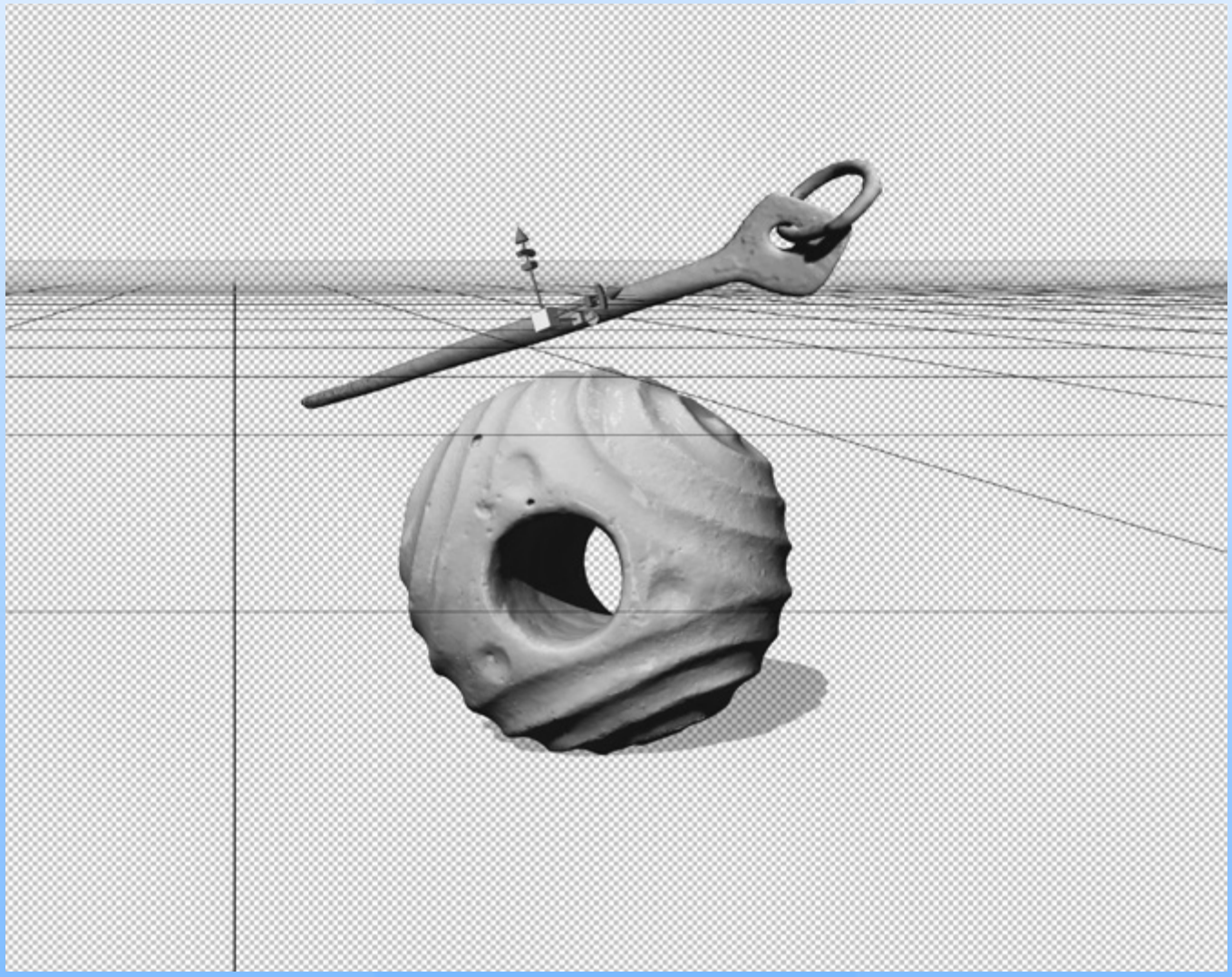
9.10 2025—18.1 2026

SOFT LOGIC

Textile action, politics and pedagogy



Tensta konsthall

Soft Logic—textile action, politics and pedagogy

Cecilia Widenheim

The exhibition *Soft Logic* presents six artistic practices that in different ways all draw attention to the various qualities of textiles—such as their role as a repository of memories and a tool for uncovering hidden historical events, their function as a second skin for us humans, and not least their fundamental role in most collective human processes.

The “soft logic” of textiles is a field that remains to be explored. Researchers have recently questioned what our view of history would have been if perishable materials such as linen and wood had been recognised to the same extent as iron (age) and bronze (age). Luca Lee Frei uses the term *soft cutting,* which is the act of carefully folding a piece of fabric instead of cutting it with scissors. Folding preserves the history, integrity and future potential (re)use of the material—a kind of soft resistance at a time when the textile industry is being singled out as one of the world's biggest causes of environmental harm.

Hera Büyüktaşcıyan's installation sheds light on the transformation of landscape at a point in time where urban development, traces of migration and various cycles of architectural projects converge, but where repressed and forgotten histories are also unearthed. Here, traces of different phases in Tensta's history meet—from the ancient seabed to the Viking-era runestones at Spånga Church and the large-scale aesthetics of the Million Programme, a period of large-scale state subsidized residential construction in Sweden.

