

VICTORY OVER THE VICTORY

*ZHANNA KADYROVA, ANRI SALA, SNEŽANA VUČETIĆ BOHM,
ARTHUR BONDAR, AZIZ HAZARA, MATHILDA FRYKBERG, JOAKIM
FORSGREN, PAVEL ROTTS, MAIDA CHAVAK, ANUSH GHUKASYAN,
VAHRAM GALSTYAN, NAIRI KHATCHADOURIAN (AHA-COLLECTIVE),
MKRTICHTONNOYAN, ANASTASIYA YAROVENKO, KLARA KÄLLSTRÖM
& THOBAS FÄLDT OCH JOHANNES WAHLSTRÖM, CARL JOHAN DE
GEER, INGELA JOHANSSON, JUAN-PEDRO FABRA GUEMBERENA
CURATED BY SONA STEPANYAN, NATASHA DAHNBERG*

VICTORY OVER THE VICTORY

SONA STEPANYAN, NATASHA DAHNBERG

Any artistic group statement about war inherently acknowledges its incompleteness. Moreover, there is a risk of it becoming overly representative, reducing culture and art to mere commodities. Similarly, any curatorial public statement is inherently political, particularly in the context of an ongoing war, making it especially vulnerable to politicization. Whether or not to discuss the war is a decision every institution faces. Both, *Havremagasinet* and *Köttinspektionen*, where this exhibition was first shown in 2024, have a strong tradition of hosting exhibitions with significant political engagement and a keen sensitivity to current challenges. Therefore, we humbly accepted the invitation and considered it pertinent to invite artists whose artistic practice revolves around questions of war, loss, sorrow and memory.

Victory over the Victory commenced with extensive and purposeful discussions between situated voices of artists, art practitioners who are directly involved in current anti-war efforts, impacted by the consequences of militarism and the belligerent ideologies of their own or other nation-states, or actively engaged in reflecting on historical and contemporary events. A given socio-historical moment is never homogeneous; on the contrary, it is rich in contradictions. Within the framework of this exhibition, various genealogies with clear positions are collected and juxtaposed. The exhibition is an attempt to highlight the personal affective dimensions of collective history. But what happens when we give a voice to one and deprive another of it?

A voice is always somebody's voice, and our voices don't fully represent our identities, which carry traces of the other. Whether it's the smooth voice of state propaganda, the emotional speech of a leader advocating

peace and freedom while justifying notable wars and destruction, the credible voice of a victim, the quiet voice of an observant witness, the silently present voice of the voiceless, or echoing voice of the absent ones?

The artists featured in the exhibition bring voices from different countries and generations. Their works span across time and space, from the aftermath of WWI and WWII to the repercussions of armed conflicts following the dissolution of the former Eastern bloc, decades of occupation in Afghanistan and extend to the ongoing colonial wars in, Ukraine, and the Middle East.

Matilda Frykberg's installation is a real-time radio stream — featuring sounds and voices that are broadcast and listened to by thousands around the clock across Ukraine, as well as by the artist herself in Sweden, as she waits to hear from her drafted boyfriend.

The commanding voice of *Mkrtych Tonoyan* calls out the long-forgotten names of Canadian soldiers in an almost 14-hour commemoration ritual, reviving the memory of the absent and questioning the value of countries' international missions in relation to human life. In the same room the new Afghan landscape is captured by *Aziz Hazara* after the departure of American troops. A large-scale image of continuous landfills — silent witnesses to one's return home—intertwines with the 14-hour list of names, reflecting on decades of conflict.

In *Anri Sala's* film, the cityscape of besieged Sarajevo and the solitary motif of a musician intertwine with the sound of the philharmonic orchestra as he bravely navigates the war-torn city to attend rehearsals. At every crossing watched by snipers she stops, looks and listens.

Should she wait or should she run? Should she wait for the others or take the risk on her own? Aftermath of other Yugoslavian conflicts find their continuation in intimate self-portraits of *Snežana Vučetić Bohm*.

Ukrainian artist *Arthur Bondar* has shown original photo collages from an official censored Soviet propagandistic military newspaper - *The Red Star* juxtaposed with images taken by German soldiers while passing through Sandinavia. Another time-based and archival approach is seen in work of *Klara Källström & Thobias Fäldt* and *Johannes Wahlström*, who have been analyzing and revisiting the hidden and yet omnipresent complexities of the conflict between Palestine and Israel the last 3 decades.

