

Andréhn-Schiptjenko

STOCKHOLM PARIS



Santiago Mostyn

Born 1981 in San Francisco, USA.
Lives and works in Stockholm, Sweden.

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PYONGYANG, KOREA
1980

Andréhn-Schiptjenko

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Santiago Mostyn (b. 1981) makes films, installations and performances that test the divide between disparate cultural spheres, employing an intuitive process to engage with a knowledge and history grounded equally in the body and the rational mind. He is based in Sweden but maintains strong ties to Zimbabwe and Trinidad & Tobago, the countries of his upbringing.

Mostyn has exhibited widely at venues including the 12th Rencontres de Bamako (2019), Institut Suédois Paris (2019), Gothenburg Biennial (2017), Moderna Museet (2016), Kunsthall Stavanger (2014), and Performa13 in New York. Upcoming research fellowships in 2021 include Künstlerhaus Bethanien, Berlin, and Akademie Schloss Solitude, Stuttgart.

In ArtBasel Miami Beach OVR we are delighted to present works from *Red Summer Edit*, an on-going visual research framework that considers the fragility and potential of the Black body in two distinct political spaces: late-Capitalism in the United States, and post-colonial populism in southern Africa and the Caribbean.

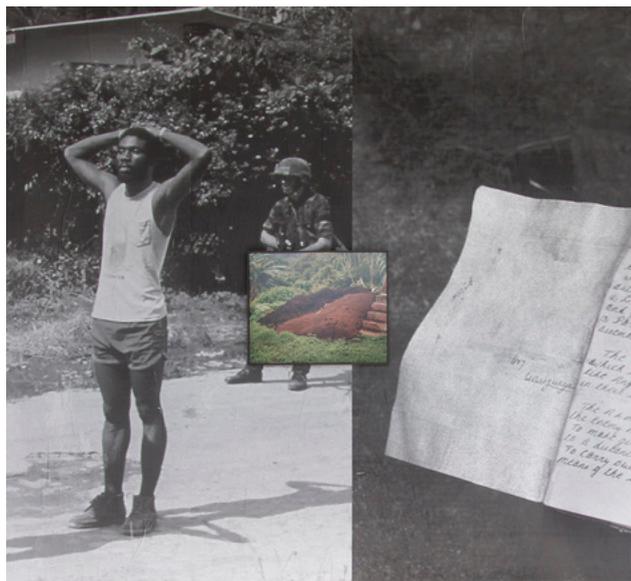
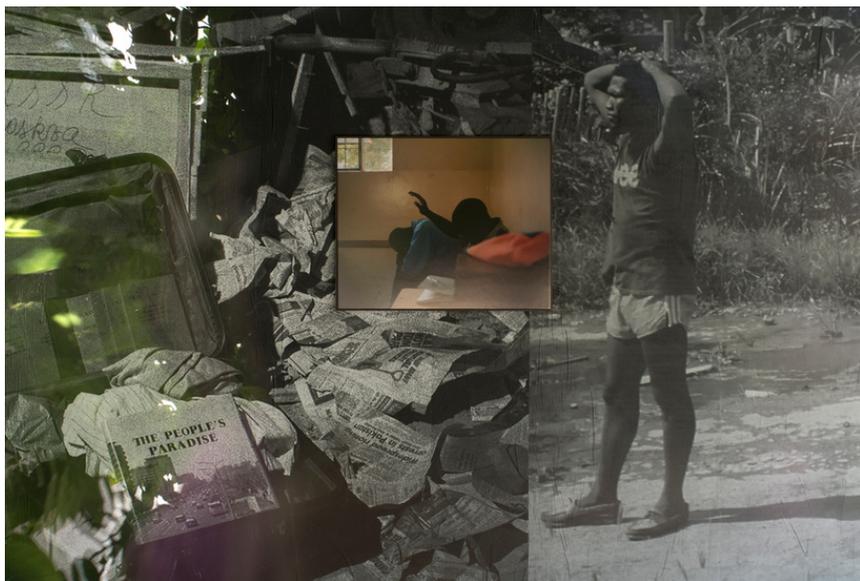
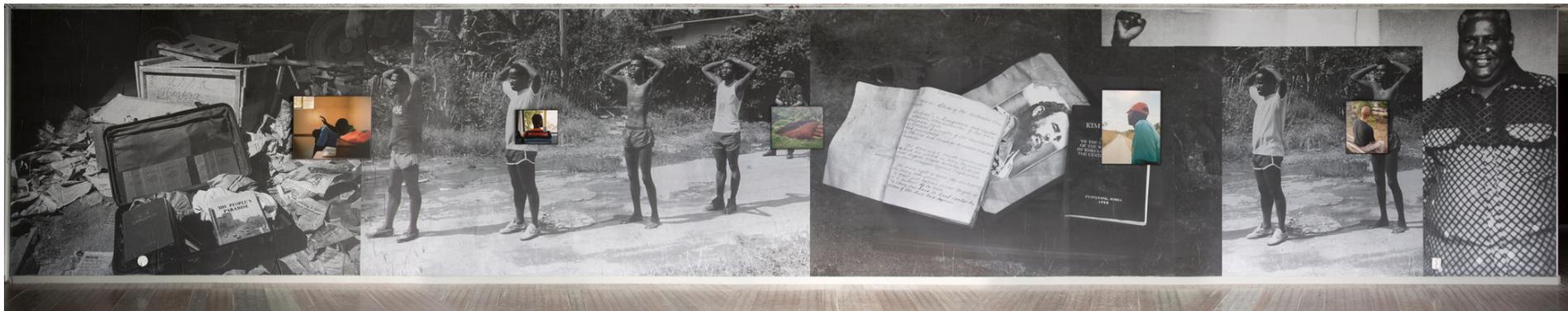
Red Summer Edit (New Jewel)