Céline Condorelli has been collaborating for many years with a group of female carpet weavers working in the area around Sidi El Mokhtar, about 100 km west of Marrakech. In their joint exploration of ‘abstraction,’ a dialogue is created between the legendary textile exhibition that took place at the Casablanca Art School in 1968 and entirely new compositions. Simultaneously, the project highlights the ethics of craftsmanship, the importance of female labour, and the colonial heritage of textiles.

Céline Condorelli, *Integrations,* 2023–2025. Remai Modern, Saskatoon.

In his work, Damien Ajavon combines his extensive training in textile craft during his stay in Norway with his Senegalese heritage, including the *manjak* weave, recognised since the 15th century for its ceremonial function in West African culture. Adorned with the *hamsa* motif, or Fatima's hand, which symbolises protection, it finds a resonance that harmonises with the architecture of the art gallery. Do we need new rituals that work for our contemporary time? Can textile practices connect us with both a bygone past and an imagined future?

The language of textiles is probably one of the world's oldest and most widely spread form of symbolic communication. The Women's Café at Tensta konsthall knows this. For over 10 years, a group of women have met twice a week at the art gallery to sew, knit and crochet—to learn from each other, and to talk and socialise. Finding textile connections with the exhibitions at Tensta konsthall over the years has not been difficult but rather has often happened naturally.

Perhaps Tensta konsthall's focus on textile practices and forms of expression is surprising, but not if you speak to artist Bella Rune, who has had a long-term interest in the nature of textiles in her roles as an artist, educator and curator. She has also been regularly involved in various aspects of the art gallery's activities. During the pandemic, in the summer of 2021, the Women's Café carried out a project in collaboration with Bella Rune and artist Kamruzzaman Shadhin, among others. In a series of online workshops, the Women's Café exchanged pattern traditions with Gidree Bawlee in Bangladesh, an artistic workshop that Kamruzzaman has been running together with residents of the Thakurgaon province for over twenty years and with his partner Salma Jamal Moushum.

This collaboration gave rise to Bella Rune's project *Tensta's Magical Worm Holes,* a digital artwork in the form of an app that uses augmented reality (AR) to open doors to other worlds and other ways of perceiving reality. The artwork is activated through patterns, found on textile prints etc, that are sprayed on the asphalt outside the art gallery at Taxingeplan. The patterns, selected by participants at the Women's Café, reflect everything from the European history of tulips with their Turkish roots to patterns inspired by Lalibela's underground church in Ethiopia and patterns painted with henna on a hand.

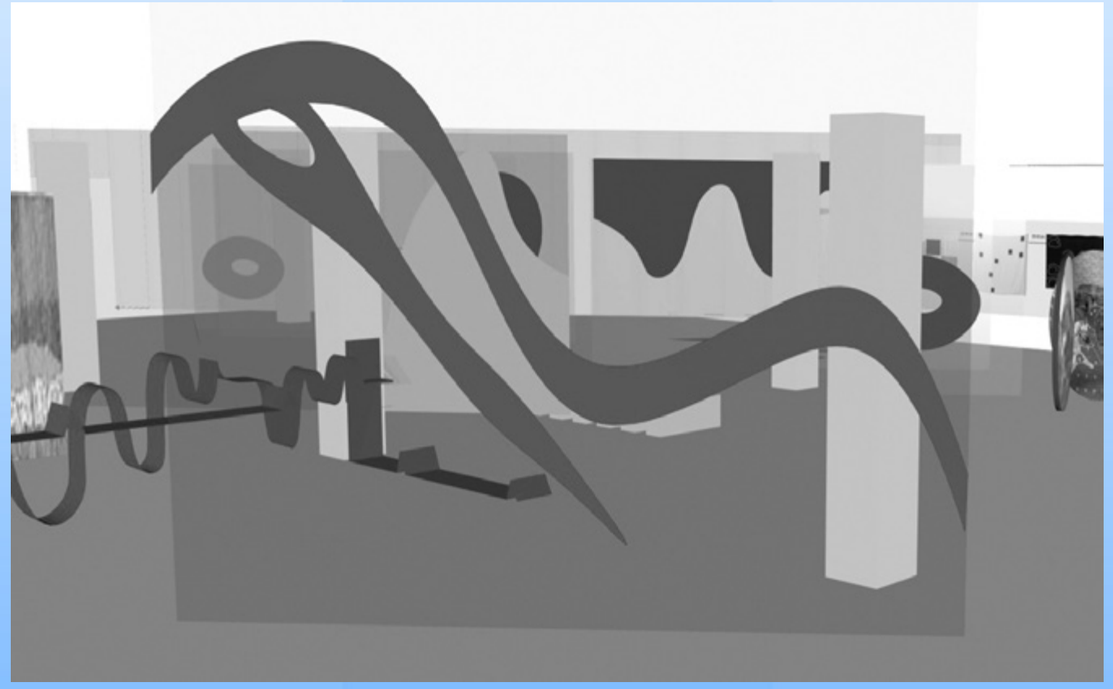
In conjunction with the exhibition *Soft Logic,* Bella Rune has created an exhibition design in the form of a kind of game board in which the concept of textile as a technology establishes a dialogue with the exhibited artworks and the digitalised world we live in today.

We are also delighted to present a brand-new Swedish translation of Sarat Maharaj's text 'Textile Art—Who Are You?' from 2001 and to publish it in this context. In seven short paragraphs, Sarat Maharaj reflects on the chameleonic and indeterminate

nature of textiles in relation to contemporary art as well as to mechanisms as apartheid and colonialism, asking the question: Textile Art—Am I You?

