

**NORDIC  
COLLABORATION**

**التعاون النوردي**

**SOMETHING  
ELSE III**

**بينالي شيء آخر**

**THE CITADEL  
CAIRO 2023**

**القاهرة/القلعة**

الإصرار بدافع البهجة

أفرانغ نوردلوف ماليكيان  
إيدا إيدايدا  
إكرام عبد القادر  
ليف هولمستراند  
مكسيم حوراني  
سالاد هيوله  
سيغريد هولموود  
تامارا دي لافال  
تيريزا ليكبيرج وكاتيرينا  
سيهيدي  
تيريزا تراوري دالبيرج  
فاليريا مونتي كولكه

تقييم  
باور إيكروث وسارة روسلينج

## PERSISTENCE THROUGH JOY

AFRANG NORDLÖF  
MALEKIAN  
IDA IDAIDA  
IKRAM ABDULKADIR  
LEIF HOLMSTRAND  
MAXIME HOURANI  
SALAD HILOWLE  
SIGRID HOLMWOOD  
TAMARA DE LAVAL  
THERESA LEKBERG &  
KATERYNA SEHEDA  
THERESA TRAORE  
DAHLBERG  
VALERIA MONTTI COLQUE

CURATED BY  
POWER EKROTH &  
SARA ROSSLING

تهويمات رمزية - الرقص  
باستعمال يديك

آنا جوليا فريدبورنسدوتير  
أسديس سيف غونارسدوتير  
سيغريدور دورا يوهانسدوتير  
غودجون كيتيلسون  
أستا فاني سيغورداردوتير

تقييم  
بريتا غودجونسدوتير

## GLYPHIC REVERIE – DANCING WITH YOUR OWN HANDS

ANNA JÚLÍA FRIDBJÖRNSDÓTTIR  
ÁSDÍS SIF GUNNARSDÓTTIR  
SIGRIDUR DORA JOHANNSDÓTTIR  
GUDJON KETILSSON  
ÁSTA FANNEY SIGURÐARDÓTTIR

CURATED BY  
BIRTA GUDJONSDÓTTIR

الجماهير المتحوّلة

ألغا ويليمارك ميساروس  
ديك هيدلوند  
فاتيما معلم بالتعاون مع  
سوفيا جيرنبرج وإيلينا وولاي  
هانا ويلدو  
ماكدا إيمباي  
ماين أرنيل  
مار فييل  
سارا كامان  
توني كارلسون سافشي

تنظيم  
هانا ويلدو

## MORPHING MASSES A PERFORMATIVE SPACE SEARCHING FOR VARIOUS MODES OF COLLECTIVE TRANSFORMATION

ALVA WILLEMARCK MESAROS  
DICK HEDLUND  
FATIMA MOALLIM IN  
COLLABORATION WITH SOFIA  
JERNBERG AND ELENA WOLAY  
HANNA WILDOW  
MAKDA EMBAIE  
MALIN ARNELL  
MAR FJELL  
SARA KAAMAN  
TONY KARLSSON SAVCI

ORGANIZED BY  
HANNA WILDOW

بدون عنوان (تشابه عائلي)

إيفا سفانبلوم  
لينه بيرج  
لوتس-راينر مولر  
مارييتا إيسوبل سولبيرج  
ماتي إيكيو

تقييم  
ليف-ماجني تانجين

## UNTITLED (FAMILY RESEMBLANCE)

EVA SVANELOM  
LENE BERG  
LUTZ-RAINER MÜLLER  
MARITA ISOBEL SOLBERG  
MATTI AIKIO

CURATED BY  
LEIF MAGNE TANGEN

بإخلاص حقيقي لا يأتي إلا من الحب الصادق للقاهرة ومشهدها، بادر المنظم والفنان معتر نصر وكبير أمناء المعرض سيمون نجامي وأصر على إقامة حدث فني معاصر عالمي متكرر من الطراز الرفيع هنا. أقيمت النسخة الأولى من بينالي في عام ٢٠١٥، والثانية في عام ٢٠١٨، وتمكنت النسخة الثالثة بطريقة ما من النمو على الرغم من النكسات العديدة وحتى الجائحة. تحمل هذه النسخة من بينالي «شيء آخر» ٢٠٢٤ عنوان «ماذا بعد؟» الذي يقدمه نجامي، وهو من دعا العديد من القيمين الفنيين الدوليين لإنشاء مراكز تحت هذه المظلة. وبينما تقع مسؤولية توجيه السؤال «ماذا بعد؟» في النهاية على عاتق الجمهور، فلقد صاغ كل من القيمين المدعويين من منطقة البلدان النوردية وجهة نظره بشأنه. كان لدى القيمين الفنيين من أيسلندا والنرويج والسويد أساليب وفرص مختلفة لتقديم ثلاثة معارض منفصلة ومساحة للأداء خلال بينالي، وقد أصبح التعاون بين القيمين الفنيين من البلدان النوردية ممكناً من خلال الاهتمام المشترك والانخراط في التبادل داخل الفعالية وإمكانية الإتحاد في التعبير عن الاحتفال بالفن وقوته المطلقة والعالمية. في هذا الكتالوج المشترك، يقدم كل من القيمين الفنيين باور إيكروث وسارة روسلينج وبيرتا جودجونسدوتير وليف-ماجني تانجين مقاربتهم القيمة الفنية للثيمة البينائية من خلال نص قصير وتقديم الفنانين بسيرهم الذاتية وصور لأعمالهم المجهزة. يتضمن الكتالوج أيضاً برنامج أداء منفصل مع فنانين سويديين تنظمه الفنانة هانا ويلدو لتوحيد الجهود وتغطية الحضور النوردي في بينالي القاهرة.

نعرب جميعاً عن خالص امتناننا للجهود والخطوات التي قام بها معتر نصر وسيمون نجامي ولكل الفنانين المشاركين - بدونكم لما كان لدينا شيء!

باور إيكروث وسارة روسلينج  
المحررين

## A SHARED SPACE / SWEDISH, ICELANDIC AND NORWEGIAN ART ENCOUNTERS AT SOMETHING ELSE III OFF BIENNALE, CAIRO

With the true dedication that only comes from a genuine love for Cairo and its scene, the organizer and artist Moataz Nasr and chief curator Simon Njami have initiated and insisted on a recurring international contemporary art event of high caliber here.

The first edition of the biennial happened in 2015, the second in 2018, and has somehow managed to grow despite numerous setbacks and even a pandemic. The third edition of Something Else Off Biennale, 2024, is named *What Then?* by Njami, who has invited numerous international curators to create hubs under this umbrella. While the responsibility to pick up on the question “What then?” ultimately lies on the audience, the invited curators from the Nordic region have each formulated their take on it.

The curators from Iceland, Norway, and Sweden have all had different approaches and opportunities to present three separate exhibitions and a performative space within the biennial. The collaboration between the Nordic curators is made possible through a common interest and engagement in an exchange within the event and the possibility of uniting in expressions of celebration of art and its boundless and nationless strength.

In this joint catalog, curators Power Ekroth, Sara Rossling, Birta Gudjonsdottir, and Leif-Magne Tangen each present their curatorial approach to the biennial theme and introduce their collaborating artists with bios and installation images. The catalog also includes a separate performance program with Swedish artists organized by artist Hanna Wildow. Additionally, there a list of Nordic-based artists invited by Simon Njami, with the aim to join forces and cover the Nordic presence in Cairo.

We all express our sincere gratitude to the efforts and strides by Moataz Nasr and Simon Njami and to all participating artists – without you, there would be nothing!

Power Ekroth and Sara Rossling  
Editors

**WHAT THEN?  
SOMETHING ELSE, 2023  
SIMON NJAMI**

*The work is done,' grown old he thought,  
'According to my boyish plan;  
Let the fools rage, I swerved in nought,  
Something to perfection brought';  
But louder sang that ghost, 'What then?'*

The world has been through a lot of challenges. Maybe more than ever, we feel how fragile we are. Wars, global warming... And Covid 19 came. And we thought, like in all those moments we were reminded of our fate, that things would change. That things would never be the same anymore. That we have learned our lessons. But we learned nothing. After all those millennial fears, we went back to business. As usual. Showing our very nature, made of hypocrisy and greed.

Art did not wait for Covid 19 to react. It did not wait for any war to express all of human nature, in its beauty and in its weakness. From the dawn of our earth, some people have been trying to decipher what lies inside our unconscious. What is the very nature of our desire, fear and pride? The first paintings in parietal caves were meant to address something that could not physically be reached. It meant to sing a song never heard before. That very song Ernst Bloch was referring to:

*This book introduces us to our figure and to our unity in germ; their song is already heard deciphered on the sides of a simple pitcher, deciphered as the a priori latent theme of all "plastic" art and the central theme of all magic of music, deciphered finally in the last encounter with oneself, in the elucidated darkness of the lived moment, as it suddenly opens up and perceives itself in the unconstructable question, the absolute question, the very problem of the We.*

If art has a function, it is probably to rebuild the connections between people, above all ideologies, religions and politics. It is to reach out and bring together all positive energies in the world in order to reconsider our engagements and our priorities. Art, as a universal language, is the only field of activity that speaks to all, without preconception. It has always started from the beginning. From the first breath and the first question. From the first smile and the first gaze. From the first sign painted ever.

