

**OMNI ANIMA
LUPUS**

TORGEIR VASSVIK & STÅLE STENSLIE

**HUMAN
RESOURCES**

ANNE MARTE OVERAA

REPEAT

LENA STENBERG

**AKTIONSARKIVET
2007–2026
KANSLIBYRÅN**

PER-ANNE STRÄNG & JOHN NUNTINGTON

30 MAY – 20 SEPTEMBER 2026

**MISS
UNIVERSUM**

CATTI BRANDELIUS

PLAV

**LAMALAND
PABLO SIGG**

KOJAN

EN FREDAD PLATS
LUDWIG ROSENGREN

**RUM VID
FRINETSBERÖVNING**

FANNY CARINASDOTTER

**CHANGING
RIDERS**

DESIREE BERGSTRÖM

**VERY ALTERNATIVE
FASHION WEEK
LOL STUDIO**

LINNEA ROSENQVIST & LINNEA M.F. LARSSON

HAVRE
MAGASINET

30MAY - 20 SEPTEMBER
på Havremagasinet, Bodavägen
instruktioner:
- ta ett plagg från klädafällningen
mätla/broderna en symbol på
(broschen)

PLAY

PLAY is Havremagasinet's theme for 2026. Through exhibitions, programs, and new "studios," we explore PLAY in light of and beyond the word's basic meaning as play and games. PLAY represents different ways of relating to the world: acting as..., trying out roles, pretending, imagining, conjuring up—and thereby discovering—or inventing—new perspectives and dimensions.

Imagination is our truly free, indispensable, and creative ability, a force for creating new political and social spaces, questioning what is taken for granted, and envisioning radically different ways of living and coexisting. Through play, we train our imagination and hone our ability to envision. Children are good at playing. Adults often seem to have lost that ability.

PLAY is Havremagasinet Länskonsthall's invitation to encounters with art and artworks where play, games, rituals, and performances stimulate the imagination and explore the possible, beyond the boundaries of what we call reality. PLAY is an invitation to play, to pretend, to imagine; a homage to "Shall we play...?" as a key to artistic creation and the nature of creativity. Here, the space of imagination is reestablished—a space where children move so naturally and where something other than the existing and prevailing can take shape.

In play and games, worlds are formed with their own rules and frameworks. The contract of play includes this ticket of entry to other and new spaces to which we can devote ourselves with the utmost seriousness, passion, and commitment.

PLAY opens the possibility of crossing the blurred boundary that separates the world of the here and now—this practical, tangible world we arrogantly call "real"—from the other worlds, those that exist in desire, in the imagination, in "the darkness within humanity," in abysses, or wherever one senses, locates, and perceives them.

In PLAY, **Anne Marte Overaa** confronts re-evaluations of society's systems of exchange, either by urging us to create our own money or to reassess the resources we possess as human beings. That the growth of fingernails can be exchanged for money, becoming a money tree. Or to pay attention to the thumb—no small matter, since it enables us to use tools. Or **Desiree Bergström's** work, which draws inspiration from nature's cycles—water vapor transforming into rain—and, through combinatorial play, reuses and repurposes remnants of engravings and materials at hand to create works that reflect precisely these natural cycles.

Other rooms are darker, giving rise to different kinds of adventures. In *Lamaland*, **Pablo Sigg** tells the story of the *Schweikhart brothers*, who live in their own isolated world, governed by the rules of a failed social experiment devised by their ancestors. In this peculiar universe, they interact with one another through both strict daily rituals and strange, cruel, even deadly pranks. **Lena Stenberg** processes the loss of her childhood town, Kiruna—the town of the 1960s and 1970s where new houses and ideals emerged while Kiruna was still perceived as a safe and stable community. Stenberg's dollhouses, modified playground equipment, and interior objects showcase both memories and recollections as well as other aspects

and dimensions: the consequences of having to relocate one's home due to mining operations, or the nation-states' manipulation of national borders and how this fundamentally alters people's living conditions. **Fanny**

Carinasdotter invites us to imagine life in detention cells, designed for the penal system for those who violate the rules of the social contract, at the very moment when Sweden has decided that children can be imprisoned, when the age of criminal responsibility is to be lowered to 13 for crimes carrying a minimum sentence of at least four years in prison. **Ludwig Rosengren** has built a play-house for all children, dedicated both to those who can visit and experience it and to those who cannot; a sanctuary for play where children can dress up, play, become something, someone else for a moment, protected from the cruelty and horrors of adults.

PLAY also includes a large number of suggestions aimed at disrupting, interfering with, deepening, or transforming everyday life. The **Kanslibyrån** archive, with nearly 800 actions, offers "an abundance of potential for change in every situation," such as the opportunity to warm your finger in a lunchbox that has just been heated in the microwave. Or, quite simply, to live like Miss Universe, **Catti Brandelius's** alter ego from 1997 to 2005, "a feminist, super-powerful character who knows everything, can do anything, and owns everything." At the textile workshop **LOL Studio**, we can create and make our own clothes, design them, and participate in *Very Alternative Fashion Week* over the course of four months, while learning more about sustainable ways to experience fashion. **Torgeir Vassvik** and **Ståle Stenslie's** work invites us to interact with the wolf's howl, drawn from a voice drum with access to other worlds, and in that

interaction to sense something of—or even accompany for a while—the shaman's journeys to other dimensions of reality.