In connection with the exhibition, all of the participating artists will activate parts of the exhibited works in a series of salon events called "Platt som en pannkaka"—Flat as a Pancake—where food, music and textile practices come together for a moment. We will also offer a range of activities and programmes tailored for schools and various groups visiting the art gallery during the autumn.

Finally, I would like to take this opportunity to express our gratitude to The Barbro Osher Pro Suecia Foundation for supporting the realisation of the exhibition.



Bella Rune, *The continued advance of the perishable / The persistent presence of the Missing Majority,* 2025, sketch

Textile Art—Who Are You

Sarat Maharaj

1. The century's boxing match. A knockout roar of muscle across the stadium. Eubanks strides towards the ring. A spotlight chases after him, half catches up, jig-dances over him, speeds ahead. What's he got on?

A smock, a long T-shirt or kaftans cut off at the thigh? Hi-tech medical gown, an A-line mini, blouson or Grecian rustic tunic? Rough-hemmed toweling, chemise, loose-fit cheesecloth, cling-film muslin, frayfringe... What seems like 'manly swagger signs' switch into 'womanly sway signs' and back again. A shuttle sets up between them, to and fro. Neither one thing nor the other, it seems to be both. We face an 'indeterminate garment'.

2. An 'undecidable'—as Derrida puts it, something that seems to belong to one genre but overshoots its border and seems no less at home in another.[1] Belongs to both, we might say, but not belonging to either. Should we comprehend 'Textile Art' under the chameleon figure of the 'undecidable'?

3. We stand in front of Duchamp's *Genre Allegory.*[2] Two regimes of seeing hold us in their grip, a deadlock of two genres and their discourses. A cloud of cloth bulges out of the canvas frame, ready to tear away, to cascade out of it. A laddered fabric moulded into lumpy from, half-sagging, half-tumescent. Perhaps it was once a crackling sheet of stiffening for collars and cuffs, dazzle tissue-lining which evaporates as it's ironed—a yard of moiré, a 'fusible'. As we look, cloth seems to run away from itself, playing on its own thread and threading, 'spinning out its own yarn'. We are called to look on it as if at a painting, but one without paint and pigment. Cloth stages the syntax of its own forms and textures. We are struck by its sheer 'painterliness'.

Against this 'pure formalism', the pieces read as 'history painting'. Duchamp stretches and shapes the cloth so that it suggests a profile portrait of George Washington, a star-spangled flag or blood-soaked gauze, a drenched bandage. It speaks of the scars and wounds of war—the violence out of which nation, patriotism, politics is carved out. Cloth serves as sign, stands for something else. Duchamp ties it in quite an arbitrary, factitious way with idea of war and conflict, as 'emblem' of it. It becomes symbol, hurtles away representing something other than cloth, triggering off yet another stream of associations. We are in the allegorical mode—an excess of signs.[3]

In the Duchamp piece, therefore, cloth is all even as it is nothing. It is everything, 'bare stuff and fabric', that set off a visual dynamic for formalist ends. At the same time, it is nothing as it effaces itself to serve as figure or cipher for some idea or concept, for programmatic ends. The two genres play off against each other, citing and cancelling out each other in an unending tussle between them.

4. 'Supreme Quilting Co.'—before us a photo of a bleak, redbrick building slinking sideways out of view. It might be Southall or the Midlands, even North England in the 1970s. In front of the building, Asian women in winter coats over their traditional salwar/kameez. Women from the Punjab, what journey from the green, dusty countryside into the centre of the modern? Some are holding up placards, some huddle up to a fire in a drum, a makeshift brazier. A mythic scene of workers on strike in the machine age, marking out the site of dispute and disagreement—conditions of work, labour and production.

However much the 'quilt' aspires to the state of 'artwork', it does not shake itself free of references to the world of making and producing. Hung up on a wall, framed, put on display, it catches our attention as statement of form, colour, texture. We soar away with its allusive, narrative force. But we never quite manage to set aside its ties with the world of uses and functions, with the notion of wrapping up, keeping warm, sleep and comfort, some feeling of hearth and home. In all of this, it is no less easy to blank out memories of its links with the domain of processes, crafts, and techniques.

Half-on-wall, half-on-floor, it stands/lies/hangs before us: everyday object and artwork in one go. Domestic commodity which is at the same time the conceptual device. The quilt stands/lies/hangs before us as a speculative object without transcending the fact that it is a plain, mundane thing. Not entirely either and yet both, and 'undecidable'.

Meyer Vaismann, Haim Steinbach, Jeff Koons—the everyday consumerist object aspiring to the conditions of artwork while adamantly holding onto its brute mundaneness? Is it simply a calico mattress-divan or has the shift of the context made of it an object for another kind of attention? Has the quilt not always straddled such a double-coded space, an ambivalent site of this sort?

5. It seems at odds with Greenberg's view, pre-eminent amongst the classic modernist stances, that genres should be clear cut, self-contained, their boundaries crisply defined and meticulously patrolled. Each genre pares itself down to the textures and logic of its own medium—holding check on the drive towards spilling over into another.

