

25 OCTOBER – 11 JANUARY 2026

ATTEMPTS AT TRANSLATION

UMEÅ ACADEMY OF FINE ARTS

**ADAM ENGSTRÖM, AMANDA ÅHLUND, ARVID SNIDARE,
EVELINA LINDQVIST HEDLUND, ISABELLE NILSSON,
JULIA ÅBERG, KARIN RAPP, LINNÉA ROMELING, LOVISA
FAHLGREN, LULU STAAF, MY MAANMIES, SANDRA LUNDH,
SEBASTIAN BLIND, STEFANIE ALMQVIST, VILGOT BJÖRKMAN**

ATTEMPTS AT TRANSLATION – FUTURES UMEÅ ACADEMY OF FINE ARTS

Trees are planted in the hope that they will grow. Can creative work mean the same thing? Does the act of creation itself, no matter how tragic and bleak the world may seem, come with some kind of inherent belief in the future? Perhaps not a conscious belief, perhaps not even a positive one – but one that is simply there, determined to exist, even in moments of doubt.

The future is what has not yet happened – a coming, but as yet unknown and uncertain fact. That is why the future is also something we anticipate, speculate about, theorise about and try to calculate based on existing data and knowledge. The future is not predetermined. Accepting this uncertainty, the multitude of possible futures, makes us more inclined to embrace different perspectives and ideas – and to see how our decisions and actions today influence and enable the time to come.

Art possesses an invaluable ability to portray decisive experiences, while also giving rise to alternatives and imagining new possible worlds. In the exhibition *Trevande tolkar (Attempts at Translation)*, third-year students at *Umeå Academy of Fine Arts* have worked on the basis of Havremagasinet's curatorial theme for 2025, *Futures*.

For almost three years, they have followed each other's development and seen each other's art grow and expand. During this autumn exhibition period, new exhibitions at Havremagasinet continue to highlight, question, and provoke thoughts about the future as an idea, an opportunity and a mirror of our contemporary society.

For some reason, we create, and humans have always done so. The students from Umeå Art Academy look tentatively at the future, and with a curious eye they work, here and now.

What questions are being raised by upcoming future artists? What distinguishes and unites them from previous generations? How has local art history influenced the artistic discourse of today?

Join us in our continued exploration of our shared future.

***PARTICIPATING
ARTISTS***

Adam Engström

Amanda Åhlund

Arvid Snidare

Evelina Lindqvist Hedlund

Isabelle Nilsson

Julia Åberg

Karin Rapp

Linnéa Romeling

Lovisa Fahlgren

Lulu Staaf

My Maanmies

Sandra Lundh

Sebastian Blind

Stefanie Almqvist

Vilgot Björkman

FLOOR 4B & 3B

SEBASTIAN BLIND

Theta interval:

**ALTAR / MUS LEA UNNA VIELLJA
/ JAG HAR EN LILLEBROR
/ I HAVE A YOUNGER BROTHER
2025**

Three to seven even beats per second for a duration of ten minutes.

Seven even beats each second, four times over.

One even rapid beat for a duration of five minutes.

**BIRCH, STEEL,
PARACORD, ROPE,
REINDEER ANTLERS, BRASS,
REINDEER SKIN**

Seven even beats each second, four times over.

**EVELINA LINDQVIST
HEDLUND**

Every object is familiar and each part carries its own memories. Combined they create a collage of destruction and repair. Time splits in two: the past and the present exist side by side.

**DRAPERI/FÖRTECKNING
ÖVER BERÖRINGAR
2025**

A piece of a shirt has been transformed into a soft friend. The child embraces it and whispers secrets into its ear. The secret is a state that is separated from its revelation. A keyhole, skin tingles. Hidden behind a curtain.

**TEA BAGS, TEXTILE,
PORCELAIN, PINS, WOOD**

The child grows up in a pendulum between destruction and repair. A record of touch. The repairs are repeated over and over again. Because in repetition the origin fades, but at the same time it is strengthened — memories are carried by the motion. Because time splits in two. I split in two. From the stitches something new sprouts.

