

SPELLING BORDERS

*MEIRA AHMEMULIĆ, RAPHAËL
GRISEY & BOUBA TOURÉ, HANNI
KAMALY, THE LAPIN KING, ENVER
RAMIREZ OCH ALINA CHAIDEROV.
CURATED BY DANIEL TERRES & PATRIK HAGGREN*

GRÄNSER, RAMSOR / SPELLING BORDERS

Spelling Borders is an exhibition about aesthetic conditions of globalized urbanity and the nation state. From the Million Programme in Göteborg to the military zones of Boden in Sápmi, from the migrant workers' quarters in Paris to a Pan-African cooperative farm on the Senegal River, the artworks present different ensembles of memories and sensibilities, personal and collective experiences. The works in the exhibition register aspects of a world divided into society and parallel society, center and periphery, enclosures and commons, subjects and objects, that shape the conditions of subordination and resistance. At the same time, the works are a rich collection of relationships and materials that recompose the playing field of contradictions and link what is kept separate within different social and aesthetic categories. Borders represent lines of social contradictions, the contours of possible communities, times and geographies that intersect our spiritual and material lives. Spells are naming and articulating, incantations and political chants, the reclaim-

ing of language and memory.

The word spell [ramsa] can also mean rhyme, rant or harangue, repetition, reminder, a nag, a prediction, a curse, nonsense, a pun, proverb or memory trick.

In *Sidenfingrar / Silk Fingers*, Meira Ahmemulic's work on the lower floor of Havremagasinet, the artist has continued her mother's handiwork, a bedspread made of silk from Montenegro. The work recreates a longing for beauty and rest as well as memories of the conditions of migrant labor in the Swedish welfare state. A soundtrack titled *När moster gav SKF fingret / When Aunty gave the SKF Factory the Finger* recounts the family's story through which curses inspired by the homeland are pronounced in the Million Programme of Gårdsten in Göteborg: "may you lose your fingers in a workplace accident, may your welfare checks finish you off". The curses are used by Ahmemulic to generate a surreal story of everyday verbiage, inescapable

fate and predictions that things will change. Alina Chaiderov's sculpture *Heavy Weight* carries a tension between permanence and transience too. It consists of building blocks placed in the shape of a cross on top of a sketchpad. The concrete cross sign partially conceals the words on the cover of the sketchbook, indicating an ambiguous play with words and materialized meanings. The allusion to the sketch as hand movement and draft transforms the monumental death symbolism of the cross into something more temporary, contingent on the work's own arrangement of different kinds of blocks. The wordplay that revolves around weight and lightness, visible and opaque, seems to be based on something unreal, yet possible.

On floor 5, *Sverige är fantastiskt / Svensk folktro (Sweden is fantastic / Swedish folklore)* by Ahmemulic is based on the notion that since working gives insufficient money, other kinds of practices are required to get along. In this video work magic formulas are read against the background of the

Swedish flag and Million Programme houses in Tranås and Göteborg. A folklore collection of black magic associated with life practices and forms of knowledge that were displaced during Swedish modernity is redirected to hope and longing for a better existence in the diaspora. The work's staging of folklore recomposes the idea of the national in an anti-essentialist direction. Another activation of historical memory to transcend borders takes place in the project Sowing Somankidi Coura, a joint work of memory by photographer **Bouba Touré** and filmmaker **Raphaël Grisey** on political organizing in Paris, the permaculture and archives of Somankidi Coura, a self-organized agricultural cooperative along the Senegal River founded by a group of former African migrant workers and activists in France in 1977. On the fifth floor are militant visual essays based on a practice that includes film, archiving, publishing, study circles and theater. The project Sowing Somankidi Coura unfolds and generates what are called "cine-geographies": tracing the links between the

radical tradition of migrant workers' struggles in France, the Pan-African history of the cooperative and organic farming. This archival work links seemingly disparate struggles and geographies that are historically part of each other. The archive reverses the perspective of center-periphery relations, contradicting the idea of the migrant as a passive subject in history. At the same time, it is a transfer of knowledge and practices that can be used to mobilize for a different future.

Borders are not only territorial but also pass through the body and the subject, as demonstrated by **Hanni Kamaly** on floor 6. In *This Land 4 All*, Kamaly traces the function of art in Swedish history to symbolize financial and state forces. It is an investigation of the resonances of national romanticism in the body politics of Swedish modernity, displayed alongside sculptures that question the urban conditions of representation today. The elusive steel figures bear the names of people written out of history while recalling alien creatures or an-

ti-human architecture of surveillance and enclosure. The objectified figures seem both constructed and coincident, still and in motion, objectified bodies and subjects with agency and inherent power.

