

14.3—1.9 2024

CHRONOS

health, access and intimacy



Tensta konsthall

Time, Slowed Down

Curator and Director Cecilia Widenheim on Chronos

Whose body standards have shaped the society that we live in? And what can we learn from the fight for disability rights that has long demanded access to the city and the built environment? The exhibition *Chronos* has grown out of a shared interest in the British multi-ethnic architect group Matrix Feminist Design Co-operative and their work, which early on demonstrated the flaws in an urban environment created by men for men, without much consideration for women and children or individuals with disabilities. A society that fails to include differences is flawed in its construction. A city that is not accessible for the people residing, living and working in it is flawed in its construction.

In several projects, often in collaboration with Tensta konsthall, artists, researchers and architects have shed light on how urban model societies such as Tensta and the Swedish Million Programme emerged after World War II and what it is like to live in these areas today. One example is the exhibition *TenstaBo 06*, which took place in the election year of 2006 and that combined newly built apartments and semi-detached houses with, for example, renovations and remodelled older apartments to better meet the needs of future Tensta residents. The project *Miljonprogrammet c/o KTH Arkitekturskolan* (Million Programme c/o KTH Architecture School) started in 2008 and was an architecture course offered by Tensta High School in preparation for continued university studies at the Architecture School KTH, with the aim to create more open and accessible recruitment to the architecture programme. The project *Den nya modellen* (The New Model), which was initiated at Tensta konsthall in 2011, can also be mentioned here. Over the course of two years, the legacy from the legendary exhibition *Modellen: En modell för ett kvalitativt samhälle* (The Model: A Model for a Qualitative Society) shown at Moderna Museet in Stockholm in 1968, was examined in collaboration with the art historian and curator Lars Bang Larsen, and artists Magnus Bærtås, Ane Hjorth Guttu, Dave Hullfish Bailey, and Hito Steyerl, among others.

Over the last few years, we have continued the conversation about the Tensta Million Programme together with different collaborators, artists, and study programmes. One example is *Agents of Change—Mediating Minorities* in 2021–22, in which the participants of an art mediating course studied the need for communal spaces in Tensta. At the end of the course, the project *A Political Classroom* was created in collaboration with the artists Apolonija Šušteršič and Anna Nordström, together with *Kvinnocafét* (The Women's Café). In the summer of 2021 during the Covid-19 pandemic, we carried out the outdoor project *Action Taxingeplan: Avlu* together with



Matrix co-founding member Anne Thorne and her children cross a busy road in Aldgate, East London, from *Making Space: Women and the Man-Made Environment* (Pluto Press, 1984). Photo: Liz Millen

Kvinnors Byggforum (now Alstra), a nationwide multidisciplinary network for norm-creative and power-critical architecture and urban planning, open to women, non-binary and transgender people, and the artist Bella Rune, whose AR app *Tensta's Magic Wormholes* since then lies fixed in the asphalt outside the gallery. The project *Avlu* refers to the Turkish tradition of courtyards in the in-between spaces, between the private and the public spheres. It emerged in collaboration with Martina Garreta Cano, Vilde Stampe och Ays Alayat from Kvinnors Byggforum and Tensta konsthall's Women's Café, with the aim to activate the big asphalt area between the gallery, the subway, and the parking garage, create shade and introduce more green elements in the Million Programme area. Another example is Urban Pedagogics that we carried out in the spring of 2023 together with Meike Schalk, Anette Göthlund and Miro Sazdic as part of the course *Urban Pedagogic—Archeology and the Child's Perspective*, which was a collaboration between Tensta konsthall, KTH and Konstfack. During the winter break, a children's camp was arranged with Tensta's archeology as the theme.

Something happened during the pandemic. We started talking about body, health and relationships, and about what is required to be well, in a whole new way. We had to. If it had not been clear before, it was clear now, that the difference between physical

and psychological distancing is fundamental. It became so obvious that us humans are utterly vulnerable and dependent on each other. And the concept of time was disrupted. Time somehow slowed down and was charged with a whole new set of meanings; expressions such as 'efficient time' and 'time is money' were put out of play.

With the exhibition *Chronos: health, access and intimacy*, we take further steps and focus on the question of access—physical as well as psychological—to the urban environment, together with a group of artists and different collaborators. For whom is the city planned? We also examine how the experience of living with functional variations—what researcher Christine Bylund has called 'anachronistic life conditions'—can give us a whole new perspective on efficiency, productivity, and creativity, and not least on the narrow perception of time that dominates large parts of society today.

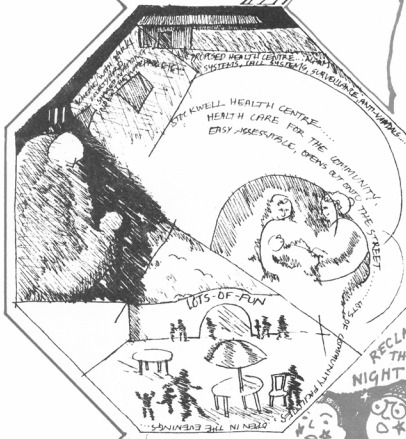
We are very happy to once more work with the artist and researcher Olivia Plender, who in 2019 created the installation *Att praktisera politik: Kvinnliga Medborgarskolan vid Fogelstad 1925—1954* (Practicing Politics: The Fogelstad Women's Citizenship School 1925—1954) in the gallery's classroom. Now she is back in the role of co-curator in a project that raises some of the questions that she has worked with in her own artistic practice and research. A range of activities, including seminars, workshops and talks will take place in connection with the exhibition. During the Easter break we offer special activities for children for example, and on our website you can read more about a broad school programme.

We want to say a big thank you to Jos Boys and Anne Thorne from Matrix, to Jon Astbury assistant curator at Barbican, to Doaa Zatarra at Unga Funkisrörelsen, Juan Borroye at 4inclusion, Independent Living Institute, the art school LINNEA and Franstorps Verkstäder who have been invaluable conversation partners during the work process. We also want to thank the Barbro Osher Pro Suecia Foundation and the Embassy of Canada to Sweden who have contributed with generous support to the exhibition, and our collaborative partners: ABF Stockholm, Tensta Library, Iaspis/Swedish Arts Grants Committee, the Department for Research and Further Education in Architecture and Fine Art at the Royal Institute of Art in Stockholm, Hägerstensåsens Medborgarhus and Vivid Projects Birmingham.

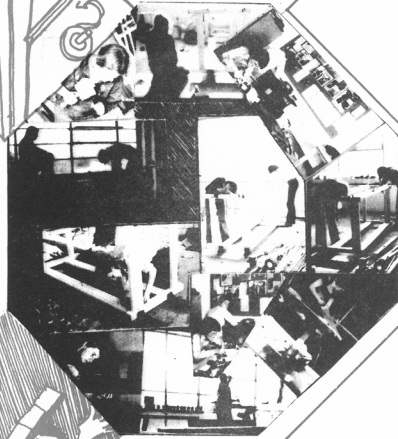
We are a group of women trained in architecture, building and other related skills. We've now formed a practical collective the idea for which came from a broader discussion group about women and building design. We aim to use our skills to support particularly women, but also other groups who are fighting to take control of the buildings they need and use, and the process of making them. Also to evolve new ways of working amongst ourselves and with those who can use our skills to gain strength collectively.



Working co-operatively is important to us because the vested interests of those who control and support contemporary building practice form a consolidated system which can only be challenged by collective power. So we need to work closely with all those who are involved in the same struggle, at home or in the workplace, as builders or as users.



We feel that the way in which we are organised as a group and our attitudes to our work affect not only how we relate to the people we're working with but also the buildings we design. In the same way we don't believe that buildings determine how people behave, but do think that they can encourage or enable certain activities and suppress others, making people feel isolated or comfortable, intimidated or welcomed.



So far we've worked with Lambeth Women's Workshop a group which came together through the Women's Movement to make a place for women who aren't able to go on conventional courses, to learn carpentry and joinery, a skill dominated by men. The workshop is a resource for women, instigated and controlled by them and is a direct challenge to the education bureaucracy.

We've also been working with a group who are opposing the assumptions of the Area Health Authority in Stockwell, South London. Instead of a paternalistic service provided by the health establishment, they're demanding an alternative kind of health centre which can respond directly to the needs of local people, and offers preventative medicine combined with community facilities.