5 archival inkjet prints in oak shadow frames, wheatpaste, posters.

Red Summer Edit is an on-going visual research framework that considers the fragility and potential of the Black body in two distinct political spaces: late-Capitalism in the United States, and post-colonial populism in southern Africa and the Caribbean.

Material from academic archives is collaged and pasted onto the walls, and photographs made in Zimbabwe, Grenada, the U.S., the U.K., and Trinidad & Tobago are hung on these walls in order to reconsider how broad histories and personal memory might intersect.





Red Summer Edit (New Jewel), 2019

5 archival inkjet prints in oak shadow frames, wheatpaste, posters.

Variable dimensions

Ed of 3 + 1 AP



Santiago Mostyn

Road to Mupfure, 2019

Archival inkjet print in oak shadow
frame, wheatpaste, poster.

Print: 70 x 58 cm (27.5 x 22.8 in.)
wheatpaste backdrop variable
dimensions

Ed of 3 + 2 AP



Santiago Mostyn

Mupfure Prayer Hand, 2019

Archival inkjet print in oak shadow
frame, wheatpaste, poster.

Print: 60 x 75 cm (23.6 x 29.5 in.)
wheatpaste backdrop variable
dimensions

Ed of 3 + 2 AP

Santiago Mostyn

Untitled (London Bus), 2019

Archival inkjet print in oak shadow
frame, wheatpaste, poster.

Print: 32 x 40 cm (12.6 x 15.7 in.)

wheatpaste backdrop variable
dimensions

Ed of 3 + 2 AP





Santiago Mostyn

Grenada Cocoa Layers, 2019

Archival inkjet print in oak shadow
frame, wheatpaste, poster.

Print: 40 x 50 cm (15.7 x 19.7 in.)