Pavel Rotts explores with works that testify to the traces left by the war. the city's psychogeography and creates a map depicting the damage inflicted upon buildings in Helsinki. By transforming these scars into climbing boulders, he reveals a negative space — a void that paradoxically becomes a vessel for memory. *Ingela Johansson* studies the memory and healing that unites postwar generations with history of antifascist-resettlement cooperatives from Bohemia, while the Armenian *AHA collective* seeks to preserve in physical imprints the memories of their people's cultural heritage that may be lost to future generations. *Joakim Forsgren* exhibits his grandmother's burial cover cloth, an intimate artifact bridges remembrance, continuity, personal heritage with broader narratives of memory and loss.

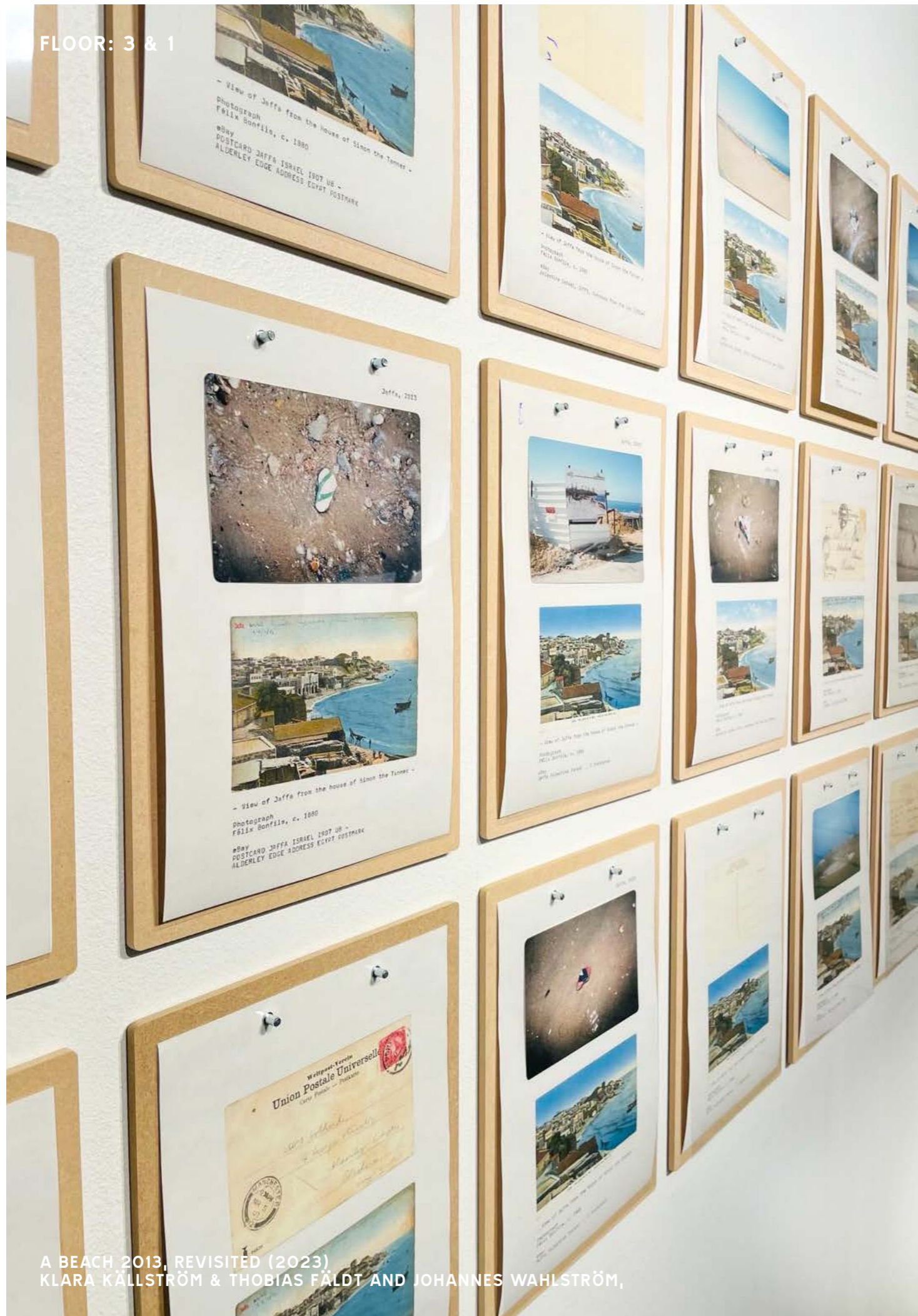
The works of *Anastasiya Yarovenko* and *Zhanna Kadyrova* take us back to today's war in Ukraine. Kadyrova's omnipresent Russian rocket pursues audience from room to room, while Yarovenko's finely

cut paper patterns of tank track hang in the air smoothly transitioning to the building floor.

