
Aktion Taxingeplan: We are moving outdoors!
Bella Rune: Tensta's Magical Wormholes
**Kvinnors byggforum: Avlu via Ays Alayat, Vilde Stampe
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Ângela Ferreira: Talk Tower for Forough Farrokhzad
12.6–20.8 2021

Norra Sidan

Tensta konsthall

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Cecilia Widenheim on Aktion Taxingeplan

For the summer of 2021, we are moving out to Taxingeplan, the square outside Tensta konsthall. Actually, it's not really a square and most people probably think of it as a back area. At the same time, it is the front side of Tensta konsthall, where we occasionally organise activities for children and where various craft sessions take place in the summer. For a long time Taxingeplan has appeared as a messy parking lot for loading and unloading goods to and from Tensta centrum, but now the big wooden stairs are renovated and during the spring the square has been newly paved.

This last year we have been reminded about how extremely important our public rooms are and how precious the right to move around freely in a society is for us. Also, we have been fighting against the consequences of physical distancing, which doesn't have to be the same thing as social distancing. What happens when libraries, culture

houses, museums and art institutions are forced to close? And what happens when people are separated from each other for a longer time period and groups that usually meet must find new ways to stay in touch?

In order to get to know more ways in which Taxingeplan could be activated, and how this square could become a meeting place, we have reached out to the organisation Kvinnors byggforum, Women's Building Forum, and the artist Bella Rune. The society Kvinnors byggforum was started 40 years ago by a group of architects with the purpose of highlighting women's knowledge and ideas concerning living conditions, to create a platform for women within the construction field, and to share experiences in working in a male-dominated profession. Today, all women, non-binary and trans persons who are interested in how our housing environment is planned, created and administered, can become members.

The conversations we've had with Kvinnors byggforum have covered a number of themes that have touched the interface between the private and the public and that specifically affect women's experiences. The idea of the avlu, a Turkish term synonymous with 'inner courtyard', soon emerged as central to the cooperation around the configuration of the Tensta square. The avlu is a place that exists in between the home and the street and it works as a passage between the private and the public sphere. Here you cook, guests are greeted, you hear

passers-by speaking while the laundry and vegetables dry on cords above. With the avlu, or the courtyard, as an inspiration, the team from Kvinnors byggforum have chosen to create a place in the shade where you can meet, rest, and just be.

In Bella Rune's project, Tensta's Magical Wormholes, portals to other worlds are opening, as well as to other ways of viewing reality. And since Taxingeplan is a cosmopolitan place where many languages are spoken and where there are experiences from all over the world, the possibilities to connect are dizzyingly distant. According to the artist, they might even be intergalactic. And, as often in the practice of Bella Rune, there's a clear link between the digital and textile, between virtual reality and craft. With Bella Rune's vessels, in the form of AR-applications and gondola-resembling, hand-knitted hammocks, you can seamlessly switch between the private and the public.

During the preparations for this summer's activities, our local community network has been highly important for us, not the least within Platssamverkan Tensta, (Neighborhood cooperating Tensta) a team consisting of different participants in the neighbourhood who have been in dialogue with the municipality and the civil society in order to form a common structure to activate the streets and the squares in Tensta during the summer. One example that Tensta konsthall has initiated in this context is Art Fridays for children and

young people, which will take place at Taxingeplan in collaboration with TechTensta and Kulturskolan, along with try-out-craft under the guidance of Hemslöjden i Stockholms Län and cultivation workshops.

Also, we will initiate a new podcast Playground, Living Space and Green Lungs, a series of conversations about the space between our houses then and now, that continues the work that makes women artists, designers and architects visible to a broader audience. The podcast aims to shed light on and discuss some women pioneers from today's perspective in dialogue with contemporary artists, architects and various groups of visitors, but also to take a closer look at a number of "passages" from and to various spots, with Taxingeplan as the starting point. The series of conversations partly turns towards women architects who have had a particular interest in modern housing from early on, specifically those apartment buildings constructed after World War II, to solve the growing need for housing and also ideas about how common space between the buildings, and the landscape itself, could be formed in order to create a pleasant environment to move around in. Ideas that lately have become more hidden in the shade. The podcast will continue throughout the summer and develop along the way depending on new meetings and events.

In conjunction with the opening in June, we will hold a three-day conference - Passage Projects 11-13.6 - in the form

of a series of activities, workshops, walks and conversations that deepen some of the issues that Tensta konsthall has followed for several years. The conference deals with thoughts on presence and local history, and is also about developing methods on how one can augment knowledge in collaboration with artists, architects, scholars and local initiatives. The participants in the Language Café and Women's Café, along with the course Art Mediators for Change that has been going on during this spring, will function as hosts for many of the activities and conversations. The conference is part of the EU-project 4C:s From Conflict to Conviviality through Creativity and Culture that started in 2017 and is realised in collaboration with Tensta konsthall, SAVVY Contemporary, Berlin, Royal College of Art, London, Fundació Antoni Tàpies, Barcelona, Vilnius Academy of Arts, Museet for Samtidskunst, Roskilde and ENSAD in Paris.