We're now establishing a full-time group combining practical and theoretical skills; joining together for reading, writing, talking, learning, designing, drawing, making buildings.



33 DAVENANT ROAD N.19. 272 7556

Matrix promotional poster, 1979. Source: Matrix Open Feminist Architecture Archive

“Something happened during the pandemic. We started talking about body, health and relationships, and about what is required to be well, in a whole new way. We had to.”

—Cecilia Widenheim

Crip City, Sick Society

Curator and Artist Olivia Plender on Chronos

On the front cover of their book *Making Space: Women and the Man-Made Environment*, Matrix Feminist Design Co-operative introduce us to their ideas with a black and white photograph of a mother struggling to carry a baby in a pushchair up a set of stairs. Though the infant looks comfortable enough, signs of physical strain are visible in the woman's posture and on her face, from bearing the weight of both the child and their pram. She is seen from above, as she passes a graffiti sprayed wall and attempts to climb the hard concrete stairs. Grime collects in its corners, which suggests the presence of pollution and the smell of car exhaust characteristic of modern urban environments.

Matrix Feminist Design Co-operative was an architectural collective made up of women from multi-racial backgrounds, active in Britain in the 1980s and 1990s. Influenced by the feminist movement and the growing critique at that time of modern architecture and town planning, in their book, first published in 1984, Matrix asks the question: who is the public space designed for? In the words of Matrix member Jos Boys, 'our man-made surroundings lack consideration for the less mobile—people in wheelchairs or using sticks, women carrying heavy loads of shopping or pushing prams or pushchairs over kerbs, old people negotiating a high step onto a bus—and for small children...That this is [designed for] a male, white, middle-class 'norm' (look at almost any cross-section of car drivers during rush hour) is ignored by the makers of our physical surroundings.'¹

Founded in 1980 by a group of women who had been active in the New Architecture Movement (NAM), through their architectural practice and projects Matrix attempted to lay bare the assumptions built into the 'man-made' environments that we inhabit. Critical of the usual way of doing things within the male dominated field—95% of architects in Britain at that time were men—they argued that women played almost no role in decision making about the environments in which they lived, leading to cities that did not accommodate needs and were often unsafe for them. Subsequently, Matrix attempted to break down the discriminatory barriers that limited women from entering the professions of architecture and the building trade.

They asked critical questions about the restrictive social roles defined for women, arguing that the layout of cities and housing interiors are based on an idea of a

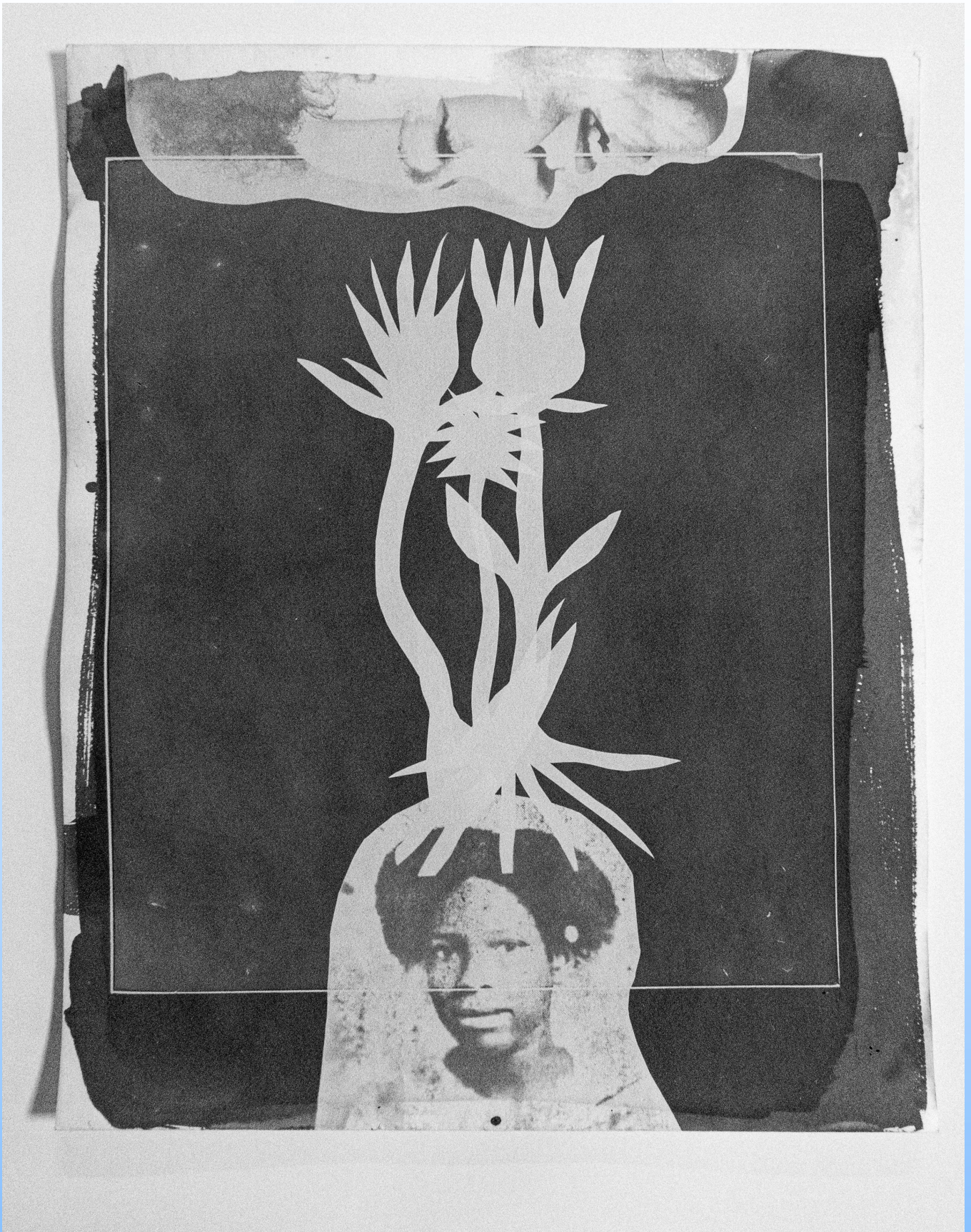
¹ Matrix, *Making Space: Women and the Man-Made Environment* (first published by Pluto Press, 1984, reissued by Verso, 2022), p 41

gendered division of labour, tying women to unpaid caring roles in the domestic sphere and isolating them from the public world. Centring the needs of the users of buildings and urban spaces in their designs, Matrix collaborated with women's community groups on architecture projects that prioritised more childcare facilities, disabled access, as well as the specific cultural needs of women from ethnic minorities. For example, the Jagonari Asian Women's Education Centre, in the ethnically diverse neighbourhood of Whitechapel in East London, which was commissioned by a group of women of mixed Asian origin and completed in 1987.

The photograph—part of a series documenting what Matrix called 'urban obstacle courses' reproduced in *Making Space*—is evidence that the architect's vision for public space did not include women and children. In more ways than one this is a hostile environment for anyone who does not conform to the male, white, middle-class and, we could add, able bodied 'norm' underpinning the architects design choices. In their book Matrix argued that street plans such as this, which incorporates a dark subway underneath a busy road, also ignore the reality that many women feel unsafe in such places. The design of cities limits access for many, in ways that can be isolating and have the potential to damage both physical health and mental well-being, affecting the most intimate areas of people's private lives.

The popular women's health manual *Our Bodies, Ourselves* points to a wide range of issues that affect women's health. First published in the USA by the Boston Women's Health Book Collective in 1970, the book includes chapters on violence—such as male violence directed against women in public space as well as domestic violence—alongside information on reproductive health and safe access to abortion, sexuality, and lesbian perspectives. The book resulted from a Women's Liberation workshop where women gathered to learn about their own bodies and how to demand their care needs, from a medical establishment that they viewed as paternalistic and sexist.