While most of the presented works reflect on ongoing and past military conflicts, the exhibition also includes Cold War-era posters from the Uppsala Museum collection. These posters, which underscore the ideological struggles and the arms race, now serve as a poignant reminder of how such conflicts have evolved into contemporary forms of hybrid warfare in today's transformed geopolitical landscape.

The intertwining of war and politics remains a defining feature of our contemporary world, where preventive warfare is increasingly recognized and justified on an international scale. As the grand strategy of peace shifts with each administration the military emerges as an even larger social class in countries like the US, Russia or China, yet, reviving the ideas that war is ultimately a continuation of politics by other means. While the pacifistic poster of *Carl Johan De Geer* suggests an uncompromising strategy, the bellicose mindset perpetuates organized large-scale violence, challenging our aspirations for peace as the elusive norm. As we reflect on these realities, we must question whether we have become desensitized to the inevitability of militarization and dare to imagine a world where the call to war goes unheeded, where peace becomes not just an unattainable ideal, but a tangible reality.

FLOOR: 3 & 1



VICTORY OVER THE VICTORY

- PARTICIPATING ARTISTS** Zhanna Kadyrova (Ukraine)
Anri Sala (Albania-France)
Snežana Vučetić Bohm (Serbia-Sweden)
Arthur Bondar (Ukraine)
Aziz Hazara (Afghanistan-Germany)
Mathilda Frykberg (Sweden)
Joakim Forsgren (Sweden)
Pavel Rotts (Finland)
Maïda Chavak, Anush Ghukasyan, Vahram Galstyan,
Nairi Khatchadourian (AHA Collective, Armenia)
Mkrtich Tonoyan (Armenia)
Anastasiya Yarovenko (Ukraine)
Klara Källström & Thobias Fäldt and Johannes Wahlström
(Sweden)
Carl Johan De Geer (Sweden)
Ingela Johansson (Sweden)
Juan-Pedro Fabra Guemberena (Uruguay-Sweden)
- CURATORS** Sona Stepanyan and Natasha Dahnberg

A BEACH 2013, REVISITED (2023)
KLARA KÄLLSTRÖM & THOBIAS FÄLDT AND JOHANNES WAHLSTRÖM,

ANASTASIYA YAROVENKO

UNTITLED (TRACING), 2024

**WENZHOU CHINESE PAPER,
1000X69 CM**

COURTESY OF THE ARTIST

Media coverage of the war in Ukraine has been extensive and varied, reflecting the complexity and severity of the war crimes, raising awareness of its humanitarian consequences for civilians and nature. Among the frequently discussed questions in artistic discourse is how to visually represent war, incredible suffering, and pain. What images should one select for showing? What kind of narratives do they create? By implementing frottage, Yarovenko transfers recognizable signs and visual elements of war into abstractions, thereby questioning the role of the image and simultaneously multiplying pervasive media traces.

We don't always know what they represent; we can't understand it at first glance. We're just observers from the outside left to think about composition, artistic technique, motifs, agency of material, and so on. The motif of tank tracks is behind the drawing in this work, as they are still found throughout Ukraine.

There is something meditative about the artistic process itself. The frottage technique plays a significant role in her practice. This largely automated form of artistic production allowed her to maintain a certain distance, enabling her hand to move freely.

JOAKIM FORSGREN

**A SUN, A RAIN, A BOW.
A TRIBUTE TO EVERYONE
WHO HAS ENDURED TO LIVE
BEFORE US, 2021**

**GRANDMOTHER'S GRAVE
COVER, TEXTILE, EMBROIDERY**

COURTESY OF THE ARTIST

Stockholm-based artist Joakim Forsgren is known for his multifaceted practice encompassing objects, installations, and music. Forsgren's artistic approach is often characterized by a deep dive into specific spatial contexts, challenging the audience's perception of the space they are in. Illuminated and hanging like an ensign, the white canvas emphasizes Köttinspektionen's architecture and fills the exhibition space with a sense of sacredness.