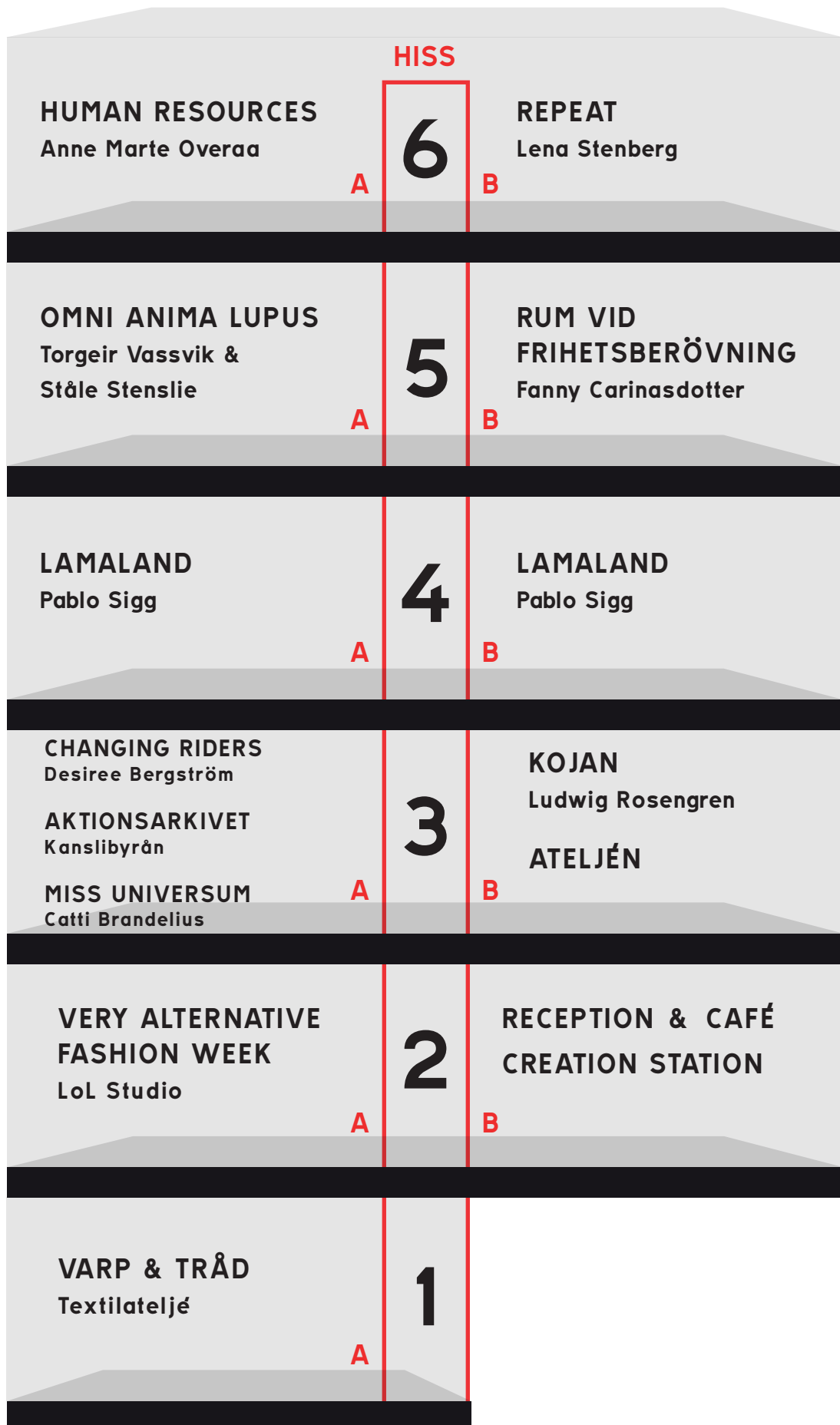
Art is a kind of hinge that connects the public with the private, yours with mine, with ours and yours and others'. Through art's materializations and representations, the imagination's autonomous and private sphere is placed at the service of the collective game/play. In this way, new spaces and interstices—the unsaid and the undone—can be explored and tested; and both society and ourselves can be reinvented. The desire and will to play is the desire and will to build and inhabit a world. In our childhood, play was always a matter of the utmost seriousness. In PLAY, play is serious, and seriousness is found in play and games. We invite visitors to participate in and become involved in the artistic processes, in the transformative magic of imagination, to enjoy and endure play, to fully engage and surrender to it.

Mariangela Mendez Prencke

Art Gallery Director

Havremagasinet Länskonsthall Boden

SUMMER EXHIBITION 2026



**PARTICIPATING
ARTISTS**

Anne Marte Overaa

Lena Stenberg

Torgeir Vassvik & Ståle Stensile

Fanny Carinasdotter

Pablo Sigg

Desiree Bergström

Kanslibyrån (Per-Arne Sträng & John Huntington)

Catti Brandelius

Ludwig Rosengren

LoL Studio (Linnéa M. F. Larsson & Linnea Rosenqvist)

30 MAJ – 20 SEPTEMBER 2026

HUMAN RESOURCES ANNE MARTE OVERAA

HAVRE
MAGASINET

HUMAN RESOURCES

Shifts in values and the tension between human dignity and capitalism are central themes in *Anne Marte Overaa's* exhibition *Human Resources*. Her socially engaged practice often takes the form of printed materials, video, and performance workshops.

ANNE MARTE OVERAA

Anne Marte Overaa (born 1980 in Ålesund, Norway) studied fine arts at Listaháskólinn in Reykjavik, the Malmö Art Academy, and the Royal Institute of Art in Stockholm. She works across disciplines, utilizing a variety of materials and media, including video, text, painting, public interventions, and artist's books. Overaa lives and works in Gothenburg

DE O-UTBYTBARA
2018- ONGOING
A SERIES OF PHOTOGRAPHS

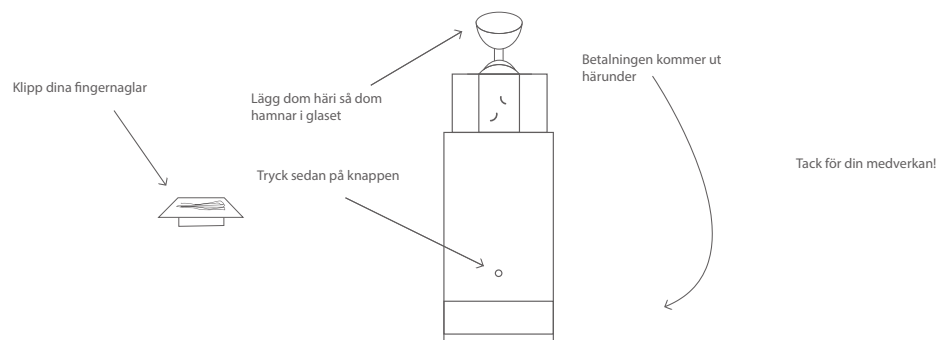
At the heart of *Human Resources* is the series is *De o-utbytbara* (*Interchangeable*) in which Overaa documents people who share a meaningful connection by having the portrait photographs focus on thumbs rather than faces. Human and unique, yet completely anonymous, like inverted pictograms. The photo series is an ongoing project, and new works will be created in Boden during the *Skördefest* in August; these photo sessions are open to everyone who wants to participate!

GÖR DINA EGNA
SEDLAR, 2026
OPEN BANKNOTE
WORKSHOP

The exhibition space features a banknote printing workshop open to children of all ages. At the workshop, visitors can explore what money is, what it has been, and what it could be. By creating their own banknotes, we open the door to conversations about value, symbols, and power: What counts as wealth? Who or what gets to appear on banknotes?