In this historical site, we are going to convey ancient memories in order to dream of new futures. It has always been foolish, as suggested by the poet W.B. Yeats, to ever think that the work was done. The work is never done. On the contrary. It is a never-ending process of awareness and actions. There is always something else to be discovered, something else to be formulated, something else to be invented. This is our commitment.

We shall respond to the question posed by the poet. *What Then?* Our answer will be *Something Else*.

# PERSIST- ENCE THROUGH JOY

كتبت الكاتبة والفيلسوفة والناشطة أودري لورد على مستوى أنثوي وروحي عميق: «يشكل تقاسم الفرح، أكان جسدياً أم عاطفياً أم نفسياً أم فكرياً، جسراً بين المشاركين وذلك يمكن أن يكون أساساً لفهم الكثير مما هو ليس مشترك بينهم، ويقلل خطر اختلافهم».

تعترف لورد بالطبيعة التحويلية للبهجة الجماعية وطريقة بناءها لعلاقات تتجاوز المكان والثقافة. تعمل فعالية «شيء آخر» في بينالي القاهرة بمنطق مماثل لما يمكن أن يفعله المجتمع الفني من خلال جمع الفنانين والقيمين الفنيين والجماهير من كل صوب وحذب معاً في قلعة صلاح الدين القروسطية. لا يعني «الإصرار» في المجال الثقافي حماية التقاليد المحافظة، بل يتعلق الأمر بأهمية الإبداع المتكرر لدى الجمهور باعتباره استراتيجية رغم ما يواجهه من صعب أو معارضة. لذا، دعونا نستدعي قوتنا الكامنة التي تشير إليها لورد على أنها «المورد الذي يكمن داخل كل واحد منا، والمتأصل بثبات في قوة مشاعرنا غير المعلنة أو غير المعترف بها». ودعونا نحتفل جماعاً بإمكانية الغد المجهول في مقاومة التكهنات المظلمة حول المستقبل.

سارة روسلينج

تحتفل فعالية «الإصرار بدافع البهجة» بمرونة الفنانين والعاملين الثقافيين في مواجهة التحديات الممنهجة، حيث أنهم يرسلون الإشارات ويتشاركون ويتكيفون مثل الصراير ليس للبقاء على قيد الحياة فحسب، بل للإزدهار كذلك. يجسد هذا المعرض قضيتنا المشتركة، ويعرض قدرة الروح الإنسانية على إيجاد البهجة حتى في ظل الشدائد، كما يعكس مزيج مجتمع الميم (LGBTQ+) من الاحتجاج والبهجة اللذان يظهران في مسيرات الفخر، مما يخلق التمكين التحويلي. يتخطى «شيء آخر» الحواجز ويعزز الشمولية ويوحد الفنانين من خلفيات متنوعة، لأنه منصة ينطلق فيها الخيال بحرية ملهمًا الأمل والمثالية. وما التزام الفنانين بالتعبير الثقافي بلا رقابة إلا التزامًا تجاه الإنسانية. تمثل هذه الفعالية دليلاً على الوحدة والمرونة والقدرة على إيجاد البهجة وسط التحديات. في الوحدة والفرح، نجد القوة للتغلب على الصعاب وإلهام الآخرين.

باور إيكروث

## الإصرار بدافع البهجة

## **PERSISTENCE THROUGH JOY SARA ROSSLING**

The joy of collectively coming together around a table, sharing food, a political manifestation, or a festival is a yearning for togetherness and curiosity, celebrating a joint moment without necessarily sharing the same perspectives. Large-scale cultural events are commonly described as transformative experiences by those participating, bringing feelings of connectedness and a willingness to help others. In a period of abrupt changes, uncertainty, and media scaremongering about the future, gatherings in public are more crucial than ever to fuel a plural society, meet others, and disseminate thoughts. Following a pandemic, the worst thing we can do to ourselves is to continue to ‘keep our distance’ and stay in isolation.

On a deeply female and spiritual plane, writer, philosopher, and activist Audre Lorde writes in *Uses of the Erotic: The Erotic as Power*, “The sharing of joy, whether physical, emotional, psychic, or intellectual, forms a bridge between the sharers which can be the basis for understanding much of what is not shared between them, and lessens the threat of their difference.” Lorde acknowledges the transformative nature of collective joy and how it builds relationships beyond place and culture. Something Else Off Biennale, Cairo operates on a similar logic of what community in art can do by bringing artists, curators, and audiences from all over together at the medieval Islamic Citadel of Saladin. Overlooking the city, on top of the Mokattam mountain, the historic fortress Citadel resembles a town on its own. Inviting the off-biennial to this landmark site says something important about trust. The city hosting the biennial allows the Citadel and its architecture to become something else that brings forth new ways of being, artistic visions, and future imaginations.

From a Swedish perspective, in autumn 2023, trust is at stake, as individuals’ trust in public society is threatened. The Swedish government has proposed a new law that requires public employees to report individuals without

a residence permit. The law will restrict undocumented migrants’ access to their fundamental human rights. If implemented, this will undermine democracy and significantly diminish trust in state institutions. It will scare people from joining public events and visiting public hospitals, schools, and libraries, thus not having the possibility to get aid, education, or meet others. The social exclusion will worsen for these people, already ‘invisible’ and fragile in society.

In ancient Egypt, inspired by the cycles of nature, the Egyptians saw time in the present as a series of recurring patterns. The myths describe the actions of the Egyptian gods as a means of understanding the world around them. Festivals and religious ritual offerings to the gods were essential to handling the unknown future. From a secular view, we know it is not gods who rule the future. With a large portion of imagination and simultaneously an understanding of the smallness of humanity, it lies in our hands to push for social justice and change. Looking back at our ancestors’ decisions and actions from where we are standing in our current time of several new global challenges, the biennial asks us: *What then?*

Our task is to encourage each new generation never to stop taking their rights to the commons and speak up for everyone’s right to public space — go out, see with your own eyes, seek answers to your questions, make acquaintances with strangers, and share joy. Persistence in the cultural sphere is not about protecting conservative traditions. Rather, it is about the importance of recurrent creativity in the public as a strategy despite difficulty or opposition. So, let’s call out our inherent power that Lorde refers to as “a resource that lies within each of us, firmly rooted in the power of our unexpressed or unrecognized feeling.” And let’s collectively celebrate the potential of an unknown tomorrow to withstand dark speculations about the future.

## **PERSISTENCE THROUGH JOY POWER EKROTH**

Cockroaches not only possess extraordinary survival abilities, such as enduring nuclear radiation, living headless for weeks, and holding their breath for up to five or seven minutes, but they also have the remarkable capacity to signal fellow cockroaches about potential food sources, enabling them to assist one another. This concept is undeniably inspiring. Among our circle of friends and family, we now use the term ‘cockroach’ as a verb. For instance, when someone suggests, ‘With the government’s impending implementation of slimmed-down cultural policies, we should start “cockroaching” right away,’ it implies that we, including our fellow cultural workers in the country in question, must find ways to fund our work, even if it means tighten our budgets. Most importantly: we must persist doing what we do and let nothing stop us. This simply because we have to in order to mentally survive, and because it is the only—and right—thing to do. Once one commits to the idea of “cockroaching”, surrendering is simply not an option. Instead, we adapt with resilience and resistance, and, most crucially: to help each other out.

In the cultural sphere, we grapple not only with survival instincts, but also with the very essence of humanity, harnessing both our intellect and emotions. Thus we require something beyond, something that transcends and amplifies our resistance and resilience. Personal, systemic, or structural hardships should not merely be endured; they must be overcome, or at least partially so. While the strategy of unwavering persistence can be a triumph in itself, mere survival often lacks vivaciousness. We need to get angry, we need to get loud, we need to be smart and respond to obstacles in a way that will help rectify things but we also need to live. An exemplary model is the LGBTQ+ community, which seamlessly intertwines politically charged protest with expressions of joy, as seen in their triumphant PRIDE parades. In these parades, all are welcome, and discrimination is forbidden. Solidarity, protest, and joy are woven into a tapestry that embodies the core of collective strength, forg-

ing a transformative empowerment in the face of adversity.

Artists and cultural workers’ commitment to art is about their commitment to life and humanity, to never underestimate the importance of the right to imagine, create, and distribute diverse cultural expressions free of censorship or interference. This is exactly what we come together to celebrate at Something Else. The joy of dreaming about what is not there (yet), about finding new ways though the unimaginable, to inspire and envision hope and utopia – together.

The unique platform of the Off Biennale Something Else transcends barriers of language, culture, and background, making it a powerful tool for promoting inclusivity and building bridges across diverse communities. It allows artists from different corners of the world, with very different backgrounds and walks of life to come together to celebrate art and life. This is a joy that can provide a potent source of inspiration that fuels creativity and allows artists to produce work that speaks to the human experience – or even challenges societal norms.

Like the resilient cockroach, cultural workers come together, signaling to one another, sharing resources, and finding ways to not only survive, but thrive. This exhibition is a testament to the commitment to our shared cause, and a celebration of the human spirit’s capacity to find joy, even in the most challenging circumstances. ‘Persistence Through Joy’ is a reminder that in unity and joy, we find the strength to overcome, to imagine, and to inspire.