A grave cover is a textile or embroidery placed over the coffin instead of flowers at burial. This grave cover, adorned with embroidered symbols—a sun, a rain, and a rainbow—evokes a feeling of bright sadness, inviting quiet reflection, gratitude, and tribute to those who have passed and yet remain in our thoughts. Around the edge of the textile are various symbols and letters with years, such as rye, oats, and wheat, accompanied by images of a blackbird, a sparrow, and wild- flowers. Each letter represents the initials of relatives of the woman who meticulously crafted the embroidery. In one corner of the textile are the words "conversation in progress..." symbolizing continuity and togetherness across generations.



**A SUN, A RAIN, A BOW. A TRIBUTE TO EVERYONE WHO HAS ENDURED TO LIVE BEFORE US, 2021
JOAKIM FORSGREN**



EDITORIALS FROM SOVIET NEWSPAPER KRASNAYA ZVEZDA, 1945 FROM THE PRIVATE COLLECTION AND ARCHIVE OF ARTIST ARTHUR BONDAR

NORWAY BY HANS ROLLY & SCANDINAVIAN LANDSCAPES BY OTHER GERMAN UNKNOWN PHOTOGRAPHERS-SOLDIERS

During its existence, war photography has played various roles — from historical evidence, capable of still evoking compassion, moral condemnation, and fear, to an overt tool of ideological propaganda. Previously, depicting war required a detached and time-delayed approach, whether in words or pictures. However, with technological advancements, we now habitually witness war in real-time.

ORIGINAL PHOTO COLLAGES FROM THE EDITORIALS OF THE SOVIET NEWSPAPER KRASNAYA ZVEZDA. 1940-1945

Arthur Bondar is known for his work in searching authentic photo negatives from the Second World War. By acquiring them at auctions and flea markets, he searches for the personal in the collective stories of history. Photographs from artist Arthur Bondar's collection shed light on photography during the war period, spanning from 1939 to 1945, when the invention of small-format cameras allowed both professionals and amateurs to capture events from within for the first time.

By the onset of World War II, photography had become one of the Soviet Union's most vital visual propaganda tools. The images underwent numerous manipulations, erasing their documentary value and rendering them suitable illustrations for carefully censored texts. Collage techniques were widely employed in Soviet newspaper editorial offices, combining elements from different photographs, supplemented with hand-drawn details, to create a single ideologically correct image. The excessive drama and abundant pictorial techniques can be attributed in part to professional artists, drafted into periodical work, who were tasked with creating collages. The poor print quality and large newspaper raster made edited photo collages indistinguishable from authentic documentary photographs.

Small-format cameras served as everyday documentation tools for many German soldiers. During lulls between battles, amateur soldiers took numerous pictures. The "tourist" gaze helped them distance themselves from the harsh realities of war and capture new landscapes. Negatives acquired from European flea markets offer glimpses into the locations of military operations in Poland, France, Norway, and the USSR, devoid of the typical attributes of war.

FROM THE PRIVATE COLLECTION AND ARCHIVE OF ARTIST ARTHUR BONDAR

Ночной штурм опорного пункта



ГЕРМАНИИ. Вей и городок. Авторские фото с фронт. Снимок сделано спец. фотографом. Копирован Т. Кларком.

После длительного наступления немецкие войска продолжали наступать на опорный пункт. В ночь на 15 марта немецкие войска совершили ночной штурм опорного пункта. В результате боя опорный пункт был захвачен. Немецкие войска продолжили наступление на Вей и городок.

Наступление продолжается

Наша армия овладела городом Нойштеттен

Войска нашей армии продолжают наступление на Нойштеттен. В результате боя город был захвачен. Немецкие войска отступили на запад. Наступление продолжается.

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Горные ворота

Войска нашей армии продолжают наступление на горные ворота. В результате боя горные ворота были захвачены. Немецкие войска отступили на запад. Наступление продолжается.

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ОДИНОПОЛЧАНЕ ЧЕРНУЮТ ПУТЕМ

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САМЫЙ ЧЕРНИНОК

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ИЗ СОБСТВЕННОГО ПУЛЕТА

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ВЫСТАВКА ТРОФЕЙНОГО ОРУЖИЯ

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«СОУДАСТЕННАЯ И ВОЕННАЯ ТАВЛА»

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СОВЕТСКАЯ ПАТРИОТКА МАТРОНА ШАФРАНОВА

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Бои танков за город

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SELF PORTRAITS, 1991-94 (FROM THE SERIES SELF PORTRAITS, 1991-94)
SNEŽANA VŮCETIĆ BOHM

SNEŽANA VŮCETIĆ BOHM

**SELF PORTRAITS, 1991-94
(FROM THE SERIES
SELF PORTRAITS, 1991-94)**

**SILVER GELATIN PRINT,
VARIOUS SIZE**

**FROM THE ARTIST'S
ARCHIVE**

Self-portraiture is a defining element in Vučetić Bohm's artistic journey, tracing its roots back to the very beginning when her father gave her the first camera. It has since remained an integral part of her practice, evolving alongside her experiences and perspectives.