wheatpaste backdrop variable
dimensions

Ed of 3 + 2 AP

Santiago Mostyn

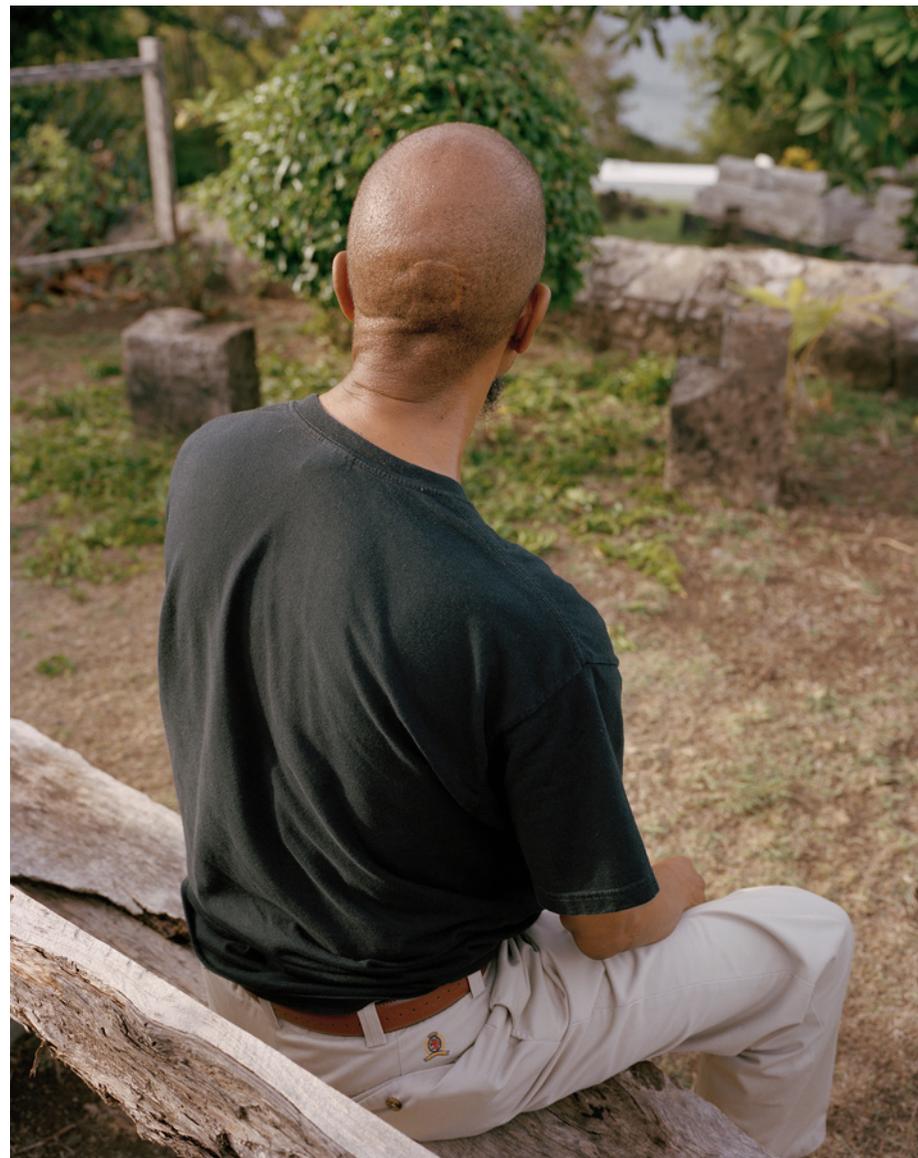
Head Scar, 2019

Archival inkjet print in oak shadow
frame, wheatpaste, poster.

Print: 40 x 50 cm (15.7 x 19.7 in.)

wheatpaste backdrop variable
dimensions

Ed of 3 + 2 AP



Red Summer Edit (Beach Arrests)

3 archival inkjet prints in oak shadow frames, wheatpaste, posters.

Red Summer Edit is an on-going visual research framework that considers the fragility and potential of the Black body in two distinct political spaces: late-Capitalism in the United States, and post-colonial populism in southern Africa and the Caribbean.

In *Beach Arrests*, scenes from an arrest on Rockaway Beach in New York are hung on walls pasted with archival images showing the aftermath of racial violence in Tulsa, Harlem, and Washington D.C.







Santiago Mostyn

Red Summer Edit (Beach Arrests),
2018

3 archival inkjet prints in oak
shadow frames, wheatpaste,
posters.

Ed of 3 + 2 AP



Santiago Mostyn

Altarpiece, 2019

Single-channel edge-blended video
projection, stereo sound, colour and b&w,
11'10"

Ed of 5

Altarpiece is a film and lecture-performance that focuses on the potential of the ecstatic body to resist political conformity. The work traces links between presidential ceremonies in the United States and Zimbabwe, J'ouvert celebrations and a story about *soucouyant* from Trinidad, Malcolm X perspiring, volcanic eruptions in Hawaii, a Black Rhodesian soldier, and the visual record of a childhood friend's first son.