LINNÉA ROMELING

Time is circular. The concept of “andlig beredskap” or *spiritual preparedness* was made popular in Sweden during the 1940s but echoes into the present. Suddenly, the archbishop preaches about inner lines of defense, transcendental motivation and military spiritual guidance.

**JOYFUL SACRIFICE
2025**

RELIEF IN WAX, WOOD

In a triptych relief, I attempt to let wax tell the story. The image is a sound, a direction, a rhythm. Laced boots against gray asphalt. Important public announcement! Strengthen the youths willingness to joyful sacrifice.

ADAM ENGSTRÖM

**THE PARADE
2025**

OIL ON CANVAS

You turn your head towards the figure shaking your shoulder, as if to wake you from a slumber. They look at you with a murky face of concern, half-lit, half-animated in the scarlet light. Like the old porcelaine doll returning your fevered, semiconscious gaze from the highest shelf in your girl's room - two black pearls glistening in the darkness of night. They look at you as if you've gone insane. As if you're holding a decapitated head between the palms of your hands. Caught in an unspeakable act.

ATTEMPTS AT TRANSLATION

But you're not, you're just participating in the parade. It's all a big celebration. Who cares where we're going when the spectacle is so wonderful.

You can't quite make out what's going on beyond the king's back. The sky is being swallowed by a sea of thick tar, the undergrowth guiding your steps barely visible in its tightening maw. The fabric of reality is warping around you, it suppresses your senses, makes you blind and deaf. Caught in a communal ecstasy and on the brink of a terrible realisation you marsh on, holding your breath as you sink.

Horns sound in the distance.

SANDRA LUNDH

**THE WITCHES DAUGHTER
2025**

2 CHAIRS, SCRIPT

I have exploited the format of a screenplay in an attempt to satisfy an inner worry.

Is it that I think I have "good" reasons for wanting children? Do I need to prove that my parents didn't?

INT/EXT stands for interior/exterior.
(v.o) means voice over.

MY MAANMIES

**THIS MORTAL COIL
2025**

**COTTON CANVAS,
PIGMENTS, WAX,
RESIN, METAL**

The spiral is everywhere, in the micro and the macro, in galaxies, in shells, and in the hidden patterns of our bodies. I'm drawn to the cyclical, both in the cosmos, in nature, and in the human experience.

The title *This Mortal Coil* references Shakespeare's Hamlet, where the phrase refers to the entanglements and burdens of human life.

In a reality shaped by growth and collapse, in rhythms where life and history repeat themselves, we are pulled backward through the spiral again and again. We return to darker times.

Yet darkness holds more than fear; it offers stillness, rest, and potential.

Blackness, to me, is not a void, but a return to the unknown, the place we once emerged from, and where we will one day go back.

I'm interested in what lies beyond the imposed narratives, in the space within us that often remains unheard. An inner movement. A turning toward the place where memory, mystery, and potential meet. Perhaps it's this reconnection that is essential in our time on Earth, when the future remains undefined, and the whole is listening.

JULIA ÅBERG

This is the last train.

**EMPTY TRAIN
2025**

**COLLAGE MADE BY
OLD NEWSPAPER**

**ISABELLE NILSSON
SHE STARTED OUT AS A BABY
2025**

Silhouettes meet and invert. A blue dusk, purple mountains. Both the oil and the light are mediums. Hands in motion around a bundle that contains everything only time can know. She began as a pea, then a baby. The world, that is!

**OIL, STAINED WOOD,
OIL PASTEL ON CANVAS**

This is a portrait of my sister-in-law, painted over a landscape I have never visited. My two-year-old niece often says “she’s coming” when someone leaves the room, as if to reassure everyone that it’s alright, everyone will always come back!!

LOVISA FAHLGREN

Mom said it reminds her of the wild plants from her childhood in Frostkåge.

**DIKESKANTERNA
2025**

I think back to the disappointing feeling when the flowers along the ditches were cut down. Collecting, drawing, yarrow, red clover and straw. Collecting, examining, drawing, drying, preserve and thinking and thinking and thinking and thinking about the flowers.