On the 6th floor, the urban periphery is shown through **Enver Ramriez's** film *Negro Escandaloso 4 Ever - The Lost Tapes*, which portrays the music producer's younger brother, the rapper Negro Escandaloso, who died in 2014. Family photos, self-documentary films and music videos tell a local hip-hop story about transnational communities and everyday life in Göteborgs Million Programme Hammarkullen in the 1990s. Simultaneously, *The Lost Tapes* organizes an archive of a cross-genre and critical narrative about an acute social reality that crystallizes the musical, literary and visual. In the same room are **Ali-na Chaiderov's** two pyramid-shaped electric towers, which retract, expand and compress with the viewer's movements. The shifting steel structures on a human scale seem fragile

under a massive accumulation of porcelain plates reaching upwards, that at the same time appear as floating afterimages. The concretized movements and memories of infrastructural and everyday elements recur in **The Lapin King's** suite of images documenting movements inscribed through fenced, prospected, vacated and abandoned sites in the indigenous colonial lands from Tornio Lapland to Boden. The integration of graffiti and street art into public administration and cultural policy in recent years has had a dual function, as a strategy for gentrification and as an instrument to compensate for democratic deficits in politically neglected neighborhoods. If in some places the concept of graffiti has come to characterize a style, an aesthetic divorced from its subject matter, or the act itself, here the writer's disruption of order is associated with reclaiming language and culture.

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For a long time, an explicit function of Swedish cultural policy was to

counteract what the 1974 Culture Bill called "the negative effects of commercialism in the cultural field". Until the wording was omitted in 2008, it could be seen as a way of establishing culture as an exception to conditions in the rest of society, where one of the effects of commercialism is segregation between people. As inequality and segregation have increased, new ways of dealing with the effects of capitalism have emerged instead, namely identifying parts of society as parallel, linked to the geographical peripheries of the big cities. But even though the freedom of art has come to be associated more with the freedom of the market in terms of cultural policy, art and culture are made today that are characterized by social contradictions, and which at the same time refuse the urban conditions of representation.

Perhaps the very act of viewing art is sometimes just a privatized affair, a creative nourishment for subjectivity, a way of safeguarding suspended and ambivalent pleasure. In any case, the

2022 Tidö Agreement struck by the right wing coalition and the Sweden Democrats underscores the fact that a stand for artistic freedom from a governmental perspective can coexist with the privatization of the commons, internal border controls and special search zones. The combination of arm's-length distance and tough measures in the government declaration is part of the visibility regime that regulates the forms of freedom and unfreedom with a line drawn against the supposed barbarism of the racialized proletariat in the urban periphery.

The works in *Gränser, ramsor / Spelling Borders* show a different reality, too.

Daniel Terres and Patrik Haggren

In memory of Bouba Touré (1948-2022) and Zamir Ramirez aka Negro Escandaloso (1983-2014).

About the curators

Daniel Terres and Patrik Haggren organized program series, exhibitions and artistic interventions in public spaces under the project Urban Konst at Göteborgs Konsthall from 2017-2023. They were guest editors of the journal *Ord&bild*, no 3-4: 2021 with an issue on urbanity and the categorizations of the art field. *Gränsar, ramsor* is part of their ongoing investigation of art's reproduction of urban contradictions.

Participating artists

Meira Ahmemulić (b.1974 in Halmstad) is an artist and writer. She studied at Valand College of Art in Gothenburg and at the Academy of Fine Arts in Colombo, Sri Lanka. Her work has been exhibited at several art institutions in Sweden, most recently at Blå Stället (Angered), GIBCA (Gothenburg International Biennial of Contemporary Art) and Moderna Museet. As an author, she has been published in magazines such as *Ord&Bild*, *Glänta*, *OEI* and *Paletten*.

Alina Chaidarov (b.1984 i Leningrad) lives in Stockholm, Sweden. Chaidarov explores the relationship between personal and collective memory. Through displacements and movements in sculptural compositions, she addresses such themes as matter, time, body and space. Her sensitive and fragile sculptures and installations are fixed within a conceptual tradition, asserting a vigorous material presence, drawing on the artist's own souvenirs so to highlight – through the prism of her self-representation – an atmosphere, a wider historical, social and cultural background.

Raphaël Grisey, Born in 1979, lives in Berlin. Grisey uses film, editorial and photographic works in his artistic research practice to address politics of memory, architecture, migration and agriculture.