During the summer we will also present a work by Ângela Ferreira, her work Talk Tower for Forough Farrokhzad (2020), a sculptural installation in the form of a radio tower as a homage to the Iranian-born poet Forough Farrokhzad (1934–67). Forough Farrokhzad has continued to fascinate new generations of readers and her works keep on being published in new translations in different languages. Talk Tower is a part of a number of works by Ferreira that aims to highlight poetry as a guiding force for resistance and change. Her works carry forward and

empower women protagonists and their voices. Here we meet the South African poet Ingrid Jonker, the singer Miriam Makeba, and the philosopher and activist Ângela Davis, who, along with Forough Farrokhzad, have all articulated a strong resistance in an environment intoxicated by racism, censorship, apartheid and various forms of misogyny. We are deeply grateful to Luísa Santos and Ana Fabíola Maurício at Universidade Católica Portuguesa for their work with Talk Tower for Forough Farrokhzad by Ângela Ferreira, realised within the project 4Cs From Conflict to Conviviality through Creativity and Culture – Mediation Lab financed by EU Creative Europe. A big thank you to Namdar Nasser, translator and the publisher Modernista.

Avlu

Women's Building Forum (Kvinnors byggforum) via Ays Alayat, Vilde Stampe and Martina Garreta Cano
Shadow structure, produced during a two day workshop together with the Women's Café

Ays Alayat, city planner, artist and former head of the board; Vilde Stampe, interior designer and former member of the board; Martina Garreta Cano, architect, city planner and former member of the board.

Kvinnors byggforum is a nation wide organization for women, non-binary and trans persons within the building sector. 'Men build, women dwell'. As a reaction against this statement, the organization was founded about forty years ago. Also, this quote is the first words in the book *Bygga på kvinnors kunskap* (Building on Women's knowledge), written by Annika Schéele and Barbro Larson in 2004, twenty years after the founding. Today, we stand at the crossroad between either keeping this concept formulated as it was forty years ago, or renewing the question in order to problematize this systemic inequality that still determines the building sector today. It's about gender, yes, but it's also about gender transgressing identities or expressions, ethnic belonging, religion and other beliefs, disability, sexual preference and age. With intersectional perspectives, Kvinnors byggforum sheds light on issues around equal and fair building in Sweden.

Conversation between Kvinnors

byggforum and Tensta konsthall

Could you describe your project at Taxingeplan?

For Taxingeplan we have created a shadow structure which plays with the Turkish concept of 'avlu', a private outdoor room or courtyard that is often used to share meals, let kids play under surveillance, dry laundry and fruits or hang out in bigger constellations. Activities that need more space than the interior allows. The shadow that covers the square, caused by flapping triple triple extra large clothes, t-shirts, pants, skirts and fabrics hanging on long clotheslines, all connect Tensta konsthall and Taxingeplan, giving shelter against the sun's heat and becoming a place to experience collectivity. Within this zone, feeling safe is not the same as security polls and police presence. Instead, the shade can offer a pause from the four walls of one's home, from solitude and isolation. It represents coolness and rest, but also 'that other, that can't fit in in the open, but stays in the shade. The private, the fantasy stimulating and something that resists and opposes. To us, the shadow is a symbol for shelter, intimacy and for the work that is needed to make a home – a work that is often done by women. The clothes have been sewn in a collective process by us, together with Tensta konsthall's Women's Café. The clotheslines could become a recurring feature whose appearance can vary over time.

You, with your architect eyes, how do you perceive Taxingeplan?

Many of the façades enclosing the square lack entrances and windows,

which makes the space appear as a back side. And since there are no windows, it's a hidden place, something that makes it feel private and relaxed, but also lonely and abandoned. You can't see what's going on inside any of the buildings except Tensta konsthall, a building that gives this spot an identity and therefore, with its activities, can transform the area into a site through presence and care. Along the process, we have thought a lot about this place's climate and materials. There's a lot of concrete and asphalt, without anything that can cool, which accumulates sunlight and which makes it very hot. Of course, this can be good on a chilly summer day, but it can also make it hard to stay here during the warmest days. Many people pass through Taxingeplan without stopping and this is why we have chosen to create a place where you can stay for a longer time.

Working with Avlu as an idea, what qualities have you looked for and could you explain the word a bit further? Our starting point has been to create a protective place to be in during the summer of 2021, when Covid-19 still prevents us from meeting indoors. In order to succeed in this, we wished to be able to offer different forms of activities such as cultivating, seats in the shade and possibilities to take part in the decoration of the square. Avlu is a Turkish term in architecture meaning courtyard. This word exists in many Middle Eastern languages and is identified by its semi-public character. With the term avlu, we want to refer

to, and invite into, a more private room that encourages the visitor to stay here. Through the act of embracing Taxingeplan in waving fabrics and super large clothes, reminding of a home and all the care needed to make a home, we wish to give a feeling of togetherness.

Personally, why are you engaged in Kvinnors byggforum?

Ays Alayat: 'I'm engaged in Kvinnors byggforum because the organization is Sweden's only organization that works for a more equal and heterogenous building sector from a norm-critical and intersectional perspective.'

Martina Garreta Cano: 'The mission in my engagement with Kvinnors byggforum is to contribute with my own experience and professional knowledge about how to create meaningful projects which build inclusive places.'

