

Andréhn-Schiptjenko

STOCKHOLM PARIS



SANTIAGO MOSTYN

Born in 1981 in San Francisco, USA.

Lives and works in Stockholm, Sweden.

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Santiago Mostyn 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. His work may be viewed as an ongoing visual research framework, where materials range from academic archives to the artist's own photographs in order to reconsider how broader histories and personal memory might intersect.

He is based in Sweden but maintains strong ties to Zimbabwe and Trinidad & Tobago, the countries of his upbringing. Mostyn received his BA from Yale University and after attending Städelschule in 2006-2007, he received an MA in 2013 from the Royal Institute of Art, Stockholm.

Mostyn co-curated the Moderna Exhibition 2018: With the Future Behind Us, Moderna Museet's survey of contemporary art in Sweden, and has exhibited widely at venues including Andréhn-Schiptjenko, Stockholm (2021), the Luleå Biennial (2020), the 12th Rencontres de Bamako (2019), Institut Suédois Paris (2019), Gothenburg Biennial (2017), Moderna Museet (2016), Kunsthall Stavanger (2014), and Performa13 in New York. Mostyn was a resident at Künstlerhaus Bethanien, Berlin in 2021 and will be a fellow at Akademie Schloss Solitude, Stuttgart in 2022.

Solo Exhibitions (selected)

- 2023** *Happy's House*, Mariakirken, Copenhagen, Denmark.
- 2022** *Dream One*, Södertälje Konsthall, Södertälje, Sweden.
08-18 (Past Perfect), Andréhn-Schiptjenko, Paris, France.
08-18 (Past Perfect), Gerðarsafn Kópavogur Art Museum, Kópavogur, Iceland.
SUEDI, House of Sweden, Washington D.C., USA.
- 2021** *Your Shadow is a Mirror*, Andréhn-Schiptjenko, Stockholm, Sweden.

Group Exhibitions (selected)

- 2024** *After the Sun-Forecasts from the North*, Buffalo AKG Art Museum, Buffalo, New York, USA.
- 2023** *Mare Amoris/Sea of Love*, Queensland Art Museum, Meanjin/Brisbane, Australia.
You Don't Love Me Yet: Contemporary Video Art from Sweden, Dupont Underground, Washington D.C., USA.
Chronic Desire – Sete Cronică, Timisoara 2023 European Capital of Culture, Timisoara, Romania.
Art on Screen, Kalmar Konstmuseum, Kalmar, Sweden.
- 2022** *The Latvian Collection*, Malmö Art Museum, Malmö, Sweden.
MOVING, Andréhn-Schiptjenko, Paris, France.
The Show is Over, South London Gallery, London, United Kingdom.
The Real Show, CAC Brétigny—Centre d'Art Contemporain d'Intérêt National, Brétigny-sur-Orge, France.

Public Collections (selected)

- Albright-Knox Museum, Buffalo, NY.
- Moderna Museet, Stockholm, Sweden.
- Statenskonstråd/PublicArtAgency, Sweden.
- Hasselblad Foundation, Göteborg, Sweden.
- Gävleborg State Collection, Sweden.
- Örebro Konst, Örebro, Sweden.
- Fotografiska, Stockholm MoMA Library, New York, USA.

Dream One

Solo exhibition at Södertälje Konsthall, Södertälje, Sweden, 2022

“You are illiterate in the way leaves are illiterate: they do not read, they are there to be read; and if they are properly read, they create their own literature.”

The quote, which belongs to the poet Derek Walcott, can be found in the script of artist Santiago Mostyn's latest installation, *Dream One*, produced for Södertälje konsthall. In the central video, the artist meets digital and reënacted versions of Walcott before his death, with the poet telling a story about a “douenne,” a child-like, folkloric creature from Trinidad known for its capacity to lure children deep into the forest. As an artist Santiago Mostyn is well-known for his ability to create politically explosive narratives through an associative, almost lyrical, style of visual storytelling. *Dream One* is no exception, borne by deep political and ethical dimensions that touch upon subjects such as rootlessness, home and that which remains hidden, perhaps even secret. Images are charged with language and language is charged through image and narration.

In *Dream One*, Santiago Mostyn pushes video and sound installation towards new realms. We experience the embodiment of a dream dispersed into a number of sound sources, among them a human-made thunderstorm played through speakers installed into the pods of Brazil nuts, a tree native to the tropics. The exhibition becomes a landscape with two main protagonists, an older storyteller, played by three actors who attempt to fill the personae of the poet Derek Walcott; and a younger character, a boy of

the Arawak tribe, who speaks to us in Lokono, one of the regional languages spoken by indigenous people during their first encounter with Europeans in the Caribbean. It is a language now on the brink of extinction.

An extensive number of persons active as musicians, actors and writers have contributed to the creation of *Dream One*. Among them are actor Richard Sseruwagi, the reggae artist Eek-a-Mouse and Katarina Strandmark, actress and daughter of the late Erik Strandmark, the Swedish actor and director who died in a plane crash in Trinidad in 1963.

In *Dream One*, narratives seems to overcome time, even death itself at the same time refusing simplifications. The visitor is invited into a journey that moves through complicated histories narrated through visual, oral, and even physical sonic presence. We are invited to experience the installation with all senses, maybe more than anything, through deep listening and introspection. Through a careful curation of dreams, readings, and relationships, Santiago Mostyn transforms the gallery into an archipelago to another world.