# AFRANG NORDLÖF MALEKIAN STOCKHOLM

Afrang Nordlöf Malekian is an artist who puts historicity into use as a form of documentation and aspiration that calls for improbable and impossible futurities. His work examines how narratives, hierarchies, systems, and language disappear, return, and transform in the most unexpected ways: the bootleg culture of Tehraangeles' music, the non-binary South-West Asian beauty standards, or the Chilean and Iranian leftist movements forced to organize in exile, in the kitchen, or in the taste of a precious pomegranate.

The artist has previously conducted artistic research at the Arab Image Foundation in Beirut and was an artist-in-residence at the Cité Internationale des Arts in Paris. He has presented works at venues such as the 10th Berlin Biennale (2018) and in Stockholm at Moderna Museet (2022), Tensta konsthall (2021), and Botkyrka Konsthall (2020). He has also been published in magazines and platforms such as Glänta, Paletten, Arab Image Foundation, and Kultwatch. Afrang Nordlöf Malekian is represented by Moderna Museet, the Public Art Agency Sweden, Botkyrka municipality, Uppsala Art Museum, and the Arab Image Foundation Library.

The work presented at Something Else III is developed together with artist Iliada Charalambous.

أفرانغ نوردلوف ماليكيان



Afrang Nordlöf Malekian & Iliada Charalambous, *The Taste of Pomegranate* (2023), detail from performance



Afrang Nordlöf Malekian & Iliada Charalambous, *The Taste of Pomegranate* (2023), installation view



# IDA IDAIDA STOCKHOLM

Ida Idaida is a multimedia artist and sculptor. Her practice, involving monumental sculptures and sketches, draws on movements of pain, trauma, and horror between bodies. The sculptures – wooden, metal, and textile mechanical structures, result from intensive physical investment and evoke industrial-era machines as Middle Ages torture devices. Inviting the spectator to repetitive, obsessive activation, she opens up a space of crossings, where processual, sensorial bodily dialogues retain their violence as much as their intimacy. This sensible materiality reveals as much the limit of one's body and its leakage through pain.

Recent solo/duo shows include *Förvar / Keeping*, public art installation together with Fatima Moallim, Stockholm konst (2023), *Machinia: I both leak and receive. perfectly happy, in a circle complete*, 35M2 Gallery, Prague (2021), and Maria Bonnier Dahlin stipend exhibition, Bonniers Konsthall, Stockholm (2020).

## ایدا ایدا ایدا



Ida Idaida, *Machinia: I both leak and receive. perfectly happy, in a circle, complete.* (2023), detail in motion



Ida Idaida, *Machinia: I both leak and receive. perfectly happy, in a circle, complete.* (2023)

# IKRAM ABDULKADIR MALMÖ

Ikram Abdulkadir is an artist, photographer and poet exploring, among other things, the strong bond she has with her younger sisters, both familially, culturally, politically, geographically, and spiritually. Much of her work is declarations of love to them and documentation of her life through the loved ones. In the photographs, her sisters become subjects, and more recently, she has started to include other family members, friends, and women with whom she can identify – black Muslim women living in Sweden.

In 2017, she was one of the finalists of Ortens bästa poet, and her poems have been included in the anthology *Revolution Poetry* and Mariama Jobes' *Sannu*, among others. Her photographs have been published in *Vice Arabia*, *Paletten*, *SAKINA Magazine*, and *VOKS*. She has exhibited in Sweden and internationally at such venues as Skånes konstförening, Malmö (2020), Lunds konsthall (2022) Fotografiska, Stockholm (2023) and at Les Rencontres d'Arles (2023).

إكرام عبد القادر



Ikram Abdulkadir, *Vi möts i paradiset* (2020)



Ikram Abdulkadir, *Vi möts i paradiset* (2020)

# LEIF HOLMSTRAND MALMÖ

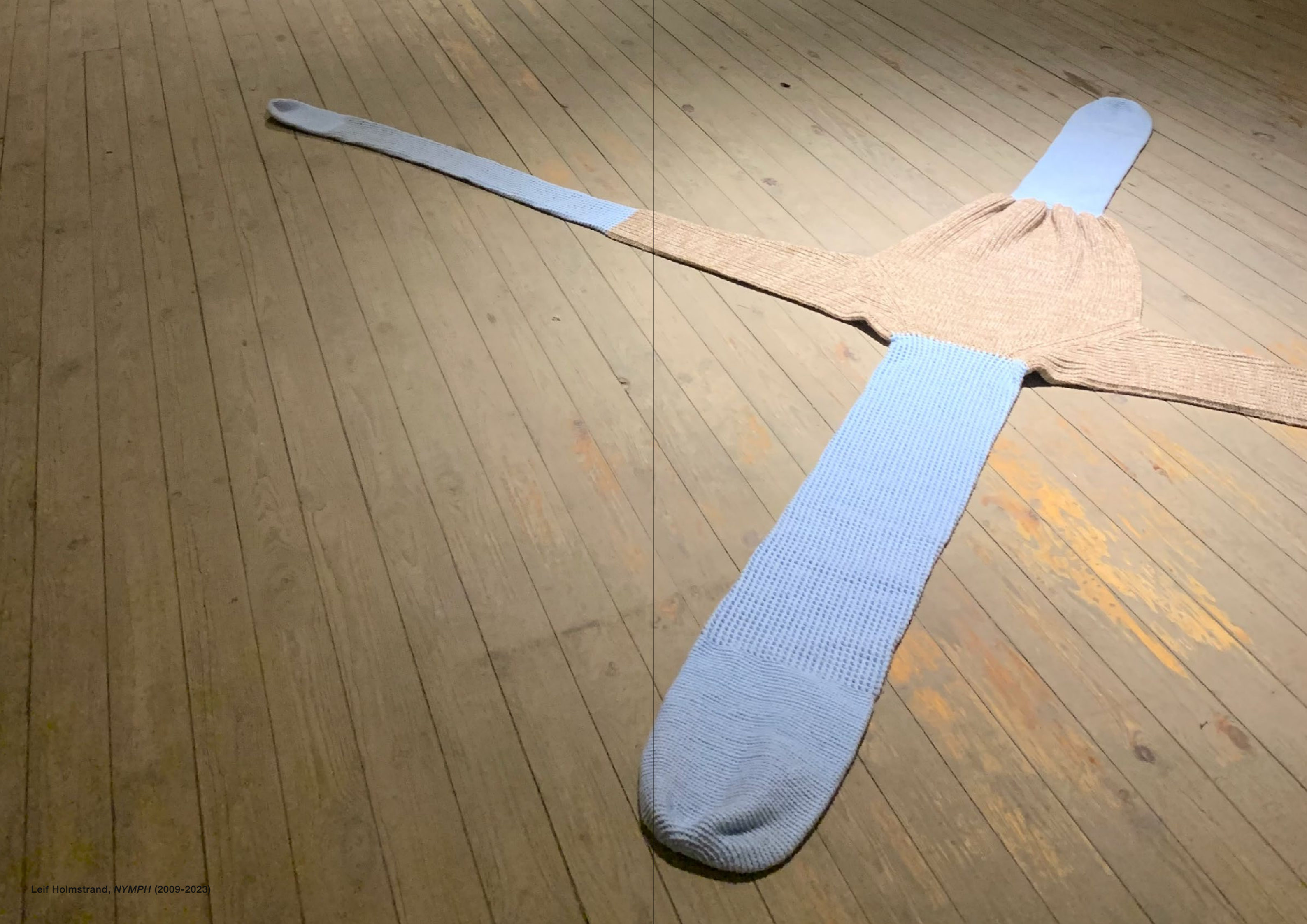
Leif Holmstrand is an artist, musician, and author, often associated with textile materials, assemblage, and performance art. He cooperates with artists in Japan, and in the spring of 2024, he will present a larger solo show at Malmö Konsthall titled *The Life of Termites*, based on Maurice Maeterlinck's *La Vie des Termites* from 1926.

His latest novel was *Kartritartornet (The Map Drawing Tower)*, Pequod Press (2023). Leif Holmstrand has performed and exhibited in Sweden and internationally in such venues as Zarya Center for Contemporary Art, Vladivostok (2018), EMAP (2016), the 9th Ewha International Media Art Presentation, Seoul (2016), and 1A Space, Hong Kong, (2009). The artist's work is represented by the collections of Moderna Museet, Stockholm, Malmö konstmuseum, Malmö and ZARYA, Vladivostok, among others.

ليف هولمستراند



Leif Holmstrand, *NYMPH* (2009-2023)



# MAXIME HOURANI BEIRUT/MALMÖ

Maxime Hourani is an artist with time-based practice and his works engage in poetic and political representations of land and social transformations. The artist is interested in reimagining the affective moments that one comes across while reading economic and environmental history. In this practice of re-writing history, he starts by looking at history from below. His current research is focused on 19th-century Arab futurism to question the existence of posthuman thinking at the turn of the Industrial Revolution and during the colonial conquests.

Hourani's works have been presented in exhibitions, screenings, and publications, such as at *Rencontres Internationales Paris/Berlin* (2020), Tensta Konsthall, Stockholm (2019), Malmö Konstmuseum (2017), Jerusalem Show (2014), Istanbul Biennial (2013) and the Beirut Art Centre (2013). In 2018, he was an artist in residence at the Badischer Kunstverein and, in 2014, at the Delfina Foundation and the Scottish Sculpture Workshop. He participated in the second edition of Ashkal Alwan's Home Workspace Program (2013) in Beirut and at the Bauhaus Kolleg (2008) in Dessau.