Vilde Stampe: 'I work for Kvinnors byggforum because I believe representation of women, non-binary and trans persons with different backgrounds within the building sector is important. Forty years after the organizations was founded, our perspectives aren't present in the public spaces in our cities.'

Tensta's Magical Wormholes
Bella Rune
Students from Konstfack Textile/
Craft Master
The Women's Café
Hand-knotted hammocks
Mobile app

What could hand-knotted hammocks and mobile phones have in common? First of all, the textile objects, dyed clothes with various textures and irregularities, are things that we deal with physically. Also, they are reminiscent of a stationary vehicle to lay down in, on the summer square outside Tensta konsthall. Just relax and read your own book, or grab one from the boxes, or bring out your mobile phone. Through our cell phones we find ourselves at the interface between something private, with our thoughts and networks, and in the midst of a public space. We are both still and at the same time we travel freely in our minds. Together with participants from the Tensta konsthall, Women's café and students from Konstfack's Master Programme, the artist Bella Rune has produced a number of somewhat oddly looking outdoor furniture for Taxingeplan for this summer's visitors to enjoy. The language of textile, its history, messages and working processes are all in focus in the works of Bella Rune. You could say that first and foremost, she is interested in how we communicate, organise and gather around textile and digital worlds, regardless of if it's for covering our bodies, dressing

up, or if it's to produce something in a collective act or to promote a slogan in a demonstration. Also, textile is something that has united people all over the world and that has been a crucial part of trade between countries and continents. Patterns and fabrics have travelled, been objects of admiration and re-interpretation. While having been a part of commercial interests, they have also been the source of new routes and meeting opportunities. With the mobile app, Konsekvensanalys, mysterious and fanciful things can occur at familiar spots. Direct the screen against Taxingeplan and you'll see for yourself! AR, Augmented Reality, makes us see and imagine something else; an opportunity emerges, like a wormhole.

Bella Rune (BR) in conversation with
Hanna Nordell (HN) and Paulina
Sokolow (PS)

PS: Could you describe what the visitor sees when arriving in Taxingeplan?

BR: The whole idea of working with Taxingeplan is to imagine this area as a map, maybe a world map or even bigger than that! That, in one way or another, there is a possibility to open up wormholes or different portals to other places that can be connected to Tensta. It could be through people, objects, or technology that things connect and make things together in different ways. These portals, or world maps, are about travelling, and

to be able to travel you need a vessel. There are two sorts of vessels that we will use in our art play at Taxingeplan. These are the gondola-resembling hammocks, which can be connected to the architecture in Tensta with its Venice-inspired arched bridges. The hammocks are something that we have produced together. In them, we can lie and hold our other vessel, which are our mobiles. Gondola-hammocks and mobile phone vessels.

HN: Which specific qualities at Taxingeplan have been your starting points?

BR: Maybe Taxingeplan is not the spot to fall in love with at first sight. Rather, it is interesting because of what's there and around it: for instance, Tensta konsthall, the metro, the parking garage and the apartment blocks. But also the way it connects to other contexts and places. Taxingeplan is like the spider in the web. Over or through Taxingeplan, it's all about people who have connections to all of Stockholm, to the world, or maybe even intergalactic space?

HN: Occasionally, there's a tendency to talk about the public space as a living room. Any thoughts about that?

BR: In some municipal visions for new areas, you frequently see people sunbathing and relaxing in some sort of cosiness. That's not really the case in most people's experiences of how they move from one point to another. In my opinion, instead, there's a

leakage. People, with our clothes, our bodies, our phones, are like secrets. We move through the city and we cause friction on surfaces where contact happens. It's about pausing for a second, to wait a little. No, it's not about a living room, it's about leaking out of yourself a little and sharing something.

HN: In what way do you think that phones can amplify these relations and reactions?

BR: The mobile phone's relation to this is that it becomes a sort of vehicle that transports you between the private and the public in a number of ways. Because you can feel safe taking out your phone when feeling stressed. Just as our clothes make us feel secure and are a kind of leakage of negotiations with the outer world, the mobile phone does that too. I'm not interested in the escapist side of it but the everyday, bumpy surface. It is similar to a lucid dream, a kind of amplifier that might be connected to our need for everyday magic and to remind ourselves about the central role of the human in this process. It is human beings who experience the magic, and not the technology. The technology is only programmed.

PS: Which points of contact do you find between the digital and the textile?

BR: Just like AR, textile is something that amplifies reality. Flags sway, our clothes move. They are like

emotional amplifiers, something that sharpens the now. AR, Augmented Reality, works in a similar way. I am interested in these interfaces: the surface of the sweater and the flat surface of the mobile screen both include something much bigger, where subtle, fine-meshed understandings and connections are made and where we caress these surfaces to induce magic in various ways. Trivial things that are also magic.

HN: How do you understand the relation between the collective and the digital?