FINGERNAILS FOR CASH
(NAGLAR MOT KONTANTER)
2013
AUTOMAT

In the artwork *Fingernails for Cash*, visitors can get paid for their clipped fingernails. Try it yourself and find out how much your ten fingernails are worth!



DE UTBYTBARA, 2024
VIDEO 00:30 MIN

EN STUDIE I
HAVREGRYNSGRÖT, 2017
VIDEO 01:05 MIN

Å HA Å IKKJE HA, 2023
VIDEO 00:17 MIN

A CLEAN SLATE
(ETT RENT BLAD), 2007
PROJEKTION
VIDEO 06:13 MIN

PLUTO, 2023
SCULPTUR

FLOOR 6B

30 MAJ – 20 SEPTEMBER 2026

REPEAT

LENA STENBERG

HAVRE
MAGASINET

REPEAT

A recurring theme that keeps coming back.

**GIRUNVARRI, 2019
VIDEO 04.05 MIN**

A pattern you see and recognize.

Memories of another time.

**LIKE A HOME
(SOM ETT HEM),
2005–2025.
MIXED MEDIA**

Traces that remain.

A repetition of what once was.

**CIVILISATION, 2026
MIXED MEDIA**

Nature versus civilization. *Lena Stenberg's* artwork is a play on ideas and thoughts about our living conditions. Identity and home environment. The background we come from. What is valuable? What is important to preserve? What is history worth, and what matters today?

**TRACES COLONIALISM,
2026
INSTALLATION**

Is there value in unspoiled nature? What is a cultural value system worth? Does everything really repeat itself? Is everything on repeat? Or is it possible to put a stop to it?

**HUMAN NATURE, 2023
FOTOGRAFI**

Nature, culture, identity, and questions of belonging to a place and landscape are recurring themes in *Lena Stenberg's* artistic work. She explores how the history of environments and places shapes human identity and living conditions.

**DEFORMATION ZONE, 2016
MIXED MEDIA**

In her works, she often depicts historical reflections in interplay with political issues, where art also becomes an expression of humanity's need for protection and security in life. Climate, weather, and other forces that affect our surroundings—such as land exploitation and environmental degradation—are central elements of her artistic practice.

**CAMOUFLAGE, 2025
MIXED MEDIA**

Lena Stenberg (b. 1961) grew up in the Laevas Sami community outside Kiruna, in an area where the expansion of the mining industry has long affected Sami lands and ways of life. Experiences of forced relocation within her own family have had a profound impact on her artistic work.

Through her art, Stenberg explores questions of identity, memory, and belonging, as well as how landscapes change through exploitation and political decisions. Her work highlights the relationship between people, nature, and history, and how these influence both collective and personal experiences.

30 MAJ – 20 SEPTEMBER 2026

OMNI ANIMA LUPUS

TORGEIR VASSVIK & STÅLE STENSLIE

HAVRE
MAGASINET

**OMNI ANIMA LUPUS –
VOICES FROM ANOTHER
WORLD, 2026
– ARTISTIC
TRANSFORMATION OF
TRADITIONAL SAMI JOIK
THROUGH PERFORMATIVE
TECHNOLOGY**

Omni Anima Lupus – Voices from Another World is an interactive sound and light installation based on the traditional Sámi wolf joik (lupus = wolf). The project explores how the joik’s ancient, animistic qualities can be transformed and amplified through sound and a touch-sensitive Sámi drum.

The interactive installation uses sound and light to activate and bring the artwork to life. The sound is spatialized and transformed in real time by *Torgeir Vassvik’s* performance and by the electronic drum, equipped with proximity sensors that react to touch, movement, and electric, aura-like fields. Yoik recordings are divided into multiple voices, creating a soundscape that envelops the audience in “the spirit of the wolf.”

Artistically, *Omni Anima Lupus* develops new compositions and performance methods that expand the joik into contemporary sound art. Culturally, the project revitalizes and disseminates the traditional joik by recontextualizing it with new technology, ensuring its continued relevance and impact for a broader audience.

The goal is to create transformative sound experiences that transport the visitor into the same trance-like state that noaidi (Sami shamans) once achieved through joik. Here, the archaic and the futuristic meet: an ancient Sami vocal tradition amplified by contemporary technology. *Omni Anima Lupus* strives to reveal the joik for what it truly is—voices from another world.

TORGEIR VASSVIK

Torgeir Vassvik (b. 1962) is a Sami performance artist, musician, composer, and yoiker based in Oslo, Norway. Vassvik is internationally recognized for his powerful and innovative work with yoik, in which the traditional Sami vocal practice is transformed into contemporary experimental sound art. Rooted in animistic worldviews and the soundscapes of the Barents region, his artistry combines indigenous knowledge with global musical traditions, such as throat singing, jazz, and interdisciplinary performance. He has performed worldwide and collaborated with ensembles such as the Norwegian Radio Orchestra, as well as with choirs, musicians, and media artists. His practice encompasses concerts, large-scale performance works, and interactive installations, including collaborations with technology-based artists.

Vassvik is also deeply committed to education and cultural knowledge transfer, with extensive outreach work and over 300 school performances. His artistic vision is rooted in the joik as a living and transformative practice that connects people, nature, and spirituality.

STÅLE STENSLIE

Ståle Stenslie (b. 1965) is an artist, curator, and researcher based in Oslo, Norway. He is an internationally acclaimed artist working at the intersection of art, technology, and bodily experience. Stenslie’s work explores themes such as holophonic sound, panhaptic communication, AI in art, and experi-

STÅLE STENSLIE

mental design for emerging technologies. He has previously exhibited and presented works at leading international platforms such as Ars Electronica, ISEA, DEAF, and SIGGRAPH. Stenslie has also represented Norway at major biennials, including those in Istanbul and Ichihara (Japan). His projects encompass installations, performance works, publications, and curatorial initiatives.

Ståle Stenslie holds a Ph.D. in Virtual Touch from the Oslo School of Architecture and Design and has held professorships at institutions including the Oslo National Academy of the Arts, Aalborg University, and the Academy of Media Arts Cologne. He is the editor of *EE – Experimental Emerging Art Journal* and co-author of *The Anthropocene Cookbook*.

OCA Office for
Contemporary
Art Norway

STÅLE STENSLIE & TORGEIR VASSVIK



THE DRUM OMNI ANIMA
STÅLE STENSLIE & TORGEIR VASSVIK

FLOOR 5B

30 MAJ – 20 SEPTEMBER 2026

RUM VID FRIHETSBERÖVNING *FANNY CARINASDOTTER*

HAVRE
MAGASINET

**SPACES FOR DEPRIVATION
OF LIBERTY
2016–ONGOING
7 PHOTOGRAPHS**

Since 2016, *Fanny Carinasdotter* has been working on the project *Spaces for deprivation of liberty*, which examines Swedish prisons from an architectural-historical perspective from the 1840s to the present, as well as how the perception of punishment and of those who commit crimes has changed during this period.