Self-portrait is also a method that allows the artist not to be in the position of a witness, but to bring a human dimension and personal experiences into the frame. It becomes means for self-recognition, a process of confronting and embracing one's identity amidst the backdrop of global narratives and events.

The self-portraits in this exhibition are part of a larger series that the artist has been shooting for several years, returning to important places for the history of her family, and country of origin. We see the artist in her grandmother's clothes against the background of the family house or against the background of the monument to the victims of Yugoslavia in the concentration camp in Ravensbrück, or with the flag of a country that no longer exists. Looking closer, we notice the direct and questioning gaze of the artist and the tension from the hand holding the camera remote shutter as if a weapon aimed at oneself.

These non-reportage black-and-white photographs touch upon and reveal multiple facets and complexities of one single life: personal and collective, forbidden and beyond, traversing realms of gender roles, politics, and intergenerational trauma. And with their archival distance, they allow one to look at conflicts in a different way, highlighting the attempt to understand and go against the profound disconnect that often exists between individuals and nations where dialogue is stifled or nonexistent.

Can ever the state-sanctioned bloodshed be morally justified?

**JUAN-PEDRO FABRA
GUEMBERENA**

**IMAGINARY EXERCISE
GOTLAND, 2002**

**ANALOGUE PHOTOGRAPHY
PRINTS OF VARIOUS SIZES**

COURTESY OF THE ARTIST

This series of photographs was created in 2002, after the artist received permission to film staged exercises of conscripted soldier on the island of Gotland. These blurred images capture the motion of soldiers in a scenario simulating the heat of combat. The seemingly random, chaotic movements of the soldiers are underpinned by discipline, training, and well-coordinated actions.

Taken from the artist's archive and exhibited for the first time, these images resonate with renewed significance in today's context. They prompt reflection on the nature of peaceful military training and the choices and decisions made in times of conflict. This question intrigued the artist at the time, however the answer only became possible 20 years later, when Gotland once again emerged as a symbol of Sweden's shifting militaristic policy.

Soldiers cloaked in camouflage seem to dissolve into the landscape - this effect is enhanced by well-chosen camera angles and lighting. Using analogue photography, short exposures, and thoughtful composition and high-speed capture, he blends observation with interpretation, highlighting fleeting moments that might otherwise go unnoticed, thus challenging audience to consider: What does it mean when such images are displayed in Boden, a place where military exercises are part of everyday life?

ZHANNA KADYROVA

RUSSIAN ROCKET, 2022

**VIDEO, STICKER,
CELLPHONES**

COURTESY OF THE ARTIST

Zhanna Kadyrova is among many artists in Ukraine, whose practices have changed substantially since Russia launched war in Ukraine in 2014. Zhanna has been active internationally, while sharing her voice, opinions, testimonies and artistic reflections with audiences worldwide.

Russian Rocket is an ongoing project by Kadyrova, initiated after the full Russian invasion of Ukraine in February 2022. It consists of two parts: a set of stickers created by Kadyrova and videos filmed through the windows of various vehicles by the artist and her friends worldwide. Peaceful landscape views, which one usually admires when traveling, have been interfered with and disrupted by a mini copy of a Russian missile. From now on, it's much harder to avoid and ignore the omnipresent war, even when physically and mentally distant from the war zone. The sticker serves as a filter, altering and invading one's optics. Somewhat reminiscent of smartphone filters, it has become a viral social-media participatory and activist project that one can follow and contribute at [@russian.rocket.2022](https://www.instagram.com/russian.rocket.2022).

In Havremagasinet these video works gather sceneries familiar to every Boden citizen.



MKRTICH TONOYAN

Roll Call implements an audio monument that commemorates fallen Canadian soldiers from WWI to the end of the country's mission in Afghanistan in 2014.

ROLL CALL, 2016**SOUND, 13'27"****COURTESY OF THE ARTIST**

In the almost 14-hour commemoration ritual, Tonoyan reads the names of 15,000 Canadians. Such rituals are common practice within military culture and vary from country to country. However, this particular one emerged during the American Civil War in the 19th century, as an informal grassroots routine where the names of the fallen soldiers were called out together with the living at the daily roll call, creating the illusion of presence and unity of spirit. Lately, it has established itself within official army units in the US and Canada and has been implemented during foreign missions.