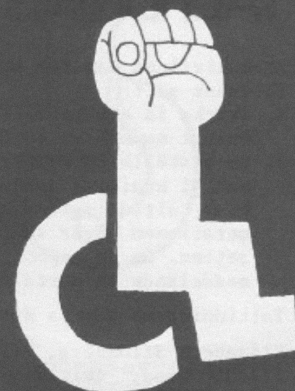
Since the book was first issued *Our Bodies, Ourselves* has been translated and republished all over the world in an attempt to make information about health accessible to women, in countries as diverse as Russia, Egypt, South Africa, China, Japan and Israel. A Swedish edition, titled *Våra kroppar våra jag*, was published in 1975 and was translated by Ruth Boman. However, with their first attempt to translate the book, which was into Spanish, the Boston Women's Health Book Collective ran into trouble. They were criticised by women from the Latin community in the USA, for assuming that their own experiences—as a group of white middle-class women—were universal for all women. They had not considered the ways in which women from other communities might have differing health needs and how practices, beliefs and ideas about the body differ between cultures. The process had to be rethought, and so for every subsequent translation this has usually involved the book being largely rewritten by women's health activists from whichever country it is being published in. Recent publications inspired by the format of *Our Bodies, Ourselves* also include the book *Trans Bodies, Trans Selves* written by trans health activists.



Grandmother as a Child / The Camphor Tree, cyanotype photography and watercolour on paper, Cecilia Germain, 2023. Photo: Wasim Harwill

AH-bulletinen 15

Anti-Handikapp



Signaler (diktsvit)

Den traditionella
handikappsynen
än en gång

Sälj AH-bulletinen!

Anpassning till vad?

Myter om blinda
och verkligheten

dubbelnr

It is a well-documented fact that a larger proportion of women suffer from chronic health conditions than men, despite living longer on average. This is for a complex set of reasons—according to Caroline Criado Perez in her book *Invisible Women: Exposing Data Bias in a World Designed for Men*—that include unequal funding for medical research into the health problems suffered by women as opposed to those men live with, the difficulty that many women have in getting a diagnosis, including negative experiences such as doctors dismissing the severity of pain or suggesting that symptoms are ‘all in your head’, as well as the physical and mental burden that unpaid care work places on women.² The risk of chronic health problems is increased for working class women and women of colour.

In a performance from 2016, part of the *Revolve* performance festival in Uppsala, artist Cecilia Germain began by reading statistics about the prevalence of high blood pressure among Black people who live in majority white societies. For the exhibition at Tensta konsthall, Germain has reworked the material from this performance into a sound piece and a large painting titled *The Difficulty of Carrying White Men / Perhaps a Map of Care and Cure*. The artwork not only diagnoses problems affecting the health of Black people—for example, the negative stereotyping of Black women as angry, strong and insensitive to pain—but as she indicates with the title, the painting is also, perhaps, a map of care and cure. Germain often returns to forms of self-care such as rest, sleep, herbalism and other interactions with plant life, as well as the care that can be found in community; practices which she says invite us to find tools and perhaps answers accessible for everyone, beyond the modalities governed by commercial interests and capitalist structures.

Melanie Gilligan’s video *Home Together*, made during the Covid-19 pandemic, focusses on elderly care and the economy around it. In this docu-fiction drama we meet various characters, including Janette Ledwith who attempts to establish a co-housing community for older people. Meanwhile Seong-gee Um, a researcher in health equity, describes some of the obstacles that seniors from immigrant communities face in accessing structures for care outside of their own families, including lack of state provision for language translation services. Footage included in *Home Together*, taken from news broadcasts during the pandemic, demonstrates how little value our society places on the wellbeing of people considered unproductive by our capitalist system, such as the elderly and infirm. In the USA nursing homes run by private companies had a staggeringly high death rate from corona virus—which mirrors the situation in elderly care homes in Sweden and many other countries at that time. The reasons for this in the USA, we are informed in the video, is that residents were packed closely together to maximise profit.

In the social model of disability, which was developed by disability rights activists in the early 1980s,³ a distinction is made between ‘impairment’ (a physical or cognitive

2 Caroline Criado Perez, *Invisible Women: Exposing Data Bias in a World Designed for Men* (Vintage, 2019), p X1–X11

3 A term first used in print by Mike Oliver in 1983, although the idea was developed among disability rights activists prior to that date. See: Tom Shakespeare, ‘The Social Model of Disability’, in *The Disability Studies Reader*, edited by Lennard J. Davis (Routledge, 2013), p 215

limitation for example) and ‘disability’, which refers to the social and environmental obstacles that exclude and oppress disabled people. Barriers to access can include transportation systems and housing unsuitable for a wheelchair user, such as the broken elevator and the indifferent landlord encountered by artist Ihra Lill Scharning in her video work *Jeg vet ikke hvor jeg er* (I Don’t Know Where I Am), or the flight of stone steps at the entrance to Dramaten (the Royal Dramatic Theatre) in Stockholm. A slice of this architectural feature has recently been removed in order to improve disabled access and is repurposed by Goldin+Senneby, as part of their installation at Tensta konsthall, titled *ANTI-HANDIKAPP: Collection of Disabling Stones, Royal Dramatic Theatre (1908-2023)*.

Social attitudes to impairment can also create disabling barriers. In the late nineteenth and early twentieth centuries, modernity in urban planning went hand in hand with eugenic ideas of ‘social hygiene’. The garden city movement, founded by British urban planner Ebenezer Howard, advocated on one hand for the introduction of trees into the urban environment and on the other for the segregation of impaired people. In the USA, cities such as Chicago and San Francisco brought in rules which have retrospectively been termed ‘ugly laws’, facilitating the ‘beautification’ of urban public spaces through the removal of beggars and other ‘undesirable’ bodies from the streets, whose ‘deviance’ was largely defined in terms of race, class, and disability.⁴

Prior to the advent of modern medicine, illness was often seen as being a punishment for individual moral failure. Today those labelled ‘defective’, ‘deviant’ or ‘sick’ can still face discrimination. Prejudicial attitudes linger, affecting people as varied as those with learning disabilities, mobility impairments, chronic illness and mental health problems. As artist Jakob Jakobsen points out in his self-organised *Hospital for Self Medication*, featured in the exhibition, the very presence of the mental hospital in Copenhagen where he spent time as a patient creates a limit to the gentrification of the neighbourhood where it is situated. The rich, apparently, do not want to live in proximity to ‘deviants’ such as the mentally ill.

‘Access intimacy’ is a term named by disability justice activist and community organiser Mia Mingus, which she uses to describe the feeling of intimacy a person experiences when another person takes the time and care to understand and attempt to accommodate access needs—in contrast to a usually uncaring, or sometimes discriminatory world. In her essay, which can be found online⁵, Mingus offers ‘access intimacy’ as a concept which emerged from her own particular lived experience of disability, that can be useful not only to those with impairment but also to others in order to describe all different kinds of access. It moves beyond a more narrowly defined definition of access, based solely on architectural modifications.

4 David Gissen, *The Architecture of Disability: Buildings, Cities, and Landscapes Beyond Access* (University of Minnesota Press, 2022), p 36

5 <https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link/>



Scores for Carolyn, Park McArthur and Constantina Zavitsanos, HD video (installation shot), 2019. Image courtesy: the artists

The way in which time is organised in our society—around the demands of work, and the rigid routines and deadlines required by employers—can also be a barrier to access. For disabled people, the chronically ill, and people with care responsibilities for children or the elderly—who are most likely to be women—being on time can be a challenge. In Park McArthur and Constantina Zavitsanos’s video work *Scores for Carolyn*—addressed to their friend and collaborator the artist Carolyn Lazard—we are told, in score number one, to ‘Come early and plan in advance to wait. Arrive late together despite your best attempts to be on time...’ The score instructs us on ‘crip time’, a term that was first used wryly within disability communities and has been taken up by the academic field of ‘crip theory’, that emerged out of disability studies through the work of scholars such as Robert McRuer. The term ‘crip’ is a reclamation of the derogatory word ‘cripple’. ‘Crip’ perspectives intersect with ‘queer’ approaches, to celebrate non-normative bodies.