In 1844, the cell prison reform was introduced as a more humane form of punishment. Instead of corporal and humiliating punishments, the soul was now to be disciplined; the individual would be kept in isolation to reflect on their crime. Toward the end of the 19th century, several mental hospitals were also established to provide a specific place for those who had previously been hidden away. Above all, those considered deviant (such as criminals, the mentally ill, alcoholics, and others) were to be sorted. This was part of an effort to improve living conditions for people in general but also stemmed from the idea that certain individuals needed to be isolated from the rest of society, and that people could be reformed through clear architectural structure and order. Although much of this has been phased out, Carinasdotter reflects on what traces of earlier systems of thought remain today.

**SPACES FOR DEPRIVATION
OF LIBERTY, 2026
VIDEO 14:00 MIN**

We are currently in the midst of the largest and most far-reaching transformation in the Swedish Prison and Probation Service in modern times. ‘A tougher approach’ and ‘harsher punishments’ have become a political mantra, and the Prison and Probation Service is set to nearly triple its capacity within ten years. When everything has to move so quickly, is there still time for reflection?

Carinasdotter has previously conducted extensive research on the Umedalen psychiatric hospital in Umeå. In that project, she examined the buildings’ original purpose in relation to their current use and the physical changes that this has entailed. In *Spaces for deprivation of liberty* Carinasdotter is more interested in how society has historically sought to shape people through architectural design, color schemes, and planning, in relation to the current design of prisons and detention centers in Sweden.

Prisons and detention centers visited

The prisons in Umeå, Sörbyn, Luleå, and Hinseberg.
The detention centers in Umeå, Luleå, and Hinseberg.

Former prisons visited

Norrköping and “Vita duvan” in Luleå
The Prison Museum in Gävle and the Långholmen Prison Museum in Stockholm.

Other research material has been collected from, among others: Digitalt museum, Alvin, the Nordic Museum’s archives, the ArkDes library, the websites of the Swedish Prison and Probation Service and Special Properties. The Journal of the Swedish Prison and Probation Service, Kriminalvårdsmagasinet, and other journals.

Work on the project was made possible by a working grant from the Swedish Arts Council and the City of Umeå, project support from the Helge Ax:son Johnson Foundation, and was produced with support from Havremagasinet Länskonsthall in Boden.

TIME FRAME, 2026

Mind map of the development of the Swedish Prison and Probation Service from the Prison Reform of 1841 to the present day.

FANNY CARINASDOTTER

Fanny Carinasdotter is interested in humanity's impact on the landscape, the scars we create—but also the measures we take to try to restore and save, or nature's own power to reclaim what we once took from it. How we construct and design spaces intended to educate, restrict, or punish people are recurring themes. The ambition of her projects is to analyze underlying structures and visually contribute to an emotional understanding of a place and/or an event. Carinasdotter works with photography, sometimes in combination with interviews, archival material, objects, and video. These are often slow-moving works involving multiple projects in parallel, where one project can lead to several works or interpretations—like different chapters or fragments in a larger narrative.

Since graduating from the Umeå Academy of Fine Arts in 2009, *Fanny Carinasdotter* has exhibited her work regularly and has been active at the artist-run gallery Verkligheten since 2010. Together with the artist collective Verkligheten, she has explored themes related to what lies “hidden beneath the surface,” with exhibitions at venues including Tegen2, Museum Anna Nordlander, and Vasa Konsthall. Since 2016, she has also collaborated with Anja Örn and Tomas Örn within the Norrakollektivet, where they explore the consequences of mineral extraction and the work of restoring damaged ecosystems. The collective's artworks have been exhibited at venues including Bildmuseet, Moderna Museet in Stockholm, and Luleå konsthall.



ACCOMMODATION AT HINSEBERG REMAND PRISON, FOR BOTH WOMEN AND MEN (MODULAR BUILDING). FANNY CARINASDOTTER, PHOTOGRAPH (CROPPED), 2023.

FLOOR 4A & 4B

30 MAJ – 20 SEPTEMBER 2026

LAMALAND

PABLO SIGGG



HAVRE
MAGASINET

PABLO SIGG

Pablo Sigg. Mexican-Swiss film director, founder of the production office *SIGGFILM*. 2009-2012: produces, writes and directs *Der Wille zur Macht*, a documentary about the last survivors of the Aryan colony *Nueva Germania* in the Paraguayan jungle. Premiere in 2013 in Germany at the Dresden State Theatre, despite protests from local ultra-right wing groups. 2012-2014: produces, writes and directs *I, of whom I know nothing*, a film about Samuel Beckett and his British publisher John Calder. The legendary Beckett actress Billie Whitelaw appears for the last time on screen. 2012-2025: produces, writes and directs the fiction saga *Lamaland*, a film trilogy starring *Friedrich* and *Max Josef Schweikhart*, two descendants of the colony founded in 1886 by Friedrich Nietzsche's sister at the southern end of the Amazon rainforest.

FLOOR 4B

Lamaland – A film trilogy by Pablo Sigg about the final days and the aftermath of the last two survivors of the Aryan colony founded by Friedrich Nietzsche's sister in the Paraguayan jungle at the end of the 19th century. A dark fable in three parts, filmed over a decade in its real setting in *Nueva Germania*, Paraguay, and starring its living characters, the Schweikhart brothers, two of the mysterious descendants of *Elisabeth Förster-Nietzsche's* colonial experiment.

The *Lamaland* films are being presented in their entirety for the first time outside the film festival circuit at *Havremagasinet Art Center*, together with *Der Wille zur Macht*, the documentary that marked the beginning of Sigg's *Nueva Germania* film cycle. The *Lamaland* exhibition also includes original sketchbooks, publications, photographs and film props used in the production and research of the saga.

**LAMALAND I
SATAN (2018)
VIDEO 66:06 MIN**

Fated to live in a radical state of isolation in the paradise lost called *Nueva Germania*, the two surviving descendants of the German colony founded by Friedrich Nietzsche's sister in the Paraguayan jungle have their ultimate destiny revealed to them through a spontaneous breakdown of the fossilized order of their daily existence.

