travelled to Jakobstad in Finland where they witnessed a local trot tour, and visited the stable of Kjell Svarvar.

This autumn Bernd Krauss will make an exhibition about Elinsborgsskolan (Elinsborgs' School) in Tensta, where he will work with students from the school using material from ArkDes' archive. The exhibition runs from 31.10 2018 until January 2019. A piece by Nina Svensson is currently on display in Tensta konsthalls project Art and Shops, where art is exhibited in shops around Tensta Centrum.

#### **16. StreetGäris**

StreetGäris is an intersectional movement for women and non-binary persons who support, teach, and inspire each other through empowerment, solidarity, and community. Their self-defined mission is to be a democratically advocating, empowering and opinion-making movement that acts to challenge and redistribute power in society. During the exhibition StreetGäris will arrange a series of program activities.

---

## 17. Tensta konsthall's Text Prize

Tensta konsthall's Text Prize has been awarded annually since 2014 with the aim of encouraging young people to formulate their own reality through creative writing. The prize is for young people between the ages of 15 and 25 who live in a suburb of Stockholm. The 2018 prize winners will be announced 8.12. Submission is in progress until 15.10, 23:59.

### Tensta konsthall's Text Prize jury:

Lena Andersson, writer

Meron Mangasha, poet

Björn Linnell, publisher, Natur&Kultur

Rouzbeh Djalaie, journalist,

Sveriges Radio

Makda Embaie, artist and staff at  
Tensta konsthall

Nawroz Zakholy, poet and staff at  
Tensta konsthall

## Dates

**Introductions to Tensta Museum, held by Tensta konsthall's team.**

Wednesday 3.10 13:00

Wednesday 17.10 13:00

Wednesday 31.10 13:00

Wednesday 14.11 13:00

Wednesday 28.11 13:00

Wednesday 12.12 13:00

Wednesday 9.1 13:00

**The Silent University: Language Café With Fahyma Alnablsi and volunteers, meetings once a month on ArkDes during the period 1.6–13.1**

The Silent University is an autonomous knowledge platform for asylum seekers, refugees, and migrants, initiated by the artist Ahmet Ögüt 2012 at Tate Modern in London. The Language Café is made as a part of The Silent University and welcomes those who wish to learn the basics of the Swedish and Arabic languages, meet new friends, and share experiences and ideas.

The meetings take place Fridays and Sundays, 14:00–17:00 at Tensta konsthall.

Especially welcome are those students who are currently outside the Swedish education system while awaiting asylum.

Once a month, the Language Café offers excursions in Stockholm. With Fahyma Alnablsi, receptionist at Tensta konsthall. For registration and info contact [fahyma@tenstakonsthall.se](mailto:fahyma@tenstakonsthall.se).

**The Women's Café meets once a month at ArkDes during the period 1.6–13.1**

The Women's Café will conduct one of their handicraft cafés at ArkDes. The event is free of charge, and anyone is welcome to participate. There will be material to work with on site. Meeting place: Tensta Museum Branch at ArkDes, next to Café Blom.

Every Tuesday, Thursday, and Saturday afternoon, women from the Järva area meet at Tensta konsthall to work with different kinds of crafts. Through joint handiwork, a safe space is made possible where conversation and the exchange of experience is at the center. The craftsmanship skills that women in the group already have is picked up and the role of teacher alternates between the participants. This way, knowledge about techniques such as embroidery, jewelry making, knitting, and crochet are shared. The Women's Café is an intimate venue free of constraints, costs, and commercial interests. In collaboration with Hemslöjden and the Women's Center in Tensta-Hjulsta.

Once a month for the duration of Public Luxury, the Women's Café will meet at ArkDes. With Muna Al Yaqoobi, assistant at Tensta konsthall. For registration and info contact [muna@tenstakonsthall.se](mailto:muna@tenstakonsthall.se)

**26.9 13:00**

**Opening of the Winter Department**  
**Opening of the Winter Department**  
**of Tensta Museum Branch at ArkDes**  
and presentation of Aktion Arkiv. The Association Aktion Arkiv develops participatory historical writing through actions that bring together different actors and audiences around urban cultural, historical, and political issues. Presenters include Sara Brolund de Carvalho, Helena Mattsson, Meike Schalk, and Ylva Larsson.