By voicing long-forgotten names, Tonoyan questions the hierarchies and binaries of hegemonic militaristic thinking and perspectives, such as war and peace, victory at any cost, just and unjust, ally and enemy. When listening closely, one may notice that the number of names of those Canadians who died in world wars is much higher than the Canadian victims of international missions. And if one considers the percentage of those killed, it becomes clear that the value placed on one's own country's soldiers has shifted and become more significant.

Having held a military rank himself in the past, Tonoyan often appropriates armed forces tradition as a tool, material, and method of his practice.

This work was created during an artist-in-residence program at MacKenzie Art Gallery, Canada.

AZIZ HAZARA**I AM LOOKING FOR YOU
LIKE A DRONE,
MY LOVE, 2021****DIGITAL PHOTOGRAPHY,
WALLPAPER PRINT,
SOUNDINSTALLATION
MULTIPLE CHANNELS
12 MIN EACH****COURTESY OF THE ARTIST
AND EXPERIMENTER
KOLKATA**

Aziz Hazara is an artist who works across various media to challenge the politics of representation, dramatization, and the simplification of otherness. His work is deeply rooted in the geopolitics and conflicts that have shaped his native Afghanistan. Through his practice, Hazara explores the fragile and often painful realities of living in a war zone—where both the human body and the natural landscape are scarred by trauma and memory.

The large-scale prints in this exhibition confront viewers with striking images of waste — tons of rubbish left behind by American and international troops as they withdrew from Afghanistan in 2021. The infamous Bagram Airfield, once the largest U.S. military base in the country, has been reduced to a sprawling landfill, now an unavoidable part of daily life for those who remain. Yet, this is only the latest chapter in a long history of military departures. In the late 1980s, Soviet forces left behind their own remnants of occupation — rusting machinery and forgotten wreckage still dot the Afghanistan's landscape decades later.

For Hazara, this waste is more than just discarded material, questions of overconsumption and global ecology, it is also a symbol of imperial excess, a haunting reminder of how foreign interventions can render places permanently uninhabitable. His work offers a direct yet poetic critique, dismantling the persistent myth that military occupation might serve a noble, civilizing purpose.

FLOOR: 1

VICTORY OVER THE VICTORY



I AM LOOKING FOR YOU LIKE A DRONE, MY LOVE, 2021
AZIZ HAZARA

PAVEL ROTTS**CLIMBING A MEMORY,
2019
VIDEO,
CONCRETE SCULPTURES
OF VARIOUS SIZES**

There are many places in Helsinki that still bear the scars of World War II — remnants etched into the city's fabric by grenades and bombings. What significance do these rudiments hold for collective memory?

For Rotts, whose ancestors were once exiled from their homeland and who relocated back to Finland, climbing serves as a method for comprehending history, a means of grappling with its essence, and claiming what was not available at one point. Initiated in 2018 Climbing a Memory weaves its narrative across three distinct realms: the virtual realm via the online city map www.climbingamemory.com, the tangible world through a series of performance interventions in public spaces, and the immersive experience of indoor exhibitions in gallery spaces.

Transforming these scars into climbing boulders unveils a negative space — a void that paradoxically becomes a vessel for memory. Here, delve into the micro-histories of the city and explore its psychogeography. By climbing, one traverses not just physical terrain but also the chronicles of the past. Each movement ingrains itself in muscle memory, intertwining with the collective consciousness spanning generations. This digital archive serves as a repository, cataloging and categorizing the unofficial memories that shape our urban landscape.

ANRI SALA**1395 DAYS WITHOUT RED,
2011
HD COLOR VIDEO, SOUND,
43 MINUTES**

Born in 1974 in Tirana, Albania, Anri Sala, currently residing in Paris and Berlin, is a prominent artist who explores the intersections of sound, image, and space in his works. Known for their profound reflections on memory, temporal aspects, and spatiality through installations and films, Sala challenges and questions human experience by examining the breaks in language, syntax, and music to reconsider narratives and compositions. His works generate new interpretations of history, replacing old fictions with less explicit and more ambiguous ones.

