

20 MARCH – 03 MAY 2026

GLITCHES

*SUNDERBY FOLKHÖGSKOLA
YRKESUTBILDNING
I KONSTNÄRLIGT ARBETE*

FLOOR 3A

**PARTICIPATING
ARTISTS**

Agnes Schönbeck (year 2)

Amanda Andersson (year 2)

Beatrice Gälman Hjort (year 1)

Berith Rönnbäck (year 2)

Cas Sörensen (year 1)

Fanny Andersson Bergström (year 1)

Ingrid Rathod Nilsson (year 2)

Jennie Nilede (year 2)

Jim Siljegrund (year 2)

Kristina Rurfors (year 2)

Lina Westergaard (year 2)

Sanna Wiggefors (year 1)

Yvonne Larsson (year 2)

GLITCHES

VOCATIONAL TRAINING IN ARTISTIC WORK

SUNDERBY FOLK HIGH SCHOOL

Space. Not so much those infinite spaces, whose persistent silence gives rise to something resembling fear, nor the already almost domesticated interplanetary, interstellar or intergalactic spaces, but spaces much closer at hand, at least in theory: cities, for example, or the countryside, or the corridors of the metro, or of a park.

We live in this space, in these rooms, in these cities, this countryside, these corridors, these parks. The problem is not to find out how we got here, but simply to acknowledge that we have arrived here, that we are here: there is not one space, one untouched space, one untouched space enclosing us, one untouched space surrounding us, there are many small bits of space.

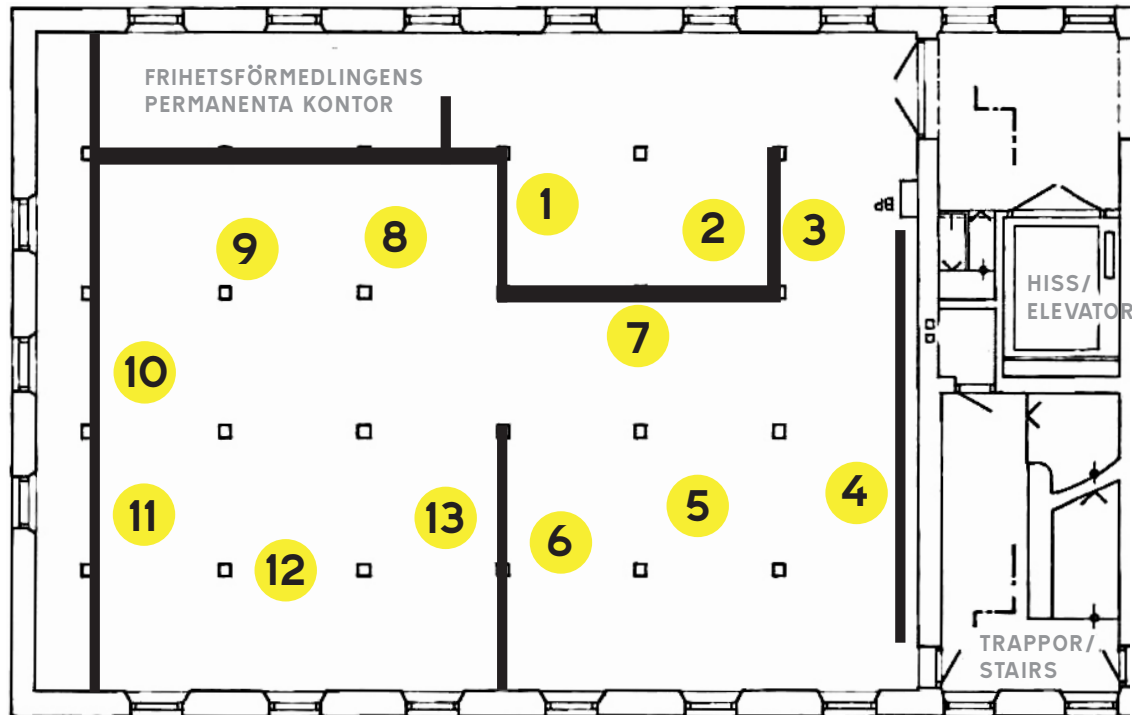
To live is to move from one space to another, while doing your very best not to bump yourself.

– Georges Perec

Glitches is an exhibition by students from the Vocational Programme in Artistic Work, Years 1 and 2, at Sunderby Folk High School.