**Saturday 13.10 13:00**

**Presentation of the Women's Center**  
**in Tensta-Hjulsta**  
Introduction to Tensta Museum Branch at ArkDes with a focus on the Women's Center in Tensta-Hjulsta. The members of the association speak about their work.

**Friday 19.10 14:00-15:30**

**Arts and Literature walk in Tensta**  
**with Makda Embaie**

Join an alternate walk through Tensta's settlements, lookouts, and public spaces. The tour will begin at Tensta konsthall. The art in Tensta is an unknown story for many, although there is a wonderful treasure that draws a motley and interesting patchwork of artistic and literary narratives. Tensta was home to Lena Andersson as she grew up, as well as Kurdistan's most famous poet, Sherko Bekas, during the 80s and 90s.

In Tensta's subway, Helga Henschen illustrated the 70s with words such as 'solidarity' and a focus on sisterhood. You can see Olof Hellström's childhood sculptures in Silverpilsparken and Siri Derkert's last monumental work, a tribute to environmental peace and women warriors, at the school yard of Gullingskolan.

**Tuesday 13.11 17:00-18:00**

**Book release Ane Hjort Guttu:**  
**Writings, Conversations, Scripts**

'All the exciting things that happened in artists' lives – good conversations, studio visits and art production – all took place in the Little Museum, outside, but at the same time inside, the Big Museum. Which meant that the Big Museum could gradually assimilate everything that happened beyond its walls. The last thing I remember from the dream was thinking that no one must ever find out about the Little Museum.'  
From: Ane Hjort Guttu, 'A Brief Remark' for the seminar *How to Think of the Museum Today? (Dream)*, 2007

*Writings, Conversations, Scripts* is the first survey of text works by Ane Hjort Guttu published in an English and Norwegian edition. Written between 2003 and 2018, the texts range from public statements, poetic short prose, and film scripts to reflections on the role of the artist and essays on art for children. With a special focus on the significance of 'image-text constellations', this anthology, edited by

---

curator Rike Frank and designed by HIT, suggests connections between artistic writing and curatorial publishing.

This evening presents a selection of text works from the publication in the form of readings, a moderated conversation on the role of accessible language and art in Ane Hjort Guttu's writings, as well as a guest contribution.

**Ane Hjort Guttu: Writings, Conversations, Scripts** is edited by Rike Frank, designed by HIT, and published by Torpedo Press, Sternberg Press, and Kunsthøgskolen i Oslo (2018).

**Tuesday 13.11 18:00-19:00 What Does a Museum Do?**

Design and craft theoretician Christina Zetterlund discusses the functions of museums, both real and fictional, with ArkDes director Kieran Long and Maria Lind, Director Tensta konsthall. On the occasion of Tensta Museum Branch at ArkDes, as part of the exhibition **Public Luxury**. The event will be held in English.

**Wednesday 12.12 13:30**

**Reading of Tensta konsthall's Text Prize 2018 at ArkDes**

**Tuesday 18.12 18:00-19:00**

Hanna Nordell, producer at Tensta konsthall, in conversation with Ricardo-Osvaldo Alvarado about **El Complejo** and Alvarado's current research.

The Tensta resident Ricardo-Osvaldo Alvarado worked at the Panguipulli Forestry Complex, which was Chile's biggest and most ambitious forestry complex during the Salvador Allende period (1970-73). After the coup in 1973, the Complex was closed down. Many of the workers were either murdered by Pinochet's military, imprisoned, or exiled. Ricardo-Osvaldo Alvarado is one of the few who survived and his story is part of the film **El Complejo: Territorio liberado**, by Claudia Del Fierro. Alvarado was detained for four years in prison after the coup in Chile

and was deported to Sweden in 1977. He has since lived in Stockholm and worked for 30 years for the city of Stockholm. He has worked locally, nationally, and internationally on several projects aimed at creating conditions for a participatory democracy. In conversation with Hanna Nordell, he speaks about his work in the forestry industry and how he is currently conducting research about **El Complejo**, which includes finding and interviewing the few people who still can speak about what happened.