Exhibition text by: Joanna Sandell, director of Södertälje Konsthall



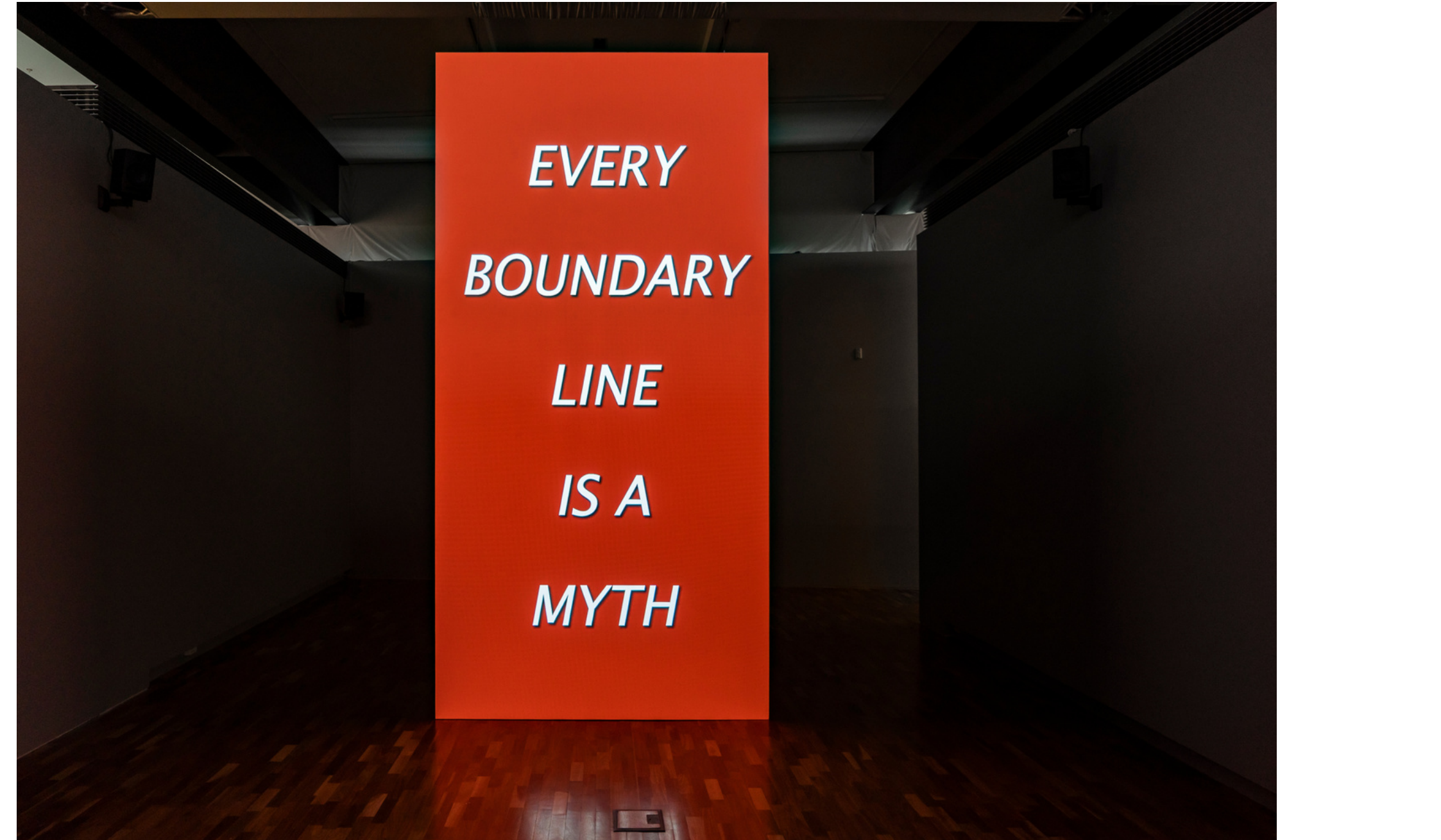
Santiago Mostyn

Installation view, Busan International Video Art Festival 2023, Busan South Korea, 2023



Santiago Mostyn

Installation view, Busan International Video Art Festival 2023, Busan South Korea, 2023



*EVERY
BOUNDARY
LINE
IS A
MYTH*

Santiago Mostyn

Installation view, *Mare Amoris | Sea of Love*, UQ Art Museum, 2023.



Santiago Mostyn

Installation view, *Mare Amoris / Sea of Love*, UQ Art Museum, 2023.



Santiago Mostyn

Installation view, *Happy's House*, Mariakirken Copenhagen, 2023



Santiago Mostyn

Installation view, *Happy's House*, Mariakirken Copenhagen, 2023



Santiago Mostyn, Installation view, *Dream One*, Södertälje Konsthall, Södertälje, Sweden, 2022



Santiago Mostyn, Installation view, *Dream One*, Södertälje Konsthall, Södertälje, Sweden, 2022

The Latvian collection

Group-exhibition at Malmö Konstmuseum, Sweden, 2022

Single-channel 4K video projection with sound (13'47"), printed voile fabric, ceramic stoneware clay, postcards, Ciné-Kodak Eight Model 60 film camera.

Through film, hanging textiles and skeletal ceramic sculptures, Susanna Jablonski and Santiago Mostyn's installation examines the role of image making in relation to history, looking closely at how images of historical violence, and their appropriation, might shape our understanding of the present day.

Their new film, *Umdrehen*, juxtaposes audio from the 1981 testimony of a German naval sergeant, Reinhard Wiener – who partially filmed the mass murder of Jewish residents of Liepaja, Latvia in the summer of 1941 – with images recorded by Jablonski and Mostyn at the site of the massacre in 2021. The artists' camera moves through the landscape in response to Wiener's description of what he saw that day, taking the viewer into the same forested, coastal landscape and finally to the trench where the atrocities took place.

Characterised as a wartime trophy, Wiener's archival footage later circulated as evidence in the Holocaust trials and as material for documentary and feature films but remains deliberately not shown here. The artists' installation questions the function and agency of the camera in describing history, asking how historical events leave traces in landscapes, and how one can approach, retell, or represent a horrific event without reproducing its depiction of violence.



Santiago Mostyn, Installation view, *The Latvian collection*, Malmö Konstmuseum, Sweden, 2022

Happy's House

Performances at Mariakirken, Copenhagen V

The work can be experienced every Tuesday and Thursday at 19-21 from 12 March to 8 June 2023.

A work of art can be a place for a special presence, and therefore the art experience is also always a possible connection to the complex phenomena around us. But the work can also be an encounter with an inner world – an attempt to confront, come to terms with or connect with an incident, a feeling, a loss, a reality that is not ours, but which we share because we are human. Unfortunate and happy circumstances can lead us into new lives and circumstances, and in that movement we humans often need landmarks or an idea of a home we can recall as a place of deep connection that is not limited by national borders, oceans or time for that matter. Sound and music have a special ability to make such transports.

With Santiago Mostyn's new video installation *Happy's House*, which is the fourth exhibition under the Maria Project, we enter a personal image world with concrete people and memories. A community in a home, in a city, a woman in the middle of a large family, handheld video recordings from the early 90s. Generations in close cohesion unfold before us. They laugh, talk, eat, play and play music. The people in the footage are at home without necessarily being. The host of the gatherings and resident of the house is Hazel "Happy" Jones.

Victor Jones, her son, is now sitting next to her, in a dark room. Time has passed, but the music connects bodies and memories through time, while the camera slowly circles the resident jazz drummer in his musical recall and tribute to his mother. At the same time, we encounter a body without a shell, a body scan in search of signs of aging. Here it is the artist's own body that is examined, the grandchild's.

Happy's House examines our relationship to a place, familial memories, and the effort to connect with these and a human, a center that is gone, and share that reality. Art, like the church, becomes a space for both healing and remembrance driven by love, but does not express it as words, hymns and rituals, but as an aesthetic experience, where the sensations and stories from many bodies, times, locations meet in a work a space and a situation we as fellow human beings can share and perhaps feel in our own bodies.



Santiago Mostyn, Installation view, *Happy's House*, Mariakirken, Copenhagen, 2023



Santiago Mostyn, Installation view, *Happy's House*, Mariakirken, Copenhagen, 2023



Santiago Mostyn, Installation view, *MOVING*, Andréhn-Schiptjenko, Paris, France, 2022

08-18 (Past Perfect)

Solo-exhibition at Andréhn-Schiptjenko, Paris, France, 2022

Santiago Mostyn's films, installations, texts, and performances explore the dissonance of lives lived between different political spheres. Mostyn builds intuitive narratives through layering and collage, whether in video or installation, working fluidly with both new and archival imagery. His work simultaneously employs footage of historical events, political and cultural figures, and racial injustice to examine questions of memory and identity, both personal and collective.