Hanni Kamaly (b.1988 in Hamar) is a research-based artist working with sculpture, video and performance whose practice examines the political construction of identity throughout history using layered research and a material approach. Kamaly investigates who has the authority to write and display history, as well as how these histories are recorded, embodied, and collected. Kamaly's works weave together fragments to expose visual culture, ethnography, and history, exposing patriarchal, colonial, racist, and nationalist struc-

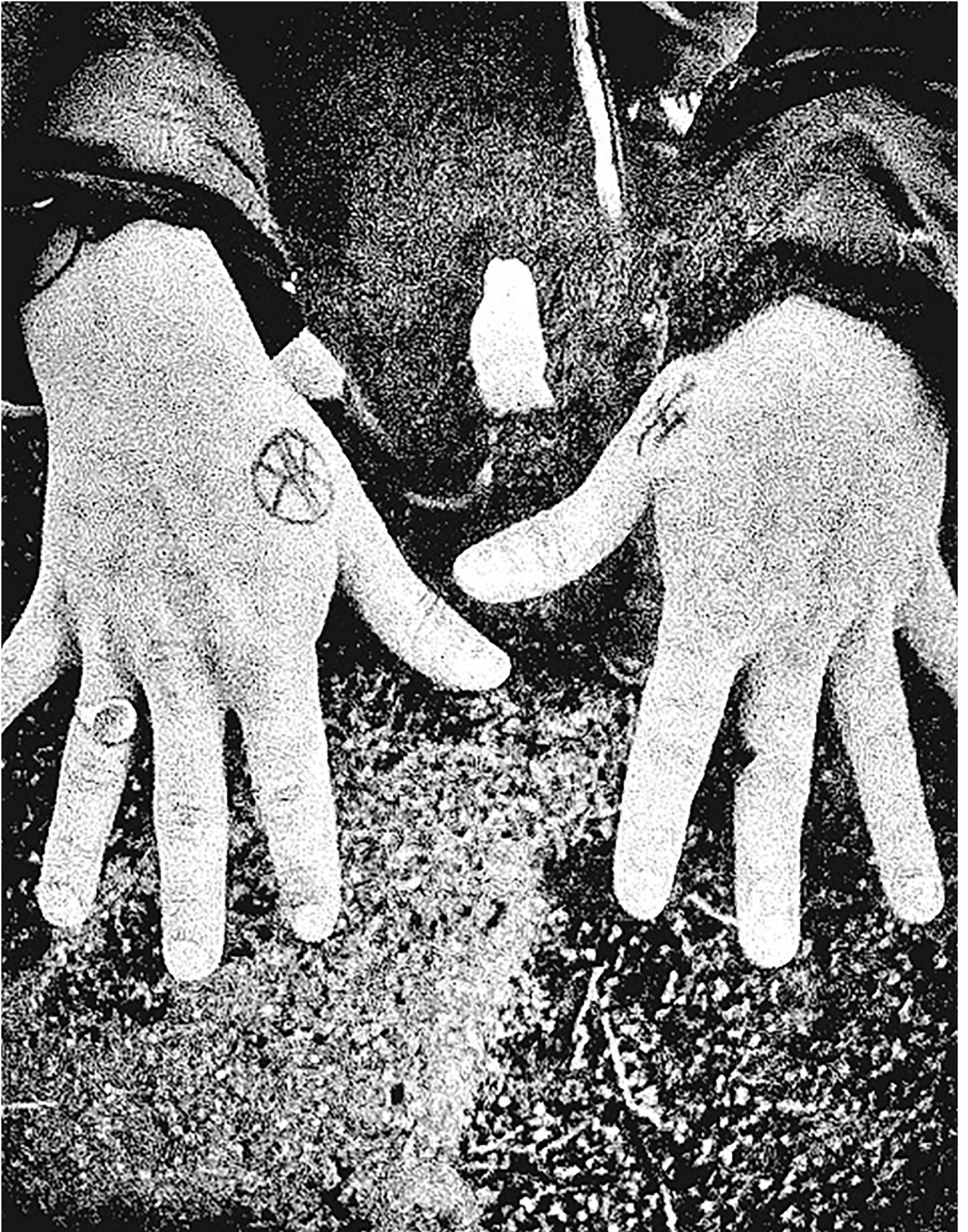
**Participating
artists continued**

tures that still exist today.

The Lapin King aka Death from Vittangi. Vandal, cultural producer and petty criminal from Vittangi, Norrbotten. Active in Sápmi and surrounding areas. From the top to the bottom of the map. Writes SUL and LLVL as a gang. Has been a writer for 20 years with minor interruptions from time to time.