6. 'O busy weaver, stop. One word, why these endless labours? One moment speak. But no, the shuttle flies and the figures emerge floating from the loom, from the rolling mill, from the vats admitting not a second's interruption. You would say

that production wishes more and more to mime perpetual motion, to draw near the heart of nature which establishes us here. We who contemplate the factory are deafened by its humming. It is only when we envelope death. Death weaves life. I am the image. I am the carpet.'[4]

7. The silk might have been woven in some faraway, colonial place. Few knew where. An ancient craft for the most modern things. Bales of it were bought over, cut up, fashioned into parachutes somewhere in Britain. Where exactly? Hems and seams, who stitched the parachutes together? At once delicate fabric and tough engine of war. Sacred cloth and air force material—floating, lifesaving and death-dealing umbrella.

War surplus, the shift to tough synthetic material, few knew how these silk parachutes came to be sold off in faraway Apartheid land. Lying opened out in the courtyard, like some creature wounded and brought down, last gasps of its billowing, wavy forms stretched flat across a vast carpet of sinewy hessian sacks basted together. My grandmother carefully cutting into the silk, close along its panelled seams and edges, folds and joins, reclaiming yard upon yard for some other uses.

At once sacred cloth and object of warfare, life saving and death-dealing engine—now run up as shirts, pants, skirts and saris for us, the ragged of Apartheid land. For us, on that Apartheid shore—aliens, colonial subjects, soon to be called 'Burghers van die Republiek'. Soon to be cast out as 'the exiles', then to arrive as 'immigrants', then to live as non-nationals, forever non-citizens—belonging by not belonging, neither insiders nor outsiders, 'swarthy resident aliens' always?[5]

Textile Art am I you?

The text was first published in *Reinventing Textiles* by Janis Jefferies (ed.), Volume 2: Gender and Identity, Winchester: Telos Art Publishing, 2001, pp. 7-10.

REFERENCES

1. Jacques Derrida, 'Living on borderlines', in *Deconstruction and Criticism,* pp. 75-176.
2. Genre Allegory may be described as an assemblage work made of cloth, nails, iodine and gilt stars. It is held within a private collection in Paris. (editor's comment: one version is part of the collection of Centre Pompidou in Paris)
3. Walter Benjamin, *The Origin of German Tragic Drama,* p.174.
4. Jean Baudrillard, uncited source.
5. Jean-Francois Lyotard & Jacques Monory, *Récits Tremblants,* p.119.

Supreme Quilting workers on strike, Smethwick, West Midlands, 1982. Photograph: Derek Bishton

EXHIBITED WORKS

DAMIEN AJAVON
Guardians of Craft / Resilient Threads, 2025
Manjak woven textile, wood

Shelter / DIY loom from collected materials, 2025
Mixed media

Ndaté Yalla Mbodj, Queen of Waalo, 2023
Jacquard fabric, linen

Damien Ajavon's *Shelter* is a weaving tool, based on the artist's fascination with looms and their way of activating tension of places, identities and ancestral roots, with reverence for the human hands that have shaped textiles for centuries.

Damien Ajavon describes themselves as a textile craftmaker with Senegalese and Togolese roots, resonating in the portrait of *Ndaté Yalla Mbodj,* the legendary Queen of Waalo. Their artistic practice is deeply rooted in their heritage and influenced by African craftmanship in dialogue with their diasporic and transoceanic experience as well as by queer communities.

Guardians of Craft is a piece made by cotton with the hamsa motif woven into the textile, an ancient symbol of protection dating back to Mesopotamian cultures, later reappearing as the hand of Miriam or Fatima. The work is part of a series where the artist involves *manjak* weaving, an ancient Senegalese weaving process used in rites de passage dating back to the 15th century.

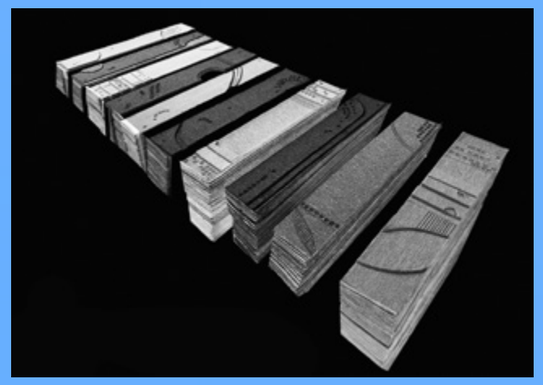
Damien Ajavon is a textile craftmaker originally from Paris, now based in Norway. Their creations are a testament to personal exploration and a passion for sharing stories through the transformative power and mutable qualities of textiles. In the spring of 2025 Damien Ajavon has had solo presentations at Kunsthall Oslo (N); cc-tapis, Milan (IT), and at the Hannah Ryggen Triennale, Trondheim (N). Their work is part of the public collections of the City of Oslo and *KpA—Kunst på arbeidsplassen (Art in the workplace),* and a commission for the new government quarter by KORO—Public Art Norway. Other recent exhibitions are *Looming/Looping,* Collega Copenhagen (DK 2025); *Sérénade Enchantée: Mélodie du Refuge,* Kunsthall Oslo (NO 2025); Open Forum in Berlin (DE 2024); *Homo-orientalism,* Smack Mellon, New York (US 2023); *The Queer Gaze,* Kode, Bergen (NO 2022); *Ode à Ndaté,* Studio Quatorzerohuit, Dakar (SN 2022) among others. Upcoming exhibitions are *Haus of Fibre,* TextielMuseum (NL 2025); Art Toronto 2025 (CA) and the Kochi Biennale (IN).