مكسيم حوراني



Maxime Hourani, *Portraits of an Uprising* (2023)



Maxime Hourani, *Portraits of an Uprising* (2023), video still from two-channel installation



# SALAD HILOWLE STOCKHOLM

Salad Hilowle works in a variety of media. Primarily known for his celebrated video works, presented in film and art contexts, he also works with photography, sculpture, performance and installation. With rare sensitivity and precision, he uses a research-based approach that highlights forgotten or hidden stories throughout art history and popular culture. In his art, Hilowle has often explored the representation of Afro-Swedes in cultural history. By researching archival records, Hilowle traces overlooked subjects and tells their stories.

Solo exhibitions include: *Vanus Labor*, the Academy of Fine Arts, Stockholm; *Home Is Where the Heart Is: Part II*, Österängens konsthall; *Buurha u Dheer (Passion of Remembrance)*, Royal Academy of Arts, Stockholm; *Home Is Where the Heart Is*, Konstfack Gallery, Stockholm; and *Brev till Sverige*, Tierp konsthall.

سالاد هيوله



Salad Hilowle, *Headrest part I-V, part II* (2023)



# SIGRID HOLMWOOD MALMÖ

Sigrid Holmwood is an artist whose work is based on extensive research into dye plants and their colonial histories. She has a persona that she calls “The Peasant Painter,” which plays with the contrast between the peasant figure used to construct various European national romanticisms and peasants who were painters themselves. She emphasizes how the oppression of both indigenous people and peasants has led to a loss of knowledge, especially about plants and their properties. Parallels can also be drawn to the historical witch hunts, which were partly rooted in the suppression of folk knowledge, such as the healing power of plants.

Her latest work includes research on the witch trials that took place in Malmö in 1590 and was exhibited at Malmö Konsthall (2022) and Annelly Juda Fine Art, London (2023). Recent exhibitions include solo shows *Blue Wood, Black Iron* at Seinäjoki kunsthalle and *Peasant and Witch Eat the Rich* at Neo Cosmos, Athens, (2023). As well as group shows at Moderna Museet, Stockholm (2022), Skissernas Museum, Lund, och Havremagasinet, Boden (2022), and Sidney Nolan Trust, Presteigne (2023).

سیگرید هولموود



# KATERYNA SEHEDA AND THERESA LEKBERG LYCKSELE AND NYKÖPING

Kateryna Seheda and Theresa Lekberg are two artists who collaborate for the biennial with a starting point in the shared interest of transcending the life experience of childhood trauma through art. The artist's research considers such topics as the internal processes related to the mental and bodily components, realizing the duality of the human being. A special study is engaged in the nature of animal instinct and attempts at an existential understanding of the place of personality and its connection with the divine.

Kateryna Seheda is a Ukrainian multidisciplinary artist who experiments with the idea of physicality, intrauterine development and the all-consuming theme of violence, which has come to the fore especially acutely after Russia's invasion of the artist's native country Ukraine.

Theresa Lekberg is a performance and visual artist based in Sweden whose work is centered around body, primal emotion and identity, social and systemic structures. Lekbergs art practice is based in improvisation, using her body to transgress mental and emotional boundaries to make hidden states of the human psyche visible by expressing the unknown.

Together they have exhibited in *Raised in a lie* Valstakonst, Museum & art/ Märsta Sweden, 2023, at Moskosel Creative Lab, *Re-In-Vent*, Northern Sustainable Futures/Moskosel Sweden, 2022 and in Borghamn Sweden.

تيريزا ليكبيرج وكاتيرينا سيهيدي





Theresa Lekberg & Kateryna Sehedá, *Sticks and Stones Might Break My Bones, but Words Shall Never Hurt Me* (2023), video still

# TAMARA DE LAVAL MALMÖ

Tamara de Laval is an artist working with a non-chronological collage method to build up a world of images that encompasses life experiences, ongoing conflicts worldwide, and a strong feminist conviction. As an artist, she engages in local contexts, and for long periods, she has lived in Spain, Egypt, and India. Opening space for uncertainty and unpredictability is crucial in her work. And there is an ever-present motto in the artist's practice: it is only through collaboration that the potential for change can be realized. This conviction inspires a different way of living, one that is not constrained by conformist ideals but is constantly looking outwards and forwards.

In recent years, Tamara de Laval has presented solo/duo/group exhibitions at such venues as Malmö konsthall (2022), Martin Bryder Gallery, Lund (2021), and Silkeborg Bad Kunst Center, Jylland (2020). The artist is represented by Galerie Leger, Malmö, Galleri Pi, Copenhagen, and Apparao Galleries, Chennai, amongst others.

تامارا دي لافال



Tamara de Laval, *In a Heartbeat* (2020-2023)



Tamara de Laval, *The Deadly Sea* (2020-2023), detail



# THERESA TRAORE DAHLBERG STOCKHOLM

Theresa Traore Dahlberg is a visual artist and filmmaker who formulates engaging and complex narratives through installation, sculpture, photography and film. Her sculptural works often take a point of departure in the material itself, both as a physical material and as a container of histories, ideas and notions. She also examines value shifting on account of industrial and technological developments, as well as their environmental impact on a local and global level.

She participated in the group exhibition *Rock my Soul II*, curated by Isaac Julien and presented in Eva Livijn's house-gallery in Stockholm (2022). Traore Dahlberg has also had several solo exhibitions, including at Kalmar Konstmuseum (2021), Institut Suédois, Paris (2019) and Musée National du Burkina Faso (2019). In 2019, she received Beckers Art Award, which entailed two extensive solo exhibitions at Färgfabriken, Stockholm and Höganäs Museum, Höganäs.

## تيريزا تراوري دالبيرج



Theresa Traore Dahlberg, *Line of Light* (2023), detail



# VALERIA MONTTI COLQUE STOCKHOLM

Valeria Montti Colque is a Chilean-Swedish artist working in a range of expressions and media, often with collage-based sculptural installations assembled by paintings, drawings, photos, ceramics, textiles and objects. She has exhibited extensively in Sweden, Chile, Norway and Germany, in museums and art institutions as well in public spaces and public artworks. Recently she was commissioned by Stockholm Region to produce two art pieces for the public transportation stations in the center of Stockholm. Also, one of her installations *Apu Mama Höjden* was acquired by the Moderna Museet in Stockholm as part of their

collection in 2022. She has had a solo show in Museo de Solidaridad Salvador Allende in Santiago de Chile in 2020. Valeria is working with the development of the exhibition project *Gunnel & Anita* in collaboration with Rossana Mercado-Rojas and curated by Ashik Zaman. This exhibition was first shown in BAS Konsthall commissioned by Järfälla Kommun in 2022, and is planned to be developed in two different new venues in 2023 and 2025.

The work presented at Something Else III is a collaboration together with artist Celina Escher.

فاليريا مونتي كولكه



Valeria Montti Colque & Celina Escher, *Demons Stomping* (2023), installation view



Valeria Montti Colque & Celina Escher, *Demons Stomping* (2023), video still



## POWER EKROTH STOCKHOLM/BERLIN

Power Ekroth is an independent curator, critic and educator as well as the managing editor of SITE Zones. In 2024 she will curate the Greenlight Triennial in Skien and Porsgrunn, Norway. She works as an Art Consultant/Curator for

KORO, Public Art Norway and for the Stockholm City Council in Sweden. Since March 2022 she has been coordinating for Artists at Risk, as well as for SWAN, Swedish Artist Residency Network.

## SARA ROSSLING MALMÖ

Sara Rossling is an independent curator and writer, interested in exchange projects and site and context-related work. Currently, she works as a public art consultant for Göteborg Konst. Previously, she has worked as a project manager/curator for such institutions as IAS-

PIS/Swedish Arts Grants Committee, Public Art Agency Sweden, and the Royal Institute of Art in Stockholm. She serves on the board of the Nordic Art Association in Sweden, and between 2020 and 2022 she was the chairman.

باور إيكروث وسارة روسلينج

# UNTITLED (FAMILY RE- SEMBLANCE)

يعكس هذا النص، المدون في جزيرة دورسي، جنوب غرب شبه جزيرة بير، قدرة الإنسان على التكيف مع البيئات القاسية ظاهرياً، فهو يتحدى وجهات النظر العرقية ويحث على التعاطف مع طرق الحياة المتنوعة. أثناء نشأة المؤلف في أرخبيل لوفوتين، لم يشمل تعليمه تاريخ سكان ساحل منطقة الشمال (ساميو الساحل). تشير فكرة آرنو نيس القائلة بأن «من المؤلم أن تفكر» إلى الانزعاج الناتج عن التشكيك في المعتقدات الراسخة بعمق. وهذا يعكس «التشابه العائلي» عند فيتجنشتاين، حيث تتشارك الكلمات في سمات دون تعريف صارم لها. ترشد هذه الأفكار التفسير في هذا المعرض الذي يضم فنانيين من خلفيات متنوعة. تدعو أعمال ماتي أيكيو وليني بيرج ولوتر راينر مولر وماريتا إيزوبيل سولبيرج وإيفا سفانبلوم إلى التأمل في المفاهيم المتشابهة والعلاقة بين الإنسان والطبيعة.