BR: You mustn't speak on your phone while driving because this means you are in two places at the same time. It's a problem if you drive a lorry, but it's also great that we can accommodate being in two different places at the same time, and this is precisely what the digital becomes a tool for. We can, as a body or an avatar, exist in many places simultaneously. Also, I strongly believe in the idea that the digital, or internet, stresses what we already know about people: that we love to share things. It's such a strong impulse. The first copyright villains weren't those who stole music, as we might think, but it was those sharing copyright-protected knitting patterns. That is such a funny thing to think about, that people are so keen to share things despite there being no profit in it. You just think: "This knitting pattern is so terrific, I

need to share it!"

PS: In this project you have cooperated with your students from Konstfack. How come?

BR: During the pandemic, I became more interested in finding methods to create together. I have been thinking a lot about art education in this context. For instance, why is it that artistic research is so often individual? Could you find other tools to do research collectively? Can you make the making and the talking leak in both directions in a process?

PS: What qualities are there in the methods of craft that are worth looking closer into, according to you?

BR: During my time as a professor I have taught at a crafts department. For me, as an artist with my own studio entering into a crafts department where you work side-by-side, with all its implications, everything became very different. For instance, working beside each other and always having people observing your process, interfering. Sewing circles is another example of such a practice. Doing things together, building railway tracks, weaving carpets. What will happen when we find a common rhythm together? Maybe it's those possibilities that I see in doing things together.

PS: You mentioned rhythm. Could you expand on that a little?

BR: Often when you work together you have verbal instructions, but there are also situations when you show something or just do it. You fall into each other's speech, but materially. This is a way to do things without having to go via language. For instance, when it comes to manufacturing Persian rugs, there are traditions where songs are patterns that you literally sing. The connection between rhythm, music and pattern is also something that we wanted to look into deeper at Taxingeplan in collaboration with the Women's Café. And we tried to recycle textiles. Together with the students we collected fabrics that we dyed directly in the square. As some kind of ritual dip in the pot. We talked about using turmeric and indigo, such pigments that have existed for a long time and have travelled all over the world.

HN: Patterns, clothes, songs and AR-hidden messages are things that I associate with different forms of political protest. What do you think about that?

BR: Those are surfaces that truly inspire me. For instance, I have worked with textiles from Russia, a sort of propaganda textile from the last century that can be used in different ways. I am interested in those moments when things have occurred in a revolutionary spirit, where there has been a belief in utopias or that something could actually be changed or happen. Maybe this can be found in the structure of both the textile and

the digital: that you need to decide to activate. There's nothing that continues to exist passively by pushing a button. You must constantly decide to activate it, again and again.

Bella Rune works with sculpture, performative elements and experimentations in different materials and techniques. In the ongoing project *Konsekvensanalys*, she investigates the interface between physical reality and AR, a virtual and augmented reality. The project has been shown in Stadsskogen, Uppsala (2015); Konstmuseet i Norr, Kiruna, (2016); Tensta konsthall (2018) and Garage Museum of Contemporary Art, Moscow, (2018). Bella Rune has produced a number of site-specific permanent commissions, such as "Bella Runes Portal", Västerås, "Konsekvensanalys for the boardroom at Stockholm School of Economics (2018). Together with Helena Selder, she conducted the research project *Textile Subtexts* that was shown at Marabouparken (2016) and at Malmö Konstmuseum (2017). Bella Rune studied at Chelsea College of Art in London and at Beckman School of Design in Stockholm. Bella Rune is a professor at Konstfack.

Talk Tower For Forough Farrokhzad, 2020

Ângela Ferreira

PVC, iron, aluminium, electric installation, amplifier, megaphones, 12 drawings, sound: Forough Farrokhzad – Tavalodi Digar; 4:17; loop

Ângela Ferreira's works often find a departure point in historical episodes bearing ties with modernism and its association with collapses and traumas of colonialism. *Talk Tower for Forough Farrokhzad (2020)* sets out from a series of towers which the artist initiated in 2008 in order to articulate her concerns with the material consequences of modernism and to understand how these forms evolve and transform in accordance with their political, geographical, and cultural context. The place of departure for the series of towers is Gustav Klutss's multimedia kiosks in the Soviet Union and Shukhov's radio tower, built in the early 1920s near Moscow, but also the African radio towers that played a central role in the liberation movement in Mozambique where the artist grew up.

The tower is a tribute to the Iranian female poet Forough Farrokhzad (1934-1967) and her radical poem that lends the work its name. The form of this *Talk Tower* departs from a commemorative Iranian stamp from 1966 which celebrates the completion of CENTO's (Central Treaty Organization) telecommunications projects. CENTO was a military alliance which took

place in the 1950s, during the Cold War, and served as a central node in the strategy of the defense pacts against the Soviet Union and its allies, having been established by Western powers. The alliance was formed between Iran, Iraq, Pakistan, Turkey, and England, with the United States becoming an associate member in the year of its formation. CENTO's telecommunications network was completed in 1965 and comprised 88 stations spread throughout 4 925 kms between Ankara and Karachi.

Conversation between Ângela Ferreira (AF) and Cecilia Widenheim (CW)

CW: The communication tower, or radio tower, plays a central role in several of your works - the propaganda towers of Russian constructivism in the 1920s and the international communication networks in Iran in the 60s - but it all starts with a rural radio tower in Mozambique - how come?