Here, diverse artistic expressions come together, seeking to stimulate the viewer's senses. Fifteen budding artists each present a unique work, created using a wide range of materials and techniques.

In the encounter between the works, an interplay emerges in which the expressions reinforce one another.



1. Ingrid Rathod
*Innan det fanns någonting,
fanns det gräs, 2026*

2. Cas Sörensen
Pyre, 2026

3. Sanna Wiggefors
Händer, 2026

4. Fanny Bergström
*Eye Catching, 2026
Resting, 2026*

5. Beatrice Gälman Hjort
Nesting, 2026

6. Yvonne Larsson
*Under tillblivelse, 2026
I steget, 2026*

7. Lina Verstergaard
*En serie med små emaljer/
A series of small enamel pieces*

8. Jennie Nildén
Upplevelsen / The Experience, 2026

9. Agnes Schönback
Med hull och hår, 2026

10. Jim Siljegrund
Det som fanns bakom, 2026

11. Berith Rönnbäck
Jag mår ok, 2026

12. Amanda Andersson
Altare, 2026

13. Kristina Rurfors
*Korallpelare, 2026
Gömstället, 2026
Valv i korall, 2026
Korallkula, 2026
Anemonen, 2026*

AGNES SCHÖNBECK

MED HULL OCH HÅR, 2026

**SOFT SCULPTURE WITH
APPLE TREE BRANCHES**

A cautionary tale: Do not become a real boy. Do not take a bite of that apple. Do not let your nose grow too big for your face. Do not look back as you run into the thicket with your mother.

Agnes Schönbeck is an intuitive artist whose practice involves themes such as heritage, identity loss, and masking. In her work, she uses arbitrarily sourced materials to approach something without having to look at it. With their kitsch expression the works seem to want to sting a bit in the eyes of the viewer.

AMANDA ANDERSSON

**ALTARE, 2026
IRON, STEEL**

Altare – This work symbolizes a sacred place. A practice of rituals, in the form of repeated combinations of strikes and grips. Conscious presence, through controlled breathing. Mantras and worship.

Amanda Andersson's (b. 1990, Överkalix) art is a low-key act of rebellion against a time and a pace of life that leaves no room for reflection or care. Through painting and sculpture, she strives for a visual language that allows the viewer to feel without having to touch. Her work deals with the passage of time and being human.

BEATRICE GÄLMAN HJORT

NESTING, 2026

SCULPTURE, MIXED MEDIA

Work description: A life of an unknown kind, about to fly away. Something warm and snug, becomes bare and toned down.

Beatrice Gälman Hjort explores her love-hate relationship with nature in tree-dimensional forms, something she experiences as both beautiful and also incredibly disgusting. By using the different impressions of the senses, she conveys forms that reflect nature's most captivating moments.

Instagram: @bgh_livingart

BERITH RÖNNBÄCK

JAG MÅR OK, 2026

ACRYLIC ON MDF

Berith Rönnbäck is about organized chaos. Through paintings, drawings and sculpture she interprets the world with dark undertone and humor.

CAS SÖRENSEN

PYRE, 2026

**SCULPTURE IN CERAMICS
AND WOOD**

Cas Sörensen likes to create a way into another world for people through his art, with fantasy, magic and creatures. What exists outside of normal life - an open and more wonder-filled world. He also delves into humans' connection to nature's spirits, and humans' connection to the animalistic. Through art he also likes to depict intimacy, and the life that exists everywhere. He uses different materials for different works depending on what best suits the idea.

**FANNY ANDERSSON
BERGSTRÖM**

**EYE CATCHING, 2026
PAINTING**

**RESTING, 2026
SCULPTURE**

Fanny Andersson Bergström explores fantasy and the mystical worlds. Through bright colors and determination to show characters with their own stories. Her work is made using different painting techniques, but also ceramic works. The inspiration for her art comes from fairytales and games that take her from the chaotic day to day life.
Instagram: @Weepiie

INGRID RATHOD NILSSON

**INNAN DET FANNS
NÅGONTING FANNS
DET GRÄS, 2026**

**CONCRETE, ALUMINIUM
PIPES, MDF, DRAWING ON
PAPER, CERAMICS**

What is the shape of a story? It moves up, down and then up again. Once told, it enters a new space, floating through the world. What keeps it grounded varies, in my work it is the grass.

Ingrid Rathod (f. 2004, Luleå, Sverige) makes art to bring peace to rumination. Searching for answers inspires her to explore new ideas, often with familiar motifs as a starting point. Her works usually takes shape as installations. In them you can find either the solution or the search.