In *08-18 (Past Perfect)*, Mostyn extends his thinking around the fragility and potential of the body in two distinct political spaces: late Capitalism in the United States, and post-colonial populism in southern Africa and the Caribbean. In his 2019 video triptych *Altarpiece* (exhibited at the Institut Suèdois in Paris in 2019 and at Andréhn-Schiptjenko Stockholm in 2021), Mostyn sourced material from online archives and combined these with his own recordings to explore how broad histories and personal memory might intersect in the gestures of Black bodies confined to these two spheres.

Building on the research behind *Altarpiece*, Mostyn has in *08-18 (Past Perfect)* created pairings and triptychs of analogue photographs, made over the course of a decade of travel between sites of personal significance for the artist. In each pair or trio, photographs from the different locations are placed in contrast (Harare–Tobago, Carenage–Mutare, Miami–Port-of-Spain) to consider how individuals on either side of the Black Atlantic choose to pose or assemble, and how gestures carry over time or across generations. Mostyn installs these photographs in a non-chronological 'timeline', creating a rhythm as the viewer reads the photographs in a rolling flow, with the gaps in the installation as part of the rhythm.

Exploring the mechanics of photography, Mostyn has created a wallpaper for the gallery using a simple cyanotype process – rolls of paper prepared with light-sensitive emulsion that develops over the course of the exhibition, turning progressively deeper shades of blue.



Santiago Mostyn, Installation view, *08-18 (Past Perfect)*, Andréhn-Schiptjenko, Paris, France, 2022



Santiago Mostyn, Installation view, *08-18 (Past Perfect)*, Andréhn-Schiptjenko, Paris, France, 2022



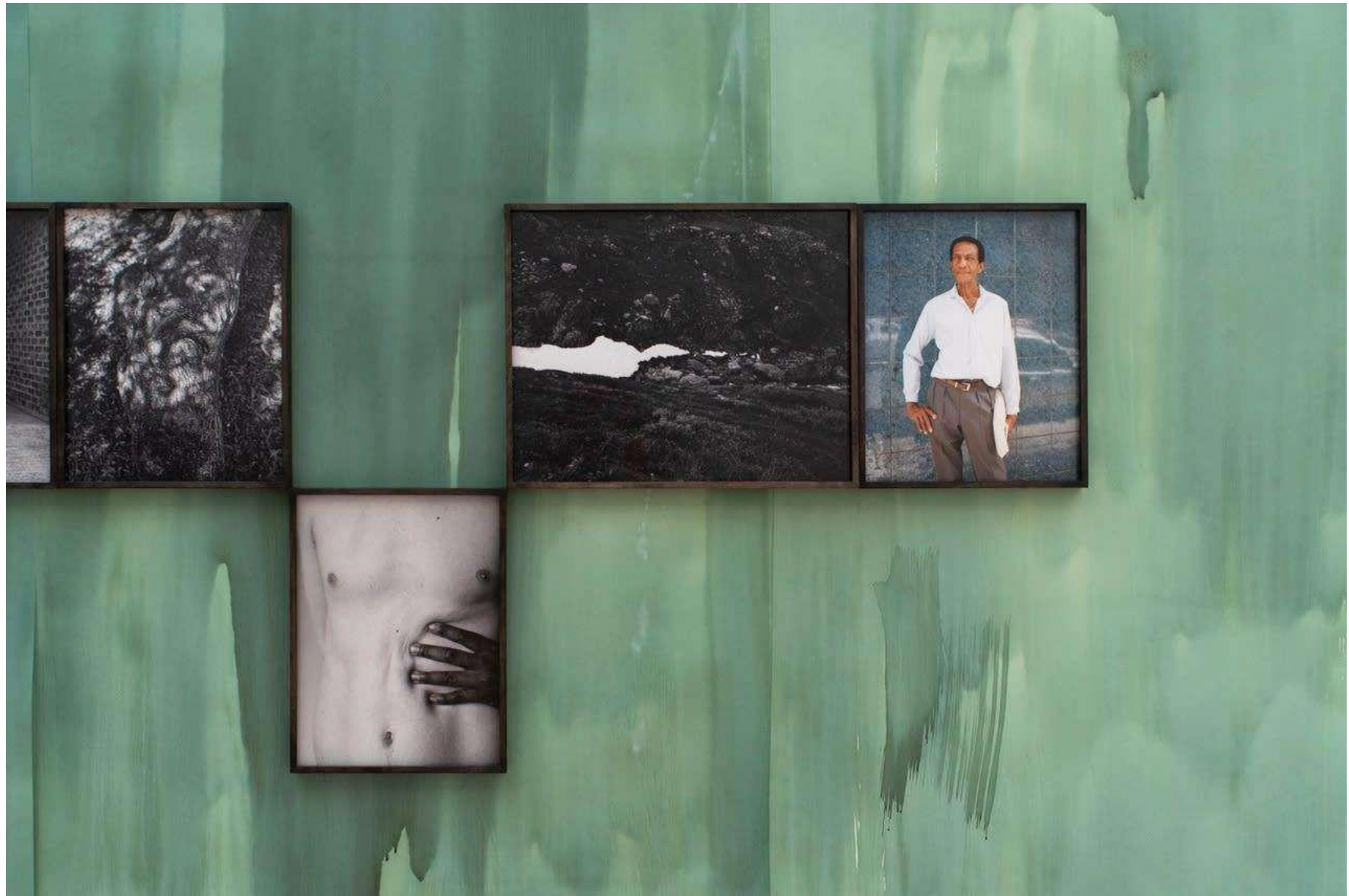
Santiago Mostyn, Installation view, *08-18 (Past Perfect)*, Andréhn-Schiptjenko, Paris, France, 2022

08-18 (Past Perfect)

Solo-exhibition at Gerðarsafn Kópavogur Art Museum, Kópavogur, Iceland, 2022

In this newly conceived exhibition at Gerðarsafn, Santiago Mostyn presents a constellation of photographic and moving-image works created across the Black Atlantic, focusing on sites of personal significance for the artist. The photo series *08-18 (Past Perfect)*, presented here for the first time, was created over a decade of returns to Trinidad, Zimbabwe, Grenada, the United States, and Scandinavia. Sections of the gallery will be hung with wallpaper treated to a cyanotype process, which will shift and develop a grey-blue tone as they are exposed to the winter sun over the course of the exhibition.