**COURTESY OF THE ARTIST
AND MARIAN GOODMAN
GALLERY**

In the film "1395 Days Without Red," the camera follows a musician through besieged Sarajevo as she bravely joins her orchestra despite the dangers. Director Anri Sala and composer Šejla Kamerić choose not to directly depict the tragedy of war but instead hint at the harsh everyday life through the protagonist's frantic and hesitant movements, constantly exposed to danger. The siege of Sarajevo, the longest siege in modern history, occurred when Serbian forces from Republika Srpska besieged Sarajevo, the capital of Bosnia and Herzegovina, from April 5, 1992, to February 29, 1996. Filmed in 2011 in a now peaceful city, the film recreates the trauma of the past, which has forever left its mark on the body and emotions.

MATHILDA FRYKBERG**KISS FM UKRAINA, 2023****INSTALLATION WITH
LIVE STREAMING RADIO****COURTESY OF THE ARTIST**

Kiss FM Ukraine livestreams one of the most popular radio stations in today's Ukraine. It broadcasts around the clock and plays electronic catchy dance music. The music choice has been influenced by the war, and newly produced remixes with strengthening patriotic anti-war messages have been added during the year. Voices and speeches by, for example, Boris Johnson and Volodymyr Zelensky can be found in several remixes, and the songs are interspersed with everyday advertising. In the exhibition, the visitor is invited to share in real-time the same sound image as many of the civilians currently in the country — but also imaginatively with the soldiers at the front who are looking for strength and breathing space in the pulsating beats of the music.

Listening to Kiss FM Ukraine can be seen as an act of solidarity, a kind of inverted minute of silence, and becomes a reminder of both liberating and empowering power of culture in dark times. Additionally, Kiss FM Ukraine speaks of thousands of women waiting for their sons, brothers and husbands. One of them is the artist herself, whose life and artistic practice has also shifted since the full invasion of Russia to Ukraine and her Ukrainian boyfriend being drafted.

Please note that the recent numerous power outages as a result of Russian attacks on the country's infrastructure also affect radio stations. If the radio is silent or the sound is blinking, it may be due to an ongoing power outage.

CARL JOHAN DE GEER**DESECRATE THE FLAG,
1967****SCREENPRINT,
47,2 X 67,5 CM****COURTESY OF
UPPSALA ART MUSEUM**

Carl Johan De Geer's Desecrate the Flag was first exhibited at Galleri Karlsson in Stockholm in the spring of 1967. Simultaneously, two other graphic works were displayed, namely United States Killer and Refuse Weapons. Following the police's discovery of the purportedly seditious art, 79 pieces were seized, with only a few having been sold prior to the confiscation. Due to its contentious content, De Geer was sentenced in Stockholm City Hall Court to 75 days of fines for incitement and defamation of Swedish and foreign national symbols. Despite his efforts to reclaim the confiscated works, the Svea Court of Appeal ruled that they should remain seized to prevent any further illegal activity.

In the exhibition Victory over the Victory, De Geer's screenprint is showcased alongside works by artists representing countries that have endured colonialist wars repeatedly and often accuse the democratic world of betrayal.

How does one interpret De Geer's pacifistic work in today's context, with Sweden having finally joined NATO and Europe gearing up to support Ukraine in its defensive war against Russia? This context introduces a discrepancy regarding De Geer's 1967 work, which initially aimed to protest the Vietnam War.

Carl Johan De Geer, Desecrate the flag, 1967. On loan from Uppsala Art Museum.

**MAÏDA CHAVAK
VAHRAM GALSTYAN ANUSH
GHUKASYAN
NAÏRI KHATCHADOURIAN
(AHA COLLECTIVE)**

**40.1616°N 46.2882°E
DADIVANK, 13.11.2020**

CLAY, GRAPHITE ON PAPER

COURTESY OF THE ARTISTS

AHA collective is an engaged curatorial practice working with artists and cultural practitioners in Armenia. The handmade clay and paper inprints were created by four artists, namely Maïda Chavak, Vahram Galstyan, Anush Ghukasyan, and Nairi Khatchadourian under a tragic and emergency circumstances, when Armenians of self-declared breakaway state of Artsakh were forced to evacuate from their indigenous settlements in a disputed territory.

The territorial ownership of Artsakh has been fiercely contested between Armenians and Azerbaijanis. The background of the conflict and the 44-Day War has its roots in events following World War I and colonial politics of former Empires (Russian, Ottoman, Soviet) and current imperialistic mindsets of Turkey, Azerbaijan and Russia. Before the war in 2020 the region was de jure part of Azerbaijan, although large parts are de facto held by the Republic of Artsakh, which was supported by the state of Armenia. Back in 2020, when creating this work, only a few days had passed since the signing of the ceasefire ending the 44-Day War — an armed conflict launched by Azerbaijan in September same year. As a result of the agreement, part of the Armenian population was given several days to leave.