Enver Ramirez (b.1977 in the mountains between Bolivia and Peru) has for the last fifteen years collaborated with the majority of Göteborg's hip hop scene as a producer and cinematographer for music videos. In the 1990s, he co-founded the rap collective Hammer Hill Click, which paved the way for future generations of hip hop in Sweden's urban periphery. In 2014 he directed his first short film "STÄMPLADE" which he called "Blattsplotaiton film" inspired by the "Blacksplotation films" of the 1970's and 80's. In 2017 he produced another blattsplotation film, "ALL FOR YOU BROTHER", directed by Mischa Snicker.

Bouba Touré (1948-2022) lived in Paris and Somankidi Coura, Mali. He lived in France in the Foyer Pinel from 1965 and worked at the metal factory Chausson until 1969. He studied at the Vincennes University and was a projectionist at Cinema 14 Juillet and L'entrepôt, Paris. Photographer since the 1970s, he documented the lives and struggles of migrant workers and peasants in France and Mali. Touré co-founded the Co-op of Somankidi Coura in 1977. In 2015, he published the book *Notre case est à Saint Denis*, Xérogaphes Publishers. Since the 1980s, Touré has exhibited works and given talks in associative and foyer's circles and more recently in art institutions. His photographic work has been presented amongst other places at the Bamako Encounters 2019 and in the Hamburg photography Triennale in 2022.



From The Lapin Kings image suite. Photo: Luleå Police.

Alina Chaiderov

**Extract I & II
2017
Welded steel,
plexiglass,
porcelain plates**

Alina Chaiderov's sculptures *Extract I & II* stand as electricity towers or monumental facts of everyday life, a surrounding architecture and infrastructure for electricity and information. At the same time the balanced construction indicates something temporary or transient. The work is held together by gravity, which simultaneously threatens collapse. The steel structures have been given the artist's own height measurements and the plates stacked on them are a fragile accumulation of intimate associations and shared imagery. The layers of porcelain can be seen as both an accumulation of data and traces of gluttony. The work provides a concentrated view of how the information we consume shapes our inclinations and fantasies, movements and expressions. At the same time, *Extract* hides from an unambiguous and simplified narrative. The extraction of meaning is halted by the work's condensed meanings and fragile equilibrium.

**The Lapin King
Photo print,
rhymes, spells**

The Lapin King's photo suite covers a large geographical area from Tornio Lapland to Boden and Gällivare, through the military zones and projected harbor areas of the indigenous and colonial lands. The sinkholes and the demolished Fokushöghuset in the vacated mining town Malmberget are like monuments to Sweden's colonial industry, as is the canceled Stålverk 80 in Luleå, places that are marked in the photographs with tags and paintings. Other places referred to in the pictures are Boden Fortress, the Yellow House in Boden's Prästhölen, the train stations in Boden and Luleå, Route 97, Jokkmokk, Gällivare, the coastguard in Hudiksvall, the old town center in Kiruna, Bergnänsbron in Malmberget, Jokkfällsbron, Trapphouse and a garbage room in Tuna.

The images document actions that are part of the recent movement for the reclaiming of language and culture, and that oppose the colonization of Sápmi. At the same time, they are part of a new Swedish zero-tolerance policy against graffiti with its base in Luleå and Gällivare District Courts, - a fact reflected in the Luleå police's image of a pair of hands, taken for evidence purposes and taken from a preliminary investigation report. It appears on an enlarged page of the magazine *Ord&Bild* where it was published alongside a rhyme from Jukkasjärvi, a rhyme from the song "Norrskenflamman" by The Lapin King and Varg2TM and a proverb from Vittangi that reads: "Ei herrat paljon kärsi: tikula silhmään pistää niin suuttuvat" (Masters can't stand much: if you poke them in the eye, they get angry).

The tags visible in the Lapin King's series of images often insist on Northern Sámi, Village Finnish, Lule Sámi and Gällivare Finnish over Swedish, while the name The Lapin King itself refers to the rap group The Latin Kings in the Latin American exile in Stockholm's Million Programme.