Viewing link:

<https://vimeo.com/315241129/3b31d5ca86>



CV Santiago Mostyn, b. 1981, San Francisco

EDUCATION

- 2013 M.A. in Art, Royal Institute of Art, Stockholm
- 2007 Städelschule, Class of Willem de Rooij
- 2004 B.A. in Art, Yale University

SOLO EXHIBITIONS (selected)

- 2020 *Grass Widows*, Southern Alberta Art Gallery, Lethbridge, Canada
- 2019 *Altarpiece*, Institute Suédois, Paris
- 2019 *How Important is Speed in a Revolution?*, Galleri Format, Malmö
- 2018 *The Warming Plateau*, Andréhn-Schiptjenko, Stockholm
- 2015 *May Day 2012 / May Day 2013*, Hiroshima MoCA
- 2014 *Sans Tête au Monde*, with Tamara Henderson, Kunsthall Stavanger
- 2014 *The Promise (II)*, Platform Art Space, Stockholm
- 2014 *Into the Act*, BAS, Bergen
- 2013 *Little Father, Glorious Stump*, Galleri Mejlan, Stockholm
- 2010 *The Sympathizer!*, Capricious Space, New York
- 2009 *Some Word Pictures*, with Bill Daniel, Needles & Pens, San Francisco

GROUP EXHIBITIONS (selected)

- 2019 *25th Rencontres de Bamako—African Biennale of Photography*, Bamako
The Measure of All Things: On the (In)Human, Lunds Konsthall
Survival Kit 10.1, Latvian Centre for Contemporary Art, Riga
Not a Single Story II, Wanås Konst, Wanås
Stories of Belonging: Contemporary Art from Sweden, Tartmus, Tartu
Notes on Influence (performance), Studio Giardini, Venice
Norberg Festival 2019, Norberg
Örebro OpenART, Örebro
- 2018 *The Moderna Exhibition 2018: With the Future Behind Us*, Moderna Museet, Stockholm (co-curator with Joa Ljungberg)
Many & Beautiful Things, Newlyn Art Gallery and the Exchange, Cornwall
°C, Clearview.ltd, London
- 2017 *Wheredolendandyoubegin: On Secularity*, Gothenburg Biennial 2017
Nordic Trouble, Konsthall C, Stockholm
Folkmusik 2.0, Kulturhuset, Stockholm
Memoirs Found in a Bath tub (Protocol #1), Minibar, Stockholm
Survival Guide, Alberta Gallery of Art, Edmonton

- 2016 *Historicode: 3rd Nanjing International*, Baijia Lake Museum, Nanjing
The New Human, Moderna Museet Stockholm
Rethinking Flânerie, Marabouparken, Stockholm
Clearview Presents: Views, Clearview, London
Artoteket RUT, Skånes konstföreningen, Malmö
- 2015 *The New Human: You and I in Global Wonderland*, Moderna Museet Malmö
Framing Bodies, Hasselblad Centre, Gothenburg
The Natural Order, Haninge Konsthall, Haninge
Tirana Open 1, Tirana
Performing Identity, Gallery Luda, St. Petersburg
- 2013 *New Nordic Photography 2013*, The Hasselblad Centre, Gothenburg
Performa 13: Norwegian Pavillion, New York
Stockholm Music and Arts Festival, Skeppsholmen, Stockholm
24 SPACES, Malmö Konsthall, Malmö
Apparatus, M+B Gallery, Los Angeles
Royal Institute of Art Spring Exhibition, Konradsberg, Stockholm
- 2012 *Image and Objecthood*, Studio 10, Brooklyn
AIR Drop: Looking for Somewhere to Land, Slakthusateljéerna, Stockholm
Bartholomew, Galerie Steinsland Berliner, Stockholm
Celeste im Berg, Die Bäckerei / Alliance Française, Innsbruck
- 2011 *Nothing in the World but Youth*, Turner Contemporary, Kent
Bartholomew, Galerie 12Mail, Paris
The Show Must Go On, Capricious Space, New York
When You Close Your Eyes I Disappear, Diamantenbörse, Frankfurt-am-Main
- 2010 *Free People of Colour (and Other Pictures)*, ACP, Atlanta (curator)
Capricious Select, Fotografiska, Stockholm
New Work New York: curated by Tim Barber, New York
Seven in Miami, Presented by P.P.O.W. / Capricious Reading Room
Secrets, Space 15 Twenty, Los Angeles
- 2009 *It Ain't Fair 2009*, OHWOW, Art Basel Miami Beach
Vice Photo Issue Exhibition, Los Angeles, Paris, Tokyo
Sacrosanct, St. John's Episcopal Church, New York (co-curator)
- 2008 *Städelschule zu Gast*, Kunst-Werke, Berlin
It Ain't Fair, OHWOW, Art Basel Miami Beach
Various Photographs, New York Photo Festival, New York
Being Here is Better than Wishing We'd Stayed, Mass MoCA