Damien Ajavon, *Guardians of Craft / Resilient Threads,* 2025

HERA BÜYÜKTAŞCIYAN
Podima, 2025
Industrial carpet and wood

In her multidisciplinary practice, Hera Büyüktaşcıyan uses the notion of absence and invisibility to anchor memory through unseen and forgotten aspects of time and space and architectural memory in reference to ruptures in socio-political histories. Through her sculptures, site specific interventions, drawings and films, Büyüktaşcıyan dives into terrestrial imagination by unearthing patterns of selected urban narratives and timelines that unfold the material memory of unstable spaces. In the installation titled *Podima* made for the exhibition at Tensta, the artist works in the form of multilayers and burned traces of historical phenomena creating an intricate dialogue between ancient *menhirs* and modernist concrete architecture, between past and present. Inspired by the architectural features and building blocks within Tensta, the artist reverses these structures into sedimented strata—like forms that examine the notion of the ground as an accumulative surface while looking into the transformation of the landscape throughout centuries. Standing as an elevated linear pavement, the industrial carpets echoing a sense of temporality bears abstracted cut outs and burned mark makings from the 1960's architect Igor Dergalin's concrete motifs as well as ornamental details from Anatolian rugs, all coexisting within an urban fabric.

Hera Büyüktaşcıyan lives and works in Istanbul where she graduated from Marmara University, Faculty of Fine Arts, Painting department. She was awarded the Emerging Artist Prize at the Toronto Biennial of Art in 2019. Selected solo and group exhibitions include: *Bukhara Biennial* (UZ 2025), *Flying Too Close To The Sun,* Art Space Pythagorion, Schwarz Foundation, Samos (GR 2024); *Defending Ancient Waters,* Centre de Création Contemporaine Olivier Debré (CCC OD), Tours (FR 2024); *Resonant Grounds,* Centre İnternational d'Art et du Paysage, Vassivière Island (FR 2023); *Earthbound Whisperers,* Tate St. Ives, Cornwall (UK 2023); *Ancestral Weavings, 14th Gwangju Biennale* (KO 2023); Tate Modern, London (UK 2022); New Museum Triennial, New York (US 2021); *3rd Autostrada Biennial,* Prizren (XK 2021); *1st Inaugural Toronto Biennale* (CA 2019); *EVA International Ireland's Biennale,* Limerick (IR 2016); *56th Venice Biennale,* National Pavilion of Armenia (AM 2015), *14th Istanbul Biennial* (TU 2015); *Jerusalem Show VII* (IL 2014); *Envy Enmity Embarrassment,* ARTER, Istanbul (TU 2013) amongst others.



Hera Büyüktaşcıyan, *Podima,* 2025, sketch

CÉLINE CONDORELLI
Integrations, 2023–2025
Various materials, wool carpets woven by Fatima, Rachida, Najat, Oumelkhyat, and Naima / Coopérative Sidi El Mokhtar

For her ongoing project *Integrations* Céline Condorelli works with a group of women carpet weavers based in the area of Sidi El Mokhtar, 100 km west of Marrakech. Over time they have been sharing techniques, colour palettes, formal arrangements, and embedded meaning, and new textiles have been created for the exhibition in Tensta. Reversing a common museum practice of showing textiles mostly as the inspiration for better known artists in more widely coveted media like painting, Condorelli has been exhibiting the woven carpets in different art museums around the world.

Condorelli has spent several years exploring abstraction as women's work through the legacy of the experimental and anti-colonial Casablanca Art School (1962-1974), which became an important place to re-think the relationship between art and craft, and to rewrite art history from a non-European point of view, which had an impact on the entire region. While abstract art has formed a central stream of modern art since the early 1900s, it has a long fascinating history beyond the European so-called pioneers. Here, Condorelli plays with the notion of learning by displaying the sources of reference in the foreground.

The carpets, together with the legendary Casablanca Art School 1968 student exhibition, function as inspirations for a continuously evolving visual language of abstraction, while simultaneously questioning the notion of authorship and creating a support structure for looking more closely at the ethics around craft, labor and colonial legacy. The research carried out by curator and researcher Fatima-Zahra Lakrissa into Moroccan cultural traditions and visual languages has formed an essential dialogue throughout the project.

Céline Condorelli is an artist based in London known for her publications *The Company She Keeps and Support Structures,* and for her artworks exploring the unseen relationships, mechanisms and structures that go unnoticed and yet we rely upon. Céline Condorelli is co-founder of Eastside Projects in Birmingham and is currently Professor of Exhibition Design and Research at HfG Karlsruhe. Her latest solo exhibitions are *In the Light of What We Know* at Remai Modern in Saskatoon (CA 2024); *Pentimenti (The Corrections)* at The National Gallery, London (UK 2023); *After Work,* Talbot Rice Gallery, University of Edinburgh (UK 2022) and *Two Years' Vacation,* FRAC Lorraine (FR 2020) among others. In 2015 Céline Condorelli participated in the project *Frederick Kiesler: Annotated by Céline Condorelli and six student groups* at Tensta konsthall.

Céline Condorelli, *Integrations,* 2023–2025

LUCA LEE FREI
Dots and Dashes, 2021-2025
Cotton, wadding, 15 elements

Winds, 2025
Cotton cord, linen, cotton

Pockets, 2024
Linen

Chips, 2025
Linen, cotton

Spiral Marks, 2024
Cotton cord, linen

Square Arrangements, 2025
Linen, cotton

Luca Lee Frei moves between sculpture, installation, textile, exhibition design and book design in artworks that often fulfill the practical purpose or suggest a pragmatic aesthetic in relation to the prevailing context. He is interested in collective processes and pedagogy and often uses themes or experiences from everyday life in his work.