The images are previously published in *Ord&Bild* 3-4: 2021

Enver Ramirez

**Negro Escandaloso 4
Ever – The Lost Tapes
2023/2024
Video, 48 min,
privat image archive,
poster by Dennis Chan**

Negro Escandaloso 4 Ever - The Lost Tapes is a portrait of the life of Zamir Ramirez aka Negro Escandaloso and a depiction of the history of hip-hop in the Million Programme Hammarkullen in Göteborg in the 1990s. The work is music producer and director Enver Ramirez's memorial work about his younger brother Zamir Ramirez, who passed away in 2014. In the 1990s, Enver co-founded the rap collective *HammerHill Click*, which paved the way for future generations of suburban hip-hop artists, a legacy that his brother Zamir continued under the name *Negro Escandaloso*. The video work consists of scenes from Zamir's everyday life, interviews and fragments from places such as Mixgårdens fritidsgård, Bredfjällgatan in Hammarkullen, music videos and a farewell ceremony in Bolivia, where friends and family scattered Zamir's ashes at Lake Titicaca. It also includes documentation of a memorial concert at Musikens Hus in Göteborg with Vic Vem, XO, Loco Ivo, Tribulogia, Prince Ali, Allyawan, Chato Ladron and Clicken among others.

The material comes from Zamir's hard disks and Enver's own archive, which stretches from the beginning of the millennium until today. The story is as much a portrait of the life of Zamir Ramirez aka Negro Escandaloso as it is a local history of hip-hop depicted through the conditions of the diaspora and the urban periphery. The work is a montage that shows how the musical, visual and literary interact in a critical cross-genre narrative about an acute social reality.

Accompanying the film are images from family albums and a poster illustrated by Zamir's close friend, video game illustrator Dennis Chan. The poster shows Zamir Ramirez in the shape of a Chakana, a stepped cross with an eye in the middle. It is a symbol of Andean and Inca societies, meaning bridge or compass between worlds.

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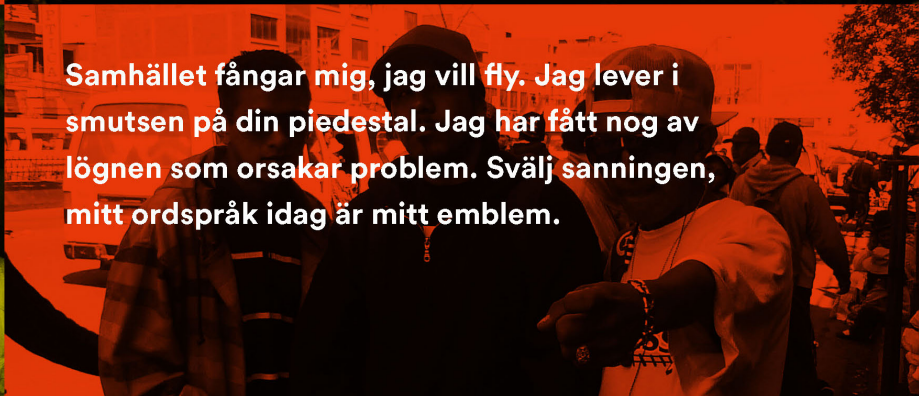
Montage consisting of parts of two song lyrics for "Historia" and "Intro" from Negro Escandaloso's posthumous double album *Chasquiyua / Pånyttfödd* (2019), two illustrations by Dennis Chan, photographs from family albums and images from Zamir Ramirez's stay in Bolivia, which became an increasingly important place in the work with the music and in the search for a home. Zamir's discography and collaborations with Bolivian artists such as Daniel Beats, the group La Gran Llajta and Essencia Urbana have made him an important reference in the Swedish and Bolivian hip-hop scene.
Design: Milena Karlsson for Paletten Art Journal.