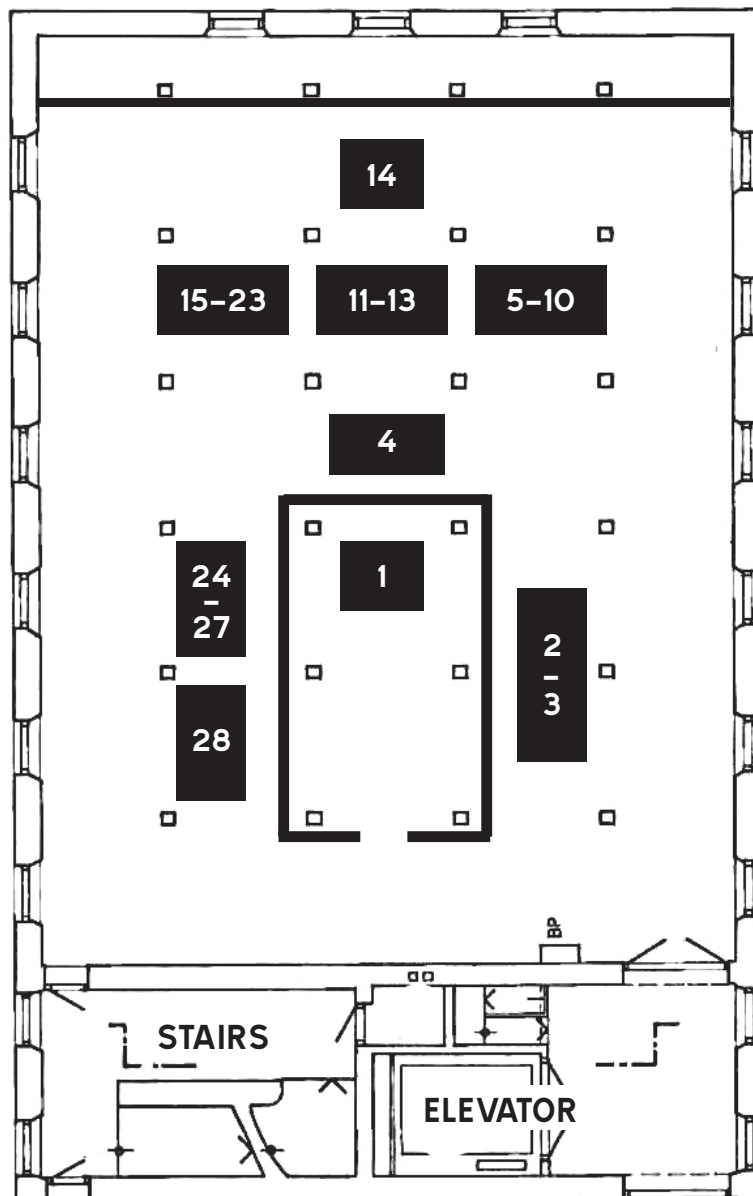
**LAMALAND II
TOTENTANZ (2023)
VIDEO 93:00 MIN**

After destroying each other in a cold August afternoon, the last two survivors of the colony founded by Friedrich Nietzsche's sister in the Paraguayan jungle meet again in an afterworld analogous to the world, where the struggle between master and servant, love and discord, day and night, darkness and light, still persists.

**LAMALAND III
PARADIES (2024)
VIDEO 83:00 MIN**

The deceased Schweikhart brothers, the last two survivors of the colony founded by Friedrich Nietzsche's sister in the Paraguayan jungle, emerge from an underworld of darkness and smoke into a luminous and evanescent Paradise. There, turned into a pair of clumsy demiurges, they recreate on a miniature stage the previous episodes of the *Lamaland* saga. But even on a stage – and in a Paradise too – things can turn terribly wrong.

FLOOR 4A



LAMALAND FLOOR 4A

1. *Der Wille zur Macht*

A documentary film written produced and directed by Pablo Sigg

2013 / 61 min. / HD digital / 1.85:1 / Color, B&W / German, Guarani / Mexico - Switzerland

In February 1886, philosopher *Friedrich Nietzsche's* sister *Elisabeth Förster-Nietzsche* and her husband *Bernhard Förster* left their homeland to found the Aryan colony of *Nueva Germania* in the middle of the Paraguayan jungle. More than a century later, the *Schweikhart brothers* are among the few last survivors of the Förster-Nietzsches' utopian experiment. Since childhood, Friedrich and Max Josef Schweikhart have lived their lives without any kind of social exchange, money or animal-source food; they have even practically stopped using language, leading a permanently isolated existence on the remote property in the jungle in which their great-grandparents originally settled. Today, as the last trace of the *Nueva Germania* dream, the Schweikharts' utopian existence only seems to take shape in the dark imaginaries of history.

2. Joseph Schweikhart Sketchbook (c. 1841)

Pencil and crayon on paper. 28 pages. 32 x 20 cm

Joseph Schweikhart was the Schweikhart brother's great-grandfather, born in 1833. The sketchbook, dated 1841, with drawings made by Joseph as a child, around 8 or 9 years of age (as indicated by a later annotation inside), would be of little interest were it not for the significance that this series of school drawings of rural life in Germany in the first half of the 19th century acquire in the context of the *Nueva Germania colony*. Found at the Schweikhart house in Paraguay, it appears in *Lamaland II. Totentanz*.

3. Automaton (c. 1920)

Painted tin and metal. H 4 x L 10 x D 7 cm

German mechanical beetle appearing in *Lamaland III. Paradies*.

4. Golem figures and their beds (2019)

Modeled clay / nailed wood

Pair of Golem figures and their wooden beds, all modeled and built by the Schweikhart brothers in *Lamaland III. Paradies*.

5. Der Struwelpeter. Ein lustiges Kartenspiel für kleine Leute (sent 1800-tal)

Printed cardboard, 36 pieces. 9 x 6 cm cards

German card game based on the famous pedagogical children's book first published in 1845 by the psychiatrist Heinrich Hoffmann. It appears in *Lamaland III. Paradies*.

6. Dr. Beyer. Das Geschlechtsleben der Menschen. Sexuallehre von Mann und Weib. Frankfurt am Süd: Merkur Verlag. (N.d, c. 1900).

Manual for sexual education found at the Schweikhart house in Paraguay.

7. The monkey Sapho from California holding a rabbit (1906)

Albumen silver print photograph mounted on cardboard

Appearing in *Lamaland III. Paradies*.

8. Piece of monkey fur

Found at the Schweikhart house in Paraguay and appearing in *Lamaland III. Paradies*.

9. Page –corresponding to German words beginning with «LAM», as «LAMA»– torn from the Brockhaus encyclopedia. Originally in Brockhaus. Handbuch des Wissens in vier Bänden. Leipzig: F.A. Brockhaus, (1923) 24.5 x 14.5 cm.