Luca Lee Frei talks about *soft cutting,* meaning the art of folding a piece, instead of putting the scissors in it, to preserve the material's history, integrity and future potential (re)use—a kind of *soft resistance*? At Tensta konsthall Luca Lee Frei shows a series of works that all in different ways relate to textiles as material, tactility and language.

Certain works bear traces of being folded in anticipation of being activated, other works can be described as acting forms on the floor, a soft gesture echoing the hard space between language in the form of signs such as commas, dashes and dots. Some of the objects on display came about during a residency in Tokyo where the artist developed ideas around the textile and its unique properties, that is, being portable and changing and reappearing in new creations through folds and moves, in between waiting and being active.

Recent solo exhibitions include *Folds—Spreads* at Krognoshuset Aura in Lund (SE 2025); *Guiding Fabric* at Galerie Barbara Wien, Berlin (DE 2024), *Working Spacing Moving* at Museum Dhondt-Dhaenens, (BE 2021), and *From Day to Day* at Malmö Konsthall, 2020. Exhibition designs include *Merz! Flux! Pop!* at Henie Onstad Kunstsenter, 2021, *Migration, Traces in an Art Collection* at Tensta konsthall and Malmö Konstmuseum, and *bauhaus imaginista* at Haus der Kulturen der Welt, Berlin, 2019. In 2021, he collaborated with The Otolith Group on the graphic design for their monograph *Xenogenesis*. Between 2015 and 2021, Frei was a lecturer at the Royal Danish Academy of Fine Arts, School of Visual Arts, Copenhagen. He has held workshops at the Royal Institute of Art in Stockholm and the Nuova Accademia di Belle Arti in Milan, among others.

Luca Lee Frei, *Pockets,* 2024. Contemporary Art Factory, Kyoto

GIDREE BAWLEE
Dreamscapes, 2024
Recycled fabric

Hasa, 2021
Pigment and clay on canvas
(displayed in the reception area)

Kamruzzaman Shadhin's practice builds on participation as a method, and he is known for his collaborations with indigenous people in the Thakurgaon district in the north of Bangladesh using video, installation and performance to explore social and political issues. Together with his partner Salma Jamal Moushum, he is running Gidree Bawlee, a non-profit community-based arts collective engaging in research and creative programs, addressing local history, culture, and the environment.

Dreamscapes, a series of quilted round textiles, is based on children's drawings transferred into old, recycled fabric with appliqué and embroidery, exploring our relationship with land and our kinship with our 'non-human neighbours.' The project took shape through imaginative workshops with local children, where they shared visions of the village's agricultural fields and the beings they sense inhabit them. The children drew the more-than-human presences that populate the landscapes around them. The drawings were then transformed into fabric through appliqués, stitched by a group of women in the community. The textiles themselves were repurposed from discarded clothing, collected from various sources.

Lately, Kamruzzaman Shadhin's monumental artwork *Haven is Elsewhere* (2017–18), has been on view at Kulturhuset Stadsteatern in Stockholm in the exhibition *The Magic Power of the Needle,* curated by Joanna Warsza and Bella Rune, based on a collection of abandoned clothes by Rohingya refugees, sewn by the migrants settled in parts of Thakurgaon in Bangladesh.

Gidree Bawlee Foundation of Arts was established in 2001 by artist Kamruzzaman Shadhin in an area of northwest Bangladesh with a rich hybrid culture of indigenous traditions imparted by waves of settlers displaced historically by colonization, the privatization of land and today also climate change. Gidree Bawlee's practice is rooted in the local community with a focus on creating artistic exchanges between contemporary and indigenous artists and nourished by experimental processes merging ancient cultural heritage with contemporary concerns such as environmental issues in marginalized agricultures. In 2021 Gidree Bawlee realized an artistic exchange called *Hasa* (clay/earth) between women in Santal, one of the area's oldest indigenous communities, the artist Bella Rune the Women's Café in Tensta konsthall, and students from CRAFT / Textile Konstfack.

Gidree Bawlee, *Dreamscapes,* 2024

BELLA RUNE
Objects from the series
Souvenirs from Flat Earth, 2025
3D-printed, cast, enlarged digital scans of archaeological finds linked to textile culture

Tensta's Magical Wormhole, 2021/25
Stencil printing on floors, mobile app "Tenstas Magiska Maskhål"

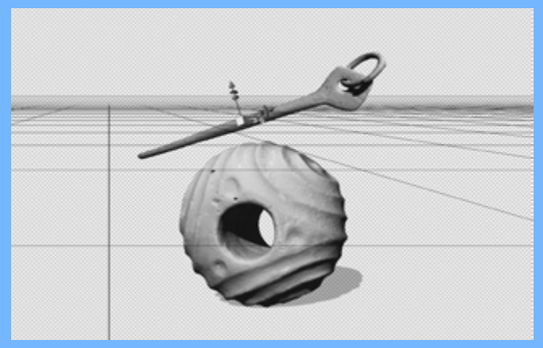
The continued advance of the perishable / The persistent presence of the Missing Majority, 2025
Mesh with textile applications and digital printing

Can one say that thread as an invention revolutionized the way humans live, create and build society? And how is the weave connected to the digital "web"? Starting from an expanded textile concept and with a great interest in how thread creates surfaces, volumes and relationships, Bella Rune stages various contexts where the analog and the artisanal can illuminate the new materiality that we live with today when the digital is part of our experience.