In the words of Alison Kafer in her book *Feminist, Queer, Crip*, ‘As one slang dictionary puts it, “crip time” means both a “flexible standard for punctuality” and “the extra time needed to arrive or to accomplish something.” This need for “extra” time might result from a slower gait, a dependency on attendants, who might themselves be running late, malfunctioning equipment (from wheelchairs to hearing aids), a bus driver who refuses to stop for a disabled passenger, or an ableist encounter with a stranger that throws one off schedule. Operating on crip time, then, might be not only about a slower speed of movement but also about ableist barriers over which one has

little or no control; in either case, crip time involves an awareness that disabled people might need more time to accomplish something or to arrive somewhere.’⁶

Chronos: health, access and intimacy is an exhibition that incorporates ideas from feminism and disability justice movements, along with ‘crip’ perspectives. Bodies and minds that deviate from the so called ‘norm’ (usually defined by the members of our society with the most power and privilege), necessitate inventiveness in finding ways to thrive in environments that are indifferent and sometimes downright hostile to their wellbeing. Ideas such as ‘crip time’ have the potential to benefit all of us, because the concept demands a temporality that acknowledges human vulnerability. It is a standard of time that is less damaging to health than the relentlessly productive work regimes characteristic of the factory or office, which appeared with industrial capitalism. ‘Crip time’ also challenges our value system, in which self-sufficiency and autonomy are prized qualities and a person’s worth is measured according to their productivity and earning potential.

In their artwork *Site Specific Illness*—which takes the form of a series of 26 sick notes, apparently written by the artist’s mother and sent out by email on a weekly basis during the exhibition—Jessie Bullivant resists the demand for performance on these terms. Each week new reasons are offered by ‘Jacqui Bullivant’ as to why ‘Jessie’ cannot be present. In between her occasionally humorous musings on Jessie’s health and sexuality, loneliness and search for community—topics which overstep what we might usually share in a professional setting—‘Jacqui’ searches for the reasons behind the malady preventing Jessie’s appearance in public.

By pointing to some of the structural causes of chronic ill health and the disabling barriers that can block access to the public sphere, the artists and groups in the exhibition challenge the often hidden ‘norms’ of our society. Many of them propose self-organised methods for care that draw on practices developed within the feminist movement, in examples such as Matrix Feminist Design Co-operative, as well as through ‘crip’ and other ‘deviant’ experiences. The ‘crip sociality’ that artists Park McArthur and Constantina Zavitsanos express desire for in their artwork, can be found in the actual care collective that they describe in their co-authored essay ‘Other Forms of Conviviality’ published in 2013 in the journal *Women and Performance*⁷. McArthur and Zavitsanos outline a model where care becomes a collective rather than an individual responsibility and can be extended to people outside of the biological family unit, to create other forms for relationships and intimacy. Along with many of the artworks in the exhibition, this exemplifies how vulnerability and dependence are experiences that can be valued. They lead us to question norms such as cultural ideas of self-sufficiency and productivity, and to develop creative new models for mutual care and community.

6 Alison Kafer, *Feminist, Queer, Crip* (Indiana University Press, 2013), p 26

7 Park McArthur and Constantina Zavitsanos, ‘Other Forms of Conviviality’, *Women and Performance* (Routledge, 2013). The essay can be found in the online edition of the journal at: <https://www.womenandperformance.org/ampersand/ampersand-articles/other-forms-of-conviviality.html>

“The design of cities limits access for many, in ways that can be isolating and have the potential to damage both physical health and mental well-being, affecting the most intimate areas of people’s private lives.”

—Olivia Plender

SIGNALS

A Suite of Poems by
Ann Margret Dahlquist-Ljungberg
Originally Published in The Anti-Handicap Bulletin #15

I

The phone rings (*ha! ha!*) and I am asked to answer
questions about my quiet life
Whereby, of course, one does not mean my interior
but this exterior, mute, dead

 assumed to surround me?

How do I ride this life?

How do I abide?

How does it pain me, when I see
others' gains

in this, called culture

and which (*they say*)

poor deaf deprived me hungers for?

Culture, what's that?

Is there a special kind of

culture for those with different handicaps?

For the lame, the psoriasis-ridden, the paralyzed with MS and
 the stutterers?

For women, men and children?

For stone lungs and lunatics?

Properly labelled

as one singles out jam for diabetics

and park benches for whites or blacks?

"You there – don't sneak off, stay
with your group
with the culture
we quanticounted just right for you!
So that those of us who are un-different
can keep the myth of equality alive
and ration it out with a sugar sprinkler
– a truly remarkable
instrument of culture..."

*But if I – hey! –
like the salty, spicy
yes bitter
– pickles more than
glazed pastries*

"How ungrateful
can you get?!
Here we are with
kind-hearted willgoodness
– but apparently have to
draw a barbed wire line..
For there are limits!"

II

Isn't it time to revise
the myth of equality
that they nag about, brag about
– but which lags
when push comes to shove
that is to say means and coins?
I reserve the right to be odd
unequal, not dumbed down
to insipid inanity
Why can't community be
more concerned with highlighting the lines
punched out by suffering, pain, exclusion
than painting it all the same shade of
gray?
And boxing us in with a ruler

"They" want to keep us in check
in uniform, lined up, in a row
we are easier to command
Snip! there heads roll
if any dare stick out
Yes, it's inevitable:
their helpful harping about equality
fundamentally concerns only a foundation
stable for their boots
to step on, stomp on

III

I prefer jokers
to phonies
jesters to dictocrats
well in fact plain old sons of bitches
to these cunning
demorats and socialitches
– all too adept at this game
we all have to play
to survive
Their morality belongs to the swindler
Their immorality to open secrets

Their language is colored by toxic chemicals
They are all experts
at deploying the rest of us as counterweight
to balance themselves

Let us gather, prepare a
little surprise for them
with a new code word:
equilibrium
 instead of equality...

IV

I have only my loneliness
to offer
in your community

It arches
vast like the night
above an entire continent

where all communication
has broken down
We signal

one by one, like glow worms!
And so we are in alliance
with the dark, with despair

It is our ambiguous existence:
without darkness no hope
We are needed, we are the signalists

*Dedicated to Anti-Handikapp in Lund
November 1975*

*(previously published in Sydsvenska
Dagbladet, 30 November 1975)*

Translation: Jennifer Hayashida

EXHIBITED WORKS

Jessie Bullivant

Site Specific Illness, 2019/2024

26 emails sent in weekly instalments to a mailing list

Site Specific Illness is advertised as a public programme. Audience members are invited to join a mailing list to find out more details. Subscribers to this mailing list receive 26 weekly emails, one for each week the exhibition is open, which use the format of the sick note as a device to raise questions about authority, autonomy, and the roles we play within institutions, including the family.

Each email, signed off by the artist's mother, contains revised reasoning as to why the artist cannot be present in the exhibition today. The excuses detail physical, emotional and structural reasons preventing Jessie's participation. With subtle humour, the emails expose vulnerabilities and dependencies which are usually hidden from view. Confusing the boundary between private life and the workplace, the illusion of productive invincibility—that we are all obliged to maintain in order to make ourselves employable—is broken.

Jessie Bullivant is an artist, occasional writer, and emerging doula. *Site Specific Illness* was originally produced in 2019 for Jessie Bullivant's Masters graduate exhibition at the Academy of Fine Art in Helsinki. They are currently funded by the Kone Foundation, and they published their artist book, *Attached*, with Rooftop Press in 2022. Selected projects in Finland include *A Bad Sign* at Titanic Gallery (2021) in Åbo, *Fantasy 1&2* at SIC (2020) in Helsinki. Selected projects in Australia include *Wormhole* at KNULP (2019)

in Sydney, *Infrastructuralism* at La Trobe Art Institute (2018), in Bendigo and *John Fries Award 2016 Finalists Exhibition* at UNSW Galleries in Sydney.



Archive of Tensta konsthall. Photo: Jean-Baptiste Béranger

Cecilia Germain

The Difficulty of Carrying White Men / Perhaps a Map of Care and Cure, 2024

Painting on paper

Lecture on Black Health / Fragile, so Fragile is My Heart, 2024

Sound piece for headphones, circa 25 min

Hidden Gold, 2021

Watercolour and gouache on paper

Dreaming the World Alive, 2021

Cyanotype photography and watercolour on paper

Grandmother as a Child / The Camphor Tree, Grandmother as a Young Woman / The Okra Flower, Grandmother as a Mother / Papyrus, Grandfather as a Young Man / Sassafras, 2023

Series of four cyanotypes on paper

Social justice in relation to public health, as well as the healing of collective trauma and grief are themes that interest Cecilia Germain. Drawing on her own experience of belonging to DoCS (Descendants of Chattel Slavery), she explores the relationship between ill health, power structures, and the history of colonialism. *The Difficulty of Carrying White Men* was a performance she made in 2016, which here takes a new shape as a painting and sound piece. It addresses how Black women—who are so often negatively stereotyped as insensitive to pain, strong and angry—have the right to be vulnerable and find paths not only to survival, but also to health and well-being. Germain often returns to forms of self-care and community care involving rest, sleep and herbalism.