The sheet appears in *Lamaland III. Paradies*.

10. Two book cut-outs. Early 20th century.

Found at the Schweikhart house in Paraguay. They appear in *Lamaland III. Paradies*.

11. Schwarzerpeter (c.1940)

Printed cardboard. 31 pieces. 11.5 x 7.5 cm cards

German card game appearing in *Lamaland I. Satan* and *Lamaland II. Totentanz*.

12. Bernhard Förster. Deutsche Colonien in dem oberen Laplata-Gebiete mit besonderer Berücksichtigung von Paraguay. Ergebnisse eingehender Prüfungen, praktischer Arbeiten und Reisen, 1883-1885.

Leipzig: Verlag von Gustav Fock, 1886.

Bernhard Förster's (Elisabeth Nietzsche's husband) self-published promotional book of the *Nueva Germania colony*.

FLOOR 4A

13. Elisabeth Förster-Nietzsche, ed. *Der Wille zur Macht*. Stuttgart: Alfred Kröner Verlag, 1964.

The book, found at the Schweikhart house in 2011, appears in the documentary film *Der Wille zur Macht*.

14. Magic lantern glass slides. Late 19th century

Painted glass. 6 x 20 cm

Appearing in *Lamaland III. Paradies*.

15. Elisabeth Förster-Nietzsche, *Elisabeth. Das Leben Friedrich Nietzsche's. Erster Band*. Leipzig: C.G. Nauman (1895).

Deluxe edition of Elisabeth Förster-Nietzsche's 2-volume (in 3) biography of Nietzsche.

16. Elisabeth Förster-Nietzsche. *Das Leben Friedrich Nietzsche's. Zweiter Band. Zweite Abteilung*. Leipzig: C.G. Nauman (1904).

17. Meerschaum pipe (sent 1800-tal)

Meerschaum stone, horn, wood, metal

German tobacco pipe shaped as a skull appearing in *Lamaland III. Paradies*.

18. Wooden pipe (tidigt 1900-tal)

Wood

German tobacco pipe shaped as a skull appearing in *Lamaland III. Paradies*.

19. String of bells

Tin and cord

Used in *Lamaland III. Paradies*.

20. Portrait of an old man (c. 1865)

Silver print over metal plate

German daguerrotype appearing in *Lamaland III. Paradies*.

21. Leahy & Wallis, photographers

Portrait of a young one-eyed man (1885)

Tinted silver print mounted on cardboard.

Miniature photograph appearing in *Lamaland III. Paradies*.

22. Matchbox appearing in *Lamaland III. Paradies*.

23. Sound toy (bird tweet) appearing in *Lamaland III. Paradies*.

24. Magic lantern and glass slide (sent 1800-tal)

Tin, brass / painted glass

German glass-slide projector appearing in *Lamaland III. Paradies*.

25. Folding meter found at *Havremagasitet Art Center*.

A very similar item appears in *Lamaland I. Satan*.

26. Eberhard Fritsch, ed. *Der Weg. Buenos Aires, 1949.*

Magazine published by Germans emigrated in Argentina who pretended to revive Nazism in South America after the War. Found at the Schweikhart house in Paraguay. The «Cantinflas» cartoon (a famous comical character in Mexican culture) on page 833 appears in *Lamaland III. Paradies.*

27. Elisabeth Förster-Nietzsche *Das Leben Friedrich Nietzsches*. Zweiter Band. Erste Abteilung. Leipzig: C.G. Nauman, 1897.

28. Adolf Fischer Notebook (c. 1940)

Pencil on paper. 24 pages.

Adolf Fischer was the younger sibling of the Schweikhart brother's mother. He grew up at the Schweikhart house and died as a child, poisoned by water, at the age of 13. In many of the illustrations, it is evident that Adolf Fischer belonged to the first generation of Neo-German children indoctrinated in Nazism. The notebook, found at the Schweikhart house in Paraguay, appears in *Lamaland III. Paradies.*



THE MONKEY SAPHO FROM CALIFORNIA HOLDING A RABBIT (1906)
APPEARS IN LAMALAND III. PARADIES.

30 MAJ – 20 SEPTEMBER 2026

CHANGING RIDERS

DESIREE BERGSTRÖM

HAVRE
MAGASINET

CHANGING RIDERS

**EMBRACE, 2023
REED, ETCHING, WOOD**

**SHELTER, 2023
REED, ETCHING, STEEL**

**CROSSING, 2023
REED, FLAX, STONE**

**RESTING, 2024
ACRYLIC, PAPER, ETCHING
ON MDF**

**CHANGING RIDERS, 2024
ETCHING, TEXTILE, ACRYLIC
ON MDF**

**WAVES, 2026
ETCHING, TEXTILE, COPPER
4 PARTS**

**EYE TO SEE, 2025
ETCHING, WOOD, WIRE**

**VESSEL, 2025
ETCHING, WIRE ON BOARD**

**HANDS
DRYPOINT ON MDF**

DESIREE BERGSTRÖM

Desiree Bergström's art is rooted in printmaking. She works with etchings, drypoint, and collography. She prints each individual sheet by hand and then combines it with other materials to create a larger physical surface and a new form. These materials may include recycled items such as wood, textiles, and metal. It is a playful and exciting process that inspires her to explore new and unexpected forms.

In her works, Bergström seeks an aesthetic expression that allows for multiple layers and openings for reflection. The circular form often recurs in her images, both for its simple beauty and for the symbolic value it holds in many cultures.

Water and vegetation are recurring themes. In the exhibition *Changing Riders*, Bergström has used three works in reed leaves as a backdrop for the other works in printmaking and textiles, to highlight a shifting dialogue between darkness, light, and form. Life as open or quietly hidden. A game of hide-and-seek within ourselves with open questions. Without rain, no water; without water, no life.

Desiree Bergström (b. 1962, Luleå) has previously lived in both Umeå and Västerås and has been based in Luleå since 2002, with a studio in the Kronan district.

She has had several solo exhibitions, most recently *Eye in the Sky* at Galleri Grafiska Sällskapet in Stockholm in 2025.

She is represented by Luleå University of Technology—the regions of Norrbotten, Västerbotten, Jämtland, Östergötland, and V Götaland—Meta Corporation, Apoteket AB, Länsförsäkringar, the Church of Sweden, and numerous other municipalities and art associations.