In the same space, a film work, *Drawing for Bellevue Estate*, will be shown. The film was recorded in Tobago, the island that inspired the landscape of Robinson Crusoe, and bore witness to many waves of European colonial exploitation. In the work, we watch four men cut their way through the tropical bush, marking territory, but towards an unknown goal. Their mapping recalls the early ambitions of European colonists to claim and industrialize the Caribbean, but the film also focuses on the island's largest Silk Cotton Tree, revered for the legend of Gang-Gang Sarah, a historical figure whose attempt to 'fly home' to Africa by leaping from the tree ended in her death. The work, therefore, becomes a portrait of a landscape where stories of colonialism, slavery, mythology, and personal experience meet.



Santiago Mostyn, Installation view, *08-18 (Past Perfect)*, Gerðarsafn Kópavogur Art Museum, Kópavogur, Iceland, 2022



Santiago Mostyn, Installation view, *08-18 (Past Perfect)*, Gerðarsafn Kópavogur Art Museum, Kópavogur, Iceland, 2022



Santiago Mostyn

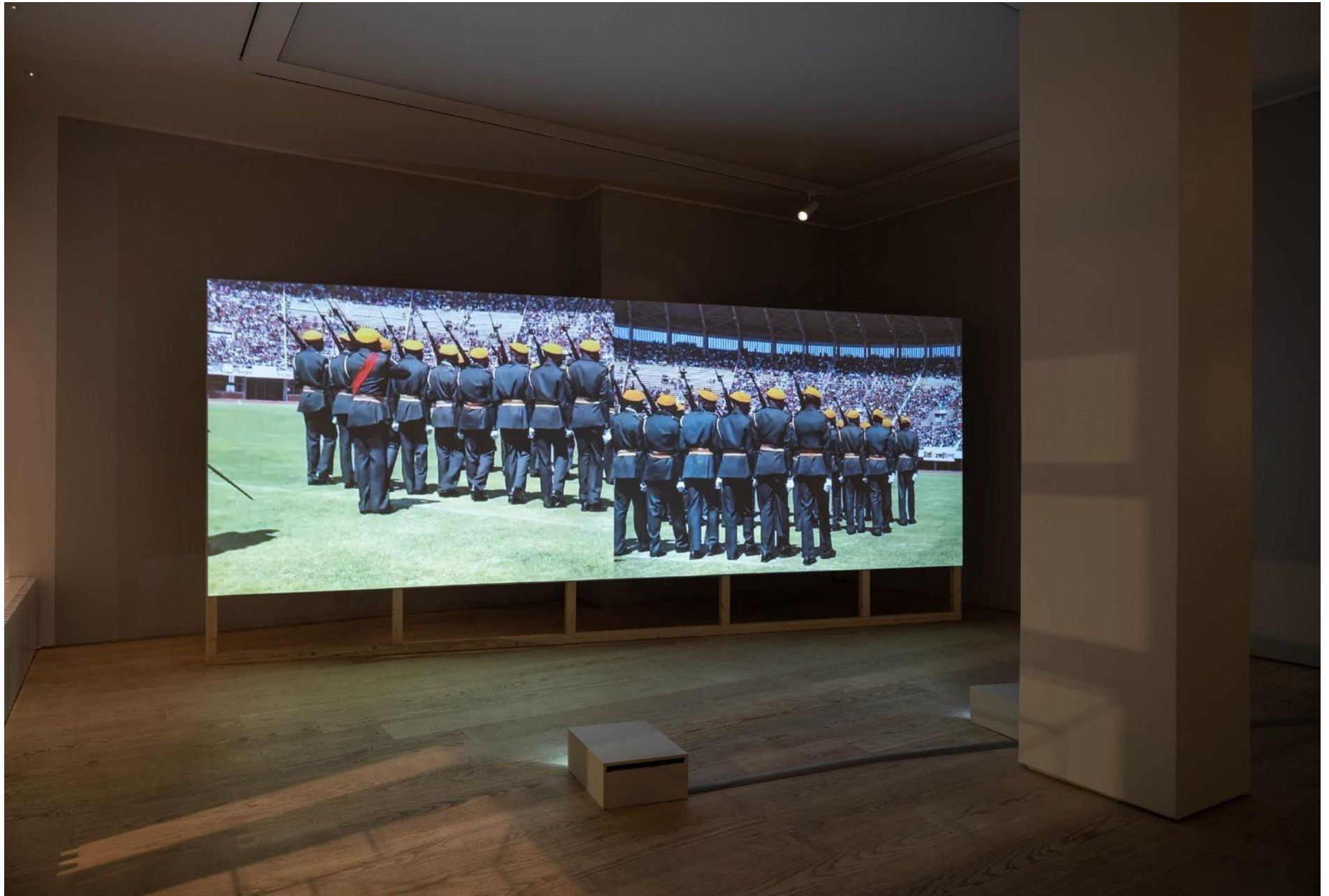
Installation view, *08-18 (Past Perfect)*, Gerðarsafn Kópavogur Art Museum, Kópavogur, Iceland, 2022

Altarpiece

Single-channel edge-blended video projection, stereo sound, colour and b&w, 11'10"
2019

Altarpiece explores the choreography of state control, and the euphoric release that can be triggered in the body under these conditions. The images and audio recordings in *Altarpiece* have been gathered over four years, tracing links between presidential ceremonies in the United States and Zimbabwe, J'ouvert celebrations and a story about *soucouyant* from Trinidad, Malcolm X perspiring, an interview with a Black Rhodesian soldier, and the visual record of a childhood friend's first son. The reactionary gestures of individuals in two distinct, but connected, cultural spheres take focus. How do gestures carry over time, or across diasporas ?

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



Santiago Mostyn, Installation view, *Your Shadow is a Mirror*, Andr hn-Schiptjenko, Stockholm, Sweden, 2021



Santiago Mostyn, Installation view, *Your Shadow is a Mirror*, Andréhn-Schiptjenko, Stockholm, Sweden, 2021



Santiago Mostyn, Installation view, *Your Shadow is a Mirror*, Andréhn-Schiptjenko, Stockholm, Sweden, 2021