Since 2016 Germain has studied what she calls Black Flora, and Black Botany, being deeply aware of the importance plants play in the physical and spiritual work of the African diaspora. At Quilombo dos Palmares in the early seventeenth century, under the protection of dense vegetation and leaves, people of African origin escaping slavery created a sanctuary in the Brazilian jungle. Existing for almost one hundred years, it was a self-sufficient and safe refuge where they cultivated plants for food and medicine. Cecilia Germain is based in Uppsala. Her work has been exhibited in *The Dream Keeper* at Botkyrka konsthall (2021), *GIBCA Göteborg International Biennial for Contemporary Art* (2021), *Ways of Unseeing* at Lunds Konsthall (2023–24), *Undergrowth* at Konsthallen Trollhättan (2023), *The Threshold is a Prism* at Kulturhuset in Stockholm (2023–24) and *Earth Shadow* at Norrköpings Konstmuseum (2024).



Grandmother as a Young Woman / The Okra Flower, Cecilia Germain, 2023. Photo: Wasim Harwill

Melanie Gilligan
Home Together, 2020—22
Video with sound, 3 channels, wooden
panel fencing

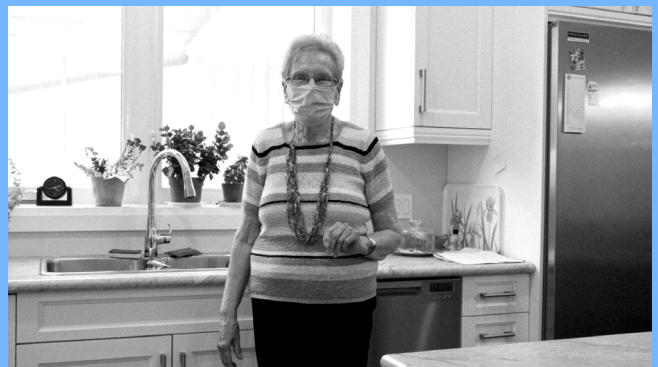
Home Together (2020—22) focuses on communities of older people who decide to live collectively and look out for one another in their ageing years. The film is a docu-fiction drama that explores the situations of ageing people attempting to find ways to fight isolation in a society that marginalises them. In this story we meet Janette Ledwith, as she struggles with the challenges of building a collective community of older people in the present moment. Subsequently we are introduced to Seong-gee Um, a researcher in health equity studying how immigrant seniors receive home care, and Catherine Doherty, who works in retirement living and long-term care.

The fourth person introduced in the film is Theresa, an actor who deals with long-term illness. Theresa's role brings a fictional storyline into the work when Theresa performs the role of someone who wants to join a co-housing community for older people. Theresa's character finds herself confronted with the exclusionary, ableist approach that some co-housing communities display when they avoid dealing with people's health difficulties during older age. Made during the Covid-19 pandemic, the video also touches on the social impacts of this public health crisis, particularly in relation to older people.

In *Home Together* Melanie Gilligan departs from cinematic convention to intentionally explore how the camera shake can be expressive of vulnerability. By refusing to hide her own impairment—as someone with an arm weakened by multiple sclerosis—

she exposes how disability can impact formal technique.

Melanie Gilligan is based in Toronto, Canada and New York, USA. She has exhibited internationally with solo shows at museums including: Kunsthaus Glarus (2017), The Wattis, San Francisco (2017), Trondheim Kunstmuseum (2016), Künstlerhaus, Halle für Kunst & Medien, Graz (2016), and de Appel Amsterdam (2015), Frans Hals Museum—Hal (2014) and Casco Art Institute: *Working for the Commons, Utrecht* (2014).



Home Together (video still), Melanie Gilligan, 2020—22. Image courtesy: the artist

Goldin+Senneby
*ANTI-HANDIKAPP: Collection of
Disabling Stones, Royal Dramatic
Theatre (1908-2023), 2024*
Granite and contrast marking dots in
aluminium

ANTI-HANDIKAPP (Anti-Disability) is a series of sculptures made out of stones that have been removed from the built environment as part of accessibility modifications and are preserved indefinitely by the National Property Board. The stones presented at Tensta konsthall are a section of stairs cut out from the entrance to Dramaten, the Royal Dramatic Theatre in Stockholm.

The state is legally obliged to save architectural features removed from listed buildings, in case human impairments or assistive devices change in such a way in the future as to allow these extracted obstacles to be re-installed. Goldin+Senneby's series borrows its title from the activist group Anti-Handikapp, which was founded in Lund in 1969 by Vilhelm Ekensteen. He was also the first person to introduce the social model of disability in Sweden, and through their activism Anti-Handikapp not only demonstrated how the built environment disables, but also proclaimed that ultimately disability is a product of 'the demands for efficiency and principles of profitability of the prevailing production system'.

Goldin+Senneby formed in 2004 in Stockholm and have shown their artwork at MCA Chicago, Tensta konsthall in Stockholm, Artspace in Auckland, Kadist in Paris, Moderna Museet in Stockholm, the Haus der Kulturen der Welt in Berlin, and The Power Plant in Toronto, among others. Their artwork has been included in the 11th

Gwangju Biennial, 13th Istanbul Biennial, Manifesta 9 in Genk, 5th Moscow Biennial, and 28th São Paulo Biennial.

The poem *Signals* by Ann Margret Dahlquist-Ljungberg has been reproduced on the initiative of Goldin+Senneby, with the kind permission of Jonas Ljungberg, Karl Ljungberg, Erik Ljungberg and Johan Almlöf Ljungberg. The poem was published in the *AH-bulletinen Anti-Handikapp* in 1975.



Photo: National Property Board (SFV).

Jakob Jakobsen

Hospital for Selvmedicinering (Hospital for Self Medication), 2021

Installation, carpets, printed posters, sound circa 30 min. Recording: Anna-Stina Ulfström and Franziska Hoppe

Coloured A4 Paper (Saturday May 4, 2019, Psychiatric Center Gentofte, ward 19.0), 2019

Opsigelse (Letter of Resignation), 2021, A4-paper

Jakob Jakobsen sheds light on society's norms through a range of socially engaged projects that with insight and critical reflection have widened the scope for what art can be. For many years, he has experimented with forms of expression together with different collaborators. *The Copenhagen Free University* took place in 2001–07 in Jakob Jakobsen and Henriette Heise's home, a self-organised and artist-run institution with the aim to create critical consciousness and new forms of knowledge production.

In 2020, Jakob Jakobsen published the book *Ophør oprør—Dagbog fra en indlæggelse* (Expiry Revolt—Diary from a ward). The book is written as a diary during 78 days at the Psychiatric Centre at Gentofte Hospital and in it the artist describes his everyday life at the ward. During his runs through Gentofte, an affluent area with beautiful villas in north Copenhagen, Jakobsen reflects on the mental institutions that were established at the last turn of the century. 'The placement of the traditional institutions at the city outskirts points to a principle of segregation that is meant to be both therapeutic and architectural. In other words, ideas of psychiatric care

do always carry an implicit spatial thinking that should not be understood only in terms of architecture, but also in terms of its urban and territorial context.'

After his stay at Gentofte, Jakobsen established the *Hospital for Self Medication* in his own attic, an alternative space for rest, exchange of thought and reflection around art, illness and recovery. Jakobsen's installation also consists of two big textile flags with the text 'We Are All Sick' and 'Hospital for Selvmedicinering (Hospital for Self Medication)'.

Jakobsen is based in Barcelona / Copenhagen and his recent projects and exhibitions include *After Monoculture* at Galerie Weisser Elefant, Berlin (2023), *Do Nothing. Feel Everything* at Kunsthalle Wien (2021-22), *Memorial for the 743 prisoners on Livø from 1911 to 1961* (2021), *Hospital for Self Medication* (2019), *Post Institutional Stress Disorder* at Kunsthall Aarhus (2019), *Free Education! The Free University of New York, Alternate U*, and *Learning Liberation*, Interference Archive New York (2019).



Hospital for Selvmedicinering (Hospital for Self Medication), Jakob Jakobsen, 2019.