30 MAJ – 20 SEPTEMBER 2026

AKTIONSAARKIVET 2007–2026

KANSLIBYRÅN

PER-ARNE STRÄNG & JOHN HUNTINGTON

HAVRE
MAGASINET

KANSLIBYRÅN

The Kanslibyrån's work consists of a wide range of actions, experiments, and objects that deliberately emphasize the irrational, shift our perspective on everyday life, and open up the possibility of moving beyond the predefined boxes and categories that govern our existence. The agency presents examples of a slow and small-scale resistance to an unsustainable, production-oriented paradigm in which we have all become far too comfortable. Kanslibyrån takes familiar and recognizable phenomena as its starting point, then carefully reimagines them to imbue them with absurd undertones and alternative meanings, in repeated attempts to infuse everyday situations and objects with an energy that is human rather than mechanical.

Kanslibyrån consists of **Per-Arne Sträng** (b. 1976) and **John Huntington** (b. 1981). For more information, visit: www.kanslibyran.se

**AKTIONSARKIVET
2007–2026
PERFORMANCE /
40 PHOTOGRAPHS**

Aktionsarkivet 2007–2026 (The Archive of Actions) is *Kanslibyrån's* most extensive project, a series of artworks that began when the agency was founded nearly twenty years ago. Today, the archive consists of 764 artistic actions performed primarily in public spaces, documented through photography.

**ACTION NO. 739: TURNING
PAPERS, 2026
PERFORMANCE 60:00 MIN /
VIDEO 01:37 MIN (LOOP)**

Everyday life consists of choices. Often these choices are semi-automatic processes, where we choose clothes, shop for food, commute to work, or scroll through apps or TV shows. But every situation holds the possibility to choose freely, to carry out actions in entirely different, alternative, or untested ways. These choices possess political potential—an underlying force that allows the fixed rhythm of daily life to be broken at any moment and take a new direction.

**ACTION NO. 467:
TRY TO STAND ON YOUR
HEAD, 2017
PERFORMANCE /
VIDEO 01:41 MIN (LOOP)**

With the *Aktionsarkivet*, *Kanslibyrån* seeks to capture this potential and highlight the responsibility we all have for our surroundings. The project is a struggle against the regulations, normative structures, ingrained patterns, and mental cages that limit us. The agency highlights the irrational as a driving force and argues that all actions matter and all situations hold the potential to critique society.

**ACTION NO. 411: TAKE
TURNS CARRYING EACH
OTHER, 2016
PERFORMANCE / VIDEO
01:29 MIN (LOOP)**

**THE VISIONARY
ARCHIVE, 2017
TEXT BASED WORK,
ARCHIVE BOX**

FLOOR 3A

30 MAJ – 20 SEPTEMBER 2026

MISS UNIVERSUM *CATTI BRANDELIUS*

HAVRE
MAGASINET

CATTI BRANDELIUS

Catti Brandelius (born in 1971 in Gävle) is an artist and musician. She studied at Konstfack from 1997 to 2000 and at the Royal Institute of Art from 2007 to 2009. At the Royal Institute of Art, she was a special student under the then-dean Marie-Louise Ekman and a student in the graphic arts department.

Photography was her first medium, but today she works with various forms of expression such as drawing, video, pop music, silkscreen, poetry, and performing arts. She was the founder and a member of the pop band Doktor Kosmos from 1991 to 2001 under the alias *Miss Universum*. Over the years, Brandelius has used several different aliases, such as *Profesora*, *Evert Taube*, and *Elitakrobaten*. She uses stereotypes and constructs new personas that are themselves stereotypes, but at the same time tries to compromise with and alter them to get both herself and others to see the world from new perspectives.

Brandelius presents her work on various types of stages and in various venues—from galleries, museums, and libraries to theaters, music festivals, and radio. In her latest film, Brandelius tackles contemporary Western exercise mania and competitive fitness obsession from a feminist working-class perspective.

**EN VANLIG DAG (1996)
VIDEO 05:14 MIN**

En vanlig dag (A Normal Day) is a video work in which *Catti Brandelius* introduces her alter ego, *Miss Universe*. The film takes place in her own apartment, where servants—or perhaps personal assistants—comb her hair, wash her, clean, and attend to their mistress.

**PUBLIC SERVICE (1999)
VIDEO 14:47 MIN**

In the film *Public Service*, we see highlights from *Miss Universe*'s performance at Moderna Museet, where she acts as an art guide. Wearing a tiara and in the role of the self-proclaimed *Miss Universe*, *Catti Brandelius* turns a series of preconceptions and preconceived notions upside down.

**PÅ TUNNELBANAN (2001)
VIDEO 04:10 MIN**

In *På tunnelbanan* (On the Subway), *Miss Universe* encounters passengers from different places and social classes. The film explores prejudice and how people are judged based on coded markers.

**SHOPAHOLIC (2004)
VIDEO 03:19 MIN**

Music video for the song *Shopaholic* from the debut album *Selfelected* (Nos Records, 2003) by *Catti Brandelius*, also known as *Miss Universum*. The lyrics deal with consumerism and how shopping can easily become an addiction. Capitalist society turns its citizens into shopaholics.

FLOOR 3B

30 MAJ – 20 SEPTEMBER 2026

KOJAN

EN FREDAD PLATS

LUDWIG ROSENGREN

HAVRE
MAGASINET

KOJAN – EN FREDAD PLATS

"I wish every child a hideout. Far away from the horrors of the adult world". —Ludwig Rosengren

KOJAN, 2026
SPATIAL INSTALLTION

According to *Save the Children's* annual report *Stop the War on Children*, one in five children worldwide lives in a war zone. Over the past 15 years, the number of children living in conflict zones has increased by 60 percent, while the number of serious crimes against children has risen by a staggering 373 percent. Wars are thus not only becoming more frequent—they are also becoming more dangerous and deadly for children.

HALLTAVLA, 2026
EMBROIDERED TAPESTRY,
SHOE RACK

Reports document attacks on churches, schools, and hospitals. Places that were once considered safe havens for children are becoming increasingly rare.

TOM BÅT, 2026
WEAVE FROM OLD RUGS

FEMHUNDRATJUGO
MILJONER, 2026
A BOARD WITH 520 HAND-
SEWN CIRCLES

At *KOJAN*, there is the artwork *FIVE HUNDRED AND TWENTY MILLION*, consisting of 520 hand-sewn circles. Each circle represents one million children living in war.

SKA VI LÅTSAS LITE?,
2026
CLOSET, COSTUMES

520 million children.
It is impossible to comprehend.
It should'nt be possible to comprehend.