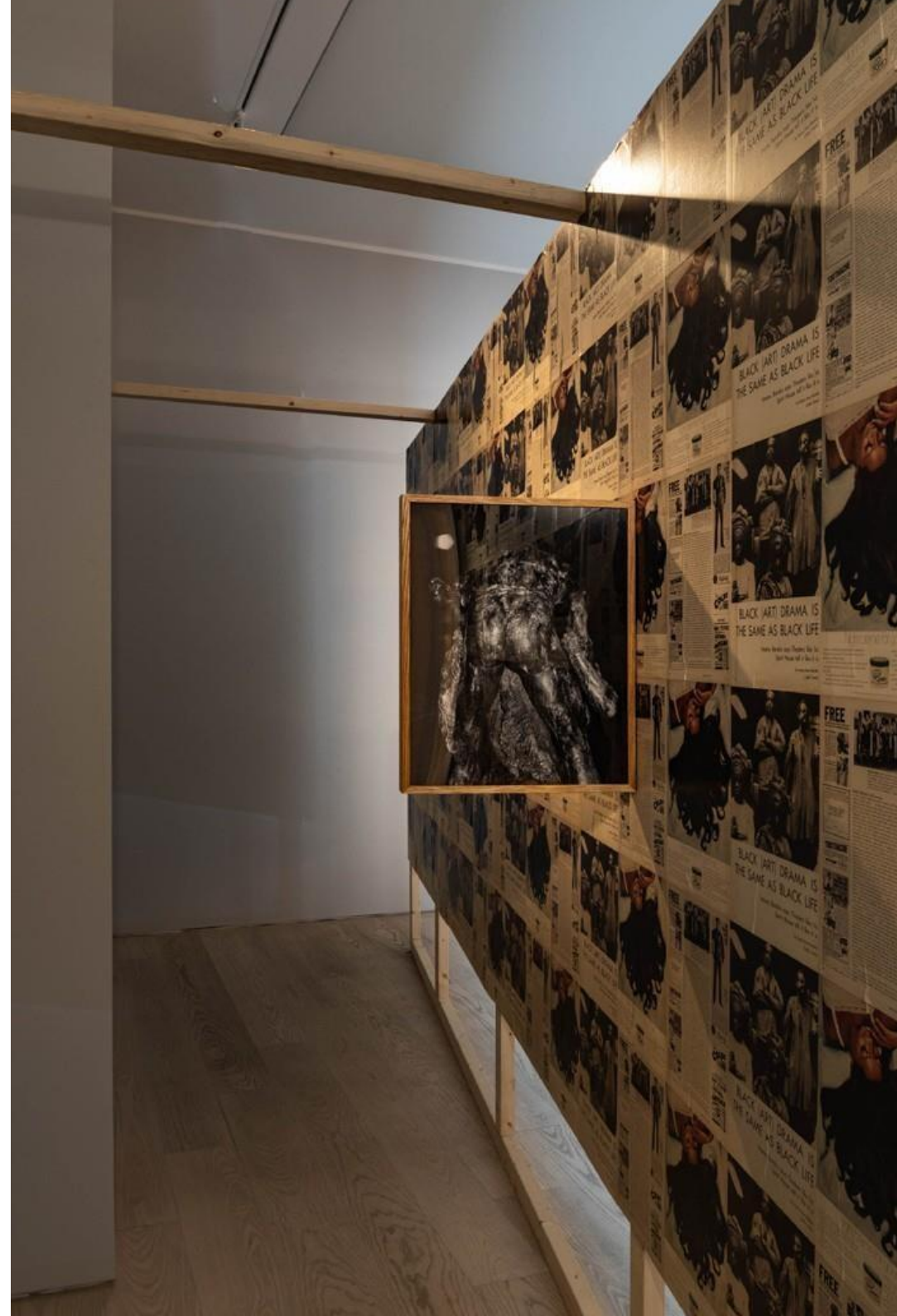


Santiago Mostyn, Installation view, *Your Shadow is a Mirror*, Andréhn-Schiptjenko, Stockholm, Sweden, 2021

Ghost/Monument

Two archival inkjet prints in double-sided oak frame, 52 x 42 cm; reproductions of three contiguous pages from *Jet Magazine*. 2020

Installed on the backside of *Altarpiece* is a double-sided frame, with the photographs *Ghost* on one side and *Monument* on the other. *Ghost* is an image that appeared on a roll of film after processing photographs from Hoyerswerda, a town in former East Germany with a history of xenophobic attacks against foreigners. *Monument* is the back side of a sculpture that once stood outside of the National Museum in Stockholm.





Santiago Mostyn

Ghost/Monument, two archival inkjet prints in
double-sided oak frame with poster prints, 52 x 42 cm





Santiago Mostyn, Installation view, Luleå Biennial, Luleå, Sweden, 2020

Grass Widows

Solo exhibition at Southern Alberta Art Gallery, AB, Canada. 2020

The exhibition *Grass Widows* comes out of the idea of an American diaspora. The narratives of Black communities who fled the United States in the early 20th century are interwoven with images depicting the aftermath of racial violence that these communities sought to escape.

The artist's parents' own politically motivated departure from the United States to southern Africa and the Caribbean is layered into these narratives, as are sculptural elements by the artists Susanna Jablonski and Faye Heavyshield, taking into account the history of the land where the exhibition takes place: the Kainai Blood Nation in southern Alberta, Canada.



Santiago Mostyn, Installation view, *Grass Widows*, Southern Alberta Art Gallery, Lethbridge, Canada, 2020