Image courtesy: the artist

Matrix Feminist Design
Co-operative (circa 1980-1994)
Selected posters and printed matter

Paradise Circus, 1988, a film by Heather Powell made with the Birmingham Film and Video Workshop, featuring Matrix member Jos Boys. Shown with permission from Vivid Projects, Birmingham.

Matrix Feminist Design Co-operative is an architectural collective made up of women, who were active in Britain in the 1980s and 1990s. Through their architectural practice and projects, such as the book *Making Space: Women and the Man-Made Environment*, they attempted to lay bare the assumptions built into the environments that we inhabit, by asking who is public space designed for? At the time the profession of architecture lacked diversity—only 5% of architects in Britain were women—and consequently, they argued, modern architectural guidelines and conventions were created in relation to the needs of white middle-class men.

This led to cities that were often inaccessible to those who did not fit within the ‘norm’ imagined by architects and town planners, including women, older people, those with disabilities, and racial minorities. As an architectural practice Matrix pioneered participatory design processes and placed user needs at the centre of their building designs. They provided architectural services for women’s community groups, and their buildings include the Jagonari Asian Women’s Education Centre in the Whitechapel neighbourhood of London, which was completed in 1987 and ran successfully until 2018. Their book *Making Space: Women and the Man-Made Environment* is

today considered a feminist classic. It was first published in 1984 and recently reissued by Verso in 2022. In 2021 the exhibition *How We Live Now: Reimagining Spaces with Matrix Feminist Design Co-operative*, took place at the Barbican, London.



Members of Matrix in the 1990s. Back row (left to right): Mo Hildenbrand, Sheelagh McManus, Raechel Ferguson. Front row (left to right): Janie Grote, Annie-Louise Phiri, Julia Dwyer. Photo: Jenny Burgen.

Park McArthur and Constantina
Zavitsanos
Scores for Carolyn, 2019
HD video, open captions, slowed
sound, 11 min 28 sec

Scores for Carolyn is a short open captioned video playlist of instructional scores for care involving two or more people, which intentionally blur the roles of care provider and receiver. The person addressed in the title is the artist Carolyn Lazard, a friend and collaborator of Park McArthur and Constantina Zavitsanos. A video image—a detail of *Ground*, 2015, by Jessica Vaughn—is accompanied by a voice, slowed to the point of being slurred and mechanical, which relays a series of short instructions. Borrowing the format of the ‘event score’ used by the Fluxus movement of the 1960s, the scores in the video address themes such as crip time, and the support systems necessary for everyday

life—contradicting fantasies of individual autonomy that emerged in the modern period. By referring to collaborators and those that have influenced them in the piece, McArthur and Zavitsanos lay bare some of their own networks of dependency and point towards a desire for crip sociality.

Together Park McArthur and Constantina Zavitsanos wrote *Other Forms of Conviviality* in the journal *Women and Performance* (Routledge, 2013). With Lazard and others, they co-organised *I wanna be with you everywhere*, a gathering of, by, and for disabled artists and writers hosted by Performance Space New York.



Scores for Carolyn, Park McArthur and Constantina Zavitsanos, HD video (still), 2019.
Image courtesy: the artists

Park McArthur

These are the questions I would ask, 2013

Some follow up questions, 2017

...synthetic questions..., 2019

Involuntary Questions, 2020

Asked simultaneously, 2023

Series of framed emails printed on A4 paper

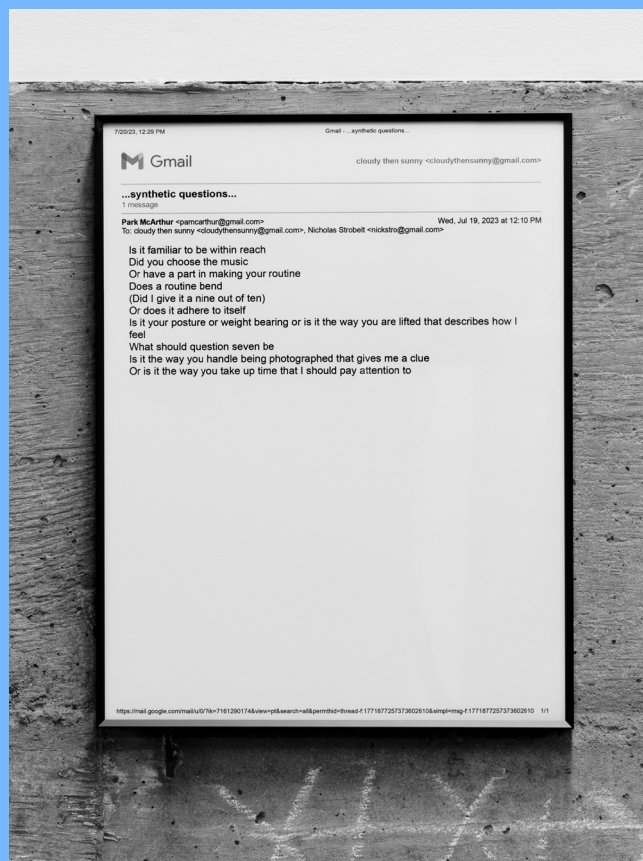
Park McArthur experiments with the personal and social meanings of debility, delay, and dependency under the guidance and instruction of disability. In her sculptures, installations, texts and sound pieces she addresses the ways in which ‘crip’ experiences can challenge normative structures and notions of self-sufficiency.

At Tensta konsthall, McArthur will present a series of five printed emails addressed to the curators of this exhibition: artist Olivia Plender and Tensta konsthall Director Cecilia Widenheim. The initial email appropriates a set of questions found on a website advising people considering buying a Hoyer Lift. With the assistance of a caregiver, this device is designed to lift a person. Each subsequent text is based on McArthur’s own experiences using a Hoyer Lift.

She reflects on themes as varied as love and distance, the time of waiting, the smell of metal lingering on someone’s hands, playfully musing on whether swinging longer on the seat might be fun, or on the relationship of figurative sculpture to disability and performance.

In contrast with the functional language of the original questions—which refer to ‘the patient’ and place importance on goals such as ‘privacy’ or ‘to sit at the table and eat with family’—the artist’s own questions represent a wider range of desires and relationships, and consider the intimacy of giving and receiving care.

Park McArthur lives in New Jersey. Recent solo exhibitions include Kunstraum Leuphana University in Lüneburg, Germany, Paid, Seattle, Washington and Kunsthalle Bern, Switzerland.



...synthetic questions..., 2019, archival inkjet print. Image courtesy: the artist

Olivia Plender
Our Bodies Are Not the Problem,
2021—22

Acrylic paint on canvas with wooden
dowels and string
Courtesy the artist and Maureen Paley,
London

Our Bodies Are Not the Problem consists of a series of hand painted images based on the women's health manual *Our Bodies, Ourselves*, dating from 1970 until today. Made by the Boston Women's Health Book Collective, the aim was to challenge a medical establishment that they viewed as paternalistic and condescending.

Though reminiscent of the instructional posters that one might find on the wall of a doctor's office, the artworks reflect a broad set of issues ranging from reproductive health and abortion to domestic violence, self-defence, working conditions, disability, trans experience and lesbian relationships. Since it was first published in 1970, the book has been translated, revised and republished around the world in countries including Egypt, South Africa, China, Japan and Sweden. This process usually involves a complete rewriting each time, drawing attention to the differing understandings of the relationship between health, the body and community across cultures.

Our Bodies Are Not the Problem is part of an ongoing project at Glasgow Women's Library (GWL)—a feminist library and community space in Scotland—where Olivia Plender has established a group for women with chronic health problems, with whom she collaborates on research into women's health inequality today.

Olivia Plender is based in Stockholm and London. Her artworks have been shown internationally, including: Tate Britain, London (2023—ongoing), Centre Pompidou-Metz (2022), the 34th Bienal de São Paulo (2021), Göteborg International Biennial (2017), Taipei Biennial (2010), Marabouparken, Stockholm (2007), MoMA PS1, New York (2004).