ليف ماجني تانجن، جزيرة دورسي/دبلن/ترومسو

The first question is: Where?

This text is written on the island of Dursey, at the southwestern tip of the Beara Peninsula. It's a small island, in the ocean, connected to Ireland only via a cable car. Outside there is a storm. In general, there is lots of wind here. My initial reaction is 'why and how does anybody live here?' (there are only a handful of people doing so). And this is not that extreme, an environment just more rustic and in the middle of the ocean than what I am used to. This I find typical for us humans. We are not only able, but at times also willing to live in places that others would perceive as hostile and uninhabitable.

This is the start of a white, middle class north-european man who discovers, much like a four year old, that there are other perspectives than their own. For too long people like myself have taken their own lack of knowledge as a moral high ground to judge others and their ways.

Now, I did grow up on a small island, as a part of the Lofoten archipelago, in a town today known for scenic tourist photos. Back in the 1980s there was only fishery. The largest season wise cod fishery in the world. The export of dried and half dried cod to other countries was for many hundred years one of the most important export incomes of the state of Norway. One of the neighboring islands has one of the largest viking museums in the world. This I learned about in school, the fishery, and the vikings. No one ever mentioned the fact that if we go back beyond the 18th century, the western part of the archipelago was mainly inhabited by a sea-sami population.

The second question is: Why?

As philosopher Arne Næss once claimed, «it hurts to think», because we humans have an urge to try to understand what we yet have understood – or even 'seen'. I would explain it as the discomfort or pain that arises when individuals deeply contemplate complex and challenging ideas, especially those related to the environment, ethics, and the human-nature relationship. It reflects the cognitive and emo-

tional strain that can come with questioning deeply ingrained beliefs and societal norms. As the title of this exhibition suggests, the meanings of words often do not have a single, precise definition. Instead, words in a language are connected to each other through a network of overlapping similarities, like the members of a family who share certain traits but not a set of defining characteristics. This is borrowed from Ludwig Wittgenstein's *Philosophical Investigations*.

So, this ambiguity and the discomfort associated with it align with both Wittgenstein's notion of family resemblance (where concepts are interconnected through overlapping similarities) and Naess' idea that it can be mentally taxing to grapple with these intricate and multifaceted concepts. Wittgenstein's 'family resemblance' emphasizes the interconnectedness of concepts through overlapping similarities, while Naess' "it hurts to think" underscores the discomfort experienced when deeply contemplating complex ideas. When applied together, these concepts highlight the challenging nature of grappling with abstract and multifaceted concepts, especially in areas like philosophy, ethics, and environmental thought.

These two, maybe combined, is a like a guide to how to maneuver this exhibition I hope that we are able to put together for the biennale, of works by Matti Aikio (Sápmi), Lene Berg (Berlin/Oslo), Lutz-Rainer Müller (Leipzig/Oslo), Marita Isobel Solberg (Tromsø) and Eva Svaneblom (Tromsø).

Dursey Island/Dublin/Tromsø  
Leif Magne Tangen

# بدون عنوان (تشابه عائلي)

# EVA SVANEBLOM TROMSØ

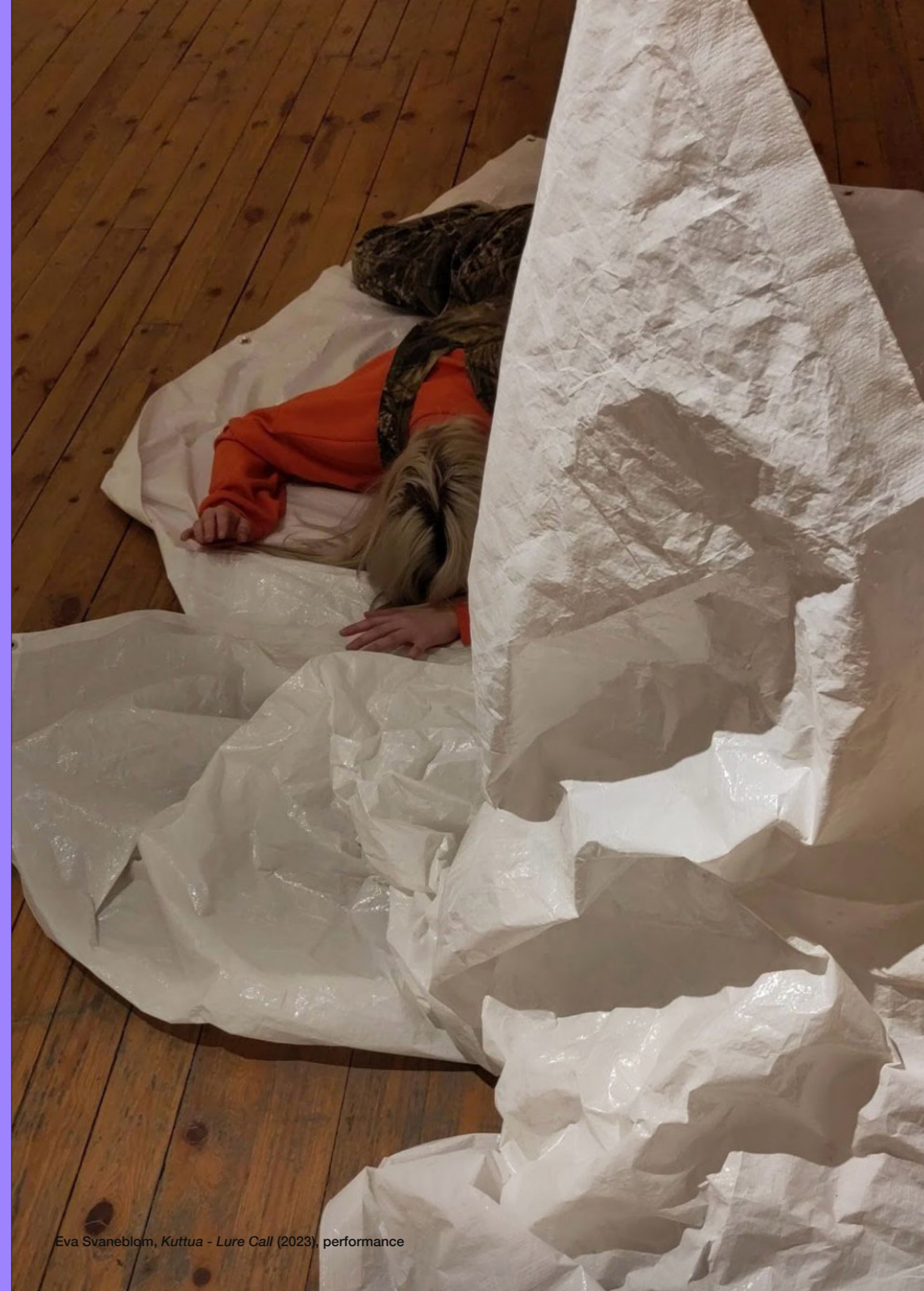
Eva Svaneblom, a versatile artist, seamlessly intertwines dance, visual arts, and performance curation, exploring the intricate connection between the human body and its surroundings. Through overt gestures and nuanced expressions, her work delves into the narratives woven into bodily movements, offering profound insights into identity and storytelling through physicality.

In her artistic practice, Svaneblom combines her creations with collaborative endeavors, venturing into the digital sphere through platforms like TikTok and YouTube. She currently also serves as the Head of Programming

Committee for Vårscenefest (Performing Arts Spring Festival) in Tromsø, contributing her creative vision to this esteemed performing arts festival. Her artistic footprint spans diverse venues, from Galleria Napa in Rovaniemi, Finland, to Atalante in Gothenburg, Sweden, and the captivating landscape of Strange Spaces in Moskosel, Sweden. In 2022, she was honored as a guest artist at the renowned Davvi Centre for Performing Arts in Hammerfest, Norway.

Eva Svaneblom's artistic odyssey invites contemplation on the intricate interplay between body, environment, and identity.

إيفا سفانبلوم



Eva Svaneblom, *Kuttua - Lure Call* (2023), performance



Eva Svaneblom, installation view: *Details* (2023), installation and *Silmäys* (2023), photography



## LENE BERG OSLO/BERLIN

Lene Berg, a film director turned contemporary artist, has captivated audiences since her participation in the second Momentum Biennale in 2000. Renowned for her distinct montage technique, Berg juxtaposes images and ideas, delving into political structures and individual narratives. Her thoughtful projects, like *Encounter: Gentlemen & Arseholes* (2016) and *Stalin by Picasso* (2008), challenge established norms and scrutinize the use of images in political realms.

Berg's current endeavor, *Fra Far/From Father* (2022-), delves into the life of her father, film maker Arnljot Berg, who took his own life, exploring this traumatic subject through the me-

dioms of an exhibition (The Festival Exhibition 2022, Bergen Kunsthalle), a novel (published earlier this year at esteemed Norwegian imprint Kolon, with the third installment set to become a feature-length film titled *The Horsemen of the Apocalypse*, produced by Twenty-one Pictures).