KOJAN is intended as a sanctuary—a place that shuts out the outside world, protects and envelops, but also inspires play. The work *Ska vi låtsas lite?* (Let's pretend a little) is a wardrobe adapted to children's sizes. Here, Rosengren encourages visitors to dress up and step into different roles and worlds.

23 EXPLOSIONER, 2026
COTTON SHEETS, RUST

With the help of preschoolers in Boden, *KOJAN* was created for all the children who visit it. But also for all the children who cannot. For the Palestinian children, the Nigerian and Somali children. The children in Congo-Kinshasa. In Sudan, Iran, Yemen, and South Sudan. For the Ukrainian, Ethiopian, and Syrian children. And for the children caught up in any of the more than 120 conflicts currently raging around the world.

In 2024 alone, approximately 8,280 children were killed or injured by explosive weapons—that's 23 children every day. Many of those who survive are left with permanent disabilities, resulting in lifelong physical and psychological consequences. (UNICEF).

The statistics will be updated when a new report is published in August 2026.

LUDWIG ROSENGREN

Ludwig Rosengren recently graduated from the Interdisciplinary Stage Production program at Luleå University of Technology (ETKS). They work in a non-conventional, creative manner, drawing on choreographic and sensory elements, and move freely between different styles, techniques, and disciplines within the performing arts, storytelling, and craftsmanship. In Rosengren's artwork, playfulness is a central concept, with exploration taking place through the use of found materials—textiles with a history and a past.

Many thanks to *Prästholmsskolan* and *Fria Emilia* in the municipality of Boden.

30 MAJ – 20 SEPTEMBER 2026

VERY ALTERNATIVE FASHION WEEK LOL STUDIO

LINNEA ROSENQVIST & LINNEA M.F. LARSSON



DREAMFACTORY.SAMARBETET.ORG

HAVRE
MAGASINET

instruktioner,

*... ett par 99 från klädställning
... en symbol på*

**VERY ALTERNATIVE
FASHION WEEK, 2026**

**SPATIAL INSTALLATION,
STAGED SETTING (BANNER,
CLOTHING, RUNWAY,
BACKDROP,
DOCUMENTATION,
BOOK CORNER)**

Very Alternativ Fashion Week (VAFW) is a creative workshop where visitors are invited to play. The room features materials from VAFW, which took place in Uddebo in the fall of 2025, when *LoL Studio* decided to occupy the long-defunct knitwear factory Eiser AB.

In the workshop at *Havremagasinet Art Space*, you'll find clothing, instructions, and symbols to use in solidarity with textile workers. There are reportage books by journalist *Gunilla Ander* and films by *Jesper Nordahl*, who has lived in Sri Lanka. You'll also find images from a performance by artist and choreographer *Benedikte Esperri* from the opening of VAFW 2025 in Uddebo.

LoL Studio has utilized the *Drömfabriken platform—the second weaving workshop*—which has brought them together with artists, activists, and writers in a strong yet fragile connection to the textile industry in Sri Lanka's Free Trade Zones.

We know that the textile workers and activists are oppressed and in great need of money. What we, as poor artists, can offer is a space to draw attention to their cause.

<https://dreamfactory.samarbetet.org/>

CREATIVE INSTRUCTIONS

1. Take a garment from the rack
2. Choose one of the symbols in solidarity with textile workers
3. Paint, embroider, or appliqué the symbol onto the garment
4. Take a photo of yourself against the backdrop, post it, and tag the photo with #VAFW2026
5. Hang up the garment or take it home with you

LOL STUDIO

LoL Studio brings together forty years of artistic practice and a shared obsession with clothing and power dynamics. The artist duo explores the possibility of breaking free within the contexts of fashion, art, and individualism.

LoL Studio is *Linnéa M. F. Larsson* and *Linnea Rosenqvist*.

**VERY ALTERNATIVE FASHION
WEEK, 2026
FANZINE**

Documentation from VAFW in Uddebo 2025, Wärenstam Art Hall in Borås, Finnekumla Dance & Art Stage, and the Rian Design Museum in Falkenberg. This section also includes information about *Drömfabriken 2020*, when our collaboration with Sri Lanka began.

FLOOR 2A

**PATCHWORK OF
RESISTANCE, 2025
SYMBOLS ON PAPER
3.0 X 0.6 M**

”Symbols on paper - The stitched hand, the mended needle, the infinite thread.”.

In 2025, *Ayomi Jayanthi*, a human rights advisor and activist for textile workers in Sri Lanka, contributed to *Drömfabriken*'s publication with illustrated symbols and a title. Jayanthi is close to *Padmini Weerasuriya* from *The Women's Centre* and *Anton Marcus* from the *Free Trade Zones & General Services Employees Union*—more about them and their work can be found in the fanzine. The symbols are now also part of the *VAFW* framework, where visitors are encouraged to use them in their creations. This fosters a dialogue in which *LoL Studio* and all participants offer their own interpretations of the symbols.

**FASHION VIDEOLECTURE
2005–2026
VIDEO 25:19 MIN
BY JESPER NORDAHL**

Interviews and footage with activists, textile workers, lawyers and others in Sri Lanka. Addressing social and political issues connected to the textile industry and its resistance for social change. With *Padmini Weerasuriya*, Executive Director, *Women's Centre* (Ekala, Sri Lanka) and *The Women's Centre Choir*, *Nimalka Fernando*, attorney at law and feminist activist (Sri Lanka), *Anton Marcus*, Joint secretary, *Free Trade Zones & General Services Employees Union* (Sri Lanka), *Anomaa Rajakaruna*, poet and film director (Sri Lanka).

**THE WOMEN'S CENTRE CHOIR
2024
VIDEO 06:08 MIN
BY JESPER NORDAHL**

Jesper Nordahl in collaboration with *The Women's Centre Choir* as part of the exhibition *Total Landscaping* at the Museum of Modern and Contemporary Art in Colombo Sri Lanka Oct. 2024. *The Women's Centre* is located in Ekala, north of Colombo, close to the international airport and *Katunayake Free Trade Zone* in Sri Lanka. The center is working for women's right in the free trade zones, textile industry and society.

**UNTITLED (AN INTERVIEW
WITH NIMALKA FERNANDO)
2014, UTRAG FRÅN
VIDEO 07:34 MIN
BY JESPER NORDAHL**

Nimalka Fernando is a lawyer and feminist activist in Colombo, Sri Lanka. The video was filmed in Colombo in October 2011. It is part of the *Kotmale FTZ* project.



**VERY ALTERNATIVE FASHION WEEK, 2025, UDDEBO.
DOKUMENTATION, LOL STUDIO.**

THINK ABOUT THE ENVIRONMENT:

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our upcoming events on our website!**