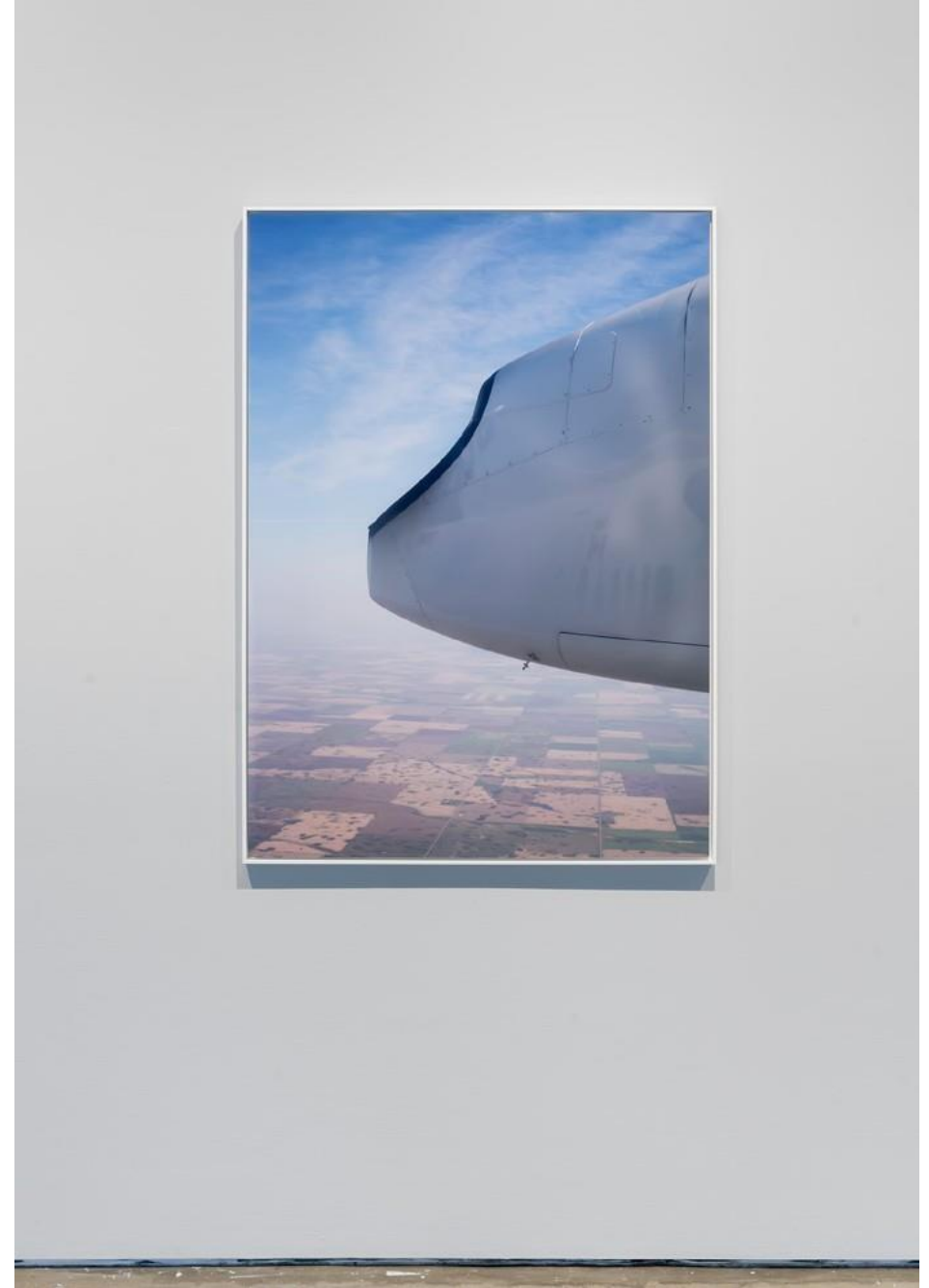


Santiago Mostyn,
Grass Widows, nine ink prints on chiffon, each 195 x 130 cm





Santiago Mostyn, Installation view, *Grass Widows*, Southern Alberta Art Gallery, Lethbridge, Canada, 2020



Santiago Mostyn

Exhaust, archival inkjet print in shadow frame, 126 x 90 cm



Santiago Mostyn, Installation view, *Grass Widows*, Southern Alberta Art Gallery, Lethbridge, Canada, 2020



Santiago Mostyn, *Flights*, poster prints, clay, wooden objects, paper clay, mirror, video, bread, variable dimensions.

Courtesy of Susanna Jablonski and Santiago Mostyn



Santiago Mostyn, Installation view, *Grass Widows*, Southern Alberta Art Gallery, Lethbridge, Canada, 2020



Santiago Mostyn, Installation view, *Grass Widows*, Southern Alberta Art Gallery, Lethbridge, Canada, 2020





Santiago Mostyn, Installation view, *Suedi*, Wanås, Kislinge, Sweden, 2019

SUEDI (Slow Wave Edit)

Single-channel HD video, stereo sound, colour, 8'52"

Music by Slow Wave (Susanna Jablonski and William Rickman) 2017 - 2019

SUEDI (Slow Wave edit) is a sequence of two music videos commissioned in response to Erik Lundin's SUEDI, a popular Swedish rap song that has become an anthem for Afro-Swedish youth. Both videos show bodies in motion, either elevated or in closeup. In the first video, two Swedish wrestlers are filmed sparring with in a subtle choreography, first jokingly but then with more and more anger. In the second video, drone footage that has been used by news outlets to depict the movement of migrants and asylum seekers across southern Europe is reedited to highlight the biblical scale and historical precedent of this displacement.

Viewing link: <https://vimeo.com/264591122>



Drawing for Bellevue Estate

16mm to 2K transfer, stereo sound, colour/black& white, 12'00"
2018

Drawing for Bellevue Estate was filmed in Tobago, an island with a unique role in the development of the tropical imaginary, as it was used by Daniel Defoe as the setting for Robinson Crusoe (1719), the first realistic fiction novel in the English language.

One segment of the film records the largest Silk Cotton Tree on the island, famous for the legend of Gang Gang Sarah, an 'African slave witch' who climbed this sacred tree and tried to fly home to Africa, not realising she had lost her powers of flight after eating salt. The film also follows four men who cut their way through the jungle, making measurements, calling out to each other and working on a task that comes into focus as a kind of land claim or marking of territory. These two events, juxtaposed, become a portrait of a landscape where personal and historical mythologies have taken root.

Viewing link: <https://vimeo.com/257463008>

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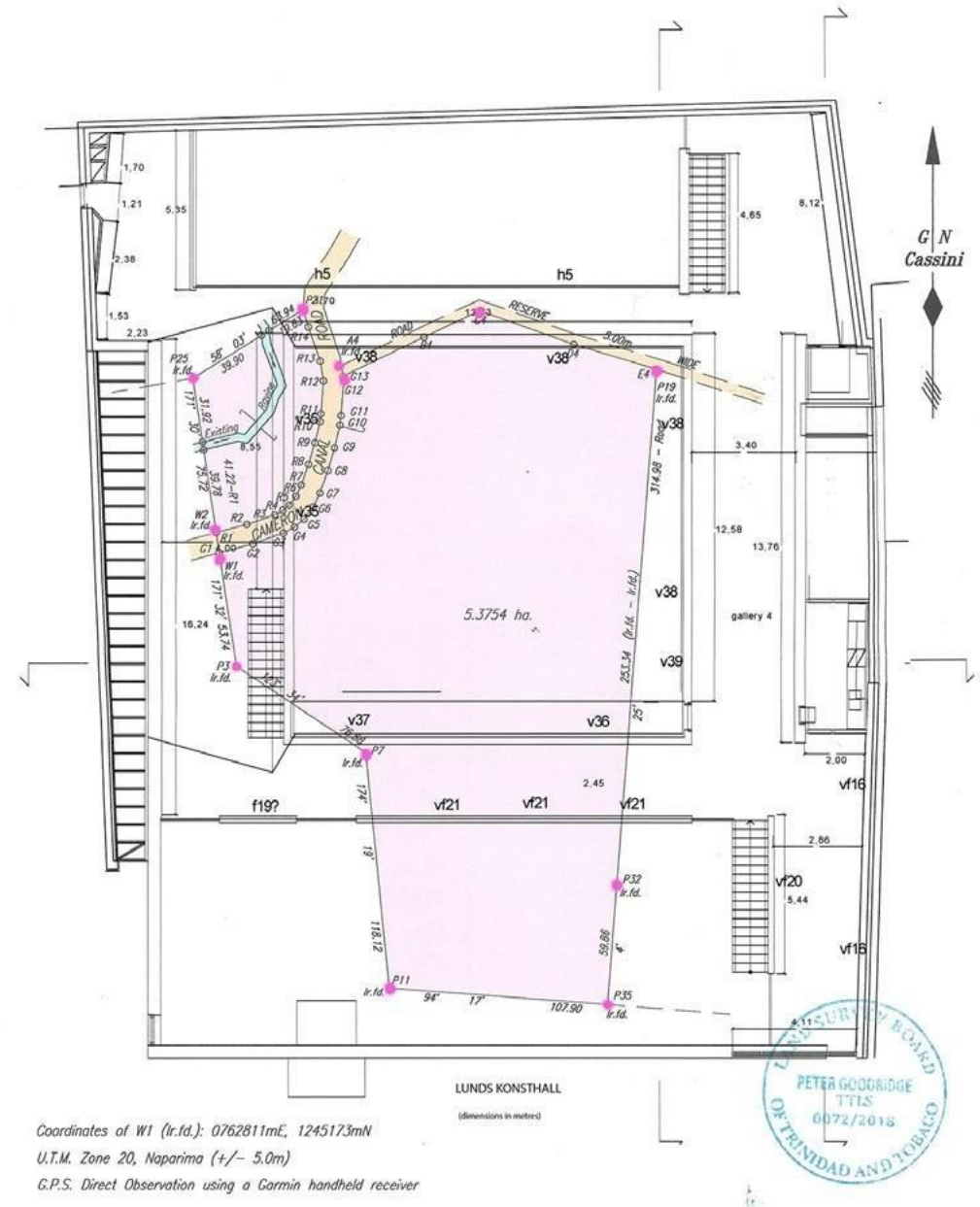