Recognized globally, Berg's creations have earned a place in prestigious collections like MoMA, New York, and her films have received accolades at renowned festivals. Through her art, she redefines the boundaries of contemporary expression, inviting viewers to ask the question *What Does Pictures Want?*

لینه بیرج



Lene Berg, *Dagen står opp / The Day Raises* (2022), installation view



Lene Berg, *Dagen står opp/ The Day Raises* (2022), film still

# LUTZ-RAINER MÜLLER LEIPZIG/OSLO

Lutz-Rainer Müller, a boundary-defying sculptor, brings a nuanced perspective to the artistic realm. His creations, marked by subtle humor and intriguing viewpoints, challenge conventional central depictions. Müller masterfully crafts installations that evolve over time. Influenced by Brian O'Doherty's concept of the exhibition space as a window bridging the artist's private realm and the public, Müller's art blurs the line between finished thoughts and ongoing contemplation. His fascination with the concept of 'doing nothing' as a state of production echoes through his dynamic sculptures.

More often than not seeking collaborations, his most notable ones stems from his collaboration with Jan Freuchen (*Objet Perdu*, 2006–ongoing), and not at least with his long term collaborator Stian Ådlandsvik, where he has developed more than a dozen complex sculptural projects for the public space.

Müller's work encapsulates the fluidity of time, engaging viewers in a perpetual exploration of themes like love, togetherness, and time.

## لوتس-راینر مولر



Lutz-Rainer Müller, *Broadcast* (2023), detail of installation



Lutz-Rainer Müller, *Broadcast* (2023), detail of installation

# MARITA ISOBEL SOLBERG TROMSØ

Marita Isobel Solberg, a versatile artist, chanter, composer and musician hailing from Olmáivággi/Mannalden in Northern Norway/Sápmi, weaves a vibrant tapestry of cultural exploration. Embracing her Kven, Sámi, and Norwegian heritage, Solberg's work resonates with a unique voice, delving into traditional materials with a contemporary perspective. Her creations elegantly balance sculpture, performance, and handcraft, drawing inspiration from the rich Sami shaman tradition and the ceremonial practices of Northern Europe.

Solberg's thematic focus on love, power, and protection is masterfully interwoven into her artistic narratives. With a notable presence in global festivals like the Pittsburgh Perfor-

mance Art Festival, and the Arctic Arts Festival, Insomnia Festival and Riddu Riđđu, Solberg has been also shown in institutions such as Tromsø Kunstforening, Lofoten International Art Festival (LIAF), Trøndelag Senter for Samtidskunst and the Anchorage Museum. Solberg presented solo exhibitions recently at ordnorsk Kunstnersenter in Svolvær, Sámi Dáiddaguovddáš in Kárášjohka and Kunstnerforbundet in Oslo.

Through her work, she bridges ancient wisdom and modern expression, offering viewers a captivating exploration of cultural intersections. Solberg invites audiences to engage with the perpetual inquiry of identity, tradition, and contemporary artistry.

ماريتا ايسوبل سولبيرج



Marita Isobel Solberg, Woolgathering / A Vibrating Universe —These Old City Walls (2023), performance



Marita Isobel Solberg, *Woolgathering / A Vibrating Universe — And We Travel* (2023), detail of installation

# MATTI AIKIO SÁPMI

Matti Aikio, is a Sámi visual artist and activist rooted in Finnish Sápmi, intricately explores the aftermath of colonial contact zones between Danish-Norwegian, Swedish, and Norwegian settlers and the Sámi people. Drawing from his background in Sámi reindeer herding culture, Aikio delves into pressing issues, as well as the history, of land rights, skillfully blending moving images, sound, text, and still imagery in his installations. His work, noted for highlighting marginalized perspectives, has graced significant venues, including the Helsinki Biennial and institutions like Botkyr-

ka Konsthall and the National Museum of Finland. In 2022, he was named a Fellow at the Vera List Center for Art and Politics, New York, USA.

Aikio's art becomes a powerful lens, illuminating the complexities of Sámi heritage and global indigenous challenges, inviting viewers into a world where culture, history, and activism intersect.

The work presented at Something Else III is a collaboration with artist Antti Tolvi.

ماتي إيكيو



Matti Aikio & Antti Tolvi, *Flowers* (2023), installation view



Matti Aikio & Antti Tolvi, *Flowers* (2023), film still (cropped)





## LEIF MAGNE TANGEN TROMSØ

Leif Magne Tangen is an experienced curator and award-winning film producer. Over two decades, Tangen has curated more than 40 solo exhibitions across three continents. His specialty lies in artists' moving image, where he skillfully intertwines artists' sensitivity with the historical context of the spaces they engages with. With fellow curator Sarah Schipschack, Tangen has produced artists' films, earning nominations at prestigious festivals like CPH:DOX and the main competition of the Berlinale.

Tangen's experience includes institutional leadership, having directed smaller institutions since the early 00s, latest Tromsø Kunstforening (2014–22), where he shaped its program to focus on artist-led initiatives, and regional arts history. Currently Tangen dedicates his efforts to Sámi arts post-Norway's truth and reconciliation report. In 2022, he, together with duojar and cultural curator Sandra West and duojar, collection strategist and curator Gry Spein co-founded Binnáš vel!, a curatorial platform dedicated to empowering the Sámi cultural and language-driven contemporary art scene.

ليف-ماجني تانجين

# GLYPHIC REVERIE – DANCING WITH YOUR OWN HANDS

# تهويمات رمزية – الرقص باستعمال يديك

In the ever-evolving tapestry of human expression, the boundaries of language continuously expand, weaving intricate patterns of meaning. Glyphic Reverie – Dancing with Your Own Hands is an exhibition that sets out on a poetic journey through subconscious expression of codes, symbols and text as clear ways of communication and yet open for various readings. Symbols as a journey, text as an action, codes as a dance. Inspired by the enigmatic beauty of Egyptian hieroglyphs, and in the context of being installed in a historically important location at the very heart of Egypt, Cairo, this exhibition addresses contemporary semantic artistry that transcends traditional linguistic confines.

Like echoes from the ancient Nile, the five artists from Iceland draw inspiration from the cryptic elegance of the ancient symbols, through asemic writing, international code-systems, spoken-word as part of moving images and in a contemplation through their mothertounge; Icelandic, a language spoken only by 400.000 people in the world and is by

definition in extinction, in danger of perishing. Just as hieroglyphs conveyed both visual and semantic meanings, the featured artists explore the interplay between form and content, inviting viewers to decode poetry beyond concrete meaning.

With nods to the legacies of concrete poetry and language-based art, contemporary semantic works, through automatic writing, spoken word interlacing three languages at once, drawing roads and writing landscapes, the artists channel their works in various mediums, exploring their own connections to ways of communicating, creating a space where words transcend their conventional meanings.

There are echoes of thought between the two rooms of this exhibition, afterthoughts that dance between conscious intention and subconscious revelation. A dancing of hands into air, onto paper, onto walls and towards the sky.

Curator: Birta Gudjónsdóttir

في نسج التعبير البشري المتطور باستمرار، تتوسع حدود اللغة باستمرار، نسج أنماط معقدة للمعاني. غليفيك ريفيري – الرقص بين أيديك هو معرض فني يدعو للانطلاق في رحلة شعرية من خلال التعبير اللاواعي عن الرموز والنصوص. النص كرحلة، كفعل، كرقص. مستوحى من الجمال الغامض للهيروغليفية المصرية، وفي سياق تثبيته في موقع تاريخي مهم في قلب مصر و القاهرة، يحتفل هذا المعرض بالفن الحدائي الدلالي الذي يتجاوز الحدود التقليدية للغة.

مثل صدى من نهر النيل القديم، يستلهم الفنانون الخمسة من أيسلندا إلهامهم من أناقة الهيروغليفية المصرية، من خلال الكتابة اللا معنوية، ومن خلال أنظمة الرموز الدولية، النص المنطوق كجزء من الصور المتحركة والتأمل من خلال لغتهم الأم؛ الأيسلندية، وهي لغة يتحدث بها فقط ٤٠٠,٠٠٠ شخص في العالم، وهي لغة مهددة بالانقراض بناءً على التعريف، في خطر الزوال. تماماً كما نقلت الهيروغليفية كل من المعاني البصرية والدلالية، يستكشف الفنانون المعروضون التفاعل بين الشكل والمضمون، مدعويين المشاهدين لفك شفرة شعر الروح الحديث.

مع انحناءات إلى إرث الشعر الخرساني وفن اللغة، والأعمال الدلالية الحديثة، من خلال الكتابة التلقائية، النص المنطوق يتداخل بثلاث لغات دفعة واحدة، يرسمون طرقاً ويكتبون مناظر، يقوم الفنانون بتوجيه أفكارهم وعواطفهم الأعمق في وسائط مختلفة، باتباع شعور داخلي باستكشاف اتصالاتهم الخاصة باللغة والرموز وطرق التواصل، وإيجاد مساحة حيث تتجاوز الكلمات معانيها التقليدية. هناك صدى للفكر بين الغرفتين لهذا المعرض، أفكار ترقص بين النية الواعية والكشف اللاواعي. رقصة بين الأيدي.

منسقة المعرض: بيرتا جودجونسدوتير

# ANNA JÚLÍA FRIDBJÖRNSDÓTTIR

Anna Júlía Fridbjörnsdóttir combines various mediums to explore the intersection between science and culture informed by historical and current politics. She finished her MA Fine Arts degree from Manchester School of Arts, Manchester Metropolitan University (2004) and BA Fine Art degree from Guildhall University, London (1998). She also studied at The Icelandic College of Arts and Crafts in 1993-95. Anna Júlía was selected from a group of applicants for a year-long residency program at Künstlerhaus Bethanien in Berlin 2022-2023.