In her role as an artist and as a curator, Rune has investigated textile as a surface where socio-economic codes, expectations and desires are played out and negotiated. For the exhibition *Soft Logic* at Tensta konsthall, she has created a number of large nets that expands and challenge the exhibition space reformulating the spatial experience. Also shown here is a series of objects in which the artist asserts the role of textile as technology, and where archaeological material puts us in touch with how we have processed materials throughout history, but also reminds us of the voids that perishable materials—such as fabric, thread and yarn—leave behind.

Since 2021, you can activate the app *Tensta's Magical Wormhole,* a digital artwork created in AR. Patterns sprayed on the black asphalt outside the art gallery, lead into a virtual world filled with textile memories, stories and patterns developed in collaboration with the Women's Café at Tensta konsthall. Here, the European history of the tulip with Turkish roots is shown alongside patterns from the underground church of Lalibela in Ethiopia, and the long history of the paisley pattern.

Bella Rune lives and works in Stockholm. She was educated at Chelsea College of Art in London and at Beckmans School of Design in Stockholm. 2012–21 she was professor of Fine Art, Textile at Konstfack, University College of Arts, Crafts and Design in Stockholm. The work *Konsekvensanalys* (impact analysis) explores the interface between a physical and a virtual reality using AR, and has been shown in Stadsskogen, Uppsala (SE 2015), Konstmuseet i Norr, Kiruna (SE 2016), Tensta konsthall (SE 2018), Garage Museum of Contemporary Art, Moscow (RU 2018) and at the Stockholm School of Economics (SE 2018). Recently, she co-curated the exhibition *The Magic Power of the Needle* at Kulturhuset in Stockholm (SE 2025) and *Textile Subtexts* shown at Marabouparken in Sundbyberg (SE 2016) and at Malmö Konstmuseum (SE 2017).



Bella Rune, *Pre-Tex,* 2025

Dreamscapes—workshops for children and their families

Saturday 11 October, 2025
13:00–15:00

Create textile dreamscapes together with the art collective Gidree Bawlee from Bangladesh. We draw fantasy figures that become textile patterns that we attach to large pieces of fabric.

From 5—100 years. Drop-in.

Flat as a Pancake—food, artist's talks and music

Sunday October 19, 2025
13:00–15:00

Curators in Dialogue with Bella Rune (artist) and Cecilia Widenheim (director of Tensta konsthall), co-curators of the exhibition *Soft Logic.*

Henry Moore Selder—musician, filmmaker and DJ—interprets *Soft Logic* with vinyl records.

In the café, Emma Dirarr's favorite flatbread injera is served with Ethiopian side dishes

Damien Ajavon: Saturday November 29
Luca Lee Frei: Wednesday January 14

During the exhibition period, several of the contributing artists will activate different parts of the exhibited art projects together with the audience and invited guests.

The series has been named Flat as a Pancake with a wink to artist Bella Rune's project *Souvenirs from Flat Earth.* The evenings begin with food and end with music in some form. Look out for Flat as a Pancake on our website or on social media for more detailed information.

Write!

Four Wednesdays in the fall of 2025, young adults between the ages of 15 and 26 who are eager to write meet in the writing and reading course led by Nawroz Zakholy, poet and author. The emphasis will be on poetry, spoken word and writing for, for example, theater, but also on exploring different storytelling techniques. On a couple of occasions, the course will be guested by other active authors. The course is carried out with the support of the Swedish Arts Council.

Tensta konsthall's Text Prize 2025

Short stories, poems, plays, spoken word, novels in progress and haikus. Tensta Konsthall's text prize is aimed at young people throughout Sweden between the ages of 15 and 26. The text form is free and it is also possible to submit a sound file. The three winning writers will be appointed in early December. The jury includes Agri Ismaïl, Nora Khalil and Lina Rydén Reynols.

Deadline for submission is November 2.

Send your contribution to:
paulina@tenstakonsthall.se

Become an art producer with Studio Funk

In the fall of 2025, a course will be held that examines how a producer in the art and culture field works. We talk about art and how art can be experienced and approached. The course provides an insight into how an exhibition is created and can be activated. Participants in the course produce their own content in the form of audio guides, videos, programs and activities. The course is part of Studio Funk—Contemporary Art for All, an inclusive art activity for young people with various disabilities in the neighborhood and the Järva area, and is carried out with support from the Swedish Inheritance Fund.

Teachers' Evening

Wednesday October 15, 2025
16:30–18:00

Are you a teacher, special education teacher, cultural representative or principal? This evening is for you! Refreshments and snacks will be served. During the evening we will inform you about activities available for schools and offer a guided tour of the exhibition *Soft Logic.*

Registration: anna-stina@tenstakonsthall.se no later than October 10.

Textile Autumn Holiday Camp—Tassels and Silk

Tuesday October 28—
Friday October 31, 2025
13:00–16:00

Create tassels and textile balls in different textile materials together with Tensta konsthall's Women's Café. Visit K A Almgren's Silk Mill & Museum, a museum that tells the story of when Sweden manufactured silk. Try weaving yourself and participate in a workshop based on *Soft Logic—textile action, politics and pedagogy.* The autumn holiday camp is arranged in collaboration with K A Almgren's Silk Mill & Museum.

All ages are welcome and it's free!