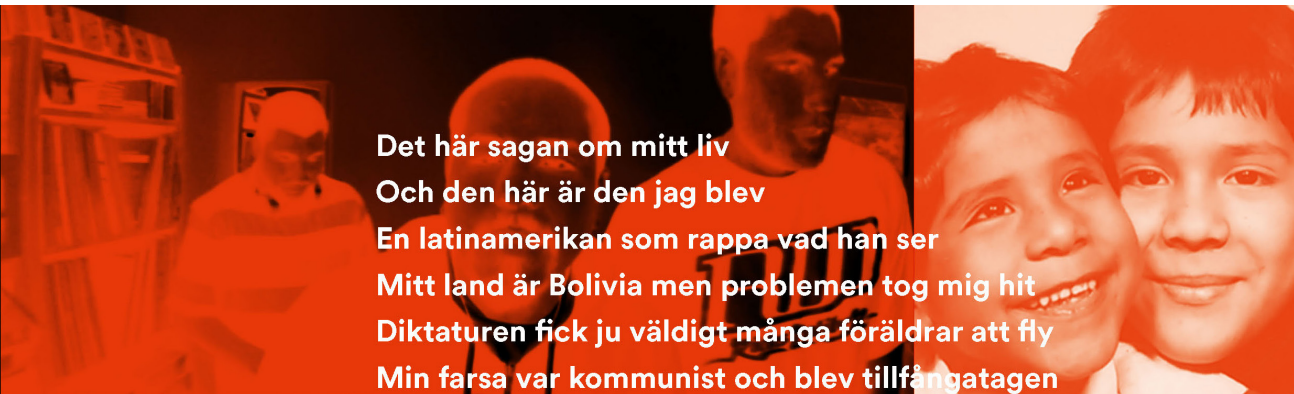


Politik och religion är ju världens största lögn
Med korset i handen släckte dom våran dröm
Latinamerika har lidit alldeles för länge
Tack vare Columbus så blev allting mycket värre
Dom tvingade oss att bli katoliker med våld
Och brände ner byar som inte ville se sånt
Kvinnor våldtogs och flera raser raderades
Och tvingades att se sina familjer bli utplånade
Kyrkor byggdes över massgravar
Och folket kastades in i gruvor för att slava
Det är så europa blev rikt på vår bekostnad
Nu blir mitt folk hatade av dessa fejkblonda
CIA startade statskupper och människor
slaktades av militärtrupper
Che Guevara mördades och hoppet
bara krossades
Kommunismen dog men han hoppades
det kostade

La sociedad me atrapa, yo quiero escapar. Estoy
viviendo en la mugre de tu pedestal. Ya me
canse de la mentira que causa problemas. Traga
verdad, mi dicho hoy es mi emblema

Samhället fångar mig, jag vill fly. Jag lever i
smutsen på din piedestal. Jag har fått nog av
lögnen som orsakar problem. Svälj sanningen,
mitt ordspråk idag är mitt emblem.

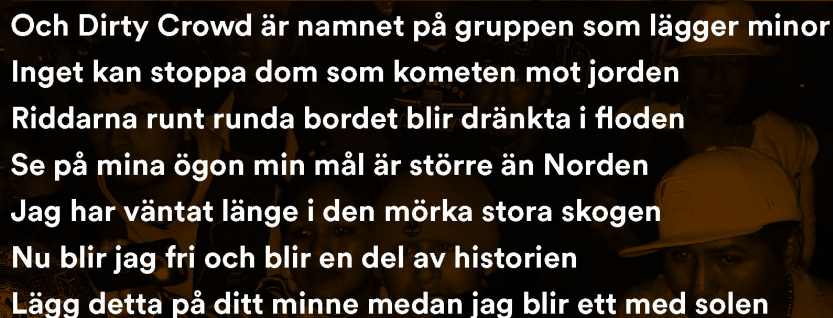




Det här sagan om mitt liv
 Och den här är den jag blev
 En latinamerikan som rappa vad han ser
 Mitt land är Bolivia men problemen tog mig hit
 Diktaturen fick ju väldigt många föräldrar att fly
 Min farsa var kommunist och blev tillfångatagen



För varenda röd väst det var en fiende för staten
 Han blev torterad och slagen av militären
 Tills han rymde därifrån och fick se resten av världen
 Peru, Kuba, Albanien och China
 Morsan väntade med min bror två år i Lima
 Slutligen kom dom till Sverige och jag blev född
 Norrköping Marielund var stället jag växte upp
 Mina föräldrar separerade och vi flyttade
 Ner till Göteborg där Hammarkullen väntade
 Åtta år gammal en ny stad ny ort
 Det var bara börja om och åren dom gick ju fort
 Kullen blev mitt hem och skapade den jag är idag
 Angerementalitet för evigt kommer sitta kvar
 Jag vill tacka min bror som fick mig att börja med rappen
 Han var en av dom som grundade Clicken från marken
 Fråga vem som helst historien kan inte ändras
 Grabbarna från orten dom sitter faktiskt och väntar
 På detta sound smutsigt som fan bort med det fina
 Negro har gått loss och kan inte sluta skriva
 2013 är året dom släpper skivor



Och Dirty Crowd är namnet på gruppen som lägger minor
 Inget kan stoppa dom som kometen mot jorden
 Riddarna runt runda bordet blir dränkta i floden
 Se på mina ögon min mål är större än Norden
 Jag har väntat länge i den mörka stora skogen
 Nu blir jag fri och blir en del av historien
 Lägg detta på ditt minne medan jag blir ett med solen



Träffpunkt som öppnades
 efter branden skulle stängas
**HOTAD
 FRITIDSGÅRD
 I HAMMAR-
 KULLEN**

Hanni Kamaly

SON
2015–2024
Steel, Casio clock,
aluminum

Twisted steel objects resemble unrecognizable creatures from a science fiction world haunted by invading and menacing beings from other planets. Hanni Kamaly's steel structures can be associated with disembodied alien bodies shaped by violence or hostile anti-human architecture such as gates, high fences or barbed wire at borders and checkpoints. At the same time, they are fragile constructions of ambiguous balance and direction that appear at odds with urban choreographies of desire and control of the body.