AF: Constructivism and constructivist architecture have been part of my research and discourse ever since I was a student in South Africa during my formative years. I was interested in the way the constructivists successfully combined political thought with incredible advances in the very definition of the visual arts of the early 20th century. I had studied the series of towers designed by Gustav of Klutss in the 1920s.

These were designed as sculptural objects for the public space whose purpose was also to disseminate revolutionary information. One of the elements that fascinated me were the screens onto which one could project single slides and cinematic images (see the series of works *For Mozambique ...*, 2008). This idea was doubled up in my visual imagination by an image I found of a rural radio tower in Mozambique, reminding me of the important role that radio transmission played in communication at the time of the liberation struggles in Africa. I grew up a colonial child in Mozambique, my family left before independence, and I followed the end of the struggle for independence as well as the war waged by South Africa onto the newly independent country from Cape Town during the apartheid regime in South Africa. On the one hand I was interested in the role that radio played as an important part of the tools of revolution in the 20th century, and on the other hand I saw the tower as a way of marking a space in a landscape, a way of creating a point of vision, a point emanating sound. A sculptural way to pay homage to revolutionaries I admire, to remember events. In 2008, when I re-engaged the image of the radio tower through Margarida Cardoso's film *Kuxa Kanema* I re-discovered the contemporary meaning of radio, still serving a community, in an evocative sculptural form, emanating words, music and information that could be a communally shared benefit.

CW: You have described the transition from postcolonial to a decolonial approach during your life as an artist from the 1980s and onwards. Today there is a strong belief that de-modernization is an essential part of this movement. Do you agree?

AF: Well, in my opinion de-modernization has been in operation for a long time in Africa. Europe's pre-colonial invasion and subsequent colonial subjugation of the continent was all done through the imposition of Modernity as a paradigm. In the western world the idea of Modernity created a wealthy continent, and later, its more specialized manifestations like modernism in architecture were all conceived of as revolutionary social equalizers, simplifying space, improving quality of life, bringing better space to more people. But when architectural modernism is exported to the colonies, for example, it was all done at the service of the colonial powers, in a further attempt to mark their presence and secure their nefarious rule over African territories, so the then new modernist buildings, despite their airy spaces and surfaces, their beautiful series of 'brise soleils' and clean lines, were serving the institutional oppression of colonialism. Of course, we understand that the colonial drive brought modernism to Africa, and we can mourn and regret this event but we cannot reverse this fact. So, for a long time, I think before Europe started questioning modernization, Africans have been

thinking about this and doubting the value of modernization: whilst taking stock of the fact that Modernity as a system had helped deliver some of the more dysfunctional political systems and societal conditions on the continent, they questioned the paradigm. It had been imposed by world economic capitalist power, even in post- independence. Presented as a way to improve the continent but clearly failed to do so. I am thinking of authors like Chinua Achebe who announced this condition in his book *Things Fall Apart* (1958), describing the intrusion of missionaries and colonial authorities. The disintegration of the village and of tribal beliefs as well as of psychological breakdown coincident with social unraveling. Again, the last quarter of the 20th century saw the rise of a more critical, reflexive and hopeful wave of post-colonial thinking coming from the continent and its diaspora. In 1990s we were looking at African society as a conglomerate of complex events. It was clear that the West became rich with modernization, but Africa became corrupt. These were times of reflexively accepting the incongruities of African cities and societies and looking for critical ways forward. Stimulating broader global criticality of issues of racism, sexism, colonialism, historical responsibility etc. Today we accept that this wave of thought created important and amazing new spaces for political action but failed to drive us towards a more egalitarian and African

appropriate society. For myself, I am trying to make sense of convoluted African political systems and countries with gaping inequalities. Trying to understand ways of life that attempt to deal with these conditions. It is not really a surprise that Europe is disintegrating in a new kind of populist, nationalistic, or even quasi tribalistic mess. Dealing with it will take time and effort. I would possibly say that in the context, the term de-modernization we could think of Africa being a kind of laboratory for what will happen in Europe. In my practice it is the same. I am trying to deal with all this and move forward.

CW: The Talk Tower that you will show in Tensta is a tribute to the Iranian writer Forough Farrokhzad and her poems, and before you have worked with texts by the South African radical poet Ingrid Jonker and the artist Frida Kahlo and prominent figures as Ângela Davis and Miriam Makeba. When did your interest in women's narration and in the oppressed female voice begin?

AF: The series of sculptures with the title beginning with *Talk Towers for....* Started in 2010 intuitively as a way to invest in creating a series of positive role models, and the resulting works are always tributes to people I admire. They are not exclusively to women although many are about women and about poets. I am fascinated by the way poetry plays a rebellious role in society, and by the way some

women have been using poetry as a vehicle to make personal and political statements. I was wanting to signal out personalities who have been important in developing my discourse and my thinking over the years. And partly, I was looking for my own history – I was a young white girl during apartheid in Cape Town and as I started working as an artist I became part of a group that wanted to make some small statement against a government we didn't like. There were not many white female role models, so Ingrid Jonker (1933-1965) became very important for us. Jonker was a poet, a white Afrikaans woman brought up in a conservative family. Whilst taking a friend home to Langa she witnessed the police assassinating a young child. She started writing more politicized poems which were critical of apartheid, and despite some positive international response to her work as a poet, she was humiliated and ostracized by her father who was a member of the South African government censorship board, she was ill supported by her male colleague authors of the time, and as a result, in an act of despair, she took her life by walking into the sea at the age of 32. Although it is impossible to pinpoint the exact spot where she would have chosen to do so, we knew she lived in Sea Point, a beach very close to where I used to meet friends. We believed that Jonker was part of the ethos of that place, and as girls we used to talk about her a lot. Talk Tower for Ingrid Jonker was first conceived as a public work to be

installed on the beach.