SELECTED PRESS

- 2019 Svenska Dagbladet, *Not a Single Story II*
Dagens Nyheter, *Many-sided Histories at Wanås*
- 2018 Svenska Dagbladet, *The Warming Plateau*
Expressen, *The Warming Plateau*
- 2017 Verk Tidskrift, *A Decolonial Reading of Santiago Mostyn's work Delay*
Studio Magazine, *The Studio Museum in Harlem*
- 2015 Ibraaz, *Istanbul Microphone Men*
- 2014 Creative Time Reports, *Breaking Social Codes: An Outsider in Sweden*
The New Yorker, *Technology and Photographic Art*
- 2013 Creative Time Reports, *May Day 2012 / May Day 2013*
- 2011 The New Yorker, *Postcard from Zimbabwe: Santiago Mostyn*
Talking About My Generation, BBC Radio Kent/Turner Contemporary
- 2010 Interview Magazine, Profile by Ryan McGinley
Vice Magazine, *The Sympathizer!* Interview
Vice Photo Issue 2010: Still Life, Featured Artist
IANN Korea, Vol. 6, Cover and Featured Artist
Ahorn Magazine, Issue 6, Solo Feature

PUBLICATIONS

- 2018 *In & Beyond Sweden: Journeys through an Art Scene*, co-editor,
Konstnärsnämnden / Art & Theory
- 2016 *WATCHED!*, Hasselblad Foundation / Walther König
- 2015 *Framing Bodies*, Art & Theory Publishing
- 2014 *Photographies*, Vol. 7, Issue 1, Routledge
Mossless Issue 3: The United States
- 2010 *April Eighth*, Seems Zine Set Vol. 1, Seems Books
- 2008 *Excerpt: All Most Heaven*, T.V. Books (monograph)

PUBLIC COLLECTIONS

Moderna Museet, Stockholm
Statens konstråd / Public Art Agency Sweden
Hasselblad Foundation, Göteborg
Gävleborg State Collection, Gävleborg
Örebro Konst, Örebro
Fotografiska, Stockholm
MoMA Library, New York

Andréhn-Schiptjenko

Andréhn-Schiptjenko, Stockholm

Linnégatan 31, 114 47
Stockholm, Sweden
Ground Floor

The gallery is open:
Tuesday - Friday 11-18

Saturday 12-16
Phone: +46 (0)8 612 00 75

Andréhn-Schiptjenko, Paris

10, rue Sainte-Anastase, 75003
Paris, France
Ground Floor

The gallery is open:
Wednesday - Friday 11-19
Saturday 14-19

Phone: +33 (0) 1 81 69 45 67

Since its founding in 1991 Andréhn-Schiptjenko has consistently been committed to working on an international arena and to the long-term representation of emerging and established contemporary international artists from all over the world working with painting, sculpture, photography and video, as well as installation-based and site-specific work. Having established itself as one of the leading galleries in Scandinavia the gallery participates since many years in major art fairs such as Art Basel and FIAC. As way of expanding the gallery's international scope and to accommodate for collaborative and multidisciplinary projects as well as allowing for a closer relationship with the gallery's international network, the gallery opened a space in Paris in 2019.

Depuis sa création à Stockholm en 1991, la galerie Andréhn-Schiptjenko est profondément impliquée dans la représentation sur le long terme d'artistes contemporains internationaux reconnus ou émergents, travaillant dans des domaines aussi variés que la peinture, la sculpture, la photographie et la vidéo, ainsi que les installations. Établie comme l'une des galeries les plus importantes de Scandinavie, et participant depuis des nombreuses années à des foires d'art majeur tels qu'Art Basel et la FIAC, la galerie a ouvert un espace à Paris au printemps de 2019. Ce nouveau lieu a pour objet d'élargir la portée internationale de la galerie, et permettre également l'accueil de collaborations et projets pluridisciplinaires.