Registration: anna-stina@tenstakonsthall.se by October 23.

Fun for kids over the Christmas holidays—Moving Patterns

Saturday January 3—
Sunday January 4, 2026
13:00–16:00

We experience the exhibition *Soft Logic* together and create different patterns. With support from Familjebostäder, Stadsholmen and Svenska Bostäder.

FOR SCHOOLS

Book a Tactile Mobile Tour of the exhibition Soft Logic

In this viewing, students get the chance to approach the exhibition through various creative exercises linked to art. Together we examine materials, work with movement through instructions, drawing, textiles and patterns. Approx. 45 min

The Tactile Mobile Tour is free for all middle school classes in Järva.
Other schools: 900 SEK

NOTE! Tactile Mobile Tour can be booked Tuesday–Friday 9:00–16:00,
October 10, 2025—January 16, 2026

For booking and more information:
anna-stina@tenstakonsthall.se

Guided tours for groups

Short introduction 20 min. Free for schools in Järva and SFI. Guided tours for schools of current exhibitions 45 min: 700 SEK

ALWAYS AT TENSTA KONSTHALL

Studio Funk—Contemporary art for everyone

A project that aims to develop an including cultural participation and needs-oriented art pedagogy in the form of a physical and digital studio. The initiative is running 2024–2026 and is supported by the Swedish Inheritance Fund. Studio Funk will be realised by young people with various disabilities from the extended Järva area.

Fore more information and contact:
anna-stina@tenstakonsthall.se

On October 9th at 6:00 PM–7:00 PM, a sign-interpreted opening of the exhibition *Soft Logic—textile handling, politics and pedagogy* will be arranged.

Women's Café

Tuesdays and Thursdays 13:00–16:00

The Women's Café meets twice a week and the common thread is textile craftsmanship, social interaction and exchange of experiences. In connection with the art exhibitions, we offer a couple of creative workshops based on the works exhibited under the guidance of artists, craftsmen and educators. Once a month we go and see an exhibition or visit a museum together.

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

Language Café

Fridays and Sundays 14:00–17:00

The Language Café meets twice a week. The common thread is language, social interaction and exchange of experiences under the guidance of volunteers and the team of Tensta konsthall. During the exhibition period, we study the exhibition together. Once a month we go and see an exhibition or visit a museum together. The Language Café is an active partner of *The Silent University,* an autonomous knowledge platform for asylum seekers, refugees and the undocumented, initiated by the artist Ahmet Ögüt.

Do you want to participate or become a volunteer? Contact Fahyma Alnablsi:
fahyma@tenstakonsthall.se

Allotment

The Konsthallen's allotment on Järvafältet is a central part of our educational work, with activities such as the Green Camp for children and young people in the summer. The urban garden is also the base for the Language Café when the weather permits. Not only vegetables and flowers are grown here, but also community and learning. The allotment functions as an extra living room and open-air classroom where we exchange knowledge and inspiration. No prior knowledge is required.

For more information contact Alba Lindblad: alba@tenstakonsthall.se or Fahyma Alnablsi: fahyma@tenstakonsthall.se

VISIT THE SPACE, BOOK A GUIDED TOUR OR RENT A ROOM

To book group tours or to rent premises, contact us at: info@tenstakonsthall.se or 08-36 07 63

Tensta konsthall offers free guided tours for schools in the Järva area, art schools and SFI. Other schools pay a reduced fee. University preparatory courses, adult courses and art and culture courses can also book introductions.

ACCESSIBILITY AND INTRODUCTION

We offer accessible introductions to the exhibition. Contact us in advance to book an introduction in plain Swedish or English, sign language or for the visually impaired. For visitors who arrive by subway, there is an elevator from ground level down to the level in front of the art gallery. There is also a walkway without stairs from the top of Tensta Centrum.

At the entrance to the exhibition space, there is a permanent ramp intended for wheelchairs, walkers and prams. There is a parking garage approx. 75 m from the institution with access from Tenstastråket. If necessary, shuttle service can drive up to the ramp outside the art gallery's entrance.

All spaces of Tensta konsthall, including toilets, are accessible to people with functional disabilities. In the entrance there are special areas for parking prams, wheelchairs etc. Large bags may not be taken into the exhibition space.

Guide dogs and assistance dogs are welcome. We are grateful if the staff at the reception receives information upon arrival that dogs will be in the exhibition space.

All doors in the building either have automatic door openers or are set up.

The exhibition contains introductory texts in easy-to-read Swedish and English.

ABOUT TENSTA KONSTHALL

STAFF

Cecilia Widenheim
Director

Fahyma Alnablsi
Assistant, Language Café

Siri Bertling Kara
Coordinator, Studio Funk

Sara Bayrami
Coordinator, Studio Funk

Gazelle Kianoush
Assistant, pedagogy

Alba Lindblad
Producer, temporary projects

Nora Pollak
Communication and web

Asha Mohamed Noor
Assistant, Women's Café

Anna-Stina Ulfström
Curator, pedagogy and development

Muna Al Yaqoobi
Assistant, Women's Café

Installation and technique:
Johan Wahlgren, Olle Arbman,
Ksenia Pedan, Mats Adelman

Translation
Magnus Nordén (Sarat Maharaj),
Samuel Teeland (Introduction)

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

Art Work:
Marina Sergeeva

Tensta konsthall is supported by the City of Stockholm, the Swedish Arts Council and Region Stockholm.

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