PLANTS, THREAD, PAPER

VILGOT BJÖRKMAN

Considerate words,
like clear white lightning
struck down selfish convictions
of a soot-black heart.

**CONSIDERATE WORDS,
LIKE CLEAR WHITE
LIGHTNING
2025**

Life had been such a fragile thing
to want to point at.
There it stood –
about to collapse.

**WOODEN SCULPTURES
PAINTED WITH OIL PAINT
AND CHALK**

I took the words in my hand
and held them to my heart.

I showed them to the shame –

away from the lie.
Weighed them against restlessness
and irrational melancholy.

Life shines fiercely
and with resolve,
indifferent to
my contemplations.

It locks me in a chest,
just large enough to feel alone.

There I regret a good life,
or worship a bad one.

LULU STAAF

**SEAFOAM HYMNS
2025**

SHEET MUSIC, FILM

"If men aren't drowned," the little mermaid asked, "do they live on forever? Don't they die, as we do down here in the sea?"

"Yes," the old lady said, "they too must die, and their lifetimes are even shorter than ours. We can live to be three hundred years old, but when we perish we turn into mere foam on the sea, and haven't even a grave down here among our dear ones. We have no immortal soul, no life hereafter. We are like the green seaweed - once cut down, it never grows again. Human beings, on the contrary, have a soul which lives forever, long after their bodies have turned to clay. It rises through thin air, up to the shining stars. Just as we rise through the water to see the lands on earth, so men rise up to beautiful places unknown, which we shall never see."

The Little Mermaid, 1845 Hans Christian Andersen

**SONG TO THE SIREN
2025**

HANDGJORD BOK

"Then I must also die and float as foam upon the sea, not hearing the music of the waves, and seeing neither the beautiful flowers nor the red sun! Can't I do anything at all to win an immortal soul?"

"No," her grandmother answered, "not unless a human being loved you so much that you meant more to him than his father and mother. If his every thought and his whole heart cleaved to you so that he would let a priest join his right hand to yours and would promise to be faithful here and throughout all eternity, then his soul would dwell in your body, and you would share in the happiness of mankind. He would give you a soul and yet keep his own. But that can never come to pass."

The Little Mermaid, 1845 Hans Christian Andersen

FLOOR 4B & 3B

**STEFANIE ALMQVIST
BARN AV SIN TID
2025**

**TEXTILES, EMBROIDERY,
BEADS**

Perhaps we are the same
With the same dreams
Children of our time
Perhaps you once lay in bed drowning in thoughts, as I do now
What sorrow made the mascara run, leaving marks that never healed.

AMANDA ÅHLUND

**FUTURE PREDICTIONS
2025**

**DRAWING
(CHARCOAL, SOFT PASTEL)**

At the end of the day, rumination distracts one self to become closer to the tomorrow.

Somebody tries to find their lover in the pitch black bedroom, but the silhouette can hardly be distinguished. Just barely, you see a hand trying to reach out for the other; but their body lays still like a wall between them.

This isn't about lovers.

KARIN RAPP

EXERCISES IN RESTRAINT I

EXERCISES IN RESTRAINT II

BREAK OUT, COME HOME

**A SERIES OF THREE PAINTINGS
ACRYLIC ON COTTON CANVAS
2025**

In *Exercises in Restraint I & II*, assertive brushstrokes are held back by a subdued range of contrast and colour. *Break Out, Come Home* revisits motifs I have worked with over the years, from a new position within the practice. The painting contrasts the first two in its inclination towards a more realistic figuration and in its palette. Together, the works move through shifting states of density.

ARVID SNIDARE

**WHAT IF
2025**

**GLAZED CERAMIC
BIRD CAGE**

It feels completely unrealistic that someone like Trump would be locked up. Why is that? Why couldn't it be normal? But today we live in a world where this is a naive dream.

But I choose to dream of a naive future, where someone like Trump is locked in a small cage and all the sounds that come from his little mouth are chirps that no one chooses to listen to.