CW: How and when did your interest in Forough Farrokhzad begin?

AF: My relationship with the story and role of Forough Farrokhzad (1934–1967), a modern and accomplished Iranian poet, came much later in my practice when I had understood the nature of the series of works which I was creating and the political implications of the lining up of the various homages. This story comes out of female empathy. It is a story that echoes the story of Ingrid Jonker in many ways. My approach to Forough Farrokhzad is driven by the similarities of their stories and the similar endings. I am drawing on geographical political empathies. Born into a military family, she had a so-called traditional upbringing - she studied painting and sewing, married at 16 and moved to Ahvaz with her husband. After divorcing and being forced to abdicate her only son, Farrokhzad published her first poetry book *The Captive*, in 1955, with influences from poets like Fereyduṅ Tavallali, a poet of the second wave (nowpardaz / new wave) of Iranian modernists and also political commentator. In 1963, she published her fourth volume of poetry, *Another Birth*, the poem given voice by Talk Tower for Forough Farrokhzad (2020) and perhaps the most recognized for her pioneering role in modern Persian poetry. Known for her protest poetry, it gave voice and light to the feminine world, to its secrets, intimate desires,

sadness, and yearnings until then considered taboo. Her expressions of physical and emotional intimacy, little represented in the Persian poetry of the time, placed her at the center of the controversy, even with her peers. Like Ingrid Jonker, she was disdained because she was a radical woman undermined by the Iranian regime. Subject to media scrutiny and portrayed as a woman without morals, she died in 1967, at the age of 32, in a road accident.

Ângela Ferreira, born in 1958 in Maputo, Mozambique, grew up in South Africa. She lives and works in Lisbon, teaching Fine Art at Lisbon University, where she obtained her doctorate in 2016. Ferreira's work is concerned with the ongoing impact of colonialism and postcolonialism on contemporary society. She represented Portugal at the 52nd Venice Biennale in 2007, continuing her investigations into the ways in which European modernism adapted or failed to adapt to the realities of the African continent by tracing the history of Jean Prouvé's 'Maison Tropicale'. Architecture also serves as a starting point for the deepening of her long research on the erasure of colonial memory and the refusal of reparation. Her sculptural, sound and videographic homages have continuously referenced economic, political and cultural history of the African continent whilst recuperating the work and image of unexpected figures like Peter Blum, Carlos Cardoso, Ingrid Jonker, Jimi Hendrix, Jorge Ben Jor, Jorge dos Santos,

Diego Rivera or Miriam Makeba. Ângela Ferreira has been showing her work widely in both solo and group exhibitions. In 2018 her work The Pan African Unity Mural was exhibited at the Maat Museum Lisbon and at Bildmuseet in Umeå, and in 2020 she produced a new piece for 1 Million Roses for Ângela at Kunsthalle im Lipsiusbau, Dresden.

Another Birth, 1963
Forough Farrokhzad

My whole being is a dark chant
which will carry you
perpetuating you to the dawn of eternal
growths and blossoming
in this chant I sighed you sighed
in this chant I grafted you to
the tree to the water to the fire.

Life is perhaps
a long street
through which a woman holding
a basket passes every day
Life is perhaps
a rope with which a man hangs himself
from a branch
life is perhaps a child returning home
from school.
Life is perhaps lighting up a cigarette
in the narcotic repose between two
love-makings
or the absent gaze of a passerby
who takes off his hat to another
passerby with a meaningless smile and a
good morning.

Life is perhaps that enclosed
moment
when my gaze destroys itself in the pupil
of your eyes
and it is in the feeling
which I will put into the Moon's
impression
and the Night's perception.

In a room as big as loneliness
my heart
which is as big as love
looks at the simple pretexts of its
happiness

at the beautiful decay of flowers in the
vase
at the sapling you planted in our garden
and the song of canaries
which sing to the size of a window.

Ah
this is my lot
this is my lot
my lot is
a sky which is taken away at the drop of
a curtain
my lot is
going down a flight of disused stairs
a regain something amid putrefaction
and nostalgia
my lot is a sad promenade in the garden
of memories
and dying in the grief of a voice which
tells me
I love
your hands.

I will plant my hands in the garden
I will grow I know I know I know
and swallows will lay eggs
in the hollow of my ink-stained hands.

I shall wear a pair of twin cherries as
ear-rings
and I shall put dahlia petals on my
finger-nails
there is an alley where the boys who
were in love with me
still loiter with the same unkempt hair
thin necks and bony legs
and think of the innocent smiles of a
little girl
who was blown away by the wind one

night.