Our Bodies Are Not the Problem (detail), acrylic on canvas with wooden dowels and string, Olivia Plender, 2022. Image courtesy: Maureen Paley, London

Ihra Lill Scharning

Jeg vet ikke hvor jeg er

(I don't know where I am), 2019

Video, circa 5 min, separate sound
and audio description

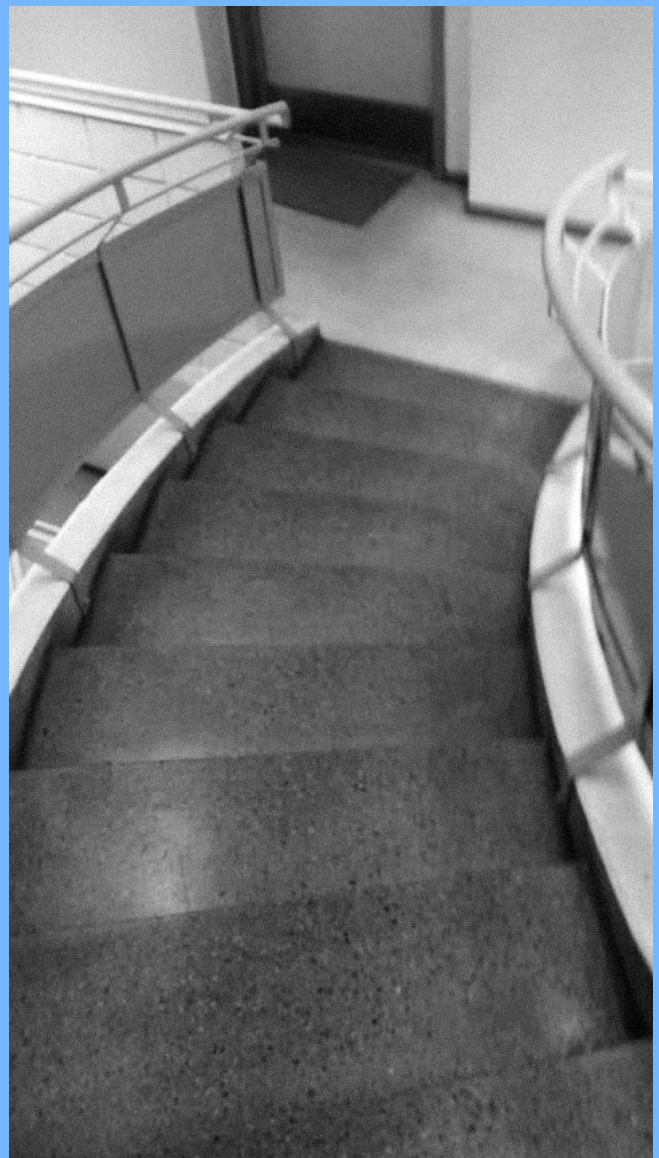
When Did You Manage That, 2024

Site specific installation

Since graduating from Malmö Art Academy, Ihra Lill Scharning has been practicing as an artist with Oslo as their base. She has participated in a range of exhibitions with video works, objects and installations but has also been politically engaged in accessibility issues for people with disabilities in Norway, for example in the organisation ULOBA Independent Living Norway. Recently, she participated in a panel discussion at the Munch Museum in Oslo about creating visual art in a queer art context and having a disability, a term that the artist prefers over functional variation.

Ihra Lill Scharning works with both installation and video. She often uses material that she finds online or that she is gifted from colleagues, as she is not able to travel or move unhindered. In the video *Jeg vet ikke hvor jeg er* (I don't know where I am), the speaker's voice describes the feeling of moving through an urban environment, characterised by the impaired spatial orientation that the artist is born with due to brain damage. The feeling is of moving through the city from the perspective of being in a wheelchair and not being able to orient oneself—around and around in an eternal, energy wasting dance, as if in 'an unfinished platform-based computer game where the landscape slowly opens as you move forward'. The video's image flow is simultaneously audio described by a different voice, on another

screen. It moves from an apartment on the fifth floor in a building where the elevator turns out to be out of use, and into the city. For the exhibition at Tensta konsthall, Ihra Lill Scharning has created a site-specific work where she composes with material and objects that she has found in connection to the gallery. Her encounter with the gallery, the place, and the people, possibilities and obstacles that come in her way, become the basis for a new work.



Jeg vet ikke hvor jeg er (video still), Ihra Lill Scharning, 2019. Image courtesy: the artist

Vård och värde

Printed publication, 2020—ongoing
Editorial group: Ulrika Flink, Erica Johansson Afreixo, Gunilla Lundahl, Jenny Richards and Sanna Tefke.
Design by Johnny Chang and Louise Nassiri.

The publication *Vård och värde* (Care and Value), published in three issues so far, is a collaboration between care and culture workers. Its aim is to explore the conditions of care workers from a feminist perspective, with a focus on different generations, groups, backgrounds and experiences.

The first issue, published in 2020, is about ageing. What does a society able to provide care that respects human dignity look like? The texts revolve around how we understand care—a work that we all do or receive in different stages of our lives—and about the different aspects of care work. How can we create care that connects generations, that creates communities and a care that opens our eyes to the diversity of human experience? In the second issue, stories from different parts of elderly care alongside the challenges of dementia and the power of the collective are told by queer voices, a struggling social worker and a ghost.

The third issue focuses on questions about the work environment and includes reflections on how narration affects the forms of care work. It also raises the question of art's ability to create connections between mind and body, by offering sensory presence and grounding in the common spaces of healthcare, as well as the question of how racism affects patients as well as caregivers. The editors talk to *Läkare mot rasism* (Doctors Against Racism), and two queer death doulas

discuss 'the death business', and why they are needed in today's society.

The collectively made publication is free and part of a research project that sheds light on different experiences of care through conversations between different care workers or care receivers. The project is headed by Gunilla Lundahl and Jenny Richards. It has been realised with the support of Kulturbryggan in collaboration with Konstfack, Konsthall C, MINT and Kalmar Konstmuseum. The publication can be downloaded as a pdf through the Konsthall C website: www.konsthallc.se



Vård och värde, printed publication, 2020—ongoing. Image courtesy: Konsthall C

Constantina Zavitsanos
Specific Objects (stack), installation,
2016

Disabled access grab bars mounted on
wall, dimensions variable

Courtesy the artist and Galerie Max
Mayer, Düsseldorf

Constantina Zavitsanos's artwork
addresses themes such as debt and
dependency. In sculptures, performances,
texts and sound they use notions of
incapacity, debility, and 'access' to trouble
distinctions between sensing and feeling.

In *Specific Objects (stack)*, disabled access
grab bars are installed at multiple heights
in a continually reproduced stack mounted
up the wall. According to the artist's
instructions, at the end of the exhibition
the grab bars will be returned to use and
donated to local organisations.

The title refers to Minimalist artist Donald
Judd's famous text *Specific Objects* from
1965. In the United States, the dimensions
and standards for disabled access grab
bars were based on the body metrics of
(presumably male) disabled veterans but
have been applied to disabled people at
large under what has been deemed as
'universal design'.

In Zavitsanos's words: '*Specific Objects
(stack)* poses a question for specificity
with respect to Minimalism, the readymade
and deskilling (via questions of labor and
debility), and the debt of such art historical
concerns to and with dependency.'

Constantina Zavitsanos is based in
New York. They have exhibited at the
New Museum, the Brooklyn Museum,
and the Whitney Museum of American Art
in New York, among other institutions.



Specific Objects (stack), Constantina Zavitsanos,
2016. Disabled access grab bars mounted on
wall. Photo: Clare Gatto

PROGRAMME

Talk by architect Anne Thorne, London, introduced by artist Olivia Plender in Hägerstensåsens Medborgarhus

Tuesday 12 March, 18.30

The talk is organised in collaboration with Hägerstensåsens Medborgarhus and their series *The Geography of Inequality*.

Opening Thursday 14.3 2024
at 17.00—20.00

At 18.00 Conversation between curators Olivia Plender, Cecilia Widenheim and the participating artists.

SCHOOL PROGRAMME CHRONOS

Body Hand Hope

Workshop for elementary and middle school

We explore and take inspiration from the exhibition *Chronos* and create a physical non-digital series of movement, photo, text and drawings.

Posters och Monoprint

Workshop for middle-, high- and upper secondary school

We create our own posters with inspiration from the exhibition *Chronos*, Matrix-Feminist Design Co-operative and Tensta as location and experiment with graphic prints of and in the city.