BIOGRAPHIES

Adam Engström (b. 2003, Strängnäs) is a pop-surrealist visual artist who works with drawing and oil on canvas. With an intuitive and playful process, he depicts worlds that follow abstract laws and difficult-to-define moods, which are always right on the border between play and seriousness. With inspiration taken from classical oil painting and contemporary popular cultural influences such as cartoons, horror films and comic books, Adam creates social allegories that move between fantasy and reality, inside and outside.

Amanda Åhlund's (b. 2000 Yichun, China) artistic practice spans between drawing, painting, video and photography. In her practice she works with the body, nostalgia, and the personal.

Arvid Snidare (b.1997) creates figurative and imaginative sculptures and worlds. He works primarily in ceramics where he sculpts his figures, which are then glazed to bring out different colors to give them life. Arvid lets his imagination and inner thoughts about the world and his surroundings be worked into and let it come out through the clay.

Evelina Lindqvist Hedlund (b. 1999, Skellefteå) explores the secretive and personal through a practice centered on the tactile and the searching. This is conveyed by her working with drawing, printmaking, sculpture, installation and performance – often in combination. She is drawn to the traces and clues left behind in everyday places and objects, seeking to get closer to the memories and silent presence held within these remnants.

Isabelle Nilsson (b. 1999) works with oil painting and drawing in collage-like compositions, where motifs encounter one another and act as mutual witnesses, allowing new narratives to emerge beyond the original material. Through recurring symbols and shapes, connections are created, and the paintings open up to their own form of “non-time.”

Julia Åberg's (b.2000 Norrköping) work employs visual storytelling through collage, text, and printmaking. Taking her starting point in the Swedish magazine SE – a photojournalistic publication that ran from 1938 to 1981 – she builds a fragmented world, reimagined from small snippets into a cohesive whole. Scenes appear frozen in time, with overlapping narratives.

Karin Rapp (b. 1981, Bjursås) draws and paints, often in series. The motifs move between polarities such as description and association, unity and dissolution. Each image carries the impulse toward the next.

Linnéa Romeling (b. 1998, Gothenburg) is interested in the secular human's relationship to spirituality and religion. Cast metal, quilted textiles, photography, and carved wax are combined in sculptures that together create a narrative. Her sculptural forms

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draw inspiration from barren nature, ritual objects, and symbols.

Lovisa Fahlgren (b. 1996, Byske) explores the fragile and ambivalent in human experiences, conflicting thoughts and feelings, closeness and being exposed. She moves between the personal and the collective, where vulnerability, sisterhood and othering recur as themes. Through installations of video, sound and natural materials, she tries to get close and portray the honest and unfiltered.

With dark humor and honest fairy tales, **Lulu Staaf** (b. 1997, Malmö) tries to interpret her nightmares. In her art, she makes as much room for beauty as for the beast, and makes use of what is overlooked or thrown away. Mermaids, changelings, and other borderline creatures often take center stage.

My Maanmies (b. 1989, Umeå) works through a meditative and intuitive process in which the material is both origin and silent companion, a presence that allows the works to emerge and find their own meaning. Her practice unfolds in the threshold between painting and sculpture, approaching existential themes: the cycles of life, the human psyche, light and primordial darkness within and around us, and the universal memory that binds us all together.