She was a co-founder and editor of *Sjónauki Art Magazine*, published in 2007-2009. Her works have been exhibited in numerous international group exhibitions and at solo shows in Iceland, including the exhibition *Serenade* at Hafnarborg Centre of Culture and Fine Art in 2017, for which she was nominated for the 2018 Icelandic Art Prize. Her recent exhibitions have been *Iðavöllur* at The Reykjavik Art Museum and *Last Season* at Gallery Gudmundsdóttir, Berlin.

آنا جوليا فريدبورنسدوتتير



Anna Julia Fridbjörnsdóttir, *I have lost sight of you* (2023), installation



Anna Julia Fridbjörnsdóttir, *I have lost sight of you* (2023), detail of installation

# ÁSDÍS SIF GUNNARSDÓTTIR

Ásdís Sif's artwork crosses the boundaries between many artistic mediums by transforming the monotony of our every-day into a magical visual prose. Ásdís Sif is perhaps best known as a Performance Artist and Video Installation Artist, however her poetry has also traveled the globe and received critical acclaim with Collaborations with composers such as Ragnar Kjartansson and Pall Ragnar Palsson. Ásdís Sif received her BFA with honors at SVA in New York City and received her MFA in New

Genres at UCLA, working with her professors Chris Burden, Pipilotti Rist, and Paul MCarthy. Ásdís Sif's performative, photographic and videoworks have been presented in exhibitions at Centre Pompidou, Paris; Tate Gallery, London; Berlinale at HAU Theater, Berlin; Momentum Biennale, Moss; Charlottenborg, Copenhagen; Amos Anderson Museum, Helsinki and in most art museums and art spaces in Iceland. Her works belong in permanent private and museum collections around the globe.

أسديس سيف غونارسدوتير



Ásdís Sif Gunnarsdóttir, *I am your Singing Spirit* (2023). Videostill from a performance taking place in Iceland, live-streamed to Cairo. Created for Something Else, Cairo.



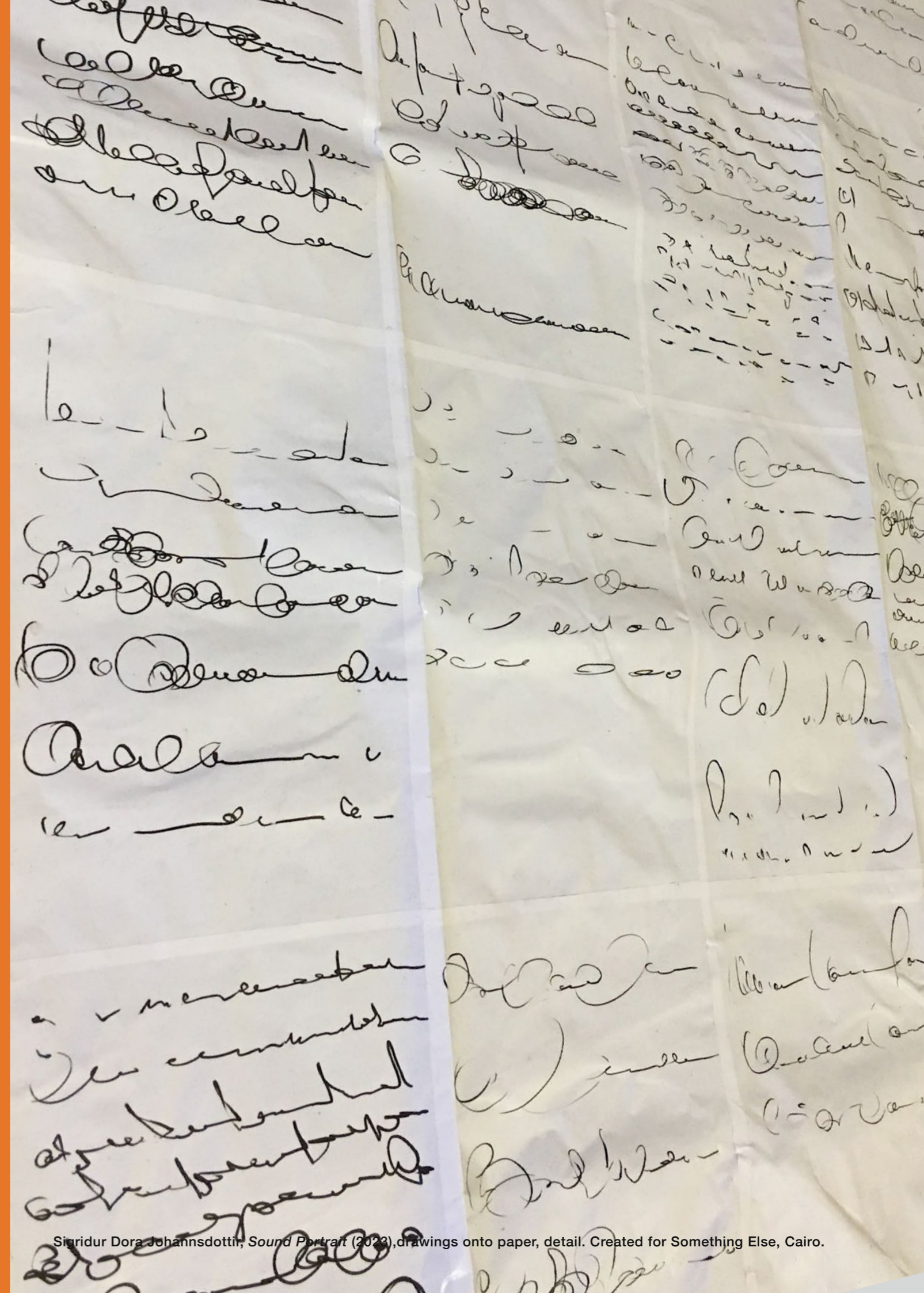
Ásdís Sif Gunnarsdóttir, *I am your Singing Spirit* (2023). Videostill from a performance taking place in Iceland.

# SIGRIDUR DORA JOHANNSDOTTIR

Sigrídur Dora Johannsdóttir's works mainly focus on performativity, both in her own performances as in her depictions of performativity in various forms in society. Her works are often connected to sounds, drawing and objects, which she uses to project a new vision of the environment she works with. In her previous works, Sigrídur Dora often engages in what can be referred to as abstract listening and involuntary drawing of an atmosphere, following a feeling and sounds of people unknown to her, speaking in particular situations, rather than a visual motive.

Sigrídur Dora studied art in The University IUAV of Venice, Italy; The Iceland Academy of the Arts and Winchester School of Art, England. Her performative works, drawings and video works have been shown at Galerie Frise, Hamburg; Fondazione Bevilacqua La Masa, Venice; Galeria Upp, Venice; Arnesinga Art Museum, Iceland; Kling & Bang Gallery, Reykjavik and others.

سیغریدور دورا یوهانسدوتیر



Sigrídur Dora Johannsdóttir, *Sound Portrait* (2023), drawings onto paper, detail. Created for Something Else, Cairo.



Anna Julia Fridbjörnsdóttir (left), Sigridur Dora Johannsdóttir (right), installation view