Urban sounds, obstacles and photography

Workshop for high- and upper secondary school

Inspired by the exhibition *Chronos* and Tensta as a location, participants translate sounds into paintings and work with urban photography.

EASTER BREAK PROGRAMME

Urban Archaeology—Tensta, Rinkeby and Bromsten

Exploratory workshop led by students from KTH—Royal Institute of Technology (KTH).

Together we go on a journey of discovery in the local area and collect material through sound recordings, photographs, drawing and much more. In collaboration with Konstfack—University of Arts, Crafts and Design.

Date: 3 April

For children: 10—13 years, Free

Bodybuilding

Sculptural workshop with artist Linea Matei.

What would happen if you could create a new version of yourself? What would you look like then? What parts are needed to create a human? What is a strong body?

With support from Familjebostäder

Date: 4 and 5 April at 13.00—16.00

From 10 years

Free

Creative School Project: Chronos and Järva´s Biotope

With students, teachers and assistants from adapted primary schools, Rinkeby skolan and Askeby skolan.

The results will be displayed in the Classroom at Tensta konsthall during the spring.

Book Club Chronos

Reading and writing course with Nawroz Zakholy, poet and writer.

During four occasions, we take on texts and literature based on the theme of health, accessibility and proximity. We read, analyse, discuss and carry out short writing exercises.

In collaboration with Tensta library and ABF Stockholm

Date: 17 and 24 april, 8 and 15 May
at 17.00—19.00

Age: 15—25 years

Free

Audio guided tours Chronos

More info: tenstakonsthall.se

For more information, registration and dates contact Anna-Stina Ulfström:
anna.stina@tenstakonsthall.se

The Women´s Café Chronos

Workshops with the The Women´s Café and Chronos

We visit the exhibition *Chronos* together

and discuss the legacy of the publication *Our Bodies, Ourselves*. There will also be different creative workshops led by artists, craftsmen and educators during the exhibition.

Free of charge. Date to be announced.

Sign up to Muna Al Yaqoobi:
muna@tenstakonsthall.se or to Asha Mohammed:
asha@tenstakonsthall.se

SEMINARS

DIS/ORDINARY POSSIBILITIES

Friday 26 April at 14.00—18.00

Seminar with architect Jos Boys, co-founder of Matrix, London and Goldin+Senneby arranged in collaboration with Marie-Louise Richards / Dept. of Architecture and Critical Studies, Royal Institute of Art, Stockholm and Iaspis / Arts Grants Committee

For more information see our website and social media.

A Seminar with artists Melanie Gilligan and Cecilia Germain among others

Date to be confirmed

Organised in collaboration with the Embassy of Canada to Sweden. For more information see our website and social media.

SUMMER PROGRAMME

Art Fridays

Workshops for children from the age of 6 under the guidance of our art pedagogues.

Starting 28 June

Drop-in: At 13.00—16.00

With support from Familjebostäder, Svenska Bostäder and Stockholmshem

Green Camp

We grow in pallet collars, learn about plants and visit the allotment of Tensta konsthall.

For children: 6—12 years

Date: 18—20 June at 11.00—14.00

With support from Familjebostäder, Svenska Bostäder and Stockholmshem

The Art Porch

We try different craft techniques, network, have coffee and learn from each other.

For all ages.

Date: drop-in Tuesdays and Thursdays at 13.00—16.00, 11 June—15 August

For more info contact: Asha Mohamed: asha@tenstakonsthall.se or Muna Al Yaqoobi: muna@tenstakonsthall.se

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Widenheim)

Graphic design:
Wasim Harwill in collaboration
with Studio Benedetta Crippa

The visual identity of Tensta konsthall is designed by Johanna Lewengard and Benedetta Crippa.

The exhibition is produced with generous support from Jos Boys and Anne Thorne / Matrix, Barbro Osher Pro Suecia Foundation and the Embassy of Canada to Sweden.

Tensta konsthall is a space for contemporary art in Tensta, north-west of Stockholm. Our ambition is to be the given meeting place in the neighbourhood and to show the best contemporary art. Tensta konsthall is supported by the City of Stockholm, The Swedish Art Council and Region Stockholm.

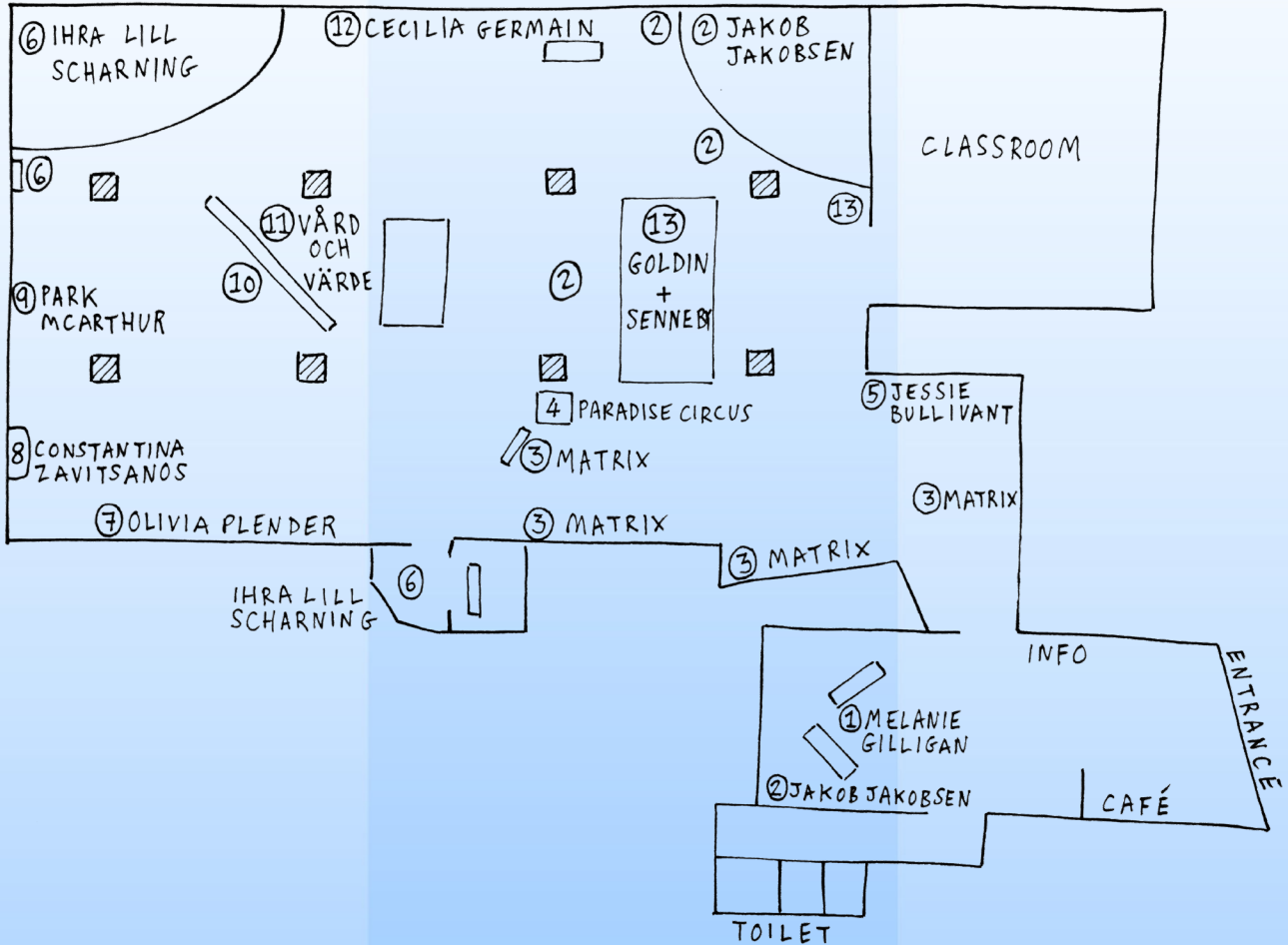
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Facebook: @tensta.konsthall



CHRONOS

health, access and intimacy



- | | | | |
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| 2 | Jakob Jakobsen | 9 | Park McArthur |
| 3 | Matrix Feminist Design | 10 | Park McArthur and Constantina Zavitsanos |
| | Co-operative | | |
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| 6 | Ihra Lill Scharning | 13 | Goldin+Senneby |
| 7 | Olivia Plender | | |