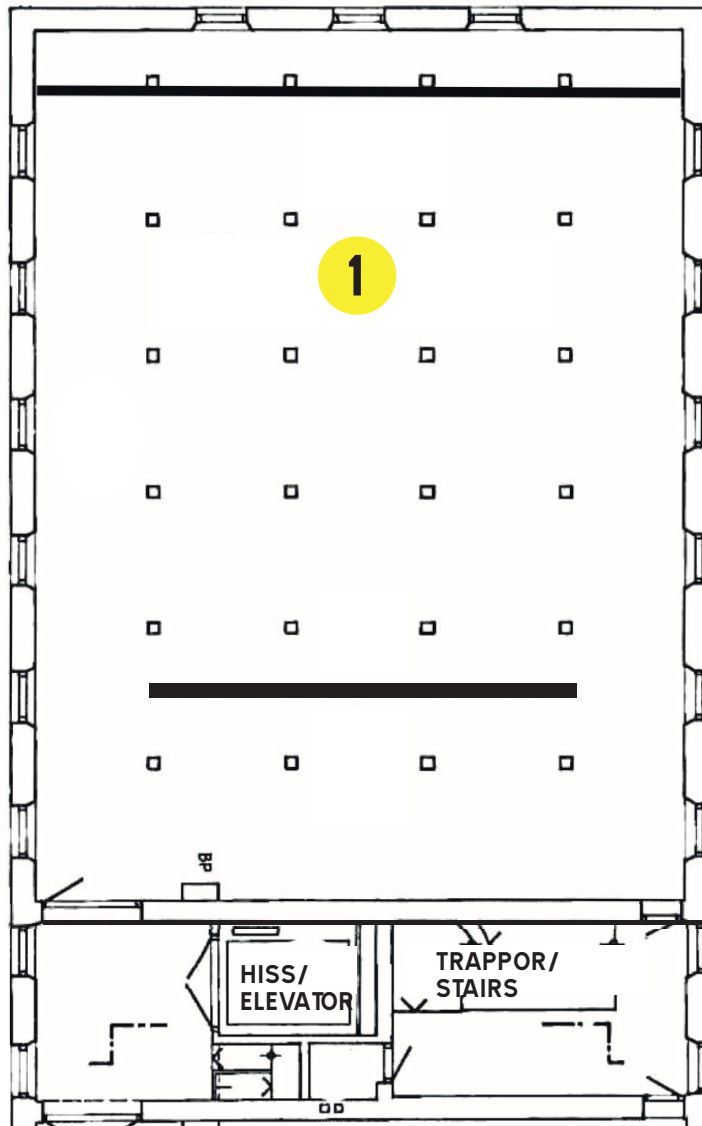
Sandra Lundh (b. 2001, Arlöv) is a conceptual artist whose practice revolves around the deconstruction of the self. In her work, she uses raw materials to portray themes such as heritage, language, memories and anecdotes. Her artistic process involves a categorization and deep dive into personal and collective experiences, where she processes and transforms these elements into works that challenge the viewer's position.

Stefanie Almqvist (b.1997, Stockholm) works mainly with painting, installation and textile. Nostalgia, maximalism and glitter are the key words in her artistry. Stefanie builds worlds that invite you to indulge in shades of pink and shiny fabrics.

Sebastian Blind (b.1986, Helsingborg) is an artist whose work centers on reconnecting with his Sámi heritage. He works in relation to the role of the noaidi as a bearer of knowledge, with a deepened reverence for the drum and its significance as a spiritual and ceremonial tool, an instrument that has been used for thousands of years and remains a medium for healing, communication, and navigation between different levels of reality.