Drawing for Bellevue Estate (Plant Map)

13 *Cordyline australis* 'pink passion' plants, daylight lamps.
2018

Land boundaries in Tobago are traditionally marked with bright pink *Cordyline*s instead of fences or pillars, due to the difficulty of getting heavy machinery into the jungle.

In the gallery space where *Drawing for Bellevue Estate* is screened, a 'map' of *Cordyline* plants is laid out according to the original land survey in Tobago. The plant map is scaled to match the dimensions of the space, and a printed plan of the gallery space with an overlay of the land survey is available to take away from the exhibition.





Installation view, *Alltings mått. Om det (o)mänskliga*, Lunds Konsthall, Lund, Sweden, 2019



Santiago Mostyn, Installation view, *Alltings mått. Om det (o)mänskliga*, Lunds Konsthall, Lund, Sweden, 2019



Santiago Mostyn, Installation view, *Alltings mått. Om det (o)mänskliga*, Lunds Konsthall, Lund, Sweden, 2019

Red Summer Edit (New Jewel)

5 archival inkjet prints in oak shadow frames, wheat paste, posters. 2019

Red Summer Edit is an on-going visual research frame work that considers the presence of the Black, male body in two distinct political spaces: late-Capitalism in the United States, and post-colonial populism in southern Africa and the Caribbean. Historical images from academic archives are collaged and pasted onto the walls of the exhibition space, and photographs made over several years in Zimbabwe, Grenada, the U.S., the U.K., and Trinidad are hung on these walls in order to reconsider how broad histories and personal memory might intersect.









Santiago Mostyn,
Grenada Cocoa Layers, archival inkjet print in shadow frame, 40 x 50 cm



Santiago Mostyn, Installation view, *Alltings mått. Om det (o)mänskliga*, Lunds Konsthall, Lund, Sweden, 2019

Red Summer Edit (Beach Arrests)

3 archival inkjet prints in oak shadow frames, wheatpaste, posters. 2018

In *Red Summer Edit (Beach Arrests)*, three photographs from an unwarranted arrest on Rockaway Beach in New York are hung on wallspasted with historical images showing the aftermath of racial violence in Tulsa, Harlem, and Washington D.C.













The Warming Plateau

Solo exhibition at Andréhn-Schiptjenko, Stockholm. 2018

The Warming Plateau is an installation of photographs, boundary marking plants from Tobago, day light lamps, a sculpture by the late German artist Luise Kimme, a neon sign, a video loop, and a 16mm film.

The title refers to a set of statistics often used to justify climate change skepticism, as they appear to show that global average temperatures have been declining over the past fifteen years. However, a longer term view shows that each of these plateaus has been higher than the last, and the world is actually heating up very quickly.

The term serves here as a metaphor for looking at the objects and films in the exhibition, in that what may appear as a formalist arrangement – of plants used for land mapping, photographs showing gestures of refusal, a wooden sculpture of a forest fauna can be understood as connected gestures that relate both to ways of looking at a colonialized past, and to our anthropogenic present.



Faun, ca. 2000, by Luise Kimme. Painted oak, 199 cm



Santiago Mostyn, Installation view, *The Warming Plateau*, Andréhn-Schiptjenko, Stockholm, Sweden, 2018



Santiago Mostyn,
Norway, Snowy Mountain,
archival inkjet print on
aluminum dibond,
80 x 100 cm



Santiago Mostyn, Installation view, *The Warming Plateau*, Andréhn-Schiptjenko, Stockholm, Sweden, 2018



Santiago Mostyn, *Mirakel*, neon tubes, brushed aluminum, 572 x 80 x 25 cm





Santiago Mostyn, Installation view, *The Warming Plateau*, Andréhn-Schiptjenko, Stockholm, Sweden, 2018



Santiago Mostyn,
Last Picture, archival
inkjet print on aluminum
dibond, 115 x 143 cm



The Moderna Exhibition 2018: With the Future Behind Us

“Curated by Joa Ljungberg and Santiago Mostyn, the 2018 edition of The Moderna Exhibition presents the work of nearly forty artists connected to the Swedish art scene, offering both sober and intimate reflections on Swedish society today, on a natural world that is no longer what it once was, and a future that appears to have already begun.

The Moderna Exhibition is a large scale project that the museum presents once every four years. Several artists in the 2018 edition look back at Swedish history and explore the events that have shaped and reshaped society. Other artists highlight alternative experiences of living in Sweden today. And in the midst of these local standpoints, the exhibition incorporates geographically distant perspectives that, in different ways, impact our lives here and now.”

Exhibition Homepage:

<https://www.modernamuseet.se/stockholm/en/exhibitions/moderna-exhibition-2018/future-behind-us/>

Documentation:

<https://santiagomostyn.info/The-Moderna-Exhibition-2018-With-the-Future-Behind-Us>

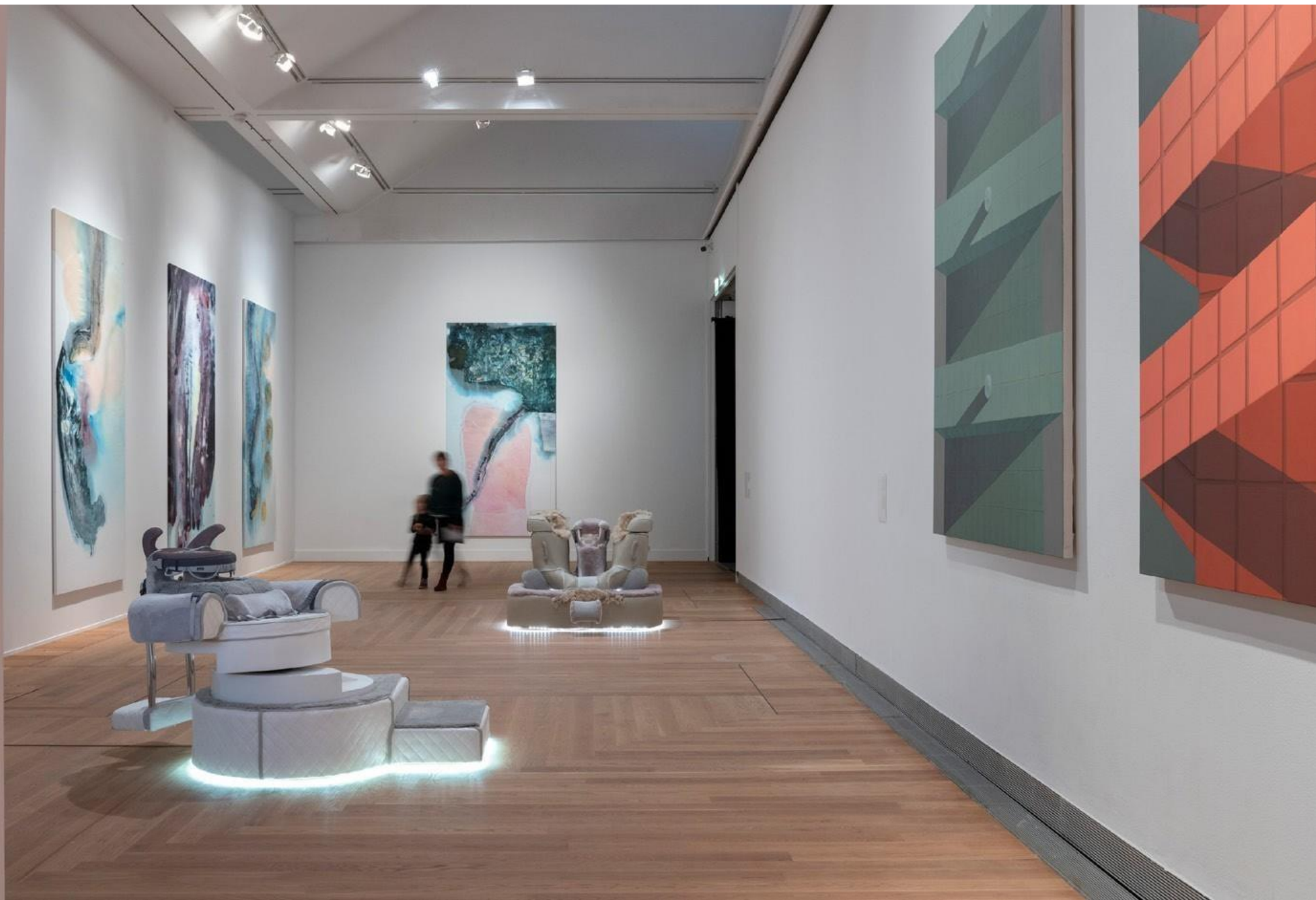


Santiago Mostyn, Installation view, *With the Future Behind Us*, Moderna Museet, Stockholm, Sweden, 2018





Santiago Mostyn, Installation view, *With the Future Behind Us*, Moderna Museet, Stockholm, Sweden, 2018



Santiago Mostyn, Installation view, *With the Future Behind Us*, Moderna Museet, Stockholm, Sweden, 2018



Santiago Mostyn, Installation view, *With the Future Behind Us*, Moderna Museet, Stockholm, Sweden, 2018



Citizen

Two-channel HD film installation, stereosound, colour, 4'12'00", wooden oars, archival inkjet print on cotton ragpaper.

2017

Citizen documents an action in which the artist rowed a small boat across a stretch of the Mediterranean Sea, from Dilek Peninsula in Turkey to Samos in Greece. Presented as a double projection, the film follows the journey from two perspectives. One side documents the artist departing Turkey and rowing away in the direction of Greece, and the other shows Mostyn, in real time, approaching and arriving on the Greek coastline. Most of what we see is the serenity of the ocean, unchanged by all the tragic human histories it contains, or the artist struggling with his vessel in a vast space of openness and surrender.

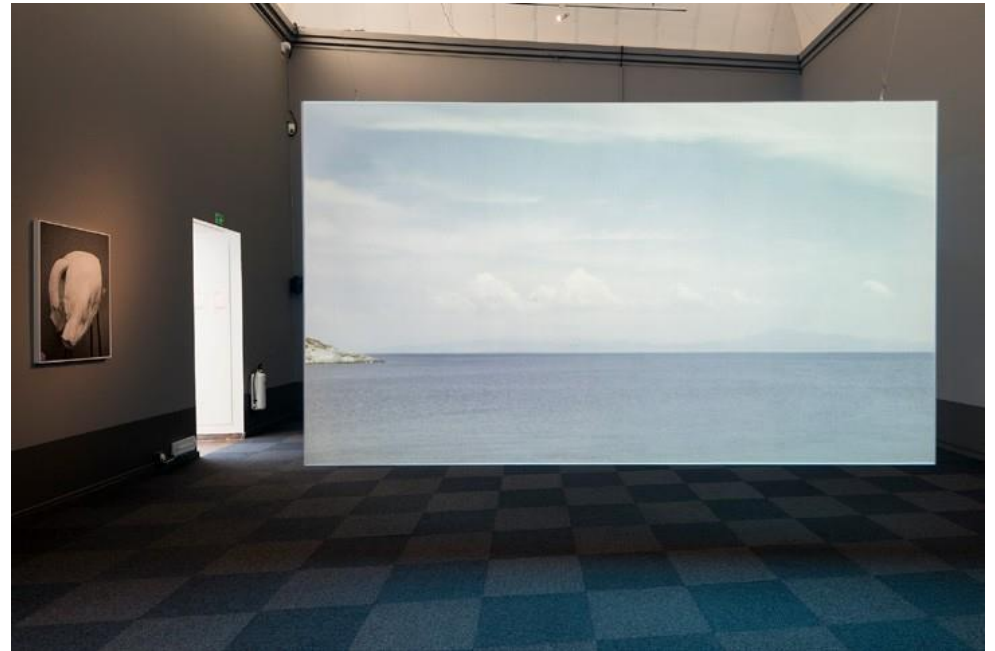
Nav Haq, curator of GIBCA 2017

Viewing link (Turkey): <https://vimeo.com/315315356/dd6e22a7a9>

Viewing link (Greece): <https://vimeo.com/315305921/b83fccfcf6>







Santiago Mostyn, Installation view, *Wheredolendandyoubegin - On Secularity*, GIBCA, Göteborgs Konsthall, Göteborg, Sweden, 2017

Delay

Single-channel HD video, stereo sound, colour, 4'00"
Music by Slow Wave (Susanna Jablonski and William Rickman) 2014

Delay is a performance recorded at the epicentre of Stockholm nightlife, Stureplan, where the main character (played by the artist) moves in unconventional ways and addresses various men with a mixture of naïvety and menace. The character is equally attracted and repulsed by these men who parade themselves as ideal images of sexual power, but when he tries to mimic their gestures and match their swagger, he is aggressively cast out.

First commissioned for the 2014 Creative Time Summit in Stockholm, *Delay* has since been exhibited in municipal contexts throughout Sweden, including at youth centres, the Swedish Ministry of Culture, and Moderna Museet.

Viewing link: <https://vimeo.com/158530853>