ALI BEN MOHAMMED

2024
Steel

The titles of Kamaly's sculptures at Havremagasinet are the names of three people listed under the heading "Utlänningar" (foreigners) in the race biologist Herman Lundborg's book *Svenska folktyper* (Swedish People Types, 1919). They are portrayed without names, with pictures and descriptions such as "racially mixed individual, criminal" or "vagrant". BEN MOHAMMED is described in the book as "Worker from Tunis. Mixed race. Criminal" and DICKINSSON-TYKITSCHIE as "Circus performer. Japanese subject with Japanese and European blood. Criminal". Through her own archive searches, Kamaly found their names in a journal of the Stockholm police authority published between 1879 and 1983.

GEORGE RICHARD

DICKINSSON-TYKITSCHIE,
2024
Steel

THIS LAND 4 ALL

2022
Video
12:03 min

On the wall, Kamaly has drawn a map of the resonances of National Romanticism in the culture and body politics of Swedish modernity, featuring figures such as Herman Lundborg of the Institute of Racial Biology and the athlete Carl-Enfrid Carlberg, a financier of the National Socialist movement, alongside artists who created a normative aesthetic and symbols of Swedish financial and state power. These representations conflated profit and colonial expansion, and still appear as a condition of both art and urbanity.

The video work *THIS LAND 4 ALL* is an essay film that examines the idea of the superiority of the Nordic race in Sweden. The Olympic Games in Stockholm in 1912, the Swedish Folk Types Exhibition in 1919 and the student protests against the immigration of Jewish doctors to Sweden in 1939 are juxtaposed with how national romanticism, racial biology and body politics contributed to defining a distinct national subject based on the idea of purity. Kamaly's time frame stretches back to the period after Sweden's loss of Finland in 1809. During this time, national romanticism's ideas about the national soul and the fatherland flourished and became central to culture. An idea that is revitalized today with the current discussion about the cultural canon, the new migration and defense policy and internal immigration controls.

Meira Ahmemulić
Sweden is amazing /
Swedish folklore
2023
Video
8:56 min

The video work *Sweden is fantastic / Swedish folklore* is based on the artist's story about a stationery she bought as a child with a picture of green meadows under a rainbow. Against the bright blue sky was the text "Sweden is fantastic". The work consists of folklorist Leonard Fredrik Ræf's records of folklore, magic formulas for being loved, opening locks and avoiding punishment read against the background of the Swedish flag and pictures of concrete houses in the million-dollar programs in Gårdsten in Göteborg and Stoeryd in Tranås. "Treasures are ripe to be unearthed only by the fourth generation after the depositor," reads one child in the film. A kind of statement of the migration experience and its resonance over time.

The work was made with the support of Kultivera.



Demonstration in solidarity with undocumented migrants and the occupation of the Saint Bernard Church in Paris, June 30, 1996. Photo: Bouba Touré.

**Bouba Touré &
Raphaël Grisey**

**Sowing Somankidi Coura
a generative archive**

**Traana
(Temporary Migrant)**

**A film by Raphaël Grisey,
Bouba Touré and
Kaddu Yaraax
27', 2017**

**Xaraasi Xanne
(Crossing Voices)**

**A film by Raphaël Grisey
and Bouba Touré
123', 2022**

**Somankidi Coura
10 prints with photographs
by Bouba Touré
from 1976–2019**

**Nos Vies et Nos Luttés
en France (Our lives and
struggles in France)
Slideshow with
photographs by
Bouba Touré**

Sowing Somankidi Coura is a long-term research endeavor and collaboration between Raphaël Grisey and Bouba Touré around the permacultures and archives of Somankidi Coura, a self-organized cooperative along the Senegal river founded by a group of former African migrant workers and activists in France in 1977 after the Sahel droughts and famines of the early 1970s. *Sowing Somankidi Coura* unfolds and generates cine-geographies that reveal the boundaries between the radical tradition of migrant workers struggles in France, the Pan-African history of the cooperative and potentialities of agro-ecology.