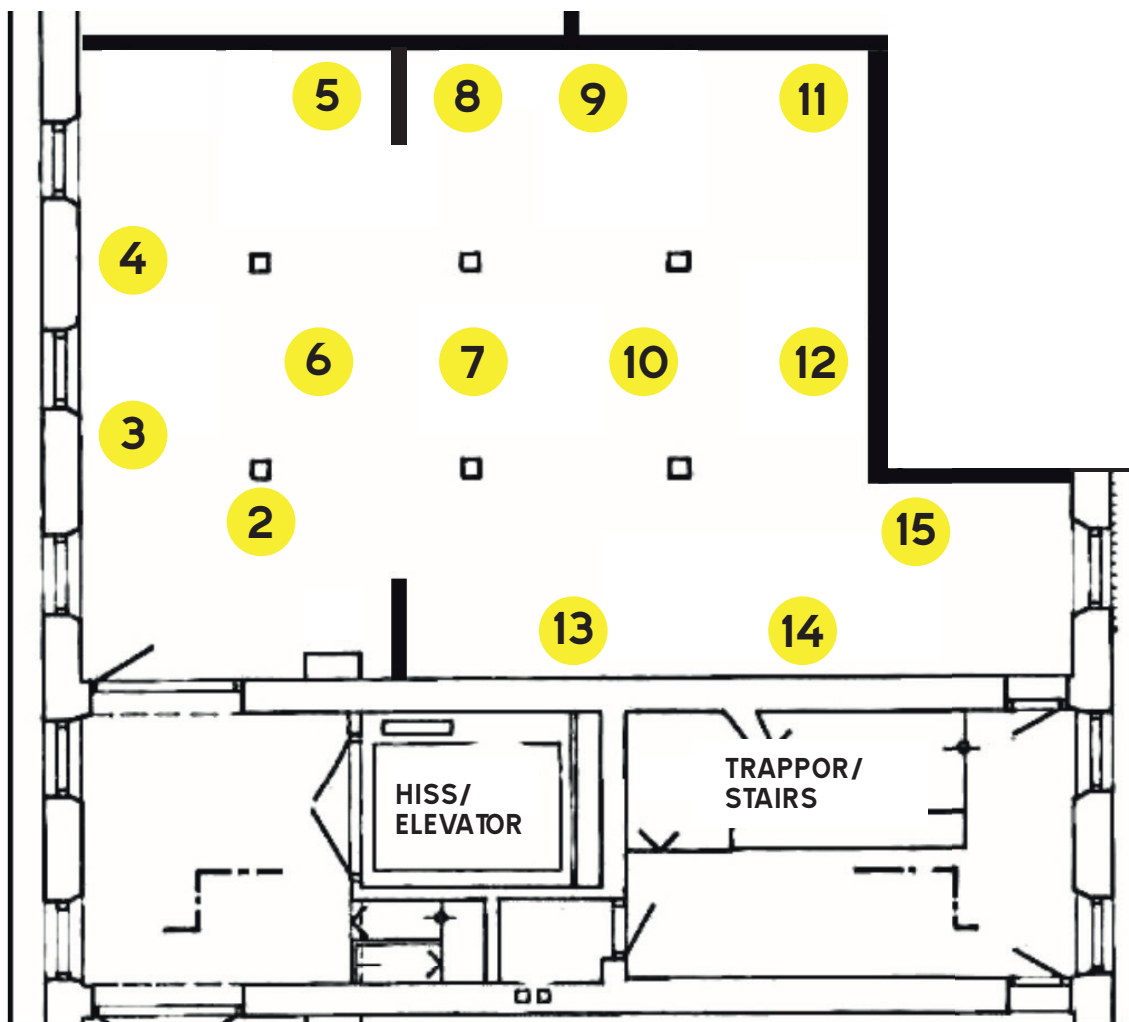
Vilgot Björkman (b. 2002, Stockholm) is an artist who needs to work quickly and prolifically. He prefers to begin with loose starting points and rough sketches, allowing his thoughts to take shape in the process of making. Through installation, video, painting, sculpture, performance, text, and music, his works seem to seek out the fragile and crooked human being in its strange everyday life.

FLOOR 4B



1. Sebastian Blind,
Altar / Mus lea unna viellja / Jag har en lillebror
/ I have a younger brother
2. Evelina Lindqvist Hedlund
Draperi/förteckning över beröringar
3. Linnéa Romeling
Joyful sacrifice
4. Adam Engström
The Parade
5. Sandra Lundh
The Witches Daughter
6. My Maanmies
This Mortal Coil
7. Julia Åberg
Empty Train
8. Isabelle Nilsson
She started out as a baby

FLOOR 3B



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|---|--|
| 9. Lovisa Fahlgren
<i>Dikeskanterna</i> | 13. Amanda Åhlund
<i>Future Predictions</i> |
| 10. Vilgot Björkman
<i>Considerate words, like clear white lightning</i> | 14. Karin Rapp
<i>Exercises in Restraint I</i>
<i>Exercises in Restraint II</i>
<i>Break Out, Come Home</i> |
| 11. Lulu Staaf
<i>Seafoam Hymns</i>
<i>Song to the Siren</i> | 15. Arvid Snidare
<i>What if...</i> |
| 12. Stefanie Almqvist
<i>Children of our time</i> | |

**THINK ABOUT THE ENVIRONMENT:
Please return me once you
have finished reading**

**Read more about Havremagasinet and
our upcoming events on our website!**