There is an alley
which my heart has stolen from the
streets of my childhood.

The journey of a form along the line of
time inseminating the line of time with
the form a form conscious of an image
coming back from a feast in a mirror
And it is in this way
that someone dies
and someone lives on.

No fisherman shall ever find a pearl in
a small brook
which empties into a pool.

I know a sad little fairy
who lives in an ocean
and ever so softly
plays her heart into a magic flute a
sad little fairy who dies with one kiss
each night
and is reborn with one kiss each
dawn.

Program

Conference 11–13.6: Passage Projects

Passage Projects is a conference in three parts reflecting on the collective, translocal connections and situated knowledge. The conference takes its starting point from Taxingeplan, just outside Tensta konsthall. Please note: most part of the conference will be in Swedish.

Friday 11.6

Common Constructions

Follow us on Instagram. During the Friday, artists, architects and neighbors work together to build the structures which will form the base for the summer outdoor space at Taxingeplan. Participants: Kvinnors byggforum via Ays Alayat, Vilde Stampe och Martina Garreta Cano, k.ö.k (Kvinnor önskar kollektivitet / Women Wish Collectivity), the artist Bella Rune with students from Konstfack, Hemslöjden i Stockholms Län and Tensta konsthall's Womens Café.

Saturday 12.6

Under the Shade, Between the Clotheslines

The second day of the conference is the official opening of the summer open air space and the exhibition with Ângela Ferreira's work in the Small Gallery, Talk Tower for Forough Farrokhzad. In connection to the opening there will be a program going on in the shade between the clotheslines. 12:00-16:00 Tensta

konsthall is open to the public to take part in the summer room Avlu by Kvinnors byggforum, Bella Rune with students from Konstfack along with the exhibition with Ângela Ferreira. 13:00 -14:00 k.ö.k matberättelser/ k.ö.k food stories. Limited numbers of participants. Register by sending an email to hanna@tenstakonsthall.se. 14:30 Reading of Forough Farrokhzad's poem "Another Birth" by Siham Shurafa and Soghra Daghavali and introduction to the current exhibitions.

Sunday 13.6

Passages (note! In English)

13:00 – ca 16:00 over Zoom via Tensta konsthall's Facebook page. See our homepage to get the link. In the final part of the conference we will open up for translocal connections and invite artists, scholars, art mediators and colleagues to take part and share ideas, works and projects. See the homepage for a detailed program. Participants: Bella Rune (artist, Stockholm), Santiago Cirugeda Parejo (architect Recetas Urbanas, Seville), Lily Hall (curator, the Showroom, London), Blanca Pujals (architect and critical writer London), Mikaela Karlsson (Kvinnors byggforum), Art Mediators for Change (Tensta konsthall), Ângela Ferreira (artist Lisbon). Please note, this program is subject for change! Passage Projects is arranged within the frame of the EU-project 4C:s From Conflict to Conviviality through Creativity and Culture, Creative Europe.



SUMMER PROGRAM

Art Fridays

Starting 18.6 and all Fridays until 20.8 2021

This summer, as previously, Tensta konsthall's porch will become an art studio for children and young adults every Friday. Experiment with paint and try out different artistic techniques! Each Art Fridays will take place under the guidance of our art mediator George Chamoun together with different artists and in collaboration with TechTensta and Kulturskolan.

Ages: 7–12 years (before noon) and 13–18 years (afternoons)

Where: Taxingeplan

When: Every Friday week 24–32.

Drop-in!

Contact: george@tenstakonsthall.se

Theatre Camp 19–23.7 2021

For one week, we will write scripts, make masks, find music and do all the things you need to prepare a theatre performance. At the end of the week, we will visit the 1800s Ulriksdal's Palace Theatre, the Confidencen, where they are preparing a real opera performance and we will get a special tour behind the scenes. The camp will take place under the guidance of our art mediator George Chamoun in collaboration with Ulriksdal's Palace Park, the Confidencen and special guests.

Ages: 7–12 years

Where: Tensta konsthall

When: 19–23.7 (day camp)

Contact: george@tenstakonsthall.se

The Art Porch 15.6–19.8 2021

Our Art Porch is open three days a week - Tuesdays, Wednesdays and Thursdays. Come, and you will get the chance to try out multiple textile techniques and make new friends. You don't need any previous crafting experience. The Art Porch is led by pedagogues from Hemsjöden i Stockholms Län (The Stockholm County Crafting) in collaboration with the Women's Café. We learn from each other. Every summer we chose a special technique or material. This year the choice has fallen on the cultures of patterns, with artist Bella Rune's longstanding interest for patterns transferring from the digital realm into the real world as a starting point. Where? Tensta konsthall
When? Tuesdays, Wednesdays and Thursdays at 13-16
Contact: muna@tenstakonsthall.se