Through a practice of film, archiving, publication, workshop and theatre, the militant visual essays presented in the exhibition engage in the articulation of liberation narratives, collective care and peasant alliances.

The aim of the project is the denaturalization and decolonization of migratory and developmental politics. By telling the story of a generation of migrant workers in Europe soon after the decolonization, the several visual materials presented in the exhibition, which includes Bouba Touré's photographs of the collective's early steps in the making of the cooperative, presents an historiography missing from national narratives that contradicts the idea of the migrant as a passive subject of history while reversing the north-south relations.

www.semersomankidicoura.net

The farming cooperative of Somankidi Coura in Mali was established in 1977 by 14 people with a militant and migrant workers' background. The group first met in Paris in the collective ACTAF (Cultural Association of African Workers in France) initiated to support the ongoing migrant workers movement in France and the liberation struggles in Cabo Verde, Angola, Mozambique, and Guinea Bissau. After the repeated Sahel droughts and famines of the early 1970s, the collective composed of hundreds of members started to think of alternative economic and farming practices in the villages to challenge the neocolonial agriculture and living conditions in the countryside. After some agricultural internships in the Marne and Haute-Marne in 1975 and 1976 in France, the group made their militant return on the Senegal River near the city of Kayes, at a crossroad of migration, in order to settle a farming cooperative. The cooperative still exists to this day, finding its subsistence economy between multi crops farming (onions, bananas, okras, millet, sorgo, chilli, etc) sold on the local markets, and seeds production (onions Violet de Galmy and okras) with regenerative practices associating agro-pastoral farming in rainy seasons, and irrigated gardens over the year. The co-op Somankidi Coura was at the initiative of the free radio Radio Rurale de Kayes, of the Association of the Women of Somankidi Coura, of the URCAK, the Kayes Regional Union of Agricultural Cooperatives, and of the association of regional seed producers COPROSEM.

Meira Ahmemulić**Silk fingers****2024****Silk, wool, cotton****When Auntie gave SKF
Factory the Finger, 2023****Audio recording****25:00 min**

The silk in the work *Sidenfingrar / Silk Fingers* was bought by the artist's mother in the 1980s during a trip to her native Gusinje in Montenegro. Back in Gårdsten in Göteborg, the fabrics were used to make clothes and what promised to be a magical transformation of the family's apartment. Meira Ahmemulić's laboriously hand-stitched fingers with knots and scars ease above her parents' golden bedspread on the floating bed placed in the center of the room. The pink ruffles were sewn by the artist as a continuation of her mother's domestic work alongside her work as a factory cleaner. The family story is made as a joint work across generations, where the untouched bedspread as an ornament symbolizes the care of the home as much as the wear and tear and lack of rest. The needlework embodies the work of remembering.

The sound work *När moster gav SKF fingret / When Auntie gave SKF Factory the Finger*, forms an installation together with the new work *Sidenfingrar* (Silk Fingers) at Havremagasinet. Curses from the villages of Gusinje and Plav in Montenegro are transferred to Gårdsten and the Swedish industry. With concrete details such as silk fabrics and mutilated fingers, it tells the story of the conditions of migrant labor in the welfare state. The voice, which repeats oppressive clichés and expressions of powerlessness, is also an imaginative game of worded retaliations against the injustices of society and how they shape our lives.

The work was created with the support of Tentative Transmits.

Alina Chaiderov**Heavy Weight****2015****Drawing blocks,
concrete building blocks**

As is often the case with Alina Chaiderov's sculptures, *Heavy Weight* consists of everyday objects. Concrete building blocks have been placed in a cross on top of a drawing pad so that the words "Heavy Weight paper" on the cover page are cut off to "Heav.." – a pun that might lead to "Heaven". The cross symbolizing death, sin, forgiveness and eternal life weighs down on the sheets of paper. The combination of pad and weights might reference a plant press stopping time. While the cross could symbolize the memory of a life, the unused drawing pad suggests an unfulfilled promise. The meaning of the half-hidden word "weight" slides towards *importance* or *urgency*, as a sign of some action that would upset the order seemingly promised by the reduced forms of the work. Playing on the visible and the hidden, the temporary and the law-bound, intuition and concept, Chaiderov's work stores material ambiguities and linguistic contradictions. Impenetrable stories and unanswered questions are hidden under the concrete and mysterious drawing pad and the stone blocks.

THINK ABOUT THE ENVIRONMENT:

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have finished reading**

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**HAVRE
MAGASINET**

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