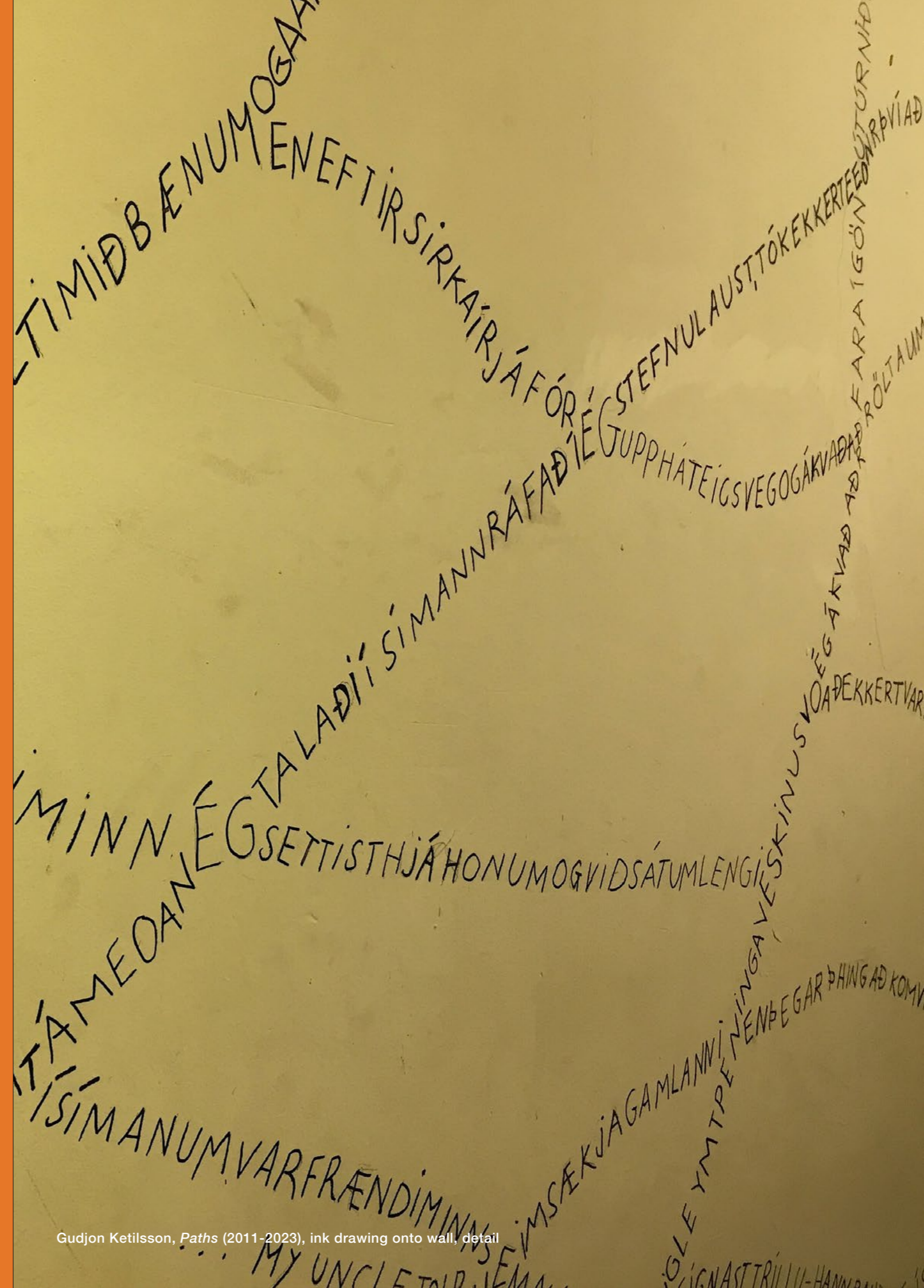
# GUDJON KETILSSON

In Gudjon Ketilsson's forty-year career he has held over thirty solo exhibitions and participated in numerous group exhibitions internationally, i.e. Australia, China, the Nordic countries, Spain and the US, as well as in all art museums and most art spaces in Iceland. Gudjon is the recipient of the Artist of the Year 2019 award in Iceland, among previous art prizes.

In his works, Gudjon is mainly occupied with drawing and sculpture. His sculptural works integrate a range of intersecting formal, spatial, material and art historical interests. His study of the human condition is mostly through its primary vehicle, the body and how through

its absence and presence, time, memory and history can be explored. In his recent works he explores language, writing and drawing as cognitive tools, as direct extensions and testimonials of our thinking processes. He explores the possibilities of regarding text as drawing, of text as image. His recent exhibition projects include solo shows at The Reykjavik Art Museum and Reykjanes Art Museum, Iceland, as well as group exhibitions at The International Print Center in New York, Katonah Art Museum in New York. His works belong to collections of all main art museums in Iceland, as well as to art museums abroad, such as The Metropolitan Museum of Art in New York.

## غودجون كيتيلسون



Gudjon Ketilsson, *Paths* (2011-2023), ink drawing onto wall, detail



Gudjon Ketilsson (left), Asta Fanney Sigurdardottir (right).

# ÁSTA FANNEY SIGURÐARDÓTTIR

Ásta Fanney Sigurðardóttir is a poet, visual artist and musician. Her first poetry collection, *Forevernoon*, was published in Iceland in 2019 and subsequently published in Swedish, German, and English. Ásta studied visual art at the Iceland University of the Arts, graduating in 2012. In her art she works with sound poetry, choir pieces and vowel compositions as well as performances and video works. Her work often revolves around the unexpected and ridiculous, erasing borders between different media. In 2021 she published the poet-

ry book *Window – Dream Register*. Ásta has performed her compositions and spoken word at art festivals, art museums and exhibition spaces in Iceland, Berlin, Luxemburg and Tokyo. Her first chapbook, *Mr. Phew*, was published in 2012. She received the Kópavogur Poetry Prize in 2017 and was nominated for the Bernard Heidsieck literary prize at Centre Pompidou in 2021. She is a member of the electro-pop trio aiYa, founder of experimental poetry festival Suttungur and co-founder of exhibition space Kunstslager, Reykjavik.

أستا فاني سيغورداردوتير

G

U

LÍNU

FORMU

Y

F

I

N

G

AÐR



Asta Fanney Sigurdardottir, *Hand movements* (2021), installation view



Anna Julia Fridbjörnsdottir, *What is the course to reach you?* (2023), installation

## BIRTA GUDJONSDOTTIR

Birta Gudjonsdottir is an independent curator and artist living in Iceland.

She was an Artistic Director of art festival Art without Borders 2020, festival of people with disabilities, in Iceland. She was a Curator of the Icelandic Pavilion at the Venice Biennale in 2019. In 2013–2018 she was a Chief Curator at the National Art Museum of Iceland, Reykjavik and in 2015, she was a Co-curator of Momentum – Nordic Art Biennial of Contemporary Art in Moss, Norway. In 2009–2011, she was a Director of The Living Art Museum, Reykjavik.

Gudjonsdottir has independently curated around forty exhibitions in Europe, Melbourne and New York, and in all art museums and most art spaces in Iceland. Birta is a co-founding Director of The Association of Curators in Iceland.

بیرتا غودجونسدوتیر

# MORPHING MASSES

*morphing masses* is a performative space that searches for various modes of collective transformation. Nine Swedish artists meet in the gap between visual and performance art to connect and diverge matter, bodies, time, and space. Individual works are performed, leaving traces and tangling through each other, gradually unfolding into a spatial exhibition that will remain during the biennale's exhibition period. *morphing masses* has been initiated and organized by artist Hanna Wildow and is created collectively by the participating artists.

الجماهير المتحولة

**ALVA WILLEMARCK  
MESAROS**

Lives and works in Stockholm, Sweden.  
Presents the interactive audiovisual performance work *and-akter. rehearsals of escapes.* together with Hanna Wildow and Tony Karlsson Savci.

ألفا ويليمارك ميساروس

**DICK HEDLUND**

Lives and works in Stockholm & Staffansbo, Sweden.  
Presents the work *Sway*; a work that is enacted on site, where nets are tied with textiles, ropes and found materials.

ديك هيدلوند

**FATIMA MOALLIM**

Lives and works in Malmö and Stockholm, Sweden.  
Presents *Various Artists*, a site-specific performance work with drawing, voice and pre-recorded sound images. In collaboration with Sofia Jernberg and Elena Wolay.

فاتيمة معلم

**HANNA WILDOW**

Lives and works in Stockholm and Staffansbo, Sweden.  
Presents the interactive audiovisual performance work *and-akter. rehearsals of escapes.* together with Alva Willemark Mesaros and Tony Karlsson Savci.

هانا ويلدو

**MAKDA EMBAIE**

Lives and works in Oslo, Norway.  
Presents an activation of the text work hooking up together with Tony Karlsson Savci.

ماكدا إيمبايي

**MALIN ARNELL**

Lives and works in Stockholm, Sweden and Berlin, Germany.  
Presents *Always, A Nothing. A Remnant of Something*, a site-responsive performance that spreads out and finds its way, together with Mar Fjell.

ماين أرنيل

**MAR FJELL**

Lives and works in Stockholm, Sweden and Berlin, Germany.  
Presents *Always, A Nothing. A Remnant of Something*, a site-responsive performance that spreads out and searches its way, together with Malin Arnell.

مار فييل

**SARA KAAMAN**

Lives and works in Stockholm, Sweden.  
Presents *How, Holds, Cuts*, a performative publication and installation enacted on site.

سارة كمان

**TONY KARLSSON SAVCI**

Lives and works in Stockholm, Sweden.  
Presents the interactive audiovisual performance work *and-akter. rehearsals of escapes.* together with Alva Willemark Mesaros and Hanna Wildow, and an activation of the text work hooking up in collaboration with Makda Embaie.

توني كارلسون سافسي

**ADAM JEPPESEN**

Lives and works in Copenhagen, Denmark.

آدم جيپسن

**CHARLOTTE  
C. HASLUND-  
CHRISTENSEN**

Lives and works in Copenhagen, Denmark.

شارلوت سي. هاسلوند كريستنسن

**JUAN-PEDRO FABRA  
GUEMBERENA**

Lives and works in between Stockholm, Sweden, Berlin, Germany and Montevideo, Uruguay.

خوان بيدرو فابرا جويمبيرينا

**PEKKA NIITTYVIRTA &  
TIMO AHO**

Both live and work in Helsinki, Finland.

نيتيفيرتا وتيمو أهو

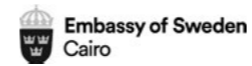
**LILIBETH CUENCA  
RASMUSSEN**

Lives and works in Copenhagen, Denmark.

ليليبيث كوينكا راسموسن

## COLOPHON

Editors: Power Ekroth and Sara Rossling  
Graphic design: Engy Aly and Hanna Bergman  
Fonts: GT America and Lyon Arabic Text  
Arabic translations: Rami Alkhoury  
Arabic copy-editing: Hussein El-Hajj  
Texts: Power Ekroth, Birta Gudjonsdottir,  
Simon Njami, Sara Rossling, Leif Magne Tan-  
gen, and Hanna Wildow.  
Photography: Juan-Pedro Fabra Guemberena  
and the artists.



© All rights to the artists and curators, 2023.