Dadivank is a monastery complex that was built between the 9th and 13th centuries and is one of the main monastic complexes of medieval Armenia, that was included in the territory to come under Azerbaijani control. Right after the ceasefire agreement, a pilgrimage of another kind was improvised — locals, believers, travelers, soldiers, priests, journalists, photographers, from Artsakh and elsewhere, gathered to give their last farewell to Dadivank.

The team of artists strove to carry out a simple action within their reach. They took prints of the monastery's stone walls, traditionally decorated with Armenian inscriptions and bas-reliefs, using papers and clay tablets in their hands. The collection of handmade prints made in one day is not just a symbolic act of preserving cultural memory but also the only physical witnesses and carriers of historical relics available to Armenians worldwide today.



INGELA JOHANSSON

**GLASS BUTTONS FROM
JIZERA MOUNTAINS, 2022**

**GLASS SCULPTURE,
SIZES VARY**

**RISEN FROM
THE RUINS, 2022**

**SINGLE-CHANNEL COLOR
VIDEO, SOUND, 21 MIN**

COURTESY OF THE ARTIST

Narratives preserved and transmitted across generations within families who have experienced displacement often revolve around specific memories or objects from the past. Johansson explores the agency of these objects, and the new values and meanings they can evoke in contemporary life.

For many years, Johansson has dedicated her research to the history of itinerant glass objects, displacement, and the transfer of knowledge among Bohemia, Germany, and Sweden. This exploration seeks to highlight the notion that what is commonly perceived as local may not necessarily possess a uniquely local or national identity.

In her film Johansson illuminates, through an interview with Ann-Marie Vilks on antifascist-resettlement cooperatives from Bohemia, the experiences of the descendants of nearly 4,000 anti-fascists who were forcibly expelled to the German Democratic Republic (East Germany) following World War II. She also depicts the establishment of a new small cooperative that these individuals built to initiate a fresh start, and which subsequently became one of the largest, nationalized, factories of Bohemian jewelry in GDR. A significant number of them were former jewelers and craftsmen, carrying with them invaluable knowledge of various techniques that facilitated their self-organization in unfamiliar territories. Through her work, Johansson narrates the stories of those who once had homes but lost them due to their political convictions, intertwining these personal narratives with broader political and economic histories, symbolized through fragments of glass and jewelry. Johansson has produced the sculpture in the shape of ancient beads in the factory where her own father used to work as a glassblower.

The glass is blown by maestro Peter Kuchinke at The Glass Factory.



**KLARA KÄLLSTRÖM &
THOBIAS FÄLDT AND
JOHANNES WAHLSTRÖM**

**A BEACH 2013,
REVISITED (2023)**

COURTESY OF THE ARTISTS

In *A Beach*, a series of photographs taken along the beach in the city of Jaffa/Tel Aviv, Israel/Palestine, is presented alongside a photograph from the same location by French photographer Félix Bonfils, taken in 1880. Bonfils's image, reproduced as hand-colored postcards widely distributed to depict Jaffa at the beginning of the previous century, provides a historical reference to the area's architectural heritage. The buildings visible in Bonfils's photograph have since been demolished to make way for a modern boardwalk—a transformation emblematic of the gentrification process through which Jaffa becomes Tel Aviv and Palestine becomes Israel.

The only physical remnants of the previous architecture are fragments of mosaic floor tiles, now found washed up on the beach. In the exhibition, these fragments are represented as miniature replicas, accompanied by writer Johannes Wahlström's childhood memories.

An AH-64D Apache Longbow ("Saraph") attack helicopter plays a key role in the Israeli Air Force (IAF). By 2023, when the Israel-Hamas war breaks out, traces of a rotorcraft in one of Källström and Fäldt's 2013 photographs of Jaffa become visible. Enlarged to reveal the same helicopter model, the image shows the aircraft returning from its daily aerial operations as part of the ongoing military conflict over Palestinian land.

A Beach, once an ordinary weekend leisure spot for local Israelis, now finds its echoes just a short helicopter ride south of Jaffa.

Book made together with 1:2:3 (Axel von Friesen and Petter Törnqvist), B-B-B- Books, 2013 Miniature replicas made by Maria Safronova Wahlström, 2015

Text has been provided by the artists

THINK ABOUT THE ENVIRONMENT:

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have finished reading**



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