**Complete list of artists and organisations involved in Tensta Museum (2013-ongoing):**

Adam Tensta, Ahmed Abdirahman, Ahmet Ögüt, Alexander Schmoeger, Amin Amir, Annette Fahlsten, Arazo Arif, Asger Jorn, Ayreen Anastas, Babi Badalov, Barakat Ghebrehawariat, Barbro Århem, Behzad Khosravi, Bernt Krauss, Berta Hansson, Björn Jonson, Boris Buden, Brita Landoff, Bruno Hibombo, Cana Bilir-Meier, Carl Larsson, Christina Rundqvist, Dagmar Rickman, Dominique Gonzalez-Foerster, Elinsborgsskolan, Elin Strand Ruin, Elsa Björkman-Goldschmidt, Emily Fahlén, Enbacksskolan, Eric Detthow, Erik Sjödin, Erik Stenberg, Fernando Garcia Dory, Filipa César, Filippa Ståhlhane, Folke Lind, Florian Zeyfang, Grand Domestic Revolution, Gullingskolan, Lisa Schmidt-Colinet, Gert Aspelin, Grand Domestic Revolution, Halil Altindere, Hans Carlsson, Hans Viksten, Heidrunn Holzfeind, Helena Mattsson, Helga Henschen, Helga Henschens Vänner, Helmuth Weber, Hjulsta grundskola, Hokusai Katsushika, Håkan Forsell, Igor Dergalin, Ingegerd Möller, Irene Molina, Jakob Kolding, Jennie Sundén, Joaquin Ibanez-Arellano, Johanna Gullberg, Johanna Langhorst, Josabeth Sjöberg, Katarina Lundgren, Karl Gustaf "KG" Nilson, Kristina Anshelm, Kurdiska föreningen, Kvinnocenter i Tensta-Hjulsta, Lars Börjesson, Laura Oldfield Ford, Lawrence Abu Hamdan, Lea Ahmed Jussilainen, Lennart Svensson,

**Arsanios, Marysia Lewandowska, Mats Adelman, Meike Schalk, Mekonen Tekeste, Mekonen Tekestes Vänner, Merete Herrström, Meron Mangasha, Mila Ivanow, Monika Wallin, Museum of Mideival Stockholm, Nachla Vargas Libre, Nattalie Strom Bunpuckdee, Nina Svensson, Per-Erik Hagdahl, Peter Geschwind, Peter Lang, Petra Bauer, Pia Maria Hallberg, Pia Rönicke, Pia Sandström, Pinar Ögrenci, Randi Fisher, Reinhold Ljunggren, Rene Gabri, Revolution Poetry, Ricardo Osvaldo-Alvarado, Rifat Chadirji, Sabine Bitter, Sam Hultin, Senhay Berhe, Sofia Wiberg, Solmaz Shahbazi, Somaliska föräldra- och modersmålsföreningen, Spånga fornminnes- och hembyggdsgille, Spånga upper secondary school, Stealth Unlimited, Stefan Petersson, Stig Åsberg, Stuart Hall, Stockholm's City Museum, Sven Ljungberg, Sven X:et Erixson, Tal Lewinsky, Tarek Atoui, Tensta bibliotek, Tensta gymnasium, Terence Gower, Thomas Elovsson, Tirdad Zolghadr, Ulf Melander, Ulf Wahlberg, Urban Torhamn, Viktor Rosdahl, Ylva Westerlund, Åsa Norberg**

**Tensta konsthall staff**

**Ailin Moaf Mirlashari**  
host  
**Didem Yildirim**  
production coordinator  
**Fahyma Alnablsi**  
reception and Language Café  
**Fredda Berg**  
host  
**Hanna Nordell**  
producer  
**Henny Josefsson**  
host  
**Isabella Tjäder**  
communications  
**Makda Embaie**  
assistant  
**Maria Lind**  
director  
**Muna Al Yaqoobi**  
assistant Womens Café  
**Nawroz Zakholy**  
assistant  
**Nina Svensson**  
mediation  
**Paulina Sokolow**  
communications and press  
**Rasmus Sjöbeck**  
host

**Interns:**

**Ockie Basgül Dogan**  
**Aya Urhammer**

**Installation:**

**Johan Wahlgren**  
**Ingrid Jansson**