JENNIE NILEDE

THE EXPERIENCE, 2026

**SCULPTURE MADE OF
WOOD, METAL, PHOTO
AND FABRIC.**

To punishment fuck is also rape!
There are on average 260 rapes per DAY in Sweden!
Every day. All year round.

Jennie Niledes' art is created from her strong feelings against injustice and people who treat others viciously. She gives form to these emotions, sheds light on their causes, and brings them into the open for others to observe. Starts discussions that may lead to change, on a small scale within the viewers themselves, or on a larger scale.
For Jennie, the choice of materials is always secondary to the idea and is selected according to what best embodies the expression she seeks in each individual artwork.



IMAGE BY JENNIE NILEDE

JIM SILJEGRUND

**DET SOM FANNS BAKOM,
2026**

TILES, INSULATION

What was behind shows the trace of an action driven by impulse. A strike has broken through a wall and left the anger on the floor.

Jim Siljegrund explore what's made to be unseen. Elements that are present yet rarely take up space in our awareness.

The chrome pipe on the bathroom wall, the grout between tiles, the screw underneath the chair you're sitting on.

Using the everyday as a point of view, he creates objects with a minimalistic yet expressive visual language.

Jim position himself in the intersection between art and design. In tension between function and aesthetic, where the two are not opposite but conditions for one another.

Instagram: @grundobjects

KRISTINA RURFORS

KORALLPELARE, 2026

GÖMSTÄLLET, 2026

VALV I KORALL, 2026

KORALLKULA, 2026

ANEMONEN, 2026

CERAMIC SCULPTURES

Corals are one of the world's most endangered ecosystems.

Underwater worlds are a way to process the anxiety surrounding the extinction of coral reefs, where the most species-rich environments on earth are being destroyed, due to, among other things, environmental degradation, overfishing, climate change, acidification and pollution.

We must save the oceans if we are to save ourselves.

Kristina Rurfors is an artist who mainly works in sculpture.

She works intuitively with a love for clay, where emotions and thoughts take shape. Caring for animals and nature has always been a natural part of life, which is expressed in her creations.

SANNA WIGGEFORS

HÄNDER, 2026

**WOODCARVING, ROWAN,
BIRCH, WALNUT, ALDER**

In her artistic process, *Sanna Wiggefors* explores what a world driven by care could look like. She uses a variety of materials and techniques with a focus on vulnerability and the details.

LINA VESTERGAARD

**SERIES OF SMALL
ENAMEL PIECES**

2026

1. Andra sidan (The other side)
2. Och kvar står jag... (And here I stand...)
3. Hem (Home)
4. Flykt (Escape)
5. Hör jag hemma här? (Do I belong here?)
6. Inte min kung i alla fall (Not my king, anyway)
7. Ödehus (Deserted house)

8. Brokiga
9. Inte längre där (No longer there)
10. Saknad (Missed)
11. Låt det passera (Let it pass)
12. Utflyktsort (Place of departure)
13. Vi (We)
14. Oklart (Unclear)
15. Hemlängtan (Homesickness)

Lina Westergaard explores emotions, vulnerability and human experiences. Her work is based on both her own and others' stories and revolves around our shelters and facades. Through bodily expressions and materials such as enamel and raku, she allows the unpredictable to become part of artistic expression.

Instagram: [@form.linawestergaard](https://www.instagram.com/form.linawestergaard)

YVONNE LARSSON

UNDER TILLBLIVELSE, 2026

**INSTALLATION
OIL ON CANVAS
WOOL YARN EMBROIDERY
ON ALUMINIUM MESH**

Through work in aluminum mesh and wool yarn, the gákti (traditional Sámi tunic) emerges as a bodiless shell, where the repetitive movement of the hand becomes a method for processing and reconnecting memory. In her painting, movement is portrayed as a moment of displacement.

Yvonne Larsson works with painting and textile sculpture, where questions of identity, heritage, and belonging take physical form. Drawing from a partially lost Sámi origin, her practice moves within a void where presence and absence meet.

PLAY is the curatorial theme for Havremagasinet during 2026. Through exhibitions, programs, and new “studios,” we explore *PLAY*, beyond its instant connection to playfulness. Here, the word expands to also encompass acting, starting, and activating. *PLAY* can also become an approach. to act, to test roles, to pretend, and through that, to discover new perspectives.

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

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