Citizen to citizen - starting later this summer, see our home page

Tuesdays 12:00–14:00

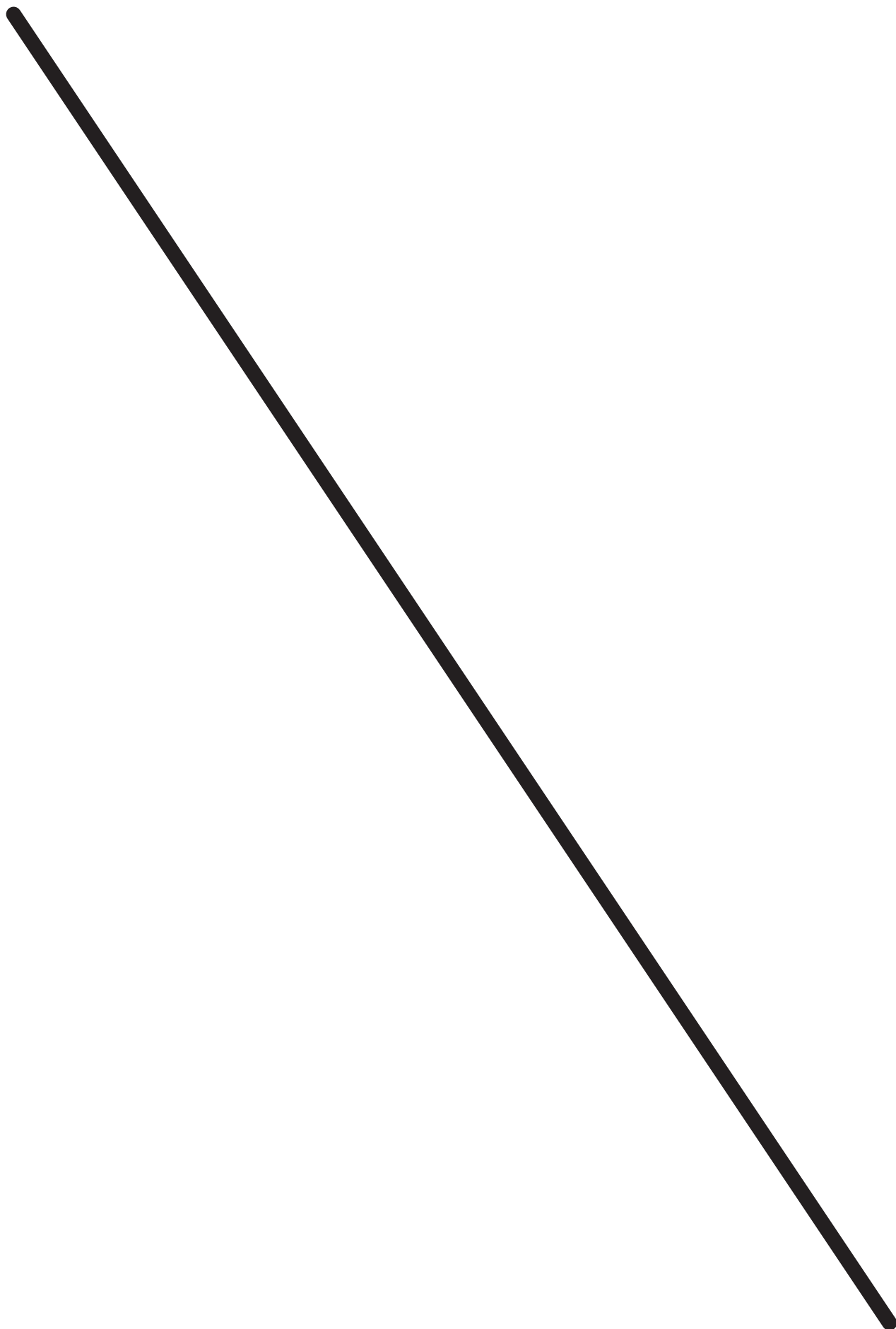
Citizen to citizen wants to create a venue for newcomers who need support and knowledge of the community in Sweden. It is an advisory activity that can include everything from government contacts and language training to mediation between people with similar backgrounds. The members of the group also meet in a common conversation about art and social issues under the leadership of Fahyma Alnablsi. To participate and for further info, contact fahyma@tenstakonsthall.se

Art Mediators for Change

The program Art mediators for Change aims to educate mediators with a special focus on art as a platform for diversity, minority issues and social development. The course offers international exchange, useful tools and knowledge about different ways to participate and to influence the public discourse. Together with participants from Helsinki, Tallinn and Riga, we will study concepts and methods for art mediators within socially engaged artistic practice, but also norm critical and inclusive communication. The course will end up in a research project and an exhibition. The program is part of the EU project Agents of Change: Mediating Minorities (MeM) in cooperation with Cultura-säätiö (Finland), The City Museum in Tallinn (Estonia), Foundation for an Open Society DOTS and LCCA, Center for Contemporary Art (Latvia). The project is financed by the Creative Europe-program within the European Union.

Cultivating at Taxingeplan: Please see our homepage or Facebook for updates.





Aktion Taxingeplan has received generous support from Trafikkontoret Stockholms stad, Barbro Osher Pro Suecia Foundation and the Embassy of Portugal / Instituto Camões, Stockholm. Familjebostäder, Svenska bostäder, Stockholmshem and Kungl. Patriotiska stiftelsens understödsfond have made this summer's activities for children and young people possible.

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Embassy of Portugal in Stockholm



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