

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 (born in 1981 in San Francisco, USA) lives and works in Sweden but maintains close ties with Zimbabwe and Trinidad and Tobago, the countries where he grew up.

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 received his BA from Yale University and, after attending the Städelschule from 2006 to 2007, earned a Master's degree in 2013 from the Royal Institute of Art in Stockholm. Mostyn was a resident at Künstlerhaus Bethanien in Berlin in 2021, a fellow at Akademie Schloss Solitude in Stuttgart in 2022, and a fellow of the Harvard-Radcliffe Institute for Advanced Study (2024–2025).

Together with artist Susanna Jablonski, he was commissioned by the City of Malmö to create an anti-racist monument untitled *Master Narratives*, which will be erected during Spring 2026.

In the fall of 2027 Mostyn will be exhibiting his current project focusing on Grenada's radically progressive government during 1979-1985 and its subsequent downfall following US intervention. The research for this project was initiated during his fellowship at the Harvard-Radcliffe Institute and is also in part a digital commission from Primary (UK).

Solo Exhibitions (selected)

- 2026** *Natural History (Lessons)*, Primary, Nottingham, UK.
Master Narratives, with Susanna Marcus Jablonski, public commission for the City of Malmö, Sweden.
- 2024** *Language Against Identity*, Skånes Konstförening, Malmö, Sweden.
- 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.

Group Exhibitions (selected)

- 2026** *Body. Ideal, Gaze, Freedom*, Gothenburg Art Museum, Gothenburg, Sweden.
- 2025** *BA'ZINZILE: A Rehearsal for Breathing*, Stellenbosch Triennale, South Africa.
BECOMINGS, National Gallery, Harare, Zimbabwe.
Stockholm Cosmology, Liljevalchs, Stockholm, Sweden.
- 2024** *Play and Loop VI*, Blindspot Gallery, Hong Kong, China.
After the Sun-Forecasts from the North, Buffalo AKG Art Museum, Buffalo, New York, USA; Gammel Strand, Copenhagen, Norway.
- 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.

Public Collections (selected)

- Buffalo AKG Art Museum, Buffalo, NY.
Moderna Museet, Stockholm, Sweden.
Statenskonstråd/PublicArtAgency, Sweden.
Hasselblad Foundation, Göteborg, Sweden.
Gävleborg State Collection, Sweden.
Örebro Konst, Örebro, Sweden.

PUBLIC ART COMMISSION

Master Narratives, 2026

Commissioned by the City of Malmö, by artists Santiago Mostyn and Susanna Marcus Jablonski

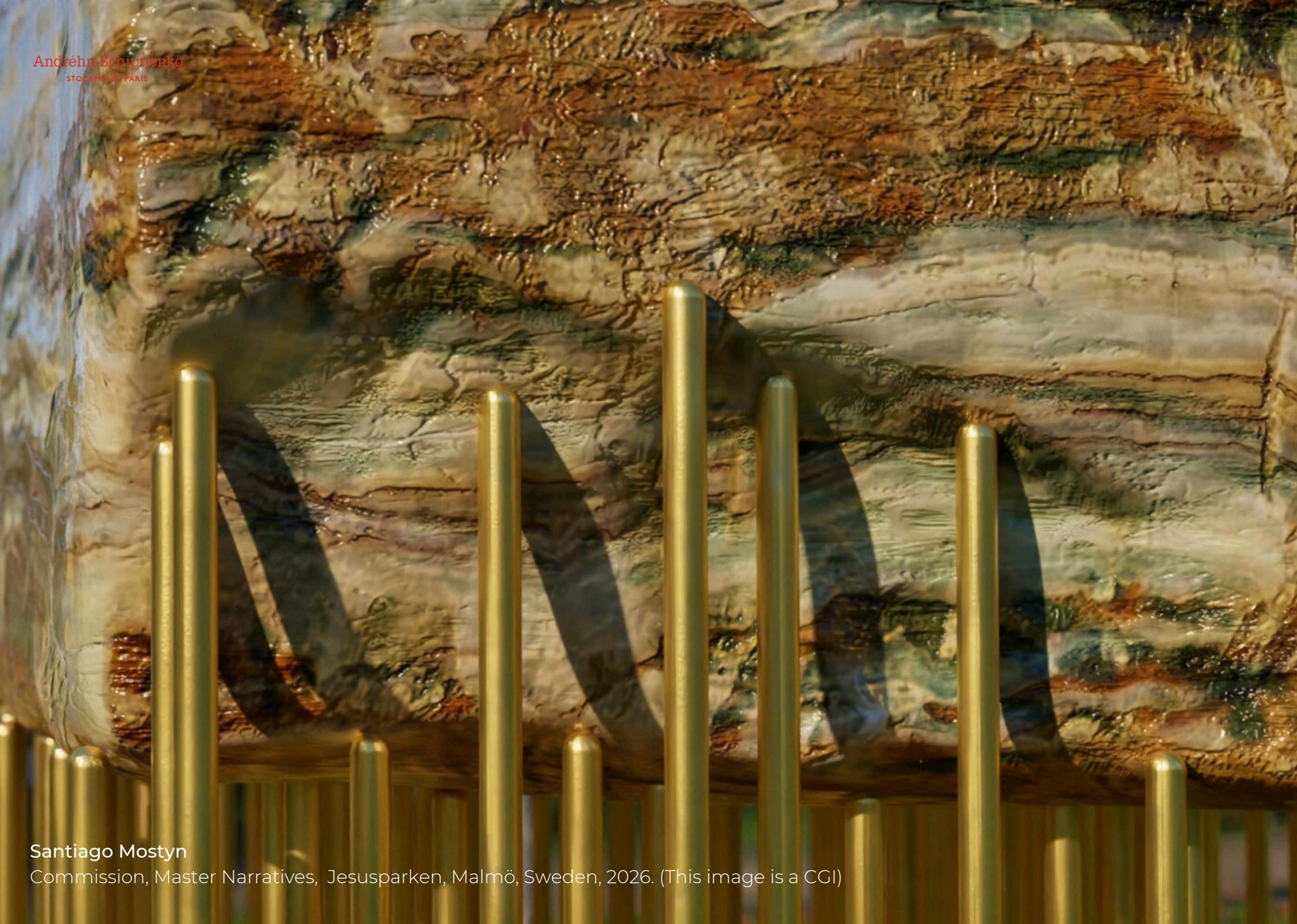
This permanent public art commission is an anti-racism monument, scheduled for installation in spring 2026, by artists Santiago Mostyn and Susanna Marcus Jablonski.

The idea of this commission originated from a civil society initiative that highlighted the lack of public acknowledgment of the racist motives behind attacks in Malmö between 2003 and 2010. The monument aims to sustain public dialogue on racism and anti-racism.



(This image is a CGI)

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Santiago Mostyn

Commission, Master Narratives, Jesusparken, Malmö, Sweden, 2026. (This image is a CGI)

The title of the work is based on the artists' thoughts on the potential of monuments. Artists Santiago Mostyn and Susanna Marcus Jablonski see a definition of the monument as an object or place with a double responsibility, both towards the past and towards the present. A responsibility that, like memories, inevitably changes over time.

The title of the work refers to the concept of "The Master Narrative", how a single story or event has shaped and influenced our understanding of reality. By making the concept more pluralistic in their title, the artists want to emphasize how several parallel stories can shape our perception.

The anti-racist monument consists of two parts: a sculptural and a social part.

In the social process, the artists take as their starting point the fear that was spread and the lack of recognition of the racist ideology that was behind the attacks. The sculptural part of the work is a monumental stone and bronze sculpture that symbolizes the strength and possibilities that arise when we stand in solidarity with each other.

In a collective memory process, developed in collaboration with local actors, people are given the opportunity to write down thoughts, feelings and memories from the period that will be placed in the ground under the sculptural monument. The process is inspired by collective mourning processes and rituals, and the artists connect to the dialogues that began during the previous part of the project Anti-Racist Monument; *The Whole City is a Monument*.



CONFERENCE PROJECT

Language against Identity: A Para-Disciplinary Method, 2024-2025

Fellow presentation at Harvard Radcliffe Institute, Cambridge, USA.

Santiago Mostyn is an artist whose practice foregrounds narrative entanglements in pursuit of new understandings of place, both in a cultural and psychic sense.

At Radcliffe, Mostyn has developed an expanded film script that reimagines the events of the Grenada Revolution (1979–1983) from the perspective of three revolutionary educators, building a narrative from this historical moment of Black radicalism that presages contemporary struggles for political self-determination.

[To watch the presentation, click here](#)



Santiago Mostyn

David and Roberta Logie Fellow, Harvard Radcliffe Institute

Language Against Identity

Solo exhibition at Skånes Konstförening, Malmö, Sweden, 2024

Skånes konstförening proudly presents *Language Against Identity*, a solo exhibition by artist Santiago Mostyn. The exhibition comprises video, painting and installation, offering an immersive experience where boundaries between the immaterial and material are blurred. Mostyn uses the language of images in an attempt to understand how they carry, extend and challenge established history.

Central to the exhibition is the eponymous visual essay *Language Against Identity* (2024) which will be shown in Sweden for the first time. It begins with a sentence, the soft turning of a page, then silence. What soon follows are the whispers of the bush — birds chirping, the scorching breeze, and insects rustling in the savanna grass. Then, a full descent into a treacherous historical tale of exploitation, destruction, and extinction.

The video traces the effects of geographic and cultural displacement by focusing on two case studies of animals that were forcibly taken away from southern Africa and put on display in northern Europe. The first is that of Bibi, a female elephant born in Zimbabwe in the mid-1980s, who was shipped to the GDR as a baby and still lives in captivity in Germany. The second is a museum collection of African birds housed in the small town of Vänersborg. The birds were captured by a Swedish settler in South West Africa in the late 1800s, and have been on continuous display for about 120 years.

Through meticulous observation, archival research, and critical intervention, Mostyn unravels narrative strands that metaphorically reflect the turbulent relationship between Europe and Africa, as well as his personal connection to these geographies. He emphasises this through repetition, close-focus perspective, the remaking of paintings by the late Swedish painter Axel Eriksson (1878–1924), and found images that appear in gradual crescendo.

Language Against Identity contrasts the vibrant beauty of flora and fauna with the stark realities of colonialism and its dire, lasting effects.

Santiago Mostyn's practice foregrounds narrative entanglements in pursuit of new understandings of place, both in a cultural and psychic sense. Mostyn has long been interested in the interplay of music, narrative and the embodied self, with works manifesting as films, exhibitions and curatorial projects.

Mostyn received a B.A. from Yale University and M.A. from the Royal Institute of Art, Stockholm. Recent exhibitions include *After the Sun* at Buffalo AKG Art Museum (2024), *The Threshold is a Prism* at Kulturhuset, Stockholm (2023), *Mare Amoris / Sea of Love* at Queensland Art Museum, Meanjin/Brisbane (2023) and *Dream One* at Södertälje Konsthall, Södertälje (2022). He was a resident at Akademie Schloss Solitude in 2022, and is a fellow at the Harvard-Radcliffe Institute for Advanced Study 2024-2025. Together with artist Susanna Jablonski, he has been recently commissioned by the City of Malmö to create an anti-racist monument, which will be erected in the second half of 2025.

Curator: Tawanda Appiah



Santiago Mostyn, Installation view, *Language Against Identity*, Skånes Konstförening, Malmö, Sweden, 2024



Santiago Mostyn, Installation view, *Language Against Identity*, Skånes Konstförening, Malmö, Sweden, 2024



Santiago Mostyn, Installation view, *Language Against Identity*, Skånes Konstförening, Malmö, Sweden, 2024



Santiago Mostyn, Installation view, *Language Against Identity*, Skånes Konstförening, Malmö, Sweden, 2024

Play and Loop VI

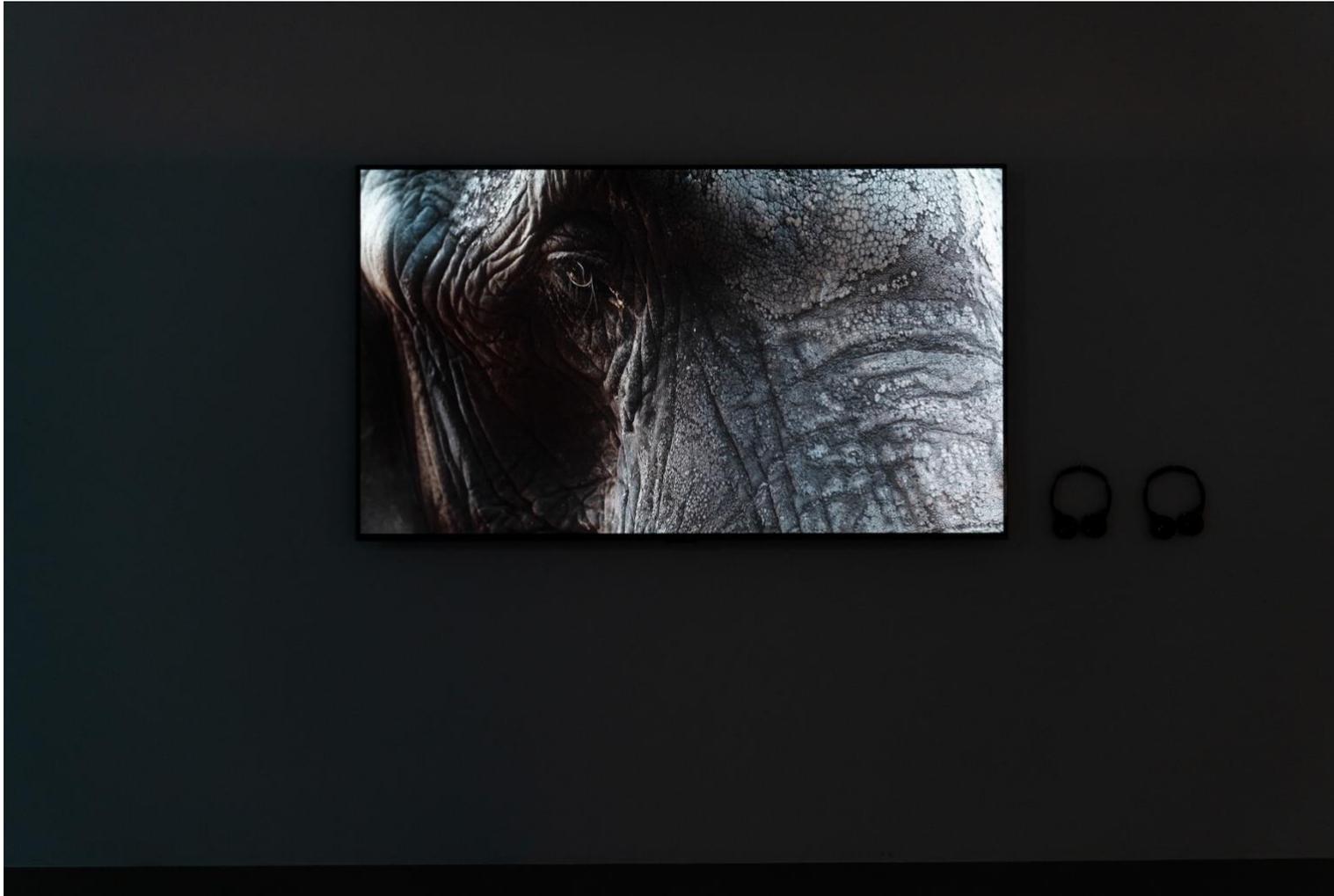
Group exhibition at Blindspot Gallery, Hong Kong, China, 2024

Blindspot Gallery is pleased to present *Play and Loop VI*, the sixth iteration of our summer video screening program. The program will be divided into two scenes, each scene lasting for three weeks.

Scene one of the program brings together compelling works by four artists that delve into the intricate themes of identity, self-image, body politics, and the multifaceted meanings of home.

Scene two explores how our lives are shaped by geopolitical, historical, and technological contexts. It conveys vulnerability in an individual against a larger system due to bureaucratic inertia, humans' collective dependency on technology, colonial migrations and intergovernmental relations. Hsu Che-Yu and Santiago Mostyn's expansive lens focus on transnational power dynamics across different timelines. Chu Chun-Teng and He Zike's videos capture the experiences of communities and individuals grappling with the realities of their living circumstances, using specific localities as backdrops.

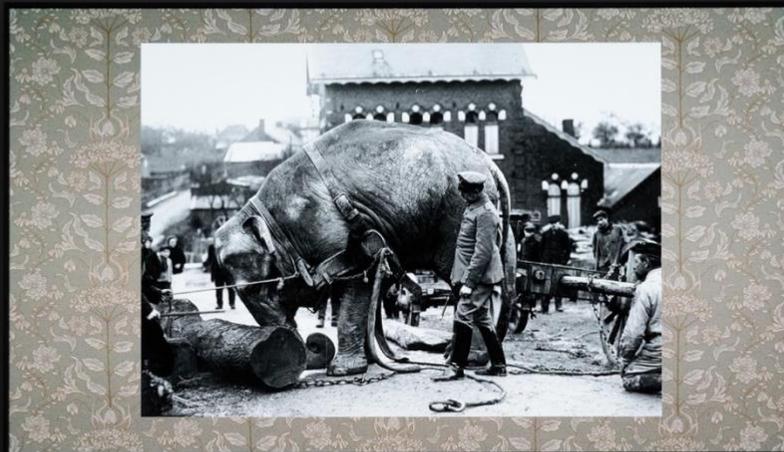
Commissioned by Buffalo AKG Art Museum, Santiago Mostyn's *Language Against Identity* (2024) video essay is a montage of archival images and present-day footages. The work highlights exploitations in Africa by European settlers, specifically focusing on the historical elephant trade between Southern Africa and Northern Europe. The film points out the elephant as an exotic symbol of colonial power, with its mass carnage by European traders impacting the local ecosystem.



Santiago Mostyn, Installation view, *Play and Loop VI*, Blindspot Gallery, Hong Kong, China, 2024



Santiago Mostyn, Installation view, *Play and Loop VI*, Blindspot Gallery, Hong Kong, China, 2024



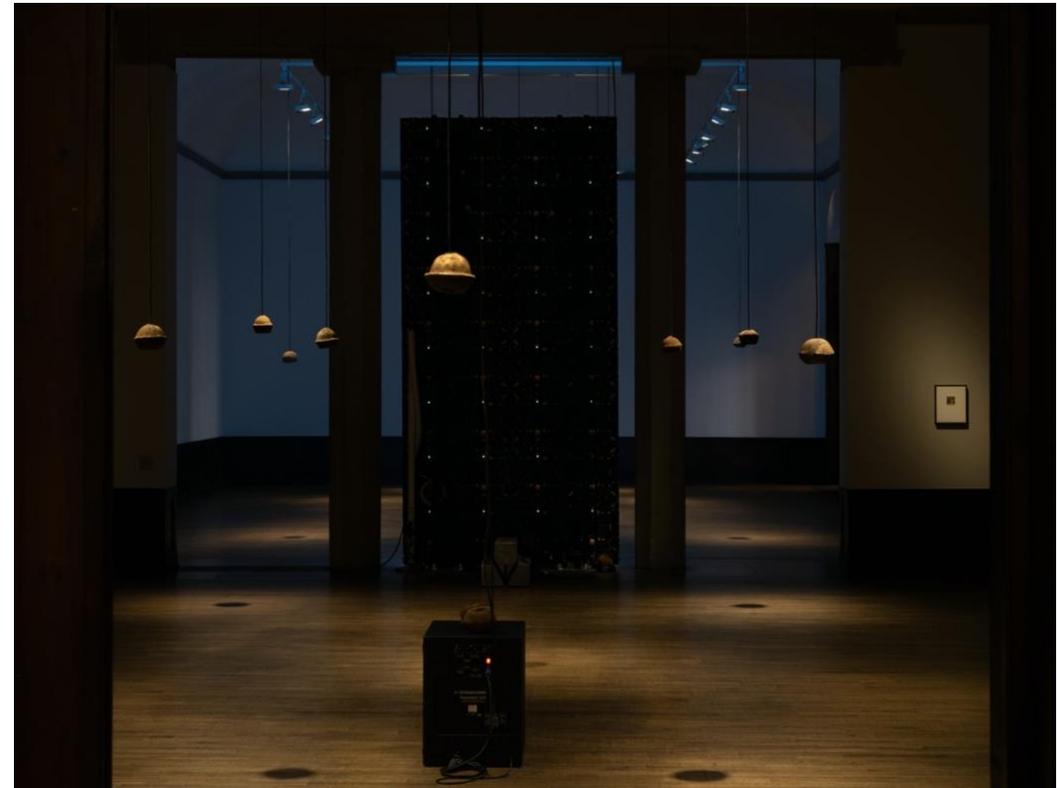
Santiago Mostyn, Installation view, *Play and Loop VI*, Blindspot Gallery, Hong Kong, China, 2024

Stockholm Cosmology

Group exhibition at Liljevalchs, Stockholm, Sweden, 2024

Stockholm Cosmology is a major presentation of Stockholm's globalized art scene. The exhibition explores and encourages a diversity of currents in art. Several of the artists have international careers but are not as well known to a wider audience in Sweden. For the first time, a number of artists are brought together where most have not previously been presented side by side. *Stockholm Cosmology* shines a spotlight on the question of what forces and experiences make an art scene richer. The exhibition brings together different artistic methods and materials, all of which bear witness to the wealth of experiences that flow into, through and out of Stockholm.

The exhibition reveals an aesthetic cosmology that extends beyond the city limits through the artists Ailin Mirlashari, Anna Camner, Ayan Farah, Laercio Redondo and Birger Lipinski, Cecilia Ömalm and Göran Östlin, Marc Johnson, Martin Gustavsson, Muhammad Ali, Munish Wadhia, Olof Inger, J.G. Arvidsson, Santiago Mostyn, James Webb and Susanna Marcus Jablonski (in dialog with Anders Årfelt).





Santiago Mostyn, Installation view, *Stockholm Cosmology*, Liljevalchs, Stockholm, Sweden, 2024



Santiago Mostyn, Installation view, *Stockholm Cosmology*, Liljevalchs, Stockholm, Sweden, 2024



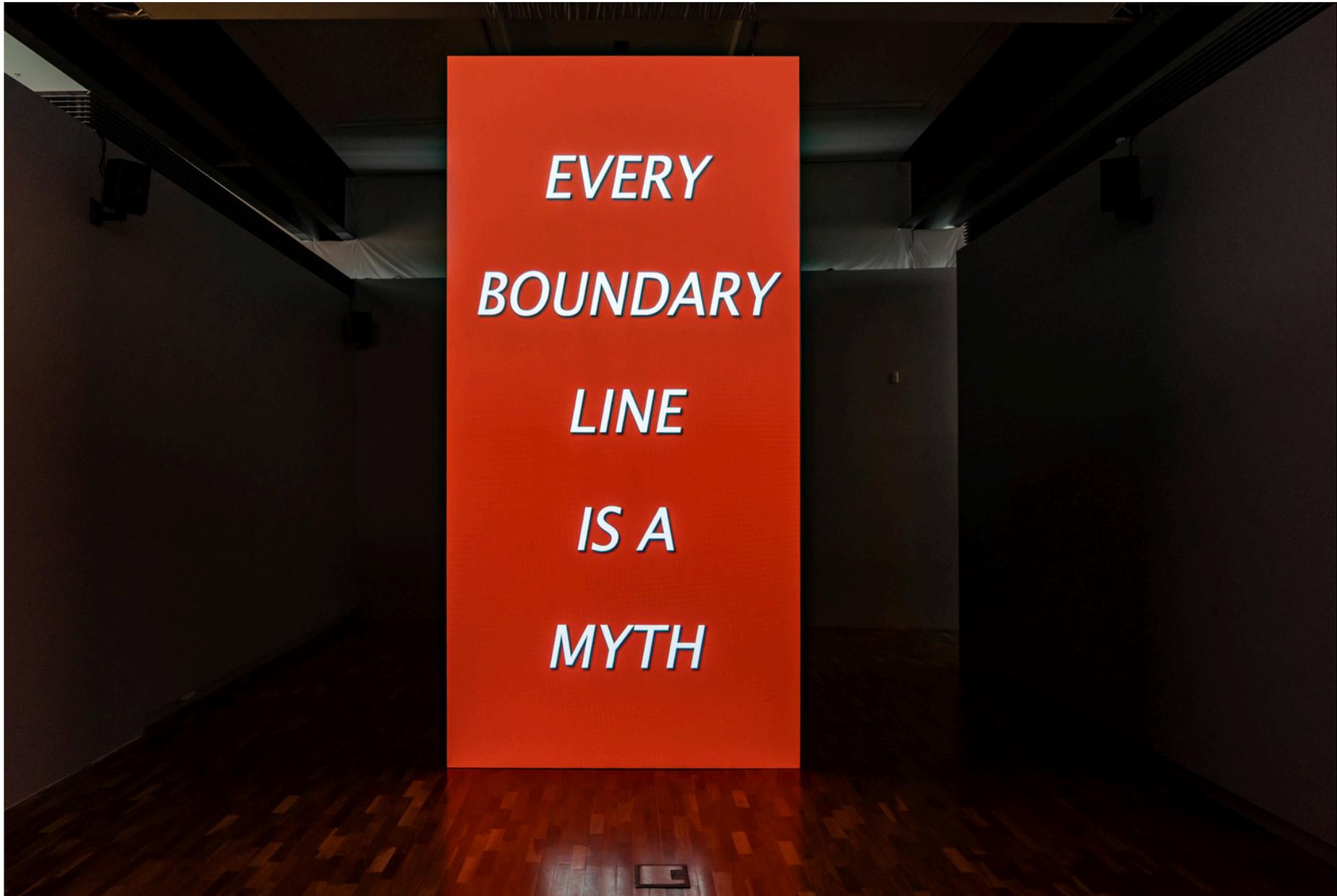
Santiago Mostyn, Installation view, *Stockholm Cosmology*, Liljevalchs, Stockholm, Sweden, 2024



Santiago Mostyn, Installation view, *Stockholm Cosmology*, Liljevalchs, Stockholm, Sweden, 2024



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



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.

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, *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 as 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

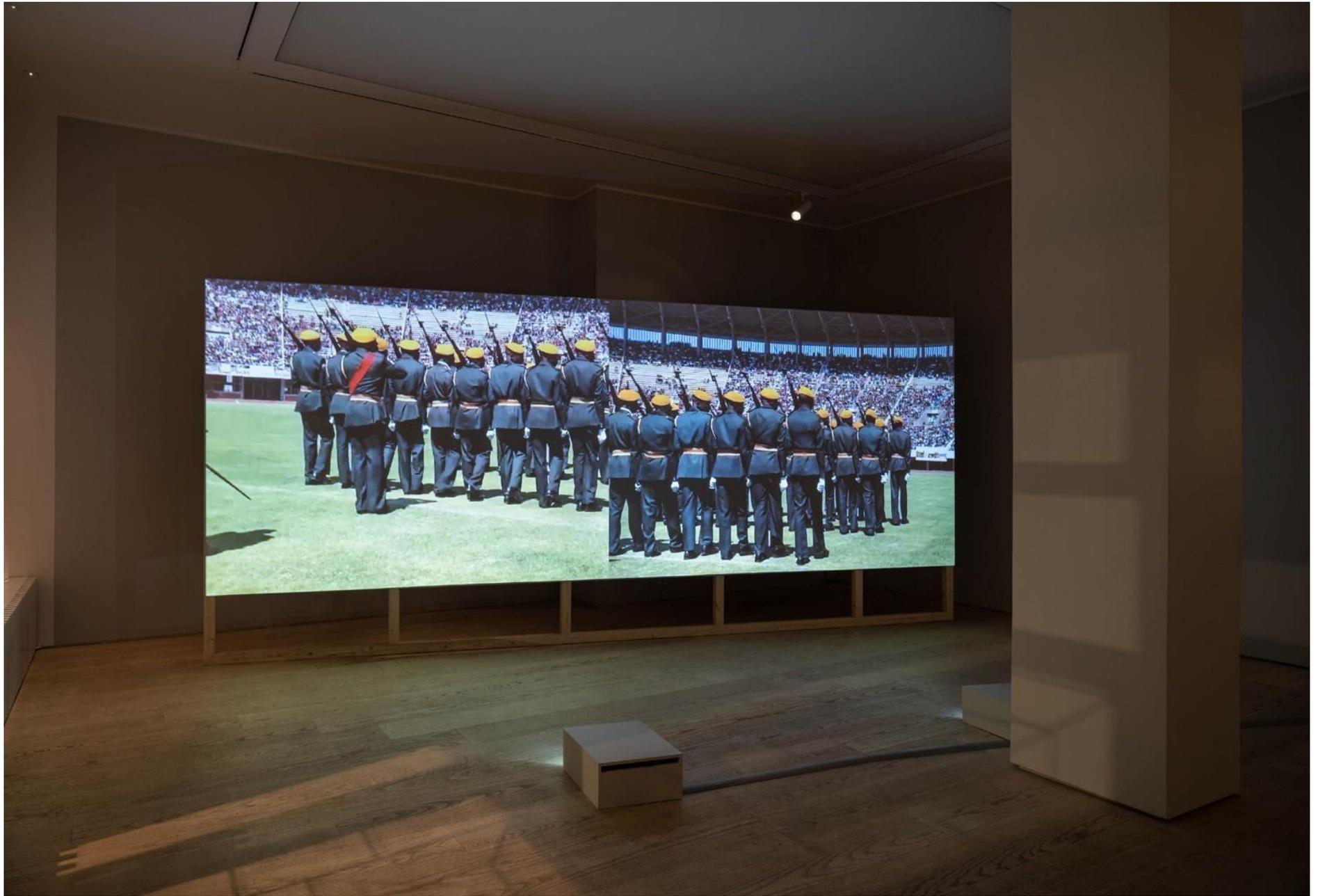
Installation view, *08-18 (Past Perfect)*, Gerðarsafn Kópavogur Art Museum, Kópavogur, Iceland, 2022

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

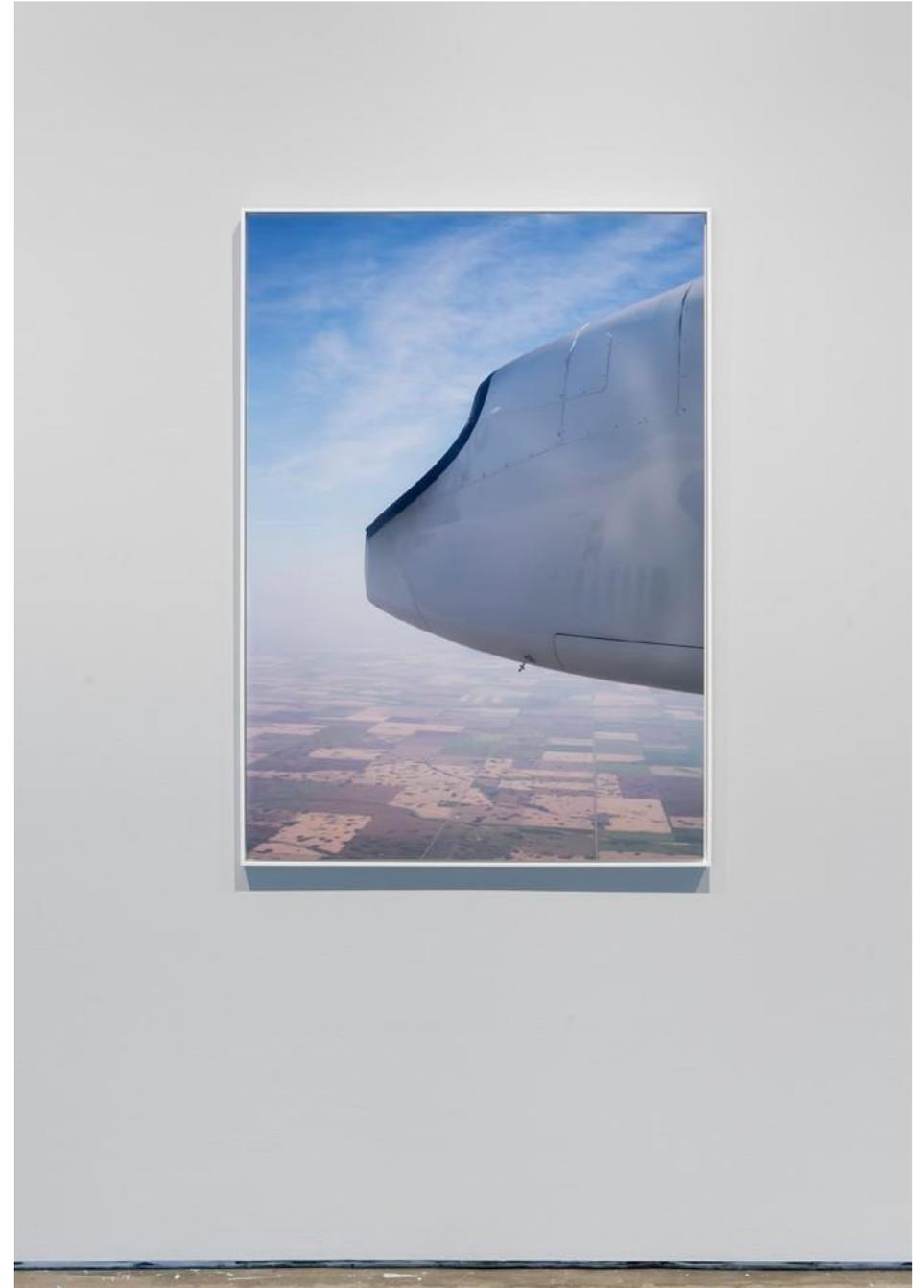


Santiago Mostyn,
Grass Widows, nine ink prints on chiffon, each 195 x 130 cm





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, Kislunge, Sweden, 2019

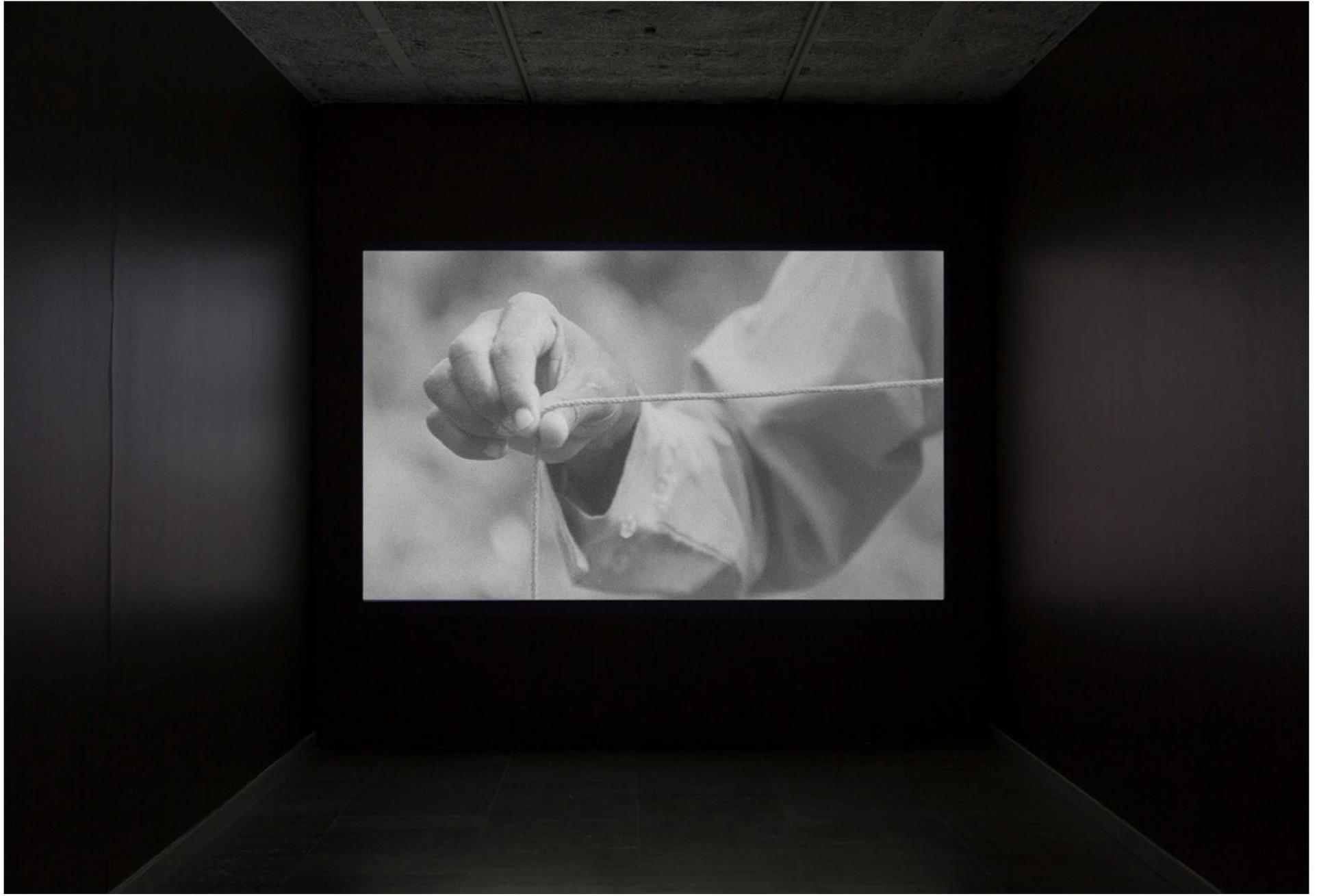
SUEDI (Slow Wave Edit)

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>

Password: Bellevue

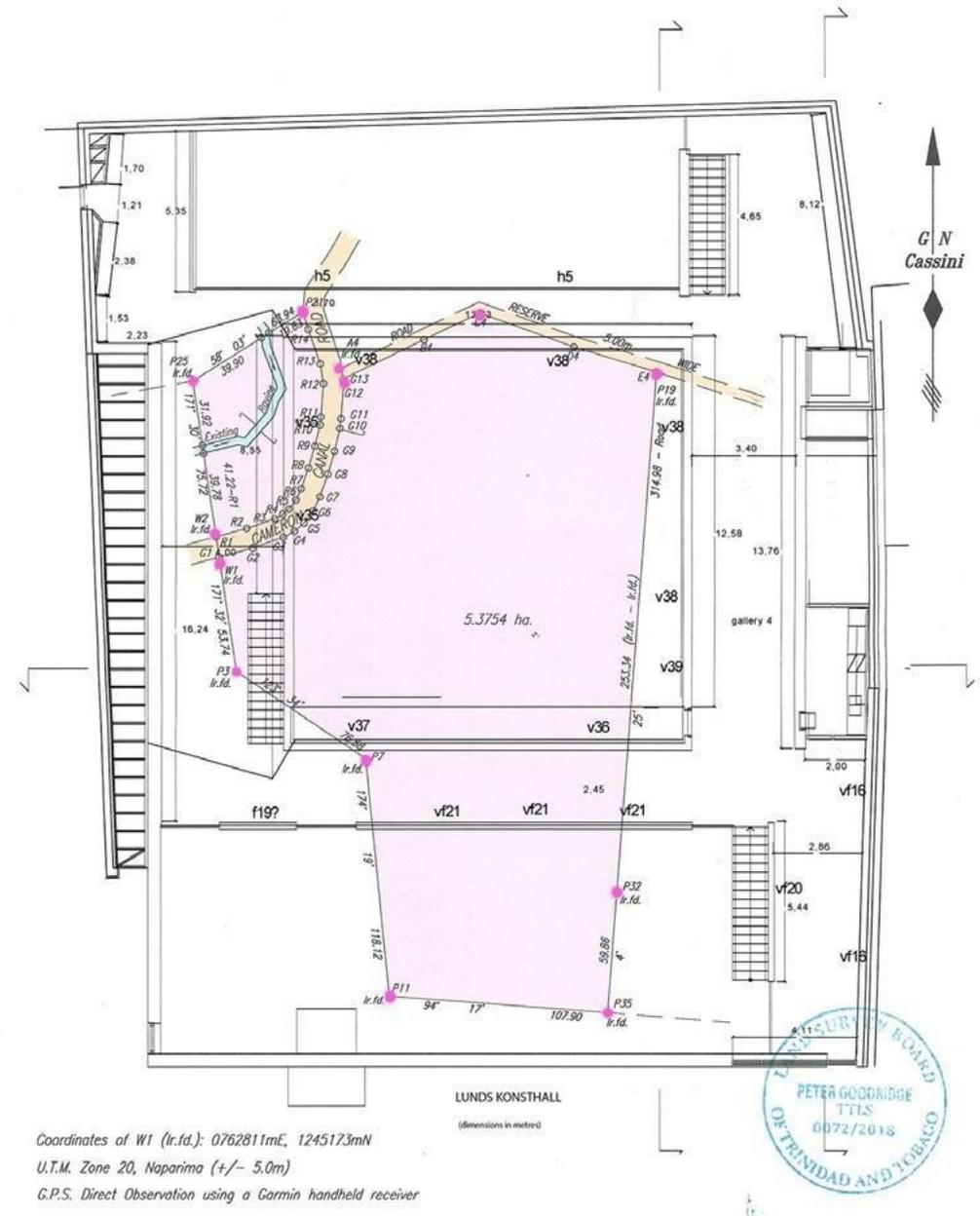


Drawing for Bellevue Estate (Plant Map)

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>

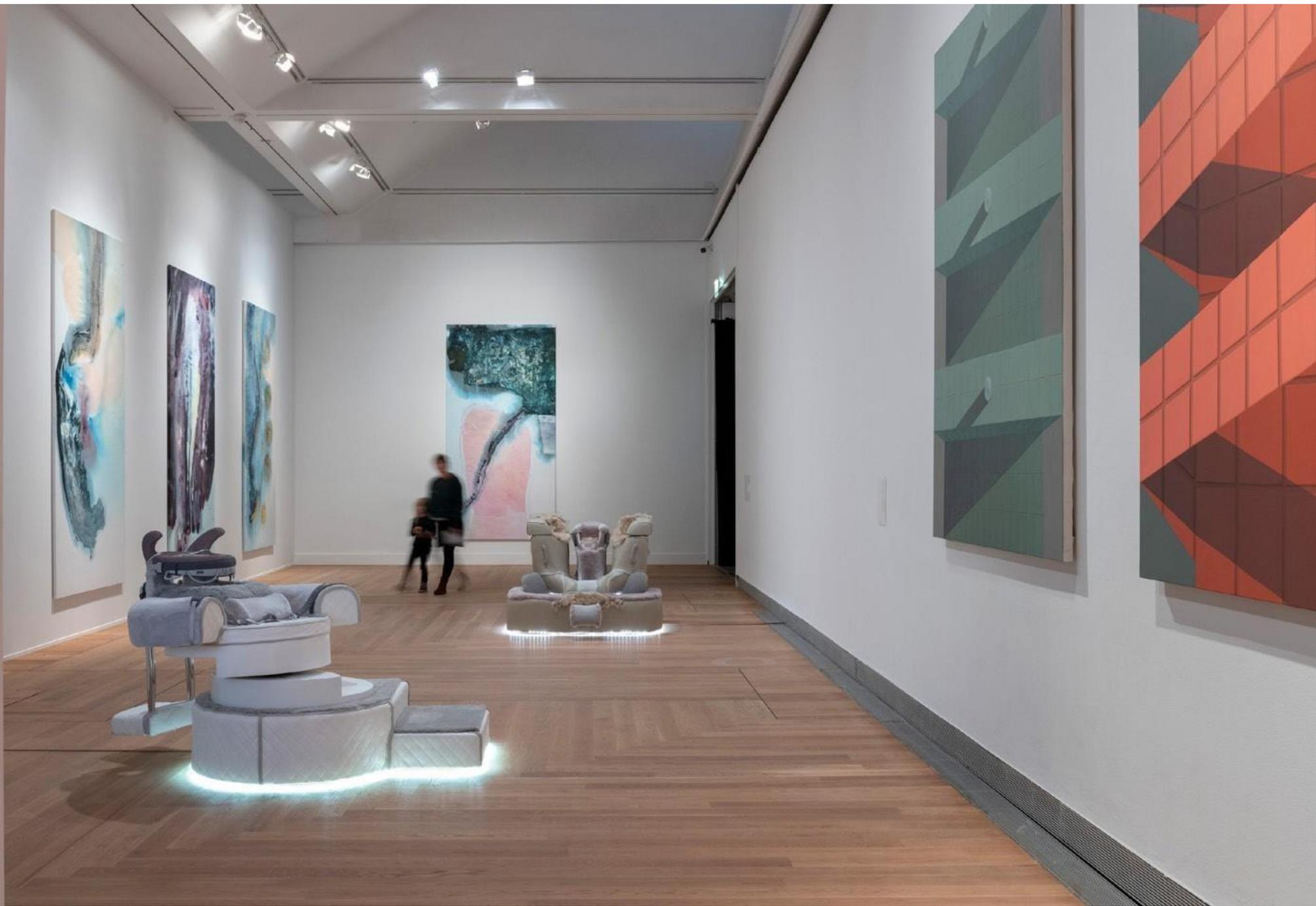


Santiago Mostyn, Installation view, *With the Future Behind Us*, Moderna Museet, Stockholm, Sweden, 2018





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.

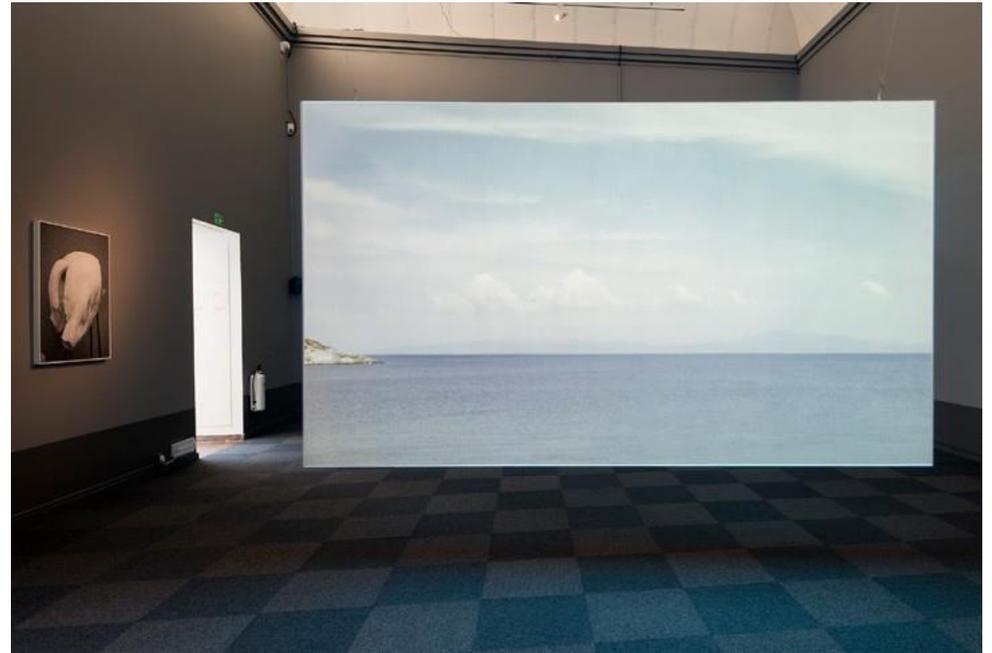
Nav Haq, curator of GIBCA 2017

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>





Kultur**Konst**

Santiago Mostyn skärskådar kolonialismens arv

28 september 2024 06:00

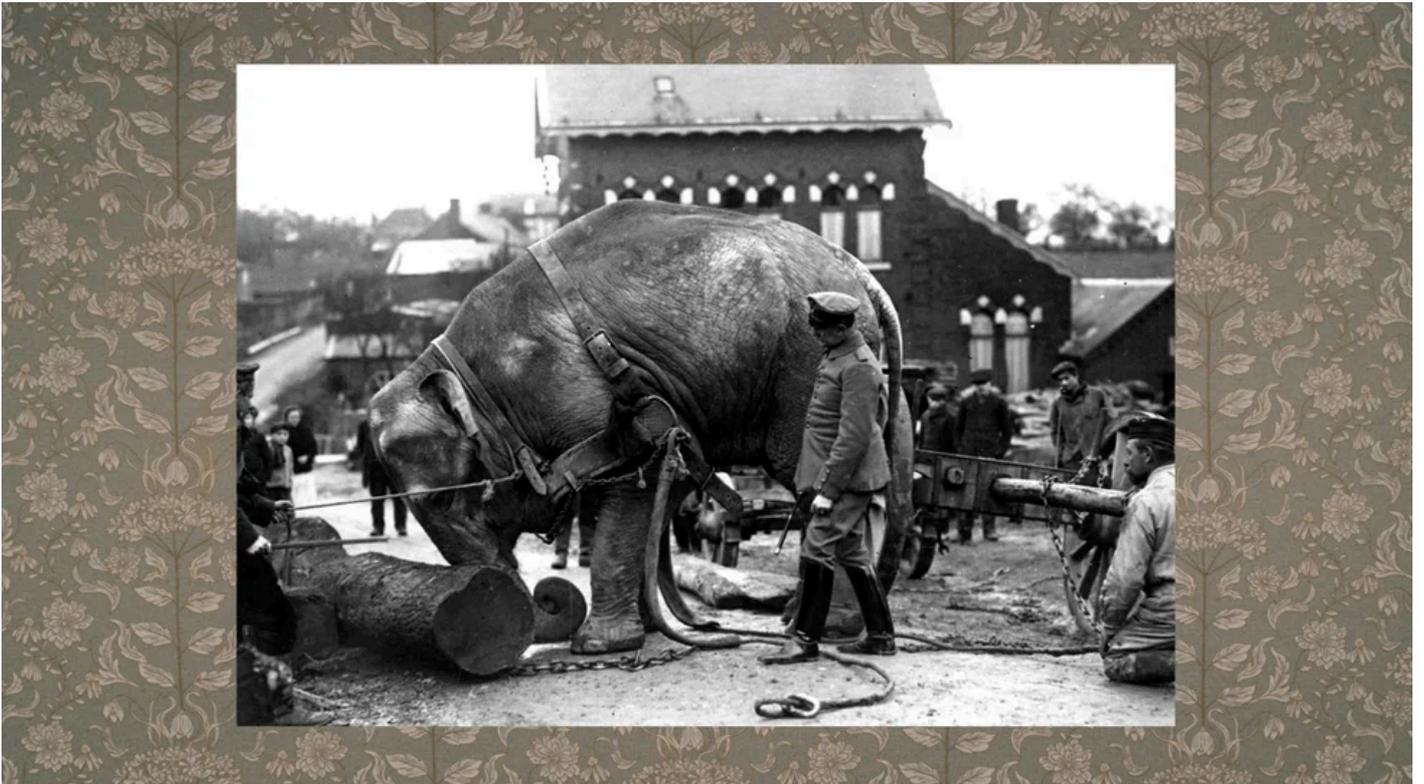
Hans videokonst är ett sinnrikt montage av röster, fotografier, filmklipp och målningar.



Carolina Söderholm
Text



i Det här är en recension. Analys och värderingar är skribentens egna.



Kan elefanter minnas händelser i sin barndom? Bibi flyttades 1985 från Zimbabwe till Östtyskland.
Bild: Santiago Mostyn/Andréhn-Schiptjenko Gallery

Santiago Mostyn

KONST. Language against identity. Skånes konstförening, Bragegatan 15 i Malmö, t o m 27/10.

Carolina Söderholm är konstkritiker på kultursidan.

Santiago Mostyn är en skicklig berättare, metodisk och oförutsägbar på samma gång. Han har en förmåga att plocka isär historien med stort H för att sätta ihop inte en utan flera nya historier om makt, identitet och förtryck.

I likhet med ett par andra av landets mest uppmärksammade konstnärer de senaste åren, som Eric Magassa och Salad Hilowle, lyckas han ofta ta utgångspunkt i frågor om kolonialismens arv, migration och rasism på ett sådant sätt att resultatet smärtsamt landar i både huvudet och kroppen. Såklart var det Mostyn som tillsammans med skulptören Susanna Marcus Jablonski stod för det vinnande – och omdebatterade – förslaget till Malmös antirasistiska monument. När han nu intar Skånes konstförening blir jag inte besviken. Visserligen hade utställningen gärna fått vara snäppet fylligare. Men den genomarbetade rumsliga helhet som han visar med video och måleri räcker långt.

Det storslagna videoverket ”Language against identity” utgör kärnan. Smidigt rör sig Mostyn mellan sekler och kontinenter i spåren av djur som levande och döda fraktas från Afrika till Europa. Själv är han född i San Francisco och utbildad på bland annat Yale University och Kungliga konsthögskolan i Stockholm där han numera arbetar och bor. Men han har även anknytning till Zimbabwe och ger verket en personlig klangbotten.



Stillbild från Santiago Mostyns video "Language against identity".

Bild: Santiago Mostyn/Andréhn-Schiptjenko Gallery

Vad säger egentligen de hundratals uppstoppade afrikanska fåglar som sedan 1800-talets slut trängs i en museisal i Vänersborg? De har samlats in av bosättaren Axel Wilhelm Eriksson, en av de karaktärer som Mostyn bygger sitt videoverk kring. Erikssons son blev konstnär och på väggarna i galleriet hänger återskapade versioner av hans afrikanska porträtt och landskap, badande i ett gyllene rosa ljus. Det är lätt att bli fångad, men dessa målningar och fåglar vittnar om kolonialtiden, då Eriksson spelade en nyckelroll för elefantjaktens grymma rationalisering. Raffinerat visar Mostyn hur allt flätas samman. Å ena sidan viljan att fånga och bevara skönheten i landskapet och fågelns fjäderdräkt, å andra sidan exotifiering, exploatering och död.



Livet på en pinne? Stillbild från Santiago Mostyns video "Language against identity".
Bild: Santiago Mostyn/Andréhn-Schiptjenko Gallery

I videoverkets nästa passage möter vi elefanten Bibi som föds i Zimbabwe 1985. Efter att hon ett par år senare sett sin familj bli dödad förs hon till en djurpark i dåvarande Östtyskland där hon fortfarande bor. Kan elefanter minnas händelser i sin barndom, frågar Mostyn i videoverket tre olika experter som alla ger olika svar. Om nu inte Bibi minns, så gör Mostyn det åt både henne och oss.

Det är en kuslig och suggestiv berättelse just för att den i sina stycken är så bedövande vacker. Genom ett sinnrikt montage av röster, fotografier, filmklipp och målningar skildras hur den vite européens fascination inför det okända gått hand i hand med driften att erövra, kartlägga och framvisa. Ofta till priset av utrotning och ödeläggelse. Men framför allt pekar Mostyn på hur det förflutnas bilder, kroppar och objekt radikalt kan skifta betydelse beroende på vem som skriver historien. Där hör den historia som han här berättar till det bästa av hans arbete som jag sett.

Häng med i vår kulturbevakning – gå in under "Mitt konto" och "Notisinställningar" i appen och aktivera pushnotiserna för kultur!



Carolina Söderholm
kultur@sydsvenskan.se

+ Följ

Santiago Mostyn examines the heritage of colonialism

September 28, 2024

His video works are a perspicacious montage of voices, photographs, film clips and paintings.

Santiago Mostyn is a skilled narrator, methodical and unpredictable at the same time. He has the ability to deconstruct the history with a capital H and then forge together, not one, but several new histories about power, identity and oppression.

Like some of the country's most acclaimed artists of recent years, such as Eric Magassa and Salad Hilowle, he often manages to address issues of colonial legacy, migration and racism in such a way that the results land painfully in both the head and the body. Naturally, it was Mostyn, who together with the sculptor Susanna Marcus Jablonski, came up with the winning – and much debated – proposal for Malmö's anti-racist monument. When he now occupies Skånes konstförening I'm not disappointed. Of course, the exhibition could have been a bit more extensive. But the elaborate spatial whole that he shows with video and painting goes a long way.

The grand video work "Language Against Identity" is the core of the exhibition. With ease, Mostyn moves through centuries and continents in the footsteps of animals who alive and dead are shipped from Africa to Europe. Born in San Francisco, he was educated at Yale University and the Royal Institute of Art in Stockholm, where he now lives and works. But he also has ties to Zimbabwe, giving the work a personal resonance.

What do hundreds of stuffed African birds, dating back to the end of the 19th century, actually say in a museum hall in Vänersborg? They were collected by settler Axel Wilhelm Eriksson, one of the characters around which Mostyn builds his video work. Eriksson's son became an artist and on the walls of the gallery hang recreated versions of his African portraits and landscapes, bathed in a golden pink light. It's easy to be captivated, but these paintings and birds bear witness to the colonial era, when Eriksson played a key role in the cruel rationalisation of elephant hunting. Mostyn skilfully shows how everything is intertwined. On the one hand, the desire to capture and preserve the beauty of the landscape and the bird's plumage, on the other hand, exoticisation, exploitation and death.

In the next passage of the video, we meet Bibi the elephant who is born in Zimbabwe in 1985. After seeing her family killed a few years later, she is taken to a zoo in what was then East Germany, where she still lives. In the video, Mostyn asks three different experts whether elephants can remember events from their childhood, and they all give different answers. If Bibi doesn't remember, Mostyn does it for her and for us.

It is an eerie and evocative story precisely because it is so stunningly beautiful in parts. Through an ingenious montage of voices, photographs, film clips and paintings, it depicts how the white European's fascination with the unknown went hand in hand with the urge to conquer, map and show. Often at the price of extinction and destruction. But above all, Mostyn points out how the images, bodies and objects of the past can radically change meaning depending on who is writing the history. In this respect, the story he tells here is among the best of his work that I have seen.

e-flux Criticism

Santiago Mostyn's "Dream One"

Natasha Marie Llorens



November 8, 2022

Södertälje Konsthall, Södertälje
September 23–November 12, 2022

Santiago Mostyn has placed low banks of sand at rhythmic intervals throughout the large, open exhibition space of Södertälje Konsthall. Brazil nut casings lie scattered on top of the sand; they are also suspended from the ceiling, each shell holding a speaker. A soft clicking animates the room, as the eighteen-channel sound work emanating from the shells thickens the space at the periphery of my senses, like a subliminal awareness of thriving insect life. Looking down, I notice that viscous liquid fills one of the empty shells to resemble brackish rainwater trapped at the bottom. *One shouldn't leave water standing in the tropics, it invites mosquitoes to breed*, I think, and realize that my mind has left the outskirts of Stockholm.

The floor beneath Mostyn's piles of sand is a permanent artwork by the design duo Laercio Redondo and Birger Lipinski, entitled *Opacity (for Édouard Glissant)* (2021). Inspired by indigenous weaving techniques in the Americas, it is an abstract geometrical pattern made with rectangular flooring panels in beige, navy, and powder blue. The design reminds me of a disarticulated Catholic labyrinth, a geometric pattern inlaid in stone on the floor of cathedrals during the Middle Ages, that provided a score for perambulatory meditation. Mostyn's installation of sand and Brazil nut shells floats above this bizarrely named

e-flux Criticism

intervention, neither confirming nor denying its right to claim Glissant's legacy. And this distancing works—it creates a pause between the work on view and its institutional foundation. It evokes the dream state.

In the center of the exhibition hall is a flat dark form with the dimensions and inscrutability of the infamous monolith from Stanley Kubrick's *2001: A Space Odyssey* (1968). As I approach, I realize that this intimidating stele is composed from the back sides of LED screens. A video plays on the front, rising from the piles of sand and the geometry of the floor installation with the intense glow of an animated advertising billboard in public space—luminous and visually inescapable. Again, I am struck by the choreography of Mostyn's installation, the way it engages all the senses so that the viewer is prepared to submit to the moving image completely.

I enter the video loop during a scene in which a slender mushroom is slowly growing towards the top of the screen. When it reaches its full height, the fungus begins to wilt under the weight of its own cap. On the voiceover, someone is telling a story of warning; do not call the names of your children, lest the Trinidadian spirit-creature called the douen learns their voices and calls their children into the forest, never to return. The pattering rhythm of the surrounding sound installation deepens the soft feeling of threat in this fable about speech.

In the video's first scene, an older man's gravelly voice casually asks an unseen interlocutor, "You writing these days?" as large palm trees sway against a darkened sky. Unspoken sentence fragments appear on screen in response: "Trying to ... This thing about loss ... about the failure to return." The image beneath these lines is almost abstract, a close panning shot tracing the length of a branch, unanchored in time and place. The shot cuts abruptly as the older man's voice breaks out in a gruff, dismissive guffaw. "You think we have time for the burden of history?" he asks, enunciating each word precisely to make sure his scepticism is understood. "The sigh of History rises over ruins, not over landscapes," he intones, quoting St. Lucian poet Derek Walcott.

On one level, this scene is Mostyn's story, articulating his own sense of failure in returning to Trinidad after having lived several other kinds of lives. Born in San Francisco in the early 1980s, Mostyn grew up in Zimbabwe and in Trinidad & Tobago; he studied art at Yale, then spent a year descending the Mississippi River. Though based in Sweden since 2011, where he took an MFA at the Royal Institute, Mostyn's practice revolves around the impossibility of any definitive belonging. "Dream One" is filmed in Trinidad, but the fragmentation of image and speech admits that *being there* is not the same as *returning*.

In *A Map to the Door of No Return: Notes on Belonging* (2001), Canadian poet Dionne Brand writes, "This existence in the Diaspora is like that — dreams from which one never wakes. ... A set of dreams, a strand of stories which never come into being, which never coalesce."¹ This failure to coalesce, to find the horizon or the ground, is fundamental to Mostyn's "Dream One." The work also, for me, deepens my own sense of loss in encountering Walcott's immense poetic legacy—so important for Mostyn, but also for Brand and many other Black poets—in light of the accusations of sexual harassment against him from a former student. Walcott re-drew the map, providing a way to conceptualize history outside the imperial center. But does a map that has been redrawn by a man accused of diminishing women allow for return, in that deeper sense to which Mostyn and Brand refer? This question marks a place where the fault lines of belonging and threat cross and re-cross, and "Dream One" succeeds in resisting a clear or stable answer.

Notes

¹ Dionne Brand, *A Map to the Door of No Return: Notes on Belonging* (Vintage Canada, 2017), 45.

Published November 8, 2022, e-flux Criticism:

<https://www.e-flux.com/criticism/502598/santiago-mostyn-s-dream-one>

Santiago Mostyn på Södertälje konsthall

- THOMAS OLSSON 18 OKTOBER 2022



SANTIAGO MOSTYN, DREAM ONE, INSTALLATION SÖDERTÄLJE KONSTHALL 2022. FOTO: JEAN-BAPTISTE BERANGER

En sandstrand i form av ett antal små öar av sand har tagit plats i Södertälje konsthall. Ljudet från en flerkanalig ljudinstallation låter ett stormigt åskoväder dra förbi, samtidigt som en stor videovägg visar en film där poeten och författaren Derek Walcott gestaltas av Ripton Hylton (även känd som den Jamaicanska reageartisten "Eek-a-Mouse") och av skådespelarna Richard Sseruwagi och Katarina Strandmark.



SANTIAGO MOSTYN,
INSTALLATIONSVY
DREAM ONE, 2022.
FOTO: JEAN-
BAPTISTE BÉRANGER

Trinidad, sand, hav, svajande palmer samt en folkloristisk saga om ett väsen – ”douenne” – som gärna lurar barn är ytterligare några av beståndsdelarna i Santiago Mostyns mångbottnade utställning ”Dream One”. Drömda berättelser vävs samman med konkreta platser, erfarenheter och referenser på ett intrikat sätt.

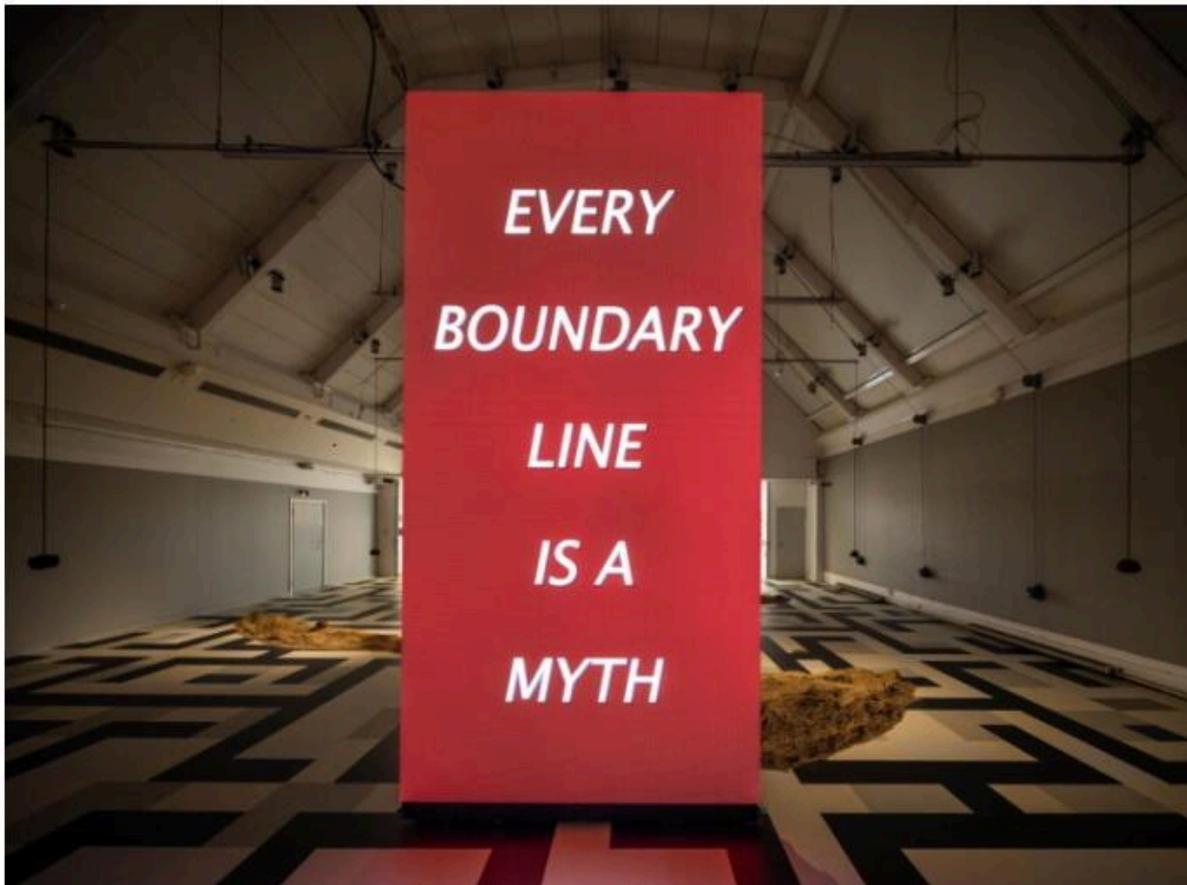
Lägg därtill ett manus som består av citat och fragment av författare som Gérard Besson, Patrice Lawrence, V.S. Naipaul – och redan nämnda Derek Walcott – och du har ett verk som är djupt förankrat i den karibiska övärlden och i det postkoloniala tillståndet. Ett tillstånd där språk, berättelser, gränser, hem, rötter och tillhörighet ständigt är aktuella.

Samtidigt är ”Dream One” en undanglidande installation som det kan vara lite svårt att få grepp om, om man söker en tydlig handling. Men det är inte där styrkan hos Santiago Mostyn ligger, snarare i hans förmåga att associativt ge form åt en

komplex kollektiv berättelse. Att den dessutom utspelar sig på Södertälje konsthalls nya golv – ett stort konstverk av Birger Lipinski och Laercio Redondo med titeln "Opacitet (för Édouard Glissant)" – tillför absolut en extra dimension.

Thomas Olsson

Södertälje konsthall, Storgatan 15, Södertälje. Utställningen pågår 23 september – 4 november 2022



SANTIAGO MOSTYN, INSTALLATIONSVY DREAM ONE, 2022. FOTO: JEAN-BAPTISTE BERANGER

Thomas Olsson

Thomas Olsson är sedan mitten av 1990-talet verksam som journalist och som konst- och danskritiker i såväl dags- som månadstidningar.

Publicerad: Konsten. net, 2022-10-18

<https://konsten.net/santiago-mostyn-pa-sodertalje-konsthall/>

Santiago Mostyn, "Your shadow is a mirror"

Altartavla som gör det personliga politiskt



Santiago Mostyn, "Altarpiece", 2019. Videostillbild. Foto: Andréhn-Schiptjenko

Konstnären Santiago Mostyn berör teman som identitet och segregation varvat med omsorg och kärlek. Videoverket "Altarpiece" övertygar genom ett lika sakligt som poetiskt anslag.

Håkan Nilsson

Publicerad 11:00

[Följ skribent](#)



Santiago Mostyn, "Your shadow is a mirror"

Var: Andréhn-Schiptjenko, Linnégatan 31

TOM 20 februari

En ström av svart lava väller fram över en gata och träffar en vit

parkerad bil som fattar eld. Precis den scenen är det första som möter mig på Andréhn-Schiptjenko. När Santiago Mostyn reflekterar över ett segregerat samhälle i videoverket "Altarpiece" är den inledande metaforiken lika stark som brutal.



Santiago Mostyn,
"Altarpiece", 2019.
Videostillbild. Foto:
Andréhn-Schiptjenko

Videoverket om cirka tolv minuter har dock fler sidor än så. "Altarpiece" växlar mellan vitt skilda scener. Från ett hypermedierat tillstånd när Donald Trump 2016 är på väg att installeras som president, till bilder av när medborgarrättskämpen Malcolm X torkar sig för pannan eller, senare, uttalar sig om goda och onda människor. Men här finns också drillade soldater, gissningsvis från något afrikanskt land, som marscherar fram i grupperingar, iklädda bästa paraduniformerna. Dessa paras med mer privata bilder från olika epoker. I några dansar unga svarta män och pojkar, i en annan visas en sekvens bilder av en bebis, synbarligen filmade från skärmen på en digitalkamera.

Verket innehåller teman som omsorg, extas och kärlek varvat med politik och kontroll. Men narrativet fragmenteras inför våra ögon, faller sönder och omkonfigureras. "Altarpiece" är en triptyk. Men ibland visas endast två eller en videoruta. Vid något tillfälle hörs bara ljud. En del av videosekvenserna ligger fast på samma plats på den snedställda vägg/skärm som skär in genom rummet. Andra videor repeteras och byter plats.



Santiago Mostyn,
"Altarpiece", 2019.
Installationsvy på
Andréhn-Schiptjenko.
Foto: Jean-Baptiste
Béranger

Det är kongenialt att verket är en loop. Det tillfälle där betraktaren möter verket blir liksom dennes personliga ingång. Och i mitt fall är det lavan, den som relativt långsamt träffar den vita bilen med sådan förödande kraft att den troligen inte längre går att finna i sinnevärlden.

En altartavla placeras ovan ett altare i kyrkan och består inte sällan av en triptyk. De religiösa konnotationerna får mig att fundera ett varv till på den berättelse som Mostyns bilder förmedlar. Finns här en egen liturgi, skildrar "Altarpiece" en egen berättelse om ont och gott – och därmed också om vägen till människans frälsning?

Den religiösa tolkningen haltar: det finns inget altare på utställningen. Det är i och för sig inte konstigt; som konstvetare har jag sett fler altartavlor på museer än i kyrkor. Jag tänker att altartavlan mest fungerar som en strukturerande form av olika sorters narrativ. Som om liturgins ordning och inte själva religionen är vägen. "Altarpiece" påminner oss om att livet består av stort och smått och att det är svårt att rangordna vad som är viktigt att minnas – och glömma.



Santiago Mostyn, "The promise", 2013.
Videostillbild. Foto:
Santiago Mostyn

Resten av utställningen talar också om tid, minne och amnesi. Den bakre sidan av den vägg som tjänar som projektionsyta för "Altarpiece" täcks av ett collage av några få, upprepade veckotidningssidor. En ram med foto på vardera sidan sticker ut från väggen. Ett visar ett utsuddat ansikte, ett annat en bronsskulptur av två brottande (?) kroppar, bägge fåvitska försök till evighet.

Evigheten finns också i videon "The promise", som visar en ryggekota från ett av de få urtidsdjur som ännu finns på jorden. Men löftets långa tidsaxel kontrasteras mot den korta. Bredvid hänger ett upphittat fotografi, förstorat till den grad att det måste veckas för att få rum. Den enorma förstoringen lägger sig därmed i vägen för hela dess minnesfunktion.

Genom ett anslag som är lika sakligt som poetiskt reflekterar Santiago Mostyn över tid och minne, skillnad och identitet, över kontroll och extas. Det är eviga frågor. Snudd på religiösa.

Håkan Nilsson

 Följ skribent

How Do You Go From Shadow to Human?

Santiago Mostyn's exhibition at Andréhn-Schiptjenko in Stockholm is a hypnotic spatial montage which reveals the contours of an emergent Black subjectivity.

By Valerie Kyeyune Backström 20.01.21 Review Artikel på svenska



Santiago Mostyn, *Altarpiece*, still from edge-blended HD projection, colour/black and white, stereo sound, 2019.

Santiago Mostyn, raised in Zimbabwe and Trinidad and Tobago, has had a continuous presence as an artist and a curator in the Swedish art world in recent years. His gallery debut at Andréhn-Schiptjenko in 2018 explored climate change denial. Returning to the gallery three years later, his main theme is euphoria: “the ecstatic body” triggered by the “choreography of state control,” according to the exhibition text. There are certainly effects of contrast at play, emerging most clearly in the central video triptych *Altarpiece* (2019) in which we are tossed between

violence and joy, strictly controlled military parades, and spontaneous dance videos from social media – between Trump’s presidential inauguration and private baby pictures.

Your Shadow is a Mirror

Santiago Mostyn

Andréhn-Schiptjenko, Stockholm

7 January – 20 February 2021

 Comment

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 Print

Yet, I also arrive at a different interpretation, one concerning issues of subjecthood and creating your own language, your own gaze. This is often claimed to be the main theme of the American artist Arthur Jafa’s practice, but I have never been able to locate this in his works. Ultimately, they seem to reproduce the same old problem of Black suffering becoming spectacle – a posturing that once again renders the Black body an object for consumption.



Santiago Mostyn, *Ghost / Monument*, two archival inkjet prints in double-sided oak frame, installation view, 2020.

This is not to say that every exhibition which features Black people has to be uplifting, but I refuse to diminish the very real enticement and danger of fetishising suffering, and the belief that the display of suffering can be subversive in itself. In

reality, images of violence against Black bodies are as old as the violence proper, and are blunt instruments for arriving at subjecthood. If images of lynchings were once entertainment, sold as souvenirs and sent as cheerful postcards, then why would today's images of mutilated Black bodies be anything other than a continuation of that violence?

Is not the prerequisite for the violence directed at Black bodies – and the images of this violence that are today reproduced, mainly in the form of uncensored execution videos, in the name of solidarity – that Black people have still not reached subjecthood in the public consciousness, and that the Black body has not yet become fully *human*?

In Mostyn's *Altarpiece*, something completely different takes place. First of all, the film is hypnotic. Once I start watching, I don't want to stop. I keep following the same loop over and over again. For me, this is related to the question that can be inferred in the exhibition title: *Your Shadow is a Mirror*. This is a question about subjectivity in relation to photography or representation, but I think it goes further than that. I believe that what is at stake is rather: How should we deal with the gaze? How do we navigate the thin line between object and subject on which blackness has been moving for so long? How do you go from shadow to human?

One of the strengths of Mostyn's video work is its density; it is so rich and full of content. There are so many images to be swept away by, so many seconds you want to experience again, so many possible interpretations. Take the moment, for example, when Malcolm X wipes his face with a white napkin, which is juxtaposed with images of natural disasters and a dance signifying both liberation and coercion. Different aspects of the same physical expression slide and layer atop one another in the three-part screen, creating a sense of uncertainty that is enhanced by the exquisite music pairing. Over images of military parades and people moving between joy and violence, of Black activists and despots, the question echoes: "In the end, who do you think will win?"



Santiago Mostyn, *Ghost / Monument*, detail, 2020.

Themes such as consumption, power, and production recur in *Flex* (2019), an enlarged photograph of a Black man and white woman in an embrace. The image is folded, and impossible to experience in its entirety as only a narrow section of the enormous print is visible. *Ghost/Monument* (2020) uses a similar approach. Displayed on the back of the wall on which the film is projected, the work consists of what appears to be pages from magazines such as *Ebony* or *Jet* – complete with advertisements for hair products – and a frame protruding from the wall. On one side is a picture of a human where the face seems dissolved. On the other side is a close-up of a statue (whose naked buttocks are fleshy and violent) bent over something that seems to be half human, half object, with its hands stretching skyward, as though crying for help, as though attempting to escape.

Together, these works form an experience that does not yield to the contradictions in every attempt to find a way forward. Through collage, the merging of old images, one can sense an emergence of Black subjecthood, a Black gaze, in Mostyn's practice. Just as the enormous image in *Flex* can unfold and become larger than the room in which it is displayed, this gaze in parts appears as a promise, a manifestation of all that is to come.



Santiago Mostyn, *Flex*, found photograph and advertising banner, 2019 & *The Promise*, single-channel HD video, colour, silent, loop 2013.

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<https://kunstkritikk.com/how-do-you-go-from-shadow-to-human/>

KONST

Träffsäker gestaltning av maktstrukturer

PUBLICERAD 2021-01-20



Bild 1 av 4 Stillbild från Santiago Mostyns "Altarpiece".
Foto: Jean-Baptiste Béranger

Santiago Mostyn är aktuell med nya filmverk på galleri Andréhn-Schiptjenko i Stockholm. En stillsam men storslagen utställning med brännande aktuella frågor, tycker Sebastian Johans.



Bild 2 av 4 Stillbild från Santiago Mostyns "Altarpiece".
Foto: Jean-Baptiste Béranger



Bild 3 av 4 Malcolm X i Santiago Mostyns filmtriptyk "Altarpiece".
Foto: Santiago Mostyn

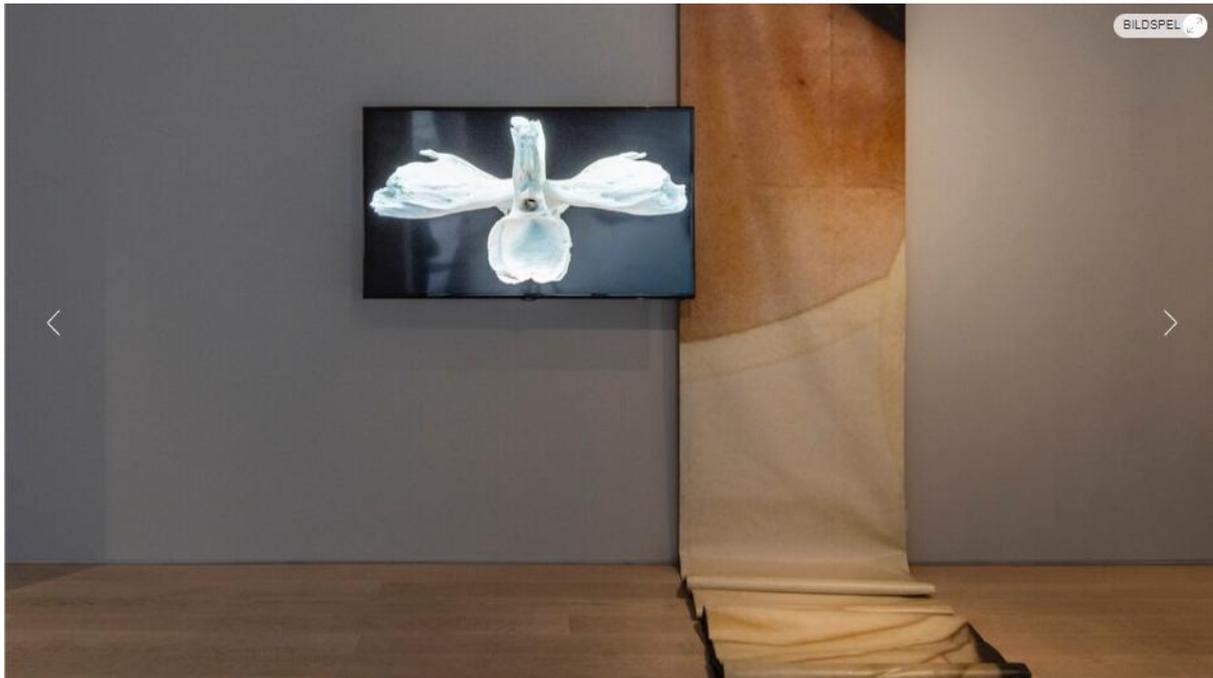


Bild 4 av 4 Santiago Mostyn, "The Promise".
Foto: Jean-Baptiste Béranger



Läs senare 

"Your Shadow is a Mirror"

Santiago Mostyn

Andréhn-Schiptjenko, Stockholm. Visas t o m 20/2

Santiago Mostyns loopade filmtriptyk "Altarpiece" inleds med en bild på Kapitolium i Washington, och glider över i ett par klipp från president Trumps installation 2016. Samma dag som öppningen av hans utställning "Your Shadow is a Mirror" så stormades byggnaden av en högerextrem mobb Trumpanhängare. Träffsäkerheten är nästan kuslig.

"Altarpiece" har visserligen haft premiär tidigare, när galleri Andréhn-Schiptjenko i fjol ordnade utställningar på L'Institut Suédois i Paris, men ändå. De omvälvande händelserna i Washington ger onekligen en kraftig resonans åt Mostyns i sig ganska stillsamma verk.



Stillbild från Santiago Mostyns "Altarpiece". Foto: Jean-Baptiste Béranger

Triptyken består i övrigt av material som Mostyn hittat på nätet och i olika offentliga eller privata arkiv, och knyter an till USA, Trinidad & Tobago och Zimbabwe – det vill säga platser som är viktiga för konstnärens egen historia.

Här dyker det upp militärparader, militärkupper, Malcolm X som talar och torkar sig i ansiktet, svarta beväpnade killar som dansar, en flod av lava som äter sig in i en stad och ett nyfött spädbarn. Representation, postkoloniala komplikationer och maktens sätt att gestalta sig själv är ämnen som Mostyn ofta tangerar. Men bildströmmen handlar också om seende, och om konsumtion av det bildmaterial som ständigt surrar omkring oss.

Verket är tvetydigt. Klassiska altartavlor brukar vid sidan av sitt religiösa innehåll ofta lyfta den världsliga makten och bekräfta etablerade bilder. Det gör även Mostyns version. Men den bär också ett motstånd, ja rentav ett hopp. Inte minst genom den ömma blicken på spädbarnet och det faktum att filmtriptyken är väldigt tajt och melodiöst komponerad.

Mostyn är bra på att lyfta aktuella, brännande frågor och få betraktaren att på samma gång se verken både nära och på håll. Om ”Altarpiece” befinner sig i realtid och relativ närtid så gör utställningens andra videoverk ”The Promise” det motsatta. Här svävar en inskannad ryggkota från en alligatorgädda mot en svart bakgrund. Det amorfa, ibland fågellikta objektet ger perspektiv. Fisken simmade redan med dinosaurierna och existerar fortfarande.

”Your Shadow is a Mirror” är utan större åthävor en storslagen utställning.

ÄMNER I ARTIKELN

Konst

+ Följ

Konstrecensioner

+ Följ

TEXT

Sebastian Johans

Publicerad: DN, 2021-01-20

<https://www.dn.se/kultur/traffsaker-gestaltning-av-maktstrukturer/>

SVENSKA DAGBLADET

Konst Recension

Santiago Mostyn, "The warming plateau" Utställningen äter sig in i minnet och måste ses igen

Global uppvärmning, postkolonialism, rasifiering. Santiago Mostyn berör flera av vår tids sociopolitiska markörer, men långtifrån entydigt. Håkan Nilsson besöker utställningen flera gånger och undrar över vad han egentligen sett.



Santiago Mostyn, "The warming plateau", installationsvy på Andréhn Schiptjenko. Den Stockholmsbaserade amerikanske konstnären är en av tre curatörer i höstens Modernautställning 2018, Moderna museets kartläggning av den svenska samtidskonsten just nu. Foto: Jean-Baptiste Béranger

Santiago Mostyn, "The warming plateau"

Genre: Utställning

Var: Andréhn-Schiptjenko, Hudiksvallsgatan 8

TOM 7 april

Jag måste återvända till Santiago Mostyns utställning. Jag återvänder för att jag inte kan sätta ord på vad det är som gör att den har ätit sig in i mitt minne. Jag tänker att det har med dess angelägenhetsgrad att göra, att det rör sociopolitiska aspekter av vår tid sedda genom en postkolonial lins.

Recension

En recension är en kritikers bedömning av ett konstnärligt verk.

Och visst, det finns där. Det finns massor av markörer. De finns i titeln som pekar mot den globala uppvärmningen, de finns i videoverkets olika scener från Tobagos skogar, de finns i fotografiet av en svart man som ligger trängd mot ett stängsel och i de växter som traditionellt används för att markera tomtgränser. De finns överallt och de signalerar mening. Men den är inte entydig och den blir svårare att fånga ju mer jag tittar. Därför återvänder jag. Vad var det jag såg, egentligen?



Santiago Mostyn, "Last picture", 2010. Foto: Santiago Mostyn

På sätt och vis blir jag inte alldeles förvånad. Vad jag sett av Santiago Mostyn (född 1981) tidigare säger att detta är en konstnär som gör det politiska poetiskt, och tvärtom. Som i videoverket "Delay", där han dansar fram genom Stockholms nattliv. Men den tolv minuter långa videon "The warming plateau" på Andréhn-Schiptjenko säger något helt annat.

Den loopade videon inleder med att etablera platsen som en ö genom olika naturprogramartade klipp med hav och havsliv. Från detta makroperspektiv dras vi sakta in i regnskogen där fyra män håller på att staka ut ett område och rensar det från växtlighet med machetes. Det lodas, mäts och markeras. Men inget tydligt narrativ utvecklar sig. Istället växlar filmen till svart-vitt och den slutar med att vi hör ett rytande som gör att en av männen vänder sig mot kameran.



Statens konstråd ställde ut Santiago Mostyns ljusskulptur "Mirakel" på Möllevångstorget 2016. Det ledde bland annat till reaktionen "Komma till Malmö med en sån skyltjäväl" i Sydsvenskan. Nu finns den att se på Andréhn-Schiptjenko. Foto: Statens konstråd

Jag läser att det enorma träd som figurerar i filmen är ett kapokträd (bomullsträd) och att just detta exemplar spelar en stor roll i den lokala mytologin. Härifrån ska den "afrikanska häxan" Gang Gang Sarah ha försökt flyga tillbaka till Afrika, men eftersom hon hade mist sina krafter störtade hon till marken. Till skillnad från Ikaros är detta ingen berättelse om hybris, utan om det omöjliga i att återvända.

Det är en tematik som också intresserade Frantz Fanon, som kom från den närliggande franska kolonin Martinique och var en av postkolonialismens tidigaste röster. Varje förflyttning gör ursprungspunkten onåbar, även om det i praktiken är möjligt att återvända.



"Faun", en skulptur av tyska konstnären Luise Kimme (1939–2013) intar en central plats i utställningen. Foto: Jean-Baptiste Béranger

Just den läsningen gör jag också av utställningens skulptur, en svart "Faun". Den är utförd av den tyska konstnären och professorn Luise Kimme som under långa tider bodde på Tobago. Genom att inkludera hennes verk skapar Santiago Mostyn flera lager av historier och förflyttningar där både Kimmes rätt till den svarta kroppen och Mostyns egen rätt till en kollegas verk blixtbelyses.

Kanske är det denna underström av vemod som gör att jag gärna återvänder. Utställningen blir själv en instans av ett återkommande sökande; hopplöst vad gäller utgång, men hoppfullt i själva handlingen. Den stora neonskylten "Mirakel" får därigenom en självklar mening. I horisonten finns förtröstan.

Håkan Nilsson



Han blundar inte för kolonialismen

Publicerad 2 mar 2018 kl 14.04

Den svensk-amerikanska konstnären **Santiago Mostyn** vänder den västerländska konstkanon ryggen.

Frida Sandström påminns om mänsklighetens gemensamma ansvar för planeten.

KONST I RECENSION. När vi besöker en konstutställning förväntar vi oss en introduktion, en karta och texter som förklarar vad vi upplever – var och varför. Utställningen är en berättelse. Inte bara om de verk som visas, men också om konsten som institution och historia.

Stockholmsbaserade amerikanen **Santiago Mostyns** utställning "The warming plateau" på Galleri Andréhn-Schiptjenko visar på motsatsen till en västerländsk konstkanon – den vägrar handleda besökaren. Från fotografiska tryck av människor och träd som vänder sig från betraktarens blick, till ett större offentligt verk som tidigare har producerats för stadsrummet (här upp- och nedvänt): Besökaren tvingas att själv välja sin riktning i galleriet.



Fredag 2 mars 2018

KULTUR

ÅRETS DAGSTIDNING 2016

Kolonialism

Utställningens titel refererar till den klimatskepsis som är möjlig i ett samhälle där faktiska bevis underkastas en politisk diskurs. Mostyn har valt att tolka fenomenet metaforiskt, han bearbetar den fundamentalism som försvårar omtolkningen av berättelserna om samhällets utveckling. Berättelser som alltid skrivits av de mest privilegierade.

Centralt är ett videoverk med samma titel som utställningen, där skogsbruk och annekterad mark flätas samman med en intim blick på en till synes autonom flora och fauna på den sydamerikanska ön Tobago. Med analogt foto påminner Mostyn om öns koloniala arv, bredvid det motstånd som befolkning och natur förvaltar.

Klimatpåverkan

Men i stället för att berätta vad som försiggår, manifesteras detta i en vägrande tystnad. Skogsarbetarna talar inte till betraktaren, och såväl växtlighet som djur vänder sin uppmärksamhet från oss. Utspritt i utställningen står belysta rayoplantor, ofta använda för att markera en tomtgräns, ett bygge eller något annat mänskligt anspråk på ett landskap.

Den linjära historien ritas om i utställningen, bort från europeiska konstinstitutioner med sitt arv från upplysningen, bort från koloniserande apparatur och industriell klimatpåverkan. Allt hänger samman, och allt måste förändras gemensamt.

KONST

SANTIAGO MOSTYN

The warming plateau

Andréhn-Schiptjenko

Stockholm, till 22/4

Av Frida Sandström

Frida Sandström är konstskribent.

I tv-spelaren ovan visas det senaste Kultur-Expressen med Leif Zern och Maria Edström om teaterns framtid. Programmet finns också som [podcast](#).

Kulturen

kulturen@expressen.se

Andréhn-Schiptjenko

STOCKHOLM PARIS

SANTIAGO MOSTYN

Born 1981 in San Francisco, USA.

Lives and works in Stockholm, Sweden.

www.santiagomostyn.info

Education

2013 M.A. in Art, Royal Institute of Art, Stockholm, Sweden.

2006-07 Städelschule, Class of Willem de Rooij, Frankfurt, Germany.

2004 B.A. in Art, Yale University, New Haven, USA.

Solo/Duo Exhibitions (selected)

- 2026** *Natural History (Lessons)*, Primary, Nottingham, UK.
Master Narratives, with Susanna Marcus Jablonski, public commission for the City of Malmö, Sweden.
- 2024** *Language Against Identity*, Skånes Konstförening, Malmö, Sweden.
- 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 Museum, Kópavogur, Iceland.
SUEDI, House of Sweden, Washington D.C., USA.
- 2021** *Your Shadow is a Mirror*, Andréhn-Schiptjenko, Stockholm, Sweden.
Santiago Mostyn, Künstlerhaus Bethanien, Berlin, Germany.
- 2020** *Grass Widows*, Southern Alberta Art Gallery, Lehtbridge, Canada.
- 2019** *Altarpiece*, Institute Suédois, Paris, France.
How important is speed in a revolution?, Galleri Format, Malmö, Sweden.
- 2018** *The Warming Plateau*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2015** *May Day 2012 / May Day 2013*, Hiroshima Museum of Contemporary Art, Hiroshima, Japan.
- 2014** *Sans Tête au Monde*, with Tamara Henderson, Kunsthall Stavanger, Norway.
The Promise (II), Platform Art Space, Stockholm, Sweden.
Into the Act, BAS, Bergen, Norway.
- 2013** *Little Father*, Glorious Stump, Galleri Mejan, Stockholm, Sweden.
- 2010** *The Sympathizer!*, Capricious Space, Brooklyn, USA.
- 2009** *Some Word Pictures*, (with Bill Daniel), Needles & Pens, San Francisco, USA.

Group Exhibitions (selected)

- 2026** *Body. Ideal, Gaze, Freedom*, Gothenburg Art Museum, Gothenburg, Sweden.

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- 2025** *Sequences XII: Paus*, The Living Art Museum, Reykjavik, Iceland.
Kochi-Muziris Biennale: For the Time Being, with Alice Yard, Kochi, India.
Have No Doubt of the Omnipotence of a Free People, Catinca Tabacaru Gallery, Bucharest, Romania.
BA'ZINZILE: A Rehearsal for Breathing, Stellenbosch Triennale, South Africa.
Tiny Vices Archive Exhibition, The Hole Gallery, New York, USA.
BECOMINGS, National Gallery, Harare, Zimbabwe.
- 2024** *The Latvian Collection*, Latvian National Museum of Art, Riga, Latvia.
After the Sun - Forecasts from the North, Buffalo AKG Art Museum, Buffalo, New York, USA; Gammel Strand, Copenhagen, Denmark.
Stockholm Cosmology, Liljevalchs, Stockholm, Sweden.
Lost Vessel, Hägerstens medborgarhus, Stockholm, Sweden.
Future Ancestry: The Machine Dialogues, Fotografiska, Berlin, Germany.
Play and Loop VI, Blindspot Gallery, Hong Kong, China.
RAUSCH 3, Theater an der Ruhr, Mülheim, Germany.
- 2023** *The Threshold is a Prism*, Kulturhuset, Stockholm, Sweden.
Mare Amoris / Sea of Love, Queensland Art Museum, Meanjin / Brisbane, Australia.
Busan International Video Art Festival, Gyeongnam Art Museum & Space Heem, Busan, South Korea.
VIDEONALE.scope#10: Counter Narratives, Turistarama, Cologne, Germany.
Ekrani i Artit 2023, Art House, Shkodra, Albania.
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.
M O V I N G, 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.
Sommerfest, Akademie Schloss Solitude, Stuttgart, Germany.
- 2021** *Swimming Pool - Troubled Waters*, Künstlerhaus Bethanien, Berlin, Germany.
With New Eyes, the Interwar Period through a Lens, Göteborgs Konsthall, Gothenburg, Sweden.
Borås Art Biennial 2021: Deep Listening for Longing, Borås, Sweden.
We Are Noth Myths: Opacity Across Difference, Art Hub Copenhagen, Denmark.
Atlas of Mediterranean Liquidity, CDA Holon, Tel Aviv, Israel.
Neither Here Nor There, Kulturhuset Blå Stället, Gothenburg, Sweden.
- 2020** *Luleåbiennalen 2020: Tiden på Jorden / Time on Earth*, Havremagasinet, Luleå, Sweden.

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STOCKHOLM PARIS

- Unfolding Questions, Codes and Contours*, Tromsø Kunstforening, Tromsø, Norway.
- 2019** *The Spectral Forest*, Nida Art Center, Nida, Lithuania.
Streams of Consciousness: 12th Rencontres de Bamako – African Biennale of Photography, Bamako, Mali.
The Measure of All Things: On the (In)Human, Lunds konsthall, Lund, Sweden.
Not a single story II, Wanås Konst, Knislinge, Sweden.
Notes in Influence (performance), Studio Giardini, Venice, Italy.
HeadHandEye, with Hanni Kamaly, Intercultural Museum, Oslo, Norway.
Many & Beautiful Things, The Gallery at Plymouth College of Art, Plymouth, United Kingdom.
Becoming My Extinction, Suprainfinit, Bucharest, Romania.
Norberg Festival 2019, Norberg, Sweden.
Örebro OpenART, Örebro, Sweden.
Stories of Belonging: Contemporary Art from Sweden, Tartmus, Tartu, Estonia.
- 2018** *The Moderna Exhibition 2018: With the Future Behind Us*, (co-curator with Joa Ljungberg), Moderna Museet, Stockholm, Sweden.
Many & Beautiful Things, Newlyn Art Gallery and the Exchange, Cornwall, UK.
°C, Clearview.ltd, London, United Kingdom.
- 2017** *Wheredolendandyoubegin: On Secularity*, GIBCA 2017, Göteborgs Konsthall, Sweden.
Nordic Trouble, Konsthall C, Stockholm, Sweden.
Folkmusik 2.0, Kulturhuset Stadsteatern, Stockholm, Sweden.
Memoirs Found in a Bathtub (Protocol #1), Minibar, Stockholm, Sweden.
Survival Guide, Alberta Gallery of Art, Edmonton, Canada.
- 2016** *Historicode: 3rd Nanjing Int'l Art Festival*, Baijia Lake Museum, Nanjing, China.
The New Human, Moderna Museet Stockholm, Sweden.
Flaherty NYC Series: Transforming Provocations, Anthology Film Archives, New York, USA.
Rethinking Flânerie, Marabouparken, Stockholm, Sweden.
Clearview Presents: Views, Clearview, London, United Kingdom.
Artoteket RUT, Skånes konstföreningen, Malmö, Sweden.
- 2015** *The New Human: You and I in Global Wonderland*, Moderna Museet Malmö, Sweden.
Framing Bodies, Hasselblad Foundation, Gothenburg, Sweden.
The Natural Order, Haninge Konsthall, Stockholm, Sweden.
Tirana Open 1, Palace of Congress, Tirana, Albanien.
Performing Identity, Gallery Luda, St. Petersburg, Russia.
Artoteket RUT, Mölnlycke Bibliotek, Mölnlycke, Sweden.
- 2013** *New Nordic Photography 2013*, Hasselblad Centre, Gothenburg, Sweden.
Performa 13: Norwegian Pavillion, New York, USA.

Andréhn-Schiptjenko

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- Stockholm Music & Arts Festival*, Stockholm, Sweden.
24 SPACES, Malmö Konsthall, Malmö, Sweden.
APPARATUS, M+B Gallery, Los Angeles, USA.
Kungliga Konsthögskolans Vårutställning 2013, Stockholm, Sweden.
- 2012**
Image and Objecthood, Studio10, Brooklyn, USA.
AIR Drop, (with Hera Büyüктаşçıyan), Slakthusateljéerna, Stockholm, Sweden.
Bartholomew, Galerie Steinsland Berliner, Stockholm, Sweden.
- 2011**
Celeste im Berg, Die Bäckerei/Alliance Française, Innsbruck, Austria.
Nothing in the World but Youth, Turner Contemporary, Margate, UK.
Marcel & Friends: USA, Recyclart, Brussels, Belgium.
Bartholomew, Galerie 12 Mail, Paris, France.
The Show Must Go On, Capricious Space, New York, USA.
When I Close My Eyes You Disappear, Diamantenbörse, Frankfurt, Germany.
- 2010**
Capricious Select, Fotografiska, Stockholm, Sweden.
Free People of Colour (and Other Pictures), curator, ACP Atlanta, USA.
New Work New York, curated by Tim Barber, New York, USA.
Seven in Miami, Presented by P.P.O.W. / Capricious Reading Room, Miami, USA.
Secrets, Space 15 Twenty, Los Angeles, USA.
Life, Mountain Fold, New York, USA.
CCNY Residency Exhibition, Camera Club of New York, USA.
- 2009**
It Ain't Fair 2009, O.H.W.O.W., Art Basel Miami Beach, USA.
Vice Photo Issue Exhibition, Los Angeles, USA; Paris, France; Tokyo, Japan.
Sacrosanct, St. John's Episcopal Church, New York (co- curator), USA.
Everything Must Out Going, Asia Song Society, New York, USA.
Drift, Glowlab, New York, USA.
- 2008**
Staedelschule zu Gast, Kunst-Werke, Berlin, Germany.
It Ain't Fair, O.H.W.O.W., Art Basel Miami Beach, USA.
T.V. Books, Space 15 Twenty, Los Angeles, USA.
Various Photographs, New York Photo Festival, New York, USA.
Chief Mag Best and Brightest, Arm Gallery, New York, USA.
Being Here is Better than Wishing We'd Stayed, Mass MoCA, North Adams, USA.
- 2007**
Plat(t)form '07, Fotomuseum Winterthur, Switzerland.
Consumption Junction, CCAD, Columbus, USA.
As It Screams Just Please Love Me, FormContent, London, UK.
Tiny Vices, Studio Bee, Tokyo, Japan; Collette, Paris, France; White Flag Projects, St. Louis, USA.
Städelschule Rundgang 2007, Frankfurt, Germany.

Grants and Awards

Harvard-Radcliffe Institute for Advanced Study, fellowship, 2024-2025
Harvard Film Studies Center Associated Fellow, 2025
Akademie Schloss Solitude, residency, 2022

Andréhn-Schiptjenko

STOCKHOLM PARIS

Künstlerhaus Bethanien, residency, 2021
IASPIS Studio Grant & Residency, 2018
Stockholm Culture Prize, 2017
City of Stockholm Culture Prize, 2017
IAPSIS International Cultural Exchange Grant, 2016
City of Stockholm Studio Support Grant, 2016 - 2018
Konstnärnsnämnden One-year Working Grant, 2015
L/R Residency, Suldal, Norway, 2014
Ann-Margret Lindell Stipend, Grafikens Hus, Mariefred, 2012
AIR Drop Istanbul, via Slakthusateljéerna, Stockholm, 2012
Flaggfabriken, Artist in Residence, Bergen, 2010
CCNY, Darkroom Residency, New York, 2009
Camera Club of New York Residency, 2009
Städelschule Film Prize, Frankfurt, 2007

Selected Publications

Time Was, Newlyn Art Gallery, 2019 (zine)
In & Beyond Sweden: Journeys through an Art Scene, co-editor,
Konstnärnsnämnden / Art & Theory, 2018
WATCHED!, Hasselblad Foundation / Walther König Verlag, 2016
Framing Bodies, Art & Theory Publishing, 2015
Photographies, Vol. 7, Issue 1, Routledge, 2014
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New Nordic Photography 2013, Hasselblad Foundation, 2013
April Eighth, Seems Zine Set Vol. 1, Seems Books, 2010
Gandt No. 1: The No-Way Issue, Gandt Presents, 2010
Smokebath, Seems Books, 2010
Excerpt: All Most Heaven, Artist Monograph, T.V. Books, 2008
Various Photographs, Exhibition Catalogue, NYPH 2008

Public Collections

Buffalo AKG Museum, Buffalo, New York, USA
Centre National des Arts Plastiques, Paris, France
Fotografiska, Stockholm, Sweden
Gävleborg State Collection, Sweden
Hasselblad Foundation, Gothenburg, Sweden
Moderna Museet, Stockholm, Sweden
MoMA Library, New York, USA
Region Stockholm
Statens konstråd / Public Art Agency, Sweden
Örebro